

LAMBS' SCRIPT

America's first professional theatrical club, established in 1874

Virtual Talks

The Lambs holds Virtual Talks almost weekly via Zoom. Thanks to members including **Magda Katz** and **Foster Hirsch**, a diverse group of boldface names have joined The Lambs and guests online. Check your email for the invitation code to attend and participate from your home computer, desktop, laptop, tablet, or smart phone.

Pub Re-Opens

Check your email for the re-opening of the Pub on 2M with a limited schedule of operation. You must call and make a reservation. At this time there is no singing in the Pub yet.

We will host a grand Welcome Back Frolic when it is safe and appropriate to do so.

Members Area

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

Women's History Month Issue

As The Lambs approach our 150th anniversary in 2024 we also approach another milestone: the 50th anniversary of the end of gender discrimination in the Club rules. While it did take a



century to admit women to The Lambs, the Club was way ahead of nearly every other social club in New York in 1974. When other clubs in the 1980s fought in court to block women from joining, we already had welcomed many new members. For this Women's History Month issue, *The Script* staff is presenting a whole issue devoted to women. It begins with the first full history of women in The Lambs and how the Club has grown over the years. Today women make up almost half the membership, and we celebrate this. The Club has already marked our shared history by adding to the clubhouse a framed photo of Cornelia Otis Skinner, elected to The Lambs in 1977. Raise a glass to our Club history this month.

Floreat Agni!

The Lambs' Script

Spring 2021

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#TheLambs

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Shepherd's Remarks

By Marc Baron

The Lambs' Spirit Will Beat the Pandemic

By the time you read this one year will have passed since we last held a true Low Jinks. It's been a rough year for many, but not the first rough year our Club has faced. The one thing that has always gotten us through has been The Lambs' Spirit. I'm not referring to a ghostly figure as illustrated by the tall painting of Henry Montague hanging in the 5th floor hall. I'm referring to the spirit within our members.



It's that spirit that has members tuning into our virtual Low Jinks on Fridays, to chat or perform, and share our week. The spirit is found in the likes of **Magda Katz** and **Foster Hirsch** who provide the Virtual Conversations filled with talk of careers and craft. The spirit is found in the team led by **Kevin Fitzpatrick**, where **Don Spiro**, **John Batteiger**, and **Alexandra Nader** put time in to work on our art and archives. That spirit is found in those of who not only continue to pay dues, but who have donated additional funds.

That spirit has been handed down across generations. We have recently received donations from non-members who donated memorabilia handed down by Lambs who were relatives, such as **William Jaffin**, and the two generous donations made by **Ami Gibson** to The Lambs' Foundation, to be issued through the Actors Fund, the SAG-AFTRA Foundation, and the Episcopal Actors Guild to help those in need during these difficult times.

I am confident that The Lambs' Spirit, as shared by so many, will get us through the days ahead as it has in the past.

Floreat Agni!

In The Fold

By **David Rothberg**

Fridays in the Zoom Room

During this Covid pandemic, it is hard to keep us connected for all of these months. But Friday night Zooms do seem to help a lot. I host and choose a topic like, “when and how did you get an appointment for the Covid shot?” Reactions to the shot. And people that tune in offer and exchange advice with one another. We have our regulars, who share their thoughts and ideas, and are able to communicate with each other to keep the how, what, where, and when as we try to help each other.

We have some entertainment from some of our talented members, like **Camille Savitz**, who sings and accompanies herself on the ukulele.

And when **Woody Regan**, our regular accompanist, is not there, Camille leads us in our muted singing of The Lambs’ song. When I say “muted,” if we all sang it together, it would be a jumble because of Zoom’s technical challenges. So Camille sings, and we mouth the words along with her as we end our evening.

Deborah Stone sometimes has her musical background pre-recorded, and other times accompanies herself on the guitar. And Woody has entertained us with some of his favorite renditions. All of these people and many more help keep our spirits up, and keep many coming back each Friday for more.



This Valentine’s show, which I have always been a host for when the shows were live, was a special show about giving. I was fortunate to have a family friend who asked me how the actors and people in the entertainment field were doing. Because of the Covid situation, and so many closures of Broadway and off-Broadway shows and movies, I said “not well at all.” Many are losing their homes, not having enough money for food and other necessities for themselves and family. The restaurant situation and the closures of certain businesses have also put a strain on getting jobs. She said she had a foundation and asked me to see to it that the checks she would send to The Lambs would be used to help people in need, directly. So I told our Shepherd, **Marc**, that’s where she wanted it to go. He arranged it so that the organizations such as the Episcopal Actors Guild and the Actors Fund would see to it getting to the individuals that needed it the most.

After the first of January, she sent another check for the same purposes, and doubled it. I felt this was an amazing act of kindness and decided that she deserved to be honored on our Valentine’s Lambs’ show. Her name is **Ami**, and I had Woody start the show with the song “Once in Love with Amy.” She was on the Zoom along with family and friends, and was

delighted with how Lambs honored her. Her favorite song was sung and played by Camille, letters were read that were thank yous from people in the organizations that received her helpful contributions. They were read by **leslie Shreve** and **Sarah Ann Rodgers**, both of whom are very active in the organizations that distributed her donations. **Sandy Benet**, who

learned to play the piano to accompany her song “My Funny Valentine,” added to the entertainment. It was a good lesson and well deserved tribute to a person who gives to others, getting the thanks that she deserved.

Our most recent topic was “All About our Childhood,” dealing with our favorite pets and movies that we find hard to forget. Many more topics will provide us with not only a connection to each other and getting to know each other better, but also memories of our past that bring us a more pleasant hope for the future ahead.

This is what is happening on Friday night Zooms, which will never replace our live Low Jinks. We welcome you to join us. Check your email for a message from The Lambs with the link to join us each Friday evening from 5:30 to 7:00. Let us keep you *In the Fold*.

Club News

Donation to the Lambs

The Club recently received a donation of hundreds of historic items. William Jaffin, the son of Lambs’ member Dr. John Jay Jaffin (1896-1964) has donated scores of rare photos, letters, programs and more. Including a full set of demitasse cups and saucers. His father was elected to The Lambs in 1934 and held a unique position in the city: his nickname was “the dentist of Broadway.” More information about this



colorful and beloved member of The Lambs in the next issue. We have received a few other donations to the Club during the pandemic; perhaps folks are using the time to clean out their attics?



Pub Re-Opens

Check your email for the re-opening of the Pub on 2M with a limited schedule of operation. You must call and make a reservation.

Women’s History Month

The remainder of the content of *The Script* will be devoted to one topic: women. We start with the history of women and The Lambs, followed by club members and their favorite women in film, TV, and music—think of these lists as recommendations. To celebrate we have a special cocktail history, along with the story behind the famous paintings in the clubhouse.



Thomas Meighan (Shepherd 1924-1925) tried to get these actresses onstage at the Metropolitan Opera House for the 1925 Lambs' Gambol, and failed. Front row, left to right: Hazel Stelle, Florence Osbeck, Aliene Wenzell, Gertrude Trude, Genevieve Semashko, Lorraine Brooks. Second row: Claudia Dell, Nydia D'Arnell, Virginia Lloyd, Thomas Meighan, Lamb Charles J. Winninger, Edna Webster, Dottie Ellis, Margaret Sloane. Top row: Zellette Johnson, Kayo Tortoni, Margie Murray, Jewel LaKota, Francetta Malloy, Genevieve Tierney, Elizabeth Carlstead, Myrtle Candee, Louise Blackburne, Dorothy Van Hest, Christine Coniff, Kathryn Frey. The Lambs' Archives.

Flourishing: Almost 5 Decades of Women Members

By **Kevin C. Fitzpatrick**

Today, 48 percent of The Lambs are women, and eight of the 12 members of the governing Lambs Council are women. But turn back a few pages of our history and you'll find that 45 years ago, in 1976, The Lambs was still an all-male social club struggling to adapt in a changing world.

Thankfully, change came swiftly and surely, and Lambs today can be proud that our Club was years ahead of almost every other social club in New York City, and 15 years ahead of The Players and The Friars, to admit women as full members. As we approach our Club's sesquicentennial in

2024, it's worth looking back at that earlier era and the pioneering women who first became Lambs and helped lead the Club into the 21st century.

"The Lambs has the cachet — such history! — a pedigree of people who want to put on a show," says Martha "Missy" McMahan Poretta, one of the first women to be elected to Club membership, around 1977. "It's elegant," McMahan says. "The people are so pleasant, and you can't beat the location!"

"The Lambs is a place for you if you want to meet a lot of fun, nice people," says Davida Rothberg, a member for 31 years who sits on the Council. It's

"where you come if you want to join a club with a fabulous past. We stick together and we connect with one another."

The history of women in New York's social clubs is a decades-long story of change. After World War II, changes in attitudes finally allowed women to enter the front door of clubs; to dine on-site (often in a separate annex, which The Lambs never did); to visit certain floors; and, finally, to be full members. As late as the 1970s, men-only clubs offered "privileges" for women to enter, but not full membership. The Racquet and Tennis Club made women and girls wait for their husbands and fathers in the "Strangers Room." By the 1980s, some clubs, such as the Union Club,

fought all the way to the U.S. Supreme Court to keep women out. They lost.

One of the tall tales of The Lambs is that the first woman in the West 44th Street clubhouse was Ethel Barrymore, looking for her brother, Jack.

More likely it happened one night in December 1916, mere hours before the renovated clubhouse's grand re-opening. Actress Grace Field and friends were dancing next door at the Hotel Claridge when a group of theater folk decided to crash the clubhouse with a clandestine visit. About 30 actresses and Lambs snuck in at 1:00 a.m. to prowl

around the dark club.

In 1925 The Lambs' Spring Gambol was held at the Metropolitan Opera House -- the biggest and grandest Gambol of all time. On stage with a cast of 100 were Fred Astaire, John Drew, W.C. Fields, William S. Hart, DeWolf Hopper, Walter Houston, Shepherd Thomas Meighan, and John Philip Sousa. Not on stage was Meighan's film "Why Change Your Wife?" co-star, Gloria Swanson, and a hand-picked lineup of gorgeous movie starlets. The Lambs' Council would not allow women on stage, so the glamour team sold programs and Swanson appeared only in a movie clip. A follow-up vote was held to reaffirm that women were not allowed in the clubhouse or

Oldest Social Clubs in New York

List does not count Ivy League alumni clubs

- The Union Club (1836) Women admitted 1988
- New York Yacht Club (1844) Women admitted circa 1944
- The Century Association (1847) Women admitted 1988
- The Harmonie Club (1852) Women admitted 1986
- The Down Town Association (1859) Women admitted 1985
- The University Club (1861) * Women admitted 1987
- The Union League Club (1863) * Women admitted 1988
- The Lotos Club (1870) Women admitted 1977
- The Knickerbocker Club (1871) only widows of deceased members
- The Salmagundi Club (1871) Women admitted 1973
- The Lambs (1874) Women admitted 1974**
- The Grolier Club (1884) Women admitted 1976
- The Twelfth Night Club (1891) All-Women (wives of Lambs & Players)
- The Metropolitan Club (1891) Annex 1940s; Members 1970s
- The National Arts Club (1898) Women admitted 1898
- The Players Club (1889) Women admitted 1989
- The Friars Club (1904) Women admitted 1988
- The Explorers Club (1904) Women admitted 1981
- The Dutch Treat Club (1905) Women admitted 1991
- * Lost case U.S. Supreme Court



perform in a Gambol. More than 1,000 of the 1,600 members voted to preserve the men-only rules.

This was the beginning of what would be a multi-decade effort by some Lambs' members to get women admitted to the Club as guests, performers, and ultimately as full members. In 1933, the Club was hard-pressed to pay its bills and struck a deal to film a series of comedy shorts for Columbia Pictures with Lambs as writers, producers, and actors. The first short featured 23-year-old Lois Moran filmed inside the Lambs' clubhouse and theater — in drag. It was international news. She was photographed sitting with Shepherd A.O. Brown (looking at her like a wolf) in the Grill Room.

From left: Victor Moore, Lois Moran, A. O. Brown, Raymond Peck. Inside 44th Street clubhouse, 1933.

This did nothing to change the rules: No women allowed. It would be another 20 years before a woman had a drink at the bar. Without an ounce of irony, members said the only females in the clubhouse were telephone operators and housekeepers. In 1942, Shepherd Fred Waring and his Pennsylvanians were performing at the Club for a Gambol when members voted, six yeas to seven nays, to ban his female singers.

The Lambs *really* did not want to admit women. During the Eisenhower era, a mounted policeman on the Theater District beat was accustomed to stopping in at the Club. He tied his horse outside



the clubhouse and walked in for a free lunch (it helped to be on good terms with the NYPD). One day a liquored-up Lamb spied the horse alone outside, mounted it, and rode into the bar! He may have been a hero that day, but he was called before the Council. “Where can you find in the Blue Book any rule against riding a horse in the Club?” he protested. A member of Council replied, “The horse you rode in was a mare. No females are allowed in the Club. You are suspended.”

The first step to breaking down the gender barriers occurred in 1952. After a fierce debate, a “Ladies Day” was approved. But first the men needed to build a ladies restroom and take down a risqué painting over the bar. On a cold winter Sunday, January 6, 1952, women were admitted for cocktails and dinner between 5:30 and 8:30 PM.

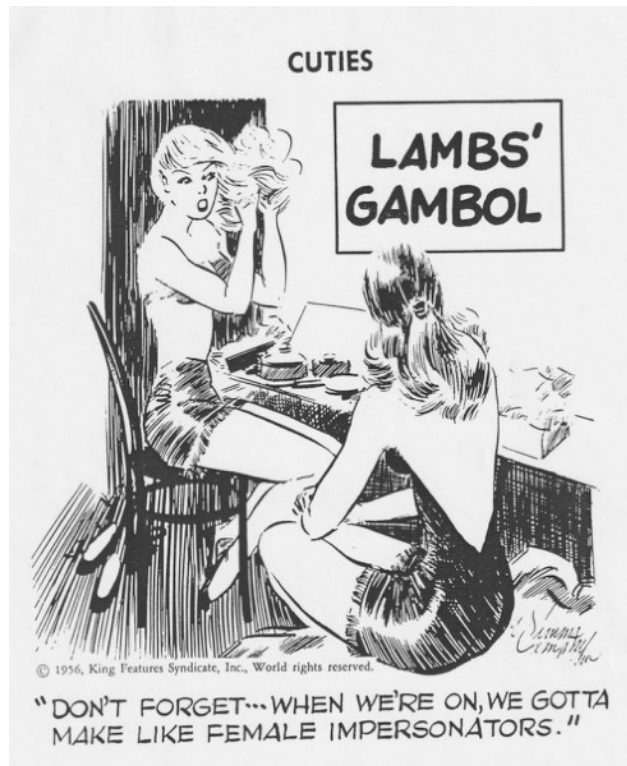
It was recalled in *The Lambs’ Script* that settings were ready for 300, which was not even close to being enough to handle the stampede.

Three Shepherds on Ladies Night, left to right, William and Madeline Gaxton, Helen and Walter Greaza, Bert and Grace Lytell. Circa 1952. The Lambs’ Archives.

“The first Brother Lady arrived at 5:28 and at 5:31 it was a revival of the opening of the Cherokee Strip: beauty, grace, mink, and chinchilla stormed the Bastille,” *The Script* reported. “Based on attendance, it was the biggest opening night in New York history. By 6:00 PM the appetizers were gone and it was as if a giant wind had swept them along... At the bar the babes and the boys were 10 deep and the bartenders’ hands were quicker than pickpockets. The food ran out, the ice ran out, the glasses ran out. Our Juniors and our young Lambkins escorted beautiful and leggy babes into The Fold. It is estimated that about 900 persons entered our first Ladies Night; at 10 PM the last one exited, smiling.”

Throughout the 1950s, Ladies’ Nights were held at the West 44th Street clubhouse. They were

looked upon as a major night on the calendar to bring your wife, girlfriend, or daughter.



Legendary cartoonist E. Simms Campbell (*Esquire*, *The New Yorker*) pokes fun at the Club tradition of members performing in drag for decades. His cartoon *Cuties* was syndicated in 145 newspapers nationally and this one appeared in the 1956 *Gambol* program.

In 1956, a packed clubhouse of 550 Lambs and guests attended a festive evening remembered as the night of the two Helens, with appearances by Helen Kane, the original “Boop-Boop-a-Doop” girl (the inspiration for Betty Boop) and wife of Lamb Dan Healy, who ripped through a nightclub set, and Helen Hayes, the First Lady of the American Stage, who was a guest that night, too. *The Script* reports that Shepherd Walter Greaza brought Hayes onstage to rousing applause and presented her a pewter mug, which brought her to tears (although Hayes went on to join *The Players* in 1989, 15 years after *The Lambs* admitted women members).

No action was taken to admit women as Lambs throughout the *Mad Men* era of Manhattan. However, in the 1950s and '60s, practically all social clubs were men-only. Slowly, *The Lambs* started to change with the times: Rules were relaxed in 1961 to admit women accompanied by members to the restaurant on weeknights from 5 to 10 p.m. Women were allowed to attend social functions on the first and second floor. A new “powder room” was installed. But as the 1970s dawned, and *The Lambs'* finances slipped precariously, the old guard still resisted change.

On Nov. 5, 1971, the Admissions Committee was told a vote would be taken: “The possibility of admitting female members in the future will be discussed at the next Admissions Committee meeting on Nov. 11, 1971, following the interviews of candidates. This is important, please try to be present.”

That notice came from the committee chair, Paul Kirk Giles, a member since 1944. The vote was pushed back a week, to hold a special meeting, and Giles sent another letter out, stating, “Let’s discuss the possibility of women members at our Club. There is a good size group of professional actresses who are interested.”

On Nov. 18, the Admissions Committee sent a memo to Shepherd Tom Dillon. “By unanimous vote, it was recommended to Council: That women be admitted to membership on a social membership basis restricted above the Fourth Floor. That dues be \$150 per year with no initiation fee. That social membership shall not have voting privileges, nor shall they hold office.” Record-keeping in the 1970s was spotty, but in the summer of 1973 a questionnaire was sent to members to poll the Club on admitting women members: 102 favored full membership, 111 for auxiliary membership, and 105 opposed women members of any sort.



The clubhouse circa 1970-1971, when women were admitted for dinner in the restaurant. Lambs' Archives.

At this point the Club was in dire straits; it would lose most of those members in due course anyway. In October 1973, The Lambs began Chapter 11 proceedings. In November, it closed the restaurant and kitchen and then let everyone go.

Unfortunately, the records after this period are not complete as the Club was headed down the path of financial ruin and would ultimately lose the 44th Street clubhouse. No women were elected members on West 44th Street. At the annual meeting in May 1974, by unanimous vote, the general membership voted to finally accept women without restrictions, when the Club was struggling the most in its 100-year history.

In August 1974, The Lambs announced that it had named an honorary board chairman and the first female member of the Club: Caroline Newhouse, the wife of Condé Nast publisher Theodore Newhouse. Caroline Newhouse was a socialite who primarily supported dancers and arts

philanthropy. Perhaps The Lambs were looking for a big check; there is no record of her ever coming into the Club. But an even bigger stunt was coming:

That September, a press release announced that Jacqueline Kennedy Onassis had been named a Lambs director. The Associated Press picked up the story, writing that "the hard-pressed Lambs Club" was undertaking a drive to "enlist female members amid a

financial crisis caused when a bank sought to foreclose a mortgage and sell the six-story midtown clubhouse." A publicist even attributed a quote to the former first lady: "I will do everything I can to help save The Lambs and develop the new Lambs club, which is a much needed and exciting concept for the nation's first private club for the fine and all the performing arts."

The Lambs used Jackie's name to ask members to become Life members for \$1,000 a pop. There is no record, however, of Jackie ever coming to the Club, becoming a member, or doing anything more than lending her name.

In December 1974, The Lambs celebrated its centennial with a gala dinner in the clubhouse. It was downbeat. A month later the building was up for auction. On that dark day, The Lambs lost the Stanford White-designed clubhouse and many of its historic treasures to the auctioneer's gavel. Club members moved to temporary quarters at the Lotos Club for about 12 months, in 1975-1976.

The Lotos Club was all-male, and fighting New York City rules to admit women. For various reasons it wasn't a perfect fit for the two clubs, so when the opportunity came to take a tiny space at the Women's National Republican Club in 1976, the Club took it, joining other clubs at 3 West 51st Street. The Lambs have made it their home ever since.

One of the benefits of moving into a building built for a women's club: plenty of restrooms for all; The Lambs would not have to build out facilities to welcome women. As America celebrated its bicentennial, The Lambs started a new chapter on West 51st Street. A large number of the old guard had dropped their memberships, and new Lambs joined to keep the Club afloat. Society was changing, and it was time to welcome women as full members.

As the 1980s began, men-only private clubs were doomed. In 1986, the Koch administration's Commission on Human Rights opened an investigation into private clubs in New York City that barred women. The City Council passed an anti-discrimination law in clubs, which was upheld in state court. This was bad news for any social club operating as a 501(c)(7) organization ("social and recreation clubs"), because it applied to them. An organization called the New York State Clubs Association fought back; among the 125 private clubs on its roster were the Union Club, University Club, and New York Athletic Club, who wanted to keep women out. They lost in the lower courts, and in June 1988 the U.S. Supreme Court unanimously upheld New York City's law.

These court cases didn't affect The Lambs, which had already chosen to admit women as full members. Among the lost Club records are the Admissions Committee votes from the late 1970s that admitted the first women to The Fold. As it

happened, the first to join were daughters of Lambs — members from the long-ago past who never got to enjoy membership with their daughters, unlike the scores of fathers and sons who were Lambs.



Burgess Meredith, Cornelia Otis Skinner, and Glynis Johns in the 1956 Broadway revival of G. B. Shaw's "Major Barbara." New York Public Library, Billy Rose Theatre Collection.

The first woman to be elected to full Lambs membership, in 1977, came from Broadway royalty: Cornelia Otis Skinner. The stately actress and author had first gone onstage in 1921, encouraged by her stage star parents Otis Skinner (elected to The Lambs in 1885 and a longtime Council member) and Maud Durbin (who toured with Edwin Booth).

Cornelia Otis Skinner was a playwright and memoirist who wrote scores of books about theater life; her monologues sold out theaters. For many years, Skinner was a trustee of the Actors

Fund of America, alongside numerous Lambs. She made hit movies and appeared on “What’s My Line” and the “Ed Sullivan Show.” Skinner looked like a Broadway star, in furs, pearls, and perfectly coiffed hair. She was 75 at the time she joined The Lambs, and she resided not far from the Club, on Lexington Avenue. Her term as a Lamb was short, however; the actress passed away in 1979.



Shepherd Bruce Brown and Lambs Joyce Audley, elected 1982, and Lewis Hardee, Jr., elected 1980, at Keens Chophouse in 2000. The Lambs’ Archives.

Missy McMahan Poretta, the second woman to join the Lambs, around 1977, has been coming to the Club since she a child, when she tagged along with her father, the popular tough-guy actor Horace McMahan, a member since 1934 and probably best remembered for the 1950s-60s television drama “Naked City.” Her mother was actress Louise Campbell McMahan, a 1930s Broadway star who appeared in the “Bulldog

Drummond” movie series opposite John Barrymore. The Lambs were always part of her life. McMahan fondly recalls Lambs’ children’s Christmas parties with her siblings, Tom and Kate. Lambs would dress as elves and everyone sang “Santa Claus Is Coming to Town” — co-written by Lamb J. Fred Coots. McMahan’s mother read “The Night Before Christmas” to the kids.

McMahan has warm memories of the clubhouse on West 44th Street, with its “dark wood, a beautiful library, and the theater on the third and fourth floor. Women could not go above that.” When she was a teenager, her father introduced her to Bert Lahr, a beloved Lamb. Meeting a star from *The Wizard of Oz* was magical.

“I had all these memories from the old club — I wanted to see it,” McMahan says. “When I was young, I remember seeing Alice (wife of Shepherd Tom Dillon) holding Joyce Randolph’s son (Randy) while Joyce ate.”

Horace McMahan died in 1971, and the old clubhouse was lost four years later. McMahan had not been allowed membership in the Club alongside her father, but she never forgot The Lambs. “I lived in the city from 1976 to 1997, and I found my way back to the club,” she says. McMahan took singing lessons at the club with Lewis Hardee and reminisced with older members who knew her parents. Even though she now resides in Connecticut, McMahan returned to New York for Friday night Low Jinx and to see old friends whenever possible, before the coronavirus pandemic. “The Lambs — professional theater people — are so pleasant,” she says.

The 1980s marked the beginning of a raft of new members. Tom Dillon stepped down in 1986 and Richard Charles was elected Shepherd. Charles vowed to keep The Lambs going and doubled

down on recruiting, making weekly Low Jinx popular again and securing more space in the clubhouse. Others pitched in. Lamb Lewis Hardee, elected in 1980, was a man on a mission, recruiting many new members to The Fold.

In 1982, voice-over actress and director Joyce Audley and producer Dorothy Chernuck were welcomed by a Club going through growing pains. Attorney Gail Allen was a 35-year-old corporate lawyer and world traveler in 1984 when she met Hardee at the American Academy of Dramatic Arts (she was an audience member, not a performer). Allen suspects the Club “needed free legal advice” at the time because “it was in dire straits.”

“They were meeting in a conference room, deciding to fold the show, with Dillon stepping down and Dick Charles would try to resurrect it.,” Allen recalls “They were looking for free help; Lewis came to me for free legal advice. I said no, but I said I would join and help.” Allen would become the first female officer of The Lambs, serving as Treasurer from 1986 to 1998. “I didn’t consider it breaking a glass ceiling. After seeing the trouble of an all-male board, there wasn’t any of that.” Allen says her fondest memories are of sitting at the clubhouse bar with Joyce Randolph and Hardee.

[When Richard Charles was elected Shepherd, in 1986, of course his beloved wife, Joyce Randolph, was at The Lambs. She had been attending functions for decades, and appeared in the 1963 Gambol celebrating John Wayne. Charles died in 1997, and Randolph was made a lifetime honorary member in 1998.]

David Rothberg was 44 when she was elected to the Club in 1990; she had been recruited by Beth Holland, the New York president of AFTRA, who had joined the previous year. At the time,

Rothberg was a working mom and talk show host who was running a video headshot business that took her to Silvercup Studios.



David Rothberg was elected to The Lambs in 1990. Courtesy of Davida.

“Beth got me in,” Rothberg recalls. “She was very active. She said, ‘You have to be a Lamb!’ She took me in. In those days the place was packed with old timers. The women were wonderful. Meta Smith would sing ‘Old Cape Cod’ so often, you always felt a shiver. Ethel Hardy was a nightclub singer, one of the big performers, who lived in a hotel on 51st Street. I have good memories of Leola Harlow, the oldest living stripper. She was 92 and would perform and sing. ‘I’m still doing my act at some clubs,’ she told me. ‘Which ones? I asked.’ Leola said, ‘You don’t want to know!’”

Rothberg is one of the most active Lambs today — she serves on the Council and hosts the weekly Virtual Low Jinx via Zoom software.

“I’ve seen it go from one shepherd to another,” she says. “I was once at a meeting several years

ago with older members, and younger women were coming in and were kind of put off by the paintings. They thought it was demeaning to women, the nudes from the Gambols. I don't feel that way; it's art. We want to keep the Club alive; we want to be the place to be. I was a reporter, and I thought, 'This is history.' Today I think we need to rev it up, to get the Club back to (what it was) in more exciting times, and to a place where you want to be."

For 45 years the Club has grown — and continues to grow — by not limiting membership based on gender. While some may say the change should have occurred decades earlier, the fact that The Lambs was far ahead of practically every other social club in New York speaks as much to changing times as it does to what was happening in the world of clubs. (There are not too many clubs left; in 1902 there were 157 private men's clubs counting 38,000 members in New York City.)

The Lambs didn't have to be sued to open its membership, and the benefits are tremendous: It has kept The Lambs thriving and allowed the Club to occupy more space on the fifth floor of 3 West 51st Street and take its art collection out of storage and on display

The First 15 Years

1977 Cornelia Otis Skinner
 1977 Martha McMahon Porretta
 1982 Joyce Audley
 1982 Dorothy Chernuck
 1984 Gail Allen
 1984 Ruth McDaniel
 1987 Sarah F. Crew
 1987 Reta Browne Hall
 1987 Linda Howes
 1987 Mabel W. Jorgensen
 1987 Christine Ann Kelley
 1987 Ilona Dulaski Williams
 1988 Nancy Cohen
 1988 Stacey Jones
 1988 Elizabeth Rae Lamont
 1988 Rita Madero
 1988 Dorothy Marro
 1989 Ethel Gilbert Hardey
 1989 Beth Holland
 1989 Jacqueline Kroschell
 1989 Wynne Miller
 1989 Phyllis Mollen
 1989 Spider Saloff
 1989 Elizabeth Sharland
 1989 Meta Smith
 1989 Elaine Swann
 1990 Patricia Briggs
 1990 Natalie Chilvers
 1990 Hope Hardcastle
 1990 Cinti LaVerne Laird
 1990 Davida Rothberg
 1991 Suzanne Inez De Silva
 1991 Deborah Lynn Gilbert
 1991 Vivienne Gilbert
 1992 Carol Conroy
 1992 Irene Marie Georgeian
 1992 Leola Harlow

again for the first time since 1974.

However, a club isn't about its building space or art collection, its old photos or mementos in a display case. It is about the people, the community, the spirit of interaction between members. While that interaction has been doubly hard in the pandemic — we aren't using the clubhouse today, or seeing each other in person — what keeps us going is the spirit of friendship and community.

Over the past six months, The Lambs' Admissions Committee welcomed ten new Lambkins to the Fold. Seven are women, all theatrical members, all adding to the next chapter of our Club history. They didn't need to sneak in, or come in drag, or only be admitted during certain hours of the day.

Floreat Agni.

Kevin C. Fitzpatrick is the librarian/historian for The Lambs and editor of *The Script*. Some research came from past issues of *The Script* by librarian/historian Lewis Hardee.

Celebrating Classic Film Actresses

By Beth Goffe

March is Women's History Month. What better time to recognize actresses who left strong impressions on this viewer? Below is an entirely subjective list of actresses and roles deserving of greater attention.

Amidst a collection of terrific performances, Jean Hagen's comical, squeaky-voiced Lina Lamont in *Singing in the Rain* is the most interesting. Hagen played her as straight as any of her film noir roles; her character made millions for her studio in the silent film era understands her career is in jeopardy. She does her darndest to stay relevant. Next viewing, note the nuances in Hagen's work, such as during her recording session. It will make a great film even better.

Hagen and Lamont are reflected in Marion Davies' career. *Mank*, on Netflix, dramatizes the writing of *Citizen Kane* and features Davies. It may dredge up memories for some. Kane's whiny alcoholic Susan Alexander is considered an avatar for Davies, fully tainting Davies' legacy. In reality, Davies was a deft comedic actress who deserved better. Her silent films, *The Patsy* and *Show People* are very entertaining. Like Lina Lamont, talkies might have killed Davies' career due to her severe stutter. Turns out, the stutter was nowhere in evidence in the talkies. *Peg O' My Heart* and her final film, *Ever Since Eve*, are fun viewing.

Olivia de Havilland personified the sweet-natured lady in *Gone With The Wind* and as Maid Marian. Playing against type in *Hush Hush*, *Sweet Charlotte*, she was satisfyingly nasty as Bette Davis's seemingly caring cousin. She was so mean!

Another worthy film is *The Snake Pit*, well-acted and groundbreaking in its subject matter.

Consider finally not-so-sweet-natured Julie Andrews in *S.O.B.*, a black comedy about the film industry. What could be more playing against type than Mary Poppins baring her breasts on film?

Happy watching!

Women in TV

By Deborah Stone

There were some wonderful sit-coms that appeared in the 1970s, several of which featured strong female characters. My three favorites, in order of preference, are:

Rhoda – Valerie Harper, Julie Kavner, Nancy Walker

Golden Girls – Bea Arthur, Betty White, Rue McClanahan

The Mary Tyler Moore Show – Mary Tyler Moore, Cloris Leachman

The acting and scripts were exceptional, and the characters inspiring!! I highly recommend binge-watching *Rhoda* episodes, available on YouTube, I still binge-watch *Golden Girls* on TV. And *Mary Tyler Moore Show*, well from her show sprung *Rhoda*! All had wonderful actors and actresses (yes I still use the word actress) and scripts.

Enjoy!



Favorite Women Singers

Peter Dizozza's Top Ten Album List

10. Without You I'm Nothing (1989) Sandra Bernhard
9. Radio Ethiopia (1976) Patti Smith - includes "Ask the Angels"
8. Knoxville Summer of 1915 (1990) Dawn Upshaw
7. Rhythm Nation 1814 (1989) Janet Jackson
6. Close to You (1960) Sarah Vaughn
5. Dinah! (1956) Dinah Washington - includes "More Than You Know"
4. Patti LuPone - Live (1992) Patti LuPone - includes "I'm a Stranger Here Myself"
3. My Name Is Barbra, Two (1965) Barbra Streisand
2. Bette Midler (1973) Bette Midler
1. Don't Go to Strangers (1966) Eydie Gormé - includes "What Did I Have" and "If He Walked into My Life"

Peter Dizozza's Top Ten Songs List

10. Ain't No Mountain High Enough (Diana Ross 1970 version)
9. Ashford/Simpson's One Less Bell to Answer (1970) Marilyn McCoo with The Fifth Dimension. songwriters: Bacharach/David's
8. Dream a Little Dream of Me (1968) Mama Cass, by Fabian Andre, Wilbur Schwandt and Gus Kahn.
7. There's No Business Like Show Business (1969) Mary Hopkins, by Irving Berlin, a Lamb.

6. A Hard Rain is Gonna Fall (1989) Edie Brickell, by Bob Dylan
5. Boys Night Out (1962) Patti Page Jimmy Van Heusen (music) and Sammy Cahn
4. Cornet Man (Broadway Soundtrack for Funny Girl version, 1964) Barbra Streisand, by Jule Styne, and lyrics by Bob Merrill.
3. My Man (Movie Soundtrack for Funny Girl version 1968) Barbra Streisand, by Maurice Yvain and Channing Pollock (English Lyric).
2. Our Love It Grows (1961) Myrna March, Songwriter: Ellie Greenwich
1. I Wanna Be Around (1966) Eydie Gormé (from Don't Go to Strangers) by Sadie Vimmerstedt and Johnny Mercer.

Honorable Mentions:

I Move On (2002) Catherine Zeta-Jones / Renee Zellweger, by John Kander and Fred Ebb, conducted by Paul Bogaev.

Coffee Homegrown (1978) Kate Bush, by Kate Bush

Down in the Depths (1936) Ethel Merman, by Cole Porter

For sound quality, consider vinyl records vibrating an amplified needle, or 7 1/2 inch per second reel to reel tapes oscillating magnetic current in a coil. However, most recordings are digitized online such that if you speak to a device, such as a Google Home Mini, you can consider their merits for yourself.

For my evolving opinions on sound and singers and all things musical, I daily learn and defer to the reactions of my wife and our daughter.

Although there are countless beautiful performances of choice songs by Lambs during Low Jinx, a survey of their selections and arrangements (mostly with Woody Regan and Paul Chamlin) is for another essay. While not including them here, I'll try to mention every other singer identifying as a woman that I can think of to join in a conversation that is ever-evolving. When Lady Gaga (former NYU student Stefani Germanotta) sang, with such power, a rhythmically modified *The Star-Spangled Banner* to begin our recent inauguration ceremony, I sensed in her ambition a bridge forming between pop vocal and opera vocal.

My limitations may be expressed by the names that come to mind when I consider different musical genres.

Jazz: Judy Garland, Eydie Gormé, and Nelly McKay to the extent she sounds like a young Ella Fitzgerald.

Broadway: Carol Channing and Barbra Streisand.

Folk:, Joan Baez, Joni Mitchell, Judy Collins.

Pop: Lady Gaga, Madonna, Regina Spektor.

Classical: Patty Lupone, Dawn Upshaw, Teresa Stratas, Isola Jones, Kathleen Battle, Betty Allen.

Rock: Stevie Nicks, Heart lead singer Nancy Wilson, Janis Joplin, Grace Slick - a Castilleja High School debutante. My favorite, the Heart song "Barracuda."

Progressive Rock went from Kate Bush to Tori Amos, who are both singer-songwriters. I experienced the popularity of Tori Amos in the 1990s, which remains iconic, but I would refer you only to Kate Bush, Cloudbursting, Coffee Homegrown, and Wuthering Heights.

Patti Smith is the definitive poet rocker. She recorded over the top pop vocal performances. I recommend her complete "Easter" album. I am only familiar with her original four albums from the seventies. Indelible memories are produced from hearing her Space Monkey, and Walking Barefoot. My favorite recordings by her are Kimberly and Redondo Beach.

When I think of unamplified acoustic singing (ie., opera) I first remember Teresa Stratas. Teresa Stratas sings The Unknown Kurt Weil. For all you pop opera fans, Inva Mula is the singer in The Luc Besson *Fifth Element*.

Patti LuPone Live (1992) opens with a Kurt Weil song "A Stranger Here Myself." I can report herein that the key change at the end of her version is also in the original score of *One Touch of Venus*.

Janis Joplin, I don't know what to say. She did it.

I can't easily comment on the goddesses in my periphery. I know Nancy Lamott is a legend (Surrey with the Fringe on Beautiful Baby 1991). Joan Baez sang Barb'ry Allen. Joan Baez Vol 2 (1961).

***Part II Next Issue: What Is A Woman Singer?
by Peter Dizozza.***

Who are your own favorite women in film, TV, and music? Continue the conversation on our Facebook Group, and don't forget to follow The Lambs on Instagram:

<https://www.facebook.com/groups/TheRealLambs>

<https://www.instagram.com/thelambsinc/>

A Mix of Cocktails and History

By Don M. Spiro

In America during the 19th century, saloons were men-only establishments. They were places where men would meet to drink, discuss the news and work, or take a break from them. Spittoons were part of the décor. Women were not allowed to be patrons, let alone owners or proprietors. If a barmaid was working, she was likely a member of the owner's family, and she would never have been seen serving drinks from behind the bar.

This is one reason the suffrage movement was closely allied with the temperance movement, and it's not much of a coincidence that American women secured the right to vote in 1920, the same year Prohibition started. During Prohibition, bars could not serve drinks legally, providing opportunities for women to patronize and for some to even own speakeasies. After Prohibition, it became more acceptable for women to frequent bars and serve drinks, especially during World War II, when men were overseas.

Unfortunately, at the end of the war, returning men wanted their jobs back, and tending bar was no longer a socially acceptable profession for women and, in many communities, was outlawed. In some places, it was even illegal for women to even enter a bar, in others, only with an escort. Unions discriminated against women, keeping them out of the industry, ostensibly as an effort to "protect" them from the dangers of bartending. It wasn't even until the late 1960s and '70s that the restrictions against women drinking or serving drinks were struck down. In NYC, the Plaza Hotel's Oak Room excluded unescorted women until 1969. McSorley's Ale House didn't let women drink until 1970.

Women are no longer restricted from patronizing saloons and, although there are many award-winning women working in the industry today, progress has been slow. Sadly, if Ada Coleman could be called the first "Queen of the Cocktail Mixers" (and she was) for running a bar and creating a signature cocktail, then it would be another century before the next ones would be crowned.

Julie Reiner is a craft-cocktail pioneer, winner of the 2009 title "Best Bar Mentor," and owner of bars that have been voted best in the world, all in New York City. Empowering women and providing the city with great cocktail experiences has been Reiner's trademark. Ever since she opened the Flatiron Lounge in 2003, the first craft cocktail bar to bring cocktails to the masses of the city, she's been teaching New Yorkers how to appreciate drinks. She followed it in 2005 with The Pegu Club, opened with partner Audrey Saunders, a fellow craft-cocktail trailblazer introduced to her by Dale DeGroff (who mentored them both—and was elected a Lamb in 1995), then the Clover Club in Cobble Hill, Brooklyn, in 2008, Lani Kai in Soho in 2011, and Leyenda, across the street from Clover Club in 2015. Lani Kai closed in 2013, the well-loved Flatiron Lounge and Pegu Club in 2018 and 2020, respectively, but Leyenda and the Clover Club have soldiered on through the pandemic, providing exquisite cocktails to thirsty patrons as often as they can.

The Clover Club is named for the cocktail, invented at the Bellevue-Stratford Hotel in Philadelphia in the 1890s, updated by Reiner to use homemade raspberry syrup. But its signature cocktail is the Gin Blossom, created by Reiner as a variation on a Plymouth Gin martini with homemade raspberry syrup, white vermouth, and

apricot eau de vie. Here is the recipe so you can make your own Gin Blossom so you can raise a glass to a legendary pioneer in hospitality who has not only advanced the industry, but provided women with opportunities to rise to the top of it.

Gin Blossom Cocktail

1.5 oz. of Plymouth Gin (a gin favored by the British Royal Navy, softer and spicier than London Dry)

1.5 oz. of Martini Bianco Vermouth (not as sweet as sweet vermouth, but sweeter than dry vermouth)

¾ oz. apricot eau-de-vie (aka apricot brandy)

2 dashes of orange bitters

Put all the ingredients in a mixing glass, fill with ice, and stir until chilled. Then strain into a cocktail glass (a Nick and Nora glass is ideal) and garnish with a lemon twist. Cheers!



The Gambol Guys: Flagg and Christy

By Don M. Spiro

The Lambs' Gambols brought world class performers, playwrights, and musicians. The Lambs' promotional art was produced by the finest artists of the day. Two of the most famous were James Montgomery Flagg and Howard Chandler Christy, and today some of their canvases are on display in The Fold.

Active at the end of the 19th century and throughout the early 20th, both Flagg and Christy were celebrated illustrators and painters of their day. Both Lambs, and highly successful as commercial artists, they voluntarily contributed to The Lambs and other social clubs throughout their career and, most famously, created posters for the U.S. government. Their work for The Lambs included painting the covers of Gambols programs and portraits of Shepherds.

This is one of the two Howard Chandler Christy paintings that needed to be restored. You can make a tax-deductible donation to The Lambs' Foundation to help.

Flagg, born in 1877, lived and worked primarily in New York City, disdaining country life, preferring to depict urban settings. Known for his magazine work, when the United States entered World War I he joined the Division of Pictorial Publicity, chaired by illustrator Charles Dana Gibson and meeting at Keens Chop House on 36th Street, which had been The Lambs' Clubhouse from 1897 to 1905. Flagg designed posters for the war effort.

His most famous was of Uncle Sam, modeled after himself, captioned "I Want You for the U.S. Army." Nearly as famous is his World War II poster, "Tell That To The Marines!"



Flagg immortalized two of The Lambs' Shepherds. Frank Crumit, born in 1889, was a vaudeville star who worked in several fields of performance. He married comedic actress Julia Sanderson, with whom he performed as a duo on the radio until his death in 1943. Crumit, Shepherd No. 19, served 1932-1936.

Flagg's 1934 painting captures a jovial demeanor of him laughing in his chair, holding a cigar, looking out of frame to the viewer's left.

William Gaxton's portrait was painted in 1938, during his first term, which lasted from 1936 to 1939. He also held the position of Shepherd from 1952-1953 and 1957-1960. Gaxton, born in 1893, was a comedic actor who started in vaudeville and moved on to theater, silent film, and, later, talkies. His portrait portrays him relaxed in a casual suit, smoking a cigarette with his arm rested on his chair, also staring out of frame.

Lambs also posed for portraits by Howard Chandler Christy. In 1942, Christy painted Fred Waring, musician and bandleader of his orchestra, the Pennsylvanians. He was later famous for promoting the Waring Blender, the first modern kitchen blender. The Boy (Vice President) of The Lambs from 1936 to 1939, he was Shepherd from 1939 to 1942. Christy also drew a rare charcoal sketch of Robert L. Hague (1880-1939), a businessman and shipping line executive. Joining The Lambs in 1919, he served as treasurer during the Depression. As a consequence of emergency measures he made to ensure The Lambs' survival through the 1930s, he was posthumously honored as an Immortal Lamb. It is a testament of Hague's success that The Lambs' were able to hold Gambols at grand venues throughout the Depression.

The Gambol nudes were presented to the Club by the artists. The choice of artist to paint the portraits was the decision of the Shepherd, just as it was to paint or illustrate the covers of the Gambols' programs.

The Gambols were The Lambs' formal parties, often held as fundraisers for the Club. Organized with a variety of entertainments, from skits and songs to larger theatrical pieces and roasts, they

were often extravagant dinners or shows (or both) in the clubhouse, banquet halls, and ballrooms of the finest hotels in the city. Gambols were arranged for holidays, as seasonal celebrations, to honor respected members, and other special events. Many of the program covers featured nude figures, often accompanied by depictions of frolicking lambs. Sometimes the date and description of the event was painted directly on the painting itself, sometimes it was printed on the cover of the program.

Flagg painted at least a half dozen paintings for the program covers. All of the models conformed to the artist's personal ideal of beauty which was, to Flagg, "...a face as symmetrical as a Greek vase; thick, wavy hair, either dark or light; thick, long lashes; straight short nose tipped up a bit at the end..." as quoted in Susan E. Meyer's 1974 biography of the artist, "James Montgomery Flagg" (Watson-Gupthill Publications). As public styles and tastes changed with time, Flagg's remained the same, and you can see it in his art for the program covers. The earliest known artwork Flagg did for the Gambols programs was a monochrome scene with red text for their Repeal Day celebration, in 1933, the last was for the cover of that 1951 program.

When Flagg's painting for the cover of that program was being cleaned, it was found that the figure's sheer top had been painted solid red by Flagg (or someone else) for modesty before being sent to the printer. Why this occurred is unknown, and some have speculated that this was because The Lambs had opened its restaurant doors to women and did not want such risqué art on its walls.

Flagg was elected as an honorary Lamb in 1934 and stayed an active member throughout his life. He died in 1960, but his protégé, Everett Raymond Kinstler (1926-2019), expanded his

legacy. The Lambs has a caricature Kinstler did of Flagg that refers to the '51 painting, and Kinstler's last completed portrait was of the current Shepherd, Marc Baron!



In 2020 The Lambs Foundation restored and conserved this 1930s charcoal by Howard Chandler Christy, which was badly deteriorating. Bob Hague is an Immortal Lamb. He once chartered The Hindenberg airship!

The earliest Christy painting in The Lambs' archives is 1926, signed "To The Lambs, from Howard Chandler Christy." It depicts a mostly nude lady holding a lyre, standing in front of a tree with pink blossoms, surrounded by lambs.

Like Flagg, Howard Chandler Christy (1872-1952) was a painter and illustrator known for combat illustrations and magazine covers before creating the "Christy Girl," which was a successor to Charles Dana Gibson's "Gibson Girl" as an idealized personification of young feminine beauty for the 20th century. The most successful

commercial artist in the country, he was a popular bon-vivant, presiding over beauty pageants and marrying three times. Also, like Flagg, Christy created patriotic posters for the U. S. Government, most notably the 1915 recruitment poster, "If You Want To Fight, Join The Marines!"

As he grew older his health and eyesight suffered, and he moved from illustration to landscapes and nudes, which appear in the paintings of all his Gambols' covers. The figures are all brunettes, less curvaceous than Flagg's. "Christy Girls" all have a characteristic look, but the figures in his Gambol paintings from the 1930s are particularly similar, and it's possible the model was Elise Ford, Christy's third wife who often modeled for him.

Regardless of whom the Shepherd chose to design the covers, when the paintings were complete the artist would usually donate the work to The Lambs to print as covers for the programs, which were sold to the attendees at the Gambols. At the end of the festivities, the original painting would be auctioned to the guests, many of whom would gift the works back to The Lambs. Frequently, there would be a plate on the work's frame engraved with the benefactor's name.

Today, The Lambs' artwork is the property of, and maintained by, The Lambs Foundation, the charity run by the Club for more than 100 years. Its mission is to support "...theatrical organizations, education in the arts, development of new works of theater and emerging talent."

As a result of several moves and constant exposure to all manner of events, some of the paintings, and a lot of other works on display, are showing their age and signs of wear. Restoration has already begun on several canvases and frames, initiated by the Foundation's curator, Kevin Fitzpatrick, and carried out by Center Art Studio in New York City. This will not only bring back

the artworks to their original appearance, it will also ensure that any further deterioration is prevented, adding value to the Foundation's collection and allowing it to carry on with its charitable work. To continue this, The Lambs Foundation accepts tax-deductible donations to be used toward the restoration work.

Two of the nudes by Christy are waiting to be restored: The Lambs' Gambol at the Waldorf from 1941, donated by Mrs. Dale Swanson, and "The Voice Of Experience," from 1934, presented by Marion Sayle Taylor, who was known by that moniker as a radio sex advice expert. To accomplish the restoration of the Christys, The Lambs are weighing a plan to run a crowdfunding campaign and rewards for backers would be prints and keepsakes of the restored art.

Don M. Spiro is a writer, photographer, and publisher of Zelda magazine. He is a member of The Lambs' Council.

Lambs You Ought to Know

Dale Badway

Fame-Wall.com

<https://www.facebook.com/dale.badway/>

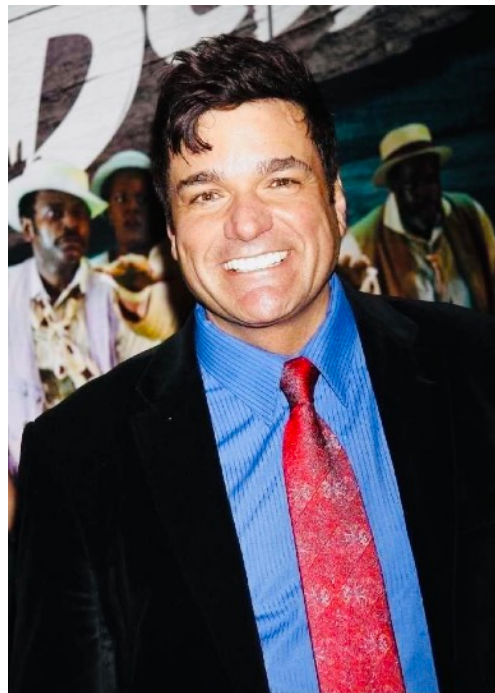
What kind of work do you do and what projects/shows are you presently working on?

I am a professional actor (SAG-AFTRA, AEA), singer, VO artist, and producer. I'm the executive producer of Badway On Broadway LLC. I am president, board of directors, of the Theatre World Awards, Inc. Since 1944, TWA are the

oldest awards given to debut performances for Broadway and Off-Broadway.

What awards have you won?

I am a two-time TONY Award® Winner, three-time EMMY® Award Winner, OLIVIER Award® Winner, two-time Drama League Award and Outer Critics Circle Award Winner, Drama Desk Award Winner, and 2013 Broadway Global Producer of the Year.



What are some of your credits?

Broadway Producer: *Tootsie The Musical*, *Groundhog Day*, *An American In Paris* (Paris / Broadway/ London/U.S. Tour), *Pippin*, *On The Town: A Helluva Musical*, The Gershwins'© *Porgy And Bess*©, *Bonnie & Clyde*, *Pippin* Tour - U.S./Amsterdam/Tokyo. "From Broadway With Love" -Sandy Hook (Concert/ TV)

As an Actor: *Curly- Oklaboma!*, Harold Hill- *The Music Man*, Joe/ Josephine- *Sugar*, *Lover/ Hawker*, *The Who's Tommy*, Pharaoh- *Joseph /Technicolor Dreamcoat*, Nick Arnstein- *Funny Girl*, Billy

Bigelow- *Carousel*, Trevor Graydon - *Thoroughly Modern Millie*, Richard Henry Lee- *1776*, Pirate King in *The Pirates of Penzance*, El Gallo in *The Fantasticks*, Emile DeBecque in *South Pacific*, and Conrad Birdie in the National Tour of *Bye, Bye Birdie*, which played in 26 states.

I am currently in development as creator and host for the TV show “Fame-Wall” featuring artwork of Grammy Award winning artist Jim Warren. The show celebrates those who have made a significant impact in the world of entertainment and the arts and inspired others through their craft, by presenting them with a fine art portrait by Jim Warren. Fame-Wall art galleries are located in New York and Hollywood. (Fame-Wall.com). I’m also the executive producer of *Due Process*, a weekly series on PBS, and work as a “Voice of God” MC for many high profile corporate events.

What do you like most about being in the arts?

Oscar says it all....“I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.” —Oscar Wilde

When was your first interest in the arts?

Second Grade. I was cast as Bert Barry in *Mary Poppins*. “Wind's in the east...mist coming in. Like something is brewing, about to begin. Can't put my finger...on what lies in store, but I fear what's to happen all happened before.” I knew in an instant, I wanted to perform!

What hobbies or interests do you have outside work?

I am president of the Theatre World Awards and 2021 Ambassador -SPCA Tampa Bay Board of Directors, Francis Wilson Playhouse, Clearwater, Florida.

How did you first learn about The Lambs?

When I first moved to NYC, I lived across the street at 123 West 44th Street, for over 10 years. Ultimately, I got to know Marc Baron, he was the inspiration and catalyst for my membership—and I am proud to be a Lamb. Floreant Agni!



Julia Meinwald

website: www.juliameinwald.com

social media: @JuliaEve (Twitter),
facebook.com/julia.meinwald (FB)

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

I'm a composer for musical theatre, though every now and then I dip my toe into the opera world (the water's fine!) To shamelessly quote my own website, I write aggressively empathetic shows that help me understand completely foreign points of view, like Anita Bryant's save-our-children crusade, online fan communities that

formed around high school shooters, and groups of teenage girls who decide to get pregnant together. Right now I'm working on a few shows: *These Familiar Spirits* is sort of like *The Crucible* meets *The Big Chill*—the accusers from the Salem witch trials reunite for a funeral 20 years after the fact. *Choreomania* is about the dancing plague of 1518—the first widely documented instance of mass psychogenic illness! And *Entangled* is about a physicist who thinks she can find a better version of her marriage in another multiverse.

What do you like most about being in the arts?

I love handing off something I made to a bunch of talented people who improve it tenfold and make it a reality.

When was your first interest in the arts?

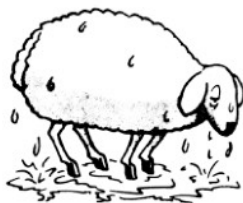
When I was little I wanted to be an actress. I did a riveting rendition of the title song from *Fame* at my elementary school talent show, holding my right foot to my butt the whole time (I don't think I totally clocked the idea that when you perform, people can see you.)

What hobbies or interests do you have outside work?

I love playing bridge and all manner of board games, and am trying to perfect the art of losing gracefully.

How did you first learn about The Lambs?

I knew The Lambs by reputation, but it was the wonderful Tara Isabella Burton who encouraged me to apply!



Bonnie Seiler

.....
<http://www.salmagundi.org/members/Bonnie-Seiler.htm>

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



I am currently an adjunct professor at Touro College and Hunter College. I have a doctorate in education leadership. I retired from the NYCDOE as a

school district administrator of special education where I worked for over 25 years. Before joining the NYC Department of Education, I was an art teacher for 10 years. As an art teacher, I taught painting, drawing, calligraphy, ceramics, fashion design, and sewing. Through the arts, I annually organized a student fashion show and talent show. For many years I was the Bronx coordinator of the Very Special Arts Festival. The organization later became known as the VSA, the International Organization on Arts Disability.

In recognition of my work with the Arts and the Kennedy Very Special Arts Festival, the City of New York honored me with a Certificate of Appreciation which was presented by the mayor at an awards ceremony at Gracie Mansion.

How did you get your start and where do you take part?

I received my BA in drama-acting from Syracuse University. I am an artist member of the Salmagundi Art Club and a member of the Dutch Treat Club. I'm a Board Member of the National

School of Theatre Arts. I was on the Salmagundi Club Board of Directors (2017-2011) in the role of Program Chairperson and in charge of organizing in-person and virtual programs and events; the Board conferred on me the status of Emeritus Member, which is the highest honor that can be bestowed a member. I am a visual artist. My specialties are painting, drawing, and photography.

What are your first interests/memories of the arts? Past and present?

My parents took me to numerous Broadway and summer stock productions as a child, and to many art auctions and galleries. My best friend in second grade had an uncle, Frank Kleinholtz, who exhibited in museums and galleries. I was inspired by Kleinholtz to become a visual artist. My first cousin's godfather was Rear Admiral George Morrison, dad of singer Jim Morrison. I have memories of the Morrison family. My grandfather's secretary was Barbra Streisand's mother. My grandfather was one of the founding members of Caramoor Center for Music and the Arts in Katonah, New York. My dad was friends with many cartoonists, including Mort Walker (Beetle Bailey) and Curt Swan (Superman). When my son was a baby, I played the role of stage mom and took him on many jobs and "go sees." I was also an extra in many film and video productions.

What do you most like about being in the arts?

Through the arts and as an educator, I was able to reach and relate to my students in academic areas and also in social-emotional areas through the arts.

What do you do in your spare time/hobbies?

I enjoy painting, drawing, jewelry making, and cooking. Before the pandemic (BP), I was a

frequent audience member at Broadway and Off-Broadway productions on the average of three times per week.

How did you first hear about The Lambs?

I'm very enthusiastic to be a member of The Lambs. I heard about The Lambs from Camille Savitz.

Final Curtain

Gini Dustin (March 30, 1940–March 4, 2021) was a beloved cabaret singer and graphic artist. She fooled everyone at The Lambs into thinking she was fluent in French with her signature song, "La Vie en Rose," made popular by Édith Piaf.

She was elected to The Lambs in 2002 as a theatrical member. Gini was a regular performer at Low Jinx, always counted on for a ballad or standard. She also volunteered her time as Club Librarian, on Council, and as editor for *The Lambs' Script*.

She was born Virginia Loran Sheeley on March 30, 1940, to Loran L. Sheeley and Erma Cleo Champlain in Miami, Florida. Gini wrote that the night she was born, "the peacocks in an adjoining garden keened and sang to the moon. Baby Gini joined in the chorus and has been singing ever since." Her father was a schoolteacher for the Dade County School Board. She graduated from Andrew Jackson High School in the Allapattah neighborhood of Miami. Her father was the principal.

Gini traded Florida for New York. In 1957 the *Miami News* reported she was the first girl from Dade County to win a scholarship to Vassar College. She studied Russian and took voice training with Catherine Aspinall and later in New York with Judith Farris. In 1961, right after

college, she married Donald Robert Dustin, an IBM engineer. The couple had two children, Michael and Sarah. They divorced in 1982.

Gini relocated to the West Village and worked in graphic arts. Among the companies she worked for were American Express, Inkwell Promotions, and as a graphic artist at Scholastic, Inc. She also pursued a passion for singing in public. She recorded and released two CDs on her own: "Two For the Road" (2005) and "My Favorite Year" (2006).

She worked with Lamb Woody Regan on the recordings.

She wrote that her most important influence in cabaret was her first director, Semina DiLaurentis. She also got a great deal of directorial input from playwright and good friend Victor Bumbalo. Marc Malamed led her to the songs "Where is the Tribe for Me," "Niagara," and "Other People." She collaborated with David Lahm on high-energy swing music such as "Bojangles of Harlem" (Jerome Kern and Dorothy Fields). For several years she took classes with Andy Gayle and Mark Janus at Acting the Song.

In the early 1980s, on a stoop in Gramercy Park, Gini sang a chorus of "Stormy Weather" and soon was working with the classical pianist Frank Daykin at The Duplex on Grove Street, at Don't



Tell Mama on Restaurant Row, and at Rose's Turn, a piano bar on Grove Street that closed in 2007. Gini sang in New York, New Jersey, and Connecticut for private parties and corporate events.

In the late 1990s, working with David Lahm at Judy's Cabaret on West 44th Street, Gini moved from Broadway tunes and old ballads into the world of swing and stride music and the songs sung by Édith Piaf. Gini performed at the Sunday Cabaret Brunch at Regent's and at Caterina's on East 53rd

Street. She adored the Great American Songbook.

Stu Hamstra of "Cabaret Hotline" called Gini "the poor man's Barbara Cook" in an early review. And most French visitors were surprised that she was not herself a native speaker.

At The Lambs she met Terry H. Wells, a member elected in 1969, who moved away for many years, and rejoined in 2005. The couple worked on the catalogue of Lambs artwork together and numerous history projects for the Club. Gini and Terry were longtime regulars of Low Jinx.

Gini Dustin died on March 4, 2021, at Lenox Hill Hospital. She was 80. Members may make donations to our Foundation in her memory.

—**Kevin C. Fitzpatrick**



Last issue we had the tribute to Lamb Ian Finkel by Bob Greenberg. His friend and fellow performer Dave Konig, who also is a painter, created this tribute to our friend. He calls it “Finkel The Great” and it’s on display courtesy of RPAC Art Gallery, Ridgefield, CT. Visit davekonig.com

New Members

Here are our new members since January 2021.
Welcome to The Fold!

Julia Meinwald (professional), Bonnie Seiler (professional)

Lambs Council

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), Magda Katz (2023)

Alexandra Nader (2021), Richard J. Porter (2023),

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

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

Don Spiro (2022)



The End

TRADITIONS

ARTHUR—The clubhouse engineer who is always being paged.

BARBER SHOP—Across the Hall from the Card Room.

BOARD—The membership list at the clubhouse entrance.

BOY—Vice-president of the Lambs.

BUCKET OF BLOOD—Old card room. Now a locker room.

BUDDHA—The statue over the dining room fireplace.

COLLIE—Producer and chairman of a Gambol.

COUNCIL—The governing body of the Lambs.

DESK—Main floor area behind the rail of the old Spanish battleship, Reina Mercedes.

DRYING—Held after the Washing to distribute prizes.

EWES—Wife of a Lamb.

FIREPLACE—Section of dining room dominated by Buddha.

FOLD—The clubhouse, 130 W. 44th Street, New York.

FLOREANT AGNI — Motto of the Lambs; means May The Lambs Flourish.

GAMBOL — Formal dinner-entertainment in the Fold.

GOLDEN THEATRE — Seidel Night stage given by John Golden.

HERDER—Assistant to Collie; usually at the Washing.

HOTEL WOODSTOCK—The place in back of the clubhouse; pull down your shades.

IMMORTAL LAMB—Special category of deceased Lambs chosen by Council.

IRON LUNG—Affectionate designation of smaller rooms at clubhouse.

JUNIOR LAMB—Younger member in special category.

LAMB—A member of the Lambs.

LAMB CHOPS—Always on the menu.

LAMBKIN — A new Lamb during his first year of membership.

LAMB CLUB — Misnomer often used. No such place.

LAMBS, THE—The right way to say it—never Lambs Club.

LAMB, THOS, C.—Feline mascot, formerly male. C. for Casanova.

LUXEMBURG 2-1515 — Link to the outside world.

MASQUERS—Hollywood Actors Club to which many Lambs belong.

MEMORIAL SHRINE — War memorial tablets on second floor of clubhouse.

MUG—Pewter trophy to mugs we love on Seidel Nights.

MURPHY — Bootblack at clubhouse with another name; ambassador plenipotentiary to all Lambs who open on Broadway.

LIBRARY — Where Council, Admissions, House, Entertainment and all other committees meet.

NEW BUILDING — Western half of clubhouse. Added in 1916.

NOISY TABLE — Occupied by managers, press agents, etc.

OFFICE — Used by everybody on first floor east.

OLD BUILDING—Eastern half of clubhouse. Built in 1904.

PLAYERS—Another theatrical club in New York; mortal billiard match enemy

PUBLIC GAMBOL — Annual event at a public place to which women are admitted.

ROUND TABLE—In center of dining room. For Shepherds, Past and Present only.

SCRIPT — Bi-monthly club publication.

SEIDEL NIGHT — Saturday night informal event honoring a Lamb.

SHEEP — Nothing to do with the Lambs which derives its name from the home of Charles and Mary Lambs where actors used to gather in London, inspiring a British actors club, no longer in existence, to be named the Lambs.

SHEPHERD—President of the Lambs.

SUN DECK — On the Roof for sunbathing.

TELEVISION — Located on western half of the Theatre on Third Floor.

THEATRE — Edwin Burke Memorial Theatre on third and fourth floors of clubhouse.

TWELFTH NIGHT—A women's theatrical club to which no Lambs belong.

WASHING—Annual summer outing at the Percy Williams residence, Long Island.

WINCHELL SMITH FUND—Special Lambs welfare fund endowed by late playwright.

WOLF'S CLOTHING—For sheep only, not for Lambs.

In 1952 The Lambs gave out a four-page handout at Ladies Day, to explain the Club history and traditions. Some of the terms are still used in 2021, but some others...Thanks to William Jaffin for donating this to the Club in memory of his father, the late Dr. John Jay Jaffin, elected to The Lambs in 1934.