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The Lambs' Script

A publication of The Lambs®
America's first professional theatrical club, established in 1847.



Spring 2007



Eugene and Avril Smith

The Lambs' Script

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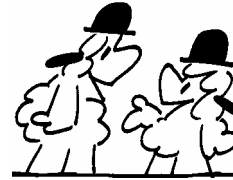
Our handsome new *Blue Book 2007* has been delivered from the printer and is presently being mailed to our members. This edition is the latest of more than a dozen that have been published since the first known, of 1885-1886. It contains a Brief History of the Lambs, the Certificate of Incorporation, Constitution, By-Laws and Rules, House Rules, rosters of Honorary Members, Shepherds Emeriti, Immortal Lambs and Officers and Directors. It is the work of many months of work by our committee, Wayne Coleman, Linda Fields, Scott Glascock, Lewis Hardee, Mike Mearian, Robert Winter-Berger, and Chair Marc Baron. Lambs Gerry Ruth and Terry Wells should also be thanked for their contribution. We believe this *Blue Book* is in a league with the best our club has produced.

Our cover story for this issue by Davida Rothberg features our own Gene Smith and his lovely wife, Avril. What a career they have had! We say, "They have had." You will see why in Davida's article.

David Dow Bentley III has provided us with a review of Don Flynn's new play, *Mulligan's Wake, A Mulligan Stew of Hilarity*, recently given a reading in our club. We wish Don much success with it.

While in London this past May, we had the pleasure once again to visit with our brother Savage, Stephen Henderson, and his companion Catherine Bott. You may read about our visit in a separate account in this issue. Davida Rothberg has also contributed her interesting news of happenings "In the Fold" and Gerry Ruth keeps us posted on "News of the Lambs."

Contributions to our collection of artwork and memorabilia continue to arrive. (Sometimes it seems we need a full time curator to manage it.) Please inform of us of any gifts that have not been acknowledged in *The Script*.

Stay Connected

We are pleased to announce that there is now a PC with internet access for members' use near the rehearsal room. While in the clubhouse you can go online, visit The Lambs web site and check your email, make local phone calls, write a few notes, and keep connected!

If you're not receiving e-Mails from the Club, please let us know by emailing us at **Info@the-lambs.org**.

Two new House Phones have been installed on the Fifth Floor; one near the main rehearsal room (ext. 2571), the other in the theater space (ext. 2570). Members may call the Fifth Floor from the outside at (212) 582-5454 then enter the extension. House phones may only be used to call extensions within the building; the extension for the 2m Pub is 2215.

"The secret of repartee is repertoire."

Wilton Lackaye, famous wit and Shepherd of The Lambs 1906-07



Retired Electric Train Engineers was included in The Manhattan Theatre Source's *Spontaneous Combustion #27 ... The Trophy Wife* by Mary Fulham has a wonderful cast which included **Jacqueline Kroschell**. Her Cameo Productions again opened the Summer Season festivities at The Scott Family Resort with a Song and Dance Weekend; **Steve DePass** headlined the show ... Ambassador **C. Thomas Burke** has been busy traveling the world giving lectures. Tom has been the Senior Advisor to the President of K Line America, Inc., an ocean carrier with a fleet of over 400 vessels. His next lecture is in Dubai at the 2007 Global Transportation and Supply Chain Conference. Tom is picture right by the Oscar awarded to his uncle, **Edwin Burke** for this first Best Screenplay ... *A Baritone Sings Sopranos*: **Marc Baron**, has become quite the expert on the HBO series *The Sopranos* (where he worked on 13 episodes). Recently he has been in demand for interviews and appearances on BBC, CNN, NBC, the E! Channel, the Canadian Broadcast Channel (CBC), Reuters, the Associated Press, *The London Times*, *The London Evening Standard*, *The London Telegraph*, RTL-TV of Holland, CBS – even a call-in radio interview in New Zealand. Marc has also been nominated for the Screen Actors' Guild New York board.



In Memoriam

We're sad to report the passing of members
Hope Hardcastle
Robert Heffernan

Romance of The Lambs by *David Rothberg*

It is a pleasure to write about Avril and Eugene Smith because of their special connection to each other—and to me (because they met on the day of my birthday, July 17, 1947). Gene was a young man on the lookout for pretty girls. He and his buddy, actor Ralph Meeker, began checking out lovely ladies on the “casting circuit” at 42nd Street and 8th Avenue (a large rehearsal studio—later a strip club.) A reading was underway of one of the classics—in the formal, stylized style then customary. Gene was smitten by an auburn haired Canadian beauty. Her long hair wrapped around her head like a princess of the theater. She noticed, too, the handsome young actor who started to talk to her and flirt as he followed her down the stairs after her audition. In those days, a cup of coffee was about all a poor actor could afford for a first date. This gal ordered a tuna fish sandwich to go along with it! But from that moment on Gene enjoyed love at first sight. He called the lovely Avril every night. Her parents were not very anxious to agree to their relationship—especially with a New York actor. It took Gene three years before Avril's parents consented to their marriage. Gene told her, “If we marry, you will never go hungry and never be cold.” When walking up the aisle they promised fifty years to each other, with renegotiations in the future. Not only have they fulfilled this bargain, but have surpassed that and, with fifty-seven years of marriage, are still going strong.

The two share a love of motor biking. Friends in The Lambs, to which Gene was elected in 1955, recall their roaring up to the 44th Street clubhouse, Avril astride the passenger seat with her hands gripped around his waist. Gene has long been active in the Club, serving on committees, acting and singing in club shows, and was for years acknowledged the champ pocket billiard player. He is an Honorary Lifetime Director, and was recently elected a Lifetime Member of The Lambs.

Gene kept his promise and Avril never went hungry or cold. He has been a photographer, a producer, a director for a cassette company, an ad agency copywriter and an aviator. He has worked in just about every field of acting. “I did industrial shows, hundreds of commercials and voiceovers,” he said. “I sang in musicals, was a staff announcer at NBC.” Among his sixteen Broadway shows were the original company of *South Pacific*, *Forty Carrots* with June Allison, and *Fragile Fox* with Dane Clark. In *Buck White*, a black musical starring Mohammad Ali, he

played the sole white man, sitting in the audience heckling Ali and the cast. "It was a dangerous job," said Gene. The audiences were mostly black and many had never seen a play. Other actors who played the heckler on the road were beaten up. "They didn't beat *me* up!" he declared. In summer stock he worked with stars like Rudy Vallee. In the touring production of *Forty Carrots* he played with Eleanor Parker. In a later *Forty Carrots* tour he appeared as Ginger Rodgers' husband, Billy. Among the numerous soaps in which he appeared were *Another World*, *The Edge of Night*, *As the World Turns*, *Summerset*, *The Guiding Light*, and *One Life to Live*.

Avril got a real break when on a hunch Gene suggested she go see the stage manager of the Booth Theater. She landed a part in *Anne of a Thousand Days*. On the day of their marriage in June 1950 she quit the business. She told Gene, "I want four children and I want to live in the country." Avril gave up the stage for a career as homemaker, wife and mother. Gene and his bride put an "eight-year plan" into action, and within eight years had their four children—a boy, then three girls—and moved into a big three-story, eleven room house on the edge of the city where there are gardens and trees. At home, "no show business" was the way of the family. They are now blessed with nine grandchildren. And who knows, one of those grandchildren may become a show biz kid because it's certainly in the blood.

This loving couple still holds hands and claims that the most difficult thing about marriage was separation from each other when the actor was on tour. Gene has turned down tours including an offer from Tennessee Williams because he felt it was unfair to leave Avril alone to raise four children. Religion plays a big factor in their lives. Before entering show business, Gene got himself a fine education including "a serious study of religion." He is a deacon of a Baptist church. When friends tease him about this he answers, "Why not? Actors know how to pray. They're always praying for jobs!" But Avril handles all the money. "Smart Lady!" he says.

Ten years ago, Gene suffered a stroke that affected his eye. He has macular degeneration and his vision is declared legally blind. I asked them if that has changed how they deal with each other in their marriage. Gene says, "Avril has to do many things that I cannot do myself such as pick out clothes, and help with some navigation." Theirs is a marriage that is stronger than ever, filled with love, understanding, and a genuine feeling of friendship for one another. Gene and Avril, may your love go on for many more years to come.

News of The Lambs

by Gerry Ruth



Helen Klass has been a busy girl. Three shows in The Hideaway Room of Helen's in Chelsea, (now closed, temporarily we hope), then a selection of Arthur Seigel songs at the Bruno Walter Auditorium of the Library for the Performing Arts Lincoln Center in June, then several appearances at the Shooting Star Theatre at Peck Street. You all know I love the Shooting Star, owned and operated by **Anita** and **Bill Brown**. During the dark days of winter I went down to see some of their productions which took place in the Cultural Center in the South Street Seaport. Among the others who played there are Woody Regan, **Kathy Kelleher** and **Camille Savitz**, all greatly entertaining ... *Cabaret Today with Linda Fields* on Cable TV is a must see. Linda interviewed **Joyce Randolph**, **Jan Wallman**, Joe Franklin, Diana Templeton, Anthony Santelmo and Jimmy James. So interesting! And on top of that she presented her *Cabaret on Park* in which she appeared along with Diana Tempelton and Anthony Santelmo ... A surprise in the mail was a CD from **Sonny Kippe**, longtime Lamb who retired to Michigan. Sonny was interviewed on the eve of his 90th birthday by Tom Wilson on *Somewhere in Time*; a Detroit based Radio Show that features Big Band, Dance and Swing Music from the 30s and 40s. Sonny's career took him from Lower East Side New York, NYU, WWII, to leader of a small dance group to Big Band Leader. He played for Lambs' shows, National Cartoonists' functions and industrial show for major corporations. The Lambs' Archives has the program of the Sonny Kippe Gambol. The interview ended with memories of The Lambs and a playing of the "Whiffenpoof Song" by **Fred Waring** and the Pennsylvanians ... **Rian Keating**, new member of the Club, did a great job on his *Brel Songs* at Don't Tell Mama in April. Backed by Woody Regan on piano and Sascha Groschang on cello, Rian did Jacques Brel songs that are so rarely heard. It was a masterful job by all three ... In *May The Actors' Showcase*, directed by Miriam Fond, did an evening of scenes at Rutgers Church. Our wonderful **Sandra Bendfeldt** was included in the line up. It's so good to have Sandy back in action ... **Scott Glascock** was in *Table Manners* by Alan Ayckbourn at the Amateur Comedy Club, and is working as Phillips Seymour Hoffman's stand-in/photo double on the new film *Synecdoche*, directed by Charlie Kaufman ... **Peter Dizozza**'s new mini-play *A Coupla Fairly Odd Old*

Mulligan's Wake
A Mulligan Stew of Hilarity
 by David Dow Bentley III

Lamb Don Flynn's new play was recently given a very special reading at the Club. Featured in the all-Lamb cast were Candy Benge, Ryan Keating, Ginny Dustin, Kathy Kelleher, Peter Kingsley, Vivienne Gilbert, Helen Klass, Scott Glascock and Roseann Sheridan. Guest Amanda Fekety provided a smooth scene-to-scene narration. It was fitting that the reading took place on May 9, 2007, the 130th anniversary of the incorporation of The Lambs.

Mulligan's Wake, a very Irish comedy, featured the kind of good clean fun that New York theatre has not seen enough of in recent seasons. Set in the working class neighborhood of Woodside, Queens, the action takes place in the home of the Mulligans and the Rileys. The feisty family matriarch, Mother Mulligan (Ginny Dustin) has just received the devastating news that her son, Joe (Scott Glascock), has died in Chicago. Joe's longtime friend, Lorna (Roseann Sheridan), is expected to arrive at the Woodside address momentarily with the body of the deceased in tow for Mulligan's Wake. Those who may think this too grim a circumstance to yield humor are probably not familiar with the witty twists and turns that so often emanate from the pen of author Flynn. Here he gives us a deliciously nutty cast of characters that includes the genial Pat Riley (Peter Kingsley), his about-to-be-married son Tim (Rian Keating), Tim's perky, though increasingly apprehensive fiancé, Jane (Candy Benge), and the three bickering Mulligan sisters, sharpened tongued Agnes (Kathy Kelleher), the meticulous May (Vivienne Gilbert), and the sullen Sissie (Helen Klass).

The fun really gets rolling when Tim innocently brings his blue blooded bride-to-be home to meet his oddball family on this very inauspicious occasion. Jane suddenly finds herself meeting her future in-laws in the midst of preparations for a wake. Why didn't Neil Simon think of this?! At any rate, judging from the abundant belly laughs that punctuated the room during this performance—along with shouts of "Author! Author!" that followed—Flynn should be encouraged about the future of his very amusing *Mulligan's Wake*.

Vaudeville Night
"Leg-acy of Lamb"
 by Sheila Smith



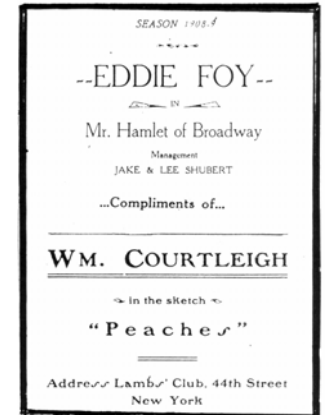
(The cast of Vaudeville Night 2007. Photo by Randy Phillips)

On February 23rd Entertainment Chairman, Randy Phillips, introduced our 2007 Vaudeville night with; "Ladies and Gentlemen check your menu, for top billing tonight goes to the Leg of Lamb, aka *The Leg-acy of The Lambs*, and as the noted artist Dame Edna (aka Barry Humphries) would declare, "Possums, the Vaudevillians are back with a vengeance!"

Collie Peter Kingsley opened the bill with "Who's Yer Lady Friend?", a sing-a-long with the full house, followed by three sketches from 1925-1935 performed by the newly formed act called 'The Stewed Lambs,' featuring Marc Baron, Roseann Sheridan, leslie Shreve, Mr. Kingsley and guest Jack Drummond.

(A vaudeville ad from *The Lambs 1908-09*;
William Courtleigh was Shepherd 1913 -1917.)

Seri-comic vocal turns were delivered by Gini Dustin, Kathy Kelleher, Peter Dizozza, Woody Regan, Camille Savitz, Annette Hunt, Leslie Middlebrook, with Mr. Drummond presenting a tribute to the forgotten man, "Brother Can You Spare a Dime". Shelia Smith tapped her way through a Shirley Temple spot that she had originated back in 1965 on the Aussie Tivoli Circuit. Special guest Bob Dorian, the original host of AMC, brought back radio with his amazing mind-reading act, Dunninger! The evening was a toast to the echoes of the past when everything old was ... *new* again!





(Bob Dorian. Photo by Randy Phillips.)

(Great vaudevillian and Shepherd William Courtleigh sans cigar smoke, as restored by artist Jen Northup.)



Blue Books Ahoy!

The 2007 edition of The Lambs' *Blue Book* has been published. The *Blue Book* contains a Brief History of The Lambs, along with our Constitution, By-Laws, House Rules, and a chronological listing of past Councils.

Shepherd Bruce Brown requested the revision be made to bring the Constitution, By-Laws and House Rules current with New York Non-Profit State law. Thanks to the guidance of Dan Kurz, our legal counsel, and months of work by your Council, Blue Book Committee (Marc Baron, *Chair*), and Historian Lewis Hardee, the new edition was approved by the membership at the January 19, 2007 Annual Meeting

This most comprehensive edition has been mailed to all members. If you have not received yours please contact us. Additional or replacement copies will be available for \$10.00.

In The Fold by Davida Rothberg



Hello, and welcome to *In the Fold*. It took a long time for spring to get here but it finally arrived with some horrible rain and then very warm summer-like weather. The weather keeps Friday night's Low Jinx hot with interesting performances and theme nights.

Peter Kingsley scored big with the help of Sheila Smith on a Vaudeville Night, followed by hosts Scott Glascock, Roseann Sheridan, Camille Savitz and myself. We three ladies were the first to institute the new one-hour program format - thirteen performer limit. Woody Reagan, our wonderful piano player, rehearses with us from 7 PM until 8 o'clock when we promptly start our show. We conclude at 9 PM sharp, then people may stay to order dinner and continue the friendly camaraderie.

Linda Fields, Eleanor Carney, Gene Rodgers, Vivienne Gilbert, and Kathy Kelleher all did a great job as hosts; Billie Stewart's memorable Mother's Day theme was to a packed house and was an enjoyable event. Our own Enid surprised us with a fine performance of the new recording she just finished for Warner Brothers. I hosted a fun filled evening where my sparkly dress received more attention than I did. Peter Dizozza, Helen Klass, and Camille Savitz continued the Friday evenings fun. In June Linda Fields and I played hosts for a Naughty Night, the next Friday Chuck Prentiss hosted the songs of Irving Berlin. My friend Sylvia Schwartz assisted him in this exciting endeavor.

Our Fifth Floor has been very busy as well. Performers have put on special entertainment such as songs about food with Camille Savitz; a play reading by Don Flynn, *Mulligan's Wake*, featuring a large cast of Lambs; a musical written about lawyers featuring Peter Dizozza and a cast of musical lawyers; and a birthday party/one woman show featuring our own diva Ginny Dustin. Sheila Smith and Randy Smith arranged a wonderful Shepherd's luncheon featuring television host/producer Rick McKay and his film, *Broadway, The Golden Age*, which incorporated never-been-seen footage of some of Broadway's biggest legends.

The summer will continue to sizzle with more special Friday Low Jinx. We will continue to update you about these events in our next issue. That's about all for now. Have a wonderful summer, stay cool, and let us keep you *In the Fold*.

Cornel Wilde, and Anna Magnani, and then a very poignant story of the sad decline of actress, Mary Ure, describing how the troubled performer was dismissed from the 1974 cast of *Love For Love*, only to be replaced by the then unknown, Glenn Close. In her interview with McKay, Miss Close tells of the touching way in which Miss Ure followed theatrical tradition, writing her opening night best wishes in taking over her role, and suggesting she “be brave and strong,” advice Miss Close claims has guided her career.

McKay, who conducted many of his interviews in his one bedroom apartment in Manhattan, amused the crowd with film of a pet bird landing on Patricia Morrison’s head, and allergy outtakes of sneezing stars who could not handle the dander of his pet cat. Victims included Betty Buckley, Rex Reed, Liza Minnelli, and a nearly overwhelmed Alec Baldwin. In an effort to aid the allergic Miss Minnelli, McKay innocently prepared her a cocktail of Claritin D and diet Coke that gave the normally very animated star unexpected new levels of hyperactivity. Speaking of Liza, McKay shared a rare film clip (captured in 1975 by Broadway performer, Candy Brown) of Minnelli’s midnight rehearsal with Chita Rivera the night before Liza replaced the ailing Gwen Verdon in *Chicago*. Like the wonderful luncheon itself, it was a rare gem.



Celebrating 150 Years of The Savage Club

by Lewis J. Hardee

Getting to know our reciprocal clubs is a delightful experience. Stephen Henderson of The Savage Club in London has visited our club a number of times, once in the company of his companion Catherine Bott. I have, in turn, visited the Savage. During the research on my history of The Lambs, digging into our London origins, both Stephen and Kate were greatly generous with their time and knowledge. I have written that “their intimate knowledge unearthed curious and interesting information a foreigner could not possibly have discovered.”

I did not realize until I had known them for some time how distinguished they were; I only knew that I liked them enormously and loved being in their company. Stephen is a professional recording studio percussionist and sometimes performs with the London Symphony Orchestra. He is a central member of the Savage. Catherine is a well-known soprano and broadcaster on the BBC Radio. Although the Savage remains a fraternity, she is so much a part of it she styles herself “Sister Savage Kate.” Her impressive biography in the latest edition of *Grove’s Dictionary of Music and Musicians* reads in part, “She has established herself as a leading virtuoso in 17th century music, from Caccini and Monteverdi, to Blow and Purcell, of whose mad songs she is a noted exponent. Her recordings, which include Salome in Stradella’s San Giovanni Battista, Handel arias and Faure’s Requiem, reveal her acute dramatic perception and distinctive sensuality. As Purcell’s Dido, which she recorded with Christopher Hogwood in 1994, Bott exhibits a brooding nobility which has won many plaudits.” On my recent trip to London I said, “Kate, I had no idea you were so famous. You’re on the BBC!” “Yes,” she answered with wry modesty, “With six listeners and my Mother.”

If you are planning a trip to London, you should make arrangements for a visit to The Savage Club. The Savage remains an all-male reservation but welcomes women to their Savage rites at certain times. Like The Lambs, the Savage is a nomadic organization nowadays with our tents in clubhouse facilities. The Lambs is within the WNRC; the Savage, the grand National Liberal Club. The private Savage clubroom is spacious, with comfortable “clubby” lounge chairs, a bar, and fine paintings hanging high on the walls. In a nook, their ancient, primitive drum crouches angrily, impatient to be struck to open their periodic dinners, held in the huge Liberal Club dining room. Having

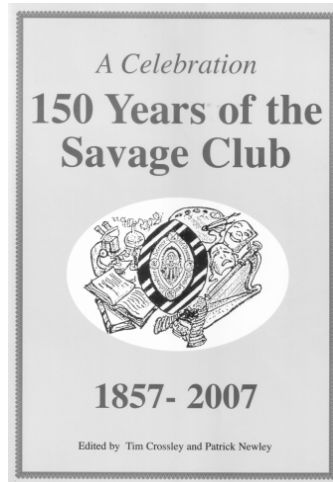
attended one of these dinners not too long ago, I can attest that the sudden blast of the drum gets your attention.

I arrived at the Savage clubroom only a short time before Stephen Henderson breezed in, needlessly apologizing for his informal dress—he had been in a recording studio all day. He was still basking in his latest success, organizing the entertainment for the big House Dinner of March 30. The event opened with the singing of the National Anthem followed by the club loyalty toast, and featured everything from a choral version of “Greensleeves,” a Gilbert and Sullivan solo, comedy routines, to a balloon sculpture act. Vaudeville lives!

The Savage Club predates The Lambs by seventeen years, and this year celebrates its Sesquicentenary. Stephen presented our club with a copy of “A Celebration: 150 Years of the Savage Club, 1857-2007” (right), and also a copy of their latest quarterly journal, “Drumbeat.” Lambs are free to borrow these.

Membership categories of the Savage include Art and Architecture, Music, Science, Law, Drama and Literature. But that doesn't answer the frequently asked question, “What's a Savage?” At the Centenary Dinner of the Club, held at the Savoy Hotel in 1957, the distinguished baritone George Baker defined a Savage:

“He is an uncompounded pill. Being an egotist, he hates egoism. Freedom of expression is his life's blood; therefore he dislikes people who have too much to say. He is suspicious of people who agree with him. He is a lover of joviality, but woe betides the man who gives himself a jovial welcome. He is a sentimentalist who hates sentiment. He is a man of affairs who scorns commercialism. As a Rabelaisian, he is unpredictably censorious. He is an unrepentant individualist, and for a hundred years Savages have been proving that freedom, not union, is strength, long before the politicians got on to the idea.”



successful challenger to the competing season opener of *The Sopranos*. Two sequels are already in the planning stages: Due first, in late 2007, is *Broadway: Beyond the Golden Age*, followed by *Broadway: The Next Generation* in 2008).

McKay told his audience a wonderful story of how he gained a memorable interview with Bea Arthur in her home, but not before horrifying the star when she learned that he alone would be the cinematographer, the lighting man and sound designer. Quipped Miss Arthur, “I shudder to think who's interviewing me!” While visiting Miss Arthur, McKay caught a glimpse of a letter lying open on a kitchen counter. It mentioned her friends Nanette Fabray, Carole Burnett, Shirley MacLaine, and Angela Lansbury. McKay and Miss Arthur hit it off so well that, following a bit of finagling on his part, she soon gave him contact information for those ladies, and more memorable interviews ensued. Upon seeing the film's premiere, Lansbury was quoted as saying, “If I had seen this film in a theatre and wasn't in it, it would have broken my heart!”



L.-R.; Nicole Barth (Hello, Dolly!, Carnival, Sugar), Gene Bayliss (Carnival, Bye Bye Birdie), Jill O'Hara (Promises Promises), Jack Lee (Sweet Charity, Irene, Grand Hotel), and Liza Refield (The Music Man).

Another wonderful story revolved around McKay's interview of Maureen Stapleton at her home after she tried to shut him out as he persisted by slipping his foot in her doorway. All ended happily with what would be Stapleton's last interview. Then there was an extraordinary section of film with three separate vocal segments from original cast members of *Ain't Misbehavin'*. It was so seamlessly edited together it amazed the audience. There were stories of Marlon Brando,

with the wonders of Broadway musicals. When he finally branched out to New York, nightclubs, cabarets, and cruise ship entertainment venues, he determined that the Golden Age of Broadway was over. It was then he began considering how that Golden Age might be preserved. He began with friends and acquaintances like Barbara Cook and Gwen Verdon, capturing their Broadway reminiscences with on-camera interviews. When he approached the powers that be at PBS regarding his accumulating material, they turned him away suggesting he consider interviews with younger, more contemporary stars like Julia Roberts. Shortly thereafter, the disappointed McKay read in the New York Times that Gwen Verdon had passed away. He had captured on film her last interview, and this was the revelation he needed that this work of preservation must continue. He never looked back during the trips to four countries and the six years of research that followed.



(L.-R.; Randy Phillips, Sheila Smith and Rick McKay.)

The lovely spring afternoon of this luncheon seemed to literally fly by as McKay shared film clips and told fascinating tales of his experiences while filming the production that would be selected as “Best Film” at seventeen film festivals. Guests learned how PBS finally came begging to televise *Golden Age* with an opening night telecast that was a

Yes, there are many similarities between The Lambs and The Savage. However, I did note, that the main course on the menu for the March 2007 House Dinner for which Stephen produced the entertainment was Steak & Kidney Pudding—not exactly a likely choice for us Lambs.

After our visit, Stephen was off to an event at yet another club; I returned to my hotel to catch Catherine Bott on the BBC. Life could be worse.

Ps and Cues

For many, many years, the two main categories of membership in our club were “Professional” and “Non-Professional,” the former referring to those in the arts, the latter to lay members. The term “Non-Professional” has seemed a bit of a slight to some of lay members, many of whom are distinguished in their fields—doctors, lawyers, even a chemist or two. Please note that with the approval by our membership in January of the 2007 *Blue Book*, the term “Professional” has been retired and replaced by “Theatrical,” and “Non-Professional becomes “Non-Theatrical.” Future billing of dues will reflect this.

You may find the complete listing of membership categories on pages 35-38 of your 2007 *Blue Book*.

Ahoy, a Foy!

Another ‘Foy’ has joined The Lambs. Ryan Foy, the great-grandson of Eddie Foy, Sr.—the famed vaudevillian—is now our youngest member and third generation Foy Lamb. Eddie Foy, Jr, and Eddie Foy III were also members. Ryan is the proud heir of the pocket watch awarded to Eddie, Sr. in 1927, pictured here.



It's A Gift!

This on-going feature column acknowledging gifts made to The Lambs takes its name from the 1934 movie starring one of our most famous members, W.C. Fields.

► Many thanks to Reverend Gerard Ramirez-Miller of St. Mary's Episcopal Church, Carle Place, New York, for his generous donation of biographies of notable theatricals Marion Davies, Hedy Lamar, Mary Martin, Jack Benny, Eli Wallach, Paul Winchell, Gilda Radner, Bang Gray, Gene Tierney, James Dean, Nigel Hawthorne, Rudy Vallee, Ruby Keeler, William Frawley/Vivian Vance, Ray Stricklyn, Ruth Warrick, and Dusty Springfield. All are available for loan to our members.

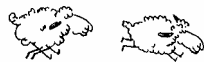
► Clifford M. Sinclair of Hoover, Alabama, has given us a prized, signed souvenir program of a Lambs Morale Corps Dinner held on February 10, 1944, one of 210 such dinner-entertainments given by the Club for the armed forces. We will feature it in an upcoming issue. Many thanks!

► Our honored Lamb Alice Dillon has given us photos of Bert Wheeler and other notable Lambs, a silk portrait marking the 70th Anniversary of the Club, and sheet music, including "Mother Dear" by Lamb Fred Hildebrandt.

► Many thanks to Edith Ralon for a prized souvenir programme of the landmark *1898 Star Gambol of The Lambs*. It contains very interesting drawings by noted artists.

► Lamb Steve Grosskopf has donated a new camera for the 2M Pub. Once installed it will allow members to watch performances on the TV in the bar.

► Lamb Wheeler Jackson has donated a new, larger TV and rolling cart for the Pool Room. Thanks, Wheeler!



Shepherd's Luncheon Celebrates Rick McKay's Broadway: The Golden Age by David Dow Bentley III www.ThePeoplesCritic.com

Astronomers have long pondered what would happen if two great stars collided. But we in The Lambs know the answer: You get our dedicated Recording Secretary/Entertainment Chair, Randy Phillips, along with his favorite star and longtime sweetheart, Sheila Smith. Broadway veterans both, they have been "an item" ever since their association with the original run of what was arguably my favorite Broadway musical ever, Jerry Herman's delicious *Mame*. How fitting then, that they combined their star power to assemble the stunning Shepherd's Luncheon of May 14, 2007, which celebrated Rick McKay's award-winning film, *Broadway: The Golden Age*. Not content with capturing Mr. McKay himself to host the presentation, they filled the room with accomplished Broadway performers who were introduced to the crowd during Randy's opening remarks. They included Ziegfeld showgirl and Lamb, Fay Lytelle, renowned choreographer and Lamb, Gene Bayliss (*Carnival, Bye Bye Birdie*), prolific Musical Director/Arranger and Lamb, Don Pippin, accomplished dancer, Nicole Barth (*Hello Dolly!, Carnival, Sugar*), actress, Eileen Casey, actor, Jack Drummond, Broadway's first female musical director, Liza Redfield, singer/actress and gourmet cook, Jill O'Hara, musical director/vocal arranger, Jack Lee (*Sweet Charity, Irene, Grand Hotel*, Broadway singer/dancer, Jane Summerhays, and an "old pro" introduced as "everybody's favorite Lamb," star of stage, screen, and television, actor Abe Vigoda.

Then it was time to introduce the man of the hour, which Mr. Phillips did with his customary panache as he proudly announced, "And now...direct from Ft. Lauderdale, Hong Kong, Buenos Aires, Antarctica, New Zealand and Beech Grove, Indiana, the award-winning filmmaker and raconteur... Mr. Rick McKay!" The enthusiastic and infectiously cheerful McKay began his fascinating tale of building his dream to capture the years of *Broadway: The Golden Age* in the words of the many performers who were there during the era. The production was aptly subtitled, "One filmmaker's search for a Broadway that was lost, and the 100 legends he found." McKay told how his journey began in his boyhood hometown of Beech Grove, Indiana, where there was no theatre or movie house, and he depended on televised movies to acquaint him