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The Lambs'

Script



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

Summer-Fall 2014



A TALE OF TWO TONY WINNERS

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Davida Rothberg, Scott Glascock, John Kelly, Lee Moore, John Bowes, Peter Kingsley, Eileen Lacy and Terry Wells

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*From the Editor's Desk*

Some of our readers may find themselves thinking of this issue as a sumptuous holiday smorgasbord overflowing with goodies. What better way to start than with **Davida Rothberg's** cover story (see page 6), *A Tale of Two Tony Winners?* Davida follows that with another fine *In the Fold* column. **John Bowes** shares a favorite photo and fond memories of his good friend, our dearly departed **Kay Arnold**. I follow him with a few Christmas-flavored memories of Kay, some of them *in her own words*. **John Kelly** weaves for us some *Theatre Tales*, and **Eileen Lacy** shares news of Lambs' participation with the Women in the Arts & Media Coalition. **Scott Glascock** reports on the terrific success of the Membership Committee in his *Welcome to the Fold*. And speaking of success, you will also learn of a new distinction awarded to Mr. Glascock. I share the good news of **Lewis Hardee's** beautiful new book, *Handel with Care*, celebrating the life of the great composer. We think you will enjoy some special photographs of a very special recent birthday celebration for **Joyce Randolph**. Then **Lee Moore** hits another literary home run with his delightful tale, *The Day They Measured the Sun*. With only a minor assist from your editor, **Peter Kingsley** kindly took the reins spearheading a fine report on **Marc Baron's** wonderful Shepherd's Luncheon honoring talented **Jim Dale**, now an honorary member of The Lambs. Finally, **Terry Wells** offers an invitation to all Lambs who might enjoy contributing to future pages of the *SCRIPT*. So why not curl up in a cozy holiday chair and enjoy the feast our hardworking staff has set before you?

Merry Christmas, and a Happy New Year to All,

---- **David Dow Bentley, III**

[Cover Artwork: Courtesy of O&amp;M Co.]

Thanks to all of you who have provided me with this information and my congratulations to you if you have won an award. Thanks to all the entertainers who have provided us with our wonderful Friday night Low Jinx, and special thanks to **John Bowes** for his wonderful tribute to **Kay Arnold**, also in this issue. That's it for now. Have a safe and great winter, and let us keep you *In the Fold*.



Lambs and guests watched the 2014 Tony Awards together in our 5<sup>th</sup> floor space. Margot Astrachan, in light green, posed for photos after winning Best Musical from *Gentleman's Guide to Love and Murder*.

*Congrats!*

Eileen Lacy has been elected to serve as Recording Secretary. Best wishes to Eileen, the newest officer of The Lambs!



Temple Theater on West 47th Street. Jacqueline was very grateful to have been a part of this production. Way to go!

**Sarah Ann Rodgers**, a very busy Lamb, was awarded the Joseph C. Riley Service Award for outstanding contributions to the welfare of SAG-AFTRA's members. The award recognized her outstanding participation on the New York Women's Committee. Lamb **leslie Shreve** (and SAG-AFTRA board member), surprised her with this prestigious award. Sarah felt overwhelmed to be honored in such a way.

Our own **Scott Glascock** was awarded the New England Society's J P Morgan medal at their annual black tie dinner. [See related story in this issue.] Scott, a Yale man and president of the NY Yale Club, is always busy with many activities, but always has time to give to us Lambs, especially with his assistance interviewing new members as chairman of the Membership Committee.

**Peter Dizzoza** has been developing a dance musical for the Cinema VII Entertainment Collective. It is called *The New Floater Family*. La Mama Etc. produced a concert reading of the script in its 2014 Experiment Series. That reading consisted of 18 songs and was held between October 28th and November 12th. An open rehearsal of that show is planned for The Lambs and their guests on December 18 at 7:00 PM. The show will be presented in our club's performance space on the fifth floor.

Our Shepherd, **Marc Baron**, has been very busy with activities of The Lambs, with the board of SAG-AFTRA and with his own projects. He continues getting more people involved with his movie project *Megaball\$*, for his company, Olororo Entertainment. In fact, he has been down in Florida doing business, meeting investors and visiting the film's casting director. As co-chairperson of the Entertainment Committee during Marc's absence, I got to say "It's Friday Night at the Lambs!" for the first time. The Shepherd usually makes that announcement, so it was a lot of fun for me, especially since the evening was full of entertainment from the musical, *Guys and Dolls*. My friend **Frank Torren** served as host. Plan on more full-musical theme show events in the future.

In this issue you will be reading about the recent Shepherd's Luncheon with special guest, **Jim Dale**, who on that occasion was named an Honorary Member of the Lambs. Jim's humor and delivery were certainly not lost on the appreciative crowd.

## *Memories of Kay Arnold Cooper*

*by John Bowes*

Having been a close personal friend of Kay for many years I can tell you that she absolutely loved The Lambs. She made every effort to make each performance at the Club the very best it could possibly be. I know, because I would drive her in from New Jersey and she would practice on the way over, and on the way back from Manhattan she would ask me how she did. Kay was always trying to improve and come up with new material for The Lambs.

Many of us can remember some amazing costumes she would wear for special events such as Halloween. This was the product of weeks of thought and effort to make each performance original and entertaining. We all benefited from the great passion she had for performing.

My fondest memory of Kay is how she would be in the back by the bar and start dancing when there was a Lambs performer that particularly moved her. It was an eruption of sheer joy that needed to be expressed.

During Christmas in particular, Kay's home would come alive with magnificent decorations. There were lighted reindeer on the front lawn and several well-decorated Christmas trees throughout the home.

Summertime would be pool and garden time. Kay loved to swim in her pool and enjoyed working with the plants in her yard. She took great pride in her family and would speak of them often to me. Pictures of them were throughout the house. When I first met Kay I remember seeing a picture of Tom Arnold in the living room and I just thought she must be a really big fan of his. It was much later that I found out she was related to him.

Another great source of pride for Kay was her late husband, Bill. She would tell me how William C. Cooper was a World War II hero, a documentary film producer and Vice-President of WPIX-TV / Channel 11. She would describe how he invented the traditional TV *Yule Log*, and tell of his award-winning work for numerous documentaries.

Originally Kay came from Iowa, and she was educated at Iowa University. She later received a Master's Degree from NYU. At a very young age she flew to Vietnam during wartime to entertain our troops. That will give you an idea of the kind of courage this woman had. With her late husband, Kay flew around the world and even went on African



safaris. Her commercial distribution business took her all over Europe, and at one time she was a guest at Buckingham Palace.

I met Kay at a New Year's Eve party about nine months after losing my wife of eighteen years. It was completely by chance. She introduced me to The Lambs, and that is how I met many of you. Later I would become your Treasurer.

For those of us who knew Kay, it is hard to accept that she is gone. We still feel that we will watch her perform, hear her sing.... or laugh, visit her house to see the decorations, or join her for a swim. As for me, I think she will always be dancing and singing in our hearts.



Photo by Jim Manley Photography 2012

artist, announced he would be the hosting on November 21st for a theme night devoted to selections from the great musical, *Guys and Dolls*. 2M Pub is closed for the Thanksgiving holiday, so no Low Jinx was scheduled for November 28th, a welcome rest for our wonderful waitresses and bartender.

As I write these lines in advance of our *Script* deadline, **Peter Dizzoza**, our musical lawyer, is scheduled to host on December 5th, and our Annual Holiday Party will be held Thursday December 11<sup>th</sup>, from 6:30 to 9:30 PM. **Billie Stewart** returns to the Fold as hostess on Friday December 19th, and on December 26th and January 2nd there will be no Low Jinx due to the Christmas and New Year holidays. **Shana Farr** is the perfect sparkling gal, complete with new baby, to start 2015 off on the right foot. She will be host for the first time ever on January 9th.

In other news, lots of things have been going on including play readings on the fifth floor. We have been having good attendance for Low Jinx nights in 2M. The popular new addition on the fifth floor, "Lambs Telling Stories," is a gathering of Lambs who share stories about their lives, or about show business activities that have affected them. I enjoyed being a part of one of those evenings. Many Lambs are also busy doing Cabaret shows out on their own. They include **Rian Keating** with his wonderful benefit performance, **Sandi Bence**, a lovely lady with great song choices, and our newer members **Phyllis Conley** with her pal, Lamb, **Leslie Silverman**. I am told the two teamed up for sell-out crowds at *Don't Tell Mama's*. They plan to do it again. Our always-talented singer, **Frank Torren**, also performed his fine, entertaining show. On November 18<sup>th</sup>, at the Laurie Beechmen Theater, **Shana Farr** wowed her audience with a show titled, *In the Still of the Night*. She is planning another show Sunday, December 7th at the same theater. Shana is the busy new mother of Oliver Austin, but still makes time to do the things she loves. She enjoys sharing her lovely voice in performance, complete with baby in attendance. By the way, he's a real cutie!

Many members of The Lambs have been receiving special honors and awards. My cover story article for this issue celebrates our two recent Tony winners. **Margot Astrachan** and **Joe Sirola** as producers of the Broadway show, *The Gentlemen's Guide to Love and Murder*. On top of that, **Jacqueline Kroschell** won recognition as Outstanding Supporting Actress in a full-length play for her performance in *The Bauer Sisters*, for the 15th Annual Midtown International Theater Festival. The ceremony took place on October 27th at the Actor's

*In the Fold*

by Davida Rothberg



Hello, and welcome to *In The Fold*. After the beautiful array of fall foliage, some peculiar weather patterns have come to our area. Off and on, we have had some bitterly cold temperatures this fall, alternating with temps in the 50s and 60s. I don't want to complain because our neighbors in Buffalo, New York are being socked with a devastating snowfall. Let's hope we do not share in their bad luck.

For the first time, I was in charge of the Actor's Home Wash Show. I hosted the pre-Wash show on September 12th with our own Woody Regan at the piano, and then the real Wash at the Actor's Fund Home on Sunday, September 14th, with Paul Chamlin at the piano. It was lots of fun for all of us performers, and there was good food & drink, and entertainment that I hope pleased the residents of the home.

**Eleanor Carney** was the Low Jinx host on September 19th and **Kathy Kelleher**, my petite but sassy friend, took over the Emcee duties on September 26th. Our own Boy, **Scott Glascock**, was in charge on October 3rd, and **Sandra Bence** took the reins on October 10th. **Camille Savitz**, with chocolate candy kisses and husband Ron in hand, had her usual entertaining questions for the audience on October 17th. On top of all that fun, we were honored to celebrate **Joyce Randolph's** 90th birthday, a special event with a cake for all from the birthday girl and champagne for all from Charlie, the husband of Lamb **Vivienne Gilbert**, who was celebrating his birthday as well. **Roseann Sheridan** substituted for our dear **Helen Klass** on October 24th.

On October 31st, Halloween arrived just in time for the team of **Billie Stewart** and **Elaine Marlow**, who hosted a fun-filled night of costumed Low Jinx. I returned on November 7th and was supposed to host with my pal **Linda Fields** who was unfortunately ill that night. I came up with one-liner jokes about marriage and asked the audience which comedians originated these jokes. We all had some laughs along the way. Our silver-tongued actor, **Peter Kingsley**, was host on

November 14th, our Annual Meeting preceded the Low Jinx. That gathering was very well attended, and Shepherd **Marc Baron**, did a great job conducting the meeting and outlining The Lambs' finances, committees, events and future plans. **Frank Torren**, our dapper cabaret

*Remembering Kay in this Season of Joy*

by David Dow Bentley III

I must join the chorus of fond reflections at the passing of Kay Arnold as we prepare to stumble through the Christmas season without her radiantly joyful presence. My last vision of her comes from a 30-second video clip my sister Jeanne captured at last year's Lambs' Holiday Party. In that clip, Kay is gaily singing, "A Marshmallow World," and tap dancing merrily all the way. What a treasure we have lost!

But it wasn't just at Christmas that Kay would brighten our world. She did it all year long. She would be well-rehearsed before stepping forward at Low Jinks, often performing surprising numbers like, "The Saga of Jenny" (*Poor Jenny, Bright as a Penny*), or the charming and delightful, "He Had Refinement" from the musical, *A Tree Grows in Brooklyn*. Her Halloween costumes could not be topped, and her impressions of Bette Davis were an absolute howl.

I saved the sweet note Kay added to the Christmas card she sent me last year. Now, upon reflection, it seems both poignant and prophetic:

"It has been a very interesting year for me. I was honored when selected to be interviewed for the archives of the NYWFT, which is New York Women in Film and Television. I will receive the DVD soon. I did have great make-up and hair professionals working on me, so I should look ok. The interview concerned my various careers in the business: Acting, performing, producing, & distribution of film for television and home video. The problem is I started thinking why are they doing it now? I am not that old. I suddenly realized in shock how old I really am. What a bummer!

I am enjoying substitute teaching because of the children. One high school student this last spring invited me to the prom in front of his friends, on his knees in the cafeteria. I hated saying, "No," for it was so wonderful. But I had to say, "I can't be your date, for I am your teacher." As he left, one of his friends said, "Shouldn't you invite someone younger?" He replied, "I always invite older women around 30 for they are more interesting." ... I REALLY LOVE TEACHING !!!"

## *A Tale of Two Tony Winners*

by *David Rothberg*

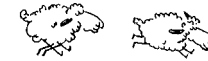
Have you ever wondered what it would be like winning an Oscar, Grammy, or a Tony? Well two Tony winners, who just happen to be Lambs, now know the answer to that question. **Margot Astrachan** and **Joseph Sirola** have captured the 67th & 68th Tonys awarded to members of The Lambs. As producers, each has won the 2014 Tony for this year's Best Musical, *A Gentleman's Guide to Love & Murder*. I recently had the pleasure of lunching with Margot.

As we dined in the 2M Pub during our interview, I had the opportunity to first congratulate her on winning the Antoinette Perry Award for Excellence in Theater (aka the *Tony*) as one of the producers of the show now often referred to by the abbreviated nickname, "GG." As a child, Margot had loved the music of Gilbert & Sullivan, and began her own musical career by learning to read music at the age of five. Music came to her naturally because her grandmother was a classical singer, and everyone in the family played and sang. As a young woman, her grandmother was not encouraged to perform herself (except for charity), but she taught her talented young granddaughter and encouraged her interest in music. That tradition may continue because now the youngest of her five granddaughters is about to cut her first recording at the age of eight.

Margot's secondary education took place at the High School of Music and Art (now LaGuardia High School), where she majored in voice and piano. She was an outstanding student in the Julliard High School Program, and she received her Bachelor of Science from the Boston University School of Public Communications, majoring in photojournalism. She pursued her love for music as a student at the New England Conservatory of Music. She became a protégé of photographer, Ansel Adams, and before she graduated published her first story at the age of twenty-one. She then became a freelance photojournalist because her family considered careers in opera or theatre to be too risky and wanted her to do "something serious."

Margot married a physician who had paid his way through medical school by playing piano with his jazz band. She's the mother of two boys, but kept her love for music alive by producing huge special events projects when her children were young. After her husband died, a friend insisted that Margot go with her to a cabaret workshop. That

The next morning I found the long pole on the lawn. The fellow didn't need it any more. The size of the sun was still a mystery, but he had found the measure of the human spirit, enriched with laughter from both sides of the footlights, to be boundless.



## *An Invitation From Lamb, Terry Wells*

Always keenly interested in the art and history of The Lambs, **Terry Wells** has prepared a working list, still in progress, of notable Lambs, and other individuals important in the history of The Lambs, who would be worthy of an *In The Lamb Light* column for a future issues of The Lambs' *Script*. Below is a sampling from Terry's list of persons well worthy of being spotlighted in a future issue. Anyone who enjoys researching and writing about history has Terry's invitation to prepare such a story and your editor supports the idea. Here, then, is part of his current list of candidates you might consider. Of course there are countless others and we welcome your suggestions. Contact Terry if you are interested and would like to hear about the many other names he can suggest.

Lester Wallack  
 Harry Beckett  
 William J. Florence  
 John R. Brady  
 Edmund M. "Ned" Holland  
 Clay M. Greene  
 Robert Reid  
 Thomas B. Clarke





## *The Day They Measured the Sun*

by Lee Moore

It was August 1957, at the Litchfield Summer Theater, snuggled in the hills of North West Connecticut. We were about to conduct the dress rehearsal of our opening show, *Will Success Spoil Rock Hunter*. Nerves were a bit raw as all of us fumbled our way through costume fittings, speed run-throughs, and myriad bits and pieces of business.

An hour before curtain, our wonderful director, Leonard Altobell, came up to me and said that he had invited some three hundred mental patients from a Hartford lunatic asylum, to be our audience. It was part of his P.R. outreach program. I was his leading man, and he felt I should be the one to inform the company. He was a shy fellow.

I did so. The reaction ranged from shock to hysteria. The buses arrived, and the inmates, all men, wandered about the grounds. A few started picking up dandelions from the lawn and one climbed a tree. All of us were mired in a quiet panic. As I made up, I went to the window and observed a man with a long pole, which he twirled about and held up to the sky as he squinted down its length. I hurried to Leonard to warn him that a long pole in the hands of a disturbed gentleman might result in broken glass or heads. He told me all was well, that the man was merely measuring the sun. Oddly, this did little to soothe my mind. A few moments later another gent joined the man. The two wrestled with the pole as they argued, apparently, over the size of the sun.

The muscular male nurses herded everyone into the theater. The men kept changing seats but were far more silent than an ordinary audience. The curtain parted eliciting a chorus of excited whispers. Every comedic line brought waves of laughter, and when one character flew out the window (I forget the details), the house went insane. Roars, feet stamping, applause and whistles! We stood three minutes in tableau before I could deliver my next line. Our nerves settled down, and a wonderful feeling swept through the company. When the curtain closed, the reception was incredible. It was crazy laughter, some of the sounds were guttural, but it was laughter, genuine and marvelous to hear from those for whom joy was rare luxury.

No audience, for the rest of the run, ever matched that night for pure excitement. We heard from the doctors the next day that they could not get any one to sleep that night. The men simply went over and over the lines and action. The laughter lasted past dawn.

reluctantly attended workshop resulted in her writing, producing and performing five successive one-woman cabaret shows. In New York she appeared at Danny's Skylight Room, Judy's, the Plaza Hotel, the Triad, the National Arts Club, and ultimately, the Oak Room of the Algonquin Hotel.

She then took her show to the Jermyn Street Theatre and Pizza on the Park in London. Those experiences were important steps in her evolving career as a theatrical producer. Along the way she became the Artistic Director of both the Jermyn Street Theatre and the Kings Head Theatre in London. Also in London, Margo would work with another Tony winner, our recent Shepherd's Luncheon Guest of Honor, **Jim Dale** [see related story in this issue]. The two collaborated in producing a British-American Arts Program for the St. George's Society. Margot has served as chairman of the American Friends of The London Philharmonic Orchestra, and is current chair of the group's Advisory Board. Below, Margot is pictured holding the Tony.



On this side of the Atlantic, Margot has done special events and editorial performance photography for the *New York Times*' Sunday Magazine, *Show Business Illustrated*, *Popular Photography*, *Modern Photography*, *Hearts and Voices*, and the Manhattan Association of

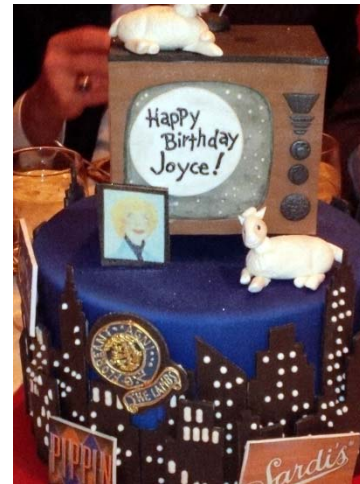
Cabarets and Clubs. She headed the Stills Department for 20th Century Fox, and originated programming and negotiated the international rights as Vice President of Optronics Library. Some of the Broadway shows Margot's been involved with include *Bonnie and Clyde*, *On a Clear Day*, *Nice Work If You Can Get It*, *The Realistic Joneses* and the current Tony-winning blockbuster, *The Gentleman's Guide to Love & Murder*. She also produced the non-equity tour of *Ghost, the Musical*.

As a producer, Margot rarely puts money into any of her productions. She believes that her first obligation is to her investors. Depending on the production and her level of responsibility for it, her tasks can range from simply raising money, all the way to the many details of the production business including contracts, securing the theater, putting the show together, and arranging backer auditions for productions like the forthcoming, *Around The World In Eighty Days*, to be directed by three-time Olivier Award-winner, Sean Foley. In that case she is very excited about what is described as a production so large it will be presented in a half-dome staging that is the "...equivalent of 16 IMAX screens surrounding the actors and the audience and immersing them in the action."

Our second "GG" Tony winner is **Joe Sirola**. Joe has been a Broadway song and dance man, soap opera regular, business executive, TV sidekick, movie villain, Shakespearean actor, and one of the top voice-over artists in the business. He is a household voice familiar from such commercials as "Vicks Formula 44" and "Let Hertz put you in the driver's seat." He's told us about GE ("It's a Better Idea") and Mobile ("The Cleaner Gasoline"). He made lots of money working for those advertisers and soon became a Broadway performer in such shows as, *The Unsinkable Molly Brown*, and Meredith Willson's, *The Music Man*. Joe's ability to change accents and tell anecdotes is amazing. Following a feisty and amusing performance of songs from *My Fair Lady* at a recent Low Jinks, Joe proudly shared with us the recent story of theater columnist, Harry Haun, which appeared in *The New York Observer* (8-21-14). Titled "Joseph Sirola: A Late-Life Broadway Producer Hits it Big," the column recounts Joe's special friendship with Richard Burton, an old drinking buddy. They met following an Actors' Fund performance of *Camelot*. Joe later wrote Richard Burton a long letter and sent him some flowers. When Richard replied, no doubt with tongue in cheek, the note read, "Thank you for the lovely roses. They've been much commented upon and my stature has improved visibly." The

## Fond Memories

The accompanying photos were taken as **Frank Torren** and **Lee Moore** celebrated **Joyce Randolph's** 90th birthday. They also recall, and celebrate with great joy, the two weeks they all spent together in Wilmington, Delaware during the summer of 1958. It was there that Lee and Frank met, and then shared the stage with Joyce as she starred in *Say Darling*, at the Arden Summer Theatre. Her wonderful husband, **Richard Charles**, was with her, and the four enjoyed many happy hours together. She was such a warm and generous colleague to a couple of wide-eyed actors. As you can see, they are STILL wide-eyed in being at her side.



Above: Joyce's custom cake provided, by Jim Mahon



Lee, Joyce and Frank



Joyce with son, Randy



### *New England Society Honors Scott Glascock, Boy*

The Lambs' Boy, **Scott Glascock**, was unable to attend the recent Lambs' Annual Meeting because he was being awarded the *J.P. Morgan Medal* at the annual black tie dinner dance held by the New England Society in the City of New York at the Metropolitan Club.

Founded in 1805, the NES is one of the City's oldest philanthropic organizations ([www.nesnyc.org](http://www.nesnyc.org)). It awards substantial scholarships to New York City students attending New England colleges and universities. All of the students are academically qualified but financially challenged. The NES also sponsors the NES Book Awards, presented annually in several categories to publisher-nominated new books of merit that deal with New England.

The Morgan Medal is presented annually to a member of the NES in recognition of services rendered. Scott is a past President, Board member and Committee chair. He came down from New Haven where he had been attending several days of meetings at Yale, collected the award, and then returned to New Haven that same night to attend more meetings during the following two days.



Scott is pictured here accepting congratulations from New England Society President, Anne Hall Elser, as he received the prestigious J. P. Morgan Medal.

friendship blossomed when the two were both on Broadway in their respective shows: *The Unsinkable Molly Brown* and *Camelot*. As Joe related the story to Haun:

“I came down at 10:15 in *Molly Brown*, he at 11 in *Camelot*, so I'd run over, and we'd go out drinking. He already had [had] two bottles—one during the day and one during the performance. The drunker he got, the more articulate he became. But Robert Coote, Pellinore in *Camelot*, was a British vaudeville guy who could keep up. There's a scene where they go into Morgan le Fey's forest, and she's gone. 'She's not here, Pelli. I'll wait here in this tiny spot. Bring some food'—that's the way the line was. He goes, 'She's not here, Pelli. I'll wait here in this tiny, miniscule, diminutive, small spot. Bring some food.' Coote says, 'Those are lovely words, Arthur.' 'Yes. You'll find them in the dictionary.' Coote replies, 'I know I won't find them in the script.' ”

Mr. Sirola's last performances on Broadway were in *Golden Rainbow* and *Pal Joey*. When he isn't performing, he is a perennial first-nighter and is easy to spot at Broadway openings. Joe has a distinguished mane of wavy gray hair and sports his own personal signature, a homegrown rose popping out of his boutonniere. Now, in his later years, Joe is able to make use of his B.A. in Business from Columbia University and become one of the money producers for shows such as Cicely Tyson's Tony Award-winning play, *A Trip to Bountiful*, John Leguizamo's Drama Desk Award-winning, *Ghetto Klown*, and Tony-nominated productions such as *Time Stands Still*, *The Mother-f\*\*cker with the Hat*, and Rodgers and Hammerstein's, *Cinderella*.

Our two Tony-winning Lambs are especially talented people, and certainly each can say, “I did it my way.” (Above photo courtesy Springer Associates PR.)



## Theater Tales

by John Kelly

[We thank member, John Kelly, for these reflections on life in the theatre, life as a Lamb, and a pleasant memory of our dearly departed, Gerry Ruth.]

It was the summer of 1974 and I was a 34 year-old struggling actor in New York City who was trying to make it. I had worked many times for the producers and directors of the Actors Voyage East, an established Off-Broadway company. In 1974 they met with Shepherd **Tom Dillon**, an affable and charming man, to discuss putting on a dinner theater production of Hugh Leonard's *The Poker Session*. Although one of Leonard's plays had made it to Broadway, this one had not. It was to be an Equity Broadway Showcase production. It was no secret that The Lambs were in severe financial straits and very much in danger of losing that beautiful Stanford White building they had occupied for so many years. In fact, one headline in the *New York Daily News* screamed, "Lambs About to Lose Their Fleece."

You can't imagine the awe-inspiring feeling I experienced upon entering that Stanford White building for my first read through. On the first floor was the restaurant with its redbrick tiles. The second floor held The Lambs' quarters, much like our fifth floor today, but much more spacious. Our rehearsal area was there,

As I looked around, there were a few elderly gentlemen dozing in the comfy armchairs, a few reading books, and several engaged in active conversation, and every once in a while, they would steal a glimpse of these newcomers to the scene. After a while, during breaks, one or two would come over to us and ask what it was like for us to be starting out in contemporary theater. Once in a while they would tell us some funny anecdote about their experiences in theater. Some actually lived at The Lambs on a permanent basis.

Finally, we saw the theater. This was the approximately 500-seat house where John Barrymore had trod the boards to do his great *Hamlet*. What a thrill! The seats were wooden and quite uncomfortable, so the actors had to be good enough to keep the audience. The proscenium-style stage was fairly large. Upstairs were the dressing rooms, and I was fortunate to be assigned the Barrymore dressing room along with the other lead actor. Since it was a three-act play, and I didn't enter until the beginning of the second act, we practically had the room to ourselves.

**Andrew Bauer, III** - was elected a Theatrical member on 17 October 2014, sponsored by Sarah-Ann Rodgers and Scott Glascock. Andrew is a playwright, with several Off, and Off-Off-Broadway credits. He is also a theatre owner and producer, and was at one time a business partner of the late Gene Frankel. Andrew holds degrees from Georgetown and Columbia, and is also a member of The Players, the Cornell Club and the Blue Hill Troupe.

**Rassia Katona Bennett** - returned to the Fold, having been originally elected as a Theatrical member in 2006. She is an actress and singer, having appeared on television, film, and on Broadway in *Phantom of the Opera*, in the Actor's Fund Benefit Concert of *Chess* with Josh Groban, and has performed at the St. James, Minskoff, Majestic and Palace theaters. Raissa has received the 2010 Bistro Award for Outstanding Achievement as the creator, producer and host of "The Concerts at Tudor City Greens."

**Mark Yuknevitch** - was elected a non-Theatrical member on 19 September 2014, sponsored by Doug Gerbino and Giacomo Selloni. Mark is an avid supporter of the arts, with a strong interest in cinema and the theater. He is a member of The Players and of The Metropolitan Society, a private cigar club, and is a resident of the Garden State. We look forward to seeing him in the Fold.

### Please note there shall be an increase of membership dues in 2015

**Theatrical: \$500**

**Non-Theatrical: \$600**

**Jr. Theatrical: \$250**

**Clergy: \$400**

Initiation fees remain ½ of the appropriate dues. Non-Resident membership receives a \$100 reduction (not for Jr. membership). Life Membership is available for members with 5-years in good standing, and is ten-times the theatrical, non-theatrical or clergy rate. Having more members will help keep our dues low!

Theatre Women, the New York Sheet Music Society and the Dutch Treat Club. In addition, she has been involved as a Producer on several different projects over the years.

**Magda Katz** - was elected a Theatrical member on 12 September 2014, sponsored by Eileen Lacy and Leslie Shreve. Magda is a photographer and writer whose many articles on theatrical subjects have appeared widely in the media. Magda is a member of the Women in the Arts and Media Coalition and SAG-AFTRA.

**Gary Shapiro** - was elected a Theatrical member on 12 September 2014, sponsored by Marc Baron and Scott Glascock. Gary is a writer, and for several years covered the New York arts and culture scene as the Knickerbocker columnist for *The New York Sun*. He has also worked for *The Wall Street Journal*, *The Forward* and other publications, and as a staff writer for the Office of Communications and Public Affairs at Columbia University. Gary is a graduate of Harvard and holds a law degree from Columbia. He is also a member of the National Arts Club.

**Phyllis Cox** - was elected a Theatrical member on 26 September 2014, sponsored by Sarah-Ann Rodgers and Peter Kingsley. Phyllis has a B.A. in Humanities from George Washington University. Since retiring from a very successful career in the publishing industry, where she honed her skills in graphic design, Phyllis has concentrated on the performing arts. She has studied extensively in New York, and has worked in film, television, industrials and Off-Off-Broadway, where she appeared opposite Peter Kingsley in Noel Coward's *Nude With Violin*. Phyllis is also a member of The Players.

**Jo Marie Triolo** - was elected a Theatrical member on 17 October 2014, sponsored by Sarah Hayes and Jacqueline Kroschell. JoMarie is a photographer, art director, writer and producer, with extensive experience in the record industry and visual arts. She owns and operates a ten thousand square foot photo facility with three studios that rent on a daily basis to major magazine clients and others. For many years, she also owned and was the chief creative force in a greeting card company with worldwide sales. In addition, she also at one time owned and produced for a Hip Hop record label with a related clothing line designed for the Hip Hop industry.

Finally the production opened following four weeks of rehearsal. All the major critics of the time came and gave it generally good reviews, but all noted the financial distress of The Lambs and encouraged people to attend this fine dinner theater production. We had almost sellout houses. Tom Dillon was very pleased. It seemed things might be improving! I thought my great adventure was finished, but the love of The Lambs always remained in my heart.

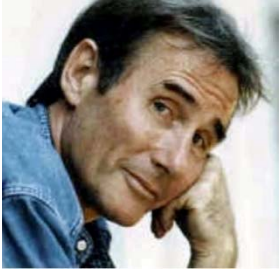
Next, Tom Dillon arranged with Gene Frankel to present a season of about eight plays, each running about a month. Jacqueline Kennedy Onassis had agreed to lend her name to be Honorary Chair in a last ditch effort to keep the 44th St. building. The first play was an original one to be directed by Barbara Loden, who starred in Arthur Miller's *After the Fall*. They had been in rehearsal while our production was still running. Unfortunately, the play was not ready to open as scheduled. Gene Frankel had seen our production, and an emergency meeting was called to discuss extending *The Poker Session* for another two weeks. Tom Dillon arranged a luncheon, which was attended by both producers and Mrs. Onassis. I was lucky enough to be invited as an actor, and I had the great fortune of being Jackie O's tablemate. She was a very beautiful, intelligent and charming lady. The season was set, and a large ad was placed in *The New York Times*. Much publicity was generated, but alas, it did not save the building. It was sold in 1975 and The Lambs had to seek other accommodations.

I donated all of the reviews, ads and photos from that production to The Lambs, entrusting it all to the beloved club Historian, **Gerry Ruth**. My wife, Catherine, and I had the very good fortune to be on the last Turner Classic Movie Cruise with Gerry and her good friend, **Pat Dey**. On this large ship, somehow we ran into each other every day and had lunch. We got to know and love Gerry very much, and I filled her in about my previous encounters with The Lambs, which she and her husband had been heavily involved in for so long. No wonder that almost 40 years after my first visit to The Lambs as an actor I actually became a Lamb myself.



(Right: Jacqueline Kennedy – 1961;  
Courtesy of Library of Congress)





## Shepherd's Luncheon

**Jim Dale**

by Peter Kingsley & David Dow Bentley III

*[Note: We Thank Peter Kingsley for taking the lead in covering this wonderful event when our friend Patti Dey, who had attended and planned to report, was suddenly called away to help a friend in need.]*

On November 17th last I had the great pleasure of attending the Shepherd's Lunch honoring actor Jim Dale in the flesh! The Shepherd, Marc Baron, had so arranged things that all the Club Officers were seated together at the same table with Mr. Dale. I shouldn't speak for anybody else but we had a rollicking good time!

Dale arrived a few minutes late, which is of course the Stars' Duty. Things were swinging along nicely by the time he sat next to the Shepherd and **Joyce Randolph**. I was seated with **Scott Glascock** on my right and **Terry Wells** on my left, with all of us facing the Guest of Honor. Since there were actual place cards, somebody had been playing Perle Mesta, and very well too, from my point of view! The chef had skillfully done his work, and the food was much more than just edible. Even Scott Glascock agreed with me on that point.

During the luncheon's first course our Shepherd dragooned me into walking from table to table with a collection box for a 50/50 raffle benefiting The Lambs Foundation. By the time I reached **Wayne Coleman's** table I had perfected my patter to include the following:

"Benefit for the Orphans of The Lambs Foundation, \$5.00 a ticket! Take a chance! Win a bundle! (Sotto voce to Wayne) The ticket with the nicked edge."

"Oh, yeah," he laughs, "We split the take."

And this from an ex-FBI Head of the Fraud Squad in New York City! The pot reached \$360.00, and half that sum would later bring a wide smile to the face of winner, **Sandi Durell**.

After medallions of pork in a perfectly divine sauce, **Jim Dale** arose to entertain us royally with a good thick slice of his own famous ham. The prolific English/American veteran actor of stage (National Theatre-London, Tony Award for *Barnum* (1980) & this season's hit at Roundabout Theatre, *Just Jim Dale*), as well as cinema (the British *Carry On* film series), Dale has also worked widely in television, and as

an actor, cabaret artist and lecturer and has appeared in England as well as in the Caribbean, on cruise ships and in New York. She is a member of SAG-AFTRA, AGVA and the Episcopal Actors' Guild, where she saw "Music from The Lambs" performed earlier in the year. Sylla's current show *From Britain to Broadway*, is available on CD.

**Robert M. Hefley** - was elected a Theatrical member on 14 August 2014, sponsored by Leslie Shreve and Sarah-Ann Rodgers. Robert started his career as a professional actor in his teens, and has extensive regional and Off-Broadway credits. He has also worked in television and industrials and in voice-overs, and has worked as a director and in theatre management. He is a member of AEA and SAG-AFTRA, and was recently elected to the Council of the Episcopal Actors' Guild of America.

**Mary F. Nogiore** - was elected a non-Theatrical member on 31 July 2014, sponsored by Gillian Riley and Jacqueline Kroschell. A native of Britain, Mary has been an enthusiastic supporter of the performing arts there and in New York since the 1960's. She also happens to be Gillian's Mom. We look forward to seeing her at Low Jinks!

**Joseph Sirola** - was elected a Theatrical member on 28 August 2014, sponsored by Shana Farr and Scott Glascock. Joe earned a B.A. in Business from Columbia and became an executive with Kimberly-Clark Corporation. By his late 20's, however, he had bid the business world adieu and become a professional actor. An extensive career on and off Broadway and in film and television followed. Along the way, Joe also became one of the busiest performers in the field of commercial voiceovers. In recent years, Joe has continued to expand his horizons by becoming a Broadway producer - his most recent credit was the TONY Award winning musical *A Gentleman's Guide to Love and Murder*. Joe is a longtime member of AEA and SAG-AFTRA, as well as The Players and the Dutch Treat Club.

**Sandi Durell** - was elected a Theatrical member on 19 September 2014, sponsored by Leslie Shreve and Eileen Lacy. Sandi has been a writer and reviewer for many years. She is a voting member of the Drama Desk and Outer Critics Circle Awards and is a member of the American Theatre Critics Association. Sandi is also a member of the League of Professional

## *Welcome to the Fold*

*by Scott Glascock, Boy*

**Anita Lynch** - was elected a non-resident non-Theatrical member on 13 June 2014, sponsored by John Kelly and Catherine Kelly. Anita resides in Durham, North Carolina. She was active in college productions and is a talented actress and singer, but chose not to pursue a professional career in the theatre. She is a patron of the arts, and comes to her hometown of New York frequently to attend theatre and visit relatives.

**Deborah Stone** - was elected a Theatrical member on 17 July 2014, sponsored by Scott Glascock and Marc Baron. Deborah is a longtime member of AEA and SAG-AFTRA, and has worked professionally in theatre and film in New York and California. She sang to great acclaim at Low Jinks a couple of weeks after her election.

**Joan Pollack** - was elected a Theatrical member on 17 July 2014, sponsored by Beth Holland and Vivienne Gilbert. A lifelong New Yorker, Joan attended Barnard College and pursued an early career as an event planner, organizing debutante parties, weddings, charity benefits and balls for New York society clients as well as museum openings. She subsequently became a theatrical producer, with *The Producers* and *Hairspray* among her Broadway credits. Joan is a longtime board member of the York Theater, a well-established Off-Broadway company noted for its development of new musicals. She is also a member of the Harvard Club, Doubles, the National Arts Club and the Dutch Treat Club.

**France J. Frawley** - was elected a non-Theatrical member on 31 July 2014, sponsored by Beth Holland and Vivienne Gilbert. She was educated at the George School, Vassar College, The University of Tennessee Graduate School of Art Education and the Sogetsu School of flower arrangement in Kanazawa, Japan. She is an artist and supporter of the visual arts, and is also a member of the National Arts Club and the Amateur Comedy Club.

**Sylla Haskell** - was elected a Theatrical member on 14 August 2014, sponsored by Scott Glascock and Marc Baron. Born in London, Sylla is

a songwriter is fondly remembered as lyricist for the Oscar-nominated, "Georgy Girl" (1966).

As a renowned voice artist, Dale has won numerous Grammy and Audie Awards for his extraordinary, multi-voiced audio recordings of the seven books of the entire *Harry Potter* series. As the recent Roundabout success made clear, he has a delightful flair for comedy as well. On this occasion his routines included uproarious readings of several humorous classics from the pages of *The New Yorker* magazine, each recited with the same skill that enabled this Broadway star to have yet another vocation as the voice artist famed for creating the countless characters he portrayed when recording the aforementioned Potter books.

Next, Dale brought his amazing rapid-fire, tongue-twisting delivery to a segment designed to make the audience aware of the countless phrases from Shakespeare that are now in common use by us all. Rolling them off at lightning speed, he would open each line with, "If you ever said..." and quickly conclude with, "...then you were quoting Shakespeare." An example:

"If you ever said 'Knock knock! Who's There?' then you were quoting Shakespeare."

For those who missed it, here is a sampling of the countless familiar phrases he rattled off at dazzling speed. [Note: For reader's further edification, we include here the Shakespearean sources of each that were not part of the performance.] :

"For goodness sake" - *Henry VIII* - "Neither here nor there" - *Othello*, - "Mum's the word" - *Henry VI, Part II*, - "Eaten out of house and home" - *Henry IV, Part II*, - "Knock knock! Who's there?" - *Macbeth*, - "All's well that ends well" - *All's Well That Ends Well*, - "With bated breath" - *The Merchant of Venice*, - "A wild goose chase" - *Romeo and Juliet*, - "Too much of a good thing" - *As You Like It*, - "A heart of gold" - *Henry V*, - "Such stuff as dreams are made on" - *The Tempest*, - "What the dickens" - *The Merry Wives of Windsor*, - "Lie low" - *Much Ado About Nothing*, - "Dead as a doornail" - *Henry VI, Part II*, - "Foregone conclusion" - *Othello*, - "Naked truth" - *Love's Labour's Lost*, - "Faint-hearted" - *Henry VI, Part I*, - "Send him packing" - *Henry IV*, - "Vanish into thin air" - *Othello*, - "Own flesh and blood" - *Hamlet*, - "Give the devil his due" - *Henry IV, Part I*, - "There's method in my madness" - *Hamlet*, - "Wear your heart on your sleeve" - *Othello*, - "Spotless reputation" - *Richard II*, "Full circle" - *King Lear*, - "There's the rub" - *Hamlet*, - "All of a sudden" - *The Taming of the Shrew*.

Another of the afternoon's delights came when Dale brilliantly delivered the classic political oration of Noah S."Soggy" Sweat, Jr., a Mississippi judge, law professor, and state representative who is remembered for cleverly defending both sides of an issue with his amusing 1952 "Whiskey Speech" on the floor of the Mississippi State Legislature. To appreciate Dale's performance, one truly, "had to be there." For those who could not attend, here is the text:

"My friends, I had not intended to discuss this controversial subject at this particular time. However, I want you to know that I do not shun controversy. On the contrary, I will take a stand on any issue at any time, regardless of how fraught with controversy it might be. You have asked me how I feel about whiskey. All right, here is how I feel about whiskey:

"If, when you say whiskey you mean the devil's brew, the poison scourge, the bloody monster, that defiles innocence, dethrones reason, destroys the home, creates misery and poverty, yea, literally takes the bread from the mouths of little children; if you mean the evil drink that topples the Christian man and woman from the pinnacle of righteous, gracious living into the bottomless pit of degradation, and despair, and shame and helplessness, and hopelessness, then certainly I am against it.

"But, if when you say whiskey you mean the oil of conversation, the philosophic wine, the ale that is consumed when good fellows get together, that puts a song in their hearts and laughter on their lips, and the warm glow of contentment in their eyes; if you mean Christmas cheer; if you mean the stimulating drink that puts the spring in the old tragedies, and heartaches, and sorrows; if you mean that drink, the sale of which pours into our treasuries untold millions of dollars, which are used to provide tender care for our little crippled children, our blind, our deaf, our dumb, our pitiful aged and infirm; to build highways and hospitals and schools, then certainly I am for it. If you mean the stimulating drink that puts the spring in the old gentleman's step on a frosty, crispy morning; if you mean the drink which enables a man to magnify his joy, and his happiness, and to forget, if only for a little while, life's great tragedies, and heartaches, and sorrows; if you mean that drink, the sale of which pours into our treasuries untold millions of dollars, which are used to provide tender care for our little crippled children, our blind, our deaf, our dumb, our pitiful aged and infirm; to build highways and hospitals and schools, then certainly I am for it.

painstakingly researched account of the life of this great composer. Lewis clearly knows how to take his own advice. He shared with me that when he was teaching college, the first thing he told his students was, "Never trust a book without pictures." There is no shortage of them here.

Noted English soprano and broadcaster, Catherine Bott, offers the following high praise for the work in the book's *Preface*:

"In *Handel with Care*, Lewis J. Hardee Jr. tells a compelling story of a complex man: a composer of genius who was also a shrewd entrepreneur, a *gourmand* who was also deeply spiritual, irascible in his dealings with temperamental sopranos yet infinitely kind in his support of musicians who fell on hard times. Researched with care and written with love, this book offers a portrait of Handel in lucid prose and apposite, eloquent pictures which combine to transport the reader to 18<sup>th</sup> century Europe."

Lewis advises members wishing to obtain a copy of the book to contact the publisher, SlapDashPublishing, at [slapdashpub@me.com](mailto:slapdashpub@me.com). He also suggests that one mention being a "Hardee relative" in order to receive a substantial discount on the expensive volume.



### ***Mission Statement***

At our Annual Meeting the follow mission statement was approved, to be used in promotional materials and on our web site:

The Lambs® is America's first professional theatrical club, established in 1874 in New York City.

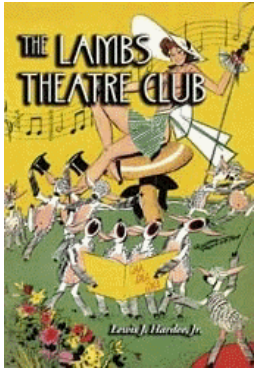
As a social club, The Lambs nurtures those active in the arts, as well as those who are supporters of the arts, by providing fellowship, activities and a clubhouse for its members.

*The Lambs® is a registered trademark of The Lambs, Inc.*



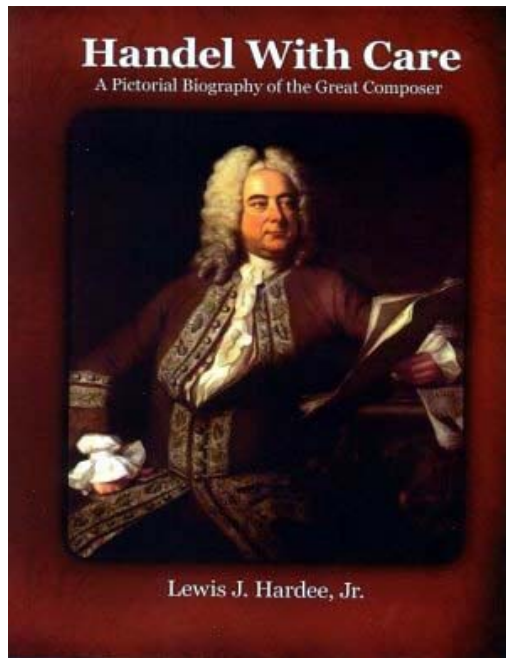
## *A Lamb's Gift to the Music World*

by David Dow Bentley III



It is a particular pleasure for me to report the continuing success of Lamb **Lewis Hardee Jr.**, my predecessor of some years back in the role of your Lambs' *Script* editor. As many will recall, Lewis' magnificent 2006 volume, *The Lambs Theatre Club*, clearly remains the most comprehensive history of our club ever written. Overflowing with beautiful art masterpieces and photographs, the book takes us on a rich journey from the Club's beginnings in England, through the glory days of the 20<sup>th</sup> Century, and right up to the early 21<sup>st</sup> century time of publication. Members may want to check with AmazonSmile.com where a limited number of copies are still available, and your purchase can make an automatic contribution to The Lambs Foundation.

Now Mr. Hardee, Professor Emeritus retired as Head of Theater at Wagner College, Staten Island, has done it again as author of a stunningly gorgeous biography of famed composer, George Frideric Handel. Cleverly titled, *Handel with Care*, if you are lucky enough to obtain a copy, you will, indeed, want to handle this exquisite hardbound volume with great *care*! With full color and glossy paper, the book is richly illustrated with abundant historical paintings, photographs, maps, portraits and architecture from the world of Handel's time, while at the same time offering a

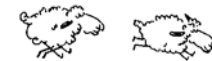


This is my stand. I will not retreat from it. I will not compromise."

The room erupted in laughter and applause. Mr. Dale's was a very generous performance indeed. Afterward, on behalf of The Lambs, and by decree of Council, Shepherd Baron bestowed upon Jim Honorary Membership of The Lambs. A standing ovation followed, and it was good to see such a full turn out of Lambs in the old Third Floor dining room. We walked out into the damp evening with a warm glow of satisfaction.



Above, (L-r.) Shepherd Marc Baron, Joyce Randolph, Jim Dale and Lamb Larry Marx, a friend of Jim who introduced him to The Lambs.



*New Lambs Affiliation:*  
***Women in the Arts & Media Coalition, Inc.***  
*by Eileen Lacy*

In May of this year, thanks to **leslie Shreve**, The Lambs became an Affiliate Member of **The Women in the Arts and Media Coalition, Inc.** (WAMC). Our affiliation entitles each Lamb to complimentary membership and discounted access to the various exciting events sponsored by this dynamic organization. WAMC brings together unions, guilds and organizations to address issues of concern to women in the arts and media. It provides a link between member organizations with a collaboration impacting various topics that affect women in our industry through advocacy, networking and events.

Several members of The Lambs recently attended *VintAge*, a WAMC signature event. *VintAge* celebrates the voice and vision of women in the arts and media as they age. The program included screenings of two films: *Advanced Style*, featuring older women with their own personal styles and philosophies. (An exciting aside: The Lambs' own **Rita Ellis Hammer**, who has a unique style of her own, could be seen in the film as part of an event at Lincoln Center). Another short film titled *The Three of Us* starred Leslie Uggams. The films were followed by a stimulating panel discussion. There were also video recordings with messages from Estelle Parsons and Gretchen Cryer. The program ended with a presentation of the 1st Annual Elsa Rael VintAge Award presented to dramaturge and agent, Morgan Jenness, recognizing her for her work on behalf of playwright Maria Irene Fornes. The wonderful afternoon culminated with a reception and raffle.

WAMC is currently planning a Collaboration Award Gala for the fall of 2015. These awards, subtitled, "Women Working with Women," will honor successful collaborations among women from different specializations in the arts and media. More information about this event will be forthcoming in January. **Sarah-Ann Rodgers** and **Laura Archer** will join me as we happily serve as your representatives on the Coalition Board.

You can sign up for the WAMC newsletter or any of the Submission & Funding Newsletters (Theater and/or Film/Video) on the WAMC website, or send your info and requested information to: [info@womenartsmediacoalition.org](mailto:info@womenartsmediacoalition.org)



Above, several Lambs who attended the VintAge WAMC signature event:  
 (L-r, back row): Leslie Middlebrook, **Eileen Lacy**, Sarah-Ann Rodgers and  
**Laura Archer**; (L-r, front): **leslie Shreve** and Elsa Rael.

On the WAMC website and on their pages of various social media platforms, Lambs can find events, news, pictures and more. In addition to discounts, you can receive inside information by visiting these sites below:

WAMC website: [www.womenartsmediacoalition.org](http://www.womenartsmediacoalition.org)

WAMC Facebook page: [www.facebook.com/WomenArtsMedia](http://www.facebook.com/WomenArtsMedia)

WAMC blog: <http://blog.womenartsmediacoalition.org/>

WAMC twitter handle: @WomenArtsMedia

WAMC twitter feed (from all member orgs):

<http://womenartsmediacoalition.org/MemberOrgNews.html#mem.org.news>

WAMC mailing address: 244 Fifth Avenue, Suite 2932, New York, NY 10011. WAMC voicemail: 212-592-4511 You can send events for our new Communal Calendar (all events of interest related to women, arts and media) to: [calendar@womenartsmediacoalition.org](mailto:calendar@womenartsmediacoalition.org) . You can send information for their blog to:

[womenartsmediacoalition.news@blogger.com](mailto:womenartsmediacoalition.news@blogger.com)