



The Lambs®



The Lambs' Script

The official publication of The Lambs®

Winter 2019 Special Membership Issue

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WOODY REGAN

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The Script first published in 1932

Printed by Serway Printing, Southport, NC.

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Shepherd's Remarks

I'm pleased to welcome the many new members highlighted in this special issue of *The Lambs' Script*. After all, what is a club but its members? There are three things that attract members to any club: its facilities, activities and members. Many thanks to Lamb **Gary Shapiro** for conducting interviews and writing about these varied and remarkable new additions to our Fold. These biographies may be found in the Consolidated Roster of Members in our web site.

I strongly encourage all members to recommend new membership applicants to our Admissions Committee chair **Peter Kingsley**, *Boy* of The Lambs. Having more members will help keep our dues rates affordable. More members equate more shoulders to help suggest and man events, and – more importantly – will bring new voices and energy to our club.

Increasing membership will help keep our dues rates affordable. Unfortunately, due to an operational deficit our Council has found it necessary to increase 2019 dues across the board by \$50. Theatrical Member dues will be \$675, Patron dues are \$150 more, Junior dues are \$300 less, and the \$100 discount for non-resident Theatrical/Patron remains unchanged.

In recognition of the need of membership growth our Council has enacted several new incentives. *The first:* Sponsors will receive a \$50 credit for their dues with each new member. Bring three members in during 2018 and your dues will be reduced in 2019 by \$150. Six new members = \$300 off! *The second:* We have extended the age limit for Junior members from 35 to 40 years-old and have reduced the initiation fee for Junior applicants to 25% of their annual dues rate. *The third:* we are temporarily offering a discount of

23-year-old **Katani Lewis** is an upcoming singer-songwriter, actor and dancer. Growing up in the small island Barbados; at the tender age of eight he found a keen interest in the art form of drumming. He participated in workshops at the National Cultural Foundation in Barbados with drumming instructor Danny Hinds. With the influence of this mother who was a dancer, he joined a community-based organization called The Haynesville Youth Club where he developed his art in the area of drumming and dancing and was able to travel across the Caribbean to countries such as Dominica and St. Lucia to showcase his talent with the group.



Katani performed with this group for over a decade, where he and other members performed at national festivals such as Crop Over and NIFCA (National Independence Festival of Creative Arts) where they won many different gold, silver and bronze awards for their dance and musical arrangements. With the experience gained with this group he eagerly wanted to enter NIFCA as a solo artist. Accompanied by his Aunt Nicole 'Peach' Pilgrim, an award-winning singer, he sang a reggae piece making it to the semifinal stage of the competition. As his love for music and dance grew, he joined Operation Triple Threat where he attained intense training in singing, dancing and acting which enabled him to perform in their Broadway hit productions such as *The Wiz* and *Into the Woods*. Currently Katani is developing his career in Musical Theatre at the renowned American Musical and Dramatic Academy.



Maria Agostina Becco was born in Buenos Aires, Argentina. She is currently a musical theatre student at the American Musical and Dramatic Academy in New York. Having studied under teachers such as Jason Chaet, Jay Dias, Elaine Petricoff and Stanley Bahorek, she is well rounded in all singing, acting and dancing. After she graduated from High School, she pursued musical theatre, in different schools in Argentina taking lessons in voice, dance and acting. Simultaneously, she was working professionally in private events, plays, musical theatre and children's theatre since 2012 in her home country. She also taught private voice lessons & musical theatre to primary, high school students and adults for 6 years. She is now graduating in May with faith of fulfilling a great role on Broadway.

The Players' Theatre's Short Play Festival awarded first place to her performance work *Obama's in Town*. It's a two-character spitfire comedy.

She also writes children's books. One is about a five-year-old boy who is going to be an artist. He is drawing in crayon all over the house. "The mother gets him artwork supplies. It ends well," said Wilce.

She is excited to be going back to doing her own works. She has recently written a short film called *Italian Hospitality*, a farce about the Mob that begins filming this summer. She has longer-term plans to make it an episodic series. *Italian Hospitality* is about Isabella, a single woman who was uprooted from Bensonhurst at the age of 7 and brought to live on the Upper East Side due to the mob activity of her Uncle Tony. She is a schoolteacher, has two adorable dogs and is in extensive therapy for her shopping addiction. She forces herself to revisit her past in the hopes of getting closure but finds that she may be more like her Uncle Tony than she is willing to admit. Kathleen will play the role of Isabella.

"It has been a rewarding journey so far", Wilce says. "If I've made one person laugh or cry then I guess I did my job."



2018 Scott Glascock Scholarship Awardees

In recognition for the generous bequest of Scott Glascock (pictured right), who served as the Boy of The Lambs and V.P. of The Lambs Foundation at the time of his passing, our Foundation created a scholarship at the American Dramatic and Music Academy (AMDA) here in Manhattan. Each fall two recipients – one male and one female – who demonstrate talent, drive and are recognized by the AMDA teaching staff – receive a monetary contribution toward their tuition. Additionally, each receives a one-year membership to The Lambs.

On the following page we proudly introduce our two newest members, the recipients of the 2018 Glascock Scholarship:



our initiation fees for other members of other organizations including the Episcopal Actors Guild, the Twelfth Night Club, Harvardwood, the League of Professional Theater Women, Sons of the Desert, staff and board of directors of the Actors Fund, the Dutch Treat Club and the Coffee House Club.

We have updated our website to make it easier for members to connect with The Lambs on social media, or to share a page of our website on social media. You may connect to The Lambs (as "TheLambsInc") on Twitter and Instagram, join our Facebook group and page, The Lambs Foundation Facebook page, and you can find us on LinkedIn. Social media is a great way to promote our club and activities. Thanks to the Council's approval of a small annual social media budget we'll 'up our game' in 2019. Use our hashtags **#TheLambs** **#TheLambsInc** **#TheReallambs** **#TheLambsClub** and **#LowJinks**. Each of you can assist these efforts by "liking" a post and sharing or re-Tweeting and, of course following on all platforms.

I am grateful for the wonderful portrait by **Lamb Everett Raymond Kinstler!** This is our second Kinstler portrait, the other is of **Shepherd A.J. Pockock**. I've known Ray for more than 20 years and he captured my 'essence' and, more importantly, for me it was a joy to sit and chat with Ray on several occasions. I am honored to be among the 35 Shepherd portraits that adorn our walls, and I thank all those who attended the unveiling party making for a great evening at The Lambs. The portrait now hangs in the 2m Pub.

We are also very proud of the ongoing legacy of our Foundation, marking 75 years of supporting the arts, which, thanks to the bequest of **Lamb Scott Glascock**, is on very firm ground. We have committed to long-term support with The Actors Fund of America, the AEA Foundation, the ASCAP Foundation and the SAG-AFTRA Foundation. These grants help raise our profile while sustaining The Lambs Foundation mission of supporting non-profit theater and education in the arts.

In 2019 we'll continue adding events, including the launch of a monthly movie screening and discussion of films connected to The Lambs, with Gary Shapiro as the Collie, beginning with *Brigadoon*. We are working on two possible Shepherd luncheons, and the launching of logo items for purchase. These will include products such as shirts, hats, etc., with The Lambs' Logo, The Lambs Foundation logo, and some of our popular Jim Ruth cute lambs. We will introduce our first quarterly Browsing Night, which will replace a Low Jinks with a purely social evening with singing around the piano. It will be a great time to bring in prospective new members, and a chance for recent members to get to know others. Remember, log in to our web site often and check the calendar, and read your Lambs email!

We are truly entering an exciting time at The Lambs and I invite each of you to be an active part!

- *Shepherd Marc Baron*

Online Library!

Thanks to the hard work of Lambs **Alexandra Nader**, our Assistant Librarian, and Council member **Sarah Ann Rodgers**, our web site now has a searchable catalogue of plays/scripts in our library.

More than 700 titles are listed in a database (*these are not scans of the play, just titles*) which may be found after logging into the site (www.The-Lambs.org) and selecting the Library from the drop-down menu. You may type in a title (*or partial title*) or author to see if a specific item is available or browse and alphabetical list of the titles.

If there is an item you wish to borrow, simply go to the club, look in the list case/shelf and find the item. Then fill out the loaner card in the play and drop it in a plastic library box near the window. When you return the item simply drop it into the box and it will be filed back on the shelf. What a great added benefit to membership!

But wait, there's more! Alexandra is working on a database of all the books in our library and, with the help of **Deborah Stone**, a list of more than 5,000 sheet music copies is in the works! Volunteers are encouraged to assist – just reach out to Alexandra or Deborah!

Annual Wash



Our Annual Wash is on this year! For many years The Lambs headed out to the Lillian Booth Actors' Fund Home in Englewood, NJ, for a barbecue and show. The show, essentially an extended Low Jinks, is performed before the residents and staff.

Unfortunately, during the major rebuild of the facilities we were unable to have our Wash. The Home will officially ribbon cut in April and — according to Jordan Strohl, the general manager of the Home, and Lamb **Joe Benincasa**, President and CEO of The Actors Fund — the show will go on this year! Stay tuned for more information.

Danny DeVito and Jene Reno and Rosie O'Donnell as they walked by. "Someday I'll be walking in with them" she said to herself, never keeping her eye off the ball or losing sight of the big picture.

She also auditioned and took drama classes to keep up her craft. She was a student of Arthur Reel who ran the Drama Committee Repertory Theater. "Arthur Reel taught me how to communicate and how to come out of my shell," Wilce said. She played the lead in *Maggie: Girl of the Streets*, an adaptation of Stephen Crane's fiction.

She continues to study twice a week with Wynn Handman, age 95, who was a student of the noted teacher Sanford Meisner. Wilce said "Wynn provides everything you could want on an actor's journey." He reminds me to "agitate the essence," his well-known phrase.

She has learned from other mentors, too.

At HB Studio, she studied with Alskey Burago, where she learned the importance of the psychological in the work of the actor. "He stresses the psychological meaning behind what you do and what you bring to a performance." He helps you "bring layers to the surface to make it live."

She said that another instructor Seth Barrish was great at teaching "the techniques and tools of a working actor to survive." She worked with Roy Steinberg on the play *Not Now Darling*. She said that Steinberg was "so comfortable to work with; he allowed me to explore and grow in the role." At the Stella Adler Studio, she studied with Bill Hopkins, who gave Wilce her first introduction to film technique. Along the way, Wilce has landed roles in crime television series.

Her obsession of Tolstoy led her to produce her first full length play which was Helen Edmundson's adaptation of Leo Tolstoy's novel *Anna Karenina*. Wilce played the lead character Anna at the Beckmann Theatre at the American Theatre of Actors located in Hell's Kitchen.

She also performed such shows such as *Love without Law* her solo show which was a deeply rewarding and very therapeutic experience.

Wilce also performs Standup comedy at Gotham Comedy Club and elsewhere. "It's really raw, funny, a little profane." "It helps me to breathe again", she said.

Her film work includes *Broken Change*, which shown at the Hoboken International Film Festival; the award-winning *Long Shot Louie*, garnered an Outstanding Achievement Award at the Williamsburg International Film Festival.

She has also done commercials, including for hair products and make up. She said they are a lot of fun. "You come out looking great, money in your pocket, and your face is seen all over the place. How can you not like it?"

Guild, The Players and the Yale Club, among a number of other organizations.

Among plays that she wrote, directed and performed, *The Temp* in 2014 which she debuted at The Players' Theatre on MacDougal Street was a memorable experience. The show is about a woman journeying to New York City and struggling to be something other than a corporate clown. She befriends a homeless man who gives her a much deeper perspective of what it really takes to follow your heart and dreams to fulfill your destiny.

Another favorite Wilce wrote, directed and performed is a comedy play, *Break in at Tiffany's*, in 2013 which was accepted by the Venus NY Theatre Festival uptown in Inwood. Written from a woman's perspective, the show explores the relationship between men and women, in which "we do care for each other and there is a love, if we could just stop fighting!"

Born in New Jersey, Wilce exhibited an interest in theater from a young age. Her first play was *Peter Pan* in fourth grade at a Catholic school, St. Mary's in Denville, N.J.

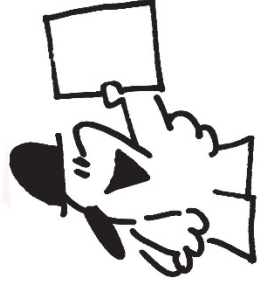
She attended Kean University. She majored there in theater and communications, where she won a prestigious Director's Award for outstanding performance and rehearsal techniques. She was later accepted into the noted Moscow Art Theatre Intensive program at Columbia University, directed by Slava Dolgatchev, which was a three-month summer program that emphasized the Stanislavsky Technique.

At college, she was in *Twelfth Night* she played the lead, Viola. "It was one of my all-time favorite roles."

She loved Shakespeare and the British stage so much that she headed to England on a college exchange program in her senior year of college, where she stayed south of London in Kingston-upon-Thames. She studied the arts and attended as much theater as she could. Some plays that were memorable include *Mother Courage, Twelfth Night*, and *Importance of Being Earnest*. Asked about difference between American and British theater traditions, she said, "We both learn from each other."

She recalls the humor of working at an English pub called the Blue Hawaii, which had an owner from the Middle East who was obsessed with Elvis Presley and would perform his music there nearly every night in his sideburns and flared pants.

She returned to New York, where she held a variety of positions including; restaurant & office work, a restaurant promoter, telemarketer, catering, and vocal coaching, which she has mined for material in her theatrical works. She recalls a winter where she stood freezing outside the doors of a NYC restaurant a few doors down from Joe Allen's and while promoting the restaurant, also promoted herself to the likes of Meryl Streep,



New Awards



The Council has created new awards to recognize the contributions of members (or non-members). Up to know, the highest honor we may bestow on a living member is Honorary Lifetime Membership, which is defined in our Blue Book. The highest honor that may bestow on a deceased member is Immortal Lamb. Our Foundation is now working on designing an award to acknowledge charitable work in the arts.

To these The Lambs has added the *Shepherd's Award*, to be given to persons who exemplify the Spirit of The Lambs. It's throw-back to the 60's when there was a Shepherd's "Best Lamb Award". At our Holiday Party we presented our first two Shepherd's Awards to Woody Regan and Davida Rothberg (pictured below). Surely, you'll agree these two greatly deserve recognition for their many contributions to The Lambs.



The Musical Magic of Woody Regan

by Gary Shapiro



Woody Regan sits behind the piano on evenings when Lambs' members perform for each other on Fridays for Low Jinks. He may tell you that he is in the background supporting talented singers, but he is truly at the very center, making the gatherings enjoyable for all.

Regan said, "I never thought of myself as having a career, but as I've gotten on in years, I discovered that I did." Over the years he has combined roles as an accompanist, musical director, conductor, and sometimes composer and arranger. Looking back on his time in the city, he said, "What I like most is playing the piano. It's still fun after all these years, which makes me pretty lucky."

Regan began a weekly singing workshop in 1980 that is still ongoing. It consists of about 40 people who meet in members' homes to which about 10 to 12 come at any one time. It eventually evolved to become more of a peer group, though it is still called a workshop. Regan paces each meeting in a way that each participant can perform about three songs. Feedback is given only if a singer asks for it.

Regan performs on the third Sunday each month at a midtown cabaret. He works with director and singing actor, Ann McCormack. Now in its sixth year, it is called *Groovin' On a Sunday Afternoon* and has featured some Lambs including **Camille Savitz**, **Eileen Lacy**, **Sandra Bence**, **Deborah Stone** and **Roseann Sheridan**. "The event has grown and grown. We get together to sing for ourselves and perform the songs we love." The group invites friends and colleagues to join us. It has evolved into a fine show." They charge a cover in order to meet expenses like paying a sound technician.

What advice has Regan for voice teachers? "Be patient. You have to like working with people or otherwise forget it. You have to give people the criticism they need to hear but communicate it in a helpful way. If there's no criticism, there's *no point* to it. You need to help the singers to find their own point of view and make the song their own." He said that some people are born knowing how to sing and don't need voice teachers. "I think some can just to it instinctively."

Not that it's easy to be a vocal performer: "Singing is pretty mysterious," Regan said. "Not everyone who sings well knows why they're making these great sounds."

Patricia learned about The Lambs through a Broadway colleague, **Pat Flicker Admiss**, a Tony award-winning producer. She was seconded by **Magda Katz**, whose work has included editing and filming video trailers of celebrity interviews and live performances. Dining at the Club with Pat Admiss one evening, Patricia learned that Fred Astaire was a Lamb, after seeing the large photo on a wall at The Lambs of the Gambol (large touring show) in 1923. In the photo, a young Astaire stands alongside many other Lambs, including John Philip Sousa and W.C. Fields, who is sporting a distinctive white top hat.

Patricia met her husband William Fortune Snyder in theater in high school. Her husband worked as an anchorman for a CBS affiliate and as director of communications for Governor Hugh Carey. They earlier decided that only one of the them could be in theater, to ensure enough finances for raising a family. They have three sons, two of whom are musicians and the other in public relations. She said, "In retirement, now my husband and I can afford to both be in the theatre."



Kathleen Wilce is an actor, director and writer who has produced many of her one-act plays at different NYC venues. "I wear a lot of different hats, but if I had to choose one, it would be Actor," she said. She brings a keen sense of humor and emotion to her work in film, television and theatre.

Wilce has played the lead in the four films *Broken Change*, *Long Shot Louie*, *Molly*, and *Out of the Blue*, among others. *Long Shot Louie* garnered an Outstanding Achievement Award at the Williamsburg International Film Festival.

She also was in her first musical as part of a Medicine Show Theatre production called *Bound to Rise*, in which she played a handful of characters simultaneously. "It was a fun challenge," she said. The production is an Obie Award winning musical revived under the direction of Barbara Vaughn.

Wilce played the role of Sue Lawson in *Not Now Darling* at the Amateur Comedy Club, a non-profit theater club in Manhattan's Murray Hill that has been putting on plays by its members in unbroken succession since 1884. As an associate member there, Wilce also was Assistant Director of the dark comedy, *To Be or Not to Be* which is by Nick Whitby.

She was introduced to The Lambs by the late **Scott Glascock**, who was active in Amateur Comedy Club, The Lambs, Episcopal Actors

At Eastwood High School in Syracuse, N.Y., Patricia performed in a production of *Junior Miss* at the Playhouse in Fayetteville, N.C.

Patricia earned a Teachers Certificate in English and Theater at State Teachers College (now University at Albany). After she studied English and business administration with a minor in speech, Patricia went on to earn two master's degrees. One at Syracuse University was in theater in which her focus was on George Bernard Shaw. Her second master's degree at Syracuse was in science, whose topic was oral interpretation.

Patricia earned a PhD at New York University, where she wrote a dissertation on government and the arts.

She went on to find the New York State Theater Institute in Albany (which later moved to Troy, N.Y.) for over three decades. The first chair of her advisory board of the Institute was Richard Porter Leach, who had worked on a radio show for the NBC orchestra under conductor Arturo Toscanini. Leach later became the first executive director of the Saratoga Performing Arts Center. She credits Governor Nelson Rockefeller for believing in the arts "even at a time when New York City and New York State was in a fiscal crisis."

She has been a proponent of using theater to teach across disciplines. "You'll be a better actor or director if you know history and literature." She is opposed to those who have said that theater is not relevant to the basics of reading, writing and arithmetic. "Yes, it is," she has responded. She offers the example of how in *The Miracle Worker*, one learns history, geography, economics (what Annie Sullivan who taught Helen Keller was paid), and more.

In Moscow in 1976, Patricia co-produced *Rag Doll*, based on the famous rag doll. It was brought to the Kennedy Center and Broadway under the name *Raggedy Ann*.

Patricia also produced *Hizzoner!*, a play about the much-beloved New York City Mayor Fiorello H. LaGuardia. Featuring the actor Tony Lo Bianco, the show was written by Paul Shyre. "La Guardia is one of my heroes. He stood up and fought for the people."

Patricia has taken productions to Jordan, Russia, Sweden, England, France, Italy and London's West End. She said, "I'm a great believer in cultural exchange." Theater can create understanding among cultures, she said. "People around the world all have the same hopes and aspirations for themselves and their family. It doesn't matter which race or culture, we're all the same."

Patricia has been invited to give lectures in the former Yugoslavia, Czechoslovakia, Bulgaria, Poland and Hungary. She is passionate about the importance of introducing young people to quality theater.

What makes a good singer? "You have to present a song in a truthful way. If it means something to you, that will be what connects you to an audience."

What makes a great accompanist? Regan said, "Patience. Listening to the singer and feeling what it is that they are doing. I try to get a sense of what the singer has in mind in what they're doing with the song. After finding the best key, you can't just go with what's on the page, you have to interpret what's on the page."

A good musical accompanist "has to have a good ear and know how to communicate to the singer."

Regan was born in Texas. His family moved around but he was back in that state by the middle of the fifth grade through high school. His father was in the Navy in World War II and called back into the service in 1950 during the Korean War.

He warmly recalls how there was always music around the house. His father played the trumpet and his mother played the piano, and they both sang. "At parties, after the third drink, they'd sing a duet 'I Want to Drink Some Coffee from an Old Tin Cup.'"

His grandmother was his first piano teacher. She was fascinated by popular songs like "Maple Leaf Rag." He recalls, "She was great fun. After a lesson, she would say, 'O.K., let's have some fun. Let's play 'Alexander's Ragtime Band.''" Other songs they would play included, "Turkey in the Straw." His grandmother and he would play duets at the piano. She would say, "I'll play chords and bass" and encouraged him to play by ear. "I had to figure out the melodies." He added, "She encouraged me to learn to play by ear."

His father was a retail clothier, who had a men's clothing store in Port Lavaca, Texas. He bought a building downtown and expanded it. When a shopping center was built, his father built two buildings next door.

His music teacher from 7th grade to high school was Marie Willmann. By age 12, he could accompany a school chorus. By age 16, Regan had learned to play the organ, too. Willmann had encouraged him to do so, saying it was a useful skill to have in terms of getting work. His first job was playing organ in a Swedish Lutheran Church in Point Comfort, Texas, across the bay every Sunday morning. "Playing the organ helped get me through college as well as accompanying many instruments and singers in the music school. It was great training," he said.

While Regan was in college at University of Texas, a friend bought a Kaiser automobile. His friend said he would fix it up and that they would go to New York. "That never happened. He never got around to it."

Woody lived at the time at the YMCA in downtown Dallas and got a phone call from a singer who had a car that she was delivering to Long

Island. She asked Regan, "Do you want to go to New York? I have a car and 100 dollars." Regan replied, "I'll be in Austin in a few hours." The pair rode from Texas straight to Washington, D.C., staying overnight there in a car "packed full with stuff." The next day they drove into New York City. "I had never seen the city. We arrived at rush hour." The month was October 1968.



Above: Woody & Lamb
Veronica Moya

Coming on top of his university experience in Texas, he said, "Coming to New York was a great post-education." Regan added, "I didn't come to New York thinking of pursuing a career; that never crossed my mind. I wanted to see if I could make a decent living as a musician," he said. His professors in Texas had encouraged him to go to New York.

But Regan initially did clerical work for General Electric at its midtown headquarters around 51st street and Lexington Avenue. He was an office temp earning \$95 a week in 1969. "I was a crackerjack typist," said Regan, who learned to type numbers since a statistical typist (one who had that ability) earned 50 cents more per hour.

He recalled also the time he worked as a temp at Seagram's. "They had nothing for me to do. One guy was on vacation, and they wanted the management to believe that this employee was needed." While he was working at a typesetting house in midtown, the office was robbed at gunpoint; the staff -- including Regan -- was tied up by the brazen bandits. Regan saved enough money to buy a piano and started to do private coaching.

A connection that he made at HB Studio in New York landed him his first pre-Broadway tour of *Little Jonny Jones* with *The Partridge Family* star David Cassidy. It was a revival of the 1904 George M. Cohan musical. It involved conducting. "Nobody asked me if I was able to conduct and there was no rehearsal." Regan joined the show in Seattle and went with it to Chicago, Detroit and Dallas. Along with a choreographer, Regan rehearsed with Donny Osmond, who became the performer, replacing Cassidy. "When it finally got to Broadway, the show bombed," said Regan.

Regan worked with Sam Shepard during Shepard's first season at the Signature Theater, had co-written a show called *When the World Was Green* (*A Chef's Fable*) with Open Theater founder Joseph Chaikin. The play was written for three characters: an old man, a young woman and a piano player. "I got a call asking if I would consider auditioning as the piano player. Did I want to? I thought I'd gone to heaven! It had a run of 16 weeks at the Signature Theater, which was at that time located at the Public Theater.

In 1998, The Moscow Art Theater was celebrating the 100th anniversary of its founding, an institution created by Anton Chekhov and

Patricia said that Astaire was "so disciplined and committed" on the set during the production. Covered in an Afghan and drinking Russian tea that Patricia made, Astaire would sit in a rocking chair by the fireplace in her house during the shooting of the film. When called to perform, she said, "Astaire would slowly rise and magically turn himself into his role." This film would be his last.

Patricia first met Houseman in the early 1970s, when he came to Saratoga Springs with his students from the Julliard School of Drama, who included Kevin Kline, Mary Lou Rosato, David Schramm, Patti LuPone and David Ogden Stiers (M*A*S*H). "At first I was very intimidated by Houseman with his bedroom eyes looking intensely at you," she said. Houseman became her friend, whose culinary tastes she still remembers: "He loved lamb chops. My husband would grill them."

Patricia summed up her experience with these legends: "Fred Astaire and John Houseman both loved the theater and lived it."

Patricia has herself recently produced *Kunstler* at a theater called The Creative Place, located in Saratoga Springs, N.Y., where she has lived for the past 45 years. The unconventional William Kunstler (1919-1995) was a crusading civil rights lawyer and activist who represented defendants such as the Chicago Seven, Black Panthers, Attica Prison rioters, the Berrigan Brothers, the Central Park Five, as well as Freedom Riders in Mississippi. Patricia said, "Everybody deserves representation. He was braver than brave."

In February and March 2017, *Kunstler* at the 59E59 theater, the Off-Broadway Manhattan theater, to sold-out audiences. After its recent shows at the Barrington Stage Company in downtown Pittsfield, MA., the show will tour nationally in 2018-2019 by Columbia Theatricals.

This is but part of the multi-faceted career in theater of Patricia, whose experience in drama began early in life. As a child, her parents enrolled her in the theater program at Syracuse University in the 1950s. Around age 12, she was in a production of *Alice in Wonderland* with Peter Falk (best known as the rumped detective in the television series *Columbo*). "I had a walk-on part. I was a playing card. I think that I was a spade and perhaps an Ace." She recalls of Falk: "He would make us laugh. He was interested in other people and friendly, not self-involved."

Sawyer Falk (no relation to Peter Falk) led the Syracuse University program in which Patricia participated as a youngster. Patricia said that in Jerry Stiller's autobiography, he credits Sawyer Falk for inspiring his career. Patricia said, "Falk had great intuition about people and their talent. He encouraged students to work hard and keep going. He was a taskmaster with a lot of warmth."

designing costumes for shows. Recently he worked on a burgundy velvet cape for the character Othello.

He said that while musical theater in Israel is not as developed as in the United States, the show *Cabaret* was path-breaking in growing an audience for musical theater in Israel. Since then there has been *Hair*, *Evita*, *Les Misérables*, and now *A Chorus Line* and soon *Mary Poppins*. Shoshan said, "It snowballed."

Shoshan fell in love with New York immediately. "I believed that my destiny was to live in New York. When I arrived, I found that it was true," he said. Shoshan said he feels particularly alive when in this city. "I love being close to Broadway." He has seen many shows including: Tony Yazbeck in *Prince on Broadway*, Patti LuPone in *War Paint* and much else. The nearness to Broadway inspired him as a performer and he is aiming to hit this stage one day.

He finds Low Jinx "a great place to try out new songs in a heartwarming environment." "It's a great opportunity to perform." Shoshan said is grateful to The Lambs Foundation for its Scott Glascock scholarship. He said The Lambs have been "amazingly supportive." As a young member of The Lambs Oz tries to find new ways to attract a younger audience and pass the tradition of the Club to the next generation.

Shoshan has now begun his career in the United States. He has been booked by two productions coming up. He will be performing in the production of *The Little Mermaid* at the Fireside Dinner Theater in Wisconsin and will be on the Broadway national tour of musical *Elf*, which will travel the East Coast. It's the start of a promising career.



How many current Lambs have shared a house with Fred Astaire and John Houseman? Teacher, writer and producer **Patricia Di Benedetto Snyder** has. More accurately, Patricia shared *her* house with them.

The interior of her former gray stone and shingle Victorian home in Saratoga Springs, N.Y., had a Tiffany glass and woodwork sitting room used as the setting for Fred Astaire's home in the film, *Ghost Story*. Released by Universal in 1981, this horror film had two Lambs in the picture: **Fred Astaire**, who became a member in 1922, and **Douglas Fairbanks, Jr.** (*Gunga Din*), who joined the Club in 1939. Others in the film included Melvin Douglas (*Ninotchka*), and John Houseman, whose career ran from collaborating with Orson Welles to playing the curmudgeonly Professor Kingsfield in *The Paper Chase* in the 1970s.



Konstantin Stanislavski. The American Repertory Theater, based in Cambridge, Massachusetts, was invited to bring three of their productions to Moscow as part of the 100th celebration. This was the first time an American company performed at the Moscow Art Theater. Regan composed a piano score in collaboration with Sam Shepard. Regan was the only live musician. "So, I was the first American composer to have played his own work at the Moscow Art Theater," Regan said. "They loved our play."

"All the productions had music. Ours was the only one with live music -- which was me."

Regan's recollections of Shepard: "He never talked in negatives. If a song wasn't what he wanted, he would say something like "maybe, let's try something else." If he did like it, he'd say, "Let's keep it." Regan added, "When he spoke to you, he was totally focused on you, listening to all you had to say."

Regan was a pianist-conductor working with Elly Stone, star of the off-Broadway show *Jacques Brel is Alive and Well and Living in Paris*. It was the one time that Regan conducted in Carnegie Hall. It brought down the house!! He sang a duet with Elly Stone called, "The TV is Broken."

Regan met Olympia Dukakis through Mark Zeller, a very gifted singing actor and teacher. Regan worked with her on and off for on some country and western songs, which she was interested in. "There was something in those songs that she responded to." He added, "She's such a fantastic actress with a natural voice. She will bring you to tears. Even though you know a song like the back of your hand, you'd think you've never heard it before. That's what a great actress can do."

He has worked as an accompanist with Kaye Ballard. Regan said, "She is a great comedienne. She's not just funny on stage, she is funny in life." They worked together for a two-week show in a cabaret room in Chicago. He played for Rita Moreno at a benefit at Symphony Space. "She's brilliant. She is the *real thing*, I'm telling you -- and a nice person."

Regan has also headed north where he has worked as a musical director at the Oldcastle Theater in Bennington, Vermont, and the Barrington Stage Company in Pittsfield, Massachusetts.

Regan studies voice with Nancy Evers. "She is an excellent musician and pianist. She knows



Woody & Lamb Roseann Sheridan

totally how to help you. Every student of hers that I have ever known has improved their singing by working with her.”

He presently plays piano at the Ethical Culture School on Manhattan’s Upper West Side, primarily for fourth-grade and fifth-grade students. Lately, he has added pre-kindergarten to third-grade in his Ethical Culture repertoire.

Regan’s voice coaching includes those who are getting a song ready to perform in front of people, such as an audition. He is also a musical director for cabaret performers. He has been musical director for Lambs’ Historian **Gini Dustin’s** show that took place at the Episcopal Actors Guild, and they did a recording in a studio, too.

He is exploring and performing some songs by Bob Dylan. “It’s a totally new experience,” said Regan.

Regan said about the state of cabaret in New York: “There are fewer places left. Our culture has changed.” But he added that there is still a vibrant audience for cabaret, and some shows play to packed audiences.

At Low Jinks, some of the evenings that Woody Regan has especially enjoyed theme nights, such as one of Lambs Lerner and Loewe. “It was fantastic. These were great songs. You learned something, too.” He likes **Phyllis Cox’s** idea for an evening of songs by satirist Tom Lehrer. He enjoyed **Helen Klass’s** evening with Richard Rodgers (a Lamb). “I don’t think you can find a bad Richard Rodgers song.” (But he added, “I can think of one right now.”) Regan continued, “You can find bad Cole Porter songs and bad Irving Berlin songs. They were two of the greatest songwriters of the 20th century, but they wrote so much.”

Sometimes Woody Regan has performed at Low Jinks. He has sung, “I Always Say Hello to a Flower.” He also enjoys singing, “The Tale of the Oyster” about an oyster from Oyster Bay who wants to be among wealthy society. The moral is “be happy where you are. The oyster didn’t belong hobnobbing with the elite in the city.” Regan paused to add, “Of course he didn’t.”

On February 14, 2019, he will be playing at the show *Bronwyn Rucker’s Frolic* at the Stonewall Inn located on Christopher Street. On February 17, 2019, he will be playing at a show at the Red Dot Restaurant in Hudson, New York. Regan is part of a group called “Food ff Love,” which will perform a new show called *Bad For You*. In January 2019 and February 2019, it will be at 53 Above. The other two in the group are Alix Elias and Richard Marshall.

In 1980 Woody Regan began a collaboration with actress/writer Bronwyn Rucker, which continues to this day. Their work began as improvisations, both verbally and musically, and out of that grew *Subway Named Desire*, an early

From 2012 – 2014, Shoshan joined the Batsheva Dance Company in Tel Aviv as a dancer in its Junior Company. He traveled with the company to South Africa, South America, Europe, and Brazil, whose beaches he particularly liked. He performed pieces by the choreographers Ohad Naharin, Sharon Eyal and Hofesh Schechter.

He moved from Jerusalem to Tel Aviv around 2012. The first time he saw the show *Cabaret* on stage at the Cameri theater in that city at age 17, he was hooked. “I found my passion in theater,” he said.

In 2014, he was selected to perform in the musical *Hair* at the Cameri theater, which was his first professional theatrical performance. He got to play a number of characters in the show. He credits Moshe Kepten’s skill at showing “How can we make each character unique and distinct from the other ones?” Shoshan recalls Kepten instructing the “tribe members” in the show such as Shoshan to be “very specific, consider what are my choices on stage, and build my background story for the role.”

In 2015 at a Cameri theater production, Shoshan played the role of Indio in its production of *West Side Story*, directed by Tzedi Zarfati. Shoshan said that he learned much from Zarfati including showing “what you as an actor can bring to these characters and what is going to make the production relevant today.”

Shoshan worked under that same director at the Cameri theater in the musical *Kazablan*. Shoshan also participated as a Russian dancer in the Cameri production of *Fiddler on the Roof*, directed by Moshe Kepten and Moritz in *Cabaret* directed by Omri Nitzan.

In his fourth semester at AMDA, Shoshan performed at a drama showcase in 2018. “It was my first time walking onto a New York stage only as an actor. It was one of the best experiences I have ever had.” He credits the AMDA teacher Jason Chaet for helping to “teach me to let go and trust myself.”

He praises the school highly. “The American Musical and Dramatic Academy is the best atmosphere where a young actor could be. It feels like family. The teachers are very supportive in helping me to become the best performer I can.” Shoshan added, “The school is part of who I am today. They helped me find a voice.”

His family has been in Israel for ten generations. His grandmother, Hana Shoshan, who is half Spanish, used to sing to him at a very young age in Ladino, a Judeo-Spanish language. She performs in Ladino productions so well, he said, “my grandmother is a show stealer.”

He learned from his mother how to sew and now works part-time in the costume shop at AMDA, where he is getting the opportunity to help in

the street from Radio City. "I walked out the door and I was immediately in line for the show."



Oz Shoshan - At The Lambs' Greatest Hits night at the Episcopal Actors' Guild in April, Oz Shoshan sang the song "Gigi." It is a song by Lerner and Loewe, who were Lambs, which is a reason that he chose it. Shoshan had also been assigned the song in second semester at the American Musical and Dramatic Academy (AMDA). "Since then, it's been one of my top five favorite songs to sing," he said.

He completed the one-and-a-half-year program at American Musical and Dramatic Academy (AMDA), where he has had vocal, jazz, ballet, tap, acting and musical theatre training...and where he was awarded The Lambs Foundation Scott Glascock Scholarship.

His journey in the arts began early, when he started to learn dance at age seven. Five years later, he auditioned to the Jerusalem Academy of Music and Dance (JAMD) and got accepted. The school accepted only about 22 students out of 300 who applied. So, at the age of 12, it was the first big turn of his career. "It's like someone put a mark on you and says, 'you're going to be a promising dancer,'" he said.

He was at JAMD for six years, getting his high school diploma from the academy in 2011. He said about Jerusalem Academy of Music and Dance, "You learn there what it is to be a professional." He would dance up to eight hours a day.

From 2006 to 2012, he won a scholarship for ballet and dance from America-Israel Cultural Foundation. He also granted an award that bears the name of Gertrud Kraus, an Israeli pioneer of modern dance.

In 2011, the cultural departments of Israel and Italy each chose 10 dancers for a special program called "Dance is Culture" that was performed in Italy. Adi Salant and Maoro Astolfi were the choreographers for this collaborative project.

From 2012 to 2014, Shoshan served in the army, but he was able to combine his career interest in the arts with army service. He was among a small group, only about 15 soldiers out of 1,000 people allowed to pursue an arts career while serving in the army, where his job was in human resources. He would get up at 5:00 a.m., remain at the army base from 6:00 a.m. to 9:00 a.m., then leave for rehearsal from 10:00 a.m. 5:00 p.m., return to serving in the army from 6:00 p.m. to 9:00 p.m. or 10:00 p.m. "I did this for three years." He said it was very demanding, because he had two careers at the same time.

performance-art piece, which premiered at the old Duplex Cabaret on Grove Street and has been revived several times over the years. In the mid-80s they created a rock musical called *The Radon Daughters*, which has been revived many times as well. This year they plan a revival of *Subway Named Desire*, which Regan hopes many of the Lambs will get to see.

Regan is also musical directing Seth Malkin's latest cabaret show, *Cowboys Ain't Easy*, March 25, 2019 at The Triad. This is his fourth Cowboy show, and those who have seen him know how funny he is, as well as being a great basso (courtesy the Met Opera chorus).

This past December 2018, Regan and Davida Rothberg received the Shepherd's Award. Regarding Regan, Marc Baron said, "It's in recognition for his putting up with us for 20 years."

Regan has wide praise for many Lambs singers at Low Jinks, only some of whom are mentioned here. There are others. He described the Lambs performers as a congenial group: "**Marc Baron** has a beautiful baritone voice. I love his singing. **Helen Klass** is one of my oldest friends in NYC since late 1970s. She has a beautiful voice: She brings magic to a song. She has a way to connect with the lyrics and have the song connect with her own self. **Gini Dustin** has a beautiful voice. What's special is what she brings to the song. She connects personally with the lyrics. She has a knack for connecting with her audience and making it her own. She also wonderfully performs songs in French. **Peter Kingsley** claims not to be a singer, which is totally inaccurate. He sings well and always shares his keen sense of humor with us. **Roseann Sheridan** is a fantastic actress. The first time I saw her on stage, she walked up the aisle playing the violin. Who knew she played the violin? She sings delightful songs relating to her childhood in Montana that she wrote, as well as classics like 'Home on the Range.' **Rita Hammer** is a belter with an incredible voice. People like her to open the show. She also has a beautiful soprano voice that she rarely uses. I love **Herb Goldman**: he's funny and incredibly knowledgeable of early musical theater. He has written books on Al Jolson and others. He often brings in something interesting to songs that I've never heard – *or heard of*. Father John R. Sheehan, SJ is a great tenor, who has a great singing technique. **Vivienne Gilbert** charms us with her special renditions of familiar, and some not-so-familiar, jazz tunes. **Davida Rothberg** is a great performer and an adorable, charming sweetheart and a great organizer of Low Jinks evenings. The gifted songwriter **Steve DePass** and **Jacqueline Kroschell** are obviously very talented. Jacqueline always brings in interesting material, often not well known. For a World War I themed program, she brought in a song based on a poem that former Lambs member John Philip Sousa (1854-1932) had set to music. **Deborah Stone** is very gifted. She studied with the same singing teacher as mine, Nell Evans,

but we never knew each other at the time. **Kevin McMullan** has a very good comic sense but can also sing heart-wrenching songs. He has sung 'Minnie the Moocher,' and a country song by Shel Silverstein, 'I'm Getting out of this Heartbreak Hotel.' **Eileen Lacy** is a charming singer and very entertaining. She has wonderful songs from the early 20th century that she learned as a girl from her mother. **Beth Holland** is a singing actress, who was the first woman to be president of the Episcopal Actors Guild. What she does with the songs is very special. **Eleanor Carney** is a beautiful singer – a real soprano who keeps her voice in great shape. She and I do duets that people seem to enjoy, such as "Til We Meet Again." **Camille Savitz** is so much fun to work with. She has a great sense of humor. She is always thoroughly prepared. She will not do a song that she has not sung herself at home 30 times. Whatever **Elaine Marlowe** does with a song is always fun and terrific. **Sandy Bence** is a wonderful singing actress with a good jazz feel. **Elizabeth Schwartz** has a wonderful sense of humor. You know anything she does is going to be good. **Peter Dizzoza** is a songwriter who often brings in original material that is interesting and can be quite challenging. **Carol Shedlin** is a delight to work with. She always brings in interesting material that is not well known – often totally unknown to me! And her own style is unusual and very winning.

A concluding note.

Regan had a client in his workshop, who developed dementia. She nevertheless continued to come to sessions until recently. He now goes to her home on Long Island. She recently gave a recital for her family that her brother-in-law videotaped. "The family was blown away. It was not what they expected. Once she got into her songs, she became her old self."

The art of song has been Woody Regan's speciality, and he has indeed shared its magic with many.



Networks. When the dot-com bubble burst, Sal moved from the computer field to the life sciences. The human genome was in the news at the time for being sequenced. "All this digital information needed to be stored and analyzed," said Sal, who went to work for a magazine title called *Bio IT World*. He was also a six-time judge of Microsoft Life Sciences' Innovations Awards.

He currently works partially at home in King of Prussia, Pa., and commutes regularly to New York.

Sal has begun to perform magic locally in Pennsylvania. He started with tricks that involve giving out his business card and has developed his prestidigitation into a business through word of mouth by performing at restaurants and holiday parties under the stage name "Sal." He customizes his shows for the audience or situation. This past flag week, for example, he had four or five tricks relating to the holiday, including making a deck with white background change its colors from red to blue.

There is the love of theater in Sal's family. Sal's brother, Louis, worked for Off-Broadway and Off-off Broadway shows. His father, Liborio Salamone, was a federal governmental employee in Massachusetts who had worked as a clerk at the Watertown Arsenal and at the Charlestown Naval Shipyard. Sal's mother was often sick, so his father would sometimes drop off Sal and his brother on the docked ship Old Ironsides for the day, which was at the very same shipyard as his father worked, treating it as a kind of daycare. "We were bored out of our minds," Sal said. Sal's father directed hundreds of small community plays in Boston and its environs, mostly during the 1960s and 1970s. They included *You Can't Take It with You* and *A Funny Thing Happened on the Way to the Forum*. His father would type up and mimeograph a kind of local "Playbill" publication and sell ads to local stores. It would raise about \$2,000 or \$3,000, and the sum would go each year to South Tewksbury Methodist Church for projects such as paving the dirt parking lot or adding a wheelchair lift. "This was my father's hobby and his passion." "That's how my brother and I got experience with plays," said Sal. "I got my first taste of what theater was and could be."

At the piano bar Mimi's on East 52nd Street at Second Avenue, Sal met his future Lambs sponsor **JoMarie Triolo**, who is a writer, producer, photographer and art director. It turns out that she and David Star, who is Sal's other sponsor, already knew each other. One day Sal would like to perform magic at Low Jinx. He has been to it about six times. "I love Low Jinx. I wish I could be there every week." He enjoyed hearing **Matthew Broderick** at the Shepherd's luncheon, organized by Shepherd Marc Baron in October 2016. "Broderick told great stories," said Sal.

This year he attended the Tony Awards at Radio City Music Hall. He stayed overnight in one of the guest rooms at 3 West 51 Street, which is across

Sal grew up in East Boston next to Logan Airport. People have asked him how he can stand the noise of New York. "I've lived at the end of a runway, for crying out loud," he would tell them. He has done marketing and social media to help promote theater and cabaret. He has helped plays such as David Mamet's *A Life in the Theatre*, which featured actors Patrick Stewart and T.R. Knight. Any advice for an online marketing campaign? He said, "Don't ask people all the time to come see the show. Give them a reason that they would want to see it." He adds, "Try interviews, news, an offer, quiz, or synopses." He said to avoid getting the reaction, "They just want to sell me something." He now works for QuinStreet, a marketing company covering the insurance and education fields and that diversified into the world of computers. One of their web sites, CIOINSIGHT.com, looks at major trends that chief information officers of companies ought to be aware.

At QuinStreet, Sal has switched roles: he used to work for publishing companies that needed assistance with marketing. He now works for a marketing company that publishes editorial content. Sal has honed his writing skills at science and computer trade publications over the years. At such trade magazines, he has run campaigns for IBM, Dell, and other companies. He grew SmarterTech's Twitter account over five years from 2,500 followers to more than 36,000. Sal's knowledge of science and technology goes back to his college days. He earned a degree in atmospheric physics from Boston College followed by graduate study at Massachusetts Institute of Technology. He entered the field of editing accidentally. Sal was working at the Haystack Observatory, run by MIT in Westford, MA. Someone from a highly technical magazine in Boston dealing with new radar technology needed a writer and called over to the M.I.T. lab. The caller reached Sal's advisor, asking if one of his students would be interested. "I did the assignment and had a blast, so the editor sent me more." The editor offered Sal a job in 1986 and Sal has never left the editing field since." In the late 1980s Sal went on to work for *Plastics Today*. "I was the chemical additives editor! I knew everything there was to know about extruders in making plastic," he said with a grin. Sal moved on to become associate editor at Lightwave, a magazine that covered fiber optics.

Then he got his first computer industry job working for Network World, in the early days of personal computers. He went on to work at McGraw-Hill and became news editor at *Byte magazine*.

Sal went on to write three books. One was titled *The LAN Times Guide to Managing Remote Conductivity*, which has also been published in Spanish and Chinese. He turned his books into lectures and toured the country where readers of the publication would come to a hotel for a conference. Another of his books was called *Internet/Week Guide to Virtual Private*



Introducing New Lambs by Gary Shapiro – Class of 2018

The following twenty-one biographies are of new Lambs who joined in 2018. Their bios may also be found in the Consolidated Roster online. Several new members have yet to schedule their interview with Gary, and the results will be posted in future issues. If you're on social media, be sure to follow your fellow members! Many thanks to Lamb Gary Shapiro for interviewing and writing about our Flock expansion!



MAYA AVISAR: Though Maya has traveled far to come to New York, she just by now may be a native. Born in Israel, she is now part of The Lambs after her being awarded a Junior Membership through her school, the American Musical and Dramatic Academy (AMDA) and our Scott Glascock Scholarship. Located on Manhattan's upper west side, AMDA trains the next generation of theatrical talent. Regarding her junior membership at The Lambs, she said, "I'm so grateful." She has been to The Lambs' Low Jinx and describes how she loves how the club keeps theatrical traditions going.

Maya has been performing since she was very young. "All my family has been part of the arts," she said. On her mother's side, there have been performers in the Israel Philharmonic. Her grandparents and uncle played double bass there. Of the Israel Philharmonic, she said, "I grew up in their backstage." Maya started as a dancer at age 6 and danced until she was 15 years old, encompassing ballet, jazz and modern styles. She performed in a small suburb of Tel Aviv called Qiryat Ono. She would dance on the main stage celebrating Israel Independence Day.

But at age 15 she needed a change. She left dance, but still wanted to be on stage. That next year she began studying acting. She joined a youth theater directed by Ika Sohar located in the town of Ganei Tikva. There she discovered that she could sing. The director Sohar said, in approbation of her

talent, "Why have you only come here now?" She performed in musicals, comedy, and improvisational theater for three years until she graduated high school. Her credits there included *Hair* and the musical *Circle of Life*, based on *The Lion King*. She also performed in a play about the Holocaust called *Mezrich*, about a family hiding in an attic for years.

Maya graduated high school and joined the military whose service that is broadly mandatory in Israel. In the service, she worked in instruction development, assisting in improving military course teaching. Being an instructor in the military and beyond, she notes, involves inspiring others. "Stage presence and stage skills are what every lecturer needs to know," she said. Military leaders need to know how to deliver a message clearly, Maya added.

She returned to performing and began study at the Tel Aviv Musical Theater Academy, which is directed by Eidan Lipper, a graduate of American Musical and Dramatic Academy in New York. He had returned to Israel to create a school dedicated to musical theater, filling in a gap in the arts in that small country. "Eidan is a pioneer in the industry," she said.

Lipper brought productions to Israel that include *The Last Five Years*, *Avenue Q* and *Ordinary Days*. Maya says though not as developed as it is in the United States, musical theater in Israel "is getting there." "Remember," she says, "Israel is still a young country." Maya arrived in New York in February 2017 to attend AMDA here. She has been a musical theater major there, learning acting, dancing, and singing. That makes Maya a term that people have called "a triple threat." As part of her dance training, she has learned ballet, jazz, tap, and waltz, among others.

Maya says that she will remember her acting teacher Ray Virta for the rest of her life. He has taught her to act without music using only a printed text. "He has made it feel real for me," Maya said.

She said instructor David Cady has taught her to believe in herself. Maya has studied the Golden Age of musicals with Jay Dias, in the second semester of her studying at AMDA. He takes students on a journey of standards from the 1920s through the 1950s, encompassing musical theater in many styles. "It makes you broader as an artist, and more well-rounded," she said. Maya much credits her musical theater teachers David Cady and Jay Dias: "They have helped me become what I am now."

AMDA students perform in every class at least once a week. "When I tell people that I have tests, they think I need to sit and write an exam." Instead they are performances. She will graduate on May 26 and her family will travel to New York for the occasion. "Someday I may go back to Israel and bring everything that I've learned here back home," Maya says reflectively.

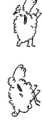
mother and that consisted of shadow boxing in the kitchen. Saha has sparred at Gleason's gym in Brooklyn.

Saha has an avid interest in New York. He recently visited Edgar Allan Poe's Cottage in the Bronx on Kingsbridge Road and the Grand Concourse. "I felt like his ghost was there." He counts Poe as second only to Shakespeare in the Western canon. He notes that Poe is one of the fathers of detective fiction, horror, and science fiction.

Saha likes many kinds of movies but has a special appreciation for films from the 1970s like *Dog Day Afternoon* (1975) and Jack Nicholson in *The Last Detail* (1973), liking their range and depth of characters.

He also favors French film (especially those with actor Alain Delon) and Japanese films like *Tokyo Drifter* (1966). Regarding Japan, Saha recently visited the largest active volcano in Asia, Mt. Aso, in Kumamoto, and peered into its abyss. He has worked on several independent films here in New York with Japanese directors and actors.

Saha also likes Formula One Racing: a death-defying sport. He added that considering their danger "puts any of my worries or concerns in perspective."



Salvatore Salamone - Sardi's Restaurant has long been a place for Broadway insiders to visit. One who knows this well is Salvatore Salamone. "Between around 2000 to 2015, if you went to Sardi's on any day after work, there's a good chance you'd see me," he said. Over the years, Sal met the Shepherd of The Lambs, **Marc Baron**, Father John R. Sheehan, SJ. and the late Lambs member Frank Torren there. How did Sal hear of The Lambs? "They were always leaving Sardi's on Friday to go to Low Jinx." Sal has enjoyed the company of regulars at Sardi's. "It's such a local bar in many ways," he said, adding, "Many people whom I've met there will be my friends forever."

At Sardi's, he also met one of his Lambs' club sponsors, **David Star**, who was a vice president of the cosmetic company, Revlon. Sal recalls the camaraderie around the bar, which centered around the popular bartender, José Esteves, who retired recently. "He knew so many people," Sal said. When the mayor of Boston, Ray Flynn, would come in occasionally, José made sure that Sal, who was a fellow Bostoner, got a photo with him. Whenever someone else arrived at Sardi's from Massachusetts, José would introduce him to Sal, saying, "Here's another Red Sox fan," Esteves (a staunch Yankee fan) would say, even though Sal was not particularly a baseball fan at all.

He subsequently came back down to New York City, attended NYU Law School, studied acting, and acted in off-Broadway productions. He studied at HB Studios, where he enjoyed learning from Salem Ludwig. He described learning the importance of body and awareness of movement from studying at HB Studios.

At the Stella Adler Studio of Acting, he studied with Stella Adler herself. He also studied with Elizabeth ("Betsy") Parrish (*La Cage aux Folles*) and Stella's grandson, Tom Oppenheim. From the Stella Adler Studio, he learned to get in touch with naturalness. Stella instructed that one should "use your imagination and be confident in your skin." He recalls this memorable advice, "The talent lies in the choices you make."

Saha loves the history and tradition of The Lambs. Along with the venerable acting group at Harvard, Hasty Pudding, Saha also belongs to The Players. He said, "I love all the lore and history of all these institutions."

He came to know The Lambs through **Spence Porter** of Harvardwood, an organization for those interested in the arts and comprised of the Harvard University community and friends. (The connection between Harvardwood and The Lambs was forged by this writer, **Gary Shapiro**)

At Lo-Jinx, he joins in the singing of The Lambs' song (We are Poor Little Lambs...), a staple of the Whiffenpoofs at Yale, where it originated. He laughs, "It's the first time I ever sang a Yale song." He is more accustomed to the Harvard anthem "Ten Thousand Men of Harvard." Saha also does securities litigation part time.

Saha has formed a production company called 10,000 Men Productions with two classmates from Harvard: they are considering a buddy picture, a dark comedy and a historical drama. He is combining experience of acting with the business side of the film industry.

What makes a good actor? As Saha describes it: Listening, naturalness, a comfort in one's own skin, sensitivity, and commitment to one's work.

Saha likes to go to jazz and rock concerts, where he can sit back and enjoy. Places he likes to visit include The Village Vanguard and The Bowery Electric. He likes "the honesty of punk rock," and says some of these musicians—punks, rappers, etc. are good actors. "You can learn a lot from a discipline that's not your own." He said that one of the keys to jazz is improvisation. "That's also one of the keys to acting," he said, adding "Go with the Flow" and work off of and with your partner and ensemble.

Saha boxed at Harvard. He practiced under the tutelage of Tommy Rawson, who had trained Rocky Marciano. When he was young, he saw Rocky with his Dad and when he came home, he acted out the movie for his

Maya would also like to perform Shakespeare as well as explore film and television. Her advice to those thinking of studying theater: "Be professional, do your work, and study, study, study. It will show."

In her spare time, she has seen just about every Broadway show. She enjoyed seeing one that involves her country of birth: *The Band's Visit*, which is about an Egyptian band that gets lost in Israel. "The show is romantic and charming," Maya said. "Tourist activities are part of my time in New York, too." She has been on the Staten Island Ferry, visited Chelsea Market, and wants to go up to see the view from the Empire State Building. She likes to walk around the streets of New York and take it all in.

But she said what she most likes about her experience here is studying musical theater. She says, "I'm doing what I love."



Karen Beluso: All pianos have different personalities, so says Karen Beluso who heads institutional sales at Steinway & Sons, whose showroom is in midtown Manhattan. "We want people to select a piano that speaks to them." Karen said that Steinway wants each piano to assist artists in realizing their creative goals and dreams. The company has been doing so for more than 164 years.

In her job she sells Steinway pianos to institutions ranging from small churches to large conservatories. Some days she remains at the Steinway midtown showroom, but also enjoys going on the road two to three days a week. One of her more memorable trips was to go see a 125-year-old Steinway grand piano in a high school in New Jersey. "It had seen better days," she said, adding, "The piano lid had a huge crack in it but the piano beneath was unharmed." She learned that a number of musicals, inspired by tap dancer Gower Champion, involved students dancing upon the piano.

She has also traveled to Astoria, Queens, to give tours of the Steinway factory that dates to the 1870s. "On the first dozen tours, I went in the same way, but I never came out the same place in exiting the building." She added, "I must say to my credit, though, I didn't lose anyone."

Reflecting on her career, Karen says she has come to work at Steinway through a "circuitous route." Her previous job was as director of education of the Long Island Philharmonic. The role included developing its presence in the schools. "It's part of the mission of the organization," she said. She also produced youth concerts.

One entertaining anecdote involves the time she organized a concert at the Tillies Center at C.W. Post Long Island University in Greenvale,

N.Y. A charter bus en route to the concert hall with half the musicians on it was pulled over by the police. Once the bus had halted at the side of the road, it wouldn't start. Karen said, "Half the orchestra was on stage. I had 1,000 students looking at the conductor." The conductor proceeded to get another piano on stage and told Karen that she should play and try to help fill in for the missing parts of the orchestra.

Prior to working at the Long Island Philharmonic, Karen was head of the department for performing arts at the Portledge School in Locust Valley, N.Y. She had a doctorate in music but had never taught in a classroom, let alone one with middle schoolers. "It was baptism by fire," she said.

Her mentor there was Lisa Cermak, a drama teacher who was then head of the lower school. "She taught me how to be a benevolent dictator." She said that "children like and need boundaries, but also they need to know that you are fair."

Music has been part of Karen's life since her earliest years growing up in Los Angeles in the area of Monterey Park, which is in the San Gabriel Valley. At age two, she played on a toy piano. "Apparently it was my favorite toy." At age four, she asked for a real one, so her parents bought her a Story & Clark upright piano.

On Fridays, her mother would drive her as far as an hour to downtown Los Angeles, where the young Karen, a first generation Filipino American, took lessons. "As immigrant parents, they wanted to provide for their only child what they never had the opportunity to do." So they enrolled her in tennis, dance, swimming and piano lessons. She sighed, "Piano is the only one that stuck."

Her teacher in Los Angeles, who is now in her 90s, was Ruth Sitjar. She had come from Hawaii after World War II to study at Juilliard in the 1950s. Sitjar taught Karen's from her first musical note to when she arrived at Juilliard. "My teacher would show you the way but allowed me to experiment. She was totally devoted to her students. She was a second mother."

Sitjar would also drive her students to concerts at the Dorothy Chandler Pavilion in downtown Los Angeles. "She would load us into her station wagon. We'd have money from our parents for tickets. Sometimes parents would come too." She added, "Five years later, to be able to play on that stage can only be described as awesome," Karen said. Karen recalls a memorable performance there, hearing Murray Perahia for the first time. "It continues to inspire me."

Karen applied to Juilliard while in high school and studied there for about a dozen years. The teacher who most influenced Karen at Juilliard was Herbert Stessin. He taught her to be a nurturing teacher: "If you weren't at your best,

What he likes about the Lambs: "It is really friendly." Its essence is about people finding community, he said.



Matt Saha has acted in a number of productions, including a film made in Los Angeles called *Two Shades of Blue*. In this film he plays a bad guy blackmailing a character played by the actress Rachel Hunter. Gary Busey plays Hunter's billionaire fiancé. Eric Roberts kills Saha. In the film, *For Which He Stands*, Saha plays a corrupt DEA agent who is hunting down a mobster (William Forsythe). "I'm a good bad guy." He got his SAG card from acting in this movie filmed in Las Vegas. Saha has also acted with Chazz Palminteri in *Scarred City*, which is about a group of corrupt cops and is set in the Bronx. It was actually filmed in Washington Heights and East Harlem.

His family has a long interest in the arts. His mother was a writer and his father, Art Saha, was a science fiction and horror editor, who was part of the same cohort as Isaac Asimov. Saha's father in fact coined the term "Trekkie." That memorable word was born, when Pete Hamill was interviewing Saha's father for *TV Guide* and when someone walked by in Spock ears and his father said, "Trekkie," the name famously stuck.

Saha's mother went to school at SUNY Albany. There she met Jim Hutton, Timothy Hutton's father, who wanted to date her and asked her to go to California with him to begin acting careers. Saha has joked with Timothy Hutton that they could have been brothers, or at least half-brothers. His parents were very supportive of everything that Saha pursued including acting and boxing. He said, "I wish they forced me to play piano though."

Saha started his acting career early. At age 5 he performed with his sister, Heidi, on the Lower East Side in a dance production in connection with the *Pink Panther*. He played a detective to his sister's Pink Panther. Matt grew up in Hell's Kitchen, but then moved with his family to Cooperstown, NY. Saha's first paying job as an actor was there as a supernumerary for The Glimmerglass Opera Theater, when at age 12, he took on non-singing roles such as playing boy soldiers. It earned him 150 dollars a week. Saha played the Artful Dodger in Cooperstown Public High School. He also played football in high school.

Matt Saha was a member of The Hasty Pudding Theatricals acting troupe at Harvard University. The Pudding, along with The Lambs, are two of the oldest acting organizations in the US. Matt majored in government. He also studied Irish poetry there with the Nobel Prize for Literature winner, Seamus Heaney. "He turned me on to the lyric side of life."

Outside of theatre, Porter said, "My first love is music." His tastes range widely from Middle Ages to atonal composers like Messiaen. He added, "I like composers who emotionally communicate." He plays piano for an hour a day in the late afternoon or early evening. He's currently working on playing Mussorgsky's *Pictures at an Exhibition*. He attends the New York Philharmonic. "I consider it a civic obligation to support the hometown orchestra." By sitting regularly in the same seats, he hears the orchestra with more detail.

As to dance, "Ballachine is like a God to me." Porter was greatly saddened by the death of choreographer Paul Taylor. In literature, Porter has been deeply influenced by Chaucer and Dickens.

From the 1990s to about 2009, Porter began to host widely-admired events at the Harvard Club of New York, building an arts community there. He hosted Hal Prince once and Edward Albee twice, among many others.

He then took up the role as head of the New York chapter of Harvardwood, Harvard's officially recognized organization for the arts, media and entertainment.

He is an ideal Lamb, because he gives of himself wholeheartedly to any artistic community, he participates in. Gary Shapiro (the writer of this article) introduced him to the Lambs.

Porter has already made a significant contribution to life at the Lambs in hosting a number of successful programs. He recently hosted actor, choreographer and raconteur Le Roy Reams in conversation with film historian, Foster Hirsch. He brought Marion Cooper Janis, the daughter of famed actor Gary Cooper, on the occasion of a book on Gary Cooper's iconic film, *High Noon*. Porter also brought Fran Leadon who wrote a book on Broadway (the street, not just the theater district). This past season, he also hosted an entertaining presentation by Mike Reiss, one of the *The Simpsons* television show's original team who continues working with the show to this very day. Also, he brought to the Lambs, actress Joan Copeland, the sister of Arthur Miller, who spoke – and sang – in her 90s. His interviewer of choice is film historian Foster Hirsch. Porter notes, "He's a magnificent interviewer" who is adept at getting interviewees to open up about their lives and work.

Porter has organized events around the city, including one at the National Arts Club featuring director, Andre Serban. Others have taken place at the Downtown Association, the Dramatists Guild, and corporate offices.

He is also an accomplished wine consultant -- a true oenophile (wine lover), in fact -- who has taught highly praised classes about wine. What makes a good wine? Porter said when you taste wine you are looking for three things: intensity, complexity and harmony.

he would be less interested in the usual 'why are you not practicing?' but what else was going on in your life that contributed to it."

Stessin he allowed her time to explore her own ideas about music and try different approaches to see what felt comfortable." She added, "I learned how to be true to myself as a performer."

Speaking of her teachers Herbert Stessin and Ruth Stijar, she said, "Perhaps the most important lesson I learned from both of them was how to make music part of my life."

Karen said most Juilliard students want top careers performing and touring, but that it obviously cannot turn out true for everybody. "In New York we have to learn how to land on your feet." Karen said she had honed skills that were transferable to the world outside concert halls. "Paying attention to details is a trait that we as conservatory artists can take into the business world." Studying at Juilliard has helped Karen in her job in institutional sales at Steinway. One reason is that her peers from Juilliard are on the faculty at a number of institutions. "I'm reaching out to classmates who are dear friends."

What makes a good pianist? "There is firstly the technical ability but perhaps most important is the ability to communicate with your audience, which is true of any artist."

Her favorite composers in no particular order are Mozart, Schubert, Brahms, Chopin, and Rachmaninoff. Her more modern favorites include Prokofiev and Stravinsky.

Karen helped arrange a fundraiser for The Lambs last fall where pianist **Rosa Antonelli** performed at Steinway Hall. The successful evening raised \$1,000 for The Lambs Foundation piano fund. Interestingly, the Club has a connection with Steinway & Sons. Charles H. Steinway, who became a Lamb in 1906, was president of Steinway & Sons from 1896 until 1919, the year of his death. His grandfather was Henry E. Steinway, the founder of the company.

Rosa introduced Karen to **Marc Baron**, when Karen came to see the pianos at The Lambs in need of replacement. "Marc gave me a tour and I was fascinated by the club. I am a student of history and to see all the interesting connections was wonderful." She recalled seeing the large photo of a touring show Lambs called gambols in which a white-hatted W.C. Fields stood in a group photo with John Philip Souza and a young Fred Astaire. "To be part of that tradition is humbling," she said.

At the concert at Steinway Hall, Rosa largely performed Latin American music. Rosa has the distinction of being both a Steinway Artist and Lambs member. Another who shares this distinction is musical director and orchestral conductor Don Pippin.

At the event, Marc spoke of the importance of getting more people to learn about and join The Lambs. He turned to Karen who had arranged the concert and said offhand, "What about you?" She replied, "I'd be honored." Karen still performs piano in the city and tristate area. One of her two sons in college wants to enter the theater. The other is a biology major and music performance minor in trumpet.

The Lambs has subsequently selected two new Steinway Boston pianos, one for the large performance room, and the other for the rehearsal space called The Jim and Gerry Ruth Room. Karen said, "I am glad that these two pianos will help bring wonderful music to The Lambs," Karen said.



Q&A with Annette Benning:

What kind of work do you do and what projects/shows are you presently working on?

I have two survival jobs: I nanny and I teach ballet. At the moment I am in an Off-Broadway showcase called *Opposites and Contradictions*, written by Nicolas Bompert. We will be performing at Theatre 80 St Marks in December. I am also shooting some student films the next weeks and will be performing Chekhov's *The Proposal* at The Lambs.



What do you like most about being in the arts?

I love how theatre is a never-ending learning process. If I could go to school forever I would, but in the Arts there is always room for improvement, trying different choices and making mistakes. I also believe that the arts have the power to change people, opinions and society. When I feel cathartic and inspired after I've seen a performance, it inspires and motivates me to want to make other people feel the same way through my art.

When was your first interest in the arts?

When I was four I started taking ballet lessons, which led to voice and drama lessons.

What has been your most memorable experience in the arts?

Seeing *Hamlet* on the West End in London, performed by Andrew Scott.

How did you learn about the Lambs?

Peter Kingsley.

What hobbies or interests do you have outside of work?

Running, cooking, and hiking.

He attended Bronx High School of Science and had already written a play by his junior year there. Matriculating to Harvard, he majored in applied math and physics while auditing lots of arts classes that he was more interested in. He lived at Winthrop House. "I was the Winthrop House Dramatic Society. There was no other person. So, we didn't accomplish very much."

He studied with William Alfred, a noted Anglo-Saxon scholar at Harvard and author of an acclaimed play called *Hogan's Goat*.

Upon graduation, Porter won a Henry Russell Shaw Traveling Fellowship, which set him on a largely Western European odyssey. First, he headed to England and Amsterdam, but found "bliss" in Berlin. Porter crossed into East Berlin to see the Berliner Ensemble featuring actors who had worked with Brecht. "I was one generation removed from Brecht." He saw *The Good Woman of Szechuan* at the Volksbühne, directed by the great Swiss director Benno Besson who had been a protégé of that German playwright, a production where many characters donned giant masks. Porter reflects, "It set me in that direction." He visited Vienna, then had a detour in Prague before heading to Greece and Italy. Then he went on to Dublin, London, and Paris. Porter also visited Scandinavia and Denmark. It was a "Grand Tour" like the one that many in the upper class once traversed to broaden themselves in Europe after their formal education.

In Paris he saw work by Georges Feydeau, a dramatist from the Belle Epoque whom the French deem cheap commercial theater. But Porter staunchly believes Feydeau is high art. As Porter describes this late 19th-century and early 20th-century playwright, his work "paints a picture of a universe in which at any given moment there is one worst thing that could happen--and inevitably that is what will happen in that moment."

After Europe, Porter attended, and was expelled from, the Iowa Writers Workshop, before earning an MFA at Ohio University in Athens, OH. Among other subjects, he studied ceramics and history of dance there. He then headed to New York.

Porter likes "the city's infinite cultural resources." He immersed himself in Hitchcock, seeing almost all of that director's films at MOMA's great 1999 retrospective. "I revere him." He said the master of suspense had "the subtlest and most complete understanding of narrative of any artist of any kind ever." He likes, among others, *Notorious*, *Shadow of a Doubt* and "unfashionably, *To Catch a Thief*."

He also likes -- and studied -- Japanese films, Kurosawa in particular. Porter's taste tends toward films depicting pre-westernized Japan. Chaplin, Bergman, Mizoguchi, Bunuel, and Fellini are some other cinematic peaks for him.



Spence Porter: “I write plays that are mostly somewhere on the outskirts of conventional theater,” Spence Porter describes himself on his website [www.SpencePorter.com]. “I love using puppets and masks and dancers and onstage musicians, and basically I have a lot of fun doing all the things that people keep trying to tell me not to do.”

In his plays, Porter’s major interest is in narrative. “The events that happen in a play are themselves the container of the real meaning of a play.” Or said another way, “A play’s most powerful metaphor is the sequence of events that happen in the play.”

Porter’s method of writing is remarkable. “I do everything in my head until the final draft. I then write it rapidly, with little or no rewriting.” He lives the events in his head. He said, “The words are the last thing I do.”

Spence Porter is best understood through his plays themselves. He has written a wide-range of works that both challenge and reward one’s attention. They have been performed in the U.S. and abroad.

His corpus includes a play that draws upon *Hippolytus*, written by Euripides in antiquity. Called the same name, his *Hippolytus* was performed in Tucson, Salt Lake City, and Athens, Ohio. The work received rave reviews, including one by the Arizona Daily Wildcat: “It is a stark, spare play that is terrifying in its simplicity. In its very short hour and a half, it moves with the fatal inevitability of a guillotine racing on its downward course to the chopping block.” His *Triangle* is a screenplay that draws on the infamous Triangle Shirtwaist Factory fire, but its meaning is an examination of the process of historical change.

Spence Porter’s play *Sick Minds: An Evening of Appallingly Bad Taste, Featuring Warped Desires and Milton Eckendorf, Jr., Infant Detective* has five actors and a piano player performing 130 characters. His show *Francesca*, was performed in Leiden, where Leiden’s newspaper praised the play, “The Theater was vibrating with passion last night.” Another production, *The Mouse Prince*, is dark and bloody. “It’s probably the closest thing to J.R.R. Tolkien in theatre.” *The Woman from the Sea*, freely based on a play by Ibsen, was commissioned by theatre director and acting teacher Terry Schreiber.

Porter has had some attention inside the academy as well, in a design class in Virginia and a course in Singapore.

Porter’s life journey begins in Scranton, Pennsylvania, where he was born. The family traveled often in his early years. As a young man, Porter’s dream was to be an orchestra conductor, but found his talent was not in that direction. He pursued classical music until about age 14, then took up theater.



Phyllis DeWitt Chase: *Great Grandfather and she are Lambs!* Phyllis was born in Manhattan and currently resides in West Hollywood, CA and East Hampton, NY. During the '80's she was an Actress and Director. She also attended the London Academy of Music and Dramatic Arts in 1987 and produced a new one-act play, *RareBooks* and starred in *Who's Afraid of Virginia Woolf* at the Edinburgh Fringe Festival. She moved to Los Angeles in 1990 to pursue acting. Phyllis produced a film, wrote scripts, directed plays and some film, and studied with Larry Moss.

In 1993, Phyllis decided to get her master's degree in Marriage and Family Counseling and began her private practice where she specialized in working with “creatives.” She had numerous well-known clients. She hosted a broadcast radio show, *Shrink Rap*, taught at Otis College for the Arts, supervised Interns and raised \$250,000 to begin building The Edgemar Center for the Arts in Santa Monica, CA.

Currently, Phyllis is traveling the world and raising money for The Asian World Film Festival and The Unstoppable Foundation. Philip Ruxton, Phyllis' Great Grandfather was a Lifetime Member of The Lambs and she would be very happy to continue the tradition.



Roseanne Christie: A couple years ago in her hometown of Westfield, N.J., Rosanne Christie met the television advertising research executive, Lamb **Lisa DeFelice** at 16 Prospect Wine Bar and Bistro. 16 Prospect hosts live music every night including two Cabaret nights with pianist Joe Regan. Through Lisa, she also met actor and singer **Tony Mowatt**, who became her Lamb co-sponsor. This chance meeting blossomed into great friendships, singing and eventual an introduction to The Lambs.

“Lisa took me to The Lambs to show me what a wonderful club it is and its respect for theatrical arts and music. To see Low Jinx is extremely inspiring. It’s a singular experience,” said Rosanne. At Low Jinx, Rosanne has sung “When You’re Good to Mama” from the show *Chicago* and “Broadway Baby” from *Follies*. In the last week of July, Rosanne sung the title song from *Cabaret* there.

Rosanne has a B.A. in Theater Arts from Hartwick College and apprenticed at Williamstown Theater Festival. She studied both classical acting techniques and improv, but she was not a vocalist then. “Singing is a

new experience for me. Lisa and her husband, Robert, encouraged me to get up and Joe Regan has been generously supporting my efforts.” She said, “Joe has pushed me harder than anybody and I trust him. He taught me that mistakes are going to happen. If you are making mistakes, you’re trying new things.” Joe was instrumental in encouraging me to do cabaret at Don’t Tell Mama. She loves the place: “You won’t hear better music anywhere. The piano players are very high caliber and still it’s relaxed.”

Rosanne is presently taking voice lessons in Manhattan with Patrick DeGennaro. Rosanne resides in Westfield, N.J., and works in Manhattan in healthcare advertising, where she is senior vice-president of brand strategy at Concentric Health Experience. There she works on creative campaigns. Does advertising have similarities to theater? Rosanne says emphatically yes: “It all comes down to finding the human truth. If your story is true to the human experience, people will be willing to listen and want to listen.”



Tandy Cronyn has had the privilege of working with many talented directors, producers and actors over the years. “I was very fortunate,” said Cronyn. She would know. As the daughter of famed thespians Hume Cronyn and Jessica Tandy, she grew up in New York seeing many landmark theater productions of the 50’s and 60’s, often meeting the exceptional theater artists that her parents worked with. Although she was born in Los Angeles, she counts herself lucky that her parents decided to move back to New York when she was barely five, so she was educated here and by the time she was 12 years of age, she was totally hooked on theater and knew she wanted to become a stage actor.

One of Tandy Cronyn’s godparents was Robert Whitehead, the legendary producer, who was a Canadian first cousin of her father. The other was Joseph L. Mankiewicz, who won back-to-back Academy Awards for Screenplay and Direction for both *A Letter to Three Wives* and *All About Eve* in 1949 and 1950.

Tandy recalls Joseph Mankiewicz as one of the wittiest men she has ever known. “When he got going, there was nobody like him for literate wit.” She recalls Mankiewicz telling the story of being introduced by Bette Davis at a function honoring him, and she spoke so long and effusively about all his talents and accomplishments that when Mankiewicz came to the microphone he said, “I want to assure you all that on the seventh day, I rested.”

The one theater that had the most lasting effect on Tandy was The Guthrie Theater in Minneapolis. It opened in 1963 led by the great British



with Anagnost which added to her professional resume: a NYC stage directing debut, 19 years of stage directing *Amahl and the Night Visitors* at Avery Fisher Hall, her debut as a NYC librettist and the creation of 8 new Victor Herbert librettos produced at Alice Tully Hall – all with a union freelance orchestra.

Mott is amidst the fifth season of her own company – VHRP LIVE! In October, they performed *Orange Blossoms*, a 1922 Herbert play with music. It was the last theatrical score that Victor Herbert ever composed. It’s very modern, with a female librettist, Fred de Gresac. “No Overture and no Grand Finale. It was 1922, and Herbert was definitely evolving.” This Herbert work contains one of his most haunting love songs: “A Kiss In The Dark.” It also includes a special favorite with New Yorkers, “Way Out West in Jersey.”

Her company performed *Falling in Love For 160 Years* at Christ & St. Stephens Church, 120 West 69th Street, which is not far from Lincoln Center. As Mott writes, “Incredibly gifted and versatile, the fabulous Victor Herbert entered this world on February 1, 1859 (160 years ago) and thrilled Americans with gorgeous melodies of love for almost 40 years. This production will feature “Ah, Sweet Mystery of Life,” “Falling in Love with Someone,” “Sweethearts,” “Thine Alone,” “Gypsy Love Song,” and more.

In April her company will perform Herbert’s 1913 *Sweethearts* in a return to Christ & St. Stephens Church, in Manhattan. As Mott describes themes of the performance, “Today’s political intrigue and shenanigans as practiced in 1913. A handsome prince about to take a throne, a lost princess found, international political maneuvering and amazingly, a #MeToo sort of song to boot. All without modern updating! The romantic operetta will feature “On Parade,” “The Game of Love,” “Sweethearts,” “For Every Lover Must Meet His Fate,” “Jeannette and Her Little Wooden Shoes, and “In the Convent They Never Taught Me That!”

Mott hopes all Lambs will join her in raising a glass in remembrance of a most influential past member, Victor Herbert.



Danilo Ottaviani hails from Turin Italy. He received his BFA in Drama from the Teatro Stabile di Torino, then moved to NY to pursue his career as an actor. He’s worked as a dubber and in numerous TV series, feature films and stage productions in NYC. Members know Danilo from performing in several Low Jinks nights, and for his role as Ivan Vassilyitch Lomov in our Peter Kingsley directed performances of Chekov’s *The Proposal*.

her first orchestra rehearsal for that libretto and heard the music. "I was absolutely blown away. I was changed forever." It was produced in Avery Fisher Hall in 1995. "It sort of hooked me. I said to the conductor of the Little Orchestra Society of New York, Dino Anagnost, 'If any of Victor Herbert's other work is half as good as this, we are sitting on a goldmine.'" She added, "That launched us on a project of eight restorations of Victor Herbert works, primarily in Alice Tully Hall."

Herbert, she said, was rare in being an American theatrical composer who orchestrated himself. Like Mozart, he sat at a desk with 16 musical lines on a page and wrote an entire score. "That he was able to hear all of these parts in his head is genius."

Mott started a newsletter about Herbert in 2009. "What was he doing at the time he wrote? Who were his peers? This led me down all kinds of routes, including his influence on other people and others influence on him."

She has a friend in Jackson, Michigan, named John Guidinger, who is one of the foremost collectors of pictures of Herbert's era. He helps her put together a pictorial booklet that is handed out at her shows filled with original pictures from each show."

With her other business VHSsource, LLC, Mott is the only digital source of original performance materials for Victor Herbert in the world. "He's the foundation of American musical theatre. Period. And you can't have a revival without available performance materials." She enjoys introducing new audiences to the genius of Herbert.

Mott hails from Adrian, Michigan, a town of about 35,000 people. She earned a bachelor's degree in physical education from Bowling Green State University in Ohio, then a master's degree from University of Michigan in Ann Arbor in guidance and counseling and population planning. Finally, she earned a master's degree in theater from Siena Heights University also in Michigan. She started directing in Michigan and performed at the Barn Theatre, in Augusta, Michigan, where many well-known people in the theatre come from. At the Barn the same years as Mott were Barbara Marineau, Becky Ann Baker, Dana Delaney, and Tom Wopat.

"It was my first professional job. The producer's wife was the resident character woman who couldn't sing. I was the resident character woman who could. I earned my Actor's Equity Card, got 5 years' experience running an Equity box office, and had the wonderful, almost vanished, experience of working within an Equity company full of marvelous actors for five months a year for five years."

Mott moved to New York City in 1981 where she had a successful audition almost immediately with Dino Anagnost of the Little Orchestra Society. That audition led to a wonderful 37-year collaborative relationship

theatrical director, Sir Tyrone Guthrie, also the founding director of the Stratford Festival of Canada. "I was a high school student when my parents took part in the inaugural season of the Guthrie, and I spent my summer vacation hanging out, often watching rehearsals. I have to pinch myself when I recollect that I was able to watch Tyrone Guthrie direct." In its inaugural season, the repertoire included Shakespeare's *Hamlet*, Moliere's *The Miser*, Chekov's *The Three Sisters*, and Arthur Miller's *Death of a Salesman*. The company did rotating repertory and included actors like George Grizzard, Zoe Caldwell, Ellen Geer, Ken Ruta and Lee Richardson. "Their work defined the kind of actor I discovered I wanted to be", said Tandy

Wanting classical training, Tandy went to London's Central School of Speech and Drama for a couple of years and in the summer of 1967, she got her first season of repertory at the Theatre Royal in Bury St Edmunds, Suffolk. "Then I found myself getting work in television. British television was quite extraordinary in the 1960s, but I desperately wanted to do classical theater and I was not getting any roles," she said. So, when she was offered a job with a touring company in southwest Minnesota, which had a grant to take plays to high schools, doing Shaw and Moliere, she grabbed it. This meant flying from London to Minneapolis, then going by car to a rural college in Marshall, Minnesota. This was in 1968 when cultural ferment in the US was rising. "The move from London to rural Minnesota gave me a severe case of culture shock," said Cronyn.

She later returned to New York and started auditioning. She had never done a musical before, but was cast as Sally Bowles in the second national tour of *Cabaret*. While frantically studying with a voice coach to prepare for the 1969-1970 tour, Anita Gillette, who was playing Sally on Broadway left the show to appear in the new musical *Jimmy*. "They put me in the Broadway show for a month to fill in. I had Ethel Merman's dressing room."

Between the month on Broadway and the subsequent "bus & truck" tour, Cronyn played Sally Bowles for almost a year. "It was a brilliant show, but not always appreciated in some of the more conservative parts of the country". She had first seen *Cabaret* in London with Judi Dench starring as Sally. "She made a huge impression on me." Cronyn said, "I don't think I would have got the role if I hadn't first seen her play it."

She performed in the summers of 1970 and 1972 at the Eugene O'Neill Theater Center in Waterford, Connecticut, as part of its Playwrights Conference. She said, "It was marvelous. That theater has nurtured so many playwrights important to American theater, including August Wilson, Charles H. Fuller Jr., Israel Horowitz, John Guare, Lanford Wilson and many others."

After the tour of *Cabaret*, Tandy also went on the road with Sondheim's *Company* and the Broadway revival of Mary Chase's *Harvey*. By the fall of 1974, she decided she had had enough of the road. "I was living out of a suitcase." Cronyn took a break from acting. For three years Cronyn worked with the National Theater of the Deaf, first as assistant to the company's founder and artistic director, David Hays, then as company manager.

Late in 1977, as she describes it, "I tiptoed my way back into acting. I thought I'd give stage management a try." She soon became assistant stage manager to the Broadway production of *Dracula* starring Frank Langella, designed by Edward Gorey. She was also the understudy for the two women in the show. The show was an enormous hit, but Cronyn didn't stay with it for long and at last found the kind of work she had always aspired to since experiencing the Guthrie Theater's rotating repertoire.

She was part of the inaugural season of the Denver Center Theater Company, which opened in 1980 under artistic director Edward Payson Call. "It was magical," Cronyn recalled. We opened the season with Brecht's *The Caucasian Chalk Circle*, starring Tyne Daly and that production alternated with Moliere's *The Learned Ladies*. "It's like my prayers had been answered." In the second season with the Denver Center Theater Company in 1981, Cronyn played Lady Percy in Shakespeare's *Henry IV, Part 1*, Hypatia in Shaw's *Misalliance*, and led the Chorus in *Medea*.

From 1980 through 1982, Cronyn alternated between the Denver Center for the winter season and the Old Globe in San Diego during the summer. "I went back and forth for two years, with occasional contemporary projects in between" she said, playing mostly classical roles.

In the summer of 1980, when she joined the Old Globe Theater, she worked with its artistic director, Jack O'Brien. "On a tight budget and even tighter schedule we were doing three Shakespeare plays in rotating rep." She added, "You rehearse two shows at once on alternating days, open one and then the other, then start rehearsing the third. You're rehearsing only five hours, if you've got a performance that night. You open after three weeks or less of rehearsal for each, which is very difficult with Shakespeare." She played Lady Capulet in *Romeo & Juliet*, ("a small but fascinating role") with Tovah Feldshuh as Juliet. She also played Silvia in *Two Gentlemen of Verona*, and Princess of France in *Love's Labour's Lost*. "I felt like I died and went to heaven," said Cronyn.

But after 2 ½ years of alternating between Denver and San Diego, she came home finally and after an initial struggle to get back onto the radar of casting directors in New York City, she landed a role in Shaw's *The Philanderer* at Yale Repertory Theatre, with Christopher Walken

Mott is also a librettist. "I do not modernize but I deepen the stories for today's audiences."

In addition, she is also a stage director. "I like audiences to enjoy themselves – not get bored with weak plots. I adapt the production for a new era's sensibilities" but leave the original spirit and times completely intact.

She said, "Herbert started writing operettas in 1894. He was the musical foundation of the American musical theatre. He stood with one foot in Europe in the romantic period at the end of the 19th Century, and one foot in America, at the beginning of the 20th Century." Richard Rodgers, Irving Berlin, Jerome Kern (all Lambs) and others, all grew up listening to Herbert. Most Victor Herbert songs are still recognizable. They include "Ah, Sweet Mystery of Life," the most famous 16-measure song in history. His single most well-known operetta is *Naughty Operetta*, written by Rida Johnson Young, a woman in 1910. "Herbert worked with creative women quite frequently. This goes against what we've been told about the early 20th Century. Also, women characters in all of his operettas are very strong."

Mott oversaw the restoration of the performance materials for Herbert's grand opera, *Natoma*. VHRP LIVE! was then born to produce a reading of the opera in 2014 with a 57-piece orchestra, a 36-voice chorus and 9 principals before 200 audience members. It was the first time in 100 years that living people had heard the entire opera. "We delivered it to an audience exactly as Herbert wrote it. The man got his due by a modern audience and it was magnificent."

One of the reasons that Mott feels an affinity for The Lambs is that Victor Herbert was a member from 1896 to 1924. Mott is delighted that there is a portrait of Herbert overlooking the main room at the Club. "The Lambs' club roster reads like a *Who's Who* of musical theatre, including John Philip Sousa." Among those whom she knew at The Lambs was **Shawn Amdur** and **Leslie Shreve**. Another reason she likes The Lambs is its quiet atmosphere to hold a meeting of her creative staff or board. With Herbert's picture looking down at them at these meetings, Mott notes, "You know, it's a little intimidating."

"He was a founder of ASCAP. He was a rock star – he was huge. His shows traveled across America." His works began the process of licensing of Broadway shows.

Mott first heard Herbert's music in 1995. "It was the most beautiful music that I've ever heard," said Mott. In 1994, she was commissioned to write a new libretto by the Little Orchestra Society of New York for Herbert's *Babes in Toyland*. It had to be 50 minutes long and aimed at kids.

She went to the Library of Congress and conducted research. "I had no idea who Herbert was. I had never heard any of his music." She went to

What has been the most memorable experience in the arts (or anything else)?

Stan Lee, the legendary creator of some of Marvel Comics' most magnificent characters, was asked once who his favorite character was. His answer was "the one I'm working on at that moment." I'm known for telling theater stories because, even after nearly 40 years, each show comes with its own "most memorable moment."

How did you learn about the Lambs?

One of my clients, Lane Bradbury was speaking at a Lambs event and I came top photographer her. She was marvelous; the event was lovely; and the Lambs Club and its welcoming gentlemen of a Shepherd (**Marc Baron**) made me think – like I did for *Pagliacci* – "OK, here's where I should be."

What are your hobbies or activities in your spare time?

OK ... I'll say it. I am an avid comic book and movie monster magazine collector. I can speak ad nauseam about Marvel Comics and Famous Monsters of Filmland. My father took me to the trade shows and conventions when I was a kid and I simply never stopped going. To this day I drive passed Staten Island to get to New Jersey to the Chiller Theater Expo and prepare my best superhero t-shirt for NY ComicCon. Last year, I had the joy of producing an event for ComicCon for a new live action/film/internet hybrid called UVX. I had a VIP pass to the entire convention. Somewhere, my father was smiling.



On one-point **Alyce Mott** is emphatic regarding the famed composer whom she has dedicated her time to bringing to new audiences. "If you haven't heard Victor Herbert with an orchestra, you have not heard Herbert."

She has made it her mission to ensure that New York audiences get such an opportunity. The Irish-born Herbert, who was also a conductor and a Lamb, composed operettas from the last decade of the nineteenth century until just after World War I. His influential role in America musical theatre is remarkable.

Mott is the force behind the New Victor Herbert Orchestra, formed in 2016 by the Victor Herbert Renaissance Project LIVE! which she created. This past April VHRP LIVE (as she calls it for short) performed the 1911 Herbert operetta *The Enchantress*, which featured both the orchestra and Michael Thomas as founding conductor and Music Director.

How did she bring about its successful performance? "I wear a lot of hats," said Mott, one of which is as producer.



and Brooke Adams. This production was directed by David Hammond who subsequently became artistic director of PlayMakers Repertory Company at the University of North Carolina, Chapel Hill, and this theater became Tandy's artistic home. She performed in a dozen productions at PlayMakers, became an Associate Artist there and reveled in the diverse and challenging roles that have defined her career: Beatrice in Shakespeare's *Much Ado About Nothing*; Estragon in *Waiting for Godot*; Lavinia in O'Neill's *Mourning Becomes Electra*; Gertrude in *Hamlet*; *Our Town*; *The Laramie Project*; *Wit*; and others.

Cronyn loved working in regional theaters. Aside from The Old Globe, Denver Center, Yale Rep and PlayMakers, she has appeared at Hartford Stage, South Coast Rep, The Pioneer in Salt Lake City, The Stratford Festival of Canada, Missouri Rep in Kansas City, Tennessee Rep, Studio Arena Theater in Buffalo, and others.

But with the turn of the millennium, Cronyn decided she wanted to develop a solo show for herself and in 2010 acquired the rights to a short story by Kay Boyle. *The Tall Boy* is a surprisingly timely story about child refugees in the aftermath of World War II – three European boys swept up by American units and made into G.I. mascots, desperate to follow their army buddies home to America but stuck in a displaced persons camp without papers. "I fell in love with it." She commissioned the playwright Simon Bent to adapt it into a one-person show, which she later performed in Manhattan at the United Solo Festival in 2014 where it won the award for best adaptation.

Cronyn loves to read and has recorded a number of audio books. Some of her favorite authors to record include Ursula K. LeGuin (*The Unreal and the Real, Vol. 1 & 2*) and Cynthia Ozick (*Foreign Bodies*). "They give me my literature fix." One of Cronyn's audio books, Helen Frost's *Salt: A Story of Friendship in the Time of War*, has won AudioFile's Earphone Award for Excellence.

She had always heard of The Lambs and visited the Club as part of a writers group known as Writers@LargeNYC, which was founded and organized by James Lawson. "Over the years, it has attracted such extraordinary talent. We meet for readings regularly at The Lambs" Cronyn said. Cronyn knows Lambs Leslie Middlebrook, Leslie Shreve, Marc Baron, Peter Kingsley and Wanda McCormick. Her primary sponsor was the late Lee Moore, with whom Tandy was fortunate to have performed in *The Return of the Prodigal* at the Mint Theater in midtown Manhattan.





Christiana Cunningham-Adams established her independent conservation practice in 1982 after completing an Advanced Painting Conservation Internship at the Center for Conservation and Technical Studies at Harvard University's Fogg Art Museum. In addition to conserving and restoring paintings over the past three and a half decades, she has traveled widely, consulting and lecturing on painting conservation in the United States, Italy, and South America, and led workshops in Ecuador and Cuba where institutional training was unavailable.

Training at the Fogg Art Museum followed Cunningham-Adams' eight years' study of art history and conservation in Rome, Italy, which culminated with a diploma from the Istituto Centrale del Restauro in Rome. Her 1977-1980 training there included participation in the restoration of the wall paintings by Giotto and Cimabue in the Basilica of St. Francis of Assisi over a three-year period; 1st century frescos in the Palace of Augustus on Palatine Hill in Rome over a two-year period; and personal treatment of panel and canvas paintings by Ambrogio Lorenzetti, Cima da Conegliano, Sebastiano del Piombo, Guido Reni, and Titian.

In 1979 Cunningham-Adams worked in the conservation lab at the Landesmuseum in Bonn Germany for two months under the direction of Chief Conservator Jochen Haag. In 1980 she completed the course "Preventive Conservation in Museums; Theft, Fire, Climate, Lighting" given by Gael de Guichen and Gary Thomson at the International Center for the Study of Preservation in Rome (ICCROM) and received a B.A. Degree at the American College of Rome with a major in Art History in the same year.

Monet, Constable, Vasari, Titian, Tintoretto and Sir Joshua Reynolds are European masters that she has literally lent a hand in conserving. While American paintings by John Singer Sargent and Thomas Eakins have received her attention as a fine arts conservator, she is now turning her eye to portraits of actors, playwrights and gentlemen of the theater adorning the fifth floor of the Lambs.

"When you walk into The Lambs, its wonderful atmosphere just wafts over you, like the smell of bread does in a bakery. I was just delighted at the idea of so many people gathering together to preserve the collegiality and history of this club. Not only is there the aesthetic richness of all the old paintings and wonderful playbills, you get the feeling right away of a whole world for an outsider to step into."

Christiana first visited the Club to have dinner with her friend Sarah Ann Rodgers one Friday evening at Low Jinks. She right away felt at home. "I've always wanted to act, but it did not turn out to be my world." Introduced

JMAE also produces live promotional events. Michaels presented live promo events for the HBO Summer Stage, Spotlight-On Film Festival, and the promo showings of UVX, a live theater and film hybrid, which was a sponsor of the 2017 New York ComicCon. In 1999, he and Mary Elizabeth Micari formed Genesis Repertory Ensemble, a non-profit arts organization dedicated to giving opportunities to emerging artists in the stage and film (and live event) industries. A professor of communications at Kingsborough College, Michaels continues to appear as a guest speaker and artist throughout the tri-state area at universities and arts organizations. Jay is volunteering his expertise helping promote and publicize The Lambs.

What do you like most about being in the arts?

The spontaneity in everything associated with it. Each project and each part requires new and innovative ideas; each project requires a gamble of sorts; each project needs you to think on your feet – even when you feel its all mapped out. I think that's why I enjoy independent theater and film, you MUST have an agile mind.

What kind of work do you do and what projects/shows are you presently working on?

I've taken a sideline and turned it into a career. For decades I worked as an actor/director/producer/playwright, all the while promoting my own work. One day I discovered I had over 30 years of marketing and public relations experiences and training (day jobs included media buyer, reporter for the Daily News, national tour manager, and casting associate). Now as executive director of Jay Michaels Arts & Entertainment, a promote indie plays and films. Currently, I'm working with Broadway's Town Hall; a new play by Tony nominee, Joey McKneely; another that's coming here from London; comedienne, Meshelle, who just appeared at The Public Theater; and cabaret luminaries, Richard Skipper and Rev. Mary Elizabeth Micari; among others.

Where did you grow up?

I was born in The Bronx; went to Queens College; work in Manhattan; live in Brooklyn; and have driven through Staten Island on my way to New Jersey many times. I am a native hard-bitten New Yorker. I was shot-at on the Pelham 1-2-3 line in the 80s.

What was your first (or early) interest in the arts.

In public school, there was an assembly where a traveling opera company came to perform *Pagliacci*. Maybe I'm embellishing but for me – and it seemed only me – the world stopped. I watched this amazing performance and thought "OK, that's what I will do." Ironically, my first time on stage was in another opera, Dido & Aeneas. I carried a spear.

standards. He said emphatically, "The Great American Songbook is alive and well at The Lambs."

At Don't Tell Mama, Roy also met Eva Swan, who founded an organization called VocalEase, a non-profit that brings volunteers to sing to senior audiences throughout New York City. The entertainment generally consists of a pianist and four singers who perform at senior centers, hospitals, at nursing homes. One of Roy's favorite places to perform with VocalEase is at Mary Manning Walsh Home. Through this group, Roy met Woody Regan, who is the regular pianist for Low Jinx. "He's sensational," said Roy.

Roy has also performed at Billy Shepard and Judi Jourdan's open mic night at Café Iguana, located on West 54 Street, to which Roy auditioned with a track of Cole Porter's swing version of "Night and Day." He said, "They signed me up for a performance instantly, and later made me an Associate Producer of the talent search."

Roy would like to make singing a second career. He has had some private gigs already. He has been asked, "Who is your singing coach? Roy replies with a grin, "Jack Daniels." He goes on, "What others spend in voice lessons, I probably spent at the bar."



Jay Michaels is a producer/director, marketing and public relations executive, entrepreneur & educator. He has been part of the indie theater and film scene since 1985. In 1997, he took the knowledge he acquired as a casting director for New York Daily News' commercials and production associate for KSL Media and PBS and founded the boutique PR firm that now bears his name. Jay Michaels Arts & Entertainment (JMAE) creates visibility for self-producing stage artists and production companies on the East & West coasts and in multiple film arenas.

Stage clients include Planet Connections Theatre Festivity; Downtown Urban Arts Festival; Fresh Fruit Festival; New York New Works Theatre Festival; Richard Skipper Celebrates; the Improvisational Repertory Theatre Ensemble; the American Theatre of Actors; Medicine Show Theatre; Opera at Hunter College; events at Broadway's Town Hall; Spotlight-On Festivals; Playwrights/Authors Doug DeVita, Gary Morgenstein, Patrick Hickey, Jr., Anthony J. Piccione, and Dorian Palumbo; Cabaret Artists Lane Bradbury, Andrea Bell Wolff, and Rev. Mary and Granny's Blue-Mers. Film clients include award-winning filmmakers, Eliana Ujueta (*Beneath the Rock, The Airport Run*) and Ben Goldstein (*Jack London*) and Steve Silver (*The Watchtower*).

to Marc Baron, she noticed that many paintings at The Lambs needed conservation, and she offered to restore some as her donation.

Christiana's education and work have spanned continents. She attended the School of the Boston Museum of Fine Arts and earned a bachelor's degree at the American College of Rome and a Painting Conservation diploma from the Central Institute of Restoration in that city. There she worked on frescoes by Giotto in the Basilica of St. Francis of Assisi, frescos in the Palace of Augustus on Palatine Hill, and easel paintings by Titian, Guido Reni, Sebastiano del Piombo, and Ambrogio Lorenzetti.

Drawing on her studies in Rome, Christiana learned from the tradition that a conservator seeks to recover the original aesthetic character of works of art, thus preserving "their authenticity and correct place in time and history." The goal is generally not to make works appear new again. She said, "We ought not to make a work look like we *think* it once looked, but rather to allow for the vicissitudes of its history in order to maintain its real place in time. I want the history of a work of art to show as I attempt to recover its original quality."

Christiana was surprised to find some conservators in the United States were using a huge palette with as many as 80 colors. As she learned in Rome, a limited palette can be used to create the effect or impression of any color rather than trying to find a commercially prepared exact color that matches the original. Moreover, she says that it is more important to maintain or re-establish the optical value of the original colors used.

Her mother, who was a preservationist, strongly influenced Christiana and the development of her conservation philosophy. Her mother was once walking along Mill Brook in Arlington, Mass., when she passed an old mill. Inquiring about it she found that it had originally been a grist mill in the 1600's, then a saw mill in the 1700's, a spice mill, and finally in 1864 one where the German immigrant Schwamb brothers made circular and elliptical wooden frames. The historic site had been sold to a trucking company in 1969 that was planning to tear it down. Christiana's mother saved it by setting up a non-profit trust that acquired the mill which they named The Old Schwamb Mill, got it listed on the National Register of Historic Places, and learned how to operate and maintain the historic machinery. "My mother had an incredible eye and artistic sensitivity and taught me a lot about our culture's need for preservation of its past," she said.

Christiana set up a conservation studio at the Old Schwamb Mill in 1982 when she returned to the United States from Italy to undertake an internship at the Fogg Art Museum at Harvard. In her own conservation practice, she served a variety of clients including museums, private collectors, churches and many others. Her varied projects in those first years back from

Italy included preserving immigrant graffiti on Ellis Island, restoring an 1876 wall decoration of John La Farge in Trinity Church at Copley Square in Boston, treating a mural at the Museum of American Folk Art here in New York City, and conserving 3rd century Mithraic shrine wall paintings for Yale University.

As a Fulbright lecturer in Ecuador in 1983, she trained conservators in the capital, Quito. This involved teaching a group of conservators to arrest decay of a 16th-century fresco. "They were very desirous of learning. We worked in a conservation laboratory financed by the Central Bank, where supplies were so limited, we would sometimes go to the American Embassy's commissary to buy baby 'Pampers' that we took apart to get cotton we attached to sticks to make little swabs." She was teaching them minimal emergency interventions on large collections and lectured on basic conservation principles. Traveling to Cuba in 2003, she gave lectures to conservators there as well on the principles and philosophy of conservation and preservation.

Among the many conservation and restoration projects she has undertaken in Washington D.C., in 1994 Christiana worked on two 250-sq. ft. murals in Attorney General Janet Reno's conference room in the main building of the Department of Justice. Once used by Attorney General Robert Kennedy as his office, the room presents two murals by Leon Kroll that depict images of good and bad government. The mural on one side of the room shows a desolate landscape with bare trees, broken musical instruments, torn books and the like. The other shows a landscape rich with fields of grain and pastured animals and a prosperous, healthy society. Ms. Reno told Christiana that she likes to sit at the end of the conference table where she had to look at the scene representing Bad Government because it served her as a reminder of why she was there.

In 1995-96 Christiana faced new challenges in working at the Lincoln Memorial. On the north wall Lincoln's 2nd inaugural speech is carved into the stone wall, and on the south wall the Gettysburg Address is likewise carved. Above these inscriptions are 60' x 12' murals located 37 feet above the floor and glued to the limestone slabs the walls are made of. "Both murals were painted in oil on canvas and made to look like large tapestries." Heaters located in the cellar, which kept the stone of the walls at an even temperature, had years ago been thrown out when they ceased to work, and never replaced. The humid spring air wafting into the chamber each year thereafter would hit the cold stone, causing condensation to run down the wall in torrents. The canvas regularly absorbed humidity, causing it to swell and then shrink when it dries out. But because oil paint does not absorb humidity, it pulls away when the canvas shrinks, and the paint lifts and flakes. Christiana applied a mixture

After his schooling, Roy trained as a paramedic and worked in Long Beach Hospital before becoming a police medic with the Nassau County Police Department. "When they found that I could sing, I was drafted into the Department's Blue Lion Band," a 17-piece swing band. "Even though I retired from the Department, they didn't let me retire from the band." Roy has held positions relating to Emergency Ambulance Service and was also the coordinator of EMS training in the Nassau County Police Academy. He is also a former special assistant to the Chief Deputy County Executive in Nassau County.

From an early age, Roy has enjoyed being on the water. In his youth, he went boating, fishing, and SCUBA diving on the South Shore of Long Island. In high school in the early 1980s, he worked on a fishing boat chartered out of Freeport, N.Y. Once a telephone-pole floating just below the surface of the water cracked a plank in the boat's hull. Taking on more water than the boat's pumps could handle the captain sent out a "May Day" and the Coast Guard sent a helicopter, which dropped them two gasoline-powered sump pumps to keep them afloat, allowing them to get back to the dock, and under their own power.

Roy can sometimes be found in a hammock on the "Serenity Deck" aboard a Carnival cruise ship on the open sea. July 2017, he took his 75th cruise on Carnival. He is enough of a regular that the captains and senior staff all know him, and he is often granted several hours of performance time in different venues around the ships.

"Life is less complicated on the water," said Roy, who has made friends with people from around the world on these cruises. "If you want to kick back and relax and have the time of your life, Carnival is for you." He's been to the Caribbean numerous times. In 2016, he sailed to Hawaii where the passengers saw an active volcano at night. He recalled, "It was incredible. You couldn't feel the heat, but you could smell the sulfur in the air."

Roy enjoys visiting Don't Tell Mama in Manhattan's midtown. At this piano bar, Roy met **Jack Smith** there about five years ago, who told him, "You have got to come to The Lambs." Roy later said, "The love that Jack has for the club is notable." Coming to Low Jinx, Roy met the Shepherd of The Lambs, **Marc Baron**, there and they realized that they were from the same hometown of Elmont, L.I. Roy said, "He knew my mom!"

When Roy first visited Low Jinx at The Lambs, the theme was Harold Arlen that evening. "That's how The Lambs dig down into the history of music," said Roy, who also attended and performed at **Joyce Randolph's** 90th birthday at The Lambs. "There's so much history at this club." Roy delights in the appreciation that Lambs' members have for performing the



Roy Mezzapelle is at home performing on land and at sea. “I found singing very late. It came by accident, when I was on a cruise ship in the Caribbean in 2004. I was at the piano bar and the pianist, Duane Lewis, was playing all these standards from the Great American Songbook, and I started singing. A couple drinks later, I was given a microphone, and Duane said, ‘Come on up.’ When the bar patrons began to dance, the pianist told him, ‘Just keep singing.’”

While on another cruise, the piano bar entertainer was not feeling well and had to leave early in his performance. The ship’s entertainment director “put me to work.” Roy plugged his iPad with backing tracks into the mixer and performed songs from the Great American Songbook and show tunes for two hours.

One of his all-time favorite performers is Frank Sinatra: “It is said that Sinatra didn’t sing a song, he sang a *story*.” Roy said that Sinatra was impeccable in appearance. Roy tends to wear a tux when performing, a nod to an era when the style was more formal. In 2015, Roy performed in Hoboken at the 100th anniversary of Frank Sinatra’s birth. Roy sang in the Teak Restaurant as well as in Sinatra Park. A lot of the performers later ended up at the “W” Hotel. He said, “We took over their lobby, and put on quite a show.”

Another of Roy’s favorites is Tony Bennett, whom he saw perform recently at the Westbury Music Fair. Roy said, “Tony Bennett is truly a master of his craft. His power and his range is incredible. He hits notes that I can’t hit.” Roy also admires Ella Fitzgerald, Dean Martin, Bobby Darin, Liza Minelli and Judy Garland. The first CD that Roy owned was *In the Digital Mood* by the Glenn Miller Orchestra.

His interest in music came early. At four years old, Roy already played the accordion. Five years later he was playing the trumpet in the fourth grade, and in high school performed in its Swing Band as lead trumpet, as well as in the school’s concert band and orchestra.

Roy grew up in the town of Elmont which is just on the Nassau side of the Queens-Nassau border. The Belmont Race Track is there. His mother founded a newspaper, the Elmont Herald, in the town. Roy’s father served in the Marine Corps in Okinawa in World War II. Afterward his father worked for a company currently in Long Island City called Edison Price Lighting that manufactures commercial lighting fixtures. Roy recalls his father working on lighting for venues such as Avery Fisher Hall. Musical talent runs in Roy’s family: his uncle Pete “played just about every instrument invented, from the sax to the banjo, and even had his own orchestra.”

of micro-crystalline wax and synthetic resin applied warm over every square inch and pressed down each inch with her thumb to re-adhere the lifting paint.

Beginning in 1993, restoring seven corridors on the first floor of the U.S. Senate likewise brought its own challenges in what proved to be the largest painting conservation project ever done in the Capitol and kept Christiana working in the Capitol for many years. The paintings combined visual elements of the ancient Roman, the Renaissance, and the unfolding Victorian eras.

The murals covered the walls and ceilings of the corridors and had had six previous restoration efforts over the past 125 years that virtually covered over the porous original surfaces. When the murals had gotten dirty in the past, the surfaces were repainted instead of cleaned. Christiana said, “I spent 25 years carving off four to six layers of over-paint with a surgeon’s scalpel covering over 25,000 square feet of wall and ceiling surfaces.

The perks of conserving the Senate corridors included meeting important elected officials. Senator Daniel Patrick Moynihan, the democrat representing New York State, once hosted a party for Senator Hillary Clinton. It was 1:00 a.m. or 2:00 a.m. in the morning. Leaving the party, Senator Moynihan brought President Clinton and Senator Hillary Clinton over to see Christiana’s work. Moynihan told them, “See this lady? She’s here all night, every night, restoring all these paintings.” President Clinton extended his hand to shake hers. She took off her latex glove and shook his hand, then realized her hand under the glove had become soaking wet with sweat. Embarrassed, she said, “I’m sorry” and he replied, “That’s O.K.!” and complimented her on her work.

Other times she spoke with John Glenn, Ted Kennedy, John Warner, Robert Byrd, Chris Dodd, Joe Biden, and several others particularly interested in the project. President George W. Bush, who had come by the Senate for a dedication of a bust of Vice President Richard Cheney cheerfully joked that she looked like a medical doctor in her white lab coat. On another occasion, a friend alerted her in advance that President Obama would be walking by. So, she began to work on a mural near to where she knew he would walk by, but she never got the chance to greet him as he passed by with three body guards in tow.

Over the years she has received distinguished awards from organizations such as the National Trust for Historic Preservation as well as the Art Commission of the City of New York. Her publications include three works relating to the history and preservation of the U.S. Capitol: One is on rediscovering the art of Constantino Brumidi’s 1850s murals inside the Capitol; another on his ancient Roman and Renaissance sources; and a third on the process of change in the seven corridors

Many of the portraits in The Lambs have darkened and yellowed over time. As she explains, old paintings frequently have a natural resin like dammar as a varnish on them. As the resin ages, it oxidizes and turns yellow. This combines with ambient dirt, smoke, or dust in the air to darken the painting. There could be also city soot caused by windows of a room being open over the years. Traditionally, varnishes are removed and replaced when they darken in this manner, perhaps several times over the years. In modern conservation, once these varnishes are removed, they are replaced with stable synthetic varnishes that do not yellow. In addition, several of the paintings have tears and holes which need repair and retouching as well as having a new protective varnish applied.

Whether she works on fresco, tempera, acrylic, or oil paint, Christina has had broad experience prior to her volunteering at conservation at The Lambs. She said, "I believe in what you are doing at The Lambs. So much of the 'old world' is worth saving as long as we can."



Eileen Deutsch is a playwright, composer, lyricist, actress, dancer, singer, violinist and founder of a repertory and production company. She best describes herself as one of those "multi-" people. Eileen was inspired to write a musical called *Worst in Show* after attending an ASCAP showcase of a musical *The River*, about a small town where the levee was going to break. "I sat there imagining song titles such as *There goes my Cow*, *Swimming in the Kitchen* and *Only Morons Live on Flood Plains*." She conjured a protagonist, Ned Bronstein, a "has-been" who once had a Broadway hit in the 1950s called *Million Dollar Baby* but whose career had since gone downhill. The character Bronstein was now writing jingles and performing at bar mitzvahs and weddings, while working in an office over a strip mall in Englewood, N.J. "He tries finding his way back on top, but he no longer understands Broadway and Broadway doesn't understand him."

Another musical comedy Eileen has written is *LoveBytes*, about finding love in the early days of the internet, when chat rooms were popular. "It's a sweet play about two very shy people who are single in their 30s," said Deutsch. One makes up an identity as a Las Vegas stripper, the other a New York detective. But in reality, they work in the same hospital in Iowa, but have never met. Writing plays comes easily to Eileen. She said that writing lyrics and composing music dovetail together. "It's a package deal. The words and music come out at the same time."

She worked with a "wonderful arranger and orchestrator" named John Lesko, who had been musical director for the original stage production

Catholic Church. He next headed to Midwood High School in Brooklyn, where he liked to work in the woodshop. Around 1979, he worked for a year or so on the commodities exchange on the sixth floor of the World Trade Center. When an order for cocoa, gold and silver would come out of a machine, he as a clerk would take it and run it over to a broker.

Frank has long had a passion for theater. In his late 20s and early 30s, he played the Prince in *Cinderella* with the Westfield Community Players. Other roles included Tito Morelli in *Lend me a Tenor*, and Big Jule in *Grays and Dolls*, and Tyler in *Prelude to a Kiss*. Around 2001, he performed in *The Fantasticks* in New Jersey at the Cranford Dramatic Club. "I enjoy acting. It's very relaxing."

In 2000 Frank took a course in comedy at the New York Institute for Comedy in Manhattan. The course has each student perform in two venues. His pair of performances took place at Don't Tell Mama as well as at Caroline's on Broadway on a Sunday afternoon. In the early 2000s, he was a three-time joke contest winner at the Italian Club of Staten Island in the late 1990s. He mused, "You have to have a sense of humor if you're the youngest of five children. It's the only way to get attention."

His son, Christopher, is pursuing a career in film production in Los Angeles. He directed and acted in a film at Quinnipiac College called *Blue Lines*, about a boy hockey player who avenges the murder of his father.

Frank first learned about The Lambs when he was a bartender in 1993 in Charlie Brown's Fresh Grill on North Avenue in Scotch Plains, N.J. There he met his sponsor Jack Smith, and later met his co-sponsor Maralyn Dolan-Goldstein and Dr. Alan Goldstein. Lambs member Lisa DeFelice, who is a television advertising research executive, and Robert DeFelice are neighbors of Frank in Scotch Plains.

A real highpoint was meeting famed Lambs member Joyce Randolph, who played Trixie in *The Honeymooners*. Frank said, "Meeting Joyce was amazing." As he recalled, "My family lived in a railroad apartment in which both parents watched TV in the living room and slept there. When I was about six and they were viewing the show, I would watch *The Honeymooners* from the other room through my bed posts."



example, meatballs might be served at the fifth hole, sausage and pepper heroes at the seventh, clams on a half-shell at the ninth. There are drink stations set up along the course, too. There a handful of ways that successful golf outings can hit a hole-in-one in raising money: golfers each pay to participate, there are raffle items, as well as both a silent auction and a live auction. Local venues have included La Tourette Golf Course in Snake Hills, Staten Island, or the South Shore Country Club which is in Huguenot.

In raising donations to United Cerebral Palsy, Frank led the building of Teri's House, a handicap accessible home for a woman named Terry with four children with Downs syndrome. Likewise, by working with an organization called Michael's Cause and the Staten Island Contractors Association, he spearheaded an addition on the Michael Capolongo House, which gave it an elevator, making it handicap accessible.

He has also chaired a golf outing and a cocktail party for the Staten Island Zoo that had night-time torches and a jazz band. He spotted cockatiels and even an ant eater.

His fundraising prowess has received numerous accolades, such as the Paul Harris Award, given by the Rotary Club, rarely bestowed upon a non-Rotarian such as Frank. He has been also honored by a number of organizations including the American Cancer Society, Center for Hope Hospice, the Eger Foundation, Michael's Cause, the Epilepsy Foundation and others. He was named "King of Staten Island," by the Star Network, a marketing group.

Notable celebrities at these events have featured leading boxers. They include the former two-weight world champion Michael Moorer, heavy weight fighter Gerry Cooney, known for his left hook, and George Michael "Micky" Ward, often known by the nickname "Irish" Micky Ward.

"Since I was a kid, I have enjoyed helping other people," said Frank. "Thank God for what I have."

He has been managing director of Hanley Funeral Home for 28 years. He said the key to success in that occupation is "Be honest and the family will sense that, and when they sense that, they'll trust you."

Frank grew up close to family in Red Hook and moved to Flatbush. Both of his grandmothers lived nearby in attached buildings in Red Hook and an aunt resided at a house on the corner in Flatbush. His father was a longshoreman, who walked to work in the cold or heat. His mother ran a candy store in Red Hook, where she put the young Frank to sleep in a bedroom in the back.

Frank finished eight years of Catholic School at Holy Innocent in Flatbush. Then he attended La Salle Academy. The school, located in Manhattan's East Village, was run by Christian Brothers, an order of the

of 42nd Street, choreographed by Gower Champion. He was actress Mary Martin's personal arranger and also musical director for *I Do! I Do!* when actor Robert Preston (*The Music Man*) was in the show and. John Lesko brought the best in the industry, including Broadway pit musicians, to New Jersey where Eileen lives. He arranged full orchestral recordings of two of Eileen's musical comedies, *Worst in Show* and *LoveBytes*, with Eileen and two principals from *Les Misérables* as vocalists. He was "old school" and didn't want to impose himself on her work: "He was respectful for the artist." She and Lesko hit it off professionally. "We were so in sync with each other."

Eileen subsequently worked with arranger, music director and conductor Charles Santoro, who had been working at the Paper Mill Playhouse in Millburn, N.J., and in the pit on Broadway. "He does it all. I guarantee that you're going to hear about Charles Santoro in the future," she said. She had a reading at The Lambs of *Keeping Mum*, a British farce about a boarder and a beloved dog who die on the same day. A dotty woman plans to switch them so that the dog would be buried in a casket in high style and the boarder laid to rest in the garden. Eileen recalls some great feedback that she received from the Shepherd of The Lambs, Marc Baron, as well as from James Lawson, the actor and producer. She said about The Lambs, "I just fell in love with it instantly. The Club is an intimate and inviting place where performers can hang out."

Eileen cites the Bard at Stratford-on-Avon as her greatest influence: "I cut my teeth on Shakespeare when I was 10." She also admires playwright Christopher Durang: "He doesn't think a lot about structure and does not do a lot of outlining: He spews material out. I love the wackiness." She describes Durang's approach as "Just do it and see if people can handle it." She also likes playwright Suzan-Lori Parks for her intensity and passion.

Eileen says, "My style of comedy is dark, edgy, really quirky, and sort of outrageous. I like shock value, because 'Why not?'" One venue told her: "We'd love to do your play, but after the show, we'd have to call 911 during intermissions for our elderly patrons." Bob Ost, who heads Theater Resources Unlimited, called her to say that readers either loved her work or hated it. She replied, "That's good. It's eliciting intense reactions."

She says she loves shows like *The Book of Mormon* and *Something Rotten*. She describes her tastes as rather old fashioned. She said, "A lot of modern musicals do not land on my ear well. They're more dissonant. My work is melodic and more classical, a mix of Gilbert and Sullivan and a little Gershwin."

Eileen studied with Lisan Kay Nimura, who taught dance upstairs in one of the studios above Carnegie Hall. She recalls how Nimura, who was in her 70s, was an "amazing and demanding taskmaster. I admired her work

ethic.” Eileen’s interest in dance was to become a teacher and choreographer. She also studied at Stella Adler Studio (“a supportive, open welcoming place”) and at Lee Strasberg Theatre and Film Institute. Eileen has applied for a course in the fall at the Dramatists Guild of America on musical composition with Mark Hollmann, who wrote music and lyrics for the musical *Urinetown*. She has taken previous courses there with playwright Roland Tec (“The Artist as CEO”) and former Dramatists Club executive director Gary Garrison (“The Architecture of the Play”). Garrison is a “force of nature. So open, warm and accessible.”

Earlier in her career, Eileen has written professionally for many years in advertising and public relations. She also worked in development at the Joffrey Ballet as well as at the Brearley School. Eileen once landed at the cosmetic company on Fifth Avenue, called Orlane, where she rose from receptionist to copywriter in their public relations department. But a determined Eileen kept her leotard under her clothes and would take dance classes at lunch. “They called me the leotard kid.” She then worked at the Rowland Company as an account executive in their public relations department. She wrote press releases, conducted interviews, developed scripts for marketing campaigns, radio scripts and the like. Eileen once worked on a launch of a perfume that she describes as terrible. She has mined that experience for one of her plays where a perfume contains squirrel pheromones that cause squirrels to attack the women wearing it.

Regarding the jingle for a perfume campaign “Just call me Maxi,” she said internally they would disparagingly describe it as “Just call me a taxi.” Authoring plays has remained her passion, though. “Writing creatively is where my heart and soul are. Writing for the theater is where I feel most at home.”

Eileen was acting and dancing by the age of five: “I knew right away what I wanted in life.” Born in Arizona, her family moved to upstate New York where she danced in ballet at the Ithaca Ballet from age 13 to 20. Her father had been a journalist in the Air Force as well as a professor of journalism at Cornell University and managing editor of the local newspaper, *The Ithaca Journal*. She recalls him as a brilliant man who had a deep sense of truth and justice. Her mother was head librarian at her local high school. “The written word was everything in our house.” Her parents, though, did not encourage her to enter the theatrical profession. Eileen thinks this was because they didn’t see it as a stable career. “They wanted me to be an artist, which doesn’t make any sense, because many artists don’t have stable lives either.”

She left Ithaca College after two years and moved to New York in 1973 to pursue her dreams. She fell in love and got married, but her husband

Amendment Theater, named after the Improv Troupe on Bond Street. Jane Brucker (who was in *Dirty Dancing*) was his first teacher. He soon performed in the Sunday Night Improv Jam that she hosted at Folk City in the Village.

Eventually Bob would be a regular performing at the original Duplex in Off-The-Cuff, the house improv troupe. Bob soon started appearing in sketch comedy shows and plays as well as stand-up.

Why Bob likes The Lambs: “I love its old-time movie history, theatre history, and vaudeville. “I love seeing the pictures and paintings of Bert Wheeler, Bert Lahr, Smith and Dale, etc. As performers, we carry the torch for those who acted before us. Being at The Lambs reminds me of that history.”

Bob hosts and produces the Annual Comedy Benefit for the Actors’ Temple in midtown Manhattan where entertainment figures have been known to attend services. These once included Sophie Tucker, Shelley Winters, Lamb Milton Berle, Al Jolson, Jack Benny, Lamb Edward G. Robinson as well as two of the Three Stooges, though no one can remember which two. Bob jokes that it was probably Larry who skipped services for the ball game.



Frank Lettera has engaged in philanthropy from early in life. At the age of nine, as part of an initiative of McDonald’s restaurant, he held a carnival in his backyard in Flatbush to raise money for muscular dystrophy. The event grew over time to become a block party to fight this disease.

He continues to be active philanthropically today. Frank is a former long-time member of the advisory board of the American Cancer Society Staten Island and co-chaired its golf outing. “I’m not a great golfer,” he said, “but I have chaired a lot of golf outings for charity.” For the Theodore A. Atlas Foundation, he hosted five or six golf outings, raising close to \$300,000. “We did pretty well.”

What makes a good golf outing? “Great weather, a lot of giveaways, and terrific food.”

Frank has likewise held fundraisers benefiting other organizations such as Chrissy & Friends, Inc., a non-profit that he co-founded with a friend that fights epilepsy. For Addeo Hospice Residence on Staten Island, a hospice for palliative care, he co-founded the Joe Gentile Memorial Golf Outing, named for a friend’s father.

At many of these golf afternoons, the players pause along the course to enjoy food and drink on their way to completing the golf course. For

Bob enjoys the show biz class that earlier comedians tended to have. "They could be self-deprecating, their vulnerability made them endearing and more human."

At The Friars, Bob also spent time with some of these figures, along with Larry Storch, Sheeky Greene, Fyvush Finkel (a Lamb), Robert Klein and others. He admires the late Will Jordan, who loved old movies, a great mimic. He said that Jordan was doing a spot on Ed Sullivan imitation in his act but nobody reacted so Jordan added exaggerated movements, including whirling 180 degrees, playing with words like "It's a real-ly big shooooo." He had to embroiler it, make it entertaining, larger than life. "He made it his own." Ed Sullivan began imitating a little of Jordan's impression of Sullivan!

One of the comedians whom Bob admires is Robert Klein. "He's of the generation of post-Lenny Bruce but before Jerry Seinfeld." He added, "Authentic, smart, observational, and very funny."

Bob was brought up in Brownsville, Brooklyn, then his family moved to Kings Highway near Foster Ave and Avenue D, near Canarsie. His interest in comedy came early. "In the second or third grade, I can recall wearing my Dad's old hat and doing Frank Fontaine's Crazy Guggenheim, who was punch-drunk." Greenberg would stay up late to watch the Alfred Hitchcock Show and old Films on the Late Show.

One Thanksgiving when Bob was a kid, he and his family arrived late to his Aunt Francine and Uncle Lenny's. Bob missed most of Laurel and Hardy in *March of the Wooden Soldiers* (also known as *Babes in Toyland*), an annual event on television, catching just the last 15 or so minutes. "By missing it, it spurred me going forward in my life to want to see more of them."

He attended the High School of Art and Design that was a full 90-minute commute throughout his high school years (a bus-to-train two-fare zone). He was originally intending to be a cartoonist but wound up majoring in film that led to a full-tuition scholarship to School of Visual Arts. After his first year there, he broke a leg after being hit by a car and had crutches. During his convalescence while on crutches: "My Dad would drive me in to attend classes." His movements were limited, and he couldn't carry film equipment or hang lights, so acting in film made the most sense. Bob found himself acting in other people's films. "So, I leaned toward performing more." After leaving college, he had a show on cable access called "*The Sons of Fun Video Show*," which built a cult following.

He also wrote, directed and even performed in a checkered jacket, golf hat and horn-rim glasses in a show in the vein of the Abbott and Costello Show and SCTV. Bob got a job as master tape librarian at Video Dub on west 55th street, working first in shipping and receiving. He worked his way up to master tape librarian there, and meanwhile was taking classes at the First

at the time wanted her to stop doing theater. A decade passed, she had a son and then felt she could not "deny who I was" and joined the local community theater in New Jersey. Her then husband thought this was in conflict with having a home life. "He said, 'It's the theater or me' and I said, 'it's the theater.'" While raising a family, she had put a career in theater aside but always hoped that one day she would go back.

She met her present husband, Arthur Deutsch, when he was her leading man in *The Foreigner* at the Village Players in Upper Saddle River, N.J. We played in *Shot in the Dark*, and *City of Angels*, and *The Tempest*. Regarding this Shakespeare play, Eileen said, "It was a horrible production in a church where actors were backstage getting high, the children who were playing faeries were padding their rears with toilet paper to make them larger. Prospero was forgetting his lines, so my husband would be loudly whispering the words from behind the curtain. One time our only audience member was a woman accompanied by her nurse." She said, "This all would make a great screenplay."

Eileen said that her husband is a hilarious, wonderful comic actor but "directing him was hell." In a British farce, "I was playing the lead female character and he was hamming it up and holding the audience in the palm of his hand. I had to signal to him, 'I'm over here.'" She was preparing an Off-Broadway double feature, when her husband went into cardiac arrest in 2009 and she has since been nurturing the health of her husband, who drives daily to his office where he practices optometry. "Fabulous comic by night, optometrist by day," she said. "He looks like Walter Matthau and acts like him, too."

Eileen advice to young actors: "It's the best life in the world. If you pursue your interests, you won't regret it in the end. You will have done the work you wanted to. That's the most important." She added, "Theater is a tribe. Once you've acted with others, they're your own family."



A Q&A with Lamb Susan DiLallo:

What do you like most about being in the arts? The thrill of hearing an audience laugh at something I wrote. The applause. The joy of creation — especially the joy that comes from the hours (weeks? months?) of struggling and wrestling with the question "now what?" And — the icing on the cake — the many writers and actors I've met over the years. We are a delightful, delicious, wonderfully neurotic breed apart.

What kind of work do you do and what projects/shows are you presently working on? I'm a librettist and lyricist. I love writing musicals that make people laugh and cry. Creating characters fascinates me because people fascinate me. Latest projects: a country music jukebox musical called *Fancy*, based on the Reba McEntire song, crafted with 23 all-time country/crossover hits. We had lab performances a while back. My children's shows, *Angelina Ballerina*, is being revived this fall by Vital Theater Company. Currently working on a 4-character play and a book of essays. Have co-written novels with James Patterson. The latest, *The House Next Door* (a romantic thriller) will be released in February 2019.

Where did you grow up and live before NYC? (or talk about growing up as a native New Yorker) I'm a native New Yorker. Grew up in Washington Heights (now re-named and re-invented as the much fancier and expensive Hudson Heights). Our class trips were to places like Circle in the Square and museums and The New York Times. Bottom line: I grew up middle class with incalculably rich New York experiences. I was blessed.

What was your first (or early) interest in the arts. Been writing since I was 8 years old. On the staff (sometimes editor) of various school newspapers and literary magazines.

What has been the most memorable experience in the arts (or anything else)? The arts: Having shows produced in New York and all over the world. I love everything about the process — from the creation to the collaborations, the casting, the rehearsals. Even the angst is thrilling. Winning awards has been a wonderful affirmation, too. As far as 'anything else': I'd have to say, the day I gave birth to triplets. ("*Triplets?* I never *knew* anybody who had triplets!" My standard answer, when they were little: "Actually, there are thousands of us. But we don't get out much.")

How did you learn about The Lambs? Through an LPTW email.

What activities or hobbies do you do in your spare time? Poke around flea markets...buy and sell on eBay...read a lot (mostly fiction, non-fiction and memoirs) ...and boxing.



of Bob's love of old movies. When he was not showing old-time movie shorts, Franklin would have on his show incongruous guests all sharing the couch, he said, "like the punk group The Ramones, a lady who wrote a book on crochet, or a person with a hairpin collection."

A young Bob looked in the white pages, and remarkably found Joe Franklin's phone number. It began a many-year phone-call friendship. He recalls as a kid asking Franklin trivia questions. Bob recalls that Joe had a lot of pat answers and would end the phone call each time by saying, "Be good to mommy and daddy." Bob would go on years later to visit Joe Franklin weekly in his office at 300 West 43rd street. His office was jammed with memorabilia. As Bob recalls, part of it was like his TV show: an elevated desk with a couple phones on it, chairs below for his "guests" and clutter everywhere. On Joe's last Satellite Radio Show, Joe had Bob do his Jackie Gleason doing Shakespeare bit for Ed McMahon and had the pleasure of seeing McMahon rave about it and Bob on the show.

Joe, Bob said, "was very optimistic with a good memory but was creative with Celebrity Quotes." He said depending on the circumstances, Joe would attribute the same quote or comment to Al Jolson (a Lamb) or Harry Ritz or Eddie Cantor (a Lamb), depending on whomever at the moment made most sense.

Bob was on *Saturday Night Live* (1/8/11) in the monologue with Jim Carrey. He was booked to deliver one line as an Audience Member. *Saturday Night Live* writers of the monologue were Colin Jost and John Mulaney. Bob was a plant in the audience and he delivered his line in Close-Up with no problems but later when Carrey asks a real audience member "Will you marry me?" there was a problem. The woman in the audience showed her wedding ring and was not playing along with the Jim. Improvising, Bob waved to him and Jim pulled Bob out of the audience and onto the stage and then proposed to him and Bob accepted, saving the monologue. When the show went into the commercial break, the stage manager introduced Bob to the audience to a big hand and Bob took a bow.

Through Facebook, an acquaintance recommended Bob for the National Tour of the show, *Old Jews Telling Jokes*.

Bob is part of a group of entertainment folks who sit in Balsey Park, a small oasis on Manhattan's West Side. It includes Ed Sommerfeld, who was Rodney Dangerfield's managing agent, Bernie Berns, "King of the Catskills," and actor and film buff George Nester. The late Impressionist Will Jordan was an important part of the group. Both Bob and Mike Fine, a fellow comedian, who each have an affinity for old comedians, enjoy spending time with the group and others. Vintage era comedians, he said, would pander to the audience. "They played to the crowd."

Just how does one imitate the laugh of hilariously zany Curly of the Three Stooges? Bob said, "He had a high-pitched voice, *definitely Brooklyn*, who had over-the-top reactions such as barking like a dog...Saying *nuck-nuck* is a common mistake. It's *n-yuk, n-yuk, n-yuk*," said Bob.

In one of Bob's early experiences doing Curly, he got a booking at the Warner Theatre in Torrington, CT, for a show called Stooze-A-Rama. The place was an old vaudeville haunt that had Jack L. Warner's reserve parking outside, as well as Sam Warner. "It still had hanging sandbags backstage."

In another Stooges related show, Bob was booked at Rocky Point Amusement Park in Rhode Island, billed as part of the *Three Lost Soles*. Not much had changed there since the time when the manager used to be a kid around 1969 when Joe DeRita was there in the last incarnation of the real Three Stooges. "They made the same money you got [in 1969 dollars]," he wryly noted.

Years ago, Greenberg favored Stan Laurel but later came to admire Oliver Hardy, whose boyish gestures were nuanced. Greenberg said Hardy thought he was smarter than Laurel, which made him even dumber. Greenberg laughs, "These are characters I can unfortunately relate to."

The talented Jonathan Smith and Bob Greenberg perform brilliantly as Laurel and Hardy, respectively. He said one secret to doing Oliver Hardy is his reacting to events daintily. He communicates with his eyes. He looks directly into the camera; the way Jack Benny would later do. Bob recalls Chuck Jones, in an interview, saying Hardy, being a large man, works inward with his fingers like twiddling his tie. While Stan Laurel, on the other hand being a thin man, has his hands motion outward in gesture.

When he was young, Greenberg favored the more likable Art Carney on *The Honeymooners*. "As I got older, I began to see the pathos of Gleason's character and the irony of his boasting."

How does one do a Jackie Gleason imitation? "Gleason as Ralph is almost like a mime. For instance, when Ralph points at Alice, he doesn't just raise a finger and points and pulls his body back to give it a strong motion and then leans his head to the left giving his 'point' power. There's a lot of silent movie type motions in Ralph Kramden. Gleason is a bit like Oliver Hardy, in which it's not just the voice, but movements that help reflect his character. Bob does some hilarious pairings, such as Jackie Gleason doing Shakespeare; a Jewish rendition of Alfred Hitchcock, in which he puffs up his face; and Curly as the Captain on the Titanic. "The concept is as important as the voice and physicality."

One of the figures who awoke an interest in Silent Film in Bob was television and radio host Joe Franklin. Bob and his older brother would watch him on television. His brother introduced him to Joe Franklin's show because



Ian Finkel, son of Lamb Fyvush Finkle, is regarded as the World's Greatest Xylophone Virtuoso. He has appeared and written for such stars as Michael Feinstein, Sid Caesar, Ginger Rogers, Tito Puente, Larry Gatlin, Martin Mull, Madeline Kahn to name just a few.

Mr. Finkel has covered much ground in the music world. He has appeared on all major television stations, recorded for most record labels and has had successful concert tours in Japan, Korea, Canada, Mexico, England, Norway, Puerto Rico and throughout the U.S.

Ian has collaborated with Philip Glass and has heard his works performed by numerous orchestras such as the American Symphony Orchestra and the Little Orchestra Society.

Ian has performed in and written for numerous television shows, films, and live performances including: *Love Laffs* (Lifetime) with Tern Gar, Martin Mull (Showtime), Jerry Lewis Telethon, Woody Allen's *Radio Days*, Emo Phillips, Judy Tenuta, Taj Mahal hotel (Atlantic City), Michael Feinstein on Broadway, Sid Caesar Show at the Village Vanguard and Broadway, Second Avenue to Broadway, Fyvush Finkel Live, Read-a-thon w/Sesame Street Players, Rainbow Wars (nominated for Academy Award), Songs from the Neighborhood (Grammy Award), It's Up To All Of Us, Sophie Tucker In Person (Director, Writer, Orchestrator), Addicted to Show Business (Director, Writer, Arranger), Nick at Nite Music of Vic Mizzy (Adams Family, Green Acres), IBM Industrials, CNN Cable News, Port Authority, hundreds of colleges across the US and Canada (Juilliard, Manhattan School of Music, Peabody, etc.) Condo tours of Florida, headliner on all cruise ship lines.

Ian is thrilled to have his novels, *Three Is the Charm*, *Sex Stories My Wife Told Me*, Transmutation Blues and *Vaudeville 1922* published by Denise Notermans.

What do you like most about being in the arts?

Its acceptance of diversity and the fact that it's the only place in the world a Xylophonist can make a living.

What kind of work do you do and what projects/shows are you presently working on?

I am a full-time xylophonist, performing all over the world, and I do a lot of writing (music, novels, plays etc.) Most recently I had a staged reading of my play *The Neverwuzez* at The Lambs which went excellently.

Where did you grow up?

I grew up in Brooklyn, NY. I was very fortunate in my youth to have met many upcoming great comedians via my father, Fyvush Finkel who was a member of The Lambs. Growing up in Brooklyn you experienced a rare individuality unlike anywhere else in the world. There were countless opportunities to excel in any field you chose. I told my father I wanted to be a doctor and he said, "You'll be in showbusiness and like it."

What was your first interest in the Arts?

My first interest in the arts was in high school. I was in the band and though I hadn't been playing very long, I was given the opportunity to perform in many forms of music. In those days we were given tickets to many different concerts and I was able to see a variety of great performers who influenced me.

What has been the most memorable experience in the arts?

When you are in music, you are very fortunate to find out that each and every time you play is a new wonderful experience and this good fortune continues through your entire career.

How did you learn about the Lambs?

My dad was a member and I went to The Lambs with him numerous times.

What are your hobbies or activities in your spare time?

Cigars.



Nick Fondulis is a stage, screen & voice-over actor from Long Island, NY whose childhood ambition to become either a Mad Scientist or Spider-Man has never fully subsided (he finds spandex soothing).

Recently Nick recurred as Clay in *The Affair* for Showtime & shot a comedy pilot opposite Kevin Kline for IFC. He's played Jayden Michael Tyler on *30 Rock*, Dr. Whittaker on *Mercy* & his network television debut had him getting punched in the face by Ian McShane on the NBC drama *Kings*.

Nick has had films premiere at the Sundance, Cannes, & TriBeCa Film Festivals, among others. He's performed improv at The Laugh Factory in their official troupe & all over the country, recorded over a hundred voice-overs including work in Grand Theft Auto V & appeared in several national commercials including a Super Bowl XLV spot that you probably saw that one time.

Some training includes studying under Alec Baldwin & Bob Krakower for on-camera, Bob Bergen (aka Porky Pig) & Collette Sunderman for VO, a BFA from Syracuse University, Shakespeare's Globe Theater in London, The Upright Citizens Brigade (UCB), Peoples Improv Theater (PIT), & The Society of American Fight Directors (SAFD). Nick is a proud member of AEA, and SAG-AFTRA where he serves on the NY Local Board & as Convention Delegate. His spirit animal is a poodle in case you were wondering.



Bob Greenberg's talents are so broad that is hard to peg all his strengths. He's is a comedian who does impressions and can inhabit characters in the vein of Jonathan Winters (a Lamb) or Red Skelton.

A good term is "funnyman" because as a comedian he is not like the typical ones doing stand-up. He's not just doing voices but acting them out too. "You could say, I'm a comedian/entertainer" he noted. You could also call Greenberg an "old school comedian." He has a good deal in common with Jackie Gleason from *The Honeymooners*. "Gleason was really a sketch comic, but when he did stand-up, he did Impressions," said Greenberg.

But the best description comes from his pal and Catskills Legend, Bernie Berns, who sums Bob up by calling him "The Great Greenberg." A through-line of his career is how one opportunity opens up to others which leads to still others. An improv connection led to a TV appearance, which in turn landed a theater role. "It's funny how things snowball, one thing leads to another, dots get connected," said Greenberg.

He is a masterful mime. Doing Curly of The Three Stooges in a SAG Industrial paved the way for Bob's SAG card which made him Equity eligible as well.

Greenberg's first commercial was for The Three Stooges VCR Game. He had been a Santa at Macy's (there were six Santa's simultaneously working, he recalls). He went backstage and saw a newspaper clipping from the actors' publication *Backstage* on the floor. It was cut out by someone and announced an open call to play Curly for The Three Stooges VCR Game Commercial. Bob asked the other Santas who did the clipping belong to, but no one claimed it. Bob went to the audition and got the part. This led to other Three Stooges gigs including appearing on *Robert Klein Time* and *USA's Up All Night* with Gilbert Gottfried, which along with commercials led to getting a commercial agent as well. Many commercials followed including one with sports star Michael Jordan, John Lithgow and two with Whoopi Goldberg.