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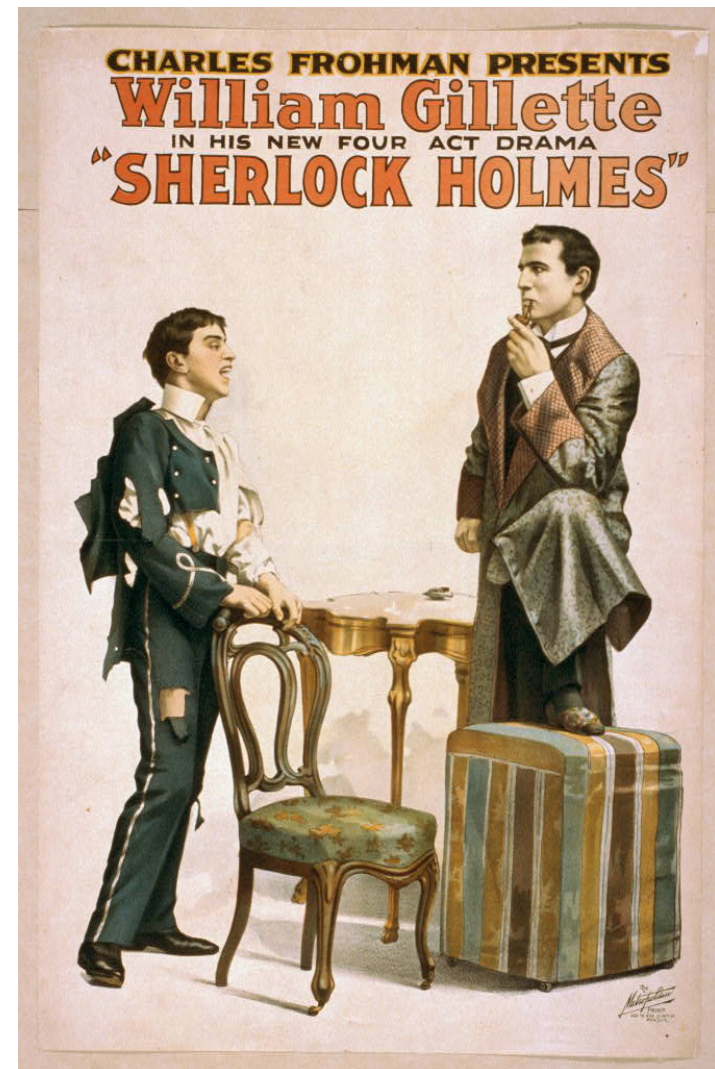
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The Lambs' Script

A publication of The Lambs®
America's first professional theatrical club, established in 1874.
Winter - Spring 2012-2013



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The Lambs' Script

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From the Editor's Desk

With the distractions of a family illness and the Hurricane Sandy devastation of my New York neighborhood in The Rockaways, the always enormous challenge of researching, organizing and editing the material for each *Script* issue has seemed more challenging than ever in preparing this current edition. Of course my encounter with Sandy is dwarfed in significance when compared to the chilling report that **Peter Kingsley** so generously shares with us in these pages. The usual excellent reporting from our regular columnists, **Gerry Ruth, Davida Rothberg**, and **Scott Glascock** will bring members up to date on countless club details. Add to all that a wonderful *Theatre Tale* from **Annette Hunt**, a report on the late Patti Page from **Al Kohn**, and the stories of **Marc Baron** and **Patti Dey** about Lamb, **Joe Laurie Jr.**, and the result is a jam-packed issue for you to enjoy. As an additional bonus, our *In the LambLight* series spotlights popular Lamb, **Davida Rothberg**. Speaking of our *Theatre Tales* and *In the LambLight* columns, please alert your editor at LambsScript@gmail.com if you have stories to tell, or other possible ideas for those columns.

Our cover story reveals the fascinating adventures of one of our most legendary Lambs, and the Library of Congress has made available to us the beautiful artwork on our cover. Impressed by her earlier visit to The Lambs, it was my niece, Heather Bentley, who brought to my attention the legendary Lamb, **William Gillette**. We thank her.

As the curtain closes on this latest issue of The Lambs' *SCRIPT*, be sure to have a look at the History of Theatre Curtains to be found on page 17.

Finally, I know I speak for all of us in wishing Shepherd **Randy Phillips** the very best of health as he continues his recovery. We all look forward to his soon return as the leader of the flock.

Floreat Agni, --- David Dow Bentley III

Making a List!

The Council recently voted to release the Club membership list to members. A voluntary list was begun last year and more than 92 members have given their permission to be listed. The Council reached its decision because a majority of our members agreed to be on that list. Many other private clubs do the same, and The Lambs will now follow suit.

The list will be made available on request later this year. Distribution will be limited to *members only*. No member may distribute the list to non-members or third parties. This list is not to be used for mass mailing for flyers, etc. Its primary use will be to allow members to privately contact one another. Abusers of the list could be subject to disciplinary action by the Council.

Before the list is released, members will have ample to time to "opt out." If you prefer to not be included, or only wish certain information included, please send your request by email to Info@The-Lambs.org. Those without email should send a simple note to The Lambs' office.



Another photo of Joe Laurie, Jr.

Remembering Patti Page

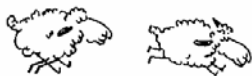
by Al Kohn

[EDITOR'S NOTE: With the recent passing of singer, Patti Page, we thank Lamb, **Al Kohn**, for the interesting anecdote he shares with us here.]

Obituaries in the media are seldom complete, so here are a few facts: Patti Page had an unwritten agreement with her manager and discoverer, Jack Rael, who passed away in 2008. They shared 50%-50% of all professional earnings. That partnership lasted 52 years. Patti and Jack enjoyed many outings on my brother Roy's boat on Long Island Sound in New York. At that time Roy was a "songplugger" for the Joy Music Company. During one of those outings, Roy showed Patti and Jack a manuscript copy of Bob Merrill's new song, "How Much Is That Doggie In The Window." Jack, by the way, did the little dog bark that was heard on Patti's record, a fact that is seldom mentioned.

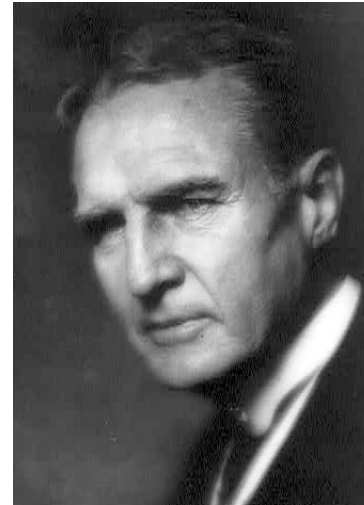


Kappi Jordan, Patti's promo gal, had a Patti Page Picnic every year that became the "in party" to be invited to. Every recording artist looked forward to that invitation. Patti and Jack were so intrigued by my brother's boat that they bought a boat of their own. Since Patti was known as "The Singing Rage," they named the boat "The Rage." Much of the above information came from my brother's published book, "Songplugger or How Much Is That Doggie In The Window?"



A Lamb's Home Was His Castle

by David Dow Bentley III



It is safe to say that most of our fellow Lambs are familiar with Sherlock Holmes, but how many would be familiar with legendary Lamb, **William Hooker Gillette**? One would certainly find his brief mention in the Consolidated Member Listings at the Club's website. There we learn that he was made a Lamb in 1895 with Theatrical Membership, was an actor and playwright associated with Sherlock Holmes, became a Life Member of The Lambs, and passed away in 1937. Members possessing Lewis Hardee's magnificent volume, "The Lambs Theatre Club," will find in the book's index three references to brief mentions of the great man. But last spring I learned there was much, much more to the story of **William Gillette**.

It happened quite by accident when I attended a special event at the Goodspeed Opera House in East Haddam, Connecticut. As already described in our Summer-Fall 2012 issue of *The Lambs' Script*, it was a program titled *A Maestro's Memoirs*, and featuring another legendary Lamb, **Don Pippin**, along with our sparkling Lambs First Lady, Sheila Smith. I had invited my niece, Heather, and her boyfriend, Andrew, to join us at Goodspeed for the company's revival of another Pippin triumph, the Broadway musical, *Mame*. Heather rewarded me the following day with a tour of the nearby home of the late William Gillette. We owe her our thanks for directing attention to an extraordinary Lamb.

"Home" seems inadequate at best to describe the palatial residence of this great man. It sits majestically, high atop a hill overlooking the Connecticut River. If you have never seen what is known as the Gillette Castle, I suggest you add it to your "To Do" list. It is nothing short of magnificent, both inside and out.

Gillette's Connecticut roots went back to his 1853 birthplace in Hartford, an area that produced such literary giants as Mark Twain and Harriet Beecher Stowe. As a U.S. Senator, his father, Francis, had fought

vigorously for an end to slavery and was an early supporter of both the temperance and woman's suffrage movements. His mother, Elisabeth, was descended from the puritan minister, Thomas Hooker, Hartford's founder. William's family included his two sisters, (one of whom died in childhood), and three brothers.



Above: Heather Bentley enjoys Gillette's favorite river view from the castle.

In his early twenties Gillette set out as an apprentice actor and it was not long before he made his debut at the Globe Theater in Boston. There, with the encouragement of the author, he appeared in Mark Twain's *The Gilded Age*. Several years of stock company work around the country would follow before Gillette returned to Hartford to care for his ailing father in the final year of his life. With his share of the father's estate, William was able to marry Helen Nichols in 1882, but sadly, she would pass away just 6 years later of complications from a ruptured appendix. The actor would never remarry.

In the early 1880's, while a working actor in Cincinnati, two famed brothers, Gustave and **Daniel Frohman**, gave Gillette an opportunity to show his talents as playwright and producer. (Daniel and a third brother, Charles, were members of The Lambs). Gillette's first play, *The Professor*, premiered there at the Madison Square Theatre and later toured widely. As his success grew, Gillette solidified his triple crown of theatrical skills by adding the title of director to that of playwright and

you! I will be starting the Memorial Day weekend on May 24 and **Peter Kingsley**, our dapper Lambs Corresponding Secretary, rounds out the hosting duties on May 31st.

June will be "busting out all over" when **Scott Glascock** hosts our Motown Theme Night on June 7th. Our Low Jinks will feature **Peter Dizoza** on June 14th, our "diva," **Helen Klass**, on June 21st, and **Peter Kingsley** will finish out the month of June on the 28th. **Eleanor Carney** is scheduled to start July with a bang on the 5th when she hosts a Patriotic Theme Night that rounds out our current schedule.

Our Council meeting was held March 25th and a lot of work was done. Committees were formed to help our club acquire more members and more visibility, while offering more events to attend. **Marc Baron**, our *Boy*, has held many events on nights other than our Cabaret Friday Low Jinks. All we need is more of our members to attend them. Marc, **Scott Glascock**, **Bill Brown**, **Peter Dizoza** and I are all on a Development Committee seeking new ways of giving the Lambs increased visibility and attracting new members.

Our best wishes to our own favorite lady, **Joyce Randolph**, who has been sidelined due to a nasty fall. We know Joyce is doing well and is eager to be back with us soon. Glad to have **Terry Wells** back in our midst. Take care of yourself, Terry, and stay well!

Thanks to our Editor, **Dow Bentley**, for wanting to do the story about me that is featured elsewhere in this issue. Finally, our best wishes for a rapid recovery go to our Shepherd, **Randy Phillips**. That's about it for now. Have a warm and interesting spring and summer, and let us keep you *In the Fold*.



Right: one of the photos of Joe Laurie Jr., recently donated to The Lambs

In the Fold by Davida Rothberg



Hello, folks, and welcome to *In the Fold*. We have had such cold and strange weather that it is hard to believe we are now in April with spring upon us. Let's go to the heart of the matter and start off with the Valentine Show that put love in the air. I was host, and we had a great cast of performers with songs expressing their feelings about love. We had chocolate as well, and held a 50-50 drawing in keeping with the usual close of our special theme nights. **Camille Savitz** continued the chocolate kisses on February 22nd when she rewarded us for our correct answers to her questions.

March came in like a lion with **Kathy Kelleher** as host on March 1st, but the weather was so bad on March 8th that my turn as host was canceled. It is very unusual when "the show must go on" must defer to Mother Nature. On March 15th the St. Patrick's Green got a head start as host, **Roseanne Sheridan**, put on the Irish brogue, as did the rest of our cast. There was a special Irish menu from the 3 West kitchen. Our club and a guest happily split the 50-50 prize money. **Camille Savitz** provided another fine show on March 23rd, and once again there were chocolate kisses for people that correctly answered her quiz questions. Her husband, Ron, is one of those "perfect" husbands in the club (like my guy) and he handed out the chocolates.

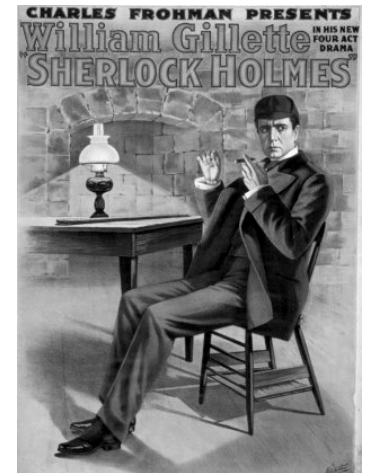
On March 29th **Gini Dustin** hosted a night that had some new and potential members attending. **Joan Scafarello** welcomed April with a lovely and varied collection of songs, and **Eleanor Carney** helped with getting the guests in on time. The show ended right on time. As I write these lines Latin Night is scheduled for April 12th with lawyer and Latin, **Vivienne Gilbert**, serving as emcee. The chef at 3 West planned special foods with the Latin touch, and the 50-50 would be included. **Eleanor Carney** was scheduled to host on April 19th, and **Peter Dizozza** rounds out April 26th.

Along comes sweet little **Kathy Kelleher** to start May off on the 3rd, followed by your Mother's Day host **Billie Stewart** on May 10th as she offers her toast to Moms! Hopefully our own **Linda Fields** will be able to host on May 17th – Linda has been out of commission for several months after a bad fall. Come back as soon as you can Linda, we miss

above all, actor. His acting skills were most compelling, as described by Lewis C. Strang in his book, "Famous Actors of the Day." (L.C. Page & Co., 1900): "He rarely gesticulates, and his bodily movements often seem purposely slow and deliberate. His composure is absolute and his mental grasp of a situation is complete." In 1949 another renowned Lamb, the critic, journalist & playwright, **Ward Morehouse**, described Gillette's style as "dry, crisp, metallic, almost shrill." What intensity this great actor must have brought to the stage.

Another of Gillette's talents was that of occasional inventor. He had several patents to his credit including one for a special method of creating the various sounds of horses hooves, and another for his design of a time-stamp device for recording on documents the time and date of processing.

In 1894 Gillette played in the very popular farce, *Too Much Johnson*, and in 1895 his play, *Secret Service*, opened for a limited run in Philadelphia with fellow Lamb, **Maurice Barrymore**, playing the lead. The following year Gillette would star in the play himself when his re-written version opened at the Garrick Theatre, and in 1887 the play would have great success in London's West End. In partnership with Broadway producer, **Charles Frohman**, Gillette's skill as a playwright made him the toast of London social circles. His 1887 play, *Held By the Enemy*, solidified Gillette's distinction as the first playwright from America to achieve real success on the British stage with a truly American play.



A pivotal moment in Gillette's career came when Charles Frohman negotiated an arrangement with author, Sir Arthur Conan Doyle, that would allow Gillette to write a stage adaptation of a play Doyle had been developing based on the Sherlock Holmes character of his many mystery novels. The resulting *Sherlock Holmes* from Gillette was a four-act play peopled with many characters of his own creation, but retaining the original characters of Holmes, Watson, Moriarty and Billy the Pageboy. Gillette's portrayal of the traditionally icy and focused detective allowed for a characterization displaying a bit more

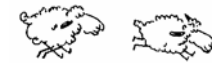
warmth of feeling. At the same time Gillette developed the signature Holmes trademarks of the deerstalker cap, and the bent briar pipe. The latter reportedly made easier the proper pronunciation of the actor's lines and allowed greater visibility of his facial expressions than would a typical straight pipe. Gillette is also credited with creating the phrase, "Oh, this is elementary, my dear fellow." When Holmes first came to the silver screen in the person of actor, Clive Brook, the phrase evolved into the now classic, "Elementary my dear Watson."

With the completion of Gillette's script for *Sherlock Holmes – A Drama in Four Acts*, tragedy struck in November of 1898. Fire swept San Francisco's Baldwin Theatre and the adjoining Baldwin Hotel where the company of *Secret Service* was staying. Both Doyle's and Gillette's original scripts for *Sherlock Holmes* were destroyed in the blaze, but miraculously, within a month Gillette was able to reconstruct the script. In 1899, following a copyright performance in England, the premiere of *Sherlock Holmes* took place in Buffalo, New York at the Star Theatre. A tour followed and then it was on to the Broadway opening at the Garrick Theatre where it played from November of 1899 to June of 1900. Mesmerizing audiences with sensational special effects and thrilling drama, the play soon toured nationally, and even found its way to Australia, Sweden and South Africa. In Great Britain it played in Scotland, and in England it commanded the stages of the Duke of York Theatre and even the Lyceum Theatre where Gillette was the first American ever honored to perform there. By 1902 there was even a gala performance for King Edward VII. Gillette's fame spread far and wide and he amassed great wealth as he continued performing here and abroad until the early 1920's. That wealth would allow him to leave behind a most unusual legacy in stone.

For all his theatrical accomplishments now frequently forgotten by current generations, one of his crowning (and enduring) achievements was the design and construction of the lavish home that is now part of Connecticut's *Gillette Castle State Park*. Proudly situated among the "Seven Sisters Chain," high on a hilltop in Hadlyme, Connecticut, the castle overlooks the scenic Connecticut river below. Five years in the making (1914-1919) and at a cost of over a million dollars of the day, every aspect of the structure, elegant interiors and grounds was designed in detail by the legendary actor. He even designed an aerial tram that could transport the building materials to the hilltop. During construction he often resided nearby on his houseboat, the *Aunt Polly*.

gathering and really enjoys himself. There are so many lovely people at The Lambs, and I enjoy my work with the Council, The Lambs' *Script*, and our Membership Committee that works so hard to promote the growth of the club. It is a place where a lot of people have the opportunity to share each other's support as we all pursue our favorite topic: Show Biz! We have members who are writers, producers, actors, musicians, and singers. It's the first theatrical club in America, so it's very exciting to be a part of it."

[EDITOR'S NOTE: We especially thank Davida's daughter, Suzanne, for kindly supplying many of the background details used in this story.]



Theatrical Thoughts

Advice from a fellow Lamb: "Start the day with a smile and get it over with."

--- W.C. Fields

"I don't know how actors in this town do it. It tends to make you a little more competitive than you want to be. Actors spend 90% of their time worrying about their next job rather than the play they're in."

---- Actress, Laurie Metcalf, who recently starred with her daughter, Zoe Perry, in the Broadway production of *The Other Place*.

"Too much of a good thing...is wonderful!" --- Liberace

[EDITOR'S NOTE: Members may wish to view the forthcoming *Liberace* bio-pic, *Behind the Candleabra*, starring Michael Douglas and Matt Damon. It is scheduled to debut on HBO Sunday May 26th. Check your local listings.]



at age 18 and my jaw was becoming unhinged. So I decided rather than becoming a professional singer, I would keep my job in the media and focus on radio and television interviewing. I started in high school in radio broadcasting, so it wasn't a hard thing for me to do."

In Marion, Indiana, during her junior year in high school, Davida became the first female DJ in the country in a predominantly male media world. She won the "Talk-Off" contest sponsored by Coca-Cola, and that presented her with the rare opportunity to co-host the "Hi-Fi Club" program that was patterned after Dick Clark's *American Bandstand*. Her victory also resulted in an after school job that gave her a two-year apprenticeship learning the radio industry.



The most exciting and rewarding event that Rothberg recalls was her opportunity to go to Washington, D.C. as a reporter for the program, "A Teen in Washington." She was on assignment to do reporting on the New Frontier. Other exciting

projects she has in the works include two children's books and collaboration with Lamb, **Francis Anthony**, on a potential series about healthy eating habits for kids entitled, "Grandpa's Gee-Licious Garage." (She may want to share that one with First Lady, Michelle Obama.)

Davida has done some professional singing, mostly for charity or birthday parties, but she really prefers getting up to sing on Friday nights with her Lambs "Low Jinks" friends! She states, "It keeps me in the theatrical-musical community without the pressure of being a star. But it's not just for fun. It's for my own satisfaction. When I was younger, I used to sing to my two daughters and they would say, 'Mom, stop singing show-biz tunes!' But now music is part of our family. Patti writes her own music, and we once made a recording together of "Tennessee Waltz." It was played by my friend Joe Franklin on his show, and was also played on *Dancing With The Stars* while Jerry Springer danced with his daughter. My other talented daughter, Suzanne, is a journalist who interviews rock and roll musicians. Music is in my soul, and even my lawyer-husband comes to each Friday night Lambs

The finished castle was named "Seven Sisters," and an added passion on the estate was Gillette's miniature railroad covering a 3-mile expanse on the property. It included two locomotives that traveled over bridges and under tunnels. They are still on display today. Gillette had no children, and in 1943 several years after his death, the state of Connecticut wisely bought the property to preserve it as a state park that includes a museum where various theatrical events are offered to more than a hundred thousand visitors each year. The great mansion was renamed Gillette Castle (*picture below*).



Following Gillette's death in 1937, *The New York Times* obituary (4/30/1937) observed, "It would be hard to convince that portion of the American public that knew and followed him that any better actor had ever trod the American stage ... It would be conservative to say that Mr. Gillette was the most successful of all American actors."

"It is too little to say William Gillette resembled Sherlock Holmes. Sherlock Holmes looks exactly like William Gillette." ---- *Orson Welles*

[**Editor's Note:** *Our thanks to all the members who shared their recollections of the very tragic Hurricane Sandy. One such story clearly stood out above the rest as a representative chronicle of the kinds of difficulties faced by so many in this hard-hit part of the nation. Not surprisingly, it was authored by one of our regular SCRIPT columnists, the very talented **Peter Kingsley**. The story below will serve as the introduction to Peter's forthcoming book, "Catch a Falling Star," a personal look back at noted celebrities with whom Peter has had acquaintance. We thank Peter for allowing us this preview.]*

CATCH A FALLING STAR

by Peter Kingsley

On October 29, 2012, my life is turned upside down and inside out. The eye of Hurricane Sandy reaches the Jersey Shore and by 8:30 pm the Atlantic Ocean reaches me. I'm lying on my bed in Jersey City watching the weather report on television when I hear the toilet begin to belch and burble. Rising to inspect I walk into a puddle of water on the kitchen floor. The ocean has forced its huge tidal surge right through the Verrazano Narrows and flooded Upper New York Harbor. Simultaneously it has flushed the Long Island Sound from East to West down into the East River and the Hudson just as the flood tide peaks under a full moon. The water wells up through the floorboards as if the old house were a sinking ship.

Within minutes the water has risen above my ankles and I run around unplugging sparking electric cords from their sockets. The house in which I live on the ground floor was built more than one hundred and sixty years ago but has never in its history been flooded like this. Finally, realizing that I'm standing in salt water, I try to save my computers by hauling them onto tabletops, flip off the electric circuit breakers and then abandon ship. Standing upon the top step of the old house's stoop, I watch in a mild state of shock as the ocean advances up Grand Street. At the intersection on the corner the water gushes down Van Vorst Street like the rapids of the Colorado River. The ocean has literally shifted the ground beneath my feet.

Neighbors stand about taking pictures. One of them, George, calls out to me. He lives up the block in an old house that turns out to remain untouched by all the water because it is a few feet above the flood. I know George from the neighborhood bar a block and a half down my street and know that the bar, The Golden Cicada, is worse hit than I. With George is a little man who turns out to be George's landlord,

In the LambLight

David Rothberg

Veteran Broadcaster Enjoys Life at the Lambs

by David Dow Bentley III

There are so many reasons to be proud of fellow Lamb, **David Rothberg**. In her hometown of Scarsdale she is well known and admired for a variety of reasons, not the least of which is her twenty-two year membership in The Lambs, where she proudly serves on our Council. A native of Marion, Indiana, Davida showed an early interest in the theatre when she enrolled in the American Musical and Dramatic Academy in New York and studied acting with Philip Burton. Later, at age 19, she ventured into the entertainment business working with the *Romper Room* program at WNEW-TV in the Big Apple. There were even small walk-on roles on the now-defunct daytime TV soaps, *Love of Life*, *As the World Turns*, and *Search for Tomorrow*. (Her husband honored her small parts by calling the show, *Search For Davida*.) In the 70's, 80's & '90's numerous radio and television opportunities would follow for hosting public affairs programs and talk shows that covered topics like homelessness, abused women and family life, while sometimes featuring such notable guests as Roberta Peters and Jeanine Pirro.

Davida and her husband-to-be, Richard Rothberg, were childhood friends in Indiana when she was 12 and he was 14. When he asked her for a date she declined thinking he was too old for her. Happily, they met again in Boston ten years later and were married soon after. Richard is a New York trust and estate attorney. The couple began a family back in Indiana. They have two grown daughters, Patti and Suzanne. A vivacious and spontaneous redhead, Davida loves to sing cabaret and Broadway show tunes whenever she performs at The Lambs. Reflecting on her experience as a Lamb, Davida had this to say:

"I've been a member of The Lamb's for over 20 years—I remember Beth Holland and Jim Ruth were the ones that sponsored me. I met Beth Holland while I was working on the set of a program designed for actors and titled, "Video Headshots." Beth noticed that I would often sing while working on the set and that's how I got into The Lambs. 'You like to sing?' she asked. 'Come and see what you would like to do at The Lambs!' I said, 'Great!' I joined the Club, and now for years have enjoyed so many friendships with the different people there. I love to sing, and the Club gives me a wonderful outlet. I had a TMJ jaw problem

It's a Wash!

A long standing and missed summer tradition for The Lambs has been the Annual Wash, where we visit the Lillian Booth Actors' Home in Engelwood, NJ, to have a barbeque with the residents and entertain them with a variation of Low Jinks. The Wash went on hiatus for a while because of the escalating costs associated with the event.

At the most recent Council meeting - and after much discussion with the Actors' Home manager - it was decided to return to that fun event and hold a Wash, Sunday, September 8th. Mark your Calendars!



It's too soon to begin taking reservations, but here's the low-down: \$40 per person includes a selection of barbeque foods, salads, soft drinks and desert. A cash bar will offer drinks for \$5 each. A bus will be provided and seating is limited. Those able to self-transport are encouraged to do so, and

directions will be provided. We'll send full details at some later point - be sure to circle the date!



By the way, the cartoon lambs often seen in issues of *The Script*, like the ones on this page (and the caricatures of **David Rothberg** and **Gerry Ruth**) are the work of **Jim Ruth**. Jim was the Entertainment Chair/Collie of The Lambs for many years, and the husband of our Historian Gerry Ruth. Jim was a noted cartoonist and among his works were contributions to the *Beetle Bailey* comic strip. To the right is Jim's self-portrait.



Sanjay, from a village in India. As I stand immobilized by the scene, George invites me to join them. By this time I can tell that the water has reached chest level in my garden apartment and that my computers and everything else, all that I own in this world, are goners.

In some ways what happens next is even more remarkable than the flood. By 9:30 the tide has turned and the water begins to drop as fast as it has come up. We retire to George's apartment and by 10:00 I sit quite dazed in the middle of a survival party. Sanjay and wife plus other friends and neighbors with squalling children sit about eating hot Indian food and drinking wine. Having no recourse but to join in I soon find myself to my amazement overcome with relief as if a great weight, my very life, has been lifted off of me. I am in a new universe. People's polite expressions of condolence and queries about me allow me to fit in with this cosmopolitan group of young start-up venture capitalists, IT specialists and artists as if I were a kind of ghost. Shortly after midnight the power goes out.

The entire affair is a kind of near death experience making me appreciate simultaneously the importance of human sympathy to my diminishment and the fundamental unimportance of the material things I hold dear. Upon returning to my apartment in the clear remorseless light of day, I find bits and pieces of my past existence floated and scattered about in humorous confusion; a pair of glasses, long lost, resting upon an upturned bureau, a shoe missing its partner lodged in a cupboard, a model boat lifted from its tabletop and resting serenely upon another tabletop in a different room. Anyone who has survived such a flood will recognize the absurd, helter-skelter randomness in the way the universe has managed the new order of my existence.

Then, after days of attempting to salvage unsalvageable old family photos, love letters, manuscripts, clothing and favorite books, I become resigned to the fact that these things will henceforth only exist in my mind. They have lost their essential thingness in the universe outside of the photons of my memory. I travel light from now on. My old self has floated away with the flotsam upon the flood and I now discard: a portrait photograph of a matronly Myrna Loy signed "To Peter, with regards always", a letter of commendation from The Lambs Foundation of New York, favorable theatrical reviews of my acting in the New York Times, The New York Post, and The New Yorker Magazine, a letter signed by Arthur Schlesinger Jr., a wedding photo of me with my bride looking at me in a panic. From a cracked and salt encrusted picture frame

an old boyfriend looks out at me with an ironic smile. A collection of ruined Märklin toy trains now sits rusting in a pile against the wall. Shipwrecked sofas, bedding, pillowcases, neckties, an amateur snapshot of a very young Joan Baez with an equally young John Lennon beaming at each other in mutually reassuring celebrity -- all vie for consideration to be saved. All are tossed. These *things*, which until now have defined my personhood, are shed like a snake his skin and I stand before the world a Displaced Person. At age 67 I am profoundly disappointed and ashamed by the small measures of my life, which stare back at me from the heaps of trash, and I quickly stash them into black plastic bags to be carted away. Also, I am mightily relieved by the entire process. I am being given a 'second chance' yet again! This is what a devout Baptist must feel stepping out of the baptismal river.

And if things had been different? If instead of a small garden apartment in Jersey City I lived in a celebrity's estate in Westchester, or Connecticut or the Hollywood Hills, untouched by the petty considerations of the small-time actor and librarian I eventually become? Well, I know myself well enough to know I'd still be the same old selfish bastard I am today, only with celebrity I'd have had all my bad traits expanded and allowed to breathe like a glass of fine red wine. For I have been acquainted with fame, never famous myself of course, but conversant with people of fame in a profession that thrives upon it. I even like to discern some of fame's common effects upon people. I can easily imagine what fame would have done to me. Though fame has ever turned her back upon me, I never implored her to turn around either. So now, in my newly purged life, I think I've earned the freedom to share whatever insights I've gained.

Lambs Tidbits
by David Dow Bentley III

Scott Glascock has been as busy as ever with assorted acting jobs around town. In January he was featured as John Hancock in "The Parchment Copy," a new play written and directed by Dan Evans. The play was presented as part of the Founders Festival at Metropolitan Playhouse in Manhattan. Also in January, Scott was featured in four of the seven amusing short one-acts of Craig Pospisil's "Life is Short," presented by Break A Leg Productions as part of its, "Delicious Comedy Reading Series" held at the Mid-Manhattan Library.

funny stories about his life, his daughter and the theatre. He just kept us laughing until we had to put our costumes on. Then, as he was a gentleman, he would leave our room saying, "Have a good show." Juliet's parents came back again later in the run, and it was then I received what I consider to be the greatest compliment ever regarding my work. Juliet told me, "Annette, Daddy's going to be out front tonight and he bought a seat where he can have a good view of what you do in that card game."

Joely Richardson's mother, Vanessa Redgrave had talked to me earlier in the run about the card game. Vanessa was at the theatre quite a few times, and once she brought along Joan Dideon. It was so special to meet her, as I am a big fan of Dideon's writing. Joely is one of the loveliest people I have ever met. We shared intimate conversations about life, death and our families when she would sometimes give me a ride home after the show. (It is the custom of the English actors to take care of the older members of the company. I wish Americans had that same kind of respect for their elders.)

My agent was right about one thing: Austin Pendelton's Chekhov productions are wonderful. They are funny, and they are very moving. People laughed, cried and gave us standing ovations almost every night with tears in their eyes. As I looked out at the audience when we were taking our bows, it appeared to me that more men had tears in their eyes than did women. It was a profound experience to stand on the stage and receive so much appreciation. I remember sometime following our run I met Ethan Hawke at a Curtain Up event. Recalling our *Ivanov* joys he asked me, "How did our cast and that show become so special?" I replied, "I wish I knew." When Austin does his next Chekhov production I advise you not to miss it. If I'm not on the stage I will definitely be in the audience.

Have An Idea For The SCRIPT?

Do you have a comment or story idea for **The Lambs' SCRIPT**? Perhaps you could suggest a Lamb we should consider featuring in our "***In The LambLight***" series, or maybe you have a story we might consider for ***Theatre Tales***. Send comments or suggestions to the Editor at: LambsScript@gmail.com. We look forward to hearing from you.

One night in the dressing room I turned to Roberta Maxwell, a fabulous actress who played Zinaida, wife to the President of the district Council. I said, "Look Roberta, look at how many new wrinkles I've gotten since I've been in this show." She said, "That's because you laugh all the time." I believe she's probably right, because we all laughed a lot. I even laughed a lot on stage. I had made my character (whom Chekhov described as "a woman of uncertain occupation") exactly that. She had no qualms about sex; she loved to live, to flirt, to laugh, to dance, to eat, and definitely to drink. Wow! She was so much fun to play. She got angry, too, because like me, she is a great competitor. The first time the audience sees my character she is playing cards with a young man in whom she is romantically interested. But he doesn't know how to play the game, and by the end of the card game she is screaming at him and more or less saying, "Go f--- yourself!" The young man calls her "an old trout," and she replies "Trout? Trout yourself."



Above, Annette with Austin Pendelton at rehearsal

Also assigned to my dressing room was Juliet Rylance, a wonderful actress who played Ivanov's new love. Her mother is a marvelous composer, and her father, Mark Rylance, is considered by many to be the greatest actor alive today. They would spend time in our dressing room while we were putting our makeup on. Mark would tell

Scott also brought to our attention a rave in the recent March 14th *N.Y. Times* about the Oberon Theatre Ensemble's production of "The Drawer Boy," playing Off-Off-Broadway at the June Havoc Theatre (part of the Abingdon Theatre complex on West 36th Street). Scott reports attending, "The Drawer Boy" with fellow Lamb, **Sarah Ann Rodgers**. They both thought it was an excellent production. The show is a three-character play, and Lamb **Brad Fryman**, plays one of the characters. Oberon has held numerous readings in our space at The Lambs over the past couple of years. The company's Literary Manager, **Walter Brandes**, is also a Lamb.

NEWS FLASH: SoHo Playhouse will be presenting Oberon's, "The Drawer Boy" as the spring production April 19th - June 16th. Tickets now on sale www.sohoplayhouse.com

Meanwhile, as we go to press, Scott is scheduled to appear in a reading of "DNA Story," a new play by Vince LiCata, on Tuesday 23 April 2013 at 6:30 pm at the CUNY Graduate Center, Room 4.102, 365 Fifth Avenue @ 34th Street. Free admission.

Members curious to hear a rare recording of our cover story Lamb, **William Gillette** in performance, may wish to visit this YouTube link below: <http://www.youtube.com/watch?v=38HgyxMThOw>

Last November **JoAnn Yeoman** hosted "American Musical Theater: Mirror and Mythology." Held at the Puffin Foundation Arts Center in Teaneck, New Jersey, the afternoon featured video clips and theater stories focusing on musicals with a national issue or a national image at the core.

Headlined with the title, "Shows in Rice Village Cheer Cabaret Spirit," the Houston Chronicle has recognized the continuing success of Artistic Director, **Kelli Estes**, and her *Lone Star Lyric Theater Festival*. The article begins by stating, "Life is a cabaret at Ovarions Night Club, which is debuting a series of the increasingly popular form of entertainment which began in Paris in the 1880's." According to Kelli, the shows at Ovarions live up to the cabaret spirit and her nonprofit organization's goal to provide, "...a cocktail concert with no dress code."

Peter Dizozza and *the Steppes* were featured last month in The East Village Music Festival at the Alphabet Lounge.

Chuck Prentiss kept busy in Florida this winter as he presented his show, *The 10 Greatest Jewish Performers of the Century*, celebrating the glory days of Joel Grey, Barbra Streisand, Mel Brooks, Menasha Skulnik, Yetta Zwerling, Leo Fuchs, Harry Belafonte (whose second

wife from 1958-2004 was Jewish dancer, Julie Robinson), and famed members of The Lambs, **Al Jolson**, **Eddie Cantor**, and **Danny Kaye**. By the way, Chuck's one-hour TV Special, *Yiddish Broadway* ("Jewish Broadway" - Part 5) is debuting nationwide on JLTv during this month of April.

Bill and Anita Brown report being, "very, very fortunate when Sandy roared thru Brooklyn Heights and we did not lose any power or heat." They were fortunate as well in having closed out the operations of their Shooting Star Theatre space at the South Street Seaport well in advance of Sandy when their landlord sold the building. Meanwhile their Montauk Theatre Productions Company continues, along with their use of the Shooting Star Theatre name. They hope to soon find other performance venues, "...downtown, midtown or wherever."

Jacqueline Kroschell reports that Hurricane Sandy cost her non-profit Cameo Productions, Ltd., three performances of *Amahl and the Night Visitors* that were going to be part of a series of productions last December and January. Sandy hit three church performance venues very hard, with parishioners displaced, etc. They simply could not manage to do any events, not even benefits; but they promise opportunities for next year and Cameo has been asked to repeat their *Amahl*. It will feature Andre Gillespie in the title role. He is the son of Chris Gillespie, the regular jazz singer/pianist at Cafe Carlyle. Chris, a longtime colleague and friend of both Jacqueline and **Steve DePass**, has worked with the duo many times. He also used to frequently perform at The Lambs and 3 West Club before becoming the Cafe Carlyle regular in the tradition of



Bobby Short. (Photo left: James Earl Jones (left) receives a backstage visit from friends Jacqueline Kroschell and Steve DePass.)

It has been a few years since I first mentioned at The Lambs the success I had years ago running a 50/50 Club fundraiser at each teacher's union meeting that I conducted. Our thanks go to **Marc Baron** and **Eleanore Carney** for so beautifully including 50/50 as part of each Low Jinks Theme Night schedule.

After all the introductions we were ushered to the table where the first reading would take place. All the Classic Stage Company powers-that-be were there to hear the recently hired company of actors during that first reading of the script. I sat at the end of this long L-shaped table that was closest to the door, and this handsome young man sat next to me. I looked at him, smiled and said, "I'm Annette Hunt," expecting him to say "I'm so and so," but he didn't. He looked at me with this strange look that said, "You don't know who I am." Well I didn't know who he was, but from that look I knew I should have. He said "I'm Ethan Hawke." I said, "I'm so happy to meet you!" Once again without thinking, I threw both my arms around him and hugged him as tight as I could with as much love as I had inside of me. Somehow I knew I had met a vulnerable young man with a beautiful soul. He turned out to be exactly what I thought: beautiful, talented, loving, full of fun, and a delight to be with. As a matter of fact, the group of actors who sat at that table turned out to be the most talented, loving group of people I have ever worked with. In addition to Austin and Ethan, they included Glenn Fitzgerald, Joely Richardson, George Morfogen, Jonathan Marc Sherman, Roberta Maxwell, Anthony Newfield, James Patrick Nelson, Anne Troup, Stephanie Janssen, and Juliet Rylance. I do not want to leave out Louie Zorich who had to leave us early in previews because of a leg injury. I was very close to Louie because he was in all my scenes. Every night after rehearsals I would walk him to the 'R' train and we would talk about the world, about life, about the people we loved and sometimes about the play. I tell you, it was wonderful to watch him develop his character. Louie's not young; he's in his eighties. The cast's ages ranged from twenty up to eighty-something. Yet there was so much love, camaraderie, respect, and laughter. You would have thought we were all the same age.

The love and respect within this cast was allowed, if not created, by director Pendelton. There never lived a kinder, gentler more sensitive man. He made all the actors feel safe and free to do their work. What ever he suggested I tried to do it the best I could. One day we were about three weeks into the rehearsal process when Austin walked up to me at center-stage, put his forehead against mine, looked in my eyes and I thought, "Oh my God, what have done wrong?" Austin said very softly, "You're doing great work." I was so happy I simply said, "I'm in heaven. It is heavenly to work this way."

THEATER TALES:

Ivanov and Me

by Annette Hunt

I'm dressed, made-up, looking great and I am on my way out the door to audition for *The Last Romance*. My phone rings. I think, "Should I answer it?" Yes, I decided it might be about the audition. I look at the number listed on my phone and it is my agent. I thought, "Oh God, they found someone else for the part." But no! When I answered my agent said, "Annette, we have an offer for you to do the role of Avdotya Nazarovna in *Ivanov*." So much Russian language at once threw me off guard and I said, "You have what?" She replied, "Austin Pendelton has offered you the role of Avdotya Nazarovna" in his new Chekhov production, and Austin Pendelton's Chekhov productions are fabulous. Everybody in New York City wants to see them. Even if it is a small role he will have that character appear over and over throughout the production."

I answer, "Take it," but she doesn't hear me as she goes on telling me what a wonderful director he is. So I say even louder into the phone, "Take It!" Finally she hears me and asks, "Do you know Austin Pendelton?" "No," I reply. "I've never met him, but take the job! I haven't worked in a play since last fall in *The Crucible* at Hartford Stage. I really could use the job." "Great," she answered as she hung up the phone. In two minutes she called me back to say, "It's all set. You start rehearsals September 18th."

"Terrific! But what do we do about the audition I'm on my way to?" "I'll take care of that," she answered.

On the first day of *Ivanov* rehearsals I walked into the rehearsal hall at The Snapple Center. There was this large room with quite a few people, and I had never met most of them. But at the time my first concern was walking down this long roped off area with a photographer snapping pictures when you got to the end of it. So I walked down this line and the first person I came in contact with was the director, Austin Pendelton, a smiling and beautiful-faced man. He is such an open human being, so kind, and so full of love. Without thinking I blurted out, "I am so happy to meet you! I am thrilled to be working with you, and I am thrilled to be doing Chekhov." To tell the truth I was stunned by my own behavior. I'm an open human being, but I'm somewhat guarded in certain situations. But not on that day it seems.

Music from The Lambs

On February 7, 2012, The Lambs, America's first professional theater club, brought its wonderful tradition of singing and merriment to the Episcopal Actors' Guild for a special benefit concert. Lambs cabaret veterans performed their favorite songs from the American songbook and beyond, with all the proceeds going to help actors in need. Performers included: **Marc Baron, Gini Dustin, Linda Fields, Rita Hammer, James Martinelli, Elizabeth Schwartz, Frank Torren,** and Paul Chamlin, who served as the accompanist. The night's MC was Scott Glascock. The concert was followed by a wine and cheese reception. The Guild and The Lambs hope to repeat this event in the future featuring a different set of performers.

Notable Notes

Marti Stine (pictured left with her mother and partner, Harriet) and her law firm, Cohen, Stine Schumann, LLP, have been selected as Super Lawyers or Rising stars and as Top Women Attorneys in New York (pictured left is Marti and her mother, Harriet) ... The *NY Times* review of the Drilling Company's production of *The*



Norwegians called **Elowyn Castle's** (pictured right) direction of the project



"expert!" ... **Maralyn Dolan-Goldstein** (pictured left) was chosen as one of The Irish Echo's national Small Business 50 Awards for 2013. Out of the 50 awardees there were seven top honorees, and Maralyn was selected as the winner of the Small Business Ambassador

Everett Raymond Kinstler

In December of 2012, Christopher Plummer dedicated the **Everett Raymond Kinstler** Room at The Players. Kinstler portraits on permanent display there include Katharine Hepburn, Jason Robards, Peter O'Toole, Tony Bennett, Lamb **James Cagney** and nine others.



Pictured above (L.-r.) Ray, Amy Henderson (curator of the National Gallery in Washington DC), and Christopher Plummer.

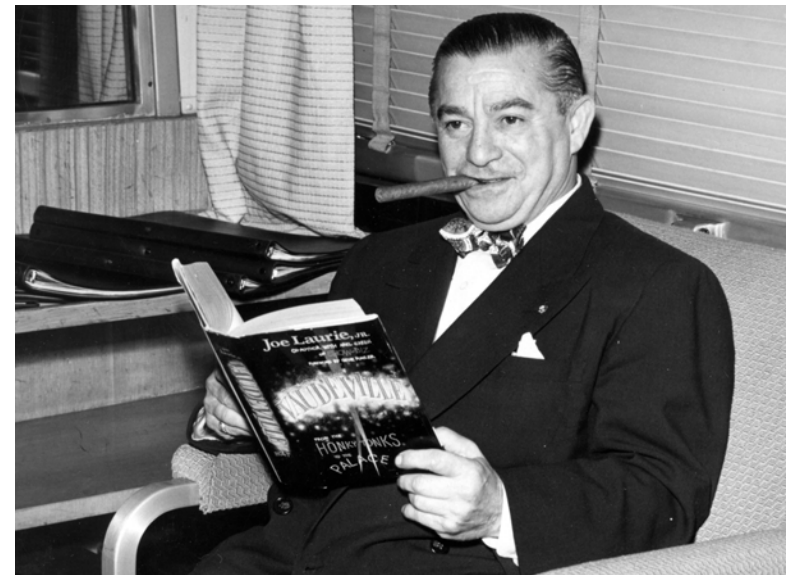
On April 9th, 2013, a one-month exhibition of Ray's art began at the Century Association. Among the many paintings and drawings on display is his portrait of **James Montgomery Flagg**, Ray's mentor and a member of The Lambs. The Lambs' collection boasts several works by Flagg along with Kinstler's portrait of Shepherd A.J. Pocock.



(Above, Kinstler's portraits of Flagg, and friend Tony Bennett)

record, called "Show Biz: From Vaude to Video," for my birthday and I devoured all it had to offer. I played the record over and over again and loved the songs, singers and most of all, the history. I imagined Sarah Bernhardt and her gold coins, and Harry Lauder arriving after midnight to a waiting audience that had been told of his trip delay. There were many other anecdotes of so many fantastic performers of old. While I loved the popular music of the 50's, hearing great performers like Cantor, Benny, and Jolson stayed with me every day, and I appreciate them still. I was consumed by the world Laurie pictured for me and looked to other sources to expand my experience. I haunted the 6th Avenue record stores and found great gems like "Loch Lomond" by Harry Lauder, Helen Morgan's "Show Boat," and so many other tunes that had been previewed on Laurie's recording. Dusty bookshops were visited regularly. I couldn't get enough.

The book was so nicely written, and it contained a truly special view of so many really unique performers that were never to be seen again. At the time, Chevalier, Danny Kaye, and Judy Garland were still with us. They of course had their own start in vaudeville, and I made sure to see each of them. Having this knowledge in the 50's world made me feel "special" indeed, and I owed it all to Joe Laurie, Jr.



Above, a donated photo of Joe reading his own book

knowing that they are returning to not only where they originally came from but where they truly belong.

"My father Al Roberts, Joe's favorite nephew & a former editor of the NY Times would be proud as well that these things will be part of the history of The Lambs & therefore be kept in perpetuity by an organization that has a profound respect for the past & its talented members who brought so much happiness to the world, & who will continue to set shining examples for those in the entertainment business today.

"Thank you for giving me the opportunity to do this. Bravo! Warmest regards, Anita Roberts Patten."



Above, Joe's engraved silver martini set.

Thoughts on "Show Biz, From Vaude to Video" by Patti Dey

I went to The Lambs last week to photograph recently donated memorabilia of Joe Laurie, Jr. and when I saw the copy of his book, "Show Biz..." (co-authored by Abel Green), it evoked a great sense memory for me.

My sister had taken me to a couple of shows on Broadway when I was 12 years old and I was smitten. I saw Gertrude Lawrence in *The King and I*, followed by *South Pacific*, and I immediately wanted to know more about theatre. I was given the Joe Laurie, Jr. book and

News of The Lambs by Gerry Ruth



It's spring again and those miserable storms with Names are behind us, but not forgotten. While our Clubhouse at 3 West 51st Street suffered minimal if any damage, some of our Lambs were not so lucky. Shepherd **Randy Phillips** and Sheila were forced to evacuate their apartment by an unhinged construction crane, which was flailing uncontrolled in the high winds and rains threatening the surrounding buildings. They took shelter at the 3 West Hotel, as did **Camille Savitz** and husband Ron who were left without heat, lights, water or phone service in their home. The apartment of **Peter Kingsley**, our Lambs Recording Secretary, was severely flooded. Even **David Rothberg** and her husband Richard were forced to leave their wonderful Westchester home as they fled to the equally wonderful Upper East Side of Manhattan. Other Lambs also holed up in 3 West were **Marti Stine** and **Olinda Turturro**.

In my last column I mentioned a play reading at Theater 54 featuring **Sandra Benne**, **Meg Dooley** and **Herb Goldman**. I managed a ticket for that event and was so pleased. I had seen Sandra and Meg perform before and admired them as very excellent actresses, but I had never seen Herb perform before. I knew him as a member of both the Ziegfeld Club and The Lambs, and I have always admired his entertaining singing style when performing at Low Jinks. I did not know the extent of his fine acting skills. From Neil Simon's frustrated, exasperated husband to the retired English Army officer in Terence Rattigan's *Separate Tables*, he was spot on. What a pleasant discovery! **Jacqueline Kroschell's** *Amahl and the Night Visitor* production has become standard holiday fare and is always welcome around Christmas.

In early February a group of our Lambs cabaret performers took their show on the road to the Episcopal Actors' Guild. They performed in Guild Hall on the property adjacent to the Little Church Around the Corner, a venue with both historic and theatrical fame. **Scott Glascock** was a wonderful Master of Ceremonies serving as Collie. Performers included **Marc Baron**, **Gini Dustin**, **Linda Fields**, **Rita Hammer**, **James Martinelli**, **Elizabeth Schwartz** and **Frank Torren**. Paul Chamlin offered great piano accompaniment as they all

entertained their EAG colleagues. I was out of town and could not attend, but I understand it was a joyous event.

Both Scott and Marc are very busy with work at The Lambs. As Chairman of Admissions, Scott has been actively recruiting new members and getting interested individuals to join the Club. We've had some very interesting and talented new members as a result of his efforts. In the meantime Scott has been performing with Break-A-Leg Productions in short comedies like *Life is Short* and even in a world premier reading of David Cassidy's "Farm Hall," the true story of German nuclear activities during WWII. I've seen Scott in similar parts before and he is very persuasive. When you see the words "True Story" attached to such material, it gets really scary.

As a NY Board Member of SAG-AFTRA Marc has been traveling back and forth to California to attend professional meetings. And as Boy of The Lambs (Vice President) he spends endless hours communicating with members, working on website issues, and recently chaired The Lambs' Annual Membership Meeting and a Council Meeting to keep things on track during the Shepherd's absence. Marc is now preparing information for our members about some very special gifts the Club has received from the niece of Lamb, **Joe Laurie Jr.** who passed away in 1954. Finally, when I finish this column, Marc and **David Dow Bentley** will be spending considerable time preparing the *Script* for publication.



In Memoriam

The Lambs marks the passing of **Dr. Norman Dean**, a Lifetime member who joined in 1964. Norman's son, **Benjamin Van Dienst**, is also a member of The Lambs. Norman was a writer, director, composer and pianist.

We also note the passing of Charlotte Fairchild, former first lady of The Lambs and wife of Shepherd, the late **A.J. Pocock**.

conductor, percussionist, rehearsal pianist and sound designer, among other things, and all at the ripe old age of 21.

SHAWN M. AMDUR - was elected a Theatrical member on 1 February 2013, sponsored by **Colin Speer Crowley** and **Paul R. Bartsch**. He holds a Bachelor of Music and a Master of Arts in Teaching (Music Education) from Manhattanville College, and a Master of Education (Music Education), a Doctor of Education (Music Education) and a Master of Arts (School Administration and Supervision) from Teachers College, Columbia University. A resident of Greenwich, Connecticut, Shawn has been associated with the Rye City School District as a Music Coordinator and teacher for more than 25 years. Shawn has appeared in numerous operatic productions in New York and the tri-state area. He has also produced and directed both musicals and opera.

JO STROUSS - was elected a Non-Theatrical member on 1 March 2013, sponsored by **William K. Brown, Jr.** and **Anita Brown**. Jo is a world traveler, an avid theatregoer, and an ardent supporter of the theatrical arts. She and her husband Henry reside in Greenwich Village.

Recent Acquisitions for our Archives by Marc Baron

The Lambs recently received a donation of numerous personal items of Lamb **Joe Laurie, Jr.** (1892-1954; elected to The Lambs in 1929), from his great-niece, Nita Roberts Patten. Among the items are his monogrammed silver martini set, old photos, a Gambol program from 1936 and a copy of his book, *Show Biz: Variety from Vaude to Video*. The book has a handwritten dedication signed by Joe, which reads,

"With love to my sister, Anna & my 'in law' Joe - two awful nice people. I'll bet I'm prouder sending this to you than you will be getting it. Only thing I'm afraid of is that when Al reads this, he will go in for writing & show me up. Hope you like it, love & kisses sez with thanks, Joe"

The donation came with the following note:

"It is hard to express how thrilled I am to donate the enclosed items that my great-uncle, Joe Laurie, Jr., owned,

Each of us knows several people who might make good members of The Lambs. They are friends, neighbors, relatives, and colleagues from work, acquaintances from other organizations, clubs, churches and so forth. Mention the Lambs to them. If they are interested, bring them down on a Friday night and buy them a drink. Introduce them to me or other members of the Admissions Committee, and we'll be happy to answer their questions, take them on a tour and provide you and your candidate with an application.

That's how it gets done. But you have to make the effort. If all of us bring in two new members in 2013, we'll be in great shape. Let's do it!

*Respectfully submitted,
Scott Glascock,
Chair, Admissions Committee*

Welcome to the Fold
by Scott Glascock

KARREN DILLE – Was sponsored by **Bernice Lee** and **Sandra Benee** and elected a Theatrical member on 14 September 2012. Karren has worked professionally as an actor, singer, dancer, director, assistant director and choreographer. She appeared as Betty Rizzo in *Grease* on Broadway, and in the National Tour. She has many regional theatre, film, television and cabaret/nightclub credits. Karren lives outside of Nashville, but is often in New York for work. At the time of her interview with the Admissions Committee she was rehearsing for a run of her new one-woman show at Don't Tell Mama. Karren is a member of AEA, SAG-AFTRA and AGVA.

WILLIAM REMMERS – Sponsored by **Martha Cohen Stine** and **Domenic Guastaferrro**, Bill was elected a Junior Theatrical member on 7 December 2012. Bill is an undergraduate in the NYU Gallatin School of Individualized Study. He is a member of the Blue Hill Troupe, and is the founder and musical director of his own opera company, Utopia Unlimited. In addition to leading roles with both of those organizations, he has appeared in principal parts with Amore Opera, Regina Opera, Riverfront Opera and the International Gilbert and Sullivan Festival in Buxton, England, among others. He has experience as a director,

A Brief History of Curtains in the Theatre

[*Editor's Note: This story comes to us with the compliments of BLINDS.COM*]

Ever noticed those rich, velvety curtains that hang down on either side and in front of stages throughout the world, just as they have for hundreds of years?

The *grand drape* is the large, often red drapery that covers the entirety of the stage and the scenery before the show begins. It is by far the most conspicuous drapery on stage and the one that hides the stage from the audience before the show begins.

It is also known as the *act curtain*, *house curtain*, *house drape*, or *main drape*. A proscenium theatre uses the most elaborate and widest variety of curtains. Many of the pieces of material used to create the stage and sets are called curtains, even though they're not typically what we'd think of as curtains. In any proscenium theatre you'll typically find the *grand drape*, as well as the following types of curtains:

TABLEAU CURTAINS - are the two overlapping panels that lift diagonally to reveal a scene.

TEASER – The teaser is located just upstage of the proscenium and can be raised and lowered to change the size of the opening of the stage. It masks the lighting that hangs from the ceiling and scenery rigging.

LEGS & BORDERS – The legs and borders are the tall, narrow drapes that hang on either side of the theatre to mask the wings.

Have you wondered why the main theatre curtains seem to always be red? Actually they are not. Though red is the traditional color and the most popular, the grand drape can come in a variety of other colors, including blue and even black. Often it's the color that best matches the permanent set. Red complements most theatres, which tend to be ornate. Believe it or not, before the use of synthetic dyes, red dye was made by crushing hundreds of thousands of little bugs called cochineals, making it a rare and expensive color. Most theatres shy away from too much black draping as it absorbs a lot of heat from the stage lighting (as if it wasn't hot enough on the stage already!)

Report of the Admissions Committee
Lambs Annual Meeting
25 January 2013

At last year's Annual Meeting, I announced the ambitious goal of bringing in 25 new Lambs in 2012. We didn't hit our target, but we maintained the momentum we built in 2011, and I am optimistic for the future.

In 2009, we brought in six new Members and had one reinstatement. In 2010, we brought in four new Members. In 2011, we brought in thirteen new members and had one reinstatement. This past year, we brought in eleven new Members and had two reinstatements, which is a respectable showing.

There are several reasons for my optimism. First, I finally got off my duff and sent out a recruiting letter to all of the Members. As in any private club, the primary and best means of recruitment is through the existing membership. My letter did not go out until the second half of the year, but it did generate a positive response. I intend to circulate a revised version in the first half of this year.

Secondly, we continue our initiatives to raise the profile of the Club. Thanks to **David Dow Bentley**, we now have the Lambs flag flying prominently outside the Clubhouse after an absence of too many years. Thanks to **Marc Baron**, our website is back up and running and continues to improve. Next month, on 7 February at 7:00 pm, we will be taking a Low Jinks style show "on the road" to the Episcopal Actors' Guild as a benefit for their Emergency Aid and Relief Program; in so doing, we'll raise awareness of the Club and perhaps eventually recruit a few new members. And if the show is successful, we'll repeat it in the fall with a new cast, so please make every effort to attend and bring a friend or two. I have three additional initiatives that I will keep under my hat for the time being as I haven't fully explored their respective logistics. However, it is safe to say that the Admissions Committee welcomes your ideas for growing the membership, as well as your candidates.

Our new Lambs for 2012 are, in order of election: **Elizabeth Schwartz, Catherine Russo Kelly, Alan B. Rosenfeld, Bill Gulino, K.J. Crane, Mary Lou Jennerjahn, Gary Russo, Olinda Turturro, Karren Dille and William Remmers. Rene Foss and Frank Albanese** were reinstated.

I would like to thank the following Lambs, who sponsored new Members during 2012: **Sandra Benee, Marc Baron, Anita Brown, Bill Brown, John Kelly, Catherine Kelly, Jacqueline Kroschell, Peter Dizzoza, Gillian Riley, Bernice Lee, Jack Blessington, Marti Stine and Domenic Guastafarro.**

I would also like to express my sincere thanks to the members of the Admissions Committee: **Kay Arnold, Peter Dizzoza, Annette Hunt, Peter Kingsley, Gerry Ruth** and, Ex-Officio, **Randy Phillips and Marc Baron.**

Looking ahead, we have completed paperwork on a couple of candidates whom we'll be interviewing next month, and there are a few more in the pipeline whose paperwork is pending. As far as 2013 is concerned, I'm going to keep our ambitious target of 25 new Members, with the intent of hitting or exceeding it. For us to achieve that objective, however, we're going to need your help. And it's in your interest to participate in this effort, for a Club that has a growing membership is a Club that is under less pressure to raise needed revenue through large increases in the dues. Application forms and associated materials may be downloaded from the Lambs website and printed out on your printer. If you aren't technologically savvy, let me know and I can mail you the materials from the Club.

The Lambs is the best club deal in New York City. As a Lamb, you have full use of the facilities of the WNRC. The Pub serves breakfast, lunch, dinner and drinks every weekday, and offers drinks and bar food on Saturday afternoons and evenings. There are hotel rooms available at discounted member rates, public rooms, and catering services. Plus there is the Lambs floor, with rehearsal rooms, pianos, wi-fi, telephones, a computer and printer, a library, bathrooms, lounge space and a pool table. On top of that, we have ongoing activities like Low Jinks as well as occasional activities like Shepherd's Luncheons, play readings, screenings, Christmas parties and so on. And all of this convivial activity takes place in midtown Manhattan, steps from Rockefeller Center and the Theatre District.

The annual dues for a resident Theatrical Member amount to only \$425. For a resident non-Theatrical Member, the dues are only \$525. If you are young or live and work out of town, the dues are even less. The annual dues of other private clubs in town usually start around \$2,000 and escalate from there. The initiation fees can amount to \$7,000 or more; the initiation fee at The Lambs is ½ of the annual dues.