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The Lambs'  
*Script*



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

**Summer - Fall 2012**



*A Flag for All Seasons*

## The Lambs' Script

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### From the Editor's Desk

Our issue begins with a cover story describing this year's successful quest for a new flag for The Lambs. As you will read, special thanks go out to fellow Lamb, **Scott Glascock**, for joining me to help make this goal a reality. Thanks are also due to Shepherd **Randy Phillips** for catering the wonderful Flag Day celebration buffet. Randy, by the way, also prepared the beautiful centerfold of color photos for this issue. And speaking of Scott, we appreciate his *Welcome to the Fold* column detailing the wonderful membership growth of our club. We wish a hearty welcome to all of our new members. Our *Theatre Tales* column shares the story of a Shepherd's Luncheon that goes On-The-Road all the way to Connecticut. Then we have another wonderful offering from **Peter Kingsley** who shares the intimate story of a California visit to his famous cousin, Joan Baez. Our *Lambs Around the Globe* feature focuses on the exciting Texas adventures of **Kelli Estes** who has found a musical way to transport us back to the "20<sup>th</sup> Century." **Davida Rothberg's** *In The Fold* offers an insider's peek at Low Jinks festivities past, present and to come. We share some *Favorite Quotes* and *Lambs Tidbits*, and then **Gerry Ruth** takes on the role of Hollywood Insider for this issue's *News of the Lambs*. Last, but certainly not least, **Marc Baron** details the new and improved Lambs website he has worked so long and so hard on. It is always a work-in-progress, and our collective thanks go out to him for giving us a first-class presence on the World Wide Web!

Florent Agni, **David Dow Bentley III**

- Be sure to list The Lambs in your performer's bio and on your resume - after all, The Lambs is considered a professional affiliation.

In the future we hope to add a searchable list of the contents of our library, such as plays and scripts, listed by name and author....and even a searchable list of sheet music stored in our quarters.

The internet offers an excellent opportunity to promote our club for little-to-no cost, and it's more effective when we all take advantage of it. Also, a reminder: If you're not getting emails from The Lambs be sure to send your email address to [info@the-lambs.org](mailto:info@the-lambs.org)

### Mark Your Calendar

Note the following dates for events scheduled this fall, and check the website and club bulletin boards frequently for additions or changes. Please note we've added a new guideline: while 5th floor events are free to members and guests, a \$5 suggested donation to benefit The Lambs is appreciated! All events have limited seating, no reservations needed - first come, first seated.

- Wednesday, October 17th, 7:30 PM, 5th Floor: an evening of short films. Filmmakers will join in discussion of their projects, and members Scott Glascock and Bill Gulino are each featured in a film.
- Friday, October 26th, our annual Halloween Low Jinks in the 2m Pub, hosted by **Billie Stewart**; prizes donated by **Ellen Berry**.
- Sunday, November 4th, 7:00 PM, 5th Floor: a play reading.
- Sunday, November 11th, 7:00 PM, 5th Floor: a play reading.
- Monday, November 12th, 7:00 PM, 5th Floor: a musical presentation with narration titled *One Little Wish*. Books and lyrics by Lamb **Colin S. Crowley**, music by Lamb **Paul R. Bartsch**. Paul is providing a cash bar for attendees.
- Monday, November 19th, 7:00 PM, a entertaining one-woman show featuring Stella Pulo.
- Sunday, December 2, 7:00 PM, 5th Floor: a play reading.
- Sunday December, 9th, 7:00 PM, 5th Floor: a play reading.
- Friday, December 14th, our annual Holiday party.

The web work still ahead involves improving the site performance across all platforms, such as different browsers, as well as on tablets and cell phones. A complete rebuilding of the *Consolidated Roster of Past Members* (with over 6,000) names has begun. The overall goal is to make those pages open faster, and to create links from some past members' names to other websites with information relative to those members. This gives our site two advantages. First, search engines prefer websites with many links to other websites. Secondly, search engines rate sites higher when deeply retains the viewer longer and raises our search ranking.

#### *How you can help ...*

There are many things Lambs can do to improve our internet presence.

- Visit the website - using both domain names ([www.The-Lambs.org](http://www.The-Lambs.org) and [www.TheLambsClub.org](http://www.TheLambsClub.org)).
- Email your friends both domain names asking them to visit the website, and/or post links on your Facebook page to The Lambs' website.
- Invite non-members to join the Facebook group.
- Google various terms you know that are associated with The Lambs, including our name, Floreant Agni, *etc.*, then click on the links to our webpage using either domain name.
- If you have a website, add a link to The Lambs. Google loves websites that are connected to others.
- If you use Yelp or FourSquare, don't forget to check-in whenever visiting The Lambs.
- Make sure your name, as located in the Current Members' list on our website, links to your website or Facebook page. If not, notify us at [info@the-lambs.org](mailto:info@the-lambs.org)
- Those who know how to make entries in WikiPedia should visit *The Lambs'* entry and add/edit information.
- Follow The Lambs' Twitter account (@TheLambsInc); and retweet Lambs Tweets..
- If you see any errors, report them to [info@the-lambs.org](mailto:info@the-lambs.org)
- If you have suggestions for things you want in the Members Only Section let us know.

## *A Flag For All Seasons*

*by David Dow Bentley III*

Our story begins early last year when I became aware that The Lambs' flag I thought I recalled hanging above the entrance to 3 West when I first became a Lamb was no longer waving in evidence above our 51<sup>st</sup> Street doorway. As I began inquiring of fellow members I learned that the flag had apparently fallen into considerable disrepair and had, at some point, been discarded. That was confirmed when I attended the next meeting of The Lambs' Council. At that same meeting, armed with the certain knowledge that such a flag puts forward to the passing world an important and visible symbol of our historic organization, I decided to make an offer for its replacement: *I would pay half of the cost required for a new flag if members would match my offer with the other half of the expense.* On the spot and without a moment's hesitation, my fellow Council member, **Scott Glascock**, offered to share half the cost with me. Now the challenge became two-fold: deciding on an appropriate design, and locating a quality vendor to do the work at a reasonable cost.

Researching several vendors it appeared the best prices were found from an established company in North Carolina. The flag would be



designed essentially with a single-layered, one-sided print that would show through on the other side as a reverse image on the field of moderately strong nylon. As to the design, there seemed to be no clear record of the previously discarded banner. Upon further research, however, I did find one picture of that flag on page 234 of **Lewis Hardee's**

magnificent volume, *The Lambs Theatre Club*. Unfortunately that ancient photograph was of extremely poor quality and the design could not be clearly seen. However, with use of a magnifying glass it was possible to make out the words, "Since 1874," at the bottom of the faded image on the flag. Ideas were exchanged by e-mail with Mr. Glascock,

the Shepherd, the Boy and myself. It was decided that the most beautiful logo image was the lovely color logo that the Lambs' Boy, **Marc Baron**, has so beautifully utilized to head the homepage of the fine website he developed for the Club.

By a stroke of luck, at about that same time I met Patricia Aymond, the daughter of one of my dear friends in Texas. It turned out that her company, Audible Graphics, has for many years been in the business of planning and contracting for all kinds of images, banners, flags etc. for large companies & organization events, meetings and conventions. Her interest in the long history of The Lambs, coupled with my friendship with both her and her mother, resulted in Patricia generously offering to do a much more sophisticated presentation for The Lambs' flag. In addition, she insisted that in support of the Club she would do the project at cost as a kindness to me.

After discussion with the Shepherd, it was agreed that the words "Since 1874" which had appeared on the previous flag should now be incorporated on the new banner. To accomplish that, while still satisfactorily filling the very large 8' X 12' field, the traditional logo was kept in tact, and a simple ribbon underlying that design was extended on each side to bring in the word "Since" on the left side and the "1874" on the right. Through the experience and skill of subcontractor, Capitol Flag Co. in Houston, this approach has given a dramatic scope and balance to the overall look of the presentation. In addition, Ms. Aymond arranged incorporation of these special features that never would have been part of the less expensive and more basic flags previously considered:

- \* The flag was created with an especially heavy-duty nylon that will resist the potentially damaging effects of city grime and exposure to the elements on a very busy street.
- \* Instead of a single layer, the flag has been meticulously crafted with separate logo design layers on each side of the banner and an added "clay coat" between those layers. This allows the insignia to be clearly visible from both sides, while the clay coat prevents the reverse image from coming through on either side.
- \* Exceptional craftsmanship has been applied in the triple-stitching detail work that makes the durable seams of the entire flag ready to withstand the rigors of wind and weather on West 51st Street.

## *Oh, What a Tangled Web We Weave ...*

*by Marc Baron*

For the past year The Lambs' website has been quietly going through changes, some more obvious than others, as required by replacement of the internet servers. *Servers* are not out-of-work actors who bring your food orders, they are the equipment that essentially runs the Internet.

The most obvious change that you may have noticed occurs when entering the *Members Only* section of our site. Previously members were required to enter both an ID and password. When our web host switched their servers we lost the ability to limit access to the *Members Only* area. As a result, anyone could just view the previously restricted content. It took some effort to restore the 'gatekeeper' but the *Members Only* area is once again restricted to paid-up members who must enter a password. That password will be changed each year when membership dues billing has completed.

Other site changes are not so obvious. A slight simplification in the design structure has each page loading much faster. We've eliminated photos and integrated them into videos that play when a page opens. Design flaws with alignment of the content have been addressed, with thanks to **John Bowes'** programming skills.

One feature of the *Members' Only* area had been troublesome: the page where members could post notices was plagued by 'bots' that posted spam, filling the message cue. The solution was to completely remove the section and, instead, direct members to join our Facebook Group (TheLambsInc). There members may post anything they wish, such as notices about upcoming shows, club acts, etc. The Facebook group also provides a good place to invite non-members to follow The Lambs and, perhaps, groom them for future membership.

Additional modifications make our web site *more* "Google" friendly. When someone searches for "The Lambs," or for information contained within our website, the result positions our website very high in the listing - usually in the first or second position. This is important now that there's a restaurant on 44th Street using the name "The Lambs Club." We now have TWO domain names. Domain names, or URL's, are the *www.name* addresses that people enter in order to visit a website. The domain name we have used all along **www.The-Lambs.org** remains the same, and a second new name **www.TheLambsClub.org** may now be used. Our site is now paid-forward to late 2017.

and her fellow singing grads of Mills College came to be known) performed several wartime hits. One of their favorite songs was "Deep in the Heart of Texas," a tune that Ladnier explains was, "...a very popular song with the Brits during the War."

Author of *The Lambs Theater Club* and longtime *Script* editor, **Lewis Hardee**, sent a lovely letter following our last issue. Writes Lewis, "Let me tell you how much I enjoyed the latest *Script* which was awaiting me when I returned yesterday from North Carolina. Lee Moore's sketch of Don Pippin was informative and especially delightful, as was [the *LambLight* report] on Frank Torren."

Our own busy actor, **Scott Glascock**, was thrilled to have a starring role as the Judge in Melissa Maxwell's new film, *Fetus Envy*. Set in the "not-to-distant-future," the work is a political satire tackling the controversial topic of abortion. The September 1st premier was held at the Tribeca Grand Hotel.

**Marc Baron** has continued to work "overtime" in the rebuilding and redesign of our terrific Lambs website. He has even managed to capture *TheLambsClub.org* as an additional site address. Check out his update on the sensational website progress elsewhere in this issue. Marc has also been keeping very busy as a board member of SAG-AFTRA, traveling and attending many union meetings aimed at combining two unions, Screen Actors Guild and the American Federation of Television and Radio Artists, into one larger union after the successful merger this past March. At the same time Marc is busy developing/financing his forthcoming feature comedy film, *MegaBall\$*. Marc, our Boy and Entertainment Chair, has lined up many events for the Club that are detailed later in this issue.

In Catherine Rampell's recent review of *Coriolanus* ("Angry Romans Occupy Ludlow Street," N.Y. Times, August 8, 2012), our fellow Lamb, **Elwyn Castle**, was singled out for recognition:

"...Caius Marcius leads a successful siege of the city of Corioli and is awarded the cognomen of Coriolanus for his efforts. But that decoration is not enough for his ambitious mother, Volumnia (the pushy and hard-bitten Elwyn Castle), the Momma Rose of the Roman military. She persuades her reluctant son to run for consul, Rome's highest office."

\* To add to the hoped-for dramatic effect and the increased Lambs visibility that this flag will bring to 3 West, the aforementioned color image of our logo was used here as the central design. First it was necessary to have that design professionally converted to a vector image. Such an image allows the design to be expanded to the large format of the flag without loss of clarity of the image. Included in the agreed upon price, that work was contracted to Airline Graphics of Houston Texas. That vector image will now be our property should it be needed for any future project wherein the Lambs might find it useful.

\* Very heavy-duty fastener fittings are at both top and bottom of the flag for attachment to the flagpole.

\* The fabric used is designed for ease of cleaning, which can be done as needed, using just gentle sponging with water and mild detergent.



*Scott (left) and Dow preside over the unveiling*

A club celebration unveiling the new banner was scheduled for Flag Day, Thursday June 14<sup>th</sup>, and photos of that gala can be found in this issue's centerfold. Our Shepherd, **Randy Phillips** made the 5<sup>th</sup> floor cocktail party even more special by providing, at his own expense, a delicious Mediterranean Buffet. Once the festivities were well underway, Scott and I were called forward to draw back the Black Box curtain and

reveal the masterpiece that had been concealed by the considerable ladder climbing efforts of Randy, Marc and **Peter Kingsley**. The flag's workmanship and detail then received deserved "oohs and ahhs" from the assembled guests. Thanks to building manager, Meg O'Connor, our flag was promptly installed on the front of the building before the Low Jinks of the very next day. (See cover photo) One can imagine that few passers-by on 51st Street will fail to look up with admiration as they pass the grand new flag of The Lambs.

*Lambs Flag Fan Mail*

"Bravo! Well done indeed!" ---- **Fr. John R. Sheehan, SJ**

"Flag looks fantastic! Sorry to miss the official unveiling in NY."  
---- **Kelli Estes**

"This is wonderful news. It might also be good if there could be a smaller-size replica of the new Flag, for display somewhere in the Fifth Floor space." ---- **Bill Brown**

"Beautiful and BIG!!!! Thanks for sharing." ---- **Camille Savitz**

"Absolutely stunning! What a wonderful magnanimous gift!"  
--- **Jacqueline Kroschell**

"You guys are terrific. I only hope our flag stays white! I look forward to celebrating it and you." ---- **Vivienne Gilbert**

"How fa-bu-lous! You gentlemen sure are treasures!"  
---- Love, **leslie Shreve**

"This is wonderful. Thanks so much. Looking forward to seeing the new flag." ---- **Sandra Bendfelt**

"Wow! It's beautiful! Wonderful that Dow and Scott have done this. Long may it wave!" ---- **Margot Astrachan**

"The flag is beautiful!!! Thank you Dow and Scott."  
---- **Mary Jane Houdina**

"The flag looks beautiful! Being a Flag Day baby I am all for it!"  
---- Meg O'Connor

"Much enjoyed your good news!" ---- **Lewis J. Hardee**

*Lambs Tidbits*  
by *David Dow Bentley III*

Passing the torch seems to come easily to Lamb, **Stuart Chamberlain**. Retired now from a long career as a writer, Stu is also an accomplished musician, as many who have heard his piano skills at the club can attest. In 1968, armed with a B.A. in journalism from Penn State University, he quickly found work as producer-director at Penn State's WPSX-TV. By the mid-1970's it was on to work as a news writer for NBC's News and Information Service, the nation's first-ever all-news radio network. In the spring of 1977 he began a more than thirty year career with ABC News where he conducted interviews, edited copy, and most importantly wrote copy for ABC Radio News. For many years he was writer and producer of *World News This Week*, a weekly news summary carried nationwide. He was also a writer and editor for *Paul Harvey News*. In that capacity he worked closely with Mr. Harvey to create his daily broadcasts. Stu also wrote copy for ABC-TV shows, including *World News Now*, *World News This Morning*, and *World News Tonight* with Peter Jennings. His talent would win him ten Writers Guild of America awards for radio news writing. And Stu is not above sharing that talent as he proved when recently taking the time to join your editor and some of his family for dinner and Low Jinks on The Beatles Low Jinks theme night in August. He shared valuable experiences and career advice with my young nephew, Colin Bentley, now a Junior in Broadcast Communications studies at SUNY Plattsburgh. As an added bonus, Stu relieved Woody Reagan at the keyboard for one number as he took to the eighty-eight to accompany a song from Steve DePass.

And speaking of journalists, one of our own fine *Script* scribblers recently had wonderful recognition that highlighted The Lambs as well. The July 27<sup>th</sup> issue of *The Scarsdale Inquirer* had a delightful feature story titled, "**David Rothberg** Enjoys the 'Lamb-Light' of Theatrical Club." No doubt about it, David will have to be a feature in one of our upcoming *In the LambLight* columns!

Another bundle of creative Lamb energy, **Catherine Ladnier**, has had a busy season with her *Women in War* programs at the Hudson River Museum. After the first three successful workshops, Catherine presented a program on *Rosie the Riveter* based on collected letters from her father's girlfriends. *The Girl Singers of 1944* followed that, and Don Pippin was a special guest for that program. The Mills Sisters (as Ladnier

**WILLIAM J. GULINO** has been elected a Theatrical member, sponsored by Peter Dizozza and Marc Baron. Bill is a professional pianist, arranger, composer and singer, as well as a published author and musical director. He attended the Berklee College of Music and has worked extensively in performing arts centers and nightclubs, on cruise ships and in Atlantic City and Las Vegas. Bill has worked with Doris Day, Sammy Davis, Jr., Donald O'Connor and Bing Crosby, among others, and served for sixteen years as musical director and arranger for The Platters. Bill is currently composing the score to a new play based on the life of Jimmy Breslin, written by and starring Michael Rispoli. Bill is a former member of The Friars.

**K.J. CRANE** has been elected as a Nonresident Theatrical member, sponsored by Jacqueline Kroschell and Gillian Riley. K.J. is a screenwriter based in Washington, DC, as well as a playwright (with an MFA in the field). She also holds a BA in History and English. She has acted and directed, and chaired drama departments in New York and Washington, DC on the secondary and university level. KJ is a member of the Dramatists Guild, the Washington Playwrights Forum and SCBWI.

**MARY LOU JENNERJAHN** has been elected as a Non-Theatrical member, sponsored by Jack Blessington and Scott Glascock. Mary Lou is a lawyer with CBS.

**GARY RUSSO** has been elected as a Theatrical member, sponsored by Peter Dizozza and Marc Baron. Gary is a singer and has appeared at several club venues around town.

**OLINDA TURTURRO** has been elected as a Theatrical member, sponsored by Marc Baron and Peter Dizozza. Olinda is a singer, actor and entertainer, with numerous film, television and off-Broadway credits. She is a member of AEA and SAG-AFTRA.

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**CORRECTION:** The *Script* apologizes for a printing error in our last *Welcome to the Fold* that "renamed" new member **Andrea Bucher-McAdams** as "Andrew." Andrea proudly retains her female gender.

## *Joan Baez Revisited*

*by Peter Kingsley*

*[Photos courtesy of the Baez family]*

**B**ack last July I spent a week at my Cousin Joan Baez's compound in Woodside, California. I hadn't seen her in over a year and it was interesting to see how she had changed.

Having just returned from a European tour including Austria, France and Italy she was pleasantly surprised at the large, enthusiastic audiences she encountered. Such large audiences for her no longer exist in the United States where we treat our celebrities like Kleenex, use once

and throw away. Very few Americans under the age of 35 have even heard of Joan Baez.

But she wasn't solely or even primarily the reason for my trip to Woodside. Her Mother and my Aunt, Joan Sr. (*pictured here*) had turned 99 and I was anxious to visit this matriarch of the family before it was too late. I shouldn't have worried. She is today as bright as a button and just as solid physically for a 99-year-old.



Of course it helps if your daughter is Joan Baez. One of the primary reasons cousin Joanie still goes out on concert tours is to raise the money required to keep her Mum in such good shape with live-in help,

hot and cold running caregivers and 24/7 attention. "Once Mum goes I'll quit concertizing," says Joanie, but I don't believe her. She may have a dwindling audience here in the States, but she has only to travel abroad in order to shake the money tree.

With the exception of Susie's husband, Scott, an almost all-female crew runs the household. Scott and Susie are the longtime live-ins who have kept the Baez compound viable for over a decade, and Joan has wisely kept the invaluable couple close to her. There is also a bevy of daily visitors for both Joan Sr. and Jr.: health experts, gardeners, and cleaners, in fact all the staff required to keep an estate humming. Still

there is a loose, carefree feeling about the place – a place that has hosted an interesting assortment of visitors over the years, including everyone from Marlon Brando to Vaclav Havel.

But in July it is only I along with my Nephew, Chris Kingsley, who descend upon the estate. We are given kid glove treatment by the staff and an affectionate roasting from Joanie herself. Giving me a backrub Joan suddenly hauls off and hits me upside the head. “Oh, that’s what I get for being a male?” I quip. She gives me a look reminiscent of my long dead Grandmother Baez.

How does Joan Baez feel about her life now? She knows it has been an extraordinary ride, but she is tired of being accosted by fans asking her if she remembers that certain concert and that dress that she wore. “Are you kidding?” she asks me, “Do you know how many concerts I’ve done?” At dinner the first night of our arrival we sit about the table and before we know it Joanie and I are off doing imitations of people and stars we know. Joan takes the Gold Medal with her killing imitation of Jerry Lewis. “I was once introduced to him,” she says, “and I used that voice. ‘Uh, don’t do that!’ he said.”



*Above, Joan (left) with her mother, Joan, Sr.*

“Well can you blame him?” I crack. We are having so much fun I forget Joan Sr.’s presence for the moment until I catch her staring at me as if I were an unknown, unwanted man at her table. “If you don’t pay

## *Welcome to the Fold* by Scott Glascock

**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. She is no stranger to The Lambs, having attended Low Jinks and other events with her husband, fellow Lamb John Edward Kelly. Sponsored by Anita S. Brown and William K. Brown, Jr.

**ALAN B. ROSENFELD** was elected a Theatrical Member on 30 March 2012, sponsored by John and Catherine Kelly and Bill and Anita Brown. Alan holds a BFA in Film and Television from New York University's Tisch School of the Arts, as well as certificates from various institutions relating to the technical side of film and television production. Since the mid-1970's he has worked in production and post-production for such companies as Showtime Networks, Tape Film Industries, NBC Television Network, HBO East Coast Productions, SMA Realtime/SMA Video and others. Alan is currently with AbelCine, NY, where he handles sales of high-end digital cinema and television production equipment and systems. He is a member of the Society of Motion Picture and TV Engineers and the Digital Cinema Society, and is a former member of the Writers Guild of America. Alan has also served as an Instructor at the NYU School of Continuing Education and as a Lecturer at the NYU Center for Advanced Digital Applications. A bass baritone, Alan enjoys singing and has appeared in musicals and plays staged by the Rockaway Theatre, Village Light Opera Group, Blue Hill Troupe, The Heights Players and others.

**RENE FOSS** has been reinstated as a Theatrical member. She was a Theatrical member from 1990 to 1999. Rene is a member of SAG-AFTRA and is a published author and playwright. She is a frequent guest commentator for major media on the topic of the airline industry, and has performed for several years around the country and overseas in a one-woman show based upon her experiences as a flight attendant.



--- *Liza Minelli reflecting on the film, "Zeigfeld Follies," in which her father, director Vincente Minelli, managed to feature legends Gene Kelly & Lamb, Fred Astaire, in a rare dance together.*

"I do not like to write – I like to have written." ---- *Gloria Steinem*

"If the writing is honest it cannot be separated from the man who wrote it." ---- *Tennessee Williams*

During an August interview on the PBS News Hour, New York Times critic, A.O. Scott, reflected on the recent passing of noted film critic, Judith Crist. He recalled the amusing quote below from film director, Billy Wilder, who remembered that Crist could sometimes be a dangerous critic:

"To offer one of your films to her for review was like asking for a neck massage from the Boston Strangler!"

"The art of writing is the art of discovering what you believe."

----- *Gustave Flaubert*

"The truth of it is that every singer out there with songs on the radio is raising the next generation. So make your words count."

--- *Taylor Swift on CBS' 60 Minutes.*

"Our critics are our friends for they do show us our faults."

---*Ben Franklin*

"There are three rules for writing a novel. Unfortunately, no one knows what they are." --- *W. Somerset Maugham*

Proofread carefully to see if you any words out. ---- Author Unknown

Americans can always be counted on to do the right thing...after they have exhausted all other possibilities. ---*Winston Churchill.*

"What a lovely project for The Lambs' club. I was privileged and honored to help you produce your new banner. May you and The Lambs fly high!"

--- *Patricia Aymond of Audible Graphics, Houston, Texas, upon her company's completion of the new Lambs Club Flag, May 11, 2012.*

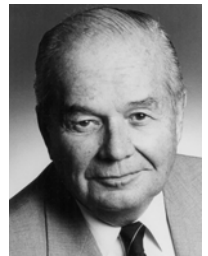
enough attention to her she starts throwing the spinach around," says Joan.

There is much love, sharing and concern at the Baez compound, and I am heartened at how well Joanie has risen to the demands of her complex life without sacrificing her love or concern for her family. She takes her professional life very seriously, but no less seriously than her caring concern for mother, sister, son and his family. All this she maintains while remaining an important symbol of protest against the corrosive political and social reactions of our aging empire. While she still accepts the mantel of Queen of Protest, she no longer goes out for sit-ins and demonstrations as in the old days. "I think I've done my share," she says.

Indeed she has.

### *In Memoriam*

**A.J. Pocock**, 32nd Shepherd of The Lambs (1998-2001) and Life Member has passed away. Born in Shanghai and raised in Philadelphia, he was an actor, stage manager and producer. Elected to The Lambs in 1953, he served as a member of Council, as Corresponding Secretary in the 1960's and as Boy in 1997. AJ was also a Trustee to The Actors fund of America and, for the past few years, resided in the Fund's Lillian Booth Actors Home in Englewood, NJ.



We also regret the passing of **Sarah Zenis**, who was elected to The Lambs in 2001. A poet and teacher of poetry, known to many for her frequent attendance at our Friday low Jinks.



We sadly mark the passing **Eugene Smith**. Elected to The Lambs in 1955. Among his many acting credits were sixteen Broadway shows, including the original production of *South Pacific*, and six 'soap operas'. Gene was a top-rated pool player, and served as a Lifetime Member to The Lambs' Council.

## *Lambs Around the Globe*

*A Lamb takes a 21st Century ride "On the Twentieth Century"*

*by David Dow Bentley III*

[ NOTE: The report below has been abridged from a full story available in the July 2012 archive of *ThePeoplesCritic.com* where additional production and cast details can be found. ]

It was a bumpy ride to be sure, and it was more than a year in the making for the Lone Star Lyric Theater Festival 2012 in Houston, Texas. Celebrating its sixth exciting season under the leadership of founder, Artistic Director, and fellow Lamb, **Kelli Estes**, this year's offerings began with the June 15th performance of *Songfest*, a collection of traditional art songs, duets, trios and quartets, featuring LSL's talented cast, "...bringing song literature to life in a completely new way. Some familiar. Some new. Some funny. Some moving. All beautifully sung." The season would close on June 30th with the *LSL Follies* as the troupe presented, "...a nearly impromptu evening of Broadway's finest musical delights."



*Above, Kelli and Dow on the set of On the 20th Century*

But in between, with performances from June 21st – 24th, the group would present its pièce de résistance, a full production revival of Broadway's 1978 hit musical, *On the Twentieth Century*. The musical boasts book & lyrics by Betty Comden & Adolph Green, with a musical

movie film. She contacted Cinecon, and our friend Stan took over the process of cleaning and editing the films for presentation.



*Above: Robert Woosley, Thelma Todd and Bert Wheeler, in RKO's Hips Hips Hooray, 1934.*

Cinecon screened ten minutes of restored home movies full of family memories and vacations at Malibu, including scenes on the yacht at Catalina, as well as working in San Francisco and Kansas City. That was followed by Wheeler's scheduled comedy. It was a very dramatic look at both sides of his life. In a later phase of his career, Wheeler teamed up with another Lamb, **Tom Dillon**, doing both live performances and television. Tom was our Shepherd when I first came to The Lambs. He and his wife Alice often talked of Bert, but the first time I ever saw him was in the films at Cinecon.

So many are gone now, but not forgotten. Their work lives on in film, and their likeness can be found on the walls of The Lambs.

### *Favorite Quotes From Your Editor*

"I try to leave out the parts that people skip."

---- *Elmore Leonard on the art of writing.*

"I love being a writer. What I can't stand is the paperwork."

---- *Peter De Vries*

"The scariest moment is always just before you start." ---- *Stephen King*

"When Gene danced you knew it was a great dance number. When Fred danced you thought he was making it up on the spot."

**Dooley**, and **Herb Goldman** at Theatre 54 in late September. I'll be there because it is always an interesting experience in that venue. I was also in the audience for *Romeo and Juliet*, which was so elegantly directed by **Gillian Riley** when it was presented on the Fifth Floor at The Lambs. The beauty of the language, the humor, the delicacy of their relationship, and the despair when everyone realized what the outcome was, all combined to create a powerful production.

During a recent trip to Hollywood I attended Cinecon 2012, a convention of collectors and preservationists of classic Hollywood films. **Patti Dey** and I ran into some old friends and made some new discoveries. Stan Taffel was a young member of Sons of the Desert when they were holding some meetings and events at the old Lambs clubhouse on 44th Street. He is now on the council of Cinecon, and he ran the public events for the Cinecon 2012 Banquet and Film Presentations. Maureen Solomon is on the Cinecon Board and was hostess for our March visit to Los Angeles. She located a never before seen film clip of Fred Astaire and Marilyn Miller talking to Florenz Ziegfeld on the stage of the New Amsterdam Theatre. Though not clearly visible, George Gershwin can be seen in the doorway.

Many of the films shown were silent, and only a few actors' names were familiar. **William S. Hart** had been a Lamb and is an Immortal Lamb. His picture is on the wall in the big room on the fifth floor. One of his final films, *Wild Bill Hickok* was featured on the first day of the convention. It was quite a treat to see someone who was wildly popular at the time the movie was made in 1923. In spite of there being no spoken dialogue, I was very impressed with how compelling the story was with its inserted scenes depicting Lincoln's melancholy and the savagery of the Civil War.

On the second afternoon another familiar name appeared. It was **Bert Wheeler** who had also been both a Lamb and is an Immortal Lamb. He and his partner Robert Woolsey had both worked for the great Ziegfeld in *Rio Rita*, and later in the movie version, which set them on the road to stardom. Their 1934 film, *Hips, Hips, Hooray!* was scheduled for an early evening screening, but just before the lights dimmed a young woman and her son were introduced. It was Bonnie and her son Steve, the granddaughter and great-grandson of Bert Wheeler. She told of being contacted by a storage facility after her grandmother died and being notified that four steamer trunks belonging to Wheeler were going to be auctioned. Three contained personal memorabilia, books, notes and

score by Cy Coleman. Estes knew her talented cast could handle this complex work, which has been aptly described as "part operetta, part farce and part screwball comedy." A highly trained soprano herself, Estes had no fear of taking on the vocally demanding lead role of Lily Garland. But as I mentioned earlier, it would be a bumpy ride, and Murphy's Law would send Miss Estes a bout of laryngitis during that all-important week of performances in June. Seldom has the phrase "the show must go on" taken on greater meaning.

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**LONE STAR LYRIC**  
THEATER FESTIVAL

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Traditional art songs reimaged in staged performances.  
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music by Cy Coleman  
Actors chasing a director who's chasing a Hollywood Star and everyone's chasing the money on a train ride of their lives!  
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**LSE FOLLIES**  
The sky's the limit in this end of season concert of favorite showstoppers.  
8:00PM  
June 30, 2012  
Ovation's Night Club  
2756 Times Blvd (at Kirby)

ON THE TWENTIETH CENTURY is being presented by special arrangement with SAMUEL FRENCH, INC.

Full steam ahead for the month of June! We're turning traditional concert repertoire on its ear in *Songfest* (June 17, 8pm) @ Bering Methodist Church 1440 Harold St, take the ride of our lives in *On the Twentieth Century* (June 21-24, 8pm) @ First Christian Church 1601 Sunset Blvd and capping the season with the wildest one-night-only concert of Broadway showstoppers in *LSE Follies* (June 30, 8pm) @ Ovation's Night Club 2756 Times Blvd.

www.lonestarlyric.org OR lonestarlyric@gmail.com  
Tickets and information

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Lone Star Lyric is funded in part by a grant from the City of Houston through Houston Arts Alliance.

I had the pleasure of joining some Texas friends for the Saturday night performance of the run. The performance venue had both pluses and minuses. There was ample space and interesting early evening light from the surrounding windows that dappled the room with splashes of stained glass color. But the high ceiling of the room would work against the cast with an echoing quality that made both dialogue and lyrics difficult to hear at times. But what helped the production to overcome these difficulties was the stellar quality of the voices Estes had chosen for this cast. This show could well have been done in simply the concert format made popular by the Encores series so popular in New York. But here, in this full production, we had the enhancements of a fine 7-piece chamber orchestra led by Music Director, Paul L. Johnson, some very elegant 30's period costume designs from Alicia Chew, and a simple but effective set design from Thomas Coffman.

The merry plot revolves around the fading fortunes of theatrical impresario, Oscar Jaffe (Oliver Worthington) whose latest showbiz flop in Chicago has him getting out of town on the Twentieth Century Ltd. train bound for New York. It is on that train that the comical adventures unfold. Oscar knows that cinema star, Lily Garland (Miss Estes), will be on that train, and he hopes to entice his old flame to help revive his reputation by starring in his next Broadway show. The lush musical score is much richer than I recalled from seeing the show more than thirty years ago on Broadway. In the capable hands of this carefully chosen cast with its very strong ensemble, the music was handled so superbly that it often created the illusion we were attending some elegant concert. All of that helped to mitigate the laryngitis that compromised the performance of the gifted LSL founder, Miss Estes, who had so looked forward to singing the challenging role of Lily. I have known Estes for some time as both friend and fellow member of The Lambs. I have heard her in formal concert in the Big Apple, and in normal circumstances her fine voice could certainly meet this challenge. In fact, even on this occasion she was able to deliver all of the spoken dialogue without a problem. But when it was time for Lily's songs, the real heroics of the evening came into play. Two very talented cast members came to the rescue as they alternately performed Lily's songs offstage from the wings while Estes did flawless lip-syncing onstage. This was done so effectively that one of the guests who accompanied me indicated during the intermission that she had been unaware this was even happening. Thus, I must award three gold stars: One to Miss Estes for both her planning and courageous performance, and one for each of her gifted stand-by performers, Sarah Brindley Benavides and Kelly Waguespack. Bravo to a valiant Lamb!

Lone Star Lyric is looking ahead to a program of premieres with Spanish flair for Theater Festival 2013. It will include productions of, *Adios a la Bohemia*, *El Chaleco Blanco*, and *La Tepranica*. Festival 2014 is scheduled for a "Rossini-Fest." For further information about Lone Star Lyric visit [www.LoneStarLyric.org](http://www.LoneStarLyric.org) or write to [LoneStarLyric@gmail.com](mailto:LoneStarLyric@gmail.com).



## News of The Lambs

by Gerry Ruth



Surprise, surprise! Following a hint from **Marc Baron**, I stumbled across a YouTube video of "stolen shots" of **Joyce Randolph** being interviewed in our Lambs' clubroom on the fifth floor. The event took place in late May and was part of a documentary about Art Carney being made by Art's grandson, Topher, who also appeared in the clip. After the official shoot wrapped up, Joyce and Marc did a quick sales pitch for The Lambs, which the film crew found interesting. They also liked the club room as a possible location for filming future videos. Joyce also did some interviews with Jane Russoff for the Times Syndicate about *The Honeymooners'* 60th Anniversary this September.

I was delighted to hear that **Scott Glascock** had a starring role as The Judge in *Fetus Envy*, a short political satire set in the not too distant future which had its pre-launch screening September 1st at the Tri-Be-Ca Hotel. That film will appear in an evening of short films here at The Lambs on October 17th.

Lucky Me! When **Helen Klass** appeared at Don't Tell Mama this spring I had a friend who arrived early enough to get us seats right up close to the stage. When Helen is singing you want to be close to the action. You can see her looking the crowd over to see if they "get it." And boy, do they ever!

This has been a time of unhappily missing things. First there was **Sandra Benee** at Don't Tell Mama. I called to make a reservation and was told the show was sold out.

Then **Rian Keating's** appearance at Mama got by me somehow. I did not see **Frank Torren** at Mama's or Parnell's, and I missed **Camille Savitz'** songs at Iguana, but I did see Frank there. I had made plans to see **Eileen Lacey** in *Miss Hope's Opens*, but on the day I planned to attend she had to cancel her appearance. So technically, I didn't really miss her performance.

I did get to see **Carol Shedlin** at Don't Tell Mama and look forward to getting to her new show this fall. I like the way Carol looks on stage and enjoy her unique musical selections and how she meshes her songs and her comments. Camille will be at Parnell's in October, that's a definite calendar marker. Sandra will be doing play readings with **Meg**

audience roared its approval until Smith returned from the wings for a second bow.



*Maestro Don Pippin. Photo by Diane Sobolewski*

There was more about Don's adventures with stories of his meeting Michael Bennett during the run of *See Saw*, and then moving on to work with Bennett on the groundbreaking musical, *A Chorus Line*. As he explained Bennett's insistence that the orchestra pit be kept covered to maintain the audition atmosphere of the piece, Don sang his own original parody of that show's song, "Nothing." With repeated choruses of "I saw nothing," it nicely spoofed his claustrophobic underworld confinement as conductor. That confinement notwithstanding, the show went on to break the Broadway long-run records of the day. For the gala record-breaking 3,389th performance, Don conducted a specially assembled finale cast of 360 members from *A Chorus Line* productions around the globe.

If there was any way to make his appreciative audience even happier, Don certainly found a good one as Miss Smith returned to the stage, fiddle in hand, and he conducted both her and the audience in a robust sing-a-long of a hit from another of his Broadway successes, *La Cage Aux Folles*. As the song says, "The best of times is now..." and judging from the beaming smiles that filled the theater, it appeared the crowd was in full agreement.

[ Note: Readers interested in the additional photos and descriptions of this event will find the full story in the June 2012 archive at [www.ThePeoplesCritic.com](http://www.ThePeoplesCritic.com) .]

## *In the Fold - Summer 2012*

*by Davida Rothberg*



Welcome to *In The Fold*. We have been having one hot summer! The entertainment has also been hot for Low Jinks in July, with **Helen Klass** starting the month and **Scott Glascock** taking us into France for Bastille Day. Unfortunately I wasn't around to help celebrate, but I heard that the French would have been proud of Scott and his magnifique cast. **Peter Dizozza** and **Camille Savitz** rounded out the month of July as emcees.

**Gini Dustin**, a hot number herself, was the host on August 3rd. I was happy to be back on August 10 when **Eleanore Carney** featured The Beatles and their amazing songbook for her theme night. Everyone learned a lot about how talented The Beatles really were. Eleanore even got into the mood herself. Even though she said they really weren't her kind of music, she had begun to appreciate them.

Our final August emcees were **Roseann Sheridan**, **Kathy Kelleher** and **Helen Klass**. For September 7th, **Linda Fields** chose Frank Loesser to be her main man on her theme night. On September 14th **Peter Dizozza** would take charge, followed on September 28th with **Elaine Marlowe** taking the reigns while honoring the silent film era. Elaine is making sure that the music comes from that special time period of 1894 to 1929. The song I selected for that evening, "Singing in the Rain," was written in 1927 and some say recorded in 1929. The movie, however, was not made until 1954.

**Rian Keating** will start us into the month of October, on the 5th. I can't even believe October is coming up that fast. I'll be back from the Hamptons Film Festival to host on October 12th. I might even be able to give you a preview of some worthy coming attractions. Our friend **Camille Savitz** will follow me on October 19th, and then it's "Fright Night" for **Billie Stewart** on October 26th as she puts together her regular Halloween theme. November will be livened up with **Kathy Kelleher**, **Roseann Sheridan** and **Eleanor Carney**. On November 23rd everyone gets a break for Thanksgiving, and 3 West is closed – no Low-Jinks, folks. Rounding out November is **Rita Hammer**, who will provide us with songs by her special guy, Bernie Wayne.

That brings us to December 7th when **Gini Dustin** is just the gal to start the month for us. Then it's time to celebrate. On December 14th there will be no Low-Jinks because that's the date chosen for our annual holiday party. More information will follow. **Camille Savitz** and **Peter Dizoza** finish out 2012, and **Peter Kingsley** rings in the New Year on January 4, 2013. **Scott Glascock** is getting out of France to take us to Motown on January 11th, and who knows where emcee, **Roseann Sheridan**, will be traveling with us on January 18th. So begins 2013, and I want to be the first to wish everyone a Happy New Year! The Entertainment Committee, headed by Boy Marc Baron, has put together this Low Jinks schedule for you, and we hope to have an exciting variety of Friday night entertainment for your enjoyment.

But before we get to 2013 there will be a Lambs Council meeting, headed by Shepherd **Randy Phillips**, and scheduled for September 24th as we prepare to go to press. We have been lucky enough to get several new members who are very talented and liven up our Low-Jinks evenings. Marc is also continuing our Theme Night "50-50 Club" which can make money for both the Club and the lucky members who become winners. On Low Jinks Theme Nights, if you buy a \$5 raffle ticket you might be the winner of 50% of the evening's jackpot, with rest going to help support the Club treasury. Should you be so inclined, you could even donate your winnings to help keep The Lambs financially secure.

Thanks to **David Dow Bentley**, our Lambs' *Script* editor, and to **Scott Glascock**, Admissions Committee chairman, for their generous gift of the new Lambs' flag. You will see it flying proudly over 3 West 51st St. We had a lovely ceremony to honor that generous gift, and the food was supplied by our Shepherd, **Randy Phillips**.

I have been trying to get publicity for The Lambs, and had a nice article in my hometown paper, the *Scarsdale Inquirer*, which was very flattering to our club. I am working on getting more publicity out in the Hamptons and in New York publications. We are a club that should capture the interest of people in all areas of the musical and theatrical world. If you have any ideas, please contact me.

Well, that's about all the news for this edition. Have a wonderful ending to 2012, a great beginning for 2013, and let us keep you *In The Fold*.

was work with the likes of Tony Bennett, and then it was on to Julliard with the help of the G.I. Bill. Sneaking into Broadway shows like *Kiss Me Kate* during intermissions, convinced Don he was destined for the Great White Way. Reflecting on his summer stock experience and an encounter with composer, Vincent Youmans, prompted Don to head for the piano as he treated the audience to a delightful *No, No, Nannette* medley that featured, "Tea For Two," "More Than You Know," and "I Want to Be Happy."

Broadway first opened its arms for Don when he won the role of assistant conductor of *Irma La Douce* from Broadway impresario, David Merrick, whom Don recalled favoring the designation of "Abominable Showman." The success of Broadway's *Oliver!* followed, and it won Don the Tony Award for Musical Direction. There were Hollywood encounters for Don with stars like Doris Day (who sang Don's "Hold Me in your Arms" in the film *Young at Heart*), and Joan Crawford (whose less than stellar, and ultimately unused singing voice was displayed in a rare video Don showed from the filming of *Torch Song*). And speaking of stars, Don would later meet many more in his role as longtime conductor of the Radio City Music Hall Orchestra. There, he claimed amusingly, he could recognize all dancing Rockettes by just looking at their knees. He even shared another rare film clip of Ginger Rogers dancing in one of the Music Hall's stage productions.

Returning to Broadway, Don told of his early association with Jerry Herman during the show *Ben Franklin in Paris*. As Don went on to describe his *Mame* collaboration with Mr. Herman, he explained the luxury he enjoyed as the show's musical director with the large cast of dancers and singers being chosen separately for their very specific talents.

At that point the program took a delightful new direction as Broadway's Sheila Smith, long associated with *Mame* herself, was introduced to the audience. Smartly dressed in elegant cream-colored slacks and a gorgeous crimson jacket, Smith shared with the audience not only tales of starring in the show herself (She won the Theatre World Award for her performance in *Mame*), but she also offered some affectionate memories of first serving as standby to both Beatrice Arthur (as Vera) and Angela Lansbury (as Mame) in the original production. Better still, Smith then hit a clear vocal homerun as she wowed the audience with an adorable performance of "The Moon Song," that captured all the wit and fun of one of Herman's most amusing tunes. The

With Louise Pitre heading the fine cast in the role of the deliciously eccentric Auntie Mame, the production featured sparkling direction from Ray Roderick, a fine pit orchestra (with lush musical direction from Michael O'Flaherty), colorful and eye-popping costumes from designer, Gregg Barnes, and dazzling dancing from choreographer, Vince Pesce and his athletic, high-energy, and vocally talented ensemble.



Louise Pitre and cast kick up their heels in Goodspeed Musicals' Summer production of *Mame*. Photo by Diane Sobolewski

But let us return now to the wonderful Pippin presentation, which really began with O'Flaherty's introduction. A longtime fan of Don's work on Broadway, he described Pippin as "My American Idol," and praised Ladnier for her efforts in bringing this program to Goodspeed. Don then began with a series of projected home movie clips and photographs skillfully edited and, in some cases, synchronized to music by New York videographer, Nick Madeo, of Madeo Multimedia Inc. These included Angela Lansbury introducing Don when he conducted *Mame* selections performed with the Los Angeles Philharmonic. Clips that followed showed Don conducting the Knoxville Symphony, Seattle Symphony, and Royal Philharmonic. A vintage video of Don conducting the music of the show, *Applause*, prompted him to quip, "Who was that young fellow?"

There were tales of his Thanksgiving Day birth and the mom who guided him toward music with such success that he was regularly winning piano competitions by age seven. During military service there

## *Theater Tales* *A Shepherd's Luncheon Goes On the Road* by David Dow Bentley III

"I have a little secret I'd like to impart," and I hope readers will forgive me for beginning my story with that opening line from Jerry Herman's very witty, "The Moon Song." Stealing that line from Mr. Herman's blockbuster musical, *Mame*, seems somehow apropos in connection with my tale of yet another theatrical triumph for Broadway musical director, conductor, & member of The Lambs, **Don Pippin**, along with Broadway veteran & Lambs' First Lady, Sheila Smith. Readers of The Lambs' *Script* magazine have already learned a great deal about that duo in the last issue's cover story regarding the wonderful show the pair presented at December's memorable Shepherd's Luncheon (*seen here, Sheila, Dow and Don Pippin*).



The secret is that now, in the spring of 2012, they have scored another triumph by taking that show privately "on the road" for an especially invited audience at Connecticut's renowned Goodspeed Opera House. The performance arrangements were carefully organized by yet another Lamb, **Catherine Ladnier**. After missing the December gala while out of town, I was privileged to be in this new audience for what was really a two-day celebration. There was a Thursday night performance of Goodspeed's wonderful summer revival of *Mame*, and then a Friday morning special event for the invited "friends" of the Goodspeed. It was then that Don and Sheila would reprise a newly updated version of the program that had such a successful debut at The Lambs. Before launching into the "Maestro's Memoirs" program that would celebrate his very successful career on Broadway, Don began that morning by telling the audience just how much he had enjoyed the delightful *Mame* performance the night before. I would have to second that motion. (Of course Don had a close connection to the original *Mame* as musical director & vocal arranger.)



# Flag Unveiling 6-14-12

