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The Lambs'
Script



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

Summer 2010



Tennessee Williams

The Lambs' Script

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The Script first published in 1932

Printed by Seaway Printing, Southport, NC

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From the Editor's Desk

A whirlwind of activity between New York, New England and Texas did little to cool the summer temperatures that compelled me to flee the heat of Rockaway Beach for the briefly “cooler” temperatures of Houston. My attendance at the American Theatre Critics Association conference at the Eugene O'Neill Theatre Center was a summer highlight, and now I look forward to seeing you all at The Lambs during the cooler fall.

This issue of *The Script* has our popular “In the Fold” column from **Davida Rothberg**, and **Gerry Ruth** plans the return of her regular “News of the Lambs” column in our next issue. In response to my previous requests in this column, many members continue to come forward with *Script* story submissions. Thanks to **Don Flynn** and **Stan Scotland** for their offerings in our last issue. This time around our own Boy and Associate Editor, **Marc Baron**, offers the tale of longtime Lamb, **Al Kohn**, and for “Lambs Around the Globe,” **Kelli Estes** supplied the details of her successful musical adventures in Texas. **Scott Glascock** has kindly come forward to author “Welcome to the Fold.” First Lady, Sheila Smith glides gracefully between a tasty meat loaf recipe and a touching memorial (**Sylvia Schwartz**), with a “Warm Global Reunion” on the side that features comedienne, Joan Rivers. Headlining this issue’s cover story is actor **Peter Kingsley**’s tale of an encounter with Tennessee Williams while performing in one of the author’s plays. [Our thanks to my sister, Sally Bentley, for locating the cover photo.]

cover with foil. It will keep cooking "out" of the oven until ready to serve.

If you serve this cold, your guests may say: "Is it PATE or is it MEATLOAF?"

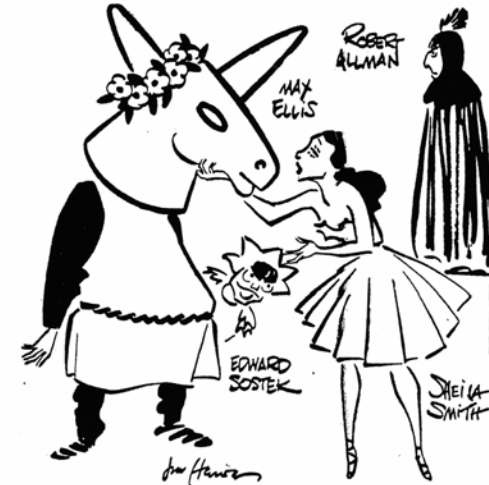
Years ago, I created this recipe as I slept on stage, under "Oberon's" spell, surrounded by the Bard's greatest comedians. I had to do something to control my laughter!

Acknowledgements:

To: Every Mom who always made the best meatloaf ever!

To: Bert Greene, expert food columnist of The Daily News, whose use of 18 spices taught me the expert use of Dijon and ketchup.

To: Julia Child, who suggested "a dash of water" to blend eggs, thus making me the “Omelet Queen of Boston” during my stint in EQUUS [1976-77].



ON STAGE in the Play House's Euclid-77th Theater, in "A Midsummer Night's Dream," are these players sketched by Artist Jim Herron.

**A MIDSUMMER NIGHT'S DREAM
of...LOAF-ing...In-The-ROUND!**

[AKA: Microwave Meat Loaf for Actors who loathe the
Proscenium Arch type Loaf.]

by
Sheila Smith

What you need:

2 lbs. ground meat...any combo chuck or sirloin
1 Lg. egg blended with a dash or two of water.
3 tbsp. dried minced onion softened in water
(or some onion soup mix)
1 slice of rye bread sans crusts and torn into bits
Dijon mustard and ketchup

A plastic food storage bag in which to mix everything
A Pyrex glass pie plate with microwave-safe plate beneath
A long-stemmed iced tea spoon for mixing
AND--- Don't forget a 900-watt microwave oven!

In the plastic bag, mix approx.4 oz of meat at a time while slowly adding onion, bits of bread, dabs of Dijon, dollops of ketchup and some of the Egg mixture. Blend ingredients with the spoon and continue the above until all meat is in the bag. "Moosh" it around in the bag...A LOT...forming a tantalizing and "tallish" round mound.

Cut open plastic bag & turn meat upside down, giving you a smooth top.

Place meat on glass pie plate *Note:* meat should NOT touch sides of the plate. If it does, push it in around the circumference forming a "taller" round. Drizzle ketchup so top is lightly coated.

Cook on HIGH for 10 minutes. Remove from oven using potholders, as plate will be hot. Pour off any liquid. Cut in half. Return to oven for 4 additional minutes. Remove from oven and

I add an interesting tale of the Lambs website in the story, "The Far-Reaching Internet." And speaking of websites, much of my summer was spent on a major rebuild of www.ThePeoplesCritic.com. Please pay the site a visit, and while there, type the word "Lambs" into the search box. It will pull up the many stories I have written referencing the club.

-- Floreant Agni, David Dow Bentley III

COVER PHOTO: Courtesy of a New York World-Telegram & Sun donation to the Library of Congress



Above: Sheila Smith and Sally Bentley at The Lambs.

***Tennessee Williams and Me:
Flop, Sweat and Tears***

by
Peter Kingsley

You know, I recently watched a telecast of the old movie version of *Cat on a Hot Tin Roof* starring Paul Newman and Elizabeth Taylor, and I was surprised to see how badly it had aged. What must have seemed shockingly inadmissible in 1955, today seems tame, and merely rather vulgar. Consider this: During an all night drinking binge a homosexual college football star confronts his father with the brutal facts about his sexuality, his love for his football-playing partner, and the old man's own deadly cancer. Pity is bestowed upon the poor boy's wife, Maggie-the-Cat, through a great deal of melodramatic and rather sweaty dialog, while everybody chases after Big Daddy's money. Call me an old cynic, but I couldn't get beyond the suspicion that Tennessee probably giggled his way through the writing of much of the play with lines like, "A child is coming, sired by Brick out of Maggie the cat!"

Way back in 1940, Tennessee sat down and wrote *The Purification*, the first and only play he ever wrote *in verse*. He admitted years later that it was written in a fever-of-loss over a love affair with another young man. The play deals with a young Mexican boy on trial for the mid-nineteenth century murder of his sister in the Arizona Territory. The same kind of melodramatic foreboding which hovers over the proceedings in *'Cat,*' hovers over *The Purification* as well, for it turns out that the young man did not murder his sister in the barn, but instead made love to her there in the hay. It is in the barn that her husband – a gringo rancher – comes upon his wife making love to her own brother, and in a moment of panic and rage, slays her with an axe! The entire one-act play is, literally and figuratively, a trial-by-jury during which these gruesome facts are painfully extracted one by one – and in heated verse to boot. At the very end, the boy commits suicide on stage with a knife. My girlfriend of 1976 read the script and reported:

"It makes you want to crawl under the furniture."

In 1975 I was cast as the young boy in an off off-Broadway production of this play. Since it was to be the first time *The Purification* was ever to be produced in Manhattan, it drew some excited attention at the time. For one thing, *The New York Times* sent Mel Gussow to review the piece. More interestingly, the review brought out the Old Man in

Favorite Quotes From Your Editor

Hell is being out of town with a Broadway musical.

--- Neil Simon

From a 5-9-2010 CBS Sunday Morning commentary on Betty White's Super Bowl commercial appearance :

There was another star in that commercial that launched Betty White into her late-night career: ABE VIGODA. And at 89 he's a year older than Betty White. So how about it SNL? Now that you've set the record, why not break it with Abe Vigoda? Just a thought--- a little Sunday morning quarterbacking.

Bebe Neuwirth tearfully recalling Bob Fosse:

He kind of showed me who I am as an artist and as a performer. He saw me! You know I think that's what we look for in life: people who see us!

On the 2-disc Special Edition DVD of the film, *New York, New York*, Liza Minelli recalls that as a child she once asked her father, Vincente Minelli,

"Daddy, what is acting?"

The brilliant director paused thoughtfully and then replied:

"Acting, Liza, is listening to something for the first time, and then saying something for the first time."

I am what I eat, and I'm frightened.

--- Bill Cosby

Got Email?

If you haven't gotten any email from The Lambs recently, please send your email address to: **info@the-lambs.org**. Email is a cost effective and fast method to communicate to our members.

Al Kohn - The Legend*Al and Mickey Scopp**Al Kohn's son, and Lamb, Bob Kohn**Above: The Crestonians*

person to see it for himself. This was several years before Williams' lurid and untimely death choking on a bottle cap in a hotel room. In fact 'lurid' and 'melodramatic' are words that could be said to hover moth-like over almost everything about this extraordinary genius, and I suspect he took great pride in his luridness. I once heard Joseph L. Mankiewicz – the author/director/producer of the film *All About Eve* – proclaim loudly in his own living room:

“Tennessee Williams never wrote a word of any of his characters' speeches which wasn't written in his own voice.”

Mankiewicz's proclamation shocked me and rang false at the time, but putting aside a possible jealous artistic rivalry between the two, his pronouncement rings more true to me today. Tennessee's plays mostly concern themselves with the passions, pities, and fears of a doomed outcast surrounded by a remorseless society. Through the sheer power of its poetic imagery and the bourbon soaked twang of the Southern United States, Williams' dialog transcends the vast majority of what passes for it on the live stage today. Nevertheless, the agenda behind his words seems almost crude, obvious and propagandistic, much like a Brecht play. This cannot be said of Shakespeare's poetic dialog.

Take Tennessee's best play, *The Glass Menagerie* for example. We know that the play was inspired by Tennessee's insensate love of his sister, and the everlasting remorse he felt for having her undergo a lobotomy. In fact mental instability, closeted homosexuality, and chronic alcoholism combine to form the bedrock and subtext of much of Tennessee Williams' universe. That his plays struck a chord at the time of their writing is undeniable; but the open expression of homosexual love being forbidden by law, begins to seem as remote today as the bustle, the buggy whip and the wind-up Victrola.

Williams was said to fancy the hot, steamy sidewalks of the streets of New York on pre-air conditioned summer nights, when society's outcasts, the demimonde, roamed free to flaunt themselves, and mix in with the sweltering middle-classes. With the advent of Stonewall, the homosexual world of repressed, forbidden desires that had attracted Williams so forcibly, and provided him the universe of outcasts with which he so indelibly peopled his plays, begins to disappear. William's world of furtive sex and illegal passion was his obsession, and an obsessed playwright cannot hold the world's attention for long if what obsesses him begins to become irrelevant to his audience. If all of his

characters can be said to be reflections only of himself, then Williams may not have all that much to say to us in the 21st century.

And yet...what a great joy it was to act in this Williams' play! It was really far out stuff – in verse too, which any stage actor will tell you is a signal challenge. The all-out emotionalism of all his plays, demands the kind of acting required in a rip-snorting old melodrama like Dion Boucicault's 1857, *The Poor of New York*. I can still remember the first floor Soho loft space where we performed *The Purification*. The director was a producer of what was then called 'Industrials', and he had all of the cutting-edge, state-of-the-art 1970's lighting tricks up his sleeve. He spent his own money on the production too, and he didn't spare the horses either. There were elaborate costumes, dance sequences, and Mexican music. And every now and then, upstage amid a truly spectacular backlight, the figure of my murdered sister would appear in the image of La Virgin de Guadalupe, just as the script demanded.

And then to have it known that a *New York Times* reviewer was going to come! The excitement in the company was palpable, like an opening night in the Crummels Company of Dickens' *David Copperfield*. And then to read Gussow's review and see these words in print:

"In the summer of 1940, as he recalls in his 'Memoirs,' in 'ecstasy' over a romance, and with 'a premonition of the doom' of the affair, Tennessee Williams wrote *The Purification*, his only verse play. Ecstasy and doom – the two ride like horsemen over the cobblestones...Clearly, it is difficult to perform. How can you act a rhapsody without acting up a storm? The production is fortunate in its choice of leading actors...especially Peter Kingsley as the brother. [He proves himself] well equipped to use poetic language to illuminate anguish..."

My, my, my, you mean all those months of reciting verse at the London Academy of Music and Dramatic Art paid off? You cannot imagine, or perhaps you can, the effect of that one word 'especially.' Young actors' egos can be easily bruised, and just as easily inflated. An inflation of my ego, I regret to admit, was just about the last thing I needed at that point. You may imagine the reaction of the rest of the cast to that review!

Speaking of ATCA, the Lambs send our best wishes to member **Penny Larsen Vine** as she continues a fine recovery from a mild stroke two years ago. A longtime ATCA member herself, she was the local critic for summer stock in the Bucks County/Philadelphia area. She's quite an actress/singer, too, most recently touring in *The Full Monty* as "Jeanette". Her father was actor/comedian, **Georgie Price**... a great Vaudevillian, radio star, and a Lamb!

As Script prepares to go to press, Lamb, **Gene Bayliss** is searching for some "missing kids" and putting the finishing touches on the planned 50th Anniversary celebration of "Bye Bye Birdie" to be held at Sardi's this October. Gene and his late wife Madelaine hosted the 35th anniversary of BBB held at Sardi's just 15 years ago.

Gerry Ruth, whose column, "News of the Lambs," returns in our next issue, sent us the following interesting report on **Joyce Randolph**. On Friday, July 23rd, the *Association of Campus Activities* hosted a huge luncheon on Sardi's fourth floor. In attendance were 200 college students from all over the country. Joyce had been invited by the group's CEO, Erik Lambert, to speak briefly about both the Lambs Foundation and *The Honeymooners*, and to pose for pictures. Erik first contacted **Marc Baron** through our web site, and Marc coordinated on behalf of Joyce. Marc was asked to attend and introduce Joyce, but could not, so he provided a written introduction for Joyce's appearance. For her service The Lambs' Foundation was given a check for \$1,000. One of the gentlemen in the audience was so impressed with the Foundation's work, and with Joyce's presentation, that he sent an additional check for \$500. The Association sends shows to campuses all over the country.

Earlier in the year, on Thursday, March 4th, the Players Club honored Joyce with a special "Honeymooners Night." The event, part of the Club's popular "Meet Your Fellow Players Nights" was a great success. In the audience were **Robert Anderson**, a Player and a Lamb, and his wife, Carol, who escorted Joyce.

And finally, we have some very good news from former Shepherd Brown. He has announced the arrival of his granddaughter, Olympia!

Lamb Tidbits

by

David Dow Bentley, III

The *Snickers* commercial with **Abe Vigoda** & Betty White has continued airing on the TV Land channel.

The Lambs proudly announced that members now have reciprocal privileges with the *Royal Commonwealth Society* of London. Visit their web site at <http://www.thercs.org/>, and be sure to welcome their members should they visit The Fold.

IT'S A GIFT- **Don Pippin** had both 5th Floor pianos tuned last June. **Randy Phillips** continues to donate the monthly AMERICAN THEATRE magazine to the club, and Sheila Smith contributes the monthly, ART IN AMERICA.

David Dow Bentley III had a chance to explore his family roots while attending this summer's conference of the American Theatre Critics Association (ATCA) held at the *Eugene O'Neill Theatre Center* in Connecticut. (Dow's great-grandfather, Andrew Jackson Bentley, was New London's mayor in the late 19th century). Conference highlights included touring O'Neill's boyhood home, viewing numerous plays that were "works in progress" at the center, in addition to memorable backstage tours of the Goodspeed Opera House, and attendance at the memorable *Carnival* production presented there. During the conference, Dow was presented with "his" first Tony Award... but only briefly! (See photo) *Note:* Each year ATCA members vote their recommendation to the American Theatre Wing for the *Regional Theatre of the Year* Tony Award. The Eugene O'Neill was this year's winner, and conference delegates were permitted a brief photo-op with the trophy.



Heedless of the wind and weather, I was ready for anything once we found out that the Master himself had been convinced by that review to sally forth and see this early work performed. And there he sat, right out front too, with an adjutant by his side. After the performance the two approached me, and Tennessee said in an almost comically stagy Southern accent;

“Now what ah you Mistuh Kangsley? You a singah, oh a dancah, oh what ah yew?”

“I’m an actor, Mr. Williams,” I replied.

He shuffled around for a bit and nodded towards his adjutant who came equipped with a camera allowing Tennessee to appear everywhere like General Patton with his own photographer. He wrapped his arm around me, and for all his being a giant of the American theater I noticed how short the man was. His shoulder fit under my armpit. As we prepared to be photographed Tennessee turned his large head with its protruding out-of-focus eyes and hissed directly into my ear,

“Now wheauhs yo sistuh? I wanna make this in-says-chew-uss.”

He chuckled insanely, the camera flashed and he withdrew.

All this was very confusing to me at the time. It sounded like a sexual come-on to me, but I have always been the hunter, never the hunted. Yet I was excited to be singled out, and knew that professionally it might do me some good to have my photo taken with the Master.

Tennessee Williams was a genius of the stage with an innate understanding of the power of the drama to illuminate his own inner landscape. It is only that this landscape has become decoded now, and so outmoded that its potent mystery's power over me has begun to evaporate. Like a 2nd violinist in the debut of some maestro's symphony, who thirty-five years after that performance comes to the startled conclusion that his composer may not stand the test of time, I am left to wonder if Williams' name, like Boucicault's and Mankiewicz's before it, will fade and be forgotten with the rest.

I never did get to see that photo.

[Editor's Note: As a consolation prize for Peter, we do have one fine photo of him in our files. See page 21.]

Al Kohn, The Legend

by
Marc Baron

Al Kohn was elected to The Lambs in 1965 and has been a loyal member ever since, yet he remains unknown to many of the Fold...well, except for one specific member of The Lambs who joined in 2001, Al's son, **Bob Kohn**. Al visits the Club from his home in California while attending meetings of the Johnny Mercer Foundation, where he serves on its Board of Directors. But...who *is* he?



Albert Joseph Kohn was born on March 23, 1919, to Frank and Ida Kohn of the Bronx. Frank was a professional musician who mastered the violin, guitar, banjo and other stringed instruments. Eventually Frank followed in the footsteps of his father and worked as a furrier. After a brief few years living on Long Island, the family (including Al's brother, Roy), moved back to the Bronx to East 183rd Street, right off the Grand Concourse.

Nine-year old Al began taking piano lessons at the Harlem Conservatory of Music. When his parents bought Al a baby grand they couldn't get it up the stairs, so they took out the windows and hoisted the piano up the outside of the building. The building no longer exists, but Al's passion for music does.

Next time you're in the Charlottesville, VA area or even passing through, stay with Gerry and me. Bring a Script. We could have fun reading it. Ken Waller, a friend of ours (16 years in the Broadway role of Monsieur Lefèvre in *The Phantom of the Opera*) and his wife Linda could round out the party. Ken and Linda still dabble in local theater with The Four County Players (<http://www.fourcp.org/index.php>) and The Barksdale Theatre (<http://www.barksdalerichmond.org/>).

Be well.

Irene Cookson Burke



Above: Lambs Peter Kingsley and Wayne Coleman in Times Square, in front of a statue of Lamb, George M. Cohan.

Far Reaching Internet

by

David Dow Bentley III

Lest readers underestimate the power of the Internet and the wide impact of the Lambs website so lovingly constructed by **Marc Baron**, allow me to share a surprising message I just received. Readers may recall my introductory remarks in the Spring-Summer *Script* issue of 2009. I recounted there the odd way that I first became involved in theatre by slipping into the school auditorium to “cruise” a cute high school classmate, Irene Cookson, who was auditioning for the school play. I closed by telling you I had heard Irene went on to become a nun. All that was 50 years ago, and I heard no more about her.

Fast forward to the age of the Internet. A short time ago I had an e-mail message from Irene’s daughter. (Don’t panic! Irene is no longer a nun.) Her daughter was searching her mother’s maiden name and came across that 2009 *Script*, one of the many *Script* issues that **Marc Baron** has made available to all on our website. The next thing I knew I had a message from Irene herself that I share below. What a small world!

Dear David Dow Bentley, III ! ---

How ARE you? Yesterday, my daughter Judy Grunberger Arnold emailed your editorial debut column <http://www.the-lambs.org/SCRIPT%20Spring-Summer%202009s.pdf>.

Daughter? Yes,--- I left the convent at 24, married Paul Grunberger PHS '63; divorced 2001, married Gerry Burke 2001 (That was fast!) and am quite content, but with a high energy level - irrepressible; and have a son David Grunberger. After 39 years in education, much of it as a special education administrator on the high school level, I retired in 2006.

I enjoy your columns, not so self-conscious as many others I've read. They're actually about the subject. The heaviness lies between the lines without the harsh tones often weighing down negative criticism. For your gardening delight, check out my columns, at <http://www.fluvannamg.org/tips.htm>. I've stopped writing them for the local rag, *The Rural Virginian*. They were taking over my life. I'd rather garden than write about it so much.

While a student at Creston Junior High School, Al formed a Jazz band called "The Crestonians," which later toured throughout the Catskills. Then, while at DeWitt Clinton High School, Al conducted a 28-piece orchestra and arranged all the music for the three Senior Prom programs he produced with friend, Bernard Kotzin...who later became better known as Stubby Kaye.

After high school Al began making trips to Manhattan, visiting the offices of music publishers, bandleaders and musicians. Irving Berlin's secretary started Al off with six 'stock' orchestrations of Berlin's new publications. It was during one of these trips he met and became friends with Chick Adams, the arranger for Abe Lyman's radio show, who introduced Al to Ben Yost, renowned for his numerous “Ben Yost’s Singers” vocal groups. Al later became Yost's assistant arranger and, by 1940, he was arranger for Abe Lyman's radio shows.

On a train back to New York, after seeing a show in Baltimore, Al met Edna Stein. Al had left his camera (a Kodak Model 90 8mm) on his seat, and when he returned the girl sitting with him asked how he could leave the camera like that. Al replied, "The train is moving, where would anyone go?" Edna later joined Al at a table in the dining car, and they talked all the way back to New York. It was the beginning of 66 years together, until Edna's recent death.

In 1942, through the efforts of Abe Lyman, soldier Kohn was transferred to Broadway where Irving Berlin offered Al a position as an arranger for the all-soldier show, *This Is The Army*. Al anticipated the closing of the show and, after a lengthy examination, was assigned to the US Army Music School. Al was to be assigned to the Glenn Miller Band, however, due to a fortuitous mix-up, Al ended up with his own Army Air Force Band with rank of Warrant Officer.

After being discharged from the Army, Al went back to work at Hummert Radio-Air Features radio shows. Abe Lyman's office was down the hall from Hummert Radio- Air Features' offices and also next to the president of Air Features, Mickey Scopp. That made for an easy introduction. Scopp was married to the sister of Charlie Moskowitz, then head of MGM, which owned Robbins Music Corp. Mickey Scopp was soon named CEO of Robbins Music, and in 1958 it was Al's friendship with Mickey that brought him to Robbins Music and to the music publishing business. In 1959, Al was appointed as the US representative to Francis, Day & Hunter, Ltd., and B. Feldman, Ltd. — both of London — and to their affiliates in Paris, Milan, Amsterdam, Frankfurt and

Brussels. Fred Day's son, Eddie, soon became friends with Al. Eddie wanted his son, **David Day**, to learn more about the business in America, so he sent David to New York where he worked out of Al's office (established by Robbins Music on behalf of Francis Day & Hunter). A year later David returned to London while still maintaining an apartment in Manhattan. Over the years Al would often meet with David during one of his many New York visits, and David joined The Lambs in 1999. (*Young David Day pictured at right.*)



In 1971 Ed Silvers, CEO of Warner Bros Music, invited Al to join the company as Director of Licensing and Copyright. Accepting the offer would require a move to Los Angeles. When Al discussed it with Edna, her answer was, "Give me twenty minutes to pack."



Above, Al at his Warner Brothers Music desk.

Al's knowledge of copyrights became legendary, and in the music publishing business he is known as "The Legend." He was asked to give a lecture at UCLA about the then new 1976 Copyright Act. Al

Finally, let me personally offer condolences to friends and family of four special people. **Alice Dillon** was a first-class lady who continued her love for The Lambs and its members even after her husband **Tom Dillon**, our former Shepherd, had passed away many years ago. She was a petite lady with a big heart, and she will be missed by those who knew her, and certainly by me. [Ed.Note: As *The Script* was going to press, a memorial service for Alice Dillon was scheduled for September 23rd]

Sylvia Schwartz was not only a personal friend and supporter, but also a woman of many talents and abilities. She was on The Lambs' Council, and her love for the theater and all of the many people that were her friends makes her someone that will certainly be remembered fondly.

I was also sorry to hear of the sudden death of Lamb, **Heather Duke**. She was not only a talented and creative producer so full of energy, but always had a smile for everyone. Our condolences to her husband Rob, who played the piano so beautifully for us at several Low Jinks evenings.

And finally, our condolences go out to **Annette Hunt** on the loss of her partner, Clint. He was a great companion and love to her, and we always welcomed his good humor and participation in many of The Lambs' theme nights.

I wish you all a great end of summer and a happy and healthy fall season ahead. Let us keep you *In The Fold*.



Left: Kellie Estes with Australian visitor, Niles Anand, at The Lambs.

In the Fold
By *David Rothberg*

Welcome to *In The Fold* — A very hot addition, weather-wise that is! So let's take a cooler journey backward to remind you of the April Low Jinks and bring you up to date.

Good Friday found the Club closed for the holidays. And then, three ladies and a gentleman finished off the month with their fine Low Jinks hosting. They included **Annette Hunt, Eleanor Carney, Kathy Kelleher, and Peter Dizozza.**

May not only brought flowers—but **Billy Stewart** presented us with a Mother's Day Theme Show on May 7th. The dapper **Peter Kingsley** took over the duties the following Friday, and I, **David Rothberg**, gave my final performance as collie before I headed to The Hamptons. **Helen Klass**, finished up the month of May enhancing the last of our May Friday nights.

Eleanor Carney kicked off the month of June with the wonderful Johnny Mercer as her theme night. **Linda Fields** and **Roseann Sheridan** hosted two more Low Jinks without a theme, but with some talented performers. Speaking of themes, Frank Loesser was the man of the hour hosted by collie, **Joan Scafarello.**

July, the month in which I was born, started things off right with **Camille Savitz**, a bouncy **Kathy Kelleher**, our lawyer composer, **Peter Dizozza**, and TV Personality **Linda Fields.** To end a hot month on July 30, our own **Gini Dustin** took Maltby-Shire for her theme night.

Collies, **Eleanor Carney, Helen Klass** and **Kathy Kelleher** kicked off the month of August, and on August 27th, **Elaine Marlowe** provided a most unusual and enjoyable evening with her James Bond Spy Theme. Very clever, Elaine! Sorry I missed it.

Following September Low Jinks hosted by **Peter Dizozza, Roseann Sheridan, Eleanor Carney,** and **Peter Kingsley,** October holds out the promise of a Harold Arlen Theme Night when I host on October 1st. **Camille Savitz** and **Gini Dustin** will host mid-month, and **Chuck Prentiss & David Sokol** will host a Sylvia Schwartz Memorial Night on Oct. 22nd.

There were several meetings held in our 5th floor offices, including the Entertainment Committee chaired by **Marc Baron,** and the Lambs Council with our Shepherd **Randy Phillips.**

received a recorded copy of the lecture, which he passed on to his son, Bob, a lawyer. Bob suggested it could be a nucleus for a book on music licensing and copyright, co-authored by father and son. The first edition of "The Art of Music Licensing" was released in 1993, and is now in its fourth edition as "Kohn on Music Licensing." For those inclined to read Al's book, he has generously donated a copy to The Lambs.



Edna Kohn

In 1993, Al retired from Warner Bros. Music as Vice-President of Licensing to promote his book. He received a phone call from Johnny Mercer's widow, Ginger. She and Al had had contact several times over the years regarding Mercer's songs published by Warner. She invited Al to join the Board of the Johnny Mercer Foundation. The Mercer Foundation was incorporated in 1982, but has become more active in promoting Mercer's music and administering the proceeds to the various charities Ginger had outlined in her will. As one of the original Board members, Al remains active in the Johnny Mercer Foundation.

See more photos from Al Kohn on page 24.

A Warm Global Reunion
From New York, thru the Far East, to Utah - and Home!

by
Sheila Smith

Biographer Joan Peyser was one of the first friends to draw my attention to *New York Magazine's* recent feature about the June 11th release of Joan Rivers' documentary, *A Piece Of Work*. The article also reported that when the film was screened earlier at the *Sundance Film Festival* in Park City, Utah, an older gentleman who initiated their exchange below approached Joan:

"I want to thank you for bringing joy to me in 1960 in Korea. I was a G.I. starving for Broadway and you were appearing in BROADWAY-USA - Troop # 1440-48!"

He paused to watch the memory dawn on Joan's face.

"Sheila"...he reflects.

"Sheila Smith...Yes!"

"Jack..."

"Jack Eddleman...Yes! Yes! Yes!"

"Richard Kneeland"...he says.

"And Jeanne... Jeanne Beauvais, the opera singer. How do you remember the names?" asks Rivers.

"I was stationed above the 38th Parallel and will never forget any of you!"

Everything written and quoted above is absolutely true. We were performing on the DMZ-line between North & South Korea. At sunset it was not unusual to see "our boys" emerge from the foliage wearing camouflage gear, matching olive drab make-up, and carrying rifles. Peacetime? Frightening! Oh, but what a grand three-month tour from Tokyo to Hokaido via super-speed trains. There was breakfast in Sasebo with Admiral "Jumpin' Joe" Jackson aboard the carrier Oriskiny. That was followed by an open-air matinee on Iwo Jima. Then came Christmas in Manila, New Years on the beach in Guam, and a final week touring Oahu.

and **Don Pippin**. Don't forget composers, Burt Bacharach, Lionel Bart, Jerry Herman, and Jule Styne, along with directors, Michael Bennett, Gower Champion, Peter Coe, and Agnes DeMille, not to mention authors, Woody Allen, Tom Stoppard, and the fantastic Freddy Wittop.



Aren't you haunted by such shows as *Oliver*, *110 In The Shade*, *Hello Dolly*, *I Do I Do*, *Promises, Promises*, and *The Happy Time*? Or are you humming the scores of *Marat Sade*, *The Philanthropist*, or *Arturo Ui*? Smoothly gliding cross-town from Merrick to the William Morris talent agency, Sylvia moved on to representing many artists that she first soothed on Broadway. How about those House Seat orders?

In an effort to expose newer Lambs to music of the ages, Sylvia presented memorable Theme Nights that included celebrations of Harold Arlen, Dietz & Schwartz, Irving Berlin (a Centennial event with co-host **Chuck Prentiss**), and Broadway's un-sung hero, Michael Stewart. Sylvia was also the Collie of the very successful Shepherd's Luncheon with **Peter Howard**.

Never a woman who boasted of her illustrious life in the theatre, how fitting it was that Sylvia's final Curtain Call came during the Lambs' memorial farewell to **Peter Howard** in

September 2009. The Lambs will celebrate the life and work of Sylvia Schwartz on October 22nd with **Chuck Prentiss** and **David Sokol** as the co-hosts.

1940's radio shows, the versatile cast performed Estes' original radio comedy script, featuring commercial jingles and a sound effects Foley table. The two featured operas were Menotti's hilarious, *The Old Maid and the Thief*, and the world premiere of Remson's murder thriller, *Sorry, Wrong Number*. (In the latter, Kelli sang the leading role). No radio show would have been complete without the vocal styling of a real radio personality, so Kelli and her cast were thrilled when three hosts from Houston's classical station, KUHF 88.7, agreed to lead the shows as the featured announcers! Meanwhile, Kelli's original jingle for Houston's hometown microbrewery convinced Saint Arnold's Brewing Company to be LSLTF's first corporate sponsor. Better still, her jingle was added to the company website!

To celebrate LSLTF's 5th season, Kelli is cooking up a festival called, *Simply Grimm*. Composers from San Francisco, Houston and New York have been commissioned to write five new operas based on the Brothers Grimm Fairy Tales. Area organizations already collaborating on this grand festival include Houston's American Festival for the Arts, River Oaks Bookstore, Houston Children's Museum, Houston Zoo, the High School for the Performing Arts, KUHF, Moores Opera Center, students from the greater Houston area Opera Outreach programs, and numerous area literary groups. (See a photo of Kelli on page 19.)

SYLVIA SCHWARTZ - A Remembrance.

by
Sheila Smith

The Lambs and the Broadway community mourn the loss of long-time member, **Sylvia Schwartz**. They say, "There is a broken heart for every light on Broadway." There has also been an angel who mended many of those broken hearts during her 15-year tenure with David (Margulolis) Merrick, arguably the most important producer to dominate Broadway's Golden Age.

Sylvia began as a Production Assistant, and ultimately attained the rank and billing of Associate Producer. She was a savvy but sweet Lamb, tending a flock that included Carol Channing, Robert Goulet, Tom (as in Tommy) Lee Jones, Mary Martin, Christopher Plummer, Robert Preston, David Wayne, John Woods, and Lambs **Peter Howard**

John Effrat, head of The Actors Fund, devised a revue utilizing only Broadway legit material from *The Great Sebastians*, *Teahouse Of The August Moon*, *You Can't Take It With You*, and *The Disenchanted*. There was the "Abe Lincoln-Mrs. Douglas" debate from *The Rivalry*, plus *Red Peppers*, *Candide*, *Pajama Game*, and even *Die Fledermaus*, where Joan trilled hysterically: "Oh Jiminy! How sad it is to part like this." It was hardly "Send In The Clowns!" The opening song was: "There's No Tune Like a Show Tune" by Jerry Herman, which eventually became "It's Today!" in *Mame*-1966. Our Musical Director was none other than LAMB, **Peter Howard**.

After traveling more than 250,000 miles for The Dept. of Defense, we played a *Welcome Home Benefit* "on the street," at the Astor Hotel in New York. Mayor Robert F. Wagner proclaimed it, "Broadway-USA Day," and presented Keys to the City to the Company.



We always knew that Joan was funny, and I always knew that she was a serious actress who would one day land on Broadway. She did, and in what else but Neil Simon's *Broadway Bound!* Happy 50th Anniversary to Joan, a Golden piece of work!

(Pictured: Sheila Smith (L.) and Joan Rivers, Broadway USA 1960)

Welcome to the Fold
by
Scott Glascock

Thomas Weyburn - Non-Resident Theatrical Member: Tom was proposed by Kristine Lewis and seconded by Scott Glascock. He lives in the Baltimore area, and is a graduate of Hobart College (B.A.), Amos Tuck School of Business Administration at Dartmouth (MBA), and the American Academy of Dramatic Arts. Tom had a long career in banking in New York, during which he also moonlighted as an actor in commercials, television, industrial videos, voiceovers, and in theatre showcases. He is now retired from banking and pursuing a professional career in the performing arts. Tom is also a former member of The Players.

Paul Robert Bartsch - Non-Resident Theatrical Member: Paul was proposed by Don Flynn and seconded by Wayne Coleman. He lives in Petersburg, VA, and is the composer of seven book musicals, one opera, and one play with music. Paul holds both a B.A. and Masters in Music from the University of Massachusetts, with graduate work at Boston University, Rhode Island College, and the University of Connecticut. He has many musical director credits, and composed the music for *Faithful to the Fleet!* (Book and lyrics by **Don Flynn**).

John Fields - Non-Resident, Non-Theatrical Member: Proposed by Peter Dizozza and seconded by Scott Glascock. John lives outside of Nashville. He worked extensively as a child performer with his family in early television, and later went on to pursue a business career. John has written some screenplays and is looking to get involved in production.

John Edward Kelly- Theatrical Member: John was proposed by Anita Brown and seconded by William K. Brown. A Brooklyn resident, and an actor and singer with membership in AEA, SAG, and AFTRA. He has appeared in principal roles in plays and musicals in New York, as well as regionally and in stock. John has also appeared in film and television projects shot here in the Big Apple. He won an OOB Award for his portrayal of Rev. Crisparkle in *The Mystery of Edwin Drood*. He holds an MFA degree from Brooklyn College and a Masters in Social Work from Columbia University.

An especially interesting fact is that John appeared on the stage of the old Lambs club on 44th Street when he portrayed Teddy in *The Poker Session*, produced by Gene Frankel.

Lambs Around the Globe
by
David Dow Bentley, III

Each year, **Kelli Estes**, leads Houston-based Lone Star Lyric Theater Festival (LSLTF) in a two-week exploration of chamber lyric theater. LSLTF is a rising star in the theater world, and in just four years they have produced four world premieres, 3 commissions, and 12 full productions.

Since its inception in 2006, Lone Star Lyric Theater Festival has continued to push the boundaries and expectations of the lyric stage by presenting innovative productions like Mollicone's *The Face on the Ballroom Floor* and Ward's *Roman Fever* in 2007, followed by Poulenc's, *The Lady of Monte Carlo* in 2009. The latter production caught the attention of the Poulenc Foundation in Paris, which subsequently invited Kelli to recreate her 2009 performance for the Parisian audience at *La Semaine International Francis Poulenc*, March 22-27, 2011.



This year Lone Star Lyric dared to be different yet again, with the *Radio Opera Hour* of its 2010 festival. In a program fashioned after the