

# LAMBS' SCRIPT

America's first professional theatrical club, established in 1874

## Low Jinx Fridays

The Lambs holds Low Jinx on Fridays from 5:30 to 7:00 p.m. Since March, we have moved online for 90 minutes of online gatherings via Zoom. We hope to see you soon to talk, laugh, share stories, and enjoy the friendship of others. Check your email for the invitation code to attend and participate from your home computer, desktop, laptop, tablet, or smart phone.

## Holiday Party

The Events Committee is holding our annual holiday anniversary party online on Friday, Dec. 18, 5:30 p.m. as part of our weekly Low Jinx. The Lambs was founded during Christmas Week 1874, join us for a holiday toast. Check your email for the invitation to attend.

## Members Area

Check the Members Area of our website for a calendar of upcoming events. Check email often for new activities online.



## Pandemic Doesn't Dim Our Spirits

As we deal with the global coronavirus crisis as best we can, our Club has held strong and found new ways to stay together and support each other. The clubhouse closed in March, and within days all of our traditional events moved to screens large, small, and tiny. Today, The Lambs' community thrives in front of digital devices, not at the Club, although we are starting to hold small, in-person dinners at 3 West 51st Street within safety guidelines, and some members have returned to our fifth-floor clubhouse to rehearse and meet.

For this issue of *The Script*, our Shepherd, Marc Baron, speaks to the biggest challenge the Club has faced in 50 years, and Davida Rothberg, who celebrated 30 years of membership in 2020, opens up about what hosting events via Zoom has been like. We also have history, news, and a welcome to new members.

While reading *The Script*, there are three words you won't hear: "Please mute yourself." ***Floreat Agni!***

## The Lambs' Script

### Winter 2020

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#TheLambs  
#TheRealLambs  
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### Shepherd's Remarks

#### By Marc Baron

#### *Keeping The Lambs' Spirit Strong*

As we approach our 146th anniversary, we need to both reflect and look forward.

Since our founding at Christmastime 1874, The Lambs and its members have endured difficult times and historic achievements, including 14 clubhouses, numerous wars, the Spanish Flu epidemic, the Great



Depression, the addition of 13 stars to the American flag, and our bankruptcy in 1974. The one thing consistent through these tumultuous events was the determination of our membership to keep our Club open. 2020 will go down as one of those trying times where, despite tragedies around us, our camaraderie united us and kept us strong.

The COVID-19 pandemic forced the closure of our physical space, preventing us from continuing our weekly Low Jinks gatherings and shuttering our fifth-floor clubhouse and event space. But through technology we continued to meet in a virtual world. Using Zoom videoconferencing software, we kept our Low Jinks running, meeting online to share laughs, toasts, music, and tales. For, after all, the real purpose of our organization is to socialize with like-minded people and celebrate our love for the arts. Here I'd like to thank David Rothberg for hosting Virtual Low Jinks online, and to the many Lambs who joined us weekly, keeping The Lambs' spirit strong.

Zoom became a valuable tool, and we were able to create Virtual Conversations, interviewing a variety of guests about their careers, their books, and other discussions about themes related to the arts. Thanks to the work of Magda Katz and the interviewing skills of Foster Hirsch, we welcomed luminaries such as Lainie Kazan, Renee Taylor, Deana Martin, and Juliet Mills.

The format was like events we held in our fifth-floor quarters, which were often hosted by Spence Porter and Foster Hirsch. When we can return to the physical space we'll be able to virtually allow non-resident members to participate in these discussions. Zoom will also be integrated in meetings of our Council, committees, membership interviews, and more conversations with those living outside the New York area. Sadly, we lost one member who succumbed to the after effects of COVID-19, Ian Finkel. I know you all join me in offering condolences to his wife, Cheryl. I'm sure you also give our best wishes to members struggling to regain their health — Tom Meyer, Robert Anderson, and Jim Manley.

There is uncertainty ahead, such as when we will be able to return to onsite gatherings, and issues involving Club finances. Oddly, while 2020 had a significant impact, our finances improved. However, we will see economic challenges in 2021. We must do all we can to bring in new members and retain our current ones. I realize this is a tall order, but it is not an unreachable goal. We gained several new members in late 2020 and have several applications pending.

Our 150th anniversary is not far away. I call upon every Lamb to stay strong and support our Club however they can, so that we may celebrate this major anniversary in December 2024.

Floreat Agni,

—**Marc Baron, Shepherd**



## In The Fold

By **David Rothberg**

### *Virtual Is the New Reality*

When our *Script* editor, Kevin Fitzpatrick, asked me to write about how I feel hosting the last eight months of Virtual Low Jinks instead of our in-person, Friday night live events, I said “sure.” Thinking it over, the difference between live and virtual gatherings has been about closeness, with benefits to both types of events.

Of course, when you are at the second-floor Pub on Friday nights, you can enjoy being with friends and talking to them in separate groups, seeing people at the bar, and chatting with Gilberto as he makes his customers and friends happy with drinks and munchies. There are the theme nights and decorations that we put up in honor of holidays, and the songs we sing to make the events special. We dress in costumes for Halloween and Valentine's Day to add to the fun!

The wonderful staff of waiters have become our friends, including Katya and Jimmy. The menu, with old favorites and new choices, and our celebrations of events in our members' lives, celebrating a big birthday or anniversary, and the sad times, the loss of a member and friend — these memories are all special. When our own Woody Regan sits down at the piano, you know the show is on its way and the live entertainment begins! There is always an emcee, and if a performer cannot attend due to illness or conflict, there is always someone willing to sub.

Shepherd Marc Baron and I, as co-chairs of the Entertainment Committee, hold regular meetings to choose entertainers for our Friday night Low Jinks and hosts for our theme nights. Last year our holiday party was hosted by two Lambs,

myself and Elaine Marlowe, showing that no matter religion, politics and other differences, we can all put them aside and join together as one in friendship and understanding — something that is not always easy to do!

That is what we do when we gather for live events.

Friday nights are now different. The pandemic has stopped us from gathering live, but we are not going to let it stop us from being together in a different way —virtually! Zoom software is helping to keep us involved and together. The Friday night Low Jinks, The Lambs, and our members are still here, but in our own homes, separately.

When our Shepard introduced Virtual Low Jinks, some members took to it right away while some were put off due to technical difficulties — it was hard to keep people from talking over each other and making a mish-mash of the online gathering. Woody would play “The Lambs’ Song,” but when we all tried to sing along it was a mess, musically, because our video feeds were on different speeds in our separate homes.

More successfully, two of our musical members, Camille Savitz and Deborah Stone, performed solo songs while accompanying themselves, Camille on her ukulele and Deb on her guitar. They have become regulars. And Dr. Sue Horowitz, a rather new member, wrote her own fun and topical songs and entertained us as well.

To stop members from talking over each other on the Zoom calls, I decided to let the participants talk at the beginning until we get settled, and then I pick a topic that each one of us can comment on. I ask each person their thoughts and feelings, and they comment honestly. Topics include how they are dealing with the changes

caused by the pandemic, from family life, to a favorite pet, to a story about being alone and not being able to share with friends and family — the topics vary. I call on each individual for their viewpoint, and they listen carefully and respectfully to each other most of the time.

I’ve been thanked and applauded for helping fellow Lambs get out their feelings and those of their friends. Recently, one of our out-of-town members said he was thankful for getting to know



members that he would only see in person once a year and now feels he has really gotten to know.

Look, it’s not as good as gathering live, but it helps hold us together. We should all thank our Shepherd Marc Baron for giving us the opportunity, and of course, the participants who take it! I know there is nothing that can replace being together and performing live, but I’m here and I hope you will be, too, to keep us together and continue The Lambs, which means so much to us all.

Stay safe, friends, and wear your mask except when you’re with us on Zoom, Fridays from 5:30 to 7 p.m. Virtual hugs!

Zoomingly yours,

— **David Rothberg**



## Club News

### *Updates from 3 West*

Although we've been shut down for the duration of pandemic, we've not been totally down.

The 3 West building staff has been busy fixing,

schedule three small dinner gatherings and hope to do one more before the end of the year. Sadly, a true Christmas gathering, where we celebrate our founding, will not occur this year.

Our historian/curator, Kevin Fitzpatrick, aided and assisted by Don Spiro and Alexandra Nader, has been very busy working on our archives and



cleaning, painting, and getting the building in tip-top shape. The second-floor Pub has had some major work and upgrades, including widening two doorways, removing shelves, changing the paintings, new ceiling tiles, and installing a new sound system.

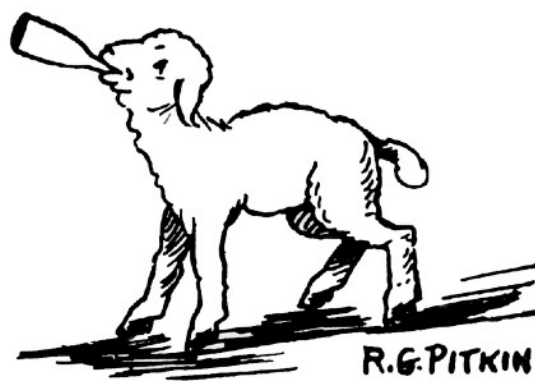
The painting *Lambs in the Fold* is now a focal point, as is the Shepherd's portrait. The political items have been stored, and paintings of women in WNRC history put up. The fresh red paint and white trim give new brightness to the space.

We've been able to

reorganizing the items displayed. Kudos to the team and their great work!

When we return to full operation, our clubhouse will be looking great and it will be time to hold a special celebration to mark a new future!

—**Marc Baron,  
Shepherd**



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## 2020 Annual Meeting

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Our Annual Meeting and Election was held November 20 via Zoom. The event ran smoothly, and we plan to include Zoom for future meetings so non-resident members may receive reports firsthand.

This year saw an election of four Council seats which expire at the end of this year. Council seats run for three years and rotate among the twelve positions. Elected for terms running January 1, 2021, to December 31, 2024, are Richard J. Porter, Sarah-Ann Rodgers, Gus Rosendale, and Leslie Shreve.

### Lambs Foundation News

#### *Art Conservation Program Brings Pieces to Life*

When club members return to the clubhouse, you will see a number of new art pieces on the walls that had been in storage for years, as well as familiar favorites looking markedly better. In February, Center Art Studios, our conservation and preservation partner, took away the first of two batches of artwork from the Lambs' Foundation Collection. Our original idea was to have a gala unveiling party in May, with Champagne, at their studios, but the pandemic put the kibosh on that! So it was held online, which you can watch the video of [here](#), with the studio owner, Lansing Moore. Here is what we worked on in 2020:

Let's start in the Billiards Room. The 1933 Lambs Gambol painting by James Montgomery Flagg is always popular and was first unveiled at the huge party the Club held at the Astor Hotel when Prohibition was repealed. The original work of art



was framed with highly acidic materials, causing the paper to become brittle and brown. Left unaddressed, the paper would deteriorate severely. It was taken apart, and all acidic materials were pitched and replaced with a mat and backboard using archival materials including 100% cotton museum board for mats and corrugated archival plastic board for backs, with museum-grade acrylic glass. And then it was professionally cleaned. The art now looks bright and beautiful and is stabilized for many years to come.

Also in the room is another piece from that era, a portrait of Immortal Lamb Robert L. Hague. This is a 1935 charcoal on paper by Howard Chandler Christy, which also was rapidly deteriorating and framed with acidic materials. It had the same treatment as the previous piece and was cleaned, and reframed. Hague, a former Club treasurer, was a colorful character — he once chartered the *Hindenburg* — and basically saved the club from insolvency.



Hanging outside the rehearsal room is a theater broadside that has been framed and remounted for the first time. Incredibly, this poster is from 1773 — yes, it is 101 years older than The Lambs — from the Theatre Royal in London. It too was cleaned and reframed using archival material. At 247 years old, we think it is the oldest piece in the collection.

The room with the most restored artwork is the fifth-floor main room. You will now see three oil paintings that look as good as when they made their unveiling at earlier clubhouses over the past 123 years. The portrait of Harry Beckett, painted by C.X. Harris in 1897 and set in an elaborate black and gold frame attributed to Stanford White, was severely damaged with holes in the canvas and the canvas itself coming out of the frame. Beckett, who was Shepherd for one year, was one of the six founders of the Club in 1874 and was a renowned comedian. This painting was cleaned to remove discolored varnish and old

restorations, holes and worn areas were repaired, and the frame refinished and cleaned. Next is a portrait of E.M. Holland by Willard Metcalf in 1895, also in a frame attributed to White. This painting was also damaged and dirty from 12 decades of nicotine and dust. The restoration of the Metcalf painting was filmed for *Art Insider* — [view it here for free](#) — and to date it has been viewed on YouTube 305,000 times so far!

The Lambs Foundation also restored the first nude in many years, one by Flagg from the 1948 Spring Gambol. It had been in the storage room for decades and was grimy and dark from age. The painting was thoroughly cleaned and repaired, and we put it in a different frame that we had salvaged. It looks about what it must have when it debuted at the Waldorf-Astoria. A smaller piece, part of our large collection of historic broadsides and playbills, is an 1833 relic from a Baltimore theater. The only other similar one is held by the Smithsonian, and ours is older. It had been framed





many years ago in a sloppy manner and poorly nailed together. It was professionally conserved, cleaned, and matted on rice paper. (We have about 40 more of these historic broadsides to restore; please consider chipping in a modest sum to the Foundation.)

When you visit the Pub on 2M, be sure to notice *Lambs in the Fold* by James Desvarreux-Larpeur, a 1904 oil on canvas. It was restored for almost certainly the first time since it was donated to The Lambs in 1965 by Lamb Harry C. Hicks. After restoration, this painting looks like the lights have been turned on; it now “pops” off the wall. (The walls in the Pub, by the way, are now painted a brighter red, which really highlights the gold frame.)

Also in the Pub, hanging to the left of the bar, is one of our two cartouches (a fancy word for the heavy plaster carved Lambs logo), also attributed to the Stanford White era and part of our clubhouses since the 19th century. We restored both of them; the other one hangs above the flatscreen TV on the fifth floor. And the Lambs Foundation didn't stop there: Three carved wood chairs in the clubhouse were repaired and are waiting for you to sit on.

This is the beginning of a conservation program the Lambs Foundation will undertake for many years. If you would like to support the

Foundation, please contact us. Donations small and large are appreciated; for generous donations to the conservation program, your name can be included on a new small plaque and online. The Lambs Foundation is recognized as a 501(c)(3) charity. Donations are tax deductible as permitted by law.

Special thanks to Lambs Gini Dustin and Terry Wells for researching and writing the original *Guide to the Lambs' Collection*.

—**Kevin C. Fitzpatrick, Curator**

## Lambs You Ought To Know

*Edited by Gary Shapiro*



### Beth Goffe

[selecttoursnyc.com](http://selecttoursnyc.com)

Instagram: @selecttours\_nyc

Facebook: Select Tours NYC

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



I am a licensed New York City tour guide. I specialize in Central Park tours as well as story-based tours. I'm currently researching a tour covering scandals and murders in Midtown Manhattan.

**What do you like most about being in the arts?**

I love sharing stories and facts with my clients. The best part is when my audience is surprised and shocked.

**When was your first interest in the arts?**

Listening to classical music on WQXR with my dad, and taking piano lessons.

**What hobbies or interests do you have outside work?**

Birdwatching, learning to play the ukulele, playing golf, running.

**How did you first learn about The Lambs?**

Kevin Fitzpatrick gave a tour to us Guides of New York members.

**Susan “Dr. Sue” Horowitz**

[DrSue.com](http://DrSue.com)

[youtube.com/drsuecomedian](https://youtube.com/drsuecomedian)

[Facebook.com/Susan.Horowitz.1](https://Facebook.com/Susan.Horowitz.1)

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

I am a writer-performer (singer, songwriter, actress). I am the author of “Queens of Comedy,” “I Am Loved,” musicals such as “Sss Witch,” and award-winning plays. I’m also an entertaining blogger. My current projects are blogs and YouTube videos of my original songs, parodies, and virtual tours enlivened by singing, comedy,

costume elements, puppets, and William Shakespeare!

**What do you like most about being in the arts?**

The opportunity for multimedia creativity and connecting with friends who also love the arts.



**When was your first interest in the arts?**

As a child performing and then writing poetry and songs, making artwork from paper cuts and paint.

**What hobbies or interests do you have outside work?**

Going to museums, parks, and gardens – and travel, when possible.

**How did you first learn about The Lambs?**

From Marc Baron, and a fun luncheon with Stephen Schwartz, the Broadway/Disney musical theatre lyricist-composer, who convinced me to join!

## Alexandra Warrick

alexandrawarrick.com

Instagram: @alexandrawarrick

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

I am lucky to be involved in a great spread of comedic projects, for which I wear a couple of different hats. I'm currently wrapping post-production on my anthology pilot "Dream Dumpster," in which I play an unhinged horror host who tutors her innocent little lamb puppet with a barrage of surreal, gory "educational tapes." My character is a Rod Serling type by way of Andy Kaufman — but far slimier! (Literally — we went through a lot of hair gel at the shoot.) When not on "Dumpster" duty, I am directing "BAD P.I.," a snappy film noir pastiche. I'm also penning "Gray Lady," a feature that follows an ambitious obituary writer's pact with a bargain-bin hitwoman.

### What do you like most about being in the arts?

I love so much about being in the arts, but the cherry on top is this kind of feedback: "Your work shouldn't exist, but I'm happy it does." In an interview with *The Creative Independent*, comedian Vernon Chatman shared his devotion to ideas that "take on power if you actually do them" — harebrained, hand-waved projects that pack a surprising punch when realized. ("It's a funny idea for a second," he explains, "but if you actually do it, it's like, 'Wow.'") I live to take patently silly concepts — the unlikely, the unappealing, the unmarketable — and make them anyway. Pure praise can't hold a candle to an audience response tinged with a touch of disbelief. Nothing beats the high of taking a gamble and then sticking the landing.



### When was your first interest in the arts?

I was an artsy kid from the jump — and pirouette, and tendu! — because my mom was a ballerina, ushering me straight from womb to green room. Once the performance bug bit, I went on to force my parents through a scenery-chewing string of school-play "star turns," for which I still owe them (and Sophocles) an apology. I grew up next to two city institutions that my second-grade self regarded as basically identical: Lincoln Center and the 68th Street Loews movie theater, which reeks of butter and is still my happy place. Highbrow and lowbrow, classic and cheesy, "Spiderman" and "Swan Lake" — all muddled into the murky stew I call my screenwriting style.

### What hobbies or interests do you have?

I'm a varsity-level vintage collector. I'll plow like a linebacker towards anything with an 1980s shoulder pad! I'm also a fan of two things: food and unnecessarily complicating things. When off the clock, you'll likely find me playing risky games of Menu Roulette at Japanese izakayas, then neglecting my orders of deep-fried turkey genitalia to eat off my friends' plates. I was also a nightclub habitué in a pre-pandemic past life, where I was as spirited a dancer as I was uncoordinated.

## Seth Lipton

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Asphesteros Felleye on social media

Instagram: @asphesteros

TikTok: @asphesterosfelleye

FB: Asphesteros Felleye

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

Apart from my day job (which involves technologies used in litigation practice), organizing, running, and participating in role-playing games, live action role-playing games, and interactive theatre experiences. I currently play Gomez, a goblin detective, on the RPG podcast “Roll for Combat.”

### **What do you like most about being in the arts?**

The opportunity to explore humanity while simultaneously escape from it.

### **When was your first interest in the arts?**

Grade-school theater, of course, but I was focused through my introduction to role-playing games when they were first invented and popularized in the 1970s.

### **What hobbies or interests do you have outside work?**

Fitness and nutrition, anime, video and tabletop games, science, history, social trends.

### **How did you first learn about The Lambs?**

Members Tara Isabella Burton and Don Spiro.

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## Jenny Lynn Stewart

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[manhattandiva.com](http://manhattandiva.com)

Facebook/Linked In: Jenny Lynn Stewart

Twitter @Manhattandiva

Instagram @nycsoprano

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

Primarily I am a classically trained (crossover) singer who specializes in programs for the 55-plus audience, singing songs they know.

In May 2020 I was asked if I would

prepare an inspirational speech for a Memorial Day service (via Zoom) in Michigan. There, Dr. Packer noted that early on during the COVID pandemic, many were comparing the lockdown to the sacrifices that were made during World War II. Since both of my parents served in the U.S. military during World War II, and I was living in New York City, the epicenter of COVID-19 in the United States, he asked me to compare the two. (If you’re interested in knowing more about my





family, the speech is posted on my website on the events page, and the speech itself starts at approximately 3:30 minutes into the video.) After watching the speech, many people suggested I look into the field of public speaking and also to emcee events. So, during this pandemic I have been exploring these areas as well as continuing to market my one-woman shows.

**What do you like most about being in the arts?**

The people.

**When was your first interest in the arts?**

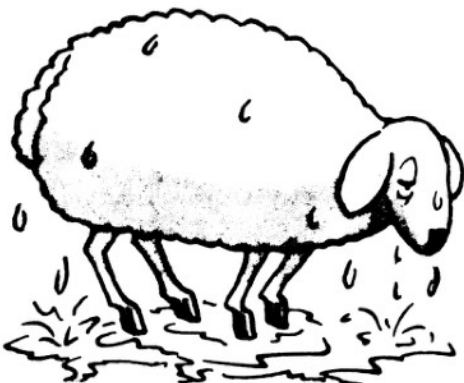
I've always been interested in the arts. I started singing in school choirs when I was in the first grade.

**What hobbies or interests do you have outside work?**

Traveling has always been a big interest for me. I love visiting other countries and learning about their cultures. Also, I've been in every state in our country except North Dakota.

**How did you first learn about The Lambs?**

I've been aware of The Lambs for a long time, but it was Leslie Middlebrook Moore who invited me to lunch and then again to an event on September 23 when I learned more about the club. That inspired me to seek membership.



## Lambs' History

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### *A Personal History of The Fold*

**By Bill Knowlton**

I first learned of The Lambs while a student at Fordham University, where the beloved Lamb Vaughn Deering taught voice and diction and



supervised Fordham's Mimes & Mummers acting group. Vaughn occasionally would mention that not only was he a Lamb but he also lived there (in one of the cell-like rooms on the upper floors of 130 West 44th Street).

In 1967, after a year in Saigon, I was stationed at New York City's U.S. Air Force Office of Public Affairs on Fifth Avenue. There, I investigated how to join The Lambs and found to my delight that there was a membership category for the military (at the time I was an Air Force captain). I immediately applied for membership, and in the

process had to be interviewed by none other than the silent-screen star Conrad Nagel. He gave me the OK and now I was a bona fide Lamb!

My favorite spot in the Club was the bar, although not for the beer and wine. It was there that I spent many an hour with great radio, vaudeville, and legit performers who enjoyed sharing their stories with a young newbie who'd never heard these wonderful tales before.

a live soap opera on NBC at noon and then one at CBS at 12:15. This meant paying off elevator operators so they could flee NBC at Rockefeller Center and run to CBS at 485 Madison Avenue.

"You could cut 15 seconds if you ran through St. Patrick's Cathedral," Walter said. "Not if you genuflected," replied the other performer.

Once a month there was The Lambs' version of a roast, the Lambaste. There was an open bar for



I particularly remember Walter Kinsella, who lived at The Lambs and told wonderful stories of old-time radio acting. Walter was the father on the broadcast version of "Abie's Irish Rose" and a dimwitted Irish cop sidekick in mystery shows.

One time at the bar, Walter was having a discussion with another radio actor on how to do

thirty minutes before the festivities, and we all tried to get in as many shots as we could to make our \$5 admission worthwhile.

Many prominent men were Lambasted, including, of all people, William F. Buckley. Considering the gentleman persona Mr. Buckley presented, the Club placed a small table with tablecloth, a

goblet, and a bottle of Champagne in an ice bucket next to his seat. (All of the Lambastees had to sit in an overwhelming king's throne that probably came from some Broadway show.)

Walter Kinsella's Lambaste was recorded and is in the Lambs archives. It was a hilarious afternoon that included Shepherds Harry Hershfield and Tom Dillon, and the team Smith & Dale, making their final appearance. (Charlie Dale was stone deaf and had to read Joe Smith's lips. When they finished, Smith asked the emcee, "Were we lousy?")

I fondly remember Horace McMahon, who had people in the audience razzing him to the maximum; dancer Fred Kelly (Gene's brother); Peter Donald; WOR producer Roger Bower; hilarious Irish American comic Jimmy Joyce; Bill "Let's Pretend" Adams; and Shepherd Jack Waldron, insulting people long before Jack E. Leonard or Don Rickles did.

One beloved Lamb was Dan Healy, whom Mayor Jimmy Walker dubbed "The Night Mayor Of Broadway." Dan was the emcee at the Cotton Club and also the widower of Helen Kane, "the Boop Boop a Doop Girl," whom I interviewed in their Jackson Heights apartment in 1959.

Shepherd Harry Hershfield and "Senator" Ed Ford were part of radio's long running "Can You Top This?" gagfest, which led to a really embarrassing moment for me. I had invited a couple of friends for dinner and was telling a joke to them. Senator Ford, while passing by, overheard my attempt at humor and remarked, "You have a hell of a nerve telling a joke in here. You don't see me trying to fly an airplane!"

Tuesday Night at the Lambs was a cabaret evening featuring new talent. One evening, it was an unknown Gabe Kaplan. The Lambs dining room fell down in laughter, and Harry Hershfield

predicted Gabe Kaplan would go far. He did, in "Welcome Back, Kotter."

I did get to attend a Lambs Gambol once, which was held in the Fold in the magnificent auditorium the Lambs had on one of the upper floors. I remember sitting behind Joe E. Lewis, who quietly slumbered through the proceedings.

Then came the sad time as to whether or not The Lambs would survive. A plea went out to all Lambs to invest in the future. Being that Jackie Kennedy Onassis lent her name to saving the Fold, I invested in a \$1,000 lifetime membership, sure that her support would save the Lambs like she did Grand Central Terminal.

Unfortunately, Mrs. Onassis did not contribute more than her blessing, and 130 West 44th Street closed for good. The Lambs were kaput, and so, I thought, my lifetime membership also was down the drain. Little could I predict at the time that The Lambs would rise like a phoenix. The Club was re-established in Uptown's Lotos Club before relocating to its current location. And, best of all for me, my lifetime membership was fully recognized!

I've been in Syracuse since 1973, and I often think of the past and present locales and activities of The Lambs. Right next to me in my den is a framed copy of "I Want to Be a Good Lamb," composed by Victor Herbert and signed by a group at The Lambs bar one cheery evening.

Of course I have strong ties with New York City and The Lambs, so when I visit my old hometown I want to stay at The Lambs. I'm looking forward to bar talk and possibly Low Jinks, and staring out my window at St. Patrick's Cathedral ... with Walter Kinsella running through!

— **Bill Knowlton, [udmaconr@hotmail.com](mailto:udmaconr@hotmail.com)**



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## Final Curtain

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### Ian Finkel, Nov. 16, 2020

Lamb Ian Finkel has passed, but his memory lives on. In fact, he was such a big presence that I'm sure his voice is still echoing around The Lambs.

And boy, what a voice! His brother Elliot said it was a combination of Pavarotti and Jerry Lewis. His suits, hats, and ties were loud, too, as was his cigar.

Had Ian just been a writer, that would've been

enough. Had he just been a musical arranger, that would've been enough. Had he just been "the World's Greatest Xylophonist," that would've been enough, but he was all three plus a real mensch.

He was one of the last of the great NYC characters, whose ranks are thinning. And he knew show biz! The man had worked with Tony Bennett, Diana Ross, Whitney Houston, Michael Jackson, Sid Caesar, Tito Puente, Ginger Rogers, Jerry Lewis, and more. Lamb Dave Konig and I were very close to him, and he directed Dave's one-man show, among other collaborations.

In recent years, I was honored to fill the comedy spot left by the passing of Ian and Elliot's legendary father, Fyvush, in the Finkel Brothers Show.



Lamb Ian also presented some wonderful evenings at our Club, including an amazing concert with the equally amazing Elliot on the piano, and two evenings of staged readings of his play, "The Neverwuzez," in which I co-starred with Ian's talented wife, Cheryl Ann Allen, and their

talented daughter, Dara Finkel. Yes, the Finkels have been called the Jewish Von Trapp family!

Ian Finkel, 72, was a victim of COVID-19 and he left us too, too soon on November 16, 2020. Gone but never forgotten, Lamb Ian

Finkel, rest in peace.

—**Bob Greenberg**

Photo Above:

Ian and Elliot Finkel performed at The Lambs in October, 2019. They wowed a packed clubhouse with a one-hour performance.



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## Membership Committee

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The Membership Committee is happy to report that since the last issue of *The Script*, in March, we have moved our candidate interviews to Zoom and have had success with recruiting new members. Since October, we have added eight new Lambs to the Fold. Our leading recruiter is Tara Isabella Burton, who joined the club last year. Our goal for 2020 is for every member to bring in at least one new member; we have a target of reaching 300 members in 12 months. A healthy club is one that constantly brings in new members, and in these challenging times it is made more difficult because we aren't able to use our clubhouse space as in the past. If you have friends and associates interested in the Club, ask them to fill out a [membership request form from our site](#).

Thank you to Council members for volunteering their time to attend the membership interviews. Sometimes we have as many seven or eight on the Zoom call.

— **Kevin C. Fitzpatrick, Chair**

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## New Members

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Here are our new members since March 2020.  
Welcome to The Fold!

Theatrical:

Dale Badway, Sharon Denning, Beth Goffe, Seth Lipton, Janet Luhrs, Jenny Lynn Stewart, Alexandra Warrick, William Zeffiro.

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## Join a Committee in 2021

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Volunteer your time to help the club by joining a committee. Reach out to the chair of each to find out more:

### Blue Book Committee

Marc Baron, *Chair*

### Entertainment Committee

Marc Baron, *Co-Chair*

David Rothberg, *Co-Chair*

### Events Committee

Marc Baron, *Chair*

David Rothberg, *Vice-Chair*

### Membership Committee

Kevin C. Fitzpatrick, *Chair*

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## Lambs Council

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### Officers

Marc Baron, *Shepherd*

Peter Kingsley, *Boy*

Elaine Marlowe, *Corresponding Secretary*

Eileen Lacy, *Recording Secretary*

Deborah Stone, *Treasurer*

Kevin C. Fitzpatrick, *Historian/Librarian*

### Directors

Margot Astrachan (2022),

David Dow Bentley III (2021), John Bowes (2021),

Bruce Brown, *Ex-Shepherd*,

Peter Dizozza (2022), Alexandra Nader (2021),

Richard J. Porter (2023),

Sarah-Ann Rodgers (2023), Gus Rosendale (2023),

David Rothberg (2021), Leslie Shreve (2023),

Don Spiro (2022), Robert Tevis (2022)