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The Lambs'
Script



A publication of The Lambs®
America's first professional theatrical club, established in 1874.
Fall-Winter 2010-2011



Jessica Tandy (ctr) in Hamlet

The Lambs' Script

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From the Editor's Desk

It is hard to know where to begin with such a jam-packed issue, but with the renewed energy and excitement at The Lambs, let me first thank my talented Associate Editor, **Marc Baron**, for his fine report of "Finishing Touches on the Fifth Floor." For more on the exciting events at The Lambs we have **Davida Rothberg's**, "In the Fold," **Gerry Ruth's**, "News of the Lambs," and First Lady, Sheila Smith's, "Gamboling with the Lambs." We recount how **Ginny Dustin** played Mrs. Santa Claus with surprise gifts at our Christmas Party, and we become acquainted with both the elusive George Spelvin and the newly elected officers and Council members of The Lambs. We learn of *Butterflies & Beasts*, and *Dueling Divas*. And speaking of divas, look for **Jacqueline Kroschell**, "In the Lamblight." There are some "Favorite Quotes," some "Lambs Tidbits," and some really marvelous "Cheers for the Script."

Highlighting this issue is another wonderful cover story from **Peter Kingsley**, this time featuring renowned actress, Jessica Tandy. (See cover photo) Peter's previous *SCRIPT* essays on Myrna Loy, Lauren Bacall, and Tennessee Williams have generated such excitement in the literary world that Peter's book, *The Old Familiar Faces*, is now in progress, and our cover story will join the exclusive company of that collection. Of course where Jessica Tandy is found, Hume Cronyn cannot be far behind. Look for Peter's essay on that fine actor in a future issue.

We thank **Patricia Dey** for preparing the fine photo layout accompanying our look at the **Sylvia Schwartz** Memorial. And speaking

supported in the field and afterward. They do not set policy and those who do also need our support to resolve the protracted struggle and find a way to restore a civilized peace.

The United States, willingly or not, has become the guardian of democracy and freedom in the world and cannot lay down this burden. On this Memorial Day, as on others, let us hope for a resolution of this terrorist threat.

How our elected leaders can accomplish this remains to be seen, but they must, and they will, and Americans must stand with them. We have only one nation to support, and the free world still depends on us.



Above, a brass plaque of Edwin Burke, just one of the many items on display on our 5th floor walls. Burke was awarded the first Oscar for Best Screenplay, and was the benefactor who created the theater in our old 44th Street Clubhouse.

[Editor's Note: With the approach of our next national holiday in May, it seems appropriate to share the thoughts of fellow Lamb, Don Flynn, recorded in May of last year, but well worth continuing consideration. The photo is courtesy of the Library of Congress.]

Memorial Day Reflections by Don Flynn

Sharing Memorial Day thoughts in the eighth year of a distant conflict is a somber reflection about a war we did not ask for. I have no one personally involved "over there," but share with others the continuing anguish of having America's GIs, Navy, Marines, Nurses and others in harm's way. My heartfelt support is with them, mostly volunteer Reservists who did not expect to be redeployed over and again on tours of duty with uncertain ends in sight. Whatever they face, they brave it loyally, as did others before them in previous wars.



Americans have put their lives on the line in 1776 to establish the nation, in 1860 to save it, in 1917 and 1941 to rescue Democracy and Europe, and now in battles on many fronts with no front to stem the tide of danger from terrorists under no flag. The soldier, the airman, the sailor, the nurse, all serve the nation when they are called and must be

of memorials, with the arrival of spring, Memorial Day is just around the corner. **Don Flynn** supplies some thoughtful reflections on that important holiday.

Yet another important day is looming later this year. This September will mark the tenth anniversary of the 9-11 attacks. I would appeal to all of our members who have vivid memories of that day to take a few moments of reflection and write perhaps a paragraph or two of your personal memories of that tragic day that we might share with your fellow Lambs in a SCRIPT later this year. Send them to us at LambsScript@gmail.com, or entrust them to one of our officers to send to me. And while you are at it, please share any "Theatre Tales" you would allow me to consider for future publication in these pages. I am actively seeking such stories to verify that The Lambs has not only a rich history, but also a vibrant present and future.

Florent Agni, David Dow Bentley III

COVER PHOTO: 1963 Guthrie Production of *Hamlet*, with George Grizzard as Hamlet and Jessica Tandy as Gertrude. *Photo courtesy of the Guthrie Theatre, Minneapolis, MN.*

Please note:

Be sure that The Lambs has your email - many events are promoted via email. Send your name and email address to:
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Finishing Touches on the Fifth Floor

by Marc Baron

Those who have visited the Club in recent months have witnessed a wonderful transformation of our 5th floor Quarters. It all began last fall with a quip during a town hall meeting where members were welcomed to discuss ideas for entertainment and events. Mention of that "damned stained carpet" brought to mind: "Out damned spot!" But the carpet replacement cost just wasn't within our Club's financial reach. I joked about passing a hat, and **Jan Wallman** responded by throwing a folded five-dollar bill at me saying she was 'in'.

I later discussed the idea with our Shepherd and we agreed to give it a try. I sent out e-mails begging for alms. Many of you saw me pointing to that little red box during each Friday's Low Jinks. As I had hoped, Lambs reached deep into their pockets and we began a solid member initiative to raise funds for replacing the carpet. In a short time it became a reality. Many of you donated on Friday nights. Some of you donated every Friday night, and others sent in checks. It was a wonderful example of the Spirit of The Lambs hard-at-work.

I then met with the 3 West building manager, Meg O'Connor, to discuss finishing several needed wall and ceiling repairs. After close inspection, Meg offered a much-needed and over-due paint job for the entire floor. All the work began shortly after our annual holiday Party.

Several calls went out for support troops, and those who met those calls should be acknowledged: Many thanks to **Eileen Lacy**, **Ryan Foy**, **Jimmy Merrill**, **Bill Brown** and **Peter Dizzoza** for helping to schlep and clean, and to take paintings down and put them back up on the walls. Two members deserve special praise for their tireless hours of work, **Terry Wells** and **Gini Dustin**. In addition to joining me on Sundays for many weeks to work, their contributions began long before paint cans were opened when they, along with our Historian, **Gerry Ruth**, began to catalogue our art and archives to create a blueprint of where each item was hung on the walls. During the work phase Terry and Gini showed up frequently, helping to dismantle and rebuild the jigsaw puzzle of proudly displayed items.

In addition to beautifying our space into something to be even more proud of, we have also been able to pull additional items out of storage and mount them on the walls. Terry and Gini have more work ahead as they revise the jigsaw maps. So next time you're at the Club,



In 1993 Steve DePass and Jacqueline, who met at The Lambs, began collaborating on corporate appearances. They co-authored, produced and performed these programs. They performed in variety concerts and on cruises to Europe and Hawaii. Jacqueline premiered Steve's one-woman song cycle, *Me, Myself and God*, and also produced Steve in concert for NJ's, *Stand Up for New Jersey*.

At the Shadowland Theatre, Jacqueline recently received great reviews as Florence Foster Jenkins, in *Glorious!* The Abraham Lincoln Bi-centennial Commission endorsed her singing history project, *Abraham Lincoln's Love of Song*.

Much more can be found on Jacqueline's websites:

www.jacquelinekroschell.com www.abrahamlincolnsloveofsong.org
www.cameoproductions.org www.voicesofsummerfestival.org

A lifelong career marked by enthusiasm for both music and history, makes Jacqueline a well-deserved artist for us to spotlight. We wish Jacqueline success in her future endeavors.

In the Lamblight: Jacqueline Kroschell

by *Davida Rothberg*

Jacqueline Kroschell, a dedicated theatre professional, was age five when she first sang in public at a benefit for wounded veterans. Throughout her high school years in Iowa she competed widely in debating with the National Forensic League. With the local Little Theatre Company, she also performed ingénue leads in *Romeo & Juliet*, *Kiss & Tell*, and *Our Town*.

With a scholarship to Bennington College, her senior thesis was producing, directing, and playing the lead in Puccini's *Suor Angelica*, while singing roles with the Rockland Lyric Opera during the summer. Various roles in opera and the operettas of Gilbert & Sullivan led to her debut with NYC Opera as Pitti Sing in *The Mikado*. On Broadway she was cast in both *Man of La Mancha* and Sir Tyrone Guthrie's *Pirates of Penzance*. Her wide musical theatre experience includes Off-Broadway performances in productions of *Streets of New York*, *Happy Hypocrite*, and *Hooray It's a Glorious Day*. She has also appeared in productions of *West Side Story*, *The Fantasticks*, *Carnival*, *Showboat*, *I Do, I Do*, *Naughty Marietta*, *Bittersweet*, and *Sweethearts*. Fellow Lambs, **Ray Hagan**, **William Buckley**, and composer **Norman Dean** cast her in their production of *Under the Gaslight*.

Jacqueline made various concert tours throughout the U.S. and Canada. As a soprano in the renowned concert quintet, Gilbert and Sullivan A La Carte (along with Allan Lokos), she performed frequently with the Buffalo and Rochester Philharmonics, as well as the Baltimore, Detroit, Dallas, Edmonton, Vancouver and Winnipeg Symphony Orchestras. Jacqueline also toured Canada, the Caribbean and the Far East singing leads in, *Cavalleria Rusticana*, *Otello*, and *Little Red Riding Hood*.

Jacqueline founded Cameo Productions, beginning with *Musical America*, which toured nationwide playing both symphony and theatre dates. Her production of *Liberty!* was awarded the George Washington Medal of Honor by the Freedoms Foundation of Valley Forge. Cameo created the annual Voices of Summer Festival in New Jersey, and Lambs, **Steve DePass**, **Helen Klass**, **Leola Harlow**, **Tom Ash**, **Elaine Swann**, **Kelli Estes**, **Father John Sheehan**, **Kathy Kelleher**, **Billie Stewart**, **Gini Dustin**, **Eleanore Carney**, and **Paula LaMonte** have all been part of her wonderful singing casts.

take a good look all around and view these gems representing our 137-year history. We remind members, to take empty glasses back down to 2m when you leave the 5th floor.

Returning to the subject of the carpet, after several discussions the WNRC and its Board generously agreed to split the cost of carpet replacement. The President of the WNRC, Catherine Lenihan, is a long-time supporter of The Lambs and frequent Low Jinks attendee. Catherine has taken a personal interest in the revival of our 5th floor.

Fellow Lambs' donations exceeded our goals, and those additional funds will be put to good use: We'll purchase a carpet-cleaning machine to keep the shag shiny. We'll retune the pianos, and purchase an answering machine to set up a hotline for those members without email/internet access. **The hotline phone number is: (212) 581-3970.** Write it down! **Ellen Berry** generously donated a DVD-VCR player for the poolroom TV, and I have donated/installed Wi-Fi allowing members and visitors Internet access anywhere on the floor. Make note: the Wi-Fi password is **Floreant1874agni**.

Ideas that stemmed from the Entertainment Town Hall meeting have been embraced and we've begun adding more activities (*see the inserted calendar*). **Camille Savitz** hosts a monthly Gilbert & Sullivan 'fun' night; on Weds., April 13th, we'll have a social night to celebrate the completion of our renovations. We are also planning a songwriters' salon, a poetry night, an evening about boxing, more film screenings, and more play readings, -- not just new plays, but plays written by early Lambs 100 years ago -- and possibly some screenplay readings as well. The calendar for April and May is enclosed with this issue. Take note of the many scheduled events.

We've upgraded our web site making it easier to navigate, and added features to the Membership Only area, including a 'download page.' There, members may download copies of past issues of *The Script*, of our *Blue Book*, the *Welcome to The Lambs* brochure (which is given to new members), and more. Once the 5th floor work is completed we will upload new photos to our web site and create a video tour of the Clubhouse to better entice new members. It's a great time to be a Lamb, and our future is looking bright thanks to every member who embraced the Spirit of The Lambs.



Gamboling with The Lambs by Sheila Smith

Appropriately, the fall social season began on Sept. 23rd when the former First Lady, Alice Parker Dillon, requested a high-spirited cocktail party for her family and friends. The large gathering on the 4th floor at 3 West included the current officers along with Ex-Shepherd **Bruce Brown, Francis Anthony, Ellen Berry, Alan Goldstein & Maralyn Dolan-Goldstein, Lewis Hardee, Missy McMahon Pappas Porretta**, as well as Avril and **Eugene Smith**, and **Jack Smith**.

Shepherd Randy Phillips, acting as emcee, introduced guest speakers that included former First **Lady Joyce Randolph**, Joe Benincasa, and **Judy Frank Mearian**, with the latter offering a very moving tribute. **Billie Stewart** rendered a sweet "Alice Blue Gown". Closing the program was a touching video of the late Shepherd, Tom Dillon, singing "Danny Boy." AGMA's Susan Davison, Dillon's caregiver in Englewood, displayed Alice's unknown and unique art talent as a miniaturist. **Wallace Munro** of The Actors Fund produced the Memorial.

The Club scene then gravitated to Gramercy Park on Oct. 6th where **Lee Moore** and Leslie Middlebrook celebrated their 20th Wedding Anniversary at THE PLAYERS. Toasting the couple were Carol and **Bob Anderson, Marc Baron, Annette Hunt, Everett Ray Kinstler, leslie Shreve**, Randy Phillips and myself. Lee had just wrapped his role in *Mr. Poppers' Penguins* starring Jim Carrey, and note that both Lee and Leslie will tour in *A Victorian Concert of Song, Poetry and Love* in 2011. The script by Lee, with costumes & choreography by Sheila Smith, premiered @ THE LAMBS in 2002. FYI: THE PLAYERS initiation fee is \$1500 with dues that are taxed!

On Oct. 15th, Shepherd Phillips was guest Speaker at two EXPLORER'S CLUB events held @ 3 West. Meanwhile, is it possible that "Conrad Birdie" of BYE BYE fame has joined AARP? **Gene Bayliss** & co-host, Dean Stolber, once a BBB teenager himself and now with MGM, located more than 35 of the creative BIRDIE staff and cast from around the country for a Golden Gala at Sardi's on Oct. 20th. Composer Charles Strouse and Lyricist Lee Adams accepted a special ASCAP award for 50 productive years in the Musical Theatre. As Associate Choreographer, Gene created the original staging of the iconic "Telephone Hour," as well as the hilarious reverse strip for the "How

The Mysterious George Spelvin by David Dow Bentley III

[Editor's Note: The following is based on information available from Wikipedia.]

George Spelvin, Georgette Spelvin, and Georgina Spelvin are the traditional pseudonyms often used in programs in American Theatre. The reasons for the use of an alternate name vary. Actors who don't want to be credited, or those whose names would otherwise appear twice (because they are playing more than one role in a production) may adopt a pseudonym. It sometimes happens that actors who are members of the AFL-CIO trade union of professional actors (known as Actors Equity Association) may use a pseudonym if working illegally under a non-union contract and wishing to avoid the significant penalties (ranging from substantial fines to revocation of union membership) that could result from working under non-union contracts.

In some mystery plays and melodramas this name has appeared in cast lists as the name of an actor (or actress) portraying a character that is mentioned in the dialogue, but never turns up onstage. By crediting the role to "George Spelvin," the audience is not forewarned that the character never makes an entrance.

The name reportedly appeared on a cast list for the first time in 1886 in *Karl the Peddler*, a play by Charles A. Gardiner. "Georgina Spelvin" has fallen out of general use since it was adopted as a screen name by pornographic actress Michelle Graham, who was credited by that name in several films including, *The Devil in Miss Jones* (1973).

The 1927 musical play, *Strike Up the Band*, by George S. Kaufman, and George and Ira Gershwin, features a character named George Spelvin.

The one-act play *The Actor's Nightmare* by Christopher Durang features a main character named George Spelvin, and the January 27, 1942 episode of *Fibber McGee and Molly* ("The Blizzard") features a visit by a stranger calling himself George Spelvin (played by Frank Nelson).

The columnist Westbrook Pegler used this name in his writings. One of his books of collected columns is titled *George Spelvin, American*. The International Broadway Data Base (www.IBDB.com) cites dozens of shows that featured Spelvins.

At this Oscar time of year I am recalling how in October, at the Hamptons Film Festival, Dick and I were treated to a preview of the award-winning movie, *The King's Speech*. As we were leaving the theater, we ran into a friend, Karen Goodman, a producer of documentary films, who had been invited to a private party to promote the film. Karen invited us along, and we happily accepted. At the party we sat with the director, Tom Hooper, and met the writer, David Seidler, (who both won Oscars for the film), and had a nice chat with Harvey Weinstein. Who knew then that the movie would win so many Oscars? The best part was that Karen Goodman, our friend, a four-time nominee, also won, for the Best Documentary Short, *Strangers No More*. What a delight!

Get-well wishes go out to **Billie Stewart** who had two nasty falls and broke her shoulder and arm in several places. We are thrilled that Shepherd, Randy Phillips, has recovered from the eye problems that had troubled him around the turn of the New Year. Our condolences go out to **Beth Holland** who lost her husband, Dick Kew, a lovely man who came to The Lambs many times. ...and best wishes to **Peter Dizozza** for the loss of his mother.

I wish you all a happy and healthy spring. Let's bring in some new members to help add to the fun, and let's keep you In The Fold.



Immortal Montague

At the meeting of the Council, on March 15th, 2011, based on an advisory motion from the Annual Membership Meeting, it was agreed to bestow upon Henry Montague the title of Immortal Lamb, the highest honor the Club can award.

Lovely To Be A Woman" number performed by Susan "Kim MacAfee" Watson. Today, the eternal ingénue doesn't look a minute over 16!

The staff from LA's Magic Castle, a reciprocal of THE LAMBS, was given a tour of the Club House by the Shepherd on Nov. 8th.

Finally, it was hardly a Charlie Brown Christmas Party in the Ballroom on Dec. 17th with the Bentley Family & Jack Smith Madrigal singers leading 77 silky voices and assisted by percussionists Charlie & **Vivienne Gilbert** while pianist, Woody Regan, played new arrangements by Ms. Smith. Officers Marc Baron, **Kay Arnold Cooper** & **Peter Kingsley** were super Secret Santas to **Misha Dabich** and his two glam gal-pals, as well as to The Fabulous Lunts, AKA Carol Lambert & Joe LoGrippo. Get the hand bells ready in the key of E flat for Irving Berlin's "Happy Holiday" in December 2011.

The coldest night on record in NYC, Jan. 17th 2011, proved to be overwhelmingly warm at The Gershwin Theatre where The Theatre Hall of Fame celebrated its 40th Anniversary. Pia Lindstrom was a lustrous Mistress of Ceremonies and Shepherd Randy Phillips, a co-chair, was acknowledged for his generous contribution on behalf of THE LAMBS. After ice-skating on W. 51st Street, we arrived at THE FRIARS on E. 55th St. for a late night supper. FYI: THE FRIARS Initiation fee is \$7,500 with annual dues of \$2,950!!! Just keep in mind this witty quotation (most often attributed to George S. Kaufman): "The Players are gentlemen trying to be actors, the Lambs are actors trying to be gentlemen, and the Friars are neither trying to be both."

Despite a devastating weather delay, the Annual Meeting was finally held on Jan. 28th. An enthusiastic quorum re-elected the current officers for a three year term, and also welcomed the newest Board members: **William Brown**, **Misha Dabich**, **Vivienne Gilbert**, **James Merrill**, and our new Treasurer, the elegant **Eleanore Carney**. As I write these lines the new Board awaits its first Council Meeting on March 14th right after we all spring-ahead to Day Light Savings Time on March 13th.

Oh! Don't we deserve it?

Thank EWE, Gini!
by David Dow Bentley III

Guests at our wonderful December Holiday Gala were each given a surprise gift from Lamb **Gini Dustin**. Gini had cleverly contacted the pun-loving American Lamb Board (www.americanlamb.com) and obtained some lovely, light-weight fabric shopping bags to distribute. The bags are gaily decorated with assorted amusing Lamb puns that included:

"I Love Ewe," "Ewe're Hot," "Green Eggs & Lamb," "Lamb of the Free," "Wish Ewe Were Here," "Lambda, Lambda, Lambda," "Lamb Bam," "Baaaaaaad to the Bone," "This Lamb Is My Lamb," and "I'm So Lost Without Ewe." Ginny "doctored" two other phrases a bit to read, "I Love The Lambs," and "Fan of The Lambs."

The American Lamb Board is an industry-funded research and promotions commodity board that represents all sectors of the American Lamb industry including producers, feeders, seed stock producers and processors. The 13-member Board, appointed by the Secretary of Agriculture, is focused on increasing demand by promoting the freshness, flavor, nutritional benefits, and culinary versatility of American Lamb. The work of the American Lamb Board is overseen by the U.S. Department of Agriculture and the board's programs are supported and implemented by the staff in Denver, Colorado.

(For further information visit www.fansoflamb.com)



Lambs Club Election 2011
by Bruce Brown

Prior to the December 2010 deadline, the Nominating Committee met five times. In selecting qualified members to positions of Council, the Committee reviewed letters of recommendation, letters from interested aspirants, and a thorough review of the membership roster.

As we all know, The Lambs is "Council-driven," and in light of both that fact and the world-wide economic conditions of our time, the

I was very sorry to miss the elegant **Peter Kingsley** who always does such a good job hosting. I was ill that night and was also unable to come to my friend **Linda Fields'** show on February 25. Linda's husband Kent was there to add his ever-so-funny jokes and tales. The bad weather did not prevent a good audience from attending, and there was a full-cast performance even though the weather was rainy and windy.

As we prepare to go to press, March will blow in my pal **Kathy Kelleher** who will help start the windy month along with **Roseann Sheridan**, a gal who always has an inventive song and evening planned. **Camille Savitz** plans a country-western theme for March 18th, and will be followed by Linda Fields closing out the month.

April 1st will usher in our lovely bilingual chanteuse, **Gini Dustin**, and an especially entertaining guy, **Rian Keating**, takes over on April 8th. I'll be back April 15th for the celebration of taxes and a theme of "Money." You'd be surprised how many songs have money mentioned in them!

April 22 is Good Friday, and 3 West will be closed. To end the month and dispense with April showers, **Joan Scafarello** will take over the emcee duties and hopefully bring us some May flowers.

On May 6th the incomparable **Helen Klass** will host, and rounding out our Low Jinx schedule (which is always subject to change) Rian Keating will again be host on May 13th.

Our fifth floor has been in the midst of renovation and updating, with new paint and the much needed new carpeting that will be gracing our space in the very near future. Many Lambs donated money to this worthy cause, and we want to thank them and the Women's National Republican Club for sharing the costs. We are going to be using the fifth floor more often for special Lambs events during the week. We want the club and members to know that there are things that will be going on not only on Friday nights, but during the week as well. A calendar will be available to list these events.

Our annual meeting was held in January and has re-elected our Shepherd, **Randy Phillips**, Boy, **Marc Baron**, Corresponding Secretary, **Peter Kingsley**, Recording Secretary, **Kay Arnold**, Treasurer **Eleanore Carney**, and Historian **Gerry Ruth**. The elected Council Members include, **David Dow Bentley III**, **Joyce Randolph**, **James Merrill**, **Misha Dabich**, **William Brown** and **Vivienne Gilbert**. (See separate Election Report in this issue). Congratulations to all. I look forward to working with you.

In the Fold
by *Davida Rothberg*



Welcome to "In The Fold." A cold, snowy and rainy winter has given us hope that spring is now on the way. We had a wonderful Lambs Holiday party with good food and good friends. The gala was musically enhanced with the help of First Lady of the Lambs, Sheila Smith, pianist, Woody Regan, and our fine group of choral singers. Members of the Lambs provided door prizes to help liven up the evening, and a good time was had by all.

We started the New Year right on Jan. 7, 2011 with **Gini Dustin** as host for the evening. The fun continued with emcees, **Roseann Sheridan, Rian Keating, and Eleanore Carney**, who rounded out our January Low Jinks for 2011.

On Eleanore's night, we were all treated to a performance that we had not heard for many a moon; our singing poet, **Steve De Pass**, delighted the audience with his famous singing rhymes of all of the evening's performers and their songs.

Camille Savitz is not only a fine host, but is lending her talents to a special monthly Monday evening of Gilbert & Sullivan when Lambs can enjoy performing selections from the G&S operettas on the fifth floor. Camille is not only a fine entertainer, but also a fine artist whose lovely paintings were featured in our Winter-Spring *Script* of 2010.

On February 11th I took over as host as I usually do for the Valentine's Day show. The large crowd was an appreciative audience for our theme of Love, Hate and Revenge. Since my husband, Richard, was on a business trip, I revealed that I had a special valentine to announce in his absence. My surprise valentine, veteran actor and comic, **Abe Vigoda**, had just been named an Honorary Lamb. I serenaded him to the tune of, "You Made Me Love You," and his responses made for a delightfully humorous evening. His lovely daughter, Carol, was there for the festivities.

Heart candy was provided to the cast, and my daughter Patti started off the evening with her hit song, the "romantic", "Treat Me Like Dirt," which set the tone for the evening. The audience got so involved that they were all singing at the end, "Treat Me Like Dirt," which delighted Patti as she didn't know Lambs were such rock fans!

Nominating Committee determined it was critical to recognize the importance of striving for the strongest possible financial condition of our club by nominating those members who would bring the most actual business and financial experience to our Board of Directors, while at the same time lending their expertise and guidance to the process of our decision-making. We were pleased to note that our recommendations were followed, as the new Council members were elected unopposed.

Floreat Agni!

Respectfully Submitted,

Bruce Brown, Chairman for The Nominating Committee:

Peter Dizozza, Kay Arnold Cooper, Davida Rothberg, Peter Kingsley, Joyce Randolph, and Kathy Kelleher

Be it known that the following nominees were duly elected at the Annual Membership Meeting of January 28, 2011:

Officers (Class of 2014)

Shepherd: Randy Phillips

Boy: Marc Baron

Corresponding Secretary: Peter Kingsley

Recording Secretary: Kay Arnold

Treasurer: Eleanore Carney

Historian: Gerry Ruth

Council (Class of 2014)

David Dow Bentley, III

Joyce Randolph

James Merrill

Misha Dabich

Council (Class of 2012)

William Brown

Vivienne Gilbert

A full list of the Officers and Council is found on the back cover.

Divine "Dueling Divas"
by David Dow Bentley III

For enthusiastic Lamb, **Kelli Estes**, interacting with fellow 3 West Club member, the Women's National Republican Club, was nothing new. Kelli had already arranged for the donation of a baby grand piano to that group. But on this lovely October evening, soprano Kelli, along with her talented friend and mezzo-soprano, Tracelyn Gesteland, would offer something more: exceptional vocal talent. Under the auspices of the WNRC, it was a special night of music aptly titled, *Dueling Divas*, and it began quite amicably with cocktails, hors d'oeuvres, and, of course, music in the gracious surroundings of the Pratt Lounge at 3 West. Accompanied throughout the evening by talented pianist, Gary Norden, Estes and Gesteland began their extensive program with the music of Hector Berlioz. Their charming opening duet of the "Nocturne" from Berlioz's last opera, *Béatrice et Bénédict*, was followed by Miss Gesteland's solo of the composer's song, "Villanelle." With Gesteland dressed in glittering black and Miss Estes in a sleek gown of royal purple, (topped by more strands of pearls than there are stars in the heavens), the two closed out the cocktail hour set joining once more in duet. That final selection was Berlioz's, "Le Trébuchet," an example of mid-19th century salon music which, in these capable hands, seemed very much at home in the elegant surroundings of the Pratt salon.

Guests were then directed to the 2nd floor Grand Ballroom where a dinner as divine as the divas awaited them. The appetizer course, a lush autumn offering of carrot ginger soup, was accompanied first by Miss Estes singing the Kurt Erickson song, "Jack," and then by the song, "If Only." The latter was a sample from the new Michael Remson opera, *Sorry, Wrong Number*, based on the classic radio play and film of the same name. Estes then closed out the soup course performance with Leonard Bernstein's song, "A Julia de Burgos." Estes explained, "I chose this piece in recognition of the fact that WNRC's history at 3 West 51st St. dates back to the 1920's and the club's part in the Women's Suffragette movement. Puerto Rican by birth, Julia de Burgos's was a vigorous proponent of both Puerto Rican independence and women's rights, while her poetry predated the Women's Lib movement by 20 years."

The main course followed and was appropriately titled, Duet Entrée of chicken & salmon piccata, while being accompanied by

Celebrating Sylvia Schwartz



Shepherd-Randy Phillips



Joyce Randolph



Sheila Smith



Kay Arnold, Dow Bentley and Peter Kingsley



Bruce Brown



Gini Dustin



Missy McMahon, Susah Davidson and Ellen Berry



Kathy Kelleher



Steve Ross



Carol Shedlin

It was pointed out that Sylvia was a member of the Noël Coward Society, and that made it most appropriate for **Helen Klass** to offer her whimsical and thoughtful rendition of, "If Love Were All," from Coward's *Bittersweet*. **Sandy Beneé** offered another Coward tune singing the lovely, "This is a Changing World," from his 1946 flop, *Pacific 1860*, which lasted only four months in London in spite of Mary Martin in the lead. The Lambs' favorite accompanist, Woody Regan, offered yet another Noël Coward surprise with a lusty and full-voiced delivery of the title tune from the composer's musical, *Sail Away*. That was a tough act to follow, but **Davida Rothberg's** fashionably glitzy outfit was the perfect one to wear while singing the cheerful "Baubles, Bangles and Beads," from *Kismet*.

Sylvia's good friend, Diana Templeton, came to the microphone to announce, "I'm not going to sing!" But she did share some fond memories of her friend and the happy times they spent once a month at Sardi's with a group of girlfriends who style themselves "The Ladies Who Lunch," after the Sondheim song from *Company*. One cute story regarded Diana's loss of an earring and the way Sylvia came to her rescue. Sylvia's friends, Steve Ross and Janice Faya were also present. Ross is an internationally renowned pianist and vocalist, whose cabaret interpretations of the music of Coward, Porter, and Gershwin are legend. Janice stepped to the microphone and spoke emotionally about the loss of her dear friend.

Closing out the evening was Sylvia's friend of over 50 years, **Chuck Prentiss**. He shared Sylvia stories that touched on her family (sister Lillian and son Larry) and her many friends, including the likes of Carol Channing, Joe Franklin, Mrs. Douglas MacArthur, John Kander & Fred Ebb, and countless others. Prentiss amused the crowd singing a Yiddish version of "Dixieland," and closed with an original song he had written for Sylvia. It had a title that summed up the evening's theme: "A World Without You."


mashed sweet potatoes and bundle of *haricot vert* with baby carrots. For this portion of the program Gesteland began with four charming "Madrigales Amatorios," by Joaquín Rodrigo. Estes then joined her in a delightful duet of Léo Delibes' "Sous le dôme épaïs."

In the detailed printed program provided each guest, the aforementioned portions of the performance were titled "The Calm." Much of the fun would follow in "The Storm" segment performed during dessert treats of strawberry cheesecake and cookies. It was there that the real diva dueling added to the hilarity, following a few minutes "in the limelight" for WNRC Entertainment Chair, Dorothy McConnon, who did a brief turn at the piano.


The Women's National Republican Club Inc.
Drama, Arts and Entertainment Committee
proudly presents,

Dueling Divas


Dinner & Concert



Kelli Estes, soprano



Gary Norden, piano



Tracelyn Gesteland, mezzo soprano

Two leading ladies of the lyric stage begin the evening graciously sharing the stage. Unfortunately, their cordiality doesn't last. Accompanied by the ever-patient and consummate pianist, Gary Norden, they prove once again that there can only be one Prima Donna... at a time.

Monday, October 25, 2010
6:30pm Cocktails & Hors D'oeuvre - Pratt Lounge, 4th Floor
7:00pm Dinner & Concert - Grand Ballroom, 2nd Floor

3 West Club
3 West 51st Street (between 5th & 6th Avenues)
Reservations - Carol Simon 212-582-5454 ext. 2304 or membership@wnrc.org
WNRC Members \$45, Guests \$60

**PLEASE NOTE: \$45 will be credited toward your food & beverage minimum.
Business Attire for Men/Comparable Attire for Women
(Those not complying will not be admitted)

Gesteland then appealed to the audience with, "Plight of the Mezzo," describing the struggles of mezzo-sopranos that result from the far more limited repertoire available to them when compared to the much luckier sopranos. Estes then took on the persona of the vain and egotistical soprano, disdaining the mere mezzo. Their songfest battle is peppered with everything from the Great American Songbook to the music of Gioachino Rossini, Ben Moore, and Georges Bizet. The gals showdown over the latter's "Habanera" from *Carmen*, was just one of the fun filled moments that resulted when WNRC President, Catherine H. Lenihan, and Ms. McConnon joined the forces of a Lamb and a Mezzo for such a gala evening.

Clearly much thought had gone into selection of the music for the program. At the same time, the typical recital concept was purposefully turned on its head. Cocktails, appetizers, and a multi-course dinner were each partnered with appropriate music, and in two locations, no less. Said Ms. Estes, "Traditionally, one would have dinner before the concert, but my goal was to marry the music to the food as a way of creating a more intimate and unified experience, while at the same time offering an educational variety of repertoire."

This program was a part of The Recital Exchange, a series of recitals involving artists from all over the country who join together to share their music, educate new audiences, and revive the once popular recital genre. Each program will explore such conventional recital elements as structure, content, and format, while at the same time introducing new ideas of concert repertoire and performance practice. The ultimate goal is a cross-pollination of the recital genre, with the creation of a fresh new form of chamber music that will reinvigorate society's appetite for this wonderful musical form. Dueling Divas is certainly a perfect example of cross-pollination.



Sylvia Schwartz Memorial Farewell by David Dow Bentley III

It was an autumn night of Lambs camaraderie, affectionate anecdotes, fond memories, and of course, a night of song. How could it be otherwise in reflecting on the passing of that luminous Lamb, **Sylvia Schwartz**? After all, had she not been Associate Producer with one David Merrick, who has been called, "arguably the most important producer to dominate Broadway's Golden Age?" [See Sheila Smith's story, "SYLVIA SCHWARTZ – A Remembrance," in the Summer 2010 issue of *The Lambs' Script*.] In both her work and in her life, Sylvia brightened the lives of countless theatergoers around the globe through her association with such blockbuster shows as, *Hello Dolly*, *Oliver*, *I Do I Do*, *The Happy Time*, *Promises Promises*, and many others.

Shepherd **Randy Phillips** began that late October evening by tipping his musical hat to Merrick's first musical, his 1954 production of *Fanny*. The Shepherd sweetly sang the show's title tune, which, by the way, had been the favorite of producer, Merrick, and a highlight of the great impresario's memorial service. Randy then introduced Sylvia's friend, **David Sokol**, who would act as host for the evening. Next, with a birdlike sweetness of voice, **Kathy Kelleher** sang the charming "Ribbons Down My Back," from *Hello Dolly*, all the while sporting a bird-bedecked straw hat (another Sheila Smith original—this one appropriately adorned with the requisite blue and green ribbons). And speaking of Broadway veteran, Sheila Smith, she was next on the bill, and continued the *Hello Dolly* tribute. First, with her characteristically deep and husky voice, she amusingly addressed the crowd as Dolly Levi, a role with which she is well acquainted. But then, taking on another persona that only years of professional musical theatre experience could allow, she launched into a sensational, full-voiced rendition of "Before The Parade Passes By," that had the crowd cheering by song's end.

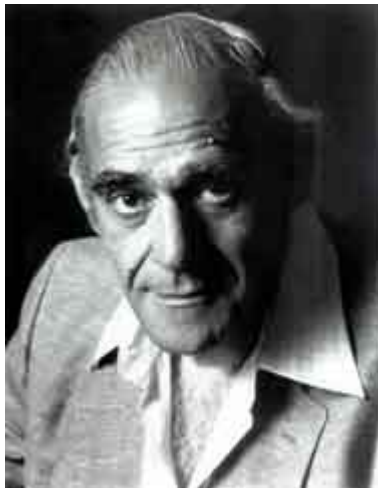
Carole Shedlin was next to perform as she offered a perky and pleasant delivery of "About a Quarter to Nine," a tune with roots that go back to Al Jolson's version in the 1935 film, *Go Into Your Dance*, and which, of course, eventually found it's way into the musical, *42nd Street*. Once again displaying her talent as a reflective storyteller in song, **Ginny Dustin** followed with the sweet simplicity of "Mira," from *Carnival*. Sparkling in a glittering red outfit, **Linda Fields** offered a vibrant and energetic, "For Once in My Life."

Cheri M. Smith, Corrales, NM: "Loved *The Script*. There's always something interesting to read. Real theatre news. And weren't we glamorous in the 60's? Thank you!"

Doug Kingsman, Queensland, Australia: "Received the latest *Script* with great reading even for a guy who's thousands of miles away. Loved Peter's memories of Tennessee Williams and She's tribute to Sylvia Schwartz. Best wishes."

[*Editor's Note*] And one more for the road, received by your editor from Irene C. Burke, Palmyra VA: "Dear Dow, My goodness! Never thought I would be published in such a prestigious journal. Glad to see you are the head honcho. Thanks for sending it... Tennessee Williams on the cover-- He buries me in his work; makes me pensive and morose, but oh, it's such a wonderful depression because it's not mine. Takes a few days to shake him off. Any comparable playwrights today? Take care, Dow; be well."

Abe Vigoda - Honorary Lamb!



At the well-attended Annual Membership Meeting, held on January 28, 2011, it was unanimously approved to elect **Abe Vigoda** a Lifetime Honorary Member of The Lambs.

NEWS OF THE LAMBS

By Gerry Ruth



Longtime Lamb, **Ward Moorehouse III**, author of several books on the luxury hotels in New York City ("The Waldorf-Astoria," "Inside the Plaza," "Life at the Top: Inside New York's Grand Hotels"), goes international with his recently published and well-received, "London's Grand Hotels: Extraordinary People, Extraordinary Service in the World's Cultural Capital." I was a regular reader of Ward's columns and reviews when he was working for the *New York Post* and *New York Sun*, and I was privileged to see a reading of one of his plays. He is a second generation Lamb. His late father, Ward Moorehouse Sr., was also a Lamb.

Lee Moore started the holiday season by playing the role of Reginald in the new film, *Mr. Potter's Penguins*, with Jim Carrey. Directed by Mark Waters, the film will be released in August. Lee says the penguins were thrilled with the blizzards we experienced this winter. I know I'll be thrilled to watch those penguins running in the snow when the film opens in August.

If Ward has gone "international," then **Kevin McMullan** has gone global. Have you seen his blog? It's as big as a dictionary. To bring you up-to-date: From October to December he was appearing in the show, *Twist of Fate*. In November he emceed *The James Fradrich Memorial Concert*. In early January he took off on a 'round the world trip to spread Jim's ashes worldwide. He flew to LA, stayed over night, went on to Tokyo, met a friend of Jim's, learned to use chopsticks, saw a Kabuki performance, and was not happy. The next day he spread ashes in a lake near Mt. Fuji. Then it was on to Bali, where he stayed at a beach town. The next message he wrote came from Delhi, India. Then it was off to Katmandu, which Kevin admits is his favorite place so far. **Terry Wells** and **Gini Dustin** will meet him in London at the end of his trip.

Nils Hanson, administrator of the Ziegfeld Club, is looking forward to the publication of his new book, which is scheduled for late summer. It's a biography of Lillian Lorraine, star of the Ziegfeld *Follies* and one of Mr. Ziegfeld's favorites. Nils' mother had been a companion to Lillian, and Nils had grown up hearing the stories of Lillian as part of his mother's history. As a result of the close friendship between the two

women, there were many pictures and souvenirs of both the *Follies* and the Ziegfeld stars in his mother's collection, and these started him on his research journey. It's a lovely book with many interesting stories and pictures of that wonderful time on Broadway.

Our past Lambs' Boy and Historian, **Lewis Hardee**, has also been busy writing books. His latest published work is the history of his family's North Carolina home. The book is titled, *The Dowser-Hardee House*. Last year the house was added to the Southport Christmas Tour, and it proved to be the most popular stop of all. Lewis is also working on a memoir and several essays.

Sandra (Bendfeldt) Bence had a new show at Don't Tell Mama in November. It was titled, *Turn Off Your Cell Phone*, so I wish I'd been around for that one! Sandy does such a great job, especially with light and amusing material. And she looks so good doing it!

Bill and **Anita Brown** and their Montauk Theatre Productions (MTP) are working overtime. In October Anita starred in a new one-woman play by Mayo Simon, titled, *Going West*. That was at one of my favorite little theaters, the Shooting Star Theatre on Peck Slip. In December, NY Artists Unlimited and MTP presented *Black Gold-The Passion of Aleijadinho*, a biographical treatment of an 18th century Baroque sculptor from Brazil. After its premier at Shooting Star the show went on tour throughout the metropolitan area and northeastern cultural communities and centers. Bill and Anita just finished several performances of *The Gingerbread Lady*, and they are probably now working on something for April.

Frank Torren lit up Don't Tell Mama in October, and we caught him several times at Iguana. Meanwhile, **Camille Savitz** brought out a group of Lambs for her performances at both Don't Tell Mama and Iguana. Camille is also involved with the Gilbert & Sullivan Project on the fifth floor. Another Gilbert & Sullivan Project supporter is **Helen Klass**. Last year she won the "New York Has Talent" contest at the Town House, and she was featured with the two runner-up winners at the Metropolitan Room. This year the Townhouse had a special birthday celebration for Helen. The room was filled, the cake was huge, and Helen and her friends beautifully performed the music.

In October, at one of its social functions, the WNRC Drama, Arts and Entertainment Committee presented **Kelli Estes** and Tracelyn Gesteland in *Dueling Divas*. Sounds like it was really fun, and you can

to Club "21." Be sure to have proper validation by bringing your parking receipt to the front desk at 3 West.

- It was free for Lambs and their guests when The Entertainment Committee presented last October's encore performance of the City Bar Association/Lambs Club/Marti Stine production of Myron D. Cohen's, *The Last Lafayette*. The show, a comedy with music, is based upon the most scandalous murder trial in Canadian legal history. This production set the action in New York, where a trial lawyer on the cusp of retirement becomes entangled with the "Client from Hell." The show featured original music and lyrics by **Peter Dizozza**, Brian Graifman, and **Nancy Zehner**. It starred Lambs, Peter, Nancy, **Marti Stine** and **Vivienne Gilbert** (all of whom have rounded out their liberal arts education with a law degree), along with members of the local bench and bar.

- *Theater Talk* is a television program many members enjoy. Try it out if you have not already done so, on Thursday evenings at 11:30 on station WNJN. Check your local listings.

Cheers for the SCRIPT via Cyber Space

Messages Received by Sheila Smith

Dave Sargeant, WTVJ, Miami FL wrote: "Thank you for *The Script*. What a treasure. The history of the Orient tour was fascinating. The other real treasure is the Midsummer's sketch, which I'll show to the local Shakespearean reading group. I vow to try thy meatloaf recipe!"

Russ Gorman, Cumberland, RI: "The recent issue of *The Lambs' Script* is probably the best yet. I agree (with Peter Kingsley) about *Cat...*, but *Summer and Smoke* still knocks me out. Am planning on the meatloaf rather than a Thanksgiving dinner with too many restrictions!"

Irma Dugan, Garden Editor, Cleveland Plain Dealer, OH. : "I'm always fascinated with Theatre activities. Great photo with Joan Rivers. I didn't know she was a hooper or you entertained the troops! Good Heavens! Wow! Congratulations to Randy on his re-election as Shepherd. Now just waiting for the first flowers to bloom."

And of course your editor just loved this one:

“I don't think anyone needs to diminish critics. They diminish themselves very well.”

— *Critic, John Simon, during a Theatre Talk telecast of December 2010.*

“You're never too old to do goofy stuff.” — *Ward Cleaver*

Liza Minelli had an interesting response to interviewer, Larry King on his show of October 10, 2011. As they discussed her Show Business career, King inquired, “Did you ever want to do something else?” Liza responded, “Yes, I wanted to be an ice skater. Then my mother brought me to New York and I saw *Bye Bye Birdie*, and I thought, I'll do that.”

For a final smile we have this:

“My Wife's Gone To The Country (Hurrah! Hurrah!)”

— *Title of an early song hit by Irving Berlin.*

Lamb Tidbits

by David Dow Bentley III

- Our internet savvy members old enough to recall the golden age of radio will enjoy a visit to www.radiolovers.com . There, with the click of a mouse, you can listen to hundreds of old-time radio programs of every kind. There are musical variety shows from Bing Crosby to Dinah Shore. Comedies like *Amos & Andy*, *Father Knows Best*, *My Little Margie*, *Life With Riley*, and *The Jack Benny Show* abound. You will find the big band shows of Artie Shaw, Benny Goodman, Glenn Miller and others. There are also plenty of playhouse productions with full dramas, and other plays promoting first-run movies and stars of the time. Bookmark the site and enjoy!

- Discount parking for members continues just around the corner on 52nd Street. The garage where discounts are accepted is at 31 W. 52nd Street between 5th and 6th Avenues, just next door

read more about that gala evening in Dow Bentley's story elsewhere in this issue.

Hillbilly Women, a play with music honoring the women of Appalachia, included **Annette Hunt** in the ensemble of noted actresses who recreated the lives of six women from different walks of life. The singing and dancing were really delightful in contrast to the difficulties each of these women experienced and overcame.

Peter Dizozza has another whirlwind going with his group, The Steppes. They appear regularly at Sidewalk Cafe on East 6th Street. In November Peter and an ensemble did the first staging of his musical opera, *A Question of Solitude*, inspired by and dedicated to the James Bond legacy. In December, Peter read a portion of his *Paradise Found* at a celebration of the 400th anniversary of John Milton's birth. Both events were held at the Williamsburg Art and Historic Society.

Carol Shedlin had a successful run at Don't Tell Mama. She looked good, she sounded good, she had a fine audience, and as usual she sang the best songs. Meanwhile, an email from **Jacqueline Kroschell** brought the good news that she was recovering from her accident and was once again quite busy. First she was working with historic material for Abraham Lincoln's birthday, then she and **Steve DePass** did a musical program for Valentine's Day. She and Steve entertained for the United Daughters of the Confederacy, an organization whose new president is **Elaine Marlowe**. Plans are in the works for a future project featuring both Steve and **Herb Goldman**.

Ryan Foy had major roles in two play readings he arranged for our fifth floor performance space. That worked in nicely since many of the members had engaged in efforts to take full advantage of the fifth floor spaces. Entertainment Committee Chair, **Marc Baron**, had called for a "Town Hall" meeting of members, and during that event plans were made for play readings, poetry readings, and musical evenings, such as our ongoing "Gilbert & Sullivan Nights."

Marc Baron continues his travels...to Florida, Los Angeles...and next stop, Vienna, where he continues 15 years of research on his grandfather, famed sculptor Josef Josephu, for a biography he's writing....all while Marc's screenplays *MegaBalls* and *Love of a Lifetime* (co-written by ex-Lamb Richard Wolf) continue to build interest within the industry. Marc was elected to a third term on the NY Board of SAG.

Joyce Randolph and **Abe Vigoda** are serving as Celebrity Committee Members for the Xavier Society for the Blind's "Benefit

Evening for Veteran Outreach," scheduled for March 31st. **Fr. John Sheehan**, Chairman of the society, is recently returned from Louisiana where he took the training course given to the blind. Wearing sleep shades, he learned the basics of navigating with a white cane, cooking, sewing, and using tools. He also had the opportunity to brush up on his Braille.

To all you Internet guys and gals: visit www.youtube.com and search for "Lambs singing on times square." There you will find an impromptu performance by fellow Lambs, including Jacqueline Kroschell, **Steve DePass**, **Elaine Marlowe**, **Eileen Lacey** and **Herb Goldman**, heading home after a hard night of Low Jinks at the club. If you poke around at the YouTube site you may find several other Lambs videos. Try searching there for "Camille Savitz" and you will be surprised what you will find. By the way, the white faux sheep in Times Square are courtesy of the City of New York, and were placed there to amuse tourists (and Lambs).



Welcome to the Fold
by Scott Glascock

We welcome **Walter Brandes** to membership in The Lambs. Walter was sponsored by **Ryan Foy** and **Marc Baron** and has been selected for Theatrical Membership. A Member of Actor's Equity Association, Walter serves as Literary Manager of the Oberon Theatre Ensemble. He holds a Bachelor of Fine Arts degree from Avila University, and an MFA degree from the University of South Carolina. He has extensive theatrical credits in both new works and in the classics.

We are pleased to announce that several additional new members have been approved, and they will be announced in these pages as soon as initial membership fees are received. We welcome them all to The Lambs.

Though Jessica Tandy was a larger than life Grande Dame of The Stage, and was capable of chopping anybody down to size with the stinging tongue of a Bitch-Goddess, she was also able to salve the hurt of others, and to praise where she saw fit. It was Jessica Tandy, after all, who had revealed to me the legitimacy of my early dreams in Minneapolis. For it was she, who once gave me the best compliment I have ever received from anybody about my acting:

"You were the only one on stage who knew what he was doing all of the time!"

Coming from her that was high praise indeed, and as close as I shall ever come to a Tony, an Emmy or an Oscar.



Favorite Quotes From Your Editor

Our first is dedicated to our wonderful Lambs club bartender, Gilberto:

"Always remember that I have taken more out of alcohol than alcohol has taken out of me." — *Winston Churchill*

We dedicate this next one to all our Lambs' *Script* contributors:

"There's a kind of a bliss to writing. There's a kind of spiritual health in trying to express reality. When you feel you've captured it, if only in a phrase, or the correct adjective, there's something very happy-making about it, and I'd hate to give up that kind of happiness."

— *The late John Updike in a 1993 PBS interview.*

"If you use your passions and your talents in pursuit of service and things you care about in this world, there's a chance you'll get taken care of. So many of us have ideas about how we can improve the world, but we're scared to do it."

— *Colin Beavan, author of The No Impact Man, about his year striving to live without harming the environment.*

partner set her off in praise of that daring old ham, and then into expressions of regret for not having been cast as Blanche Dubois in the movie version of *Streetcar*. After all, Williams had Jessica specifically in mind when he wrote the part of Blanche, and she had triumphed in the role on Broadway. But very few great stage actors make great film stars, and vice versa. Vivien Leigh was the actress who took over the role of Blanche in the film with Brando, and Jessica once said of her, "Between the houses, the jewelry and the doctors, she cost Larry [Olivier] two or three fortunes." But behavior always trumps acting in film. The cruel fact is, Leigh was nowhere near the actor that Jessica was, but she was a much more bankable movie star. Not only was she very, very pretty to look at, but it was precisely her need for all those doctors that made her on-camera madness read as real, --- because it was real. And so it wasn't until after I had dropped out of her life that Jessica triumphed in film with *Driving Miss Daisy*. I often wonder with what layers of irony she accepted the Oscar for 'Best Actress' in that film.

One day, during one of our kitchen talks, the subject of the Guthrie Theatre production of *Hamlet* came up. Jessica had once played Ophelia opposite Olivier's Hamlet in the legendary 1938 Guthrie production in Denmark. Not knowing of the illusions she was trashing, she said of the 1963 production in Minneapolis, "Oh I don't think that was a very good production...do you?"

But we are all of us in the same boat, are we not? The very first good circus, ballgame, production of *Hamlet*, or anything else we see as a child, is always the most remarkable and memorable. For a moment she left me thinking I had fallen for a trick, that I had been suckered into making a life choice based on the adolescent urge to transform myself, to become somebody else.

Jessica Tandy became a star as a teen-ager in the London West End playing Shakespeare. But no one, really no one today, can become a star by playing the stage classics. All actors, if they are to survive, must "chase the new blown bubbles of the day," even if that means appearing in Jersey Shore. Those "who live to please, must please, to live"

It was not Jessica Tandy the person or the actress who blighted my life. It was the ideal that person and actress held up for the entire world to see. It seems an ideal no longer attainable by anyone in this day and age – an ideal that once upon a time I had sought to emulate. Silly me! I had tried to tread where saints had trod, but all I was actually doing was attempting to swim in an empty swimming pool.

"Of Butterflies & Beasts"
By David Dow Bentley III

It was a cold, clear Monday night on January 10, 2011, and butterflies were clearly out of season in New York. But that did not prevent an SRO crowd from cramming The Lambs' 5th floor Black Box Theatre to view the debut reading of Robert Leeds' new play, *Of Butterflies & Beasts*. The cast included Lambs **Marc Baron**, **Kelli Estes**, **Jacqueline Kroschell**, and **Ryan Foy**, with guest performers Jason Maniscalco, Jackie Poplar and Chris Rivera. While Mr. Leeds directed, fellow Lamb **Gini Dustin** served as stage manager and narrator. They must have all been living under a lucky star. The city had not yet finished digging out from the controversial December blizzard, and a new winter storm would arrive the following day, but this pleasantly crisp winter night encouraged turnout of an enthusiastic crowd, and many retired to the 2M Pub in post-performance celebration.



Photo by Sara Bentley

Theatre Tales

[Editor's Note: The SCRIPT cover story that follows is an adaptation of a work now in progress by actor, author and Lamb, Peter Kingsley. It is one of several stories Peter is assembling for a book, "The Old Familiar Faces," profiling his encounters with renowned celebrities. SCRIPT readers have already had a taste of these interesting adventures in past issues via Peter's stories of Lauren Bacall, Myrna Loy, and Tennessee Williams. We thank Peter for sharing advanced copy with us.]

The Actress Who Blighted My Life

by Peter Kingsley

Jessica Alice Tandy was born 1909 in London within the sound of Bow Bells making her, technically at least, a Cockney. I remember how she once delighted in showing me how to translate English into Cockney Rhyming Slang. This extraordinary woman, Jessica Tandy, was to become only the 12th person ever to win the Triple Crown of American acting: Oscar for Best Actress in *Driving Miss Daisy* (1989), Emmy for Best Actress in *Foxfire* for Hallmark Hall of Fame (1987), and Tony for Best Dramatic Actress in *A Streetcar Named Desire* (1948). I got to know her in the years 1976-1980 during the time when I lived with her daughter, Tandy.

But the event that really led me up the garden path was the very first time I ever laid eyes on her. I was a boy in Minneapolis in 1963 when the Tyrone Guthrie Theatre had its inaugural season, and it was then that I saw Jessica Tandy perform as Hamlet's mother in the very first professional production of Shakespeare I had ever seen. Little did I know how much the trumpeters in the lobby, the well-dressed crowd of onlookers, the expert lighting, the elegant Victorian stage costumes, and the slick direction by Sir Tony himself, all conspired to set me up for my seduction. By the time in Act V when the poisoned cups had been drunk, the rapiers had flashed and clashed, and Ms. Tandy had sunk to her death like the Titanic itself, as rhinestones glittered about her beautiful, guilty neck, I was hooked: this was the circus I wanted to join!

The first words I ever heard Jessica Tandy say in 'real life' were spoken in her dressing room backstage at the Shakespeare Festival Theatre in Ontario, Canada. Her daughter and I had just seen her perform a one-woman show about a bag lady living in the streets, and we stepped

into her room just as the Stage Manager dropped a stack of headshots for her to sign on the dressing table.

"What am I supposed to write? Love, Roz Russell?" she cracked. "Oh well," she sighed looking around to us, "It's only a play!"

I was to become better acquainted with this biting Irish wit of hers over the years in which I was separated from my wife and living with her daughter. My first visit to the family at the Cronyn estate in Pound Ridge, NY was on a Thanksgiving Thursday in 1977. For a few harrowing minutes I found myself alone with her in her living room. I nattered on nervously telling jokes and imitating different actors and accents, while she sat in judgment on her sofa saying nothing, and knitting away like Madame Thérèse Defarge. Finally, we all gathered uphill at the home of Hume's cousin, Broadway producer, Robert Whitehead. He, Zoe Caldwell, Tandy, Jessica, Hume and myself, were all about to sit down for dinner when Jessica interrupted with a wicked gleam in her eye. "Oh, and this is Peter Kingsley," she said. "He's an actor too... and he'll do it for you!" I felt like hiding under my napkin.

On another occasion, at a formal dinner honoring the famous acting couple at The Lotus Club in New York, I remarked to Jessica how beautiful her emerald and diamond earrings looked. "Get your girlfriends straight!" she shot back at me without missing a beat.

If she could dish it out, she could take it as well. At table chez-Cronyn we were once nattering on about how good some actor or actress was. Hume shrilly interrupted with, "Oh I know Jessie's a better actor than I am, but I'm the one who gets her work!" The truth of this statement could not be denied, nor could Hume's defensiveness. We hadn't been discussing his wife at all, and a sudden pall settled over the dining room.

American actors have long faced up to the fact that their Community of the Theatre is nowhere near as robust as that in England. The legitimate stage is such an insignificant percentage of the American entertainment pie that the development of truly superb classical stage actors of Jessica's caliber seems almost impossible in contemporary America.

Naturally, Jessica had much more trouble with Hollywood than Broadway. Shortly after I broke up with her daughter, Jessica took me to a screening of *Apocalypse Now* starring her old co-star from *A Streetcar Named Desire*, Marlon Brando. She somehow knew that all the filmed blood and guts would make me feel better, but the sight of her old acting