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The Lambs'
Script



A publication of The Lambs®
America's first professional theatrical club, established in 1874.
Winter - Spring 2012



Donald Pippin

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

Contributing Editors:

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From the Editor's Desk

With this issue of The SCRIPT, we celebrate what has been widely acclaimed as the finest Shepherd's Luncheon on record. I refer, of course, to the Lambs' celebration of the brilliant musical theatre career of **Don Pippin**. The very mention of such shows as *Oliver!*, *Hello Dolly*, *Mame*, *La Cage Aux Folles*, and *Mack & Mabel* gladdens the hearts of all who have ever experienced the endless joys of these musical theatre masterpieces from the pen of composer, Jerry Herman. (Cover photo by Tom Weis - www.TomWeisPhoto.com) And who was at Jerry's side to orchestrate, and frequently conduct, these memorable scores? It was our own Lamb, the gifted Don Pippin! Our cover story is the generous offering of **Lee Moore**, and we thank him for putting so beautifully into words that glorious occasion and the continuing career of this bright light on Broadway. **leslie Shreve** (yes, her name begins with a small letter 'l') provides a wonderful postscript for that great event, and we even have an important NEWS FLASH from Don himself.

We offer some "Lamb Tidbits," some "Favorite Quotations," and we do a bit of globetrotting with **Peter Kingsley**. We share some information about **Lewis Hardee's** historical masterpiece, *The Lambs Theatre Club*, and speaking of sharing, don't miss our story of "Generous Lambs." Scott Glascock supplies a "Welcome to the Fold" for new members, while Gerry Ruth and Davida Rothberg offer their newsy columns. Davida has a bonus for us with an original song scolding the so-called "Lambs Club" restaurant.

Another of our very accomplished Lambs is **Frank Torren**. It was my pleasure to prepare this issue's *In the LambLight* column in recognition of Frank's many accomplishments in both theatre and cabaret. I will continue to reserve that column to focus on the many club members who have impressive experience in the theatre and the arts. Who will be next? You may suggest worthy candidates by writing to us at LambsScript@gmail.com.



Above, a gift to Shepherd Randy Phillips from artists David Beynon Penon (who painted the portrait of Shepherd Phillips). Pen and ink, 11" x 14"



**THE 41ST THEATER HALL OF FAME
MONDAY, JANUARY 30, 2012**

**THE GERSHWIN THEATER
HONORARY CHAIR**

JAMES M. NEDERLANDER

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ESTELLE PARSONS	SUSAN STROMAN

CONGRATULATIONS

FROM

**RANDY PHILLIPS
AND THE
THE LAMBS CLUB**

The Lambs thank Shepherd Randy Phillips for placing the lovely ad above in this year's journal for the 41st Theater Hall of Fame.

Our last issue commemorating the 10th anniversary of the events and heroes of September 11th was very well received. Copies were given to grateful officials of the New York City Fire Department. Long Island's oldest newspaper, *The Wave*, reported on our story in November, and even reprinted our Script cover for that issue. Thanks so much to all of you who took the time to share your stories of that tragic day. Our special thanks go to **Catherine Ladnier** who adds one more 9/11 chapter with her poignant "Theatre Tale" in this issue.

With spring now at hand, it is worth noting that **Marc Baron** and the hardworking Entertainment Committee arranged the wonderful series of winter Low Jinks programs that everyone enjoyed. As many of you know, Marc has been working overtime to rebuild the Lambs' website, and enough cannot be said about the time and effort he brings to that task. Many have expressed deserved appreciation for Marc mounting our *Script* issues on the website. Some members have asked about the three recent issues yet to appear there (Spring-Summer 2009, Fall-Winter 2010-2011, and Summer-Fall 2011). Marc is working as fast as he can with the VERY time-consuming task of converting our website to the new format. He assures us eventually everything will be accomplished. Add to that the incredible work Marc does in formatting this magazine for the printer once our great columnists are done and I have completed content selection and editing. Bravo!

Florent Agni, David Dow Bentley III



Above (L.-r.) Don Pippin, Sheila Smith and Shepherd Randy Phillips at the Shepherd's Luncheon.

A PIP OF A PIPPIN AFTERNOON

by Lee Moore

“Don’t worry, Don Dear, there won’t be any snow”, a confident Sheila Smith told **Don Pippin** a few days before. True to her word, the 5th of December dawned a sunny day with a temperature of 61 degrees. This lovely weather was just the curtain raiser on what turned out to be the grandest most entertaining Shepherd’s Luncheon in memory. Our Shepherd, **Randy Phillips**, introduced maestro Pippin with his signature wit and charm. Randy reminded us all that over the years most of us had “recognized him from the spotlight shining on the back of his head as he gave the downbeats to overtures of many hit shows.” Don Pippin, composer, arranger, musical director and conductor with a riveting personality, then launched us on an enchanting journey covering over forty years. Three years in summer stock, twelve shows in twelve weeks (multiplied by three) amounts to 36 shows. Incredible!

Then came Broadway. IRMA LA DOUCE, MAME, OLIVER, A CHORUS LINE, LA CAGE AUX FOLLES, BEN FRANKLIN IN PARIS, WOMAN OF THE YEAR, and many more. As if this was not a big enough challenge to his skill with the baton, there followed a stint conducting the LOS ANGELES PHILHARMONIC. All this and more he shared with us via film and through his own improvisational magic at the piano. Then we were served a special and most delicious treat. It was our own Sheila Smith, who played both Mame and Vera on Broadway. She stepped up waving a mirrored telescope and enchanted us with the quintessential rendition of “The Man In The Moon Is A Lady.” She brought down the house, which was already quivering with joy. A little side story is worth noting here. While playing on tour, Ms. Smith sang this number on the night man first landed on the moon. She ended the song with the words, “The Man In The Moon Is A MAN,” and brought that house to its feet.

Maestro Pippin showed a film of Michael Bennett’s A CHORUS LINE that was made on the occasion of its celebrating the longest run ever on Broadway. He conducted both full orchestra and 350 performers onstage (many from the original cast), all singing, “One Singular Sensation.” He revealed that the stage had to be reinforced for the evening to accommodate the weight. To add a bit of icing to the cake, Don played along on the piano in perfect sync with the film.

Dear Mary Jane Houdina,

12-12-2011

I don't believe I have had the pleasure of meeting you during the years I have been a member of The Lambs. Hopefully one day I will. I just wanted to share with you the appreciation for your choreography that I have expressed here in Houston with my review of the current Theatre Under the Stars production of WHITE CHRISTMAS. The story has been picked up at the BroadwayStars.com website, is headlining at the Word Press Theatre Reviews website, and also currently tops the list at my own site. I hope you do not mind my mentioning our Lambs Club connection in the text.

*Thanks again for your fine work. From far-off Hopewell Junction you are gladdening hearts all over Texas! Floreant Agni, **David Dow Bentley III**, Editor -- The Lambs' SCRIPT.*

[Mary Jane's Reply] Dec 12

Hello David,

No we haven't met, but thank you for the lovely review. I wish I had known you were there. I love that you mentioned the Lambs! I love being a Lamb!! I just live far enough out of the city though, that I hardly ever get there, but I hope that our paths cross again, and that we meet!

*Thank you again. Merry Christmas and Happy New Year! Floreant Agni - **Mary Jane Houdina***



Above: Your editor entertains brother Greg Bentley and nephew Colin Bentley at The Lambs' Holiday Party

Below: A photo of an old Lambs Clubhouse, probably Keen's Chophouse, as supplied by new Lamb Daniel Ruiz-Isasi.



A CHRISTMAS SURPRISE
by David Dow Bentley III

Last December, while Lambs in New York were making preparations for the annual Lambs' Christmas Party I would enjoy upon my return, I was in Houston where I had been invited to review the national Broadway tour of *White Christmas*. It was a joyful entry into the holiday season, and as I wrote my review I discovered the choreographer for that Broadway show was a fellow Lamb, **Mary Jane Houdina**. She had certainly earned the praise my review heaped upon the dancing. (The full review can be quickly located at my website, www.ThePeoplesCritic.com, by simply entering the words "White Christmas" in the little search box on that homepage.) I took a moment to e-mail Mary Jane my congratulations on her fine work, and she was kind enough to send the reply that follows my message below:



(Above, Don with Jerry Herman)

We were reminded that Pippin served for 14 years as Musical Director of the famed Radio City Music Hall. On T.V and film his credits included *MRS. SANTA CLAUS*, *STILL OF THE NIGHT* and *SNOW WHITE LIVE*. The luncheon went delightfully on and on as we hummed along, tapping our feet to the mesmerizing, throbbing beat of the music. When the applause had faded away we were left with bright smiles and memories renewed. We no longer knew Maestro Pippin merely from the spotlight shining on the back of his head. "If music be the food of love," then surely he is the Master Chef, a magician who has woven and continues to weave a dazzling fabric of ageless music. Thank you Maestro Pippin, and thank you Randy & Sheila! Thanks as well to **Marc Baron** for your audio/visual expertise, **Peter Kingsley** for your spot-on spotlight, David Heer for your videotaping, and special kudos to Chef Gary for his luscious, bountiful Grand Buffet. Bravi! Your skill and dedication gave us the most memorable Shepherd's Luncheon ever, a glorious afternoon that was a feast for the eye, the body and the soul. However, in spite of the lavish talent and matchless food, we hunger still, as did young Oliver: "Please, Sir, may I have some more?"

A Shepherd's Luncheon Post Script by *leslie Shreve*

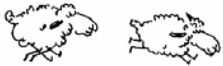
Dec 6th certainly was an enticing day for those of us fortunate enough to attend the Shepherd's Luncheon. This event was a joyous insiders delight as Don Pippin premiered a program of some great highlights from Broadway productions and his career as an Industry Giant.

In addition to pure enjoyment, it filled my heart with pride to be in the company of my fellow Lambs. A unique offering such as this spotlights how special our organization can be. The reactions of the entire crowd in the beautiful 3 West Ballroom were knowing and abundant. Guests even included Jeannie Lieberman (who wrote the wonderful, *Jerry Herman: Words & Music* review for TheaterScene.net after that gala premiere of the documentary at The Lambs in 2007), and Lorna Dallas, familiar star of many London musicals including the recent "My Fair Lady."

Being able to sit so close and watch Sheila Smith *sell* "The Man in the Moon is a Lady," actually brought happy tears to my eyes! Kudos also go to **Marc Baron** who handled the many video cues with aplomb. (In fact, if Don Pippin takes this show on the road, perhaps he should take these Lamb colleagues with him!)

It was indeed an event that will be remembered, and discussed fondly by many of us for many years to come. I'll say it again - for truly, this Shepherd's Luncheon made me grateful to be a Lamb!

Thank you so much to all involved.
With love, **leslie Shreve**



NEWS FLASH !

Don Pippin has just announced that along with Lambs' First Lady, Sheila Smith, he will be reprising the program offered at December's Shepherd's Luncheon with a performance on Friday June 8, 2012 at the renowned *Goodspeed Opera House* in East Haddam, Connecticut. This will take place during the April 20th – July 1st run of the Goodspeed's revival of one of Don's greatest triumphs, Jerry Herman's *MAME*. For further information visit the company's website at www.goodspeed.org.

LAMB TIDBITS by *David Dow Bentley III*

[Odds and ends of information about our fellow Lambs]

- **Catherine Ladnier** has learned that Shawnee Playhouse will produce her *Great Depression Cabaret* on August 9th
- **Peter DiZozza** wrote and performed the musical score for Leah Maddrie's *Chasing Heaven*, one of the hits at this past season's Fringe Festival that received favorable notices from the *New York Times* and *Backstage*.
- Florida Lamb, **Chuck Prentiss**, has had continued success with his recently nationally televised show, *Jewish Broadway*, and is also working with director, Jonathan "Jivie" Ivie to create a new book musical featuring Chuck's original comedy songs and ballads. When *Don't Tell Mama* star and pianist, Kenny Davidson, heard of their collaboration, he quipped, "It's a marriage made in Hades!"
- In a fall issue of *Curtain Up*, Rosalind Friedman had kind words for the performance of **Annette Hunt** in the Hartford Stage production of *The Crucible*: "...the god-fearing Rebecca Nurse, depicted by a valiant Annette Hunt, whose credits are amazing--- she appeared in Tribute at the Westport Country Playhouse opposite Van Johnson and she serves on the Boards of The Lambs and The Bohemians, a club for Classical musicians."
- **Marti Stine** was recently elected to the Board of Directors of the New York County Lawyers Association (NYCLA). Her mom, Harriet Cohen, cheers, "It is the fulfillment of my dreams that Marti is my named partner in our matrimonial and family law firm, and that she is an active member of NYCLA and its foundation's board. I see it as the 'passing of the torch.'"

and 321 Theatrical Management. She is presently working as an assistant producer at Leftfield Productions as well as stage managing concert events at various venues. Sponsored by **Sandra Bendfeldt** and **Marc Baron**.

Catherine Russo Kelly - has been approved as a Non-Theatrical Member. Although not a professional performer, she has for many years been actively involved, both onstage and off, with the Heights Players in Brooklyn. As a teacher, Catherine became the Board of Ed liaison with the Broadway Theatre Institute and, over a span of ten years, produced and directed original musicals with fifth graders working alongside theatre professionals. No stranger to The Lambs, she has attended Low Jinks and other events with her husband, fellow Lamb **John Edward Kelly**. Sponsored by **Anita S. Brown** and **William K. Brown, Jr.**



In Memoriam



The Lambs' regrets the passing of legendary actor and Honorary Lamb, **Cliff Robertson**, on September 10, 2011. (seen above left sitting with Boy **Marc Baron** and Honorary Lamb **Abe Vigoda**) ... and **James C. Merrill** (inset right, pictured with **Don Pippin**). Jimmy was in the original cast of *Oliver!* (with **Don Pippin** conducting) and passed away on Nov. 6, 2011

In the LambLight: Frank Torren by *David Dow Bentley III*

Frank Torren was born and raised in the Latin Quarter of Tampa, Florida, known as Ybor City, famous for its Spanish/Cuban cigar-making industry. Born Frank Torregiante, Jr., he is of Italian (Sicilian) descent, and his grandparents had settled in Florida around 1917. With his unique background Frank also became fluent in both Spanish and Italian.



He always loved movies and became interested in acting while a sophomore at H.B. Plant High School. His Drama Teacher, Mrs. Margaret Haynes, introduced him to the basics of acting and theatre, and Frank eventually won the lead in the senior class play, *The Little Dog Laughed*. It was also during those high school years that Frank and his sister were a dance team, performing ballroom dances for local clubs and

functions. Ultimately, as part of the Fiesta En Tampa cultural arts program, they were invited to perform in Cuba.

Frank also got a lot of experience at the Tampa Little Theatre working with director, Maurice Geoffrey. His first acting part was the role of Vito, the son, in Arthur Laurents' play, *The Time of the Cuckoo*. During his first year as a student at the University of Tampa, Frank was cast in Ayn Rand's *Night of January 16th*. Ushering at the Tampa Theater during the summers, he got to see just about every movie made and was really getting anxious to "try this acting thing seriously." He asked for advice from people who knew the business. It was the time of the Actor's Studio and the Stanislavski Method. But what finally made him come to New York rather than California was the fact that everyone seemed to tell him, "The stage is where you learn your craft." Torren recalls a nice moment when the actress, Terry Moore, made a personal movie appearance at the Tampa Theater. The young usher asked her for advice and she recommended he apply to the American Academy of Dramatic Arts. So the American Academy it was! Two years later, during the graduation ceremony at the ANTA Theatre, Frank was amazed to see such noted guest speakers, as Helen Hayes and John Cassavetes. According to Torren, "Miss Hayes gave advice about auditioning and spoke so eloquently about the 'theatuh,' and the future. When John Cassavetes got up to speak, he looked at the graduates and said, 'Don't fool yourselves! When you get out there, nobody wants you!' I always remembered that."



(Above:(L.-r.) Robert Minford, Richard Dix and Frank Torren in *Mary, Mary* at the Oregon Ridge Dinner Theater, Baltimore, MD.

Welcome to the Fold by Scott Glascock

Andrew Bucher-McAdams – Has been approved as a Theatrical Member. She is a journalist and press agent, and a member of the Society of Professional Journalists and the International Federation of New Media. Among other activities, she currently writes a column for *Town & Village*, a neighborhood paper in Manhattan. She has been an Associate Producer on Broadway and Off-Broadway productions as well as film projects. She is also a member of the National Arts Club, the Noel Coward Society, the Poetry Society of America, the Yeats Society, the Amateur Comedy Club, the Circumnavigators' Club, and the Shakespeare Society. She is also a former member of The Players. A resident of Peter Cooper Village, she also spends time in Florida. Sponsored by **Scott Glascock** and **Stuart Chamberlain**.

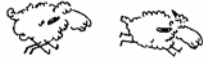
Donna Elliott – Has been approved as a Theatrical member. She is an actress/singer, and longtime member of AEA, AFTRA and SAG. She made her professional debut as Piglet in "Winnie the Pooh," earning five dollars per performance. Subsequently she played many leading roles Off-Broadway, on tour, and Off-Off-Broadway. In recent years, she has made numerous singing appearances at cabaret venues, including Triad, 88's, Rose's Turn, The Duplex, Don't Tell Mama, Laurie Beechman Theatre and Danny's. Sponsored by **Camille Savitz** and **Joan Scafarello**.

Dominic Guastaferrro – Has been approved as a Theatrical member. He is an Actor/Singer/Director/Educator, and longtime member of AEA, AFTRA, SAG and AGMA. He holds a PhD. from Columbia University, and has made numerous appearances in opera, concerts, stock, regional theatre and Off-Off-Broadway. Dominic is a talented musician with extensive experience as an arts educator. Sponsored by **Jacqueline Kroschell** and **Fr. John R. Sheehan**.

Elizabeth Schwartz - Has been approved as a Junior Theatrical Member. She is a graduate of LaGuardia High School for Music and Art and the Performing Arts. With a double major in Sociology and History at Northwestern, she graduated with Departmental Honors, Magna Cum Laude and Phi Beta Kappa. She has since worked with Nederlander Worldwide Entertainment, Jujamcyn Theaters, Manhattan Theatre Club

so give respect where it belongs!
 We are The Lambs, take down our pictures
 Give them back where they belong.
 You're not our club, you're not a member-
 Our club is great and going strong.
 (Thanks for letting me vent!
 They should pay our rent!)

We want everyone to encourage new qualified people to join The Lambs. I met some of our new younger members and am looking forward to seeing more of them and exploring new talents. That's about all the news for this edition. Have a great spring and a lovely summer, and let us keep you *In the Fold*.



Lambs Around the Globe
 by David Dow Bentley III

Peter Kingsley treated The Lambs to a dress rehearsal of *THE DRAMATURGY OF A STAGE FARCE*, his presentation for a February humor colloquium at The Australian National University in Canberra. When Peter got to Australia the big event went so well that Jessica Milner Davis wrote of Peter, "The number of actor/writers who can cross the boundaries that you did and explain the theatrical craft to an academic audience can be counted on the fingers of one hand: Gielgud, maybe, but he never wrote, Harley Granville Barker, Brecht, Chekhov -- who else? Singapore is going to love you." While in The Land Down Under, Peter had a pleasant encounter with well known German born Australian cartoonist, Rolf Heiman, and also met with Richard Elvidge, Secretary of The Savage Club. They discussed possible future reciprocal club privileges with The Lambs. Then it was off to Singapore where leading Australian theatre director, Aubrey Mellor, OAM (Medal of the Order of Australia winner 1992) directed the first scene of Peter's original farce at Singapore's LaSalle College of the Arts. Peter reports, "The kids at La Salle were terrific in performing my first scene and had the audience in stitches. Aubrey Mellor was more than kind in taking time to show me the incredible city."

The Academy had been a great experience and prepared Frank for summer stock and gaining membership in Actors' Equity. He won a two-summer apprenticeship at the Robin Hood Theatre in Arden Delaware where he made a lot of good friends and even worked with fellow Lambs, **Lee Moore** (in *Room Service*) and **Joyce Randolph** (in *Say, Darling*). The fourteen plays of those two seasons culminated with Frank obtaining his Equity card playing the part of Ernie in James Leo Herlihy's *Blue Denim*. From then on he would be known professionally as Frank Torren.

Returning to the Big Apple, Frank was thrilled to join the American Creative Theatre, a company begun by Eleanor Cody Gould to present new plays by new playwrights in an atmosphere that allowed Frank to study with outstanding teachers and coaches. A major role in ACT's *No Corner In Heaven* gave Frank his first New York experience as an Equity actor. Before long he landed his first singing part in the lead role of Joseph Caruso's musical for children, *Away Out West*. That was followed by more musical opportunities including Off-Broadway's, *Jo* (based on "Little Women"), and the touring school musical, *Treasure Island*. Many off-off and Off-Broadway shows followed, including being cast in the lead for *Open Season On Butterflies*, one of the first musicals produced at the now universally renowned La Mama Experimental Theatre. Then the growing popularity of dinner theater's led to lead roles in *The Desk Set*, *Reluctant Debutante*, *Mary, Mary*, and even the role of Capt. Von Trapp in *The Sound of Music*. Another breakthrough was working with Diana Sands & Julius LaRosa in the First National Tour of *Hallelujah, Baby!* In the two years that followed, Frank had additional supporting roles in *Oh, Men! Oh, Women!* *Stalag 17*, *The Wonder Hat*, and also played the lead in *Best Foot Forward*.

Back in New York Frank created the role of Fritz Gribbleman in the Off-Broadway production of *The Brownstone Urge* at the Actors Playhouse, and was also featured in 1985's centennial tribute: *Ladies and Gentlemen, Jerome Kern*. Frank was then lucky enough to get the chorus part of Joe in the National Tour of *Show Boat*. More wonderful acting opportunities included a three-month stint with the Flint Musical Tent in Michigan with such roles as the Jester in *Once Upon A Mattress* and Edward Moncrief in *On A Clear Day*. Then he appeared with Patrice Munsel & Ann Reinking in *Anything Goes*, and gained the featured role of Loukas in a national tour that starred Vivian Blaine & Michael Kermoyan in *Zorba!* He followed that by playing Mendel in *Fiddler on*

the Roof at such venues as the Papermill Playhouse, the Elitch Gardens, and even performing with Jan Peerce at the Cape Cod Melody Tent. Cast as Oscar in the national tour of *Seesaw* starring John Raitt, Frank was also selected by Raitt to be his understudy for the show. Frank even landed parts in two Equity Library Theatre shows, with the first being the role of Sir Francis Chesney in the Equity Library Theatre Production of *Where's Charley?* (That show also featured fellow Lamb, **Annette Hunt**). The following year Jule Styne and Alan Fox cast him in the role of Florenz Ziegfeld in the first New York revival of *Funny Girl*, and Frank recalls an especially memorable day when he had lunch with Mr. Styne.



(Above: (L.-r.) Michael Berkoff, Frank Torren and Raymond Cox in *Damn Yankees!*, *Flint Michigan*.)

As Frank began to focus more on work in New York there were commercials, print ads, and daytime television assignments that were mostly on the "soaps." The latter included day player roles in *Ryan's Hope*, *One Life To Live*, *As The World Turns*, *Guiding Light* and *All My Children*. More recently Frank was one of six featured performers (including Lamb, **Helen Klass**) in the 2007 Lincoln Center production of *I Gotta Make My Own Music: The Songs of Arthur Siegel*. Frank's popular cabaret act, *First Times*, has played such Manhattan venues Helen's Hideaway Room, Regents, Broadway Baby and Don't Tell

as we go to press, **Linda Fields** and I are scheduled to co-host Broadway Songs for our theme show, with costumes to match, on March 30th.

The classy Miss named **Helen Klass** will host on April 6th. On April 13th **Peter Dizozza** provides his talents, and then the colorful **Kathy Kelleher** will bring us the evening's festivities on April 20th. On April 27th our own **Peter Kingsley** will demand that all performers must sing Songs They Have Never Sung Anywhere Before. Peter intends to enforce this – how he goes about this task is anybody's guess. Performers beware!

On May 4th **Eleanore Carney** provides us with an open book for any song of our choice, and then on May 11th, **Billie Stewart** hosts her moving Mother's Day theme show. Other people lined up for Collie in May and June include **Roseann Sheridan**, **Joan Scafarello**, **Davida Rothberg**, **Rian Keating**, and then a special theme for the first time: Father's Day. It was decided that fathers deserve equal time, and Collie, **Peter Dizozza**, will be honoring his father, whose birthday is around that time, with a tribute to his Main Man.

Other theme nights during the summer will include Bastille Day – French songs, hosted by the dapper **Scott Glascock** on July 13th, and then on August 10th we will journey to England with **Eleanore Carney**, whose choice for theme night will be songs from The Beatles.

I had been so annoyed about the new Lamb's Club restaurant that I have written a poem that I am making into a song that I will share with you.

*We Are The Lambs
by Davida Rothberg*

We are The Lambs –That is our title
We have an INC, and earned our name
as the oldest theatrical club we are entitled
to keep it ours and hold our fame!
Just because you bought our building-
you didn't earn our precious club.
If it's our name that you are turning,
then by gosh- you made a flub!
Don't lay claim to our existence
It isn't fair; it's just plain wrong-
We don't want your reservations,

In the Fold
by *David Rothberg*

Welcome to *In The Fold*. We have had one of the mildest winters in history, and it seems strange that spring is now upon us. In October, I attended the Hamptons Film Festival, and being a major movie buff, I saw 12 movies in 4 days. One of those movies was "The Artist", which I was crazy about. I saw it at same theater that previewed last year's Oscar winning film, "The King's Speech". Maybe that theater in Southampton is a lucky one, especially for Harvey Weinstein.



We don't have movies at the Lambs on a regular basis, but we do have our own award-winning Low Jinks. We also had a great Christmas party, which I was happy to attend, and a Shepherd's Luncheon where we honored our own **Don Pippin**, who has won many awards throughout his illustrious career.

On January 20, at our Annual Meeting, Council members were elected for a three-year term that included **William Brown**, **Vivienne Gilbert**, **Kathy Kelleher** and yours truly, **David Rothberg**. Congratulations to the above.

I was away in January and regret missing the wonderful collies and Low Jinks performers who, I am sure, kept things lively in my absence. In February I hosted my usual Valentine love festival, with a great cast, lots of jokes, plenty of candy and Paul Chamlin at the piano. I even talked Mr. Chamlin into singing and opening the show with a rousing love song.

The Entertainment Committee, headed by **Marc Baron**, gave us the new Lambs Low Jinks schedule that started February 17. On February 17th, **Gini Dustin** provided her skills as Collie. On February 24th, our own Woody Regan was ill, the weather was bad, and few singers showed up. Though it rarely happens, Low Jinks was canceled as a result. **Camille Savitz** provided a lively question-and-answer format for her hosting on March 2nd, and her loving husband, Ron, gave out lots of candy to the winners.

My pal **Kathy Kelleher** did the hosting on March 9th, and on March 16th **Roseann Sheridan** brought us into a celebration of green with Irish songs. **Rian Keating** took over the mike on March 23rd, and

Mama. In 2009 Frank was also the featured guest on Lamb, **Linda Fields'** television program, *Cabaret Today*. Frank is a member of AEA, AFTRA, and SAG, and will proudly tell you his picture has been featured not once, but twice on the front page of the New York Times Arts & Leisure section. Of course that pales in comparison to being featured in the pages of The Lambs' SCRIPT! Meanwhile, Frank is still raring to go as he prepares his next show, *From Moment to Moment*. Stay tuned!



Above: Frank in The Desk Set, Memphis, TN.



Above: (L.-r.) Michael Shaw, Peter Sansone, Patrice Munsel, Austin Colyer and Frank Torrone in Anything Goes, Royal Poinciana Playhouse, Palm Beach, FL.

THEATRE TALES

[ED. NOTE: We thank *ROUNDAABOUT THEATRE* for permission to reprint the following story by Lamb, **Catherine Ladnier**. Inspired by our 9/11 anniversary SCRIPT, Catherine wanted to share this poignant story with her fellow Lambs.]

A Remembrance for the 40th Anniversary of the Roundabout Theatre

It started with a Diet Coke.

"You are an American, aren't you?" asked the young Irish girl at the bar of the Ballybunion Golf Club. "Yes," I responded rather matter-of-factly.

"I am so sorry," came her sincere retort.

Confused, I thought to myself: is she sorry for me because I am an American? A Diet Coke drinker? Or, perhaps, an American drinking a Diet Coke?

The young lady noticed my confusion and quickly responded: "New York! Don't you know that two planes have just flown into the World Trade Center?"

I don't remember the rest of the conversation. It was around 3:30 in the afternoon on a lovely day in Western Ireland. At the same time there was a lovely September morning in New York City. Now, suddenly, New York was so very far away, and now so very inaccessible.

I quickly ran in search of my traveling companions, the two other non-golfers among a hardy band of 12 old friends. We had planned this trip to Ireland for many years. Now, all we wanted to do was go home, home to New Jersey, Connecticut and New York.

Not long before departing for Ireland, my husband and I had taken our customary seats for the Saturday matinee in the American Airlines Theatre. That Saturday, we saw the magnificent production of *Major Barbara*. It was serendipity, we thought, to see the work of George Bernard Shaw, Ireland's great playwright, just as we were to leave for his homeland!

That September afternoon in Ireland brought back memories of *Major Barbara*, military power, faith and salvation. Our traveling group, tired, scared, but determined, finally made it back to New York, a city much changed from the one we had left just 16 days before.

On October 1, 2001, I finally came back to Manhattan. Like many, I wanted to return to an earlier life untouched by terror. For me, that meant the theatre. That night, the Roundabout Theatre would present

FAVORITE QUOTES FROM YOUR EDITOR

**Words, once they are printed, have a life of their own.*-- Carol Burnett

**"There is creative reading as well as creative writing."* -- Ralph Waldo Emerson

**"My reading of history convinces me that most bad government results from too much government."* -- Thomas Jefferson

**"The only title in our democracy superior to that of President is the title of citizen"*
-- Justice Louis D. Brandeis 1856-1941

**That best portion Of a good man's life –
His little, nameless, Unremembered acts
Of kindness and of love.* --William Wordsworth

**"The soul should always stand ajar. Ready to welcome the ecstatic experience."* --Emily Dickinson

**I loved words. I love to sing them and speak them and even now, I must admit, I have fallen into the joy of writing them.* -- Anne Rice

**"Young people all as you pass by, As you are now, so once was I.
As I am now so you must be, Prepare for death and follow me."*
-- Inscription on the Greenville, Rhode Island Cemetery tombstone of:

*"Ann – wife of Otis Barnes – Died May 20, 1856 – Age 36 years
1 month"*

**"A quick note to say 'thanks' to a dedicated creator of the Lambs' Script. You just did everything right!!!"* --- Lamb, Stan Scotland, September 7th, 2011.

**"No matter how cynical I get I can never keep up!"* --- Lily Tomlin

Queen Victoria in Athens and set sail for Volos, Istanbul, Ephesus, Alexandria and Cairo (to see the Pyramids), Corfu and Venice. It was a two plus week of onboard luxury, pampering, and five-star dining with Captainsse (yes that is her title) Inga Klein Olsen at the helm. He is now arranging a Family Reunion for this coming June. Lewis tells me his publisher, McFarland, is doing another printing, in paper cover, of his wonderfully popular book *The Lambs Theatre Club*. [See related story in this issue.] **NILS HANSON's** McFarland book *Lillian Lorraine: Ziegfeld Diva* is also being reprinted in a paper edition.

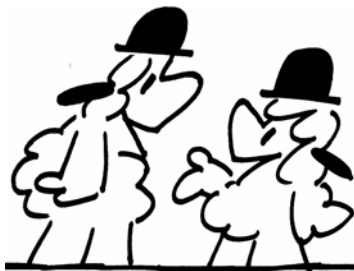
Among the Lambs who got away from it all for the winter are **ELLEN BERRY** who decided that visiting her sister in Florida was an acceptable alternative to freezing on the corner waiting for a bus that comes only half as frequently as it used to, and **SANDRA BENET** who didn't disclose her trip details.

In January **SCOTT GLASCOCK** played Horatio Alger, Jr. in *The Return of Ragged Dick*. The project was written and directed by Dan Evans and staged by the Metropolitan Playhouse as part of the Horatio Alger Festival.

I caught a glimpse of **PETER KINGSLEY** at the Lambs Pub but was not near enough to ask him about his trip to Australia where he spread the word on American Farce via lecture and seminar. I promise details next time.

I understand that the Lambs play reading season is starting soon. May I suggest that if you don't have this series on your "To Do" List, put it there soon? It's first come, first seated, and you never know who you're going to see. Last year's readings were really interesting.

My email address changed last year and I lost contact with several of my correspondents. My new address is: gerryruth88@yahoo.com



another in its series of play readings. As regular theatergoers, my family and I had come to love these informal presentations. That evening, my theatre companion was Mattlieu. I had known him since he first came to this country as a young boy. Now a young man, Mattlieu was late for an appointment at the World Trade Center that morning of September 11th. He, too, wanted to return to a kinder world. He wanted to go to the theatre. Mattlieu and I took our seats in an American Airlines Theatre that was only partially filled. Todd Haines walked onto the stage to make his introduction, but this time his greeting was a bit different. Todd told us of the evening the Roundabout first lifted the curtain after September 11th. Mayor Giuliani had asked all theatres to reopen their doors. New York City must return to normal.

Todd had gone to the cast of *Major Barbara*. "Should we go on?" "Can we honor those who died?" "Is it better to remain dark?" Without hesitation, a member of the cast told the Artistic Director, "I am not a fireman. I am not a policeman. I am not a doctor. I am an actor, and this is what I do. This is how I can help." The curtain rose that night on *Major Barbara* to a near empty house. Yet, as Todd told us, the bond between the actors and the audience could not have been stronger.

Mattlieu and I left the Theatre that night with less despair and more hope for the city we both loved. We are not firemen, policemen nor doctors. Yet, we have gone on to make a contribution to our city.



Above, Don Pippin and a devoted fan ...

***Was President Clinton A Prophet in
His Own Time For We Lambs?***
by David Dow Bentley III

I have spoken before of my very high regard for the historical masterpiece of, "The Lambs Theatre Club," by historian, author and Lamb, **Lewis J. Hardee, Jr.** Available in either hardbound or paperback editions, it is a brilliant historical & pictorial record of The Lambs and, if you do not already own a copy, I would strongly encourage you to visit your local bookstore or search online to obtain one. In my opinion, it should assure Mr. Hardee of future designation as an Immortal Lamb.

If nothing more, I would recommend that everyone read the book's final chapter, "Happy Hours," with its truly fascinating details of the most recent decades of our club's evolution. That, of course, required a discussion of the economic climate the club had to deal with during hard times. In that connection, on page 239, I came across the passage below that seems appropriate to ponder in 2012, and share with you in this election year:

*In 1993, newly elected President Bill Clinton looked at the books, was shocked by the enormous deficit he saw, and realized he would have to defer his hopes for an ambitious social agenda. Lowering the deficit became a top priority, and he began to govern like a conservative. This angered many of his liberal supporters, but he realized that running a country on borrowed money was little different than running a household on credit cards; sooner or later you'd have to pay back the loan, and in the meantime the interest runs up even more debt. The strategy worked, and the country entered a period of unprecedented prosperity. His detractors were loath to give him credit, but as he remarked, "If you see a turtle on top of a telephone pole, it didn't get there by itself."**

*Hardee, Jr., Lewis J. *The Lambs Theatre Club*. North Carolina: MacFarland & Co. Inc., 2006

News of The Lambs
by Gerry Ruth

Helen Klass performed at *Parnell's*, Saturday, March 3rd at 9PM. Parnell's is a local old-fashioned Irish pub gone modern. It's been in the neighborhood as long as I can remember, but it only recently began having entertainment on the weekends. I arrived a little late, found the room filled, and ordered my dinner. Helen appeared and quickly turned the room into a magic cabaret. With Jerry Scott at piano, Helen entertained us for three hours, taking us from Coward to Sondheim without missing a beat. Of course she had occasional help from **Carol Shedlin, Eileen Lacy, Roseann Sheridan** and **Joan Scafarello**, who were all on hand to give her some breathing room. They were all terrific.



Several Lambs appeared in shows and cabaret in the past few months. Both Helen and Carol had a series of shows at *Don't Tell Mama* in the fall and early winter, and both were well attended despite unusually harsh weather. I love Carol's custom of providing song lists after the show. It reminds you of the great music you hear in cabaret.

On January 6th, **JACQUELINE KROSCHELL** and her company Cameo Productions performed *Amahl and the Night Visitors* at Our Lady of Good Counsel Church. **FRANK TORREN** appeared at both Don't Tell Mama and Iguana. **SANDRA BENET** was in a Musical Revue, *There's No Tune Like a Show Tune*. **RIAN KEATING** also had an original show at Don't Tell Mama last fall.

STEWART CHAMBERLAIN and I were reminiscing about **ELAINE SWANN** and I told him about some photos I recently came across. There was one taken on a USO stage at an entertainment street fair on Seventh Avenue several years ago. It depicted Stewart at the piano along with Elaine, Helen, **KEVIN McMULLAN** and Tom Ash (a former Lamb), all at his side. He remembered the event and told me how upset Elaine became when someone none of us knew got on stage and sang Elaine's signature song, "Beautiful". By the way, Kevin has just returned from an extended trip to India, visiting friends he made on his last trip to celebrate Jim Fradrich's life. He hopes to return to India for an even longer visit next year.

It seems several of our Lambs had exotic travel plans during this past few months. **LEWIS HARDEE** boarded the exquisite Cunard