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The Lambs' *Script*



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

Fall-Winter 2008



Victor Herbert

The Lambs' Script

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The Script first published in 1932

Printed by Seaway Printing, Southport, NC

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www.the-lambs.org e-Mail: info@the-lambs.org*The Lambs © is a registered trademark of The Lambs, Inc.***Editor's Notes**

Since joining The Lambs in 1980, it has been my pleasure to have been a part of its remarkable revival. In that year there were hardly forty dues paying members. The Club occupied two small rooms at 3 West with six or eight tobacco stained portraits of obscure personalities on the walls. Over the years we have expanded our quarters, recovered hundreds of art works, restored many. Our collection has been called "A Diary of the New York Stage 1874-the Present." It has been my privilege to direct or produce shows large and small, to serve on committees, on the Council, as Boy and as Historian, and to write a comprehensive history of the Club, published by prestigious McFarland & Company, Inc.

In 1997 Shepherd Charles asked me to revive *The Lambs' Script*, of which he had been Editor when it forced suspension in the 1970s due to financial woes. Since then, we have produced 40 editions. We adopted the format of the *Script* which began in the middle of the Depression as an attempt to keep its membership in touch. Since its revival over a decade ago, these Lambs have contributed generously on our staff in many capacities: Jim Ruth, Marc Baron, Francis Anthony, Joyce Audley, Donald R. Flynn, Davida Rothberg, Peter Kingsley, Gerry Ruth, Randy Phillips, Valerie Austin, David Dow Bentley III, Ellen Berry. Others have contributed photography or articles.

Personal responsibilities no longer allow me to devote the time required of a club officer and editor of the *Script*. With regret, therefore, with this edition I must step down as Historian and Editor. I will assist if asked in any capacity which time allows, and continue to love and enjoy our wonderful club. Floreat Agni!

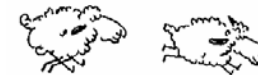
Our Neil Gould provided the cover story on Victor Herbert. As author of a monumental biography of Herbert recently published by Fordham University Press, he must be the world's authority on the great composer—and Lamb.

Black-American Board Member in the Museum of Black World War II of Pownal, CT, and Mabel plans on running benefit concerts there ... **Mary Jane Houdina** has had a busy summer. She choreographed *Annie*, played Aunt Sue in *No No Nanette* at the Reagle Players in Waltham, Mass, and choreographed *Hairspray* at the Walnut Street Theater in Philadelphia ... **Peter Dizozza's** *Not the Ravine* was featured in the Brooklyn Playwrights Collective's 4th Annual Festival of New Plays, entitled *Confronting Chekhov*. Peter also performed at his usual haunt, the Sidewalk Bar/Restaurant in a four-person show billed as "Steppe Dogges." And Peter's *Paradise Found*, a musical mystery play had a staging at Brooklyn's WAH Center as part of a celebration of John Milton's 400th birthday ... **Abe Vigoda** could be heard as the voice of Death in an H.R. Block commercial during the Super Bowl ... **Ray Hagan**, a Lifetime Lamb, was one of the three judges of the Florida State Thespians Annual Awards at the Dryfoos School of the Arts in West Palm Beach.

It's a Gift!

Lamb Gerardo Ramirez-Miller (Reverend) has generously donated the following biographies/autobiographies, as paperbacks and hardcopies, to The Lambs' Library. The subjects include Marion Davies, Hedy Lamarr, Mary Martin, Jack Benny, Eli Wallach, Paul Winchell, Gilda Radner, Barry Gray, Mel Torme, Keenan Wynn, Betty Davis, Terry O'Sullivan, Mary Stuart, Gillian Tayforth, Wendy Richard, Barbara Windsor and Jed Allen.

Members should notify The Editor of *The Lambs' Script* of any donations which have not been acknowledged in this on-going column.



"Books think for me."

Charles Lamb (*Last Essays of Elia*)

the Board of Trustees **Elaine Marlow** follows that with two one-act plays by Tennessee Williams in early May ... During the summer **Bill & Anita Brown** put on a very nice review called *Perhaps Love*, in which Bill and Anita Brown put on a very nice review, "Perhaps Love," in which they and **Kathy Kelleher** filled the air at the Shooting Star Theatre with songs of romance and heart break, charmingly rendered ... **Carole Shedlin** did a repeat of her *Lyrics of Lorenz Hart* at Don't Tell Mama's in September. I love everything about her shows, her voice, her manner, her songs and how great she looks on stage. Carole, I feel at home with you ... **Frank Torren** had three dates scheduled at Don't Tell Mama in late November, early December for his cabaret show *First Times*. His show at Broadway Baby in the spring was wonderful ... **Linda Fields** continues her monthly cable talk show, *Cabaret Today*. Her guests this season were Mark Nadler, Eric Michael Gillett and Joyce Randolph ... Scott Glascock checked in with two interesting projects, *The Devil and Daniel Webster*, Stephen Vincent Benet's classic story at the Little Church Around the Corner, and a Break A Leg Production titled *Uranium + Peaches*, a philosophical debate on the wisdom of employing the atomic bomb to end the war with Japan, at CUNY Graduate Center ... **Sylvia Schwartz**, passed on a tip about a great Theatrical Exhibition at the Lincoln Center Library for the Performing Art. Sponsored by Professional Women in Theatre and running through April in the plaza level exhibition space, it honors women theatrical designers ... **David Rothberg**'s summer home in the Hamptons got a full page picture spread in the local paper showing her newly decorated-with-thrift-shop-items living room. Smashing! ... **Gene Smith** and his wife, Avril, coordinated their 'sick days;' Avril was laid low by pneumonia and Gene was recuperating from a broken arm and leg. He claims he fell over a vacuum cleaner and he no longer values cleaning as a useful art. Get well guys ... Ryan Foy continues his working spree, this time at the Broadway Theater in East Elmsford, as George Bailey in *A Wonderful Life* ... **Marc Baron** was re-elected to the NY Board of Screen Actors' Guild, and he's been racking up frequent flyer miles going to LA for meetings with more trips to come ... **Mabel Jorgensen** has become the first

Victor Herbert and The Lambs by Neil Gould

Before he became a Lamb in 1898, Victor Herbert had had a distinguished career in music—but only incidentally in the theater. Although his reputation today is based on the astonishing number of theatrical successes with which his name is associated (*Babes in Toyland*, *Mlle Modiste*, *The Red Mill*, *Sweethearts*, *Naughty Marietta*)—more than 42 Broadway shows and several editions of the *Ziegfeld Follies*, he didn't begin to compose for the theater until 1894, when *Prince Ananias*, his first produced operetta, was premiered by The Bostonians, America's premier light opera company.

Herbert, born in Dublin, raised and trained in Stuttgart, was slated for a career as a physician. When still in high school, he was assigned the job of learning to play the piccolo; the student orchestra had lost its piccolo player and Herbert was tapped as a replacement. A natural workaholic, he spent the next two weeks mastering the two-note solo, repeated "c" and "f" needed for the overture that opened the evening. In spite of all his diligence, he blew it—or rather, didn't blow it. He reversed the pitches and wound up in the wrong key. Embarrassed and furious with himself, he stormed off and threw the instrument in the garbage. This is the first recorded incident of Herbert's famous short fuse. It wasn't the last. The short fuse followed him all his life and eventually almost destroyed his relationship with the Lambs club.

Herbert came to the U.S. in 1886, the year he married the soprano Theresa Foerster. Theresa had been hired to open the Met's 1886-87 season as the Queen in Goldmark's *Queen of Sheba*, and four nights later in the title role in the Met's first *Aida*—in German. Theresa refused to sign her contract unless they hired Victor too. So they hired him. Not as second piccolo, but as second stand cellist. Herbert had fallen in love with the cello when, after the death of his father, he lived for a few years in the home of his grandfather, Samuel Lover. Lover was a remarkable artist. He was a painter of note—his portraits of the royal family still hang in London in the National Gallery—a librettist for Balfe, a composer of folk songs, and the author of *Handy Andy*, the Irish national novel.

Lover's home was a magnet for all sorts of artists and, frequently the cellist Patti concertized there. Herbert fell under the instrument's spell. He proved a natural adept. In a few weeks, he led the section in the school orchestra. From there it was a small step to a career as an

instrumental soloist and pit musician in the Stuttgart Opera. His engagement to Theresa and the Met followed in the same year.

When they arrived in New York, Theresa got the interviews. She was the star. Herbert was the also-ran. But a man like Herbert was bound to be the celebrity. Between 1886 and 1894 he tried everything to make a living and a career: he made hack arrangements, worked in the orchestra at Koster and Bial's music hall, a venue famous for its police raids and topless acts, advertised for students, joined the faculty of a music school where Dvorak was the director, worked as assistant conductor to Anton Seidl, the man who led the Met orchestra and had been Wagner's musical assistant. He jumped at the chance to lead the 2nd Regiment Marching Band, all the while composing marches and art songs. He even had a stint as conductor of the Pittsburgh Orchestra.

But in 1894 he was 35 years old and still hadn't written a note for the stage. What happened? 1893 happened. The market collapsed, the economy entered a period of serious recession and cellists were not on anybody's short list of desired employees. Herbert had made a good impression in Boston as a conductor, and the "Bostonians" were looking for someone to compose a new operetta for the troupe. They had become famous for their pirated production of *H.M.S. Pinafore* and deKoven's *Robin Hood*. Many of the Bostonians were Lambs and Henry Clay Barnabee, the group's comedian, suggested Herbert. Herbert agreed. Anything to make a buck. The result was *Prince Ananias*, a royal bomb, which opened in New York in the middle of the biggest snowstorm since '88. But success soon followed with *The Wizard of the Nile*. Then came *The Fortune Teller* with the "Gypsy Love Song" and Herbert began the theatrical activity which would seal his reputation.

As a Lamb he composed the music for several club songs and for all the major Gambols. There was "The Village Blacksmith," a send-up of Longfellow's poem that was so dirty (this was a men's club back then). Herbert, who was no prude, refused to write the lyrics in his score. "The Songbirds" made fun of the competition between the Met and Oscar Hammerstein's Italian Opera House. "Lambs in Toyland" and "Toyland Today" and many others were travesties of his own successes. Herbert usually restricted his participation at The Lambs to conducting and composing. There was one time—and one time only—when he agreed to appear on stage. The skit featured all the Lambs who were composers. At the rise of the curtain twelve grand pianos filled the stage. Eleven were manned by Lambs; the twelfth was left free for Herbert. Each of the composers was busy pounding out his biggest hit—Irving

Peter Kingsley, leslie Shreve, and Scott Glascock ... Dow Bentley also give me the latest on a new Lamb, **Kelli Estes** who reverse commutes from the Big Apple to her native Texas where she is the founder of the Lone Star Lyric Theatre Festival in Houston. The company, now in its second season, performs staples from operetta giants including Franz Lehar, Johann Straus and former Lamb Victor Herbert. Here in the northeast she is Creative Director of the annual musical review, *The Other Side* and author of *Imagine That*, a musical theatre workshop ... **Lewis Hardee** recently returned from a short flying visit to upper Dixie (NC/SC). After a rough flight, Lewis and Peter Monteleone were picked up in Wilmington NC and began the gathering of the clan. Lewis, his mother, his two brothers and their wives, and Peter spent the next three days celebrating mother's 93rd birthday and an early Thanksgiving. It was the first time in many years that all the loved ones were together and the description of the meal resembled a chapter in Lewis' cookbook. He arrived back in town with a copy of his newly published 357 page book proudly in hand ... **Father John Sheehan, SJ**, with Woody Regan on piano, performed a benefit concert on behalf of The Episcopal Actor's Guild in September. *Only 45 Minutes of Broadway* was 45 minutes of the best of Broadway music sung in the best Broadway style by Father John ... **Camille Savitz** also did a benefit performance for the Guild on September 4th ... In early August I had a note from **Missy McMahan** with news that **Ryan Foy** had a part in "The International Fringe Festival" production of *The Seven Little Foys*. The action takes place on July 4, 1912 in the home of Ryan's actual great-grandfather, celebrated Broadway Star and noted Lamb Eddie Foy. Ryan plays Eddie's friend, and former Lamb, George M. Cohan, an equally famous Broadway star and producer. Ryan acted, sang music of the era and danced all up to the standards of his famous ancestors ... **Joyce Randolph** and **Kay Arnold** were among the guests at the November 18th benefit for the NoHu Palisades Theatre Group, a non-profit organization dedicated to bringing NYC theatre to Union City NJ. Artistic Director **Kevin McMullan** will open with a production of *Greater Tuna* which will run from March 26th thru April 4th. Chairman of

News of the Lambs

by Gerry Ruth



Shortly after the spring/summer edition of *The Script* went to press I started to receive e-mails from our active performers with news of their upcoming activities. **Scott Glascock** had a couple of interesting projects going, a stage reading of a science play, *Oxygen*, at the Segal Theater at the CUNY Grad Center and two productions in the *East Village Chronicles*. *The Chronicles* were eight one-act plays. Scott appeared in two of them, In *Famine Church*, a drama; he played a Catholic priest who is faced with the loss of his parish church to greedy real estate developers. And in the comedy piece, *McGurk's 'Suicide Hall' Saloon* as the proprietor of an end-of-the-line dive. That sounds like great fun especially since one of the characters is Irving Berlin. Scott was in a 1-act as part of the Melvillapalooza Festival at the Metropolitan Playhouse, and in *Laughter on the 23rd Floor* at the Amateur Comedy Club ... I received a note about Leslie Middlebrook's exciting project, a fully-staged reading, with orchestra, of Wagner's *Die Walkure*. The full production, under the aegis of then NY Foundation of the Arts and the Wagner Theater Program, was staged at the Manhattan School of Music ... **David Dow Bentley III**, aka "The People's Critic," sent me a copy of the great review he wrote of *Dreams*, Norman Beim's tribute to Lunt and Fontanne. You may recall that it was showcased at The Lambs last year with **Lee Moore**, **Beth Holland**, **leslie Shreve** and the ever-busy **Scott Glascock**. Sheila Smith, director of the reading, brought me up to date on the play which was she again directed at the Turtle Shell Theatre during the month of June. She included some notes about the origin of the play. "*In 2000 Dreams* began life as a reading @ *Tru Voices* with Gordon Connell as Alfred and myself as Lynn." Author Beim saw Sheila's version as it appeared at The Lambs and asked her to bring her stellar direction to the Turtle Shell production in which he played the 'Alfred' role. In September Sheila directed a celebration of more than 20 icons from the Golden Age of Broadway portrayed by five gifted actors

Berlin's "Alexander's Ragtime Band" competed with John Golden and Ray Hubbell's "Poor Butterfly" and Charles Harris's "After the Ball." Herbert entered to thunderous applause and cried, "Gentlemen! Gentlemen!" They all sat. Herbert missed the bench and rolled on the floor, his short legs flailing in the air until Berlin helped him up. Then they all played "The March of the Toys." The audience was in stitches. Herbert was not. Embarrassed by the pratfall, he stormed from the stage. They begged him to repeat the act but he refused. And without the fall the number was cut as unfunny and unworkable.

Although he had been elected *Boy* of the Lambs in 1907, Herbert's short fuse led him out the door by November 1908. His name had been so closely associated with the Club, and his contributions recognized as essential to its well-being, that news of his resignation made headlines all over the country.

Some years before, shortly after his election to The Lambs, he had proposed his good friend and publisher, Isadore Witmark, for membership. Witmark had been denied admission since, according to the Council, music publishers as a group would be objectionable, since they might want to promote their business interests at the Club—an activity that was against club policy.

Herbert accepted the decision, and nothing more was said. Fast forward to 1908. Herbert is out of town supervising the tryouts of *Little Nemo* and *The Prima Donna*. Before leaving, he had expressed his opposition to the election of two men, one of whom was a publisher.

It's a club matter [he explained to a reporter], and shouldn't be discussed outside of the Club. The fact is I tendered my resignation because of certain recent elections that took place in my absence. In the list of men I believe there was one music publisher; but I did not object to him on account of his business. I have every reason to be fond of music publishers, because they pay me royalties.

Herbert felt his wishes had been ignored, and that the Council had taken advantage of his absence. Neither of these assertions is correct. According to the By-laws in effect in 1908, *two* objections were needed to eliminate a candidate from consideration. Herbert was alone in his objection, and the Council had no choice but to admit the candidates, since they had been seconded by several Lambs.

Although he claimed otherwise, it seems obvious that Herbert's nose was out of joint because of the earlier rejection of his candidate and

friend on the grounds of his profession. The Club had welcomed several members who were Jewish, in both the professional and nonprofessional categories. Witmark's election had failed for lack of a second from a member of the Council.

Herbert's temper at this period could not have been improved by the fact that, riding his bicycle on 79th Street on the way to his dentist, he had an accident and broke his nose. So his nose was literally out of joint. Then, there were his dental problems. He had terrible teeth, and often complained that he was spending too much time with "the man with the forceps—or was it biceps?" as he put it.

In any event, the vast majority of Lambs pressured him to reconsider his resignation, which he withdrew in time for the Club to throw him a celebratory birthday bash. As reported in the *Times*, "Victor had a wonderful birthday party the other night at which all the celebrities of our set drank his health to the most flattering toasts ever proposed by Augustus Thomas (Shepherd of the Lambs) who, as you know is something of a toastmaster."

Herbert remained a loyal Lamb for the rest of his life. In fact, he ate his last meal there: 2 eggs and bacon, bread and butter and a pot of coffee. After the meal, feeling ill, he took a cab to his doctor's. He climbed the stairs to the office—the doctor was out—and went out on the stoop from some fresh air. He fell down the steps and was dead before he hit the sidewalk, May 26, 1924. The short fuse had finally burnt itself out. The world has been a darker place ever since, but his music remains with us to light our hearts.



Fran Gaar Memorial Service

On Tuesday, September 16, Lambs joined a group headed to the Lillian Booth Actors Home at Englewood for the memorial service of our dear Fran Gaar. Fran was active in our club serving on our Council for many years, and also a Trustee of the Actors Fund.



L.-r.: Actors' Fund President Brian Stokes Mitchell and Executive Director Joe Benincasa.



L-r: Front: Victoria Reed. 2nd row: "Missie" Pappas, Randy Charles, Joyce Randolph Charles; 3rd row: Gerry Ruth, Avril and Eugene Smith; 4th row: Marc Baron, Peter Kingsley, Kathy Kelleher, Bruce Brown.

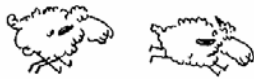
Desperately Seeking....

We regularly receive queries from persons seeking information on relatives or friends who were Lambs. Here below are a few names. Our usual response is to direct them to the Billy Rose Theatre Collection of the NYPL at Lincoln Center where The Lambs' archives were deposited in 1976. The Billy Rose is a rich collection, where they often find useful material. If you have any stories you would like to share, by all means, do so.

Martin J. Lawlor writes: "I am a genealogist and have been researching the Ross family and that of Joseph Ross Hertz (1898-1968), stage name Ross Hertz...." Lawlor's e-mail address is: mlawlor3396@sbcglobal.net.

Ian C. Gibbs writes: "During the late 1990s I began to research the career of Frank Crumit." Crumit was Shepherd during the 1930s, and starred with his wife, Julia Sanderson, on the radio. Gibbs e-mail is: ian.cgibbs@btinternet.com.

Kevin Dunn is interested in hearing any "good stories or memories" on his grandfather, Bob Dunn, a very popular and active member of our club for years. Dunn was a cartoonist, known for his column, "They'll Do It Every Time." Our art collection is full of his delightful work. Kevin's e-mail address is kedunn@cisco.com.



Election Results

At the Annual Meeting of The Lambs, on January 30th, the following four members were elected to Council Seats with terms expiring 2012: Wayne Coleman, Kathy Kelleher, Davida Rothberg and Sylvia Schwartz.

Those Fabulous Lunts!

On October 13th, 2008, a reading celebrating more than twenty icons from the Theater's great Golden Age, was presented in our 5th Floor Quarters. *The Fabulous Lunts*, by Dennis Brown, was adapted from the biography by Jared Brown and directed by Lambs' First Lady, Sheila Smith. The evening was produced by Sheila's Shendy PTY, LTD company, and featured Lambs Peter Kingsley, Leslie Shreve and Scott Glascock, and introduced guest performers Carol Lambert and Joe LoGripipo.



L.-r.: Peter Kingsley, Leslie Shreve, Joe LoGripipo, Carol Lambert stand behind director Sheila Smith.

The follow review as been kindly provided by Meg Alden of General Features Corp. Ms. Alden's syndicated articles appear weekly coast-to-coast, in newspapers with 1.4 million viewers.

After weathering Irving Berlin's plastic snow, twelve one-act plays in three days and *Shrek, the Ugly*, canceling another preview, I was delighted to attend the venerable Lambs club for a pre-show wine receptions and chance to mingle with the real Broadway crowd.

Lambs Foundation CEO, vet. Actor Randy Phillips welcomed us to the premier of Dennis Brown's *The Fabulous Lunts*, adapted from the award-winning Jared Brown bio, directed by Sheila Smith. A reading sans wooden stools, music stands and bottle water? Instead tall red leather chairs set off by a velvet cyclorama with glittering black and white accents as Compere Scott Glascock introduced the cast of four who, within 75 minutes, played out the sixty-year love affair between Alfred Lunt, Lynne Fontanne, the Theater and millions around the world.

A dazzling Carol Lambert as Lynn, aging from 16-90 cast opposite real-life husband Joe LoGrippo, an elegant Lunt look-alike, were incomparable. Among their eighteen co-stars: ancient mentor Ellen Terry, lonely Laurette Taylor, a tantalizing Tallulah Bankhead, novice Uta Hagen essayed by Leslie Shreve, plus Peter Kingsley's sly take on the playwright's *Sherwood and Behrman*, the critical, cynical Brooks Atkinson, and natty, silver-tongued Noel Coward, were all genuine. No parodies here. The director, Sheila Smith, continues to amaze with an uncanny eye for detail: Lynn's pearl-crusted turban, Alfred's hilarious 'stache, Uta's edelweiss necklace, Noel's initialed opera scarf, and using music to beautifully underscore transitions from Brown's narrative to ten stage excerpts.

The 'Wow' audience, Disney's Mary Jo McConnell, *Sweeny Todd's* Sal Mistretta, WNRC's stunning President, Catherine Lenihan, roared with laughter, shed visible tears followed by sustained applause at the curtain. Autumn's most promising event played but just once off-Fifth Avenue and was magical. All theater lovers deserve to re-live this fabulous story.

Lights...Camera...Low Jinks!

Those of you who have been attending Low Jinks may have noticed some technical improvements...provided courtesy of our members.

Steve Grosskopf provided a new camera which allows the crowd at the bar to watch our Friday performers on the flat screen TV.

Gene O'Donovan provided us with two additional spotlights, which were installed by the ever-capable Michael Pitzer, Gene's technician. Each time we enjoy Low Jinks, we should be grateful for Steve, Michael and Gene's generous display of true Lambs' Spirit.

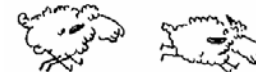
Remembering Peter Howard *by Sheila Smith*

The American Theater mourns the death of Peter Howard, Lamb and Broadway music man, who left us in April 2008. His major credits range from dance arrangements (*Hello, Dolly!*, *Chicago*, *Crazy for You*), assistant conductor (*The Sound of Music*), to musical director (*1776*, *Annie*).



Joyce Randolph and Peter Howard at a Lambs Shepherd's Luncheon.

Peter, an amazing pianist/vocal arranger first met Randy Phillips in *Hello, Dolly!* (1962), and in 1957 he introduced me to Shepherd William "Billy" Gaxton, to Bert Lahr and Tom Dillon at an extravagant Gambol, *Lambs' Stew*. Peter's one-man cabaret/concert was the highlight of a Shepherd's Luncheon, produced by Collie Sylvia Schwartz.



reading about The Lunts, directed by Sheila Smith (a story on that appears elsewhere in this issue).

We now have *Films in the Fold* – screenings of supplied films. On Tuesday, December 2, at 7:00 pm, the evening was called “Shorts”, a series of three short films, including a documentary on senior actors working in film produced by Screen Actors Guild. On a previous film night we watched *The Deli*, a feature length comedy. Its director, John Gallagher, was there to discuss the film afterwards. I'm told more films will follow as they become available.

Monday, November 10, Shepherd Randy Phillips hosted a well-attended Shepherd's Luncheon, featuring Lamb Neil Gould, author of the book *Victor Herbert: A Theatrical Life*. Mr. Gould, who is president of the Victor Herbert Society, regaled us with many stories about the talented but volatile Mr. Herbert, who wrote many amazing songs and was a loyal Lamb member.

I can't end this issue without our deep thanks to several special people -- our wonderful pianists: Woody Regan, who supports us so beautifully with his music at Low-Jinks; Paul Chamlin, who plays so well when Woody is unavailable; and also thanks to President of the Women's National Republican Club, Catherine Lenihan, who is always very warm and supportive of The Lambs.

That's about all the news for this issue. We wish you a warm and healthy Holiday season and let us keep you *In the Fold*.

Highlights from the Council

by Recording Secretary Kay Arnold

To expedite in approving new members, a change to the By-Laws was made to give the Admissions Committee the authority to approve new members instead of waiting for Council meetings. Treasurer, Robert Winter-Berger, stated that we are in good shape at the moment despite the market. Shepherd, Randy Phillips, negotiated an agreement with 3 West which will keep us in our home up until June 30, 2013. Recent Club activities included a Shepherd's luncheon with Neal Gould, President of the Victor Herbert Foundation, a Lunts night with a reading of a play directed by Sheila Smith, a film night, several theme nights and an event brought to us by Don Pippin, the New Jersey Youth Theatre which is a non profit group.

GUIDE TO A BRIEF TOUR OF THE LAMBS COLLECTION



Note that all items described herein may be located through *The Illustrated Walking Guide to the Collection* by use of their location letter and item Number (see Location Key on the back of this booklet).

Cover of the introductory guide to our art and memorabilia collection. Produced by Terry Wells and Gini Dustin, six other full-color brochures guide you to such intriguing subjects as The Nudes; Oddments, Eccentricities and Ephemera; The 1919 Actors Strike; The Signed Posters; Cartoonists, Illustrators and Talented Others; and My Personal Favorites. Check them out on our Fifth Floor.

The Little Green Bible

A history of The Lambs' Script

Based on The Lambs Theatre Club by Lewis Hardee

As the Great Depression of the 1930s deepened, countless actors were out of work. The Lambs club struggled to remain alive. In January 1932, members began a monthly newsletter, *The Lambs' Script*. Printed on green paper, symbolic of greener pastures ahead; it was nicknamed "The Little Green Bible." In its first issue, Shepherd Brown wrote, "It is hoped through its columns to bring the governing body of the club and the membership at large into closer and more sympathetic understanding. And also it is intended as a medium for the dissemination of news and information of general interest among members."

The *Script* has appeared monthly, bi-monthly, quarterly, sometimes erratically, and during the financial difficulties of the 1970's suspended altogether. During this hiatus, club members were kept informed by a newsletter put out by Jim and Gerry Ruth; this service greatly helped the club survive, for which they deserve much credit.

Through the initiative of Shepherd Richard Charles, the *Script* resumed publication in 1997. During work on *The Lambs Theatre Club*, I made an effort to gather all known editions of the *Script*. From 1932 to 2004 there have been 252 editions, of which all but six can be found in either the Lambs' archives at 3 West 51st Street, or at Lincoln Center. Their pages dispense club gossip, brief biographies of its members, club history, announcements and reviews of club functions, names of new members and in a special feature that ran for years, those who have seen their "Final Curtain."

Since the revival of the *Script*, the editorial policy has been to strike a balance between club history and its historical figures, and living personalities.

The following inventory documents our *Scripts* from 1932 to the present:

In the Fold

by Davida Rothberg



Hello and welcome to "In the Fold." Summer has passed, and fall has turned to winter. I'm usually sad when that happens, but this summer was a bummer for me. When I returned to the Fold, I wrote a song about it, and Editor Lewis Hardee said I should include the first several lines, so here goes, to the tune of "Almost Like Being in Love."

What a time this has been
Put my head in a spin
It was almost like losing my mind.

First my basement had a flood,
My daughter broke up with a dud,
It was almost like losing my mind.

Then my husband got sick,
You remember he's called Dick
Etc.....

My apologies to Lambs Lerner and Loewe for my version. The other performers didn't have to apologize, as they did their numbers well at Low-Jinks. Special thanks to our Collies, who included Vivienne Gilbert, Helen Klass, Eleanor Carney, Camille Savitz, Peter Kingsley, Peter Dizozza, Kathy Kelleher, Roseann Sheridan, Gene Rodgers, Gini Dustin, Linda Fields, and our Halloween theme queen, Billie Stewart, and all of our talented singers. Joan Scaferello hosted a theme Low Jinks of Broadway tunes. She provided interesting little tidbits of information to one the best attended evenings in a long time. The performances were just terrific. If I left you out, remind me to put you in our next issue.

Shepherd Randy Phillips calls our Low-Jinks to order with a different song each Friday, sung *a cappella* until Woody catches up with him. I wish he would perform in the show as well so we can hear more of him!

Our room on the Fifth Floor has supplied our club with facilities to hold functions like Council meetings, play readings, film screenings, and other forms of entertainment. These events have included a play

Date	Notes
Spring 2003 Summer/Fall 2003	Cover: The Savage Club illustration, green cover Cover: David Warfield, color
Spring/Summer 2004 Fall/Winter 2004	Cover: Charles Lamb, color Cover: John Barrymore sketch by Flagg, grey color
Spring 2005	Cover: Tom Dillon – Immortal Lamb sketch by Al Kilgore, color
Summer 2005	Cover: Follies Shepherd Luncheon. Computer generation by Randy Phillips, color
Fall-Winter 2005-2006	Cover: Edwin J. Burke
Spring-Summer 2006	Cover: "The Lambs Theatre Club" book cover based on artwork by Russell Patterson, color
Fall-Winter 2006-2007	Cover: Flagg's Uncle Sam, color
Spring 2007 Summer 2007 Fall 2007	Cover: Eugene and Avril Smith, color Cover: World War II program with Flag, color Cover: Augustus Thomas portrait, color
Spring-Summer 2008 Fall-Winter 2008	Shepherd Randy Phillips, color Cover: Victor Herbert, color



INVENTORY OF LAMBS' SCRIPTS

Note: For many of these early editions, we possess only photocopy excerpts.

[Vols. 1-3, 1932-1936, at Billy Rose Theatre Collection, are in one bound volume]

Vol. No.	Date	Issue No.	Notes
Vol. I	Jan. 1932	No. 1	Cover: "Dedication" by A.O. Brown
	Feb. 1932	No. 2	Cover: "Great News"
	Mar. 1932	No. 3	Cover: "Night of Nights"
	Apr. 1932	No. 4	Cover: "Last Call"
	May 1932	No. 5	Cover: "All Hail"
	June/July/Aug.	Nos. 6-8	Cover: "Progress"
	Sep./Oct./Nov.	Nos. [9-10], 11	Cover: "The Shepherd's Call"
	Vol. II	Oct. 1933	No. 1
Jan. 1934		No. 1	Cover: "Mid-Winter Gambol"
Mar. 1935		No. 1	Cover: "Night of Nights"
Apr. 1935		No. 2	Cover: "Lambs Second Annual Art Exhibition"
May 1935		No. 3	Cover: "Lambs vs. Players"
June 1935		No. 4	Cover: "One Leg Up"
Jul. 1935		No. 5	Cover: "Special Collections Committee"
Aug. 1935		No. 6	Cover: "Read and Remember"
Vol. III	Sep. 1935	No. 7	Cover: "Praise Where Praise Is Due"
	Oct. 1935	No. 8	Cover: "Important"
	Apr. 1936	No. 1	Cover: "Foreword"
	May/June 1936	No. 2	Cover: "Public Spring Gambol"
	Jul. 1936	No. 3	Cover: "Art Exhibit"
	Aug. 1936	No. 4	Cover: "Thomas Meighan"
	Sep. 1936	No. 5	Cover: "A Page from our Book"
	Oct. 1936	No. 6	Cover: "Gambol, Dinner and Ball"
Vol. IV	Nov. 1936	No. 7	Cover: "Don't Forget the Gambol"
	Dec. 1936	No. 8	Missing
	Jan. 1937	No. 1	Cover: "Our Title"
	Feb. 1937	No. 2	Cover: "Our Turn to Pitch"
	Mar. 1937	No. 3	Cover: "We Pitch – and How!"
	Apr. 1937	No. 4	Cover: "Art Exhibit"
	May 1937	No. 5	Cover: "A Gambol-ing We Did Go"

[Vol. 4, 1937, at Billy Rose Theatre Collection, is in one bound volume]

Vol. No.	Date	Issue No.	Notes
	June 1937	No. 6	Cover: "Our Own Summer Festival"
	Jul. 1937	No. 7	Cover: "Vacation Time"
	Aug./Sep.	Nos. 8-9	Cover "The Odds On Gamboling"
	Oct. 1937	No. 10	Cover: "Bill Gaxton's Hollywood Sendoff"
	Nov. 1937	No. 11	Cover: "Pals"
	Dec. 1937	No. 12	Cover: Cartoon with "A Merry Xmas"

[Vol. 5 – 6n3, Jan. 1938 – Mar. 1939, at Billy Rose Theatre Collection, are in one bound volume]

Vol. V	Jan. 1938	No. 1	Cover: "Bulletin"
	Feb. 1938	No. 2	Cover: "Greetings"
	Mar. 1938	No. 3	Cover: "Youth in the Theatre"
	Apr. 1938	No. 4	Cover: "We Gambol Again"
	May 1938	No. 5	Cover: "Hidden Treasures"
	June. 1938	No. 6	Cover: "A Lamb Goes Home"
	Jul./Aug. 1938	Nos. 7-8	Cover: "Your Shepherd Is Calling"
	Sep./Oct. 1938	Nos. 9-10	Cover: "Short Short Story"
	Nov. 1938	No. 11	Cover: "Flagg at Full Mast"
	Dec. 1938	No. 12	Cover: Cartoon of prancing Lambs and Santa – "Noel"

Vol. VI	Jan. 1939	No. 1	Cover: "Employees Christmas Fund"
	Feb. 1939	No. 2	Cover: "St. Valentine's Gambol"
	Mar. 1939	No. 3	Cover: "Annals of the Lambs"

[Vols. 6n4 – 7, Apr. 1939 – Dec. 40, are in one bound volume]

Vol. VI	Apr. 1939	No. 4	Cover: "We Gambol Again"	
	May. 1939	No. 5	Cover: "The Lambs Carry on in Hoboken"	
	June 1939	No. 6	Cover: "Attention Lambs and Lambkins"	
	Jul./Aug. 1939	Nos. 7-8	Cover: "Reminder"	
	Sep. 1939	No. 9	Cover: "Looking Ahead"	
	Oct. 1939	No. 10	Cover: "The Lambs Social Calendar"	
	Nov. 1939	No. 11	Cover: "Installation Gambol and Banquet"	
	Dec. 1939	No. 12	Cover: "Xmas Cheer!"	
	Vol. VII	Jan. 1940	No. 1	Cover: "The Radio Gambol"
		Feb. 1940	No. 2	Cover: "Gambol Time and Gambol Needs"
		Mar. 1940	No. 3	Cover: "David Warfield, Collie, St. Patrick's Day Gambol"
		Apr. 1940	No. 4	Cover: "Imperial Bulletin"

Date	Notes
Summer 1965	Cover: Jack Barrymore sketch by Flagg
Christmas Issue 1965	Cover: Lambs' seal w/ red vertical bar
Spring 1966	Cover: Lambs' seal w/ green vertical bar
Holiday Issue 1966/1967	Cover: Lambs' seal w/ red vertical bar
Holiday Issue 1967/1968	Cover: Lambs' seal w/ red vertical bar
Holiday Issue 1968/1969	Cover: Lambs' seal w/ red vertical bar
Holiday Issue 1969/1970	Cover: Lambs' seal w/ red vertical bar
Spring 1970	Cover: Lambs' seal w/ red vertical bar

[Publication was suspended after the Spring 1970 issue due to financial exigencies. After a long hiatus, *The Script* was revived in 1997 at the behest of Shepherd Richard Charles.]

January/February 1997	Cover: Delmonico's Restaurant, green cover
March/April 1997	Cover: Richard L. Charles, pink cover
Summer 1997	Cover: Ed Herlihy, gray cover
Fall 1997	Cover: Richard L. Charles in memoriam, blue cover

Spring 1998	Cover: A.J. Pocock, green cover
Summer 1998	Cover: Alice & Tom Dillon, pink cover
Fall 1998	Cover: Gene Autry, gray cover
Winter 1998-99	Cover: Joyce Randolph, lilac cover

Spring 1999	Cover: Henry Montague, green cover
Summer 1999	Cover: Eddie Bracken, pink cover
Fall 1999	Cover: Fred Kelly, gray cover
Winter 1999-2000	Cover: Frank Melfo, red cover

Spring 2000	Cover: William Gaxton, green cover
Summer 2000	Cover: Frank Crumit, pink cover
Special Wash Ed. 2000	Cover: A.O. Brown, blue cover
Fall 2000	Cover: Mike Mearian, tan cover
Winter 2000-2001	Cover: Lillian Russell, pink parchment

Spring 2001	Cover: Robert Winter-Berger, green parchment
May 7, 2001	Cover: Special Archive Edition, full color
Summer 2001	Cover: Bruce Brown, pink cover

Fall 2001	Cover: God Bless America, red, white and blue cover
Winter 2001-2002	Cover: 70th Anniversary Issue, caricatures, green cover
Spring 2002	Cover: Installation Gambol Ed., Club insignia, color
Summer 2002	Cover: Christy's nude, color
Fall 2002	Cover: Peter Collins, gray cover
Winter 2002-2003	Cover: Fred Waring, blue parchment

Vol. No.	Date	Issue No.	Notes
[Issues for 1954, at Billy Rose Theatre Collection, are in one bound volume]			
	Jan./Feb. 1954	Nos. 1-2	Cover: Thomas Meighan
	Mar./Apr. 1954	Nos. 3-4	Cover: Eugene O'Neill
	May/June 1954	Nos. 5-6	Cover: Brandon Tynan
	July/Aug. 1954	Nos. 7-8	Cover: Charles Ruggles
	Sep./Oct. 1954	Nos. 9-10	Cover: Leo Carrillo
	Nov./Dec. 1954	Nos. 11-12	Cover: Full color Xmas Ornaments and tree

[Issues for 1955 – 1958, at Billy Rose Theatre Collection, are in one bound volume]

	Jan./Feb. 1955	Nos. 1-2	Cover: Sketch of Charles Dow Clark
	Mar./Apr. 1955	Nos. 3-4	Cover: Walter Vincent and others of Actors' Home
	May/June 1955	Nos. 5-6	Missing
	July/Aug. 1955	Nos. 7-8	Missing
	Sept./Oct. 1955	Nos. 9-10	Cover: Cartoon of Lamb in top hat with cigarette
	Nov./Dec. 1955	Nos. 11-12	Missing

[Issue numbers were discontinued after 1955]

Date	Notes
Jan./Feb. 1956	Cover: Cartoon of Lamb in top hat with cigarette
Sep./Oct. 1956	Cover: Cartoon of Lamb in top hat with cigarette
Holiday Issue 1957-1958	Cover: Lambs' seal, light blue w/ gold vertical bar
Jan./Feb. 1958	Cover: Lambs' seal, light blue w/ gold vertical bar
May/June 1958	Cover: Lambs' seal, light blue w/ gold vertical bar
Jul./Aug. 1958	Cover: Lambs' seal, light blue w/ gold vertical bar
Sep./Oct. 1958	Cover: Lambs' seal, light blue w/ gold vertical bar
Holiday Issue 1958	Cover: Lambs' seal, light blue w/ gold vertical bar
May/June 1959	Cover: Lambs' seal, light blue w/ gold vertical bar
Jul./Aug. 1959	Cover: Lambs' seal, light blue w/ gold vertical bar
Sep./Oct. 1960	Cover: Lambs' seal, light blue w/ gold vertical bar
Holiday Issue 1960-1961	Cover: Lambs' seal, light blue w/ gold vertical bar
New Year 1962 issue	Cover: Montage of B'way show logos – re-sized at 8 ½ x 11
Summer 1962	Cover: Harry J. Montague – 8 ½ x 11
Christmas Issue 1962	Cover: "Lambs Script" design with red "S"
Spring 1963	Cover: "Lambs Script" design with green "S"
Christmas Issue 1963	Cover: "Lambs Script" design with red "S"
Spring 1964	Cover: Carol Channing
Fall 1964	Cover: Bert Lahr collage
Christmas 1964	Cover: "Greetings 1965"

Vol. No.	Date	Issue No.	Notes
	May 1940	No. 5	Cover: "Parable"
	June 1940	No. 6	Cover: "The Washing"
	Jul./Aug. 1940	Nos. 7-8	Cover: "The Greatest Washing"
	Sep./Oct. 1940	Nos. 9-10	Cover: "The Nominating Committee"
	Nov. 1940	No. 11	Cover: "Election Returns"
	Dec. 1940	No. 12	Cover: Cartoon with "Merry Xmas – the Coming Event"

[Vols. 8 – 9, 1941-1942, at Billy Rose Theatre Collection, are in one bound volume]

Vol. VIII	Jan. 1941	No. 1	Cover: "New Year's Eve a la Lamb"
	Feb. 1941	No. 2	Cover: "Open Letter"
	Mar. 1941	No. 3	Cover: Fred Waring on crutches
	Apr. 1941	No. 4	Cover: Sketch of Ray Peck
	May 1941	No. 5	Cover: "America Is a Beautiful Word"
	June 1941	No. 6	Cover: R.H. Burnside, "the first of our Gallery of Living Ex-Shepherds"
	July 1941	No. 7	Cover: A.O. Brown
	Aug./Sep. 1941	Nos. 8-9	Cover: Frank Crumit
	Oct. 1941	No. 10	Cover: William Gaxton
	Nov. 1941	No. 11	Cover: Fred Waring
	Dec. 1941	No. 12	Cover: Cartoon "A Toyous Xmas Greeting 1941-1942"

Vol. IX	Jan. 1942	No. 1	Cover: Montague lounging with cigar
	Feb. 1942	No. 2	Cover: J. Lester Wallack
	Mar. 1942	No. 3	Cover: Harry Beckett
	Apr. 1942	No. 4	Cover: William J. Florence
	May 1942	No. 5	Cover: John R. Brady
	June 1942	No. 6	Cover: Edmund Milton Holland
	July 1942	No. 7	Cover: Photo of U.S. Flag
	Aug./Sep. 1942	Nos. 8-9	Cover: Clay M. Greene
	Oct. 1942	No. 10	Cover: T.B. Clarke
	Nov. 1942	No. 11	Cover: John Golden
	Dec. 1942	No. 12	Cover: Cartoon: "A Merrie Christmas" – Lamb as a Soldier

[Vols. 10 – 11, 1943-1944, at Billy Rose Theatre Collection, are in one bound volume]

Vol. X	Jan./Feb. 1943	Nos. 1-2	Cover: DeWolf Hopper
	Mar. 1943	No. 3	Cover: Wilton Lackaye
	Apr. 1943	No. 4	Cover: Augustus Thomas
	May 1943	No. 5	Cover: Joseph Grismer
	June 1943	No. 6	Cover: William Courtleigh
	July/Aug. 1943	Nos. 7-8	Cover: 4 flags in color – "You're a Grand Old Flag"
	Sep. 1943	No. 9	Cover: Thomas Meighan

Vol. No.	Date	Issue No.	Notes
	Oct. 1943	No. 10	Cover: Thomas A. Wise. [issue mis-numbered as Vol. IX]
	Nov. 1943	No. 11	Cover: Frederick (Fritz) Williams
	Dec. 1943	No. 12	Cover: Cartoon: "A Christmas Toast"
Vol. XI	Jan./Feb. 1944	Nos. 1-2	Cover: Frank Crumit
	Mar./Apr. 1944	Nos. 3-4	Cover: R. H. Burnside
	May/June 1944	Nos. 5-6	Cover: Albert Oldfield Brown
	July/Aug. 1944	Nos. 7-8	Cover: William Gaxton
	Sep./Oct. 1944	Nos. 9-10	Cover: Fred Waring
	Nov./Dec. 1944	Nos. 11-12	Cover: "Floreat Agni 1944-1945, God Rest You, Merrie Gentlemen..."
Vol. XII	Jan./Feb. 1945	Nos. 1-2	Cover: John Golden
	Mar./Apr. 1945	Nos. 3-4	Cover: George Hammond McLean, Founder
	May/June 1945	Nos. 5-6	Cover: Edward J. Arnott, Founder
	July/Aug. 1945	Nos. 7-8	Cover: Arthur Wallack, Founder
	Sep./Oct. 1945	Nos. 9-10	Cover: Sketch of The Mikado
	Nov./Dec. 1945	Nos. 11-12	Cover: Green and red revelers
Vol. XIII	Jan./Feb. 1946	Nos. 1-2	Cover: Colonel Paul Delmont Bunker
	Mar./Apr. 1946	Nos. 3-4	Cover: Winchell Smith
	May/June 1946	Nos. 5-6	Cover: Oil painting of Charles Hale Hoyt
	July/Aug. 1946	Nos. 7-8	Cover: Robert L. Hague
	Sep./Oct. 1946	Nos. 9-10	Cover: Martin J. Gillen 1872-1943, Immortal
	Nov./Dec. 1946	Nos. 11-12	Cover: Black and silver "1946-'47 Greetings"
[Vols. 14 – 17, 1947-1950, at Billy Rose Theatre Collection, are in one bound volume]			
Vol. XIV	Jan./Feb. 1947	Nos. 1-2	Cover: Cartoon of Lambs Script Editor by R. Pitkin
	Mar./Apr. 1947	Nos. 3-4	Cover: Cartoon of Gambol and Collie
	May/June. 1947	Nos. 5-6	Cover: Cartoon of Lambs Wash by R. Pitkin
	July/Aug. 1947	Nos. 7-8	Cover: Sketch of Raymond Peck, Shepherd
	Sep./Oct. 1947	Nos. 9-10	Cover: Cartoon of Lambs cavorting at Wash
	Nov./Dec 1947	Nos. 11-12	Cover: Cartoon of Comedy & Tragedy Santa
Vol. XV	Jan./Feb. 1948	Nos. 1-2	Cover: Cartoon of Lincoln and Washington by R. Pitkin
	Mar./Apr. 1948	Nos. 3-4	Cover: Bert Lytell – 25th Shepherd

Vol. No.	Date	Issue No.	Notes
	May/June 1948	Nos. 5-6	Cover: Cartoon of Red Barn Theatre
	July/Aug. 1948	Nos. 7-8	Cover: Cartoon of Lambs Wash by R. Pitkin
	Sep./Oct. 1948	Nos. 9-10	Cover: Cartoon of Thespis and Lambs
	Nov./Dec. 1948	Nos. 11-12	Cover: Green and silver design
Vol. XVI	Jan./Feb. 1949	Nos. 1-2	Cover: Television antenna
	Mar./Apr. 1949	Nos. 3-4	Missing
	May/June 1949	Nos. 5-6	Cover: Clubhouse 1904
	Jul./Aug. 1949	Nos. 7-8	Missing
	Sep./Oct. 1949	Nos. 9-10	Cover: Water color of Clubhouse 1949
	Nov./Dec. 1949	Nos. 11-12	Candy cane illustration
Vol. XVII	Jan./Feb. 1950	Nos. 1-2	Cover: Edwin Burke, Immortal Lamb
Vol. XVIII	Mar./Apr. 1950	Nos. 3-4	Cover: Cartoon of Lambs, Easter egg by R. Pitkin
Vol. XIX	May/June 1950	Nos. 5-6	Cover: Flag and Liberty Bell
	July/Aug. 1950	Nos. 7-8	Cover: A maiden going to a Wash
	Sep./Oct. 1950	Nos. 9-10	Cover: Cartoon of William Farnum by R. Pitkin
	Nov./Dec. 1950	Nos. 11-12	Cover: Lambs toasting at fireplace
Vol. XX	Jan./Feb. 1951	Nos. 1-2	Cover: Cover of Lincoln and Washington
	Mar./Apr. 1951	Nos. 3-4	Cover: Cartoon of Junior Lambs by R. Pitkin
	May/June 1951	Nos. 5-6	Cover: Cartoon "I Want to be a Good Lamb"
	Jul./Aug. 1951	Nos. 7-8	Cover: Show Biz cartoon
	Sep./Oct. 1951	Nos. 9-10	Cover: Cartoon of circus by R. Pitkin
	Nov./Dec. 1951	Nos. 11-12	Cover: Cartoon: Bert Lytell as Santa
Vol. XXI	Jan./Feb. 1952	Nos. 1-2	Cover: Cartoon of Valentine "Ladies' Day" by R. Pitkin
	Mar./Apr. 1952	Nos. 3-4	Cover: Cartoon of Lambs and Easter egg by R. Pitkin
	May/June 1952	Nos. 5-6	Cover: Cartoon: "To Strawhat Maine" by Bob Dunn
	July/Aug. 1952	Nos. 7-8	Cover: Cartoon of "Lamb Ike"
	Sep./Oct. 1952	Nos. 9-10	Cover: Cartoon of Walter Catlett
	Nov./Nov. 1952	Nos. 11-12	Cover: Red and green "Greeting" design
Vol. XXII	Jan./Feb. 1953	Nos. 1-2	Cover: David Warfield
	Mar./Apr. 1953	Nos. 3-4	Cover: R.H. Burnside
	May/June 1953	Nos. 5-6	Cover: William S. Hart
	July/Aug. 1953	Nos. 7-8	Cover: Raymond Peck
	Sep./Oct. 1953	Nos. 9-10	Cover: James M. Flagg
	Nov./Dec. 1953	Nos. 11-12	Cover: Cartoon of red candy cane