

## Historian's Corner

In the OP production of “Anything Goes” (1977) we had a set of varying platform heights on which over 50 members of the cast tap danced. Director Janet Arena set up dance workshops for the cast that took place throughout the rehearsal period. With very few exceptions, all cast members wore dance shoes and tapped like pros!! We did all of our major musicals at Amity High School before asbestos removal, total renovation and cost changed our course.

In the first production of “Fiddler” ( 1979) directed by Fran and Gary Scarpa, a bench slowly gave way during a major chorus number. No one was hurt, and the four or five seated women went with the flow and continued singing as they rose and the bench slowly gave way! Also in that show was a memorable moment when Teyve forgot an entrance and left Motel onstage alone for what seemed a very long time. Motel (Howard Sherman) improvised brilliantly—praying, talking moving—until finally Teyve entered! Howard was then either a student at Amity High School or in college. Since then he has had a successful career in the theatre. His many professional commitments have included Publicity Director at Hartford Stage, Artistic Director of the renowned O’Neill Festival in Waterford, CT and is presently Executive Director of ANTA, the giver of the Tony Awards. Not bad for a kid from Orange!

The last Historian’s Corner, written by Christine Gill, brought back many memories and occasioned a few tears from all of us who knew Maury. When he first came to the Orange Players, he was just a teenager, playing the role of the youngest son in the Wang household, and over the years became an integral part of the group—a choreographer, director, actor, dancer—and most of all—a treasured friend. He is missed.

Hunter Spence, former Prop Master at the Yale Repertory Theatre, contributed much to our productions and to the development of our skills in technical theatre. He took us on tours of the Yale Rep, presented long term workshops for us in scene painting and construction techniques and designed sets and oversaw construction for “Music Man”, “Hello Dolly”, and “South Pacific”, among others. He also was called in at the last minute to add final touches to the set for “Carousel”. He has retired as prop master, but still teaches prop making at the Yale School of Drama. He was recently the subject of a feature article in the Yale Alumni Bulletin.