

The Lambs[®]

Officers

Randy Phillips, *Shepherd*

Marc Baron, *Boy*

Peter Kingsley, *Corresponding Secretary*

Kay Arnold, *Recording Secretary*

Treasurer - In Transition

Gerry Ruth, *Historian*

Directors

David Dow Bentley, III

Bruce Brown, *Ex-Shepherd*

Wayne Coleman

Peter Dizozza

Don Flynn

Aaron Frankel

Scott Glascock

Annette Hunt

Kathy Kelleher

A. J. Pocock, *Ex-Shepherd*

Joyce Randolph

Dauida Rothberg

Sylvia Schwartz

Eugene Smith, *Honorary Lifetime*



Copyright © 2010, The Lambs, Inc.
The Lambs is a registered trademark © of The Lambs, Inc.



The Lambs' *Script*



A publication of The Lambs[®]
America's first professional theatrical club, established in 1874.

Winter-Spring 2010



Art and The Lambs

The Lambs' Script

© 2010, The Lambs, Inc.

Editor : **David Dow Bentley, III**Associate Editor : **Marc Baron**

Contributing Editors:

Gerry Ruth, Davida Rothberg, Peter Kingsley, Don Flynn and Sheila Smith

The Script first published in 1932

Printed by Seaway Printing, Southport, NC

The Lambs, Inc.3 West 51st Street, New York, NY 10019 (212) 586-0306www.the-lambs.org e-Mail: info@the-lambs.org*The Lambs © is a registered trademark of The Lambs, Inc.**From the Editor's Desk*

To be a member of The Lambs is to be surrounded not only by its rich history, but also by the very stunning art collection accumulated over the many years of the club's existence. (See "Guides to the Lambs Club Art Collection" in this issue.) That collection, carefully administered and maintained by the Lambs Foundation, is the inspiration for this issue's theme, "Art & The Lambs." The Lambs' First Lady, Sheila Smith, supplies not only another slant on the art collection ("Art for Art's Sake"), but also a cheerful look back at December's wonderful Lambs' Christmas Gala with, "In the Seasonal Spotlight." **Peter Kingsley** tips his hat to our art theme with his story of "Where Art is Framed." Meanwhile, our cover scene design is by artist and fellow Lamb, **Camille Savitz**. Titled, "Radio City," it will look familiar to any Lamb who has ever looked across the street when visiting the club, or perhaps ventured out on the club's lovely ninth floor terrace for a look over the western wall. You can read more about Camille's adventures as an artist in this issue's, "IN THE LAMBLIGHT," a new series that I hope can spotlight individual Lambs and their talents. I consider it fortunate that our club has members of such sophistication. In some lesser organization it would not be surprising to find some petty backbiting jealousies surrounding the spotlighting of individual members' talents. But here, where members so often rejoice in the creative talents of fellow Lambs, it would be hard to imagine such small-mindedness. Thus, I will fearlessly display our members' talents whenever it seems appropriate to do so. Talent, after all, is a hallmark of



Above: *The Bentley Sibling Revelers at the Annual Holiday Party.*
L.-r.; Sally, Jeannie, Greg and Julie, and big brother Dow.

The Lambs' collective gratitude was expressed to First Lady Sheila Smith in the song below that recognized her key role in the planning for the annual Christmas Party. Sung at the Lambs' Christmas Gala by the Von Bentley Family Singers. [Lyrics by Sally Bentley, to the tune of "Oh Tannenbaum"]

OH SHEILA SMITH

O Sheila Smith, O Sheila Smith,
How many are your talents?
O Sheila Smith, O Sheila Smith,
Your expertise delights us.
You make such hats, and festive garb,
You act - you sing, play violin,
O Sheila Smith, O Sheila Smith,
How many are your talents?

O Sheila Smith, O Sheila Smith,
You give us so much pleasure!
O Sheila Smith, O Sheila Smith,
It's pleasure we can't measure!
If we could have a Shepherdess,
We wouldn't need to second-guess,
O Sheila Smith, O Sheila Smith,
You are a Lamb's Club Treasure!



Abe Vigoda and Peter Kingsley



Bob Anderson and Randy Phillips



Christine Reisner and Randy Phillips



Eileen Lacy and Randy Phillips



*Patty Day and Randy Phillips.
Photos supplied by Patty Day.*

our club's membership, and I will vigorously defend our right to display it. If you have suggestions for future "LAMBLIGHT" entries, do let me know.

As I had hoped when launching our recent series of "Theatre Tales" with some wonderful stories from **Peter Kingsley**, we are beginning to get theatre stories from still other Lambs. **Stanley Scotland** supplies an interesting mystery in his tale of the ill-fated Broadway show, "Bring Back Birdie." As you will see, our recent Shepherd's Luncheon guest speaker, critic Peter Filichia, solves the mystery in short order. Also in this issue, **Don Flynn** shares his decade-long journey to being, "JILTED – Left at the Lambs."

Finally, my continuing thanks to our regular Script columnists, **Gerry Ruth** and **Davida Rothberg**, and most especially to **Marc Baron** who has been balancing travel and needed assistance for a family health emergency, along with his key role in formatting Script for the printers. He had his set-up work cut out for him, as you will note this is the largest Script edition in some time, and we opted to combine both Winter and Spring content in this one issue. It was Marc who brought to our attention the information about Lambs **Dale Olson** and **Winchell Smith**, that we share with you in this jam-packed issue. Thanks again, Marc!!

- David Dow Bentley, III

Many thanks to Gini Dustin for prepping the cover photo for publishing. - M.B

FAVORITE QUOTES FROM YOUR EDITOR

"I didn't like the play, but then I saw it under adverse conditions - the curtain was up."

-- Groucho Marx, American comedian (1890-1977)

"Don't pay any attention to the critics -- don't even ignore them!"

-- Samuel Goldwyn, American movie producer (1879-1974)

Guides to the Lambs Art Collection

By D. D. Bentley III



Some time ago my knowledgeable predecessor as Script editor, Lewis J. Hardee, asked a few of our members to take on the task of inventorying and cataloging The Lambs Foundation's extensive art collection. Taking on that challenge were Lambs Terry Wells, Gini Dustin, and Gerry Ruth. Their work resulted in the fine set of Lambs' art collection "Guides" that many of you have seen. Terry supplied the text for these brochures, Gini provided the graphic design, and Gerry, our new club Historian, provided support services for the project. Produced in 2007 and 2008, the pamphlets not only supply details of the artwork and the artists, but also provide "Location Key" maps that indicate the placement of each item in the collection. Here are the titles published:

- Guide to a Brief Tour of The Lambs Collection
- Guide to Cartoonists, Illustrators and Talented Others
- Guide to the Signed Posters
- Guide to the Nudes
- Guide to The Lambs in the Pub
- Guide to the 1919 Actors' Strike — Origins of Actors' Equity
- Guide to the Fife Rail
- Guide to Oddments, Eccentricities, and Ephemera
- Guide to My Personal Favorites [The choices of Mr. Wells]

Our thanks to Lewis for inspiring these hard-working Lambs who devoted so much of their time to producing the guides. We appreciate their efforts.

happily snowbound in D.C. impeding the arrival of the 19 inches of "partly cloudy" that would blanket the tri-state area the next day).

In addition to the keyboard mastery of Woody Regan at the piano, there was also sonorous support from "table vocalists" that included **Abe Vigoda**, Paul Chamlin & wife Rochelle, **Gerry Ruth**, **Roseann Sheridan**, **Robert Anderson** & wife Carol, **Lee Moore**, **Patty Dey**, **Misha Dabich** (& his glam gal-pal), and last, but not least, the **Jack Smith** gang. Afterward, numerous guests commented that a primary reason for attending this festive Lambs event was that we might be the last Family to continue the rare joy of caroling together annually.

*Below: Sheila conducts Lambs' Carolers
Photos Right: Plenty of Lambs Holiday Cheer*



*"The festival of giving and forgiving is sublime.
Once again, oh wondrous Lambs, rejoice at Christmas time"*

Here's to next season's "What A Wonderful World" theme for December 2010!

IN THE SEASONAL SPOTLIGHT

by Sheila Smith

What: The 135th Annual Christmas Gala.

When: December 18, 2009

Where: Slightly Southeast of the North Pole and Northwest of the Rockefeller Gardens.

While hostesses **Eleanor Carney & Kathy Kelleher** cheerfully greeted the Flock and their guests, the Ballroom at 3 West was ablaze with lights: candles on the tables, and in the corner a traditional tree. Glamour was the middle name of **Vivienne Gilbert, Rita Hammer,** and **Billie Stewart**. "Does Rudolph, the [sequined] Red, know rain, dear?" You betcha!

Our ever-popular Santa, **Peter Kingsley**, along with his lithe, lean niece, Marcy Andersen, presided over the gift-giving of vintage wines [**David Rothberg**], newly-released "Swingin'" CD's [**Christine Reisner**], executive desk planners [**David Dow Bentley**], and cult-film DVD's of *The Werewolf of Washington*, from the First Lady. At the tables there was a trove of tree ornaments with a slot for a favorite photo from Julie Bentley, bags of Christmas cookies fresh from the lovin' oven of **Ellen Berry**, plus pocket planners and magnetic calendars for 2010 from Shepherd **Randy Phillips**.

A delightful surprise gift to all was a visit from Broadway vet and Lamb, **Casper Roos**. He joined 70 other attendees to enjoy Chef Gary's bountiful buffet. I fondly remember the baked salmon that whet my palate like sumptuous snowflakes melting on my lips & tongue.

Our Boy, **Marc Baron**, re-introduced the tradition of spotlighting new members. Shepherd Phillips presented **Robert Anderson, Veronica Figueroa, Eileen Lacy,** and **Christine Reisner**, with their official Club pins.

How universal is the love of holiday music? Following an impromptu, *a cappella* version of "O Tannenbaum," (with up-dated lyrics by Sally Bentley), our wonderful celebration closed with the traditional 15th Century caroling. Aided by the percussive teams of Gilbert-Gilbert and Peter-Peter (better known as "Viv & Charlie" and "Kingsley & Dizozza"), the voices of **Kay Arnold, Gini Dustin, Annette Hunt,** Leslie Middlebrook, and **Billie Stewart**, joined the double-quintet of the Bentley Family Singers. (Sans two who were

Where Art Is Framed

By Peter Kingsley

Farce is the oldest form of public performance in the Western World, older than the drama itself. In its very earliest form it was the ritualized execution of a death sentence for a public evildoer like Bernie Madoff. Very soon, however, it became a symbolic execution, and the form has lived happily in the House of Mirth ever since.

I am a devotee of farce, especially in its pure, 'sub-literary' knock-about form. "Pure" farce is a relative rarity in the theater today, with *Lend Me a Tenor, Moon Over Buffalo,* and *Boeing-Boeing*, being its only representatives on Broadway in the last two decades. So it was with mounting excitement that I read Karen Eterovich's, *Where Art is Framed* as a submission to The Lambs' New Plays Reading Project, and I immediately knew I wanted to direct it. Not only had Karen crafted a farce in its pure form, but she had also created a piece of theatre history! No knock-about farce that I know of, from Aristophanes to Georges Feydeau and Ken Ludwig, has ever had an all-female cast. The cast included Lambs Jill Tasker, Leslie Shreve and Annette Hunt. All of the ladies were superb, and took my direction to "act the pistol to your head" in earnest. Perhaps the funniest characterization was Annette Hunt's crazy old Southern Belle. (*Below; a rehearsal*)



Karen had been working on this one-act farce for some time and was excited to see another staging of her re-written work. We would have our cast together for only three rehearsals, but I thought we could

accomplish a lot if I were focused on helping the cast to help Karen. What was fascinating to me about *Where Art is Framed* was the extraordinary conceits devised by Karen in having her cast freeze, at critical moments of the story, in different tableaux depicting famous paintings. You see, the whole one-acter took place in a New Jersey strip mall's art-framing store.

Her original script simply indicated that the director should choose the paintings. I decided to help Karen by insisting that she choose the works of art herself. Now let it be said that the freeze-frames all happened at moments of physical duress, that is, women knocking each other around. The selected paintings included Rubens' *Hippopotamus Hunt*, Homer's *Prisoners From the Front*, *The Blinding of Samson* by Rembrandt, and Tintoretto's, *Finding the Body of St Mark*. For the last freeze-frame, where the plot turns and everybody beats up the good girl, Karen chose Picasso's *Guernica*! The result was very funny indeed.

Karen brought in color prints of these paintings, and we had them put on a disc to project them during the reading. But after trying to make the cast tableaux match the paintings perfectly, we decided not to use them after all. It was clear they could never exactly match the paintings projected on the screen – at least not in the time frame we had to work in. Nevertheless, the audience enjoyed these women going at each other hammer and tongs!



(L.-R.: Blair Sams, Denise Hurd, Jill Tasker, Paula Hoza and Annette Hunt.)

Danny joined the fun as we sang “Happy Birthday” to Richard after the show. Shortly thereafter, I got a bad case of bronchitis, and missed **Kathy Kelleher's** hosting.

Poor **Peter Kingsley**, missed his night when the snowstorm closed the whole club and almost everything else in the city and the suburbs. But on March 5th, Linda Fields will take over the Collie duties as we welcome her back.

Two special theme nights will be held in March. The wearing of the green Irish theme night is hosted by Roseann Sheridan with special Irish dishes to compliment the gourmet palette. I will separate the two themes and then **Billie Stewart** will host a tribute to Steven Sondheim.

The Entertainment Committee held a meeting to discuss future Collies and themes, and the results are posted on our web site and the 5th Floor bulletin board.

Our 5th floor was busy hosting a one-woman cabaret performance by **Christine Reisner-Nathanson**.

So here's hoping we all thaw out, start to see the sun shine, and celebrate spring with many a Lambs' Low Jinx ahead. If I have left you out, please do not take it personally send me any information and I will glad to keep you *In The Fold*.



Arriving guests, David Dow Bentley's nephew and his wife, Ben and Maria Lawrence (above), relax a bit by the holiday poinsettia in the Pratt Lounge, prior to the Lambs Christmas Gala December 18th. Turn the page for details of the party and more festive photographs.

IN THE FOLD

By Davida Rothberg



Hello and welcome to *In The Fold*. The cold weather has gotten to most of us but there were bright moments in December where Low Jinx was hosted by **Eleanor Carney** and myself, where camaraderie and music warmed the cold nights. On a bitter cold December 18th, the Lambs' Christmas Party lit up 3 West with good food, dear friends, and plenty of holiday spirit. To give the staff a well-deserved vacation 3 West was closed from the 25th to the first of the year.

Helen Klass is the gal to start the new year off right as she was the collie for the first Low Jinx of 2010; followed by Ms. Personality **Camile Savitz** and rounded out by the lovely Eleanor Carney. I missed **Jacqueline Kroschell's** Victor Herbert night, but I heard that it was a great success, and Jacqueline and the cast did themselves proud.

Peter Dizzoza, our piano playing composer-lawyer, hosted on the 1st of February followed by a romantic Valentines' show that I presided over. I started the program with a slightly different format, which left our Sheppard introducing the show but without our favorite piano player Woody Reagan. He agreed to forego his usual opening song with Woody in order that Lamb **Heather Duke's** favorite Valentine, husband Rob Hoover, would start the show.

Rob gave a wonderful piano overture of love called "Liebestraum" which set the mood for a most fun-filled and romantic night. The performers were varied and memorable and many of us used our husbands and mates for props. Some of the singing couples included Charlie Gilbert and **Vivienne Gilbert**, Lambs duo **Anita** and **Bill Brown** who did a wonderful duet, **Annette Hunt** and her amusing and loving Valentine Clint, "whom I am sure proposed to her in the song."

Linda Fields came back into the Fold after a long absence due to a broken foot. Her lovely voice was much missed and she gave us a wonderful rendition of "How Deep Is The Ocean", sung to hubby Kent. Other romantic entertainers included, **Marc Baron**, **Helen Klass**, **Roseann Sheridan**, **Camille Savitz**, and Eleanor Carney. I even used my own husband as a prop when he ventured on the stage kissed my hand, as I waved him away and sang "He Touched Me." A fun night was had by all. Later in the evening, singer Richard Skipper and his partner

Theatre Tales

[Editor's Note: One of the features I have introduced at SCRIPT is the "Theatre Tales" column that was so beautifully spearheaded by **Peter Kingsley** in our recent issues featuring his stories of adventures with Myrna Loy and Lauren Bacall. In our last issue, my Shepherd's Luncheon report on the wonderful presentation of noted critic, Peter Filichia, precipitated a wonderful "Theatre Tale" sent in by Lamb, **Stanley Scotland**. It was so interesting that I contacted Mr. Filicia for a comment, and his response follows Stan's letter to me below.]

12 January 2010

To: DAVID DOW BENTLEY III, Editor, The Lambs' Script

From: **Stan Scotland**

David,

First of all, let me congratulate you on taking on the duty of Script Editor. I'm late in my offer of encouragement so let me say that you and your staff have been outstanding, and I look forward to the pleasure of upcoming issues.

This is my first sharing an item since joining the club. It covers feedback on your report honoring Peter Filichia. So here goes...it is with reference to page 10 [SCRIPT- Fall 2009] regarding the opening night of *Bring Back Birdie* on Broadway. That I found puzzling.



I was the ICM agent who represented Donald O' Connor (*photo left*). Joined by Buddy Howe and Eric Shephard from our office, we met with the shows creative team, Lee Adams and Charles Strouse. This was the very first time they met O'Connor. It was in Strouse's apartment on West 57th Street. There was the usual small talk to break the ice, after which Donald noted his part, Strouse played the piano, and together with Adams they proceeded to go over points concerning the music and lyrics. At that junction, Howe, Shephard and I excused ourselves and returned to the office, which conveniently happened to be located just across 57th Street.

Some weeks went by, the show went into rehearsal and I stopped by a couple of times, mostly to touch base with O'Connor. I recall the

rehearsal going smoothly and Donald appeared happy; at any rate there were no complaints.

Opening night was the usual gala Broadway affair. From my point of view, the show was not going to be a huge hit; nor was it a monumental bomb. I recall being unhappy with the set, which was weirdly covered with television monitors; I now forget their purpose. Be that as it may, I do recall a highly enthusiastic audience reaction, including the first act; and anyone associated with the 'theatre' knows the reason for such reaction. Broadway Opening Nights consist of an audience heavily made up of family, friends and business associates of the cast, together with all the people behind the scenes, including stagehands, producers, writers, director, press agents, theatre owners and so on, along with all the assistants. Then there is that group of Opening Nighters who just go to root for the success of any and all shows that make it to Broadway. I would imagine that any one desiring to "boo" in that climate could wind up in a brawl with an admirer.

My guess is that our critic friend may not have been present on the "opening night" list of critics, and covered the next performance with the roster of reviewers who could not be accommodated on opening night simply because of capacity. (There is just not enough space for everyone covering newspapers, magazines, radio, television and the press services that receive the best seats gratis). I have yet to be at a Broadway "opening night" where there were boos. Even terrible shows produce opening night standing ovations due to the make-up of the audience.

On the other hand, this happened long enough in the past to cloud my memory. Mr. Filichia could have heard boos; possibly there were people in the upper or side sections who really didn't like the first act and vocalized their emotions. I can only report from where I was located, and my recollection was a standing ovation after each act.

In any event, I am certain that Peter Filichia is honestly reporting the event from his point of view, just as I recall it from mine, and in no way is this meant to be showing that he was wrong or that I was right. Mainly, it's just a little trivia of a theatre anecdote.

Happy Holidays,

Stan Scotland

decided to make *Jilted* a musical. The characters were named Richard and Deborah. Richard wavered, saying he was not a singer. But I saw him perform "Mad Dogs and Englishmen" at a Lo Jinx, and told him he would be terrific.

I had penned some TV shows and novels, and had written and produced many plays, but I had never tried my hand at a musical. *Jilted* launched me into writing lyrics, which I had wanted to do for years; and so the project became a musical comedy. I had ventured into writing both the book and lyrics, and then fate intervened. Shull, who was then appearing on Broadway in the play *Epic Proportions*, suddenly died of a heart attack on Oct. 14, 1999. Deborah soon left the Club, and I found myself with a show but no stars. In addition, I did not have a composer to write the music.

I fished The Lambs for composers, but found none who could take it on. *Jilted* floated, with words but without melody. But the experience inspired me to try another, larger musical. That is when I wrote *Pot of Gold*. Still, I had no composer. A fellow Lamb, the late **John Byron**, told me he had studied with a composer named Paul Johnson, of the staff at the NYU Tisch School of the Arts. I eventually reached him, and he launched into composing the music for *Pot of Gold*, which we later presented as a staged reading in the Ballroom featuring Lambs, **Scott Glascock, Peter Kingsley, Kelli Estes**, and then-Lamb Candy Bengé in a cast that also included some of Johnson's Tisch students and graduates.

Then I asked Johnson about doing the music for *Jilted*. He said he would, but he was busy playing gigs to make a living, and thus *Jilted* lagged again. But I did not. I plunged into a third musical, *Faithful to the Fleet*. As Johnson was still too busy, I reached out to ASCAP and found yet another composer, Paul Bartsch of Richmond, Virginia. Within a few weeks, he wrote the music for *Fleet*.

Years had gone by since *Jilted* was created, and it still had no musical voice. Johnson had written some of the music, but it was unfinished. He worked on it from time and time, and we scheduled and postponed it on three occasions. Meanwhile, Bartsch and I put on a production of *Fleet* in Virginia on March 2nd of this year.

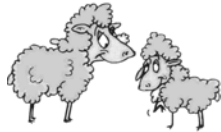
Fate was still at work, because suddenly Johnson got busy and finished the music for *Jilted* at about the same time and, as I write these lines, it was finally scheduled for a performance in the Ballroom on March 22nd. Thus, two musicals in one month! Such were my adventures as a musical comedy writer during the evolution of *Jilted*.

celebrating her late husband, Lamb, **Mike Mearian**. Judy wrote as follows:

Dear Mr. Bentley,

Please convey my thanks to those responsible for your "In Memoriam" on Mike. I enclose a copy of his letter of election. [Dated Feb. 18th, 1959 and signed by Martin Begley, Corresponding Secretary.] Obviously Mike valued his membership highly, though his casual association with The Lambs went back to 1934, when at the age of 10, his actress mother parked him in the cloak room while she went out on the town. Mike peeked out and saw John Barrymore among other greats of the time. (This is only by way of telling you how much The Lambs meant to him.)

Sincerely, Judy Frank Mearian



JILTED -- LEFT AT THE LAMBS

By **DON FLYNN**

I have had many readings and staged readings of my plays at The Lambs, some in the fifth floor Black Box and others in the Ballroom. A great many Lambs -- 25 or more -- have appeared in my plays or musicals, including **Joyce Randolph, Marc Baron, Scott Glascock, Kelli Estes, Kay Arnold, Kathy Kelleher, Helen Klass, Peter Kingsley**, etc., etc.

About eleven years ago, Lamb, **Richard B. Shull**, a Broadway actor, attended one of those readings. Shull had met then-Lamb **Deborah Thomas** at the Club, and they were married soon after. After watching my show, Shull approached me and asked, "Do you have anything for us?" (meaning he and Deborah). I was, of course, intrigued and told him I would see if I could write something for them.

So it was that I wrote the two-character play, *Jilted*. Richard liked it, but I felt uneasy about a play with only two characters. I thought it needed something more. Deborah had a lovely singing voice, so I

Following your editor's inquiry, Peter Filicia was kind enough to send the following clarification of what had caused the confusion:

Hi, Mr. Bentley!

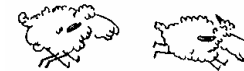
No, what I was reporting on was the very first PREVIEW on January 26, 1981.

The actual official opening night of which he speaks took place five weeks later.

Hence, the discrepancy.

Best,---Peter Filicia

Right: Joyce Randolph chats with Fr. Raphael Iannone, with Leslie Middlebrook Moore looking on, during our Annual Holiday Party. More Holiday Party photos may be seen on page 26



Olson Honored...again!

The 11th Lake Arrowhead Film Festival presented Lamb **Dale Olson** with the Visionary Award on April 23rd. Dale had served as Rock Hudson's spokesperson and advocate in support of AIDS research. The award cited both Olson and the late Mr. Hudson as "Heroes of AIDS Awareness" for their efforts toward early education of the public about the worldwide thrust of the virus. It was Dale who years ago arranged for a phone call to Hudson from then president, Ronald Reagan. That conversation resulted in a \$40 million appropriation for research and treatment that constituted the first U.S. government funds devoted to the growing AIDS epidemic

Web 'Weminder'

Just a friendly reminder: If you are not receiving e-mails from The Lambs, please send your e-mail address to: Info@the-lambs.org. Members are encouraged to regularly visit the Club's website, www.The-Lambs.org. The Members Only section has frequent updates of club events (and closures), a "bulletin board" where Lambs may post messages or notices, and where you will also find our Low Jinks schedules and activity calendars.

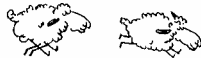
- MB

Winchell Smith Remembered

A recently discovered issue of *Playbill*, supplied by **Joyce Randolph**, featured a playful "interview" with the imaginary George Spelvin (1886-1997). The fictitious Spelvin appeared in the cast lists of more than 90 Broadway plays and musicals, and when asked how he started his Broadway career, this is what he reportedly told the *New York Times* in 1916:

"My career really didn't begin until 1906, when a writer, **Winchell Smith**, used me in a play called *Brewster's Millions*...In 1906 Winchell Smith, Byron Ongley (his co-author), Edward Abeles (their star), and Fred Thompson (their producer) were struggling over the script when, to ease tension, Abeles joked about a non-existent actor named George Spelvin. (I have no idea who the 1886 guy was). Their play called for one actor to double two roles, and certain that "Spelvin" would bring good luck, Smith insisted that the actor use the name in the cast list for one role. The play was a hit. Smith was convinced I was responsible, and kept 'casting' me. My fame spread, and others started 'hiring' me. I was a name used when a performer had multiple roles and thought the audience might be confused if he was listed multiple times. I was also used when an actor wanted to be anonymous."

Winchell Smith, actor-writer-director-producer, went on to become a benefactor to the Lambs, whose generosity continues its legacy today.



Lambs Around the Globe D. D. Bentley III

City University of New York's Channel 75 *American Theatre Wing* program recently covered the tremendous success of the many American design teams building shows originating in both China & Korea. The program featured clips of this column's previously mentioned, *Hollywood to Broadway* revue, still playing this spring in China before moving on to tour Europe with its all-equity cast including Lamb, **Ryan Foy**. Meanwhile, our Assistant Editor, **Marc Baron**, continues to guide visitors from around the world on *The Sopranos* tour of the show's New Jersey locations, as featured in a 2-page New York Times article (11-27-09) titled, "Get Aboard, Wise Guy. Next Stop, the Bada Bing."

Some of our readers inquired as to the identities of the two distant SCRIPT fans mentioned in this column in our last issue. The theatre critic and writer mentioned is Russ Gorman who covers events in the Boston-Providence RI-New England area. The Australian architect referred to is Doug Kingsman, a former actor who played the juvenile lead opposite Lambs' First Lady, Sheila Smith, in *FADE OUT FADE IN*- 1965. He is now a noted restoration artist of movie palaces in Australia. Doug and wife, Bridget, were guests of the Shepherd and First Lady for a tour of The Lambs and dinner in 2M when they visited New York for the first time last September. Sheila used some of her magic to arrange house seats for *SOUTH PACIFIC*, *WICKED*, & *GYPSY*. What a first visit to the Big Apple that must have been!

Speaking of "Around the Globe," what could command more worldwide attention than the most-ever viewed telecast in television history: The 2010 Super Bowl XLIV? And whom do you think had a starring role (along with Betty White) in the most talked about commercial during the game? It was non-other than our own dear Lamb, **Abe Vigoda**. The next day buzz at New York's radio 1010 WINS called it the best advertising spot during the entire game. The best news? Neither Abe nor Betty was injured during the filming. If you missed this classic you can still see it online at:

<http://www.snickers.com/ads/superbowl.html>

Finally, I received a lovely letter from Judy Frank Mearian expressing her gratitude for our recent SCRIPT "In Memoriam" column

Christine Reisner-Nathanson presented her "Songs of Albert Hague" as a prelude to her performance at the Metropolitan Room. Her uncle, Albert Hague, was both a Lamb and a famous Broadway composer of such shows as *Plain and Fancy*, and *Redhead*. Christine has lived with and loved his music, and her performance exhibited that. She was also a guest on Richard Sibello's radio show, *On the Record*, to discuss her new CD, *Beginners Luck*.

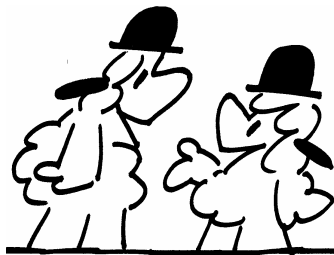
Things were really smokin' down at Bill and Anita Brown's Shooting Star Theatre on Peck Slip. First an exciting new "Jazz Sunday," featured jazz composer, performer, and recording artist, Paul Serrato, and his trio. According to one critic, "Paul's music is inspired by New York, itself a city of perennial improvisation and mood swings." Shooting Star followed with a one-woman performance titled, *Carried Away - An Irish-American Myth*, that was written and performed by Carol Ann Joyce, and directed by Gretchen Cryer. .

Chuck Prentiss, one of our Florida Lambs, has a new blog, which contains more than 74 famous songs written by America's greatest "unknown" songwriter, Harry Warren. Have a listen and see if you agree. His blog is: www.cjp-attributetoharrywarren.blogspot.com/

There's a "new" cabaret in town - Iguana. It's a very comfy and friendly place where cabaret artists come to perform and to see the competition. Camille Savitz opened one of the early shows, and really got things moving for the night. Several weeks later **Rita Hammer** was asked to do her stuff and blew them all away with her fine vocal style. Just a couple of weeks ago **Helen Klass** took the stage and really showed them what it's all about. Our gals were as good as the best, or maybe even better. I Love the Iguana!

Al Kohn's co-authored book, *Kohn on Music Licensing* - a 1,600 page treatise on the business and legal aspects of the music business, is now in it's 4th edition, which made it to the #10 spot on Amazon.com.

Marc Baron will be one of three judges for the new NYC Filmmaker's Festival this June.



ART FOR ART'S SAKE

By Sheila Smith

A key element in the rich and magical world of The Lambs Club is highly visible on the club walls. It consists of the many fine oil portraits by such notables as **James Montgomery Flagg**, **Everett "Ray" Kinstler**, and now, David Beynon Pena. Less visible are the rich treasures from the prize-winning, and still highly collectible, **Robert Lewis Reid**, the renowned muralist and portrait impressionist.

Born in Stockbridge MA, in 1862, for nearly seven decades Reid was exhibited and commissioned from Paris to Colorado Springs, and from Chicago to New York. After being partially paralyzed by a stroke in 1927, he spent the last two years of his life in a New York state sanatorium. It was there that he overcame his handicap by learning to paint with his left hand.

His magnificent "Columbine", one of five Reid masterpieces that belong to The Lambs Foundation, hangs in the 5th floor Card Room. The work bears the artist's trademark "red" signature in the upper right-hand corner, and is exquisitely framed in gold. Restoration/Conservation Artist, Jen Northup of Corrales, New Mexico, recently cleaned this Lambs Club treasure professionally. (Incidentally, it was in April of 2005 when Ms. Northup restored the bronze plaque of Immortal Lamb, Edwin Burke, 1932's Oscar-winning screenwriter. She later returned to beautifully clean not only "Columbine," but also Reid's magnificent painting, "Moonrise." Northup also fully restored the oil portrait of Shepherd William Courtleigh by Artist Hubert Vos. This assured us a complete collection depicting all 34 Lambs Club Shepherds.)

Oh, you lucky Lambs! Why not pay the collection an attentive visit? And keep in mind this little verse:

"Oil or plaster...Alabaster...
You can master anyone!
Paint for fashion, or for passion,
You can cash in on the fun.
And if the present doesn't suit ya,
Paint yourself a rosy future.
Paint yourself a colorful frame of mind"

In Memoriam

As reported in Variety on April 5, 2010, talent agent and fellow Lamb, **Selma Rubin**, died of cancer on April 2, 2010, in New York City. She was 87. Rubin managed Yasmin Bleeth and Theresa Saldana among others. She was a successful talent manager for more than 40 years, having discovered and managed the careers of thespians including Bleeth (Baywatch), Saldana (The Commish), June Angela (Shogun: The Musical, The King and I), Irene Cara (Fame, Flashdance), Ralph Carter (Good Times, Raisin), Ernestine Jackson (Raisin, Guys & Dolls), Donny Most (Happy Days), and Gene Anthony Ray (Fame). She was a member of the Screen Actors Guild. Survivors include a daughter and two grandchildren. Donations may be made to Sloan-Kettering Cancer Center in New York. Our sympathy and prayers go out to her family.

A Lamb in the White House



Left: Jimmy Merrill meets Sen. Barack Obama.

Lamb **Jimmy Merrill** was an early supporter of Barack Obama. A year before the Senator got the Presidential nomination at the Democratic Convention, Jimmy had the chance to meet Senator Obama several times. Jimmy has been making an effort to get more support from the NEA to make grants available for theater companies, playwrights and filmmakers. The above photo was taken in the White House in August of 2009.

- MB

When I asked him what was new, **Stuart Chamberlain** modestly admitted that he had just been awarded his tenth Writer's Guild Award for his Memorial Tribute on the passing of Paul Harvey. The iconic radio storyteller and newsman was Stu's friend, colleague, and mentor. I was an ardent fan of Mr. Harvey and always looked forward to hearing "the rest of the story."

Peter Dizozza has been involved with the group down at the Side Walk Bar and Restaurant on East 6th Street in the East Village. In December he introduced a short play, *Parachute Woman* with Kaitlin Bailey and Mike Hill. In January Peter and Mike, along with Kat Yew and Anne Levay, teamed up as "The Steppes at Side Walk." Peter and Kat provided the songs. In February The Steppes were back as part of a Dizozza Winter Anti-folk Fest. Peter also appeared as the Narrator in *Violent Overthrow of the Government (And Other Family Matters)* in a Lambs play reading program featuring Kay Arnold in the cast. He's presently looking forward to preparing a full musical score for *A Question of Solitude* - his James Bond Opera.

Among my souvenirs I found two marvelous clippings about and by our new Script editor, **David Dow Bentley III**. The first was delightful recounting of Dow's early career, his induction into The Lambs and his appointment as editor of the Script. And then there was a full-length review of the Masquerade Theatre's musical production of Charles Dickens' *A Christmas Carol*. Oh, does that bring back memories of Christmases past!

Camille Savitz is reprising her show *Town and Country* at Don't Tell Mama on April 18th and 25th, both Sundays. **Frank Torren** will be bringing his *First Times* to Don't Tell Mamma on Sunday April 11th @ 3:30 and Wednesday April 14th @ 7 PM. Two great shows. Makes you crave Cabaret!

The Lambs' Play Reading Series got off to a flying start in November with the production of *Where Art is Framed*, a one-act farce written by Karen Eterovitch and directed by **Peter Kingsley**. The cast featured Lambs, **Jill Tasker**, **Annette Hunt**, and **leslie Shreve**.

"Scoopy's Notebook," in The Villager, made note of **Sarah Zenis'** 95th birthday celebration. It was held at the Greenwich House Senior Center Poetry Workshop. The lively group of poets and writers watched "Sarah the Devine", (as one of them rhymed), blow out the candles on her cake. If you missed it you'll have to wait till next year when Sarah will do it again.

News of the Lambs

By Gerry Ruth

Our former first lady of The Lambs, **Alice Dillon**, is back on her feet and safely and happily settled at The Lillian Ferris Booth Actors' Fund Residence in Englewood, NJ. **Missy McMahon** (Porretta) talks to Alice frequently and passed on this sweet tale from Alice's new life:



"She was passing the large common room on (Ash) Wednesday and noticed that a service was going on. It turned out to be Lamb Fr. John Sheehan offering a service and distributing ashes. Although she isn't Catholic, Alice stayed and received ashes. She was really happy to participate and to talk to Father John who, of course, knew her. He sent regards from the Lambs and the folks at St. Malachy's Encore. Alice was really touched."

Fr. John Sheehan is a busy, busy man. He runs things, he goes places, he sings songs, and on March 26th he drove several Lambs crazy as they tried to decide whether to go to Low Jinks, with a theme night featuring Steven Sondheim songs, or go to the Beckett Theatre to see Fr. John in T. S. Elliot's *The Cocktail Party*. Hmm, that's a tough one.

I guess you all know by now that **Abe Vigoda** was one of the "stars" of the Snickers Superbowl commercial. (If you haven't seen it yet, it's on YouTube, and the direct website link appears in this issue's "Lambs Around the Globe.") Abe showed up at The Lambs on Irish Night and was surprised when Ellen Berry's young niece, Jessica, greeted him with, "You're the guy on the Snickers commercial!" Ellen introduced them and took their picture together. Jessica put the picture on her Facebook page. Now she's the "star" among her classmates. Things move fast now don't they?

Kevin McMullan tells me that he is producing a DVD of the Memorial Concert that was held for Jim Fradrich at St. Malachy's Actor's Chapel. He hopes to use the DVD (and a companion book) to fund a scholarship in Jim's name for young gifted composers.

IN THE LAMBLIGHT

A Lamb Who Paints What She Knows Best

by D.D. Bentley, III

According to Camille Savitz, "paint what you know," is the guideline for most artists. Some paint beaches, and some paint trees. Others paint portraits. Or nudes. Or fruit. Having tried all that, Camille paints what she knows best, and that is the city she loves. A native New Yorker, she grew up looking at buildings and bridges. So when the artist gene "popped" about 20 years ago, she discovered that the monuments and buildings all around New York were the subjects that worked best, and got the best results in her paintings.

There are plenty of other paintings in the closet, and in boxes all over her New Jersey studio. There are lots of nudes. Camille asks, "Do you know how easy it is to draw a bridge after you have struggled to draw a nude?" Since she thinks, "anyone can draw a flower," she has directed her attention to the city. She has sold some of her best work through a very small gallery in Greenwich Village, a place that is really a little French restaurant and bakery called Marquet. While many others have threatened to sell the Brooklyn Bridge, Camille's "Brooklyn Bridge," actually was sold at auction earlier this year after it was donated to the Xavier Society, headed by fellow Lamb, Fr. John Sheehan.

Each of Camille's paintings featured here in our Script centerfold was done in the medium of pastels on sanded paper. But Camille did not start with pastels, instead going the more difficult route of watercolors. Those earlier efforts also featured city scenes, but were tiny miniatures measuring as small as 2" X 3" or 1" X 2". Those works are framed in her collection, but not for sale.

Camille says the pastels took over as the medium of choice because "they are very forgiving, and they give the subject a magical tone." She uses sanded paper because, "the pastels stick better." All of her paintings are from photographs she takes around Manhattan. What about Brooklyn? There are a few pen and ink, and watercolor miniatures, but they are "kept in the family."

Camille paints the places that catch her eye, and the ones she describes as presenting a particular challenge, like the familiar Radio City flags that decorate this issue's cover. Like any other artist, her style is always evolving, but the essence is always true to her way of seeing things, as she continues to follow her credo: Paint what you know!



The Brooklyn Bridge



Monday at The Met



The Street Where I Live



Clockwise, Top L.-R.:

Taxi!

Empire State Building

The Metropolitan Life Building