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The Lambs'
Script



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

Fall-Winter 2007



Augustus Thomas, Shepherd 1907-1910

The Lambs' Script

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Editor's Notes

Our cover story for this issue is on Shepherd Augustus Thomas. It seems fitting to remember him on the 100th anniversary of his becoming Shepherd. The Club has not had a more remarkable man.

In September we were pleased to attend a luncheon at the Savage Club in London. What a pleasure it always is to be among the Savages, with whom The Lambs has a very old association. Chair Gathorne Butler made us very welcome, indeed. When I commented on the very palpable camaraderie among the members, he whispered to me, "I'd cut off an arm for any one of these gentlemen."

In this issue, Davida Rothberg and Gerry Ruth bring you up to date on the happenings in our club, and Ellen Berry provides us with brief biographies of some of our new members, whom we welcome.

Thanks to Gini Dustin for the cover-photo of Augustus Thomas's portrait.



Immortal Lambs

Charles S. Hoyt

Edwin J. Burke

Joseph R. Grismer

Percy G. Williams

William Norris

Ray Peck

Augustus Thomas

David Warfield

Frank W. Kitching

William S. Hart

Winchell Smith

R. H. Burnside

Clay M. Greene

Thomas Meighan

Robert L. Hague

Bert Lytell

Martin L. Gillen

John Golden

William Gaxton

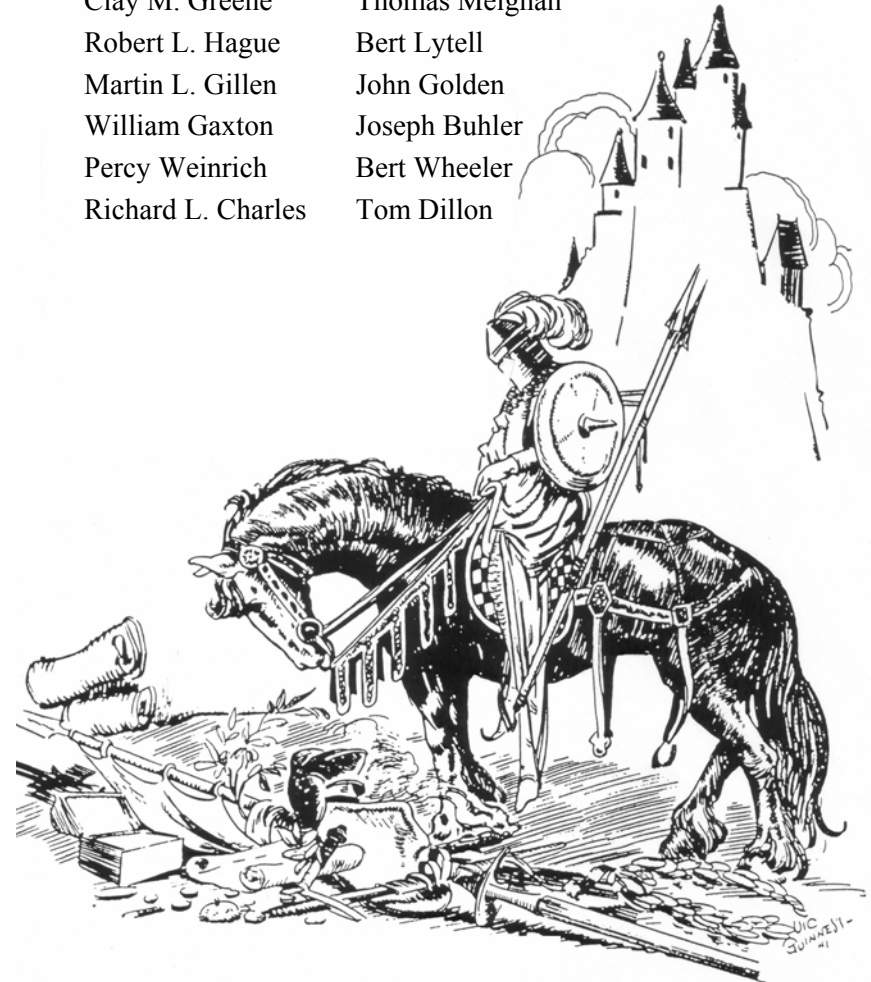
Joseph Buhler

Percy Weinrich

Bert Wheeler

Richard L. Charles

Tom Dillon



J. Robert Victor entered this world on May 30, 1929, in Los Angeles, California. Subsequently, after serving in the Air Force, and finding theatre in Nashville, Tennessee, he came to New York to study acting with Stella Adler. After several roles on Broadway, and a lengthy run in *No Time for Sergeants*, he ventured into film production and associated himself with Robert Rossen to make *The Hustler* for Twentieth Century Fox, finally involving himself with Max Brown, Byron Goldman and David Merrick. Included are *Good Time Charlie*; *Very Good, Eddie*; *Ain't Misbehavin'*, *Copenhagen*, etc. Currently he is working on the musical *Paris*, with music by Cole Porter.

In Memoriam

We sadly report the passing of Lillian Ferris Booth. Lillian was a staunch supporter of the arts and a Trustee of The Actors' Fund of America. As a result of her generosity the Fund named their Engelwood, NJ, facility "The Lillian Booth Actors' Fund Home."



Above: Ground breaking ceremony of the Lillian Booth Actors' Fund Home April, 2006. (L-r) Fund Exec. Dir. Joe Benincasa, Trustees **Lillian Booth** and Fran Gaar, Fund Pres. Brian Stokes Mitchell, Bergen County Exec. Dennis McNerney, John Lloyd Young, NJ State Council on the Arts Chairman, Carol Herbert, Trustee Steve Kalafer, Dominic Chianese, and James Earl Jones.

Augustus Thomas: a Renaissance Man

by Lewis Hardee

As you exit the elevator on our Fifth floor, immediately ahead you will see the portrait of Augustus Thomas, Boy 1891-1899; Shepherd 1907-1910. He was a significant figure in the history of the American stage and probably the most important Shepherd in the history of our club. It was he who conceived and produced the landmark Touring Gambol of 1898 which brought nationwide fame to the Club, setting it apart from all other theatre clubs in the world.

The portrait presents a couple of puzzles. It was painted in 1896. However, Club custom has been to commission the portrait of its Shepherds after they have taken office and Thomas did not become Shepherd until 1907. Clay M. Greene was Shepherd in 1896. The figure in the lower left hand corner of the painting has been identified as Greene. He looks admiringly at Thomas, who presides at a banquet table. (This presumably would have been at the 36th Street clubhouse then occupied by The Lambs.) So what do we derive from this?

In 1891 Greene became Shepherd, and Thomas, Boy. The team would serve for 7 terms, until 1898. May we assume that out of admiration for Thomas, Greene either commissioned the painting or was behind the commission? Certainly there was much in Thomas to admire.

Augustus Thomas was a man unto himself and fully formed, a humanist, a visionary, a strong and courageous leader, and a life-long champion of the common man. He despised narrow-mindedness, racial and religious bigotry and zealotry.

He was a true Renaissance man. Before his career as a playwright, he was by turns a pageboy in the Missouri Legislature and in the United States Congress, a student of law, a newspaper reporter, an illustrator, an amateur boxer, a railroad brakeman, a box-office manager, an actor, a stage director, a manager, and a passionate union organizer. He was a poet, and studied drawing and art at his alma mater, Washington University in St. Louis, where he founded an art club. He was also a thrilling orator, and kept his hand in politics.

It was as a playwright that he made his mark. His plays were more than faint copies of polite European drawing room comedies, but with American settings and bursting with the vigor of American life—*In Mizzoura*, *Colonel George of Mt. Vernon*, *Arizona*, *Colorado*, *The Hoosier Doctor*, *The Rio Grande*, and *The Copperhead*. The latter, the story of an Illinois farmer who passes himself off as a sympathizer with

the Confederacy, made a star of Lionel Barrymore. Thomas's deeply felt social consciousness is expressed in *New Blood* which deals with the clash between capital and labor. His commitment to politics is shown in *The Capitol*, and to mental healing in *As a Man Thinks*. *Still Waters* was a fierce attack against prohibition.

In a time when the nation practiced an unexamined anti-Semitism, he introduced a sympathetic Jewish character in *As a Man Thinks*. "I knew a Jewish doctor who was giving a great deal of his time to the care of crippled children, and doing it with an unselfishness and a lack of advertising that made it admirable," he wrote. "I thought it would be acceptable to the public to see a Jew put in that position prominently instead of having him ridiculed as he generally was in the theatre." He was outspoken in his condemnation of anti-Semitism. "I share none of the hostility that many do to the dominant management in the American theatre because it is Jewish."

Little escaped his curiosity. He studied hypnotism, the subject of his biggest hit, *The Witching Hour*.

He quoted Emerson: "When I find in people narrow religion, I find narrow reading." He wrote, "My own reading is regrettably narrow, but it has been sufficient to make me wish not to disturb anybody's religious views or shake his creed. There is enough good in any one of the creeds to help its possessor through his life if he will permit it to guide him in his own conduct. But there is enough tyranny in any one of them to make its possessor intolerable when he attempts by force to impose his belief upon another." In fact, he was widely read, liberally citing the Bible, Shakespeare, Washington Irving, Holmes, Hawthorne, Ingersoll, Plutarch, Emerson, Dr. Thomas Jay Hudson, William James, Jefferson, Hugo, Voltaire and Montaigne.

"Censorship is wrong in principle," he wrote. "Nobody who knows anything wants it. It is a sectarian Puritanical idea, and it grows out of fanaticism. And yet the Puritans came to America to escape censorship. Plymouth Rock is a monument to the Anglo-Saxon revolt against the censorship. The genius of all our institutions is against the censor. Censorship is sterilizing because, after all, the limit of the personal censor is the temperament of the man himself, and reasonable liberty is a little wider than any single personality."

When the bitter Actors' Strike of 1919 closed down Broadway for a month, Thomas was personally sought out to bring the warring parties together, which he did by locking the managers and Equity in a

Welcome to the Fold!

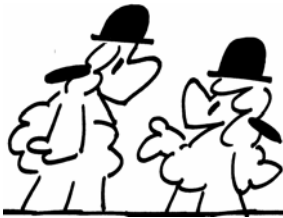
Compiled by Ellen Berry

Ginger Karren With advanced degrees in both Music and Psychology from Connecticut College and Trinity University, and further graduate studies at Julliard, Fontainebleau Conservatory in Paris, and Mannes College of Music, Ginger Karren has enjoyed a successful and varied career as a professional singer and actress, arts promotion and publicity director, school psychologist and, most recently, as manager of "Quintessence," a Manhattan bed and breakfast. An active member and consultant for many New York opera and symphony organizations, Ginger is thrilled to be a new member of The Lambs.

Harold Lerner After serving in the military during World War II, Harold Lerner enrolled jointly at the Julliard School of Music and the Jewish Theological Seminary to pursue his passions for both opera and cantorial studies. He enjoyed a 50-year career as Cantor and Music Director with Temple Adath Yeshurun in Syracuse, NY, one of the state's largest conservative synagogues. Lerner appeared frequently in concert with the area's major musical institutions, commissioned innovative new works in the field of Jewish music and distinguished himself nationally through his versatility, musicianship and beautiful tenor voice. Lerner has resided in Manhattan since 2006.

Phyllis Lynd began her musical training at the age of 13 under a New York Philharmonic scholarship and received her Master's degree in music from The Manhattan School of Music. Her singing career has included her own radio show in New York City, television appearances on WCBS and the BBC and performances in concert halls and supper clubs in the U.S. and abroad. Eventually, original songs became a featured part of her performances. Her musical revue, *The Perfect Fit*, was presented off-off Broadway at the Hartley House Theatre and then at the Duplex in New York City. For *The Perfect Fit* Ms. Lynd received several ASCAP awards and a "Quality-of-Life" grant from Baruch College; the latter was used to mount a production on campus for the students. Ms. Lynd won the "Money for Women" award for *I Love You Madam President*, which is out on CD on Original Cast Records, before a stage production.

Midnight Frolic at the Central Presbyterian Church, the home of the Ziegfeld Club. It will feature music and costumes of the Ziegfeld era. Doris Travis Eaton, who starred in the 1919 *Follies* will be the honored guest, along with Richard Ziegfeld. You know I'll be there ... *Back Home, the War Brides Musical*, with lyrics by **Frank Evans** and directed by **Bick Goss**, played to sold-out houses at the New York Musical Theatre Festival. At the NYMF Awards the show received two honorable mentions: "The Verizon Best of Festival Audience Award" and "Excellence in Lyrics." The roles of Vera/Mum were played by **Raissa Katona Bennett**, who is appearing in a TV commercial for St. Francis Hospital, is also playing the role of Mrs. Madeline Foy in a brand new musical called *The Seven Little Foys*, at the Seven Angels Theatre in Waterbury, CT ... Maestro **Don Pippin** returned recently from a tour of Miami, Washington, DC and London. These concerts were honoring the music of Jerry Herman. The London BBC concert was recorded for a delay broadcast as a Christmas special ... **Peter Rapanaro** has been elected to the Board of the Manhattan Association of Cabarets (MAC) ... Boy **Marc Baron** has been elected to the Board of Screen Actors Guild ... **Scott Glascock** was in a reading of the play *Background* by Lauren Gunderson at the Elebash Recital Hall, CUNY Graduate Center ... **Lewis Hardee** spent most of September in the Baltic countries tracking down an Estonian connection to his hometown of Southport, NC. Also, he visited Southport, England, for NC connections.



"Gorgeous vests, gardens, palaces, princesses, passed before me. I knew not players. I was in Persepolis for the time... I was awestruck... It was all enchantment and a dream."

*Charles Lamb, on seeing his first play,
at the Theatre Royal Drury Lane.*

room at the St. Regis Hotel, barring lawyers, and not letting them out until the strike was settled.

Elected to the American Academy of Arts and Letters and the National Institute of Arts and Letters, he served as president of the latter during 1914-1916 and was awarded its gold medal for life work in drama. He was decorated Chevalier de la Légion d'Honneur in France.

The First Touring Gambol

By October 1897 the Club for the first time had a waiting list. The roster for that year lists 209 professionals and 103 non-professional members; with non-residential, Army/Navy, Life, and Honorary Members the total was 425. The 36th Street clubhouse could accommodate no more members, but at the same time was burdened with a heavy mortgage; altogether, the Club was \$51,502 in debt (well over a million in today's currency). Where would the money come from to pay off this large sum?

At the supper following the Christmas Gambol, Boy Augustus Thomas took the floor and made a bold proposal. The upcoming spring Gambol would not be limited to its customary single performance, but would undertake a week's tour of major cities in the East and Midwest. He then pronounced Nat C. Goodwin the first volunteer.

The scheme was met with wild enthusiasm. Committees were formed to attend to the daunting tasks of production and logistics. Kirke La Shelle was General Manager, with L.B. Erlanger, W.G. Smyth and other major managers as assistants. Augustus Thomas was in overall command as General Amusement Director, and Victor Herbert the principal Music Director. Prominent stars shortened their engagements, while others postponed their vacations in Europe. Dramatists, artists, managers, composers, musicians and scenic artists devoted their best energies to the common cause of the Star Gambol. The press of the country, preoccupied with the Spanish War, was cajoled and seduced for publicity. In New York, Philadelphia and other cities along the route, auction sales for seats brought in additional income.

All major parts would be played by stars Nat Goodwin, DeWolf Hopper, Stuart Robson, William Crane, Willie Collier, Jefferson D'Angelis, Chauncey Olcott, Digby Bell, Francis Carlyle, Wilton Lackaye, Harry Woodruff, Charles Klein, Eugene Cowles, Joseph Holland, Harry Conor, Fritz Williams, Burr McIntosh, Joseph Grismer, Jesse Williams, Ignatio Martinetti, Victor Harris, and some forty other men of almost equal celebrity. A half-dozen playwrights, and as many

composers and musicians, were engaged. Victor Herbert's band and orchestra of fifty would provide the music.

The company totaled over one hundred men, each of whom was signed to a contract stipulating that the Gambol tour would take precedence over any more lucrative offer they might receive, no matter what the salary. For their services, each would receive the sum of \$1.00. Had they received their going rates, the total bill would have exceeded \$125,000, in today's rates well over three million—pre-union days indeed!

It was an immense undertaking, done in strictly business-like fashion. Advance men went ahead to the various cities to arrange publicity and logistics. For months the clubhouse and nearby theatres engaged for rehearsals buzzed with activity. The schedule posted in the snuggery announced casting calls, rehearsals and costume fittings.

The huge production was in minstrel show format, a popular idiom of the 19th Century, when such troupes as the Christy and Virginia Minstrels played New York and widely toured the country. Requiring little more than a row of chairs for the minstrels, the show was light on its feet and inexpensive to travel. A form of the variety show, it could readily utilize the diverse talents of The Lambs' membership.

On the afternoon of Monday, May 24, 1898, The Lambs gathered at their 36th Street clubhouse. At 6:15 p.m., costumed in long linen capes and flat-topped conical hats, and led by Victor Herbert and his famous band of fifty pieces, they marched three blocks up Broadway to the Metropolitan Opera House. Here they fanned out into the strange and unfamiliar spaces to locate their assigned dressing rooms. At 8:30 the curtain rose on The Lambs' Star Gambol.

Towering over the cast was DeWolf Hopper as Mr. Interlocutor. Stars Stuart Robson, Willie Collier and Ignacio Martinetti were Bones, Nat C. Goodwin, Jefferson De Angelis and H.C. Barnabee were Tambourines. These interchanges were interspersed with ballads, madrigals, "ditties," and quartets.

The show capitalized on the intense nationalistic feeling then sweeping the United States. By coincidence, on the same day that The Lambs' Star Gambol opened, Spain declared war against the U.S., sending the country into a patriotic frenzy. At the conclusion of Part I, the orchestra struck up "The Star Spangled Banner," and every minstrel on stage drew from the inside of his white vest, not the expected pocket handkerchief, but an American flag of silk, which they waved in the air. The audience went wild.

casually dressed males, John Delfin, musical director and Aaron Morishbita. They entertained the packed cabaret with the lyrics of four of the best lyricists of the last fifty years. Delfin sang Johnny Mercer, Gerta sang songs by Jerry Herman from *Mame*, Aaron did Oscar Hammerstein's "All the Things You Are". Carol was wonderful doing the lyrics of Yip Harburg's "I Like the Likes of You" from the revue *Ziegfeld Follies of 1934* ... Our noted poet, **Sarah Zenis**, had a wonderful Poetry Fest in early September at the Greenwich House Music School in the West Village. Besides creating her own poetic works, Sarah heads a group of fledgling poets whom she encourages and inspires. It was wonderful to watch her group members stand up and read poems created under Sarah's guidance. The afternoon was such a success that Greenwich House is making it an annual event ... **Sandy Bendfeldt** invited me to a music revue called *Sing* at the Rutgers Church on West 73rd Street. What a treat. Not only was Sandy wonderful, but also in the cast were **Rian Keating** and **Gene Reil**. Woody Regan was musical director. Two acts of great Hollywood and Broadway music. Sandy Bendfeldt will be back at Don't Tell Mama with her new show, *Face the Music and Sing*. Ellen Berry and I have reserved our table ... I loved it when **Elaine Marlowe** announced that the Twelfth Night Club was taking two tables at the Broadway Cares/Equity Fight AIDS annual fund raiser in Shubert Alley and that we were looking for donations of Playbills, Theatre Books and snacks to sell at the tables. **Ellen Berry** volunteered to do some baking. Eighty assorted cup cakes and 4 dozen chocolate chip cookies later the tables welcomed their first customers. The items sold well, the food brought customers back for seconds and the club raised a tidy sum for the charities ... **Sylvia Schwartz** and **Chuck Prentiss** attended two weddings. What's the big deal you ask? The first one was early afternoon on Saturday in Chicago; the other was Sunday afternoon in California. Just packing for two weddings tires me out, but lugging the luggage to two different cities, oh no I can't even imagine it ... **leslie Shreve** tells me that The Blue Hill Troupe did seven performances of *Mame* at the Dicapo Opera Theatre in early November to benefit Covenant House. Blue Hill does great theater ... At St Malachy's Actors' Chapel, **Fr. John Sheehan, SJ** performed in *From Broadway to Beethoven*, his one-man concert ... Two terrific musical revues: *Musical Memories of Old New York* conceived and directed by **Anita Brown**, featuring Anita and **Bill Brown**, Jacqueline Kroschell, **Steve DePass** and **Kathy Kelleher** at the Space Gallery South Street Sea Port. Another favorite, **Helen Klass** will be featured in *Ziegfeld's*

The Lambs by Gerry Ruth



Jacqueline Kroschell is a very busy lady!! Her Cameo Productions has a serious commitment to intergenerational family projects for those 6 to 96. Cameo's 2007 season was just winding down when Jacqueline learned that there was an open call for understudies for Andrew Lloyd Weber's new musical *Whistle Down the Wind*. At her suggestion two of her young protégés, Dana Kluczyk (10) and Justine Magnusson (15) auditioned and were hired and left immediately on a nine-month pre-Broadway tour. Meanwhile, Jacqueline was cast in the title role of *Rainbow Sprinkles*, a two-woman play which was part of the EstroGenius Festival at Theatre Source on Washington Square in October ... **Peter Dizozza** is another one who makes my head spin. Whenever he performs at Low Jinks he does his own music and lyrics, and he's always involved in a production for the entertainment committee of the New York City Bar Association. Just recently he did original theme music for a comedy written by Myron D. Cohen called *A Killing on Broadway*. It was performed for The Lambs and featured Lambs and members of the Bench and Bar of NY. Peter also did the script and musical score for a new comedy, *Tentagatnet*, produced on the Main Stage of La Mama ETC during the Experimental Fest in late October. Peter, we'll have to get our schedules in sync, I keep missing your shows because I have other engagements and your things sound so interesting ... Another whirl wind is **Annette Hunt**. She calls herself the energizer bunny and the name fits. Just recently she was shooting a film, *Greta* with Ellen Burstyn, sang at the Waldorf-Astoria Grand Ballroom for The 100 Year Association of New York's Gold Medal Dinner honoring Cushman Wakefield. Two days later she sang a classical program for the Fifth Avenue Presbyterian Fellowship Club, then that same night sang a special program of ballads to a packed house at The Bowery Mission. She appeared in a key role in a comedy short for Cable TV ... **Joyce Randolph** was Mistress of Ceremony at the Bandwagon production of *George White's Scandals*. As usual every seat was filled to hear the great old songs of the popular revue. Among the celebrities in the cast was Marni Nixon ... Don't Tell Mama had a really interesting program several weeks ago called *Four by Four*. **Carole Shedlin** and new Lamb **Gerta Grunan** were stylishly elegant, with two more

The Gambol was a brilliant success, sold out to the walls. The audience was dazzled by the sheer numbers of stars; never before had so many appeared on one stage.

When the final curtain went down, the troupe marched across town to the ornate, red brick Grand Central Terminal at Park Avenue and 42nd, where the present terminal is located, to begin their tour. The itinerary would include Boston, Springfield, Brooklyn, Philadelphia, Baltimore, Washington, Pittsburgh, and finally Chicago.

The private train, contracted with the Pennsylvania Railroad, looked like the Barnum & Bailey Circus come to town, with nine cars, four sleepers, three dining cars, and two baggage cars. The train was staffed by servants and bartenders from the clubhouse, "familiar with the wants of the individual members." The club car was stocked from the private cellars of The Lambs, and members signed checks for their refreshments as if they were in the clubhouse. Breakfast was served at noon and the regular meal at midnight when the players had returned from the theatre.

Cheering, jubilant crowds witnessed the parades and performances in nine cities. The excited word of mouth and coverage in the press of the U.S. and Europe created for The Lambs a fame and reputation unprecedented among clubs. The tour had grossed \$62,000 and netted \$33,299. On Monday, May 30, Augustus Thomas was honored with a banquet. The Club was debt free.

Another puzzle

There is yet another unanswered question related to Thomas's portrait. The artist was Hubert Vos, an honorary Lamb and a significant portraitist of his day, who included his own likeness, complete with traditional artist's beret, holding his oil brushes, in the upper left hand portion of the picture. Why he chose to show Thomas standing before a piano is unclear. Thomas was not associated with the piano or music.

Thomas succumbed to a heart attack at his apartment at the Clarkstown Country Club, Nyack, New York, August 16, 1934, at age seventy-seven. His wife was with him. Hundreds attended his funeral at St. George's Protestant Episcopal Church in New York.

This article was derived from The Lambs Theatre Club by Lewis Hardee, where a fuller account of Thomas and the 1898 Touring Gambol may be found.

In the Fold
by *David Rothberg*

Hello and welcome to *In the Fold*. With an exceptionally warm summer which had lasted into a beautiful fall, our Low Jinks continued to keep our flock well entertained. I'll try to catch you up on some of the special events.



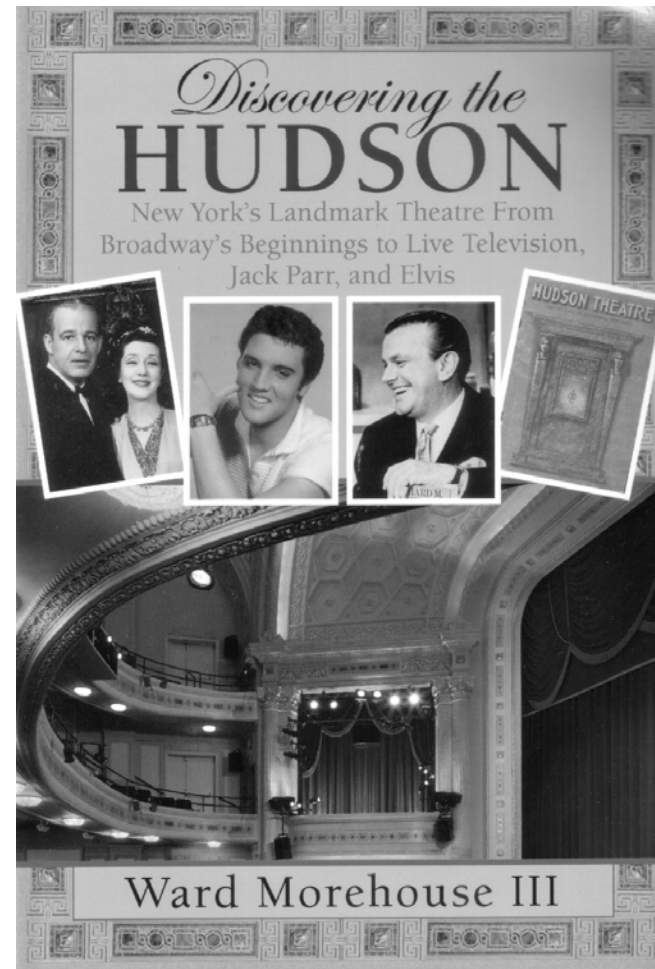
July sizzled with emcee Eleanor Carney and her theme night of Summer Songs. The delightful Roseanne Sheridan and the mischievous Kathy Kelleher were also entertaining emcees. Our chanteuse Gini Dustin and our ever popular Camille Savitz supplied us with hot musical entertainment, and the debonair Peter Kingsley, who's theme was Vaudeville, was helped by the professional talents of Sheila Smith. Lovely Sandy Bendfelt and talented Scott Glascock rounded out their emcee duties in August.

September emcees included our musical lawyer Peter Dizozza, the lovely Linda Fields, and a welcome visit from Billie Stewart who did a theme night on one of my favorite subjects, Pets. I was really sorry to have missed that as I have many cats to sing about! To round off September in New York was the amazing *Mr. Verse*, Gene Rodgers.

October came and it still felt like summer. Helen Klass hosted with her usual class act—another fine evening. Sandy Bendfelt and Peter Dizozza continued to lead our fine performers in entertaining our flock, and Billie Stewart, our Halloween Queen, provided a special costumed and somewhat spooky group of performers who wowed the audience with their tricks and treats. I was happy to be in on that one! The three winners of the evening for best costume were Camille Savitz, who dressed as the Statue of Liberty complete with binoculars to show she was a tourist in our great city as well; Kathy Kelleher, who had hands taped all over her outfit and sang "He Touched Me." Kay Arnold amazed everyone with a cat outfit that was just *purrfect* and won first price for the second Halloween in a row! Our emcee Billie Stewart, who looked stunning in her red sequined outfit, provided the prizes for the winners.

I started the month of November off with some of my bad jokes and fun performers. Linda Fields, who not only sings beautifully but has her own cable talk show in New York, and Camille Savitz, who is did a Gilbert and Sullivan theme night, continued to host during the month of November. 2M was closed Friday after Thanksgiving.

- ▶ Thanks to Terry Melfo for her recent donations, which include two 16mm film projectors, a reel-to-reel tape recorder/player and dozens of tape reels of many evenings at The Lambs.
- ▶ Thanks, and congratulations to Ward Morehouse III for copies of his new book *Discovering the Hudson. New York's Landmark Theatre From Broadway's Beginnings to Live Television, Jack Parr, and Elvis* (the cover pictured here).



MASTROSIMONE, William	<i>A Tantalizing</i>
MAY, Elaine	<i>Not Enough Rope</i>
McBRIDE, Vaughn	<i>The New Girl</i>
McKEANEY, Grace	<i>Last Looks</i>
McKINNEY, Gene	<i>The People in the Glass Paperweight</i>
MEDOFF, Mark	<i>The Hands Of Its Enemy</i>
MICHEL, Jeanne & Murphy, Phyllis	<i>The Queen of Bingo</i>
MILLER, Arthur	<i>The Last Yankee</i>
MILLER, J.P.	<i>The People Next Door</i>
MILLER, Jason	<i>That Championship Season</i>
MOODY, Michael Dorn	<i>The Shortchanged Review</i>
NASH, N. Richard	<i>The Rainmaker</i>
NELSON, Tim Blake	<i>The Grey Zone</i>
NIGRO, Don	<i>Laestrygonians</i>
NOONAN, John Ford	<i>Talking Things Over With Chekhov</i>
NOONE, Ronan	<i>The Lepers of Baile Baiste</i>
O'BRIEN, John	<i>Memory</i>
O'CASEY, Sean	<i>Pictures in the Hallway</i>
O'MORRISON, Kevin	<i>Ladyhouse Blues</i>
OLIVE, John	<i>The Voice of the Prairie</i>
OSBORN, Paul	<i>On Borrowed Time</i>
OSBORNE, John	<i>Look Back in Anger</i>
OSBORNE, John	<i>A Subject of Scandal and Concern</i>
OURSLER, Fulton & BRENTANO, Lowell	<i>The Spider</i>
OWENS, Rochelle	<i>The Widow and the Colonel</i>
PATRICK, John	<i>That's Not My Mother</i>
PATRICK, John	<i>The Story of Mary Surratt</i>
PATRICK, Robert	<i>One Man, One Woman</i>
PERCY, Edward & DENHAM, Reginald	<i>Ladies in Retirement</i>
PERL, Arnold	<i>The World of Sholom Aleichem</i>
PEZZULO, Ted	<i>April Fish and The Wooing of Lady Sunday</i>
RATTIGAN, Terence	<i>Separate Tables</i>
REISER, Dave & SHARKEY, Jack	<i>Not the Count of Monte Cristo?!</i>
RESNIK, Muriel	<i>Any Wednesday</i>
RIBMAN, Ronald	<i>Cold Storage</i>
RICHARDS, Gary	<i>Dividends</i>
TALLY, Ted	<i>Terra Nova</i>
WERTENBAKER, Timberlake	<i>The Thebans: Oedipus At Kolonus</i>
WERTENBAKER, Timberlake	<i>The Thebans: Oedipus Tyrannos</i>
WILMUT, Roger (Ed.)	<i>No More Curried Eggs For Me</i>

The Entertainment Committee, chaired by Randy Phillips, met November 9th to discuss all the exciting new plans including our Annual Holiday Party and to set the new emcee/hosts and themes for the New Year. Randy really knows the entertainment business.

Our theme for December will be all about the armed forces, thanks to our lovely and talented Victoria Reed. Don't miss that one! I know she has a lot of special productions planned.

Remember, each Friday Low Jinks is started by our wonderful Shepherd Bruce Brown who introduces our hosts with his own special flair. We could not do all of this entertaining without our special and talented musical director, Woody Regan. Thanks to you Woody for providing us with your beautiful piano backing. Have a wonderful holiday season! Until next time, let us keep you *In the Fold!*

It's a Gift

► Following is a list of scripts donated in 2007 to the Lambs by Scott Glascock. Many thanks. These are a welcome addition to our growing library.

ALBEE, Edward	<i>Box and Quotations From Chairman Mao Tse-Tung</i>
ANOUILH, Jean	<i>The Rehearsal</i>
BRADBURY, Ray	<i>The Day It Rained Forever</i>
BROMBERG, Conrad	<i>Actors</i>
CARLINO, Lewis John	<i>High Sign and Sarah and the Sax</i>
CHAYEFESKY, Paddy	<i>Gideon</i>
COMMIRE, Anne	<i>Put Them All Together</i>
COONEY, Ray & CHAPMAN, John	<i>Not Now, Darling</i>
COONEY, Ray & CHAPMAN, John	<i>There Goes the Bride</i>
COSTIGAN, James	<i>Little Moon of Alban</i>
COWARD, Noel	<i>Private Lives</i>
COWEN, Ron	<i>Saturday Adoption</i>
COWEN, Ron	<i>Summertree</i>
COYLE, J.J.	<i>The Ninety-Day Mistress</i>
DAVIS, Russell	<i>The Last Good Moment of Lily Baker</i>
DEER, Sandra	<i>So Long on Lonely Street</i>
DELANEY, Doug	<i>The Last Ten Miles of Avery J. Coping</i>
DONAGHY, Tom	<i>Northeast Local</i>
DUNLOP, Richard S.	<i>Bloodline</i>

ENQUIST, Per Olov *The Night of the Tribades*
 EVANS, Don *The Prodigals*
 FALK, Lee *Eris and Home At Six*
 FARR, Douglas *Beyond the Door*
 FEIFFER, Jules *Hold Me!*
 FEYDEAU, Georges *The Lady From Maxim's*
 FIELD, Rachel *The Bad Penny*
 FOOTE, Horton *Cousins*
 FOOTE, Horton *The Man Who Climbed the Pecan Trees*
 FOOTE, Horton *The Road to the Graveyard*
 FOOTE, Horton *Roots in a Parched Ground*
 FRAKES, Jack *Once Upon a Playground*
 FRAKES, Jack *Sally and Sam*
 FREEMAN, Leonard *The Answer*
 FRIEL, Brian *Living Quarters*
 FRY, Christopher *The Firstborn*
 FRY, Christopher *The Lady's Not For Burning*
 FUGARD, Athol *Sorrows and Rejoicings*
 GAGLIANO, Frank *Big Sur*
 GAGLIANO, Frank *Night of the Dunce*
 GALE, Zona *The Neighbors*
 GALVIN, W. Randolph *Centerfold*
 GARDNER, Herbert *The Elevator*
 GARSON, Barbara *MacBird!*
 GEORGE, Charles *The Darkest Hour*
 GILROY, Frank D. *The Next Contestant*
 GIRON, Arthur *Flight*
 GOODHART, William *Generation*
 GRANGER, Percy *Forbidden Copy, Leavin'*
Cheyenne, and Working Her Way Down
 GRAVES, Warren *The Mumberley Inheritance*
 GRAVES, Warren *Would You Like A Cup Of Tea?*
 GRAY, Simon *Stage Struck*
 GREEN, Mawby
 & FEIBERT, Ed. *In One Bed...and Out the Other*
 GUARE, John *Kissing Sweet, and A Day for Surprises*
 GURNEY, A.R., Jr. *The Comeback*
 GURNEY, A.R., Jr. *The Old One-Two*
 HAIG, David *My Boy Jack*
 HAILEY, Oliver *Kith and Kin*
 HAMILTON, Patrick *Angel Street*
 HART, Moss
 & KAUFMAN, George S. *George Washington Slept Here*

HART, Moss
 & KAUFMAN, George S. *You Can't Take it With You*
 HART, Norman Phillip *An Inspector Answer*
 HAUBOLD, Cleve *Sherlock Holmes and the Curious Adventure*
Of the Clockwork Prince
Skirmishes
 HAYES, Catherine
 HEGGEN, Thomas &
 LOGAN, Joshua *Mister Roberts*
 HELLMAN, Lillian *Another Part of the Forest*
 HERBERT, F. Hug *Kiss and Tell*
 HIRSON, Roger O. *Journey to the Day*
 HOCHHUTH, Rolf *Soldiers – An Obituary for Geneva*
 HOLM, John Cecil &
 ABBOTT, George *Three Men on a Horse*
 JACKER, Corinne *Later*
 JELLICOE, Ann *The Knack*
 JENKIN, Len *Limbo Tales*
 JONES, Preston *The Last Meeting of The Knights of The*
White Magnolia
Born Yesterday
 KANIN, Garson *The Butler Did It*
 KELLY, Tim *Mary, Mary*
 KERR, Jean *See How They Run*
 KING, Philip *The Little Girl Who Lives Down The Lane*
 KOENIG, Laird *Quasimodo!*
 KOREN, David *Reclining Figure*
 KURNITZ, Harry *Smoking Pistols*
 KVARES, Donal *Table Settings*
 LAPINE, James *Da*
 LEONARD, Hugh *Pops*
 LINNEY, Romulu *Spain*
 LINNEY, Romulus *Never Too Late*
 LONG, Summer Arthur *Pure As the Driven Snow*
 LOOMIS, Paul *Progress*
 LUCIE, Doug *The Mandrake*
 MACHIAVELLI, Niccolo *J.B.*
 MacLEISH, Archibald *Scratch*
 MacLEISH, Archibald *Criss-Crossing and Watercolor*
 MAGDALANY, Philip *Balloon Shot*
 MANCHESTER, Joe *The Bespoke Overcoat*
 MANKOWITZ, Wol *The Window*
 MARCUS, Frank *Subfertile*
 MARDIROSIAN, Tom *La Dispute*
 MARIVAUX *A Fettuccini Affair*
 MASRY, Barbara Sutton