



ReadInk

Howard Prouty, prop.

Est. 1997

somewhat shamefacedly presents....

www.readinkbooks.com

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our first **E-CATALOG**

[aka "Catalog Number 3.1," for the benefit of future bibliographers]

...and why "shamefacedly"?...

Well, because it basically puts the lie to the principle I've long adhered to about the "ReadInk Catalog Experience," so-called, being something that happens only the old-fashioned way, i.e. on paper. So why am I deviating? Simple enough: I recently returned home (all the way from Pasadena) after the 49th California International Antiquarian Book Fair, dragging behind me a whole bunch of really cool books that I'd catalogued especially for the show, but which had been inexplicably overlooked by the book-buying public. (As any bookseller can tell you, this is not atypical nor even especially disappointing. And I still had a pretty good fair, so don't cry for me, Bibliolandia.) But here's the thing: some of these books were *so darned interesting* that I hated to just follow my usual practice, that being to dribble some of them into my online inventory, one at a time. (I mean, where's the fun in that?) So instead I got the bright idea of cobbling together a selection of them into a kind of miniaturized version of my book-fair inventory, as a means of reaching out to a number of people who weren't lucky enough to make it to Pasadena. (And anyway, as far as that catalog-on-paper thing goes . . . got a printer?)

And here's a key point to keep in mind: with just a handful of exceptions, *the items herein have not yet been listed online* (except on my own website, uploaded concurrently with the issuance of this e-catalog, to facilitate ordering). Not only that, but a few of these goodies are, as of this writing, unique in the online marketplace, i.e. not listed for sale by anyone else (at least not in decently collectable condition). Item #1 is one of these; I'll let you figure out the others.

Anyway, I hope you'll get some enjoyment out of this little outreach exercise, even if you don't buy anything. (Although your enjoyment is guaranteed to be enhanced by the pleasure of procurement and the consequent pride of possession.) And keep in mind: there are another 3700+ books awaiting your perusal on my website.

TERMS OF SALE

All items are subject to prior sale; any book is returnable for any reason whatsoever within two weeks of receipt, for a full refund.

I accept checks, credit cards (Visa, MasterCard, American Express, Discover) and PayPal. If you wish to mail a check, please confirm the availability of your desired book(s) by e-mail or telephone first. For the first sixty days of this catalog's lifespan, all items listed herein will also appear on my website exclusively, and may be ordered there. (No direct links from this catalog, though, sorry; you'll have to go there and do a separate search.)

Usual courtesies and considerations to the trade.

There will be **no shipping charges** for any order from this catalog that is sent to a U.S. address. (If ordering through the website, just indicate "E-Catalog Order" in the Comments section, and I'll remove the shipping amount before your payment is processed.)

California residents will be charged appropriate sales tax.

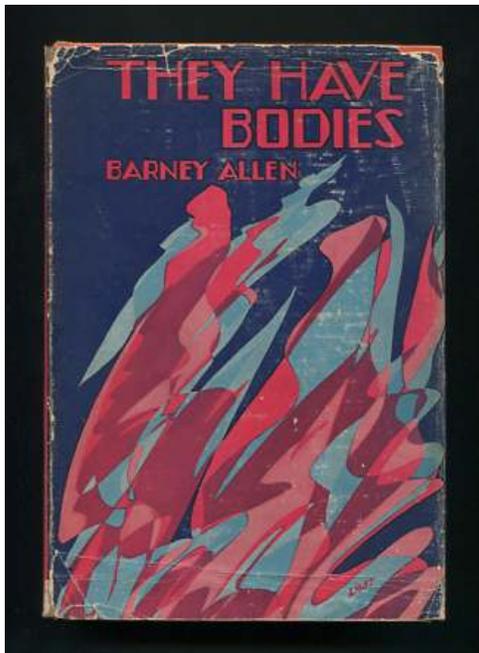
Books priced up to \$100 will be shipped via Media Mail; more expensive books, via Priority Mail. Packaging will be superb, in either case.

Regrettably I can't offer no-cost shipping to overseas customers, but I will quote you a rate that's as close as possible to my actual cost.

IMPORTANT INFORMATION ABOUT THE BOOK DESCRIPTIONS IN THIS CATALOG

Books and dust jackets are condition-graded separately, in the traditional manner, and rather conservatively. "Fine" is my highest grade, but is rarely used, as I am finicky on this point. ("Near Fine" should be interpreted as "Pretty Damn Nice," and "Very Good" as "Very Good indeed.")

You should also know that the descriptive entries herein are sometimes truncated versions of their online counterparts, which often contain additional enlightening tidbits about a book's content, history, significance, or general wonderfulness. In addition, be aware that I've generally omitted most condition details here (to save some space), but these can always be found in the website listings. Therefore, I strongly suggest that you visit the website and read the full condition report on your desired object before making your purchase.



[1] **Allen, Barney (pseud. for Sol Allen).** *They Have Bodies: A Realistic Novel in Eleven Chapters and Three Acts.* NY: The Macaulay Company, 1929. First American edition.

Dust jacket design by "Light."

Rare novel about upper-class Toronto residents, "the Canadian smart set" -- "hard-drinking, fast-living colonials [who] present a social group as passionate and tense as those unforgettable characters so familiar to the readers of Somerset Maugham." (Morley Callaghan's name and style are also evoked by the name-dropping blurb-writer.) "A new kind of novel," it's called, "daring and colorfully written," but it didn't go down smoothly in Canada itself: it was censored by the Toronto Police Department for its sexual explicitness, and given a critical reception that ranged from outright hostility to simple bewilderment. The narrative structure, as indicated by the book's subtitle, involves groups of prose chapters (some of which are written in a kind of fragmented, stream-of-consciousness style) alternating with the dialogue-only style of a playscript. The book has been posited by at least one latter-day critic as having been at the forefront of an aborted Canadian avant-garde/modernist literature, combining "James Joyce's free indirect discourse with Virginia Woolf's stream-of-consciousness" into a text that was "visually distinct from all Canadian prose until well into the 1960s," with some Freudian influences thrown in for good measure. Allen went on to write a few more (less experimental) novels, occasionally published pseudonymously, e.g. *The Woman's Doctor* (Macaulay, 1933). OCLC shows only seven copies, all in Canadian libraries. Was this copy smuggled in?

Very Good+ in a Very Good dust jacket

\$350

[2] **Bernstein, Aline.** *The Journey Down.* NY: Alfred A. Knopf, 1938. First edition.

Book design and typography by W.A. Dwiggins.

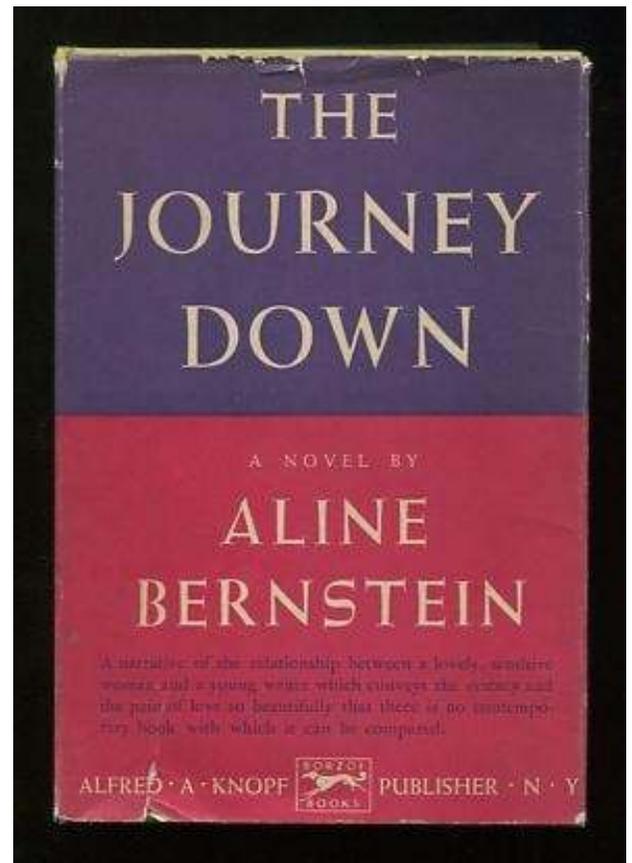
SIGNED by the author on a tipped-in limitation page, beneath this statement:

"This copy of the first edition of *The Journey Down* is one of 700 copies signed by the author for friends of Borzoi Books." Laid in are two items of related ephemera: a short biographical sketch of the author; and a two-page "Memorandum from Mr. Knopf," dated January 18, 1938, regarding the book. Bernstein's fictionalized depiction of her five-year affair (1925-1929) with then-budding novelist Thomas Wolfe, and its devastating (for her) aftermath; by most accounts, she never got over having been dumped by Wolfe after the publication of his debut novel *Look Homeward, Angel*, the creation of which had been nurtured by her encouragement and financial support, and which in fact was dedicated to her. The literary merits of this novel notwithstanding, as a psychological-self-portrait it's a rip-snorter -- and all the more poignant when one understands that Wolfe was still alive at the time of its publication. (He would die in September of the same year, with Mrs. Bernstein unable to visit him as he lay dying, to her eternal regret.) Contemporary reviewers understandably tiptoed around the book's obvious roman-a-clefness: *Kirkus Reviews* called it "evidently autobiographical," derided it as "a segment of [the author's] inner life, set down rather hysterically," and sniffed that "many will feel it in questionable taste." *The New York Times* was a little more circumspect (but no more complimentary), opining that it "can be described as a novel at all only because we call any piece of prose writing over 150 pages in length a novel, if it is not set forth as fact," and characterizing its account of the central love affair as "entirely one-sided and, as far as the reader is concerned, virtually unintelligible."

(They did give the author props for her "remarkable eye for physical detail -- for the shape and appearance of a room, the look of a costume down to its last bead and ribbon," etc. -- which was either a backhanded compliment or a bit of politely veiled advice for her to stick to her primary career as a scenic designer for the stage.) This is all going to get much more interesting with the release of the upcoming film *GENIUS*, about the relationship between Wolfe and Bernstein (to be portrayed by Jude Law and Nicole Kidman) in the context of the former's association with his editor, Maxwell Perkins (Colin Firth). And if the movie's a hit, this book will retrospectively look like a pretty good bargain.

Very Good+ in a Very Good dust jacket

\$300



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Forgotten books, remembered.

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Howard Prouty
proprietor

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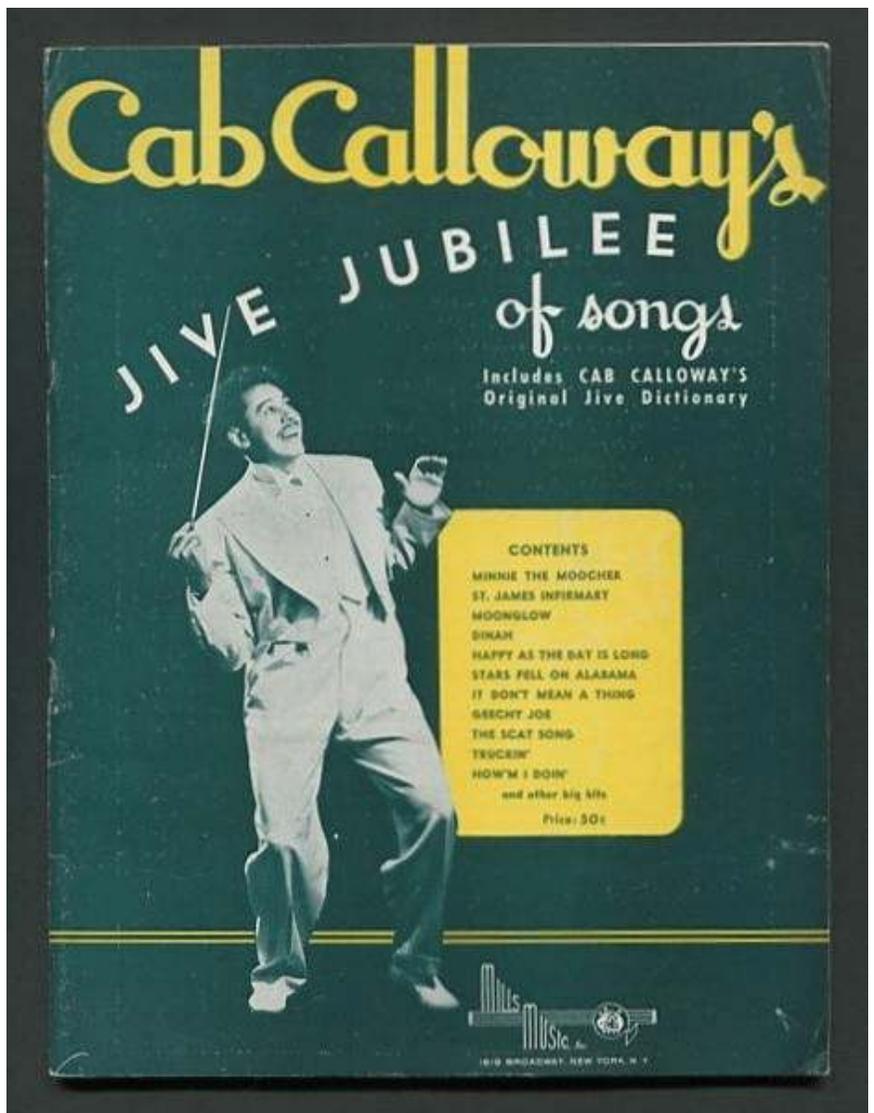
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[3] *Cab Calloway's Jive Jubilee of Songs; includes Cab Calloway's Original Jive Dictionary*. NY: Mills Music, Inc., (c.1942). Unstated edition.

Music and lyrics for 18 of Calloway's hit songs, including most of the tunes with which his name is usually associated: "Minnie the Moocher," "St. James Infirmary," "I'll Be Glad When You're Dead, You Rascal, You," etc. *Cab Calloway's Jive Dictionary*, which was also published as a pocket-size booklet, is here presented entirely on the inside rear cover, with a somewhat different selection of terms and definitions than in some of the smaller-format printings I've seen. (There are about 150 entries here, compared with about 200 in the other formats.) Sample entries in this compendium of etymological sublimity include: "GOT YOUR BOOTS ON -- you know what it is all about, you are wise"; "LAY YOUR RACKET -- To jive, to sell an idea"; "NEIGHO POPS" -- Nothing doing, pal"; "OFF TIME JIVE -- A sorry excuse, saying the wrong thing." This'll put you in the groove, baby!

Very Good+, in printed wraps \$200



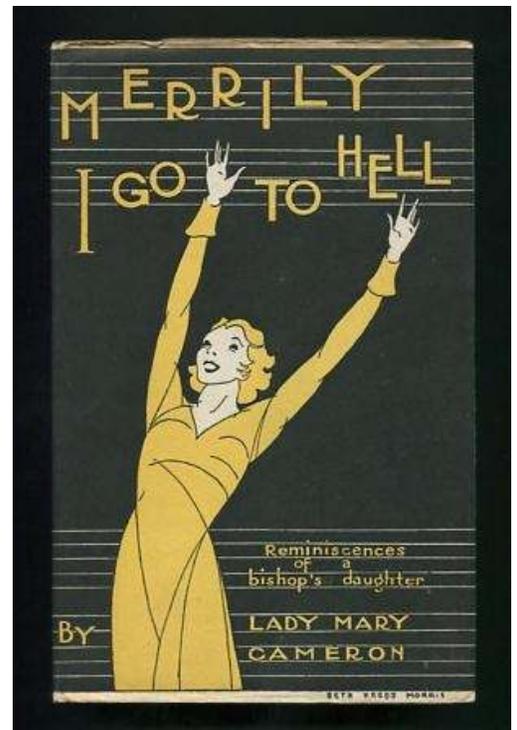
[4] *Cameron, Lady Mary (pseud. for Dorothy Fletcher, aka Dorothy Fletcher Cochran). Merrily I Go to Hell: Reminiscences of a Bishop's Daughter*. NY: Brentano's, 1931. 3rd printing.

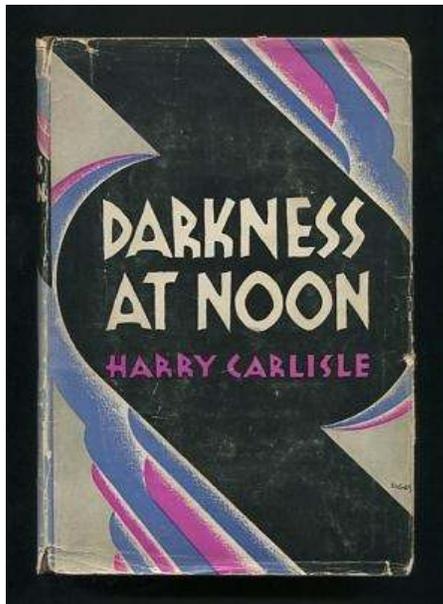
Dust jacket design by Beth Krebs Morris.

"The madcap daughter of an English bishop tells the story of her eventful life. A rebel from infancy, after many escapades she is expelled from school. At sixteen she is a nurse, dishwasher and ambulance driver attached to an officer's hospital behind the lines. Invalided home, she is soon 'carrying on' as an oxy-acetylene welder in an airplane factory. From this she turns her talents to managing the Air Ministry -- with a little help from Winston Churchill." The author, who also wrote a couple of novels in the 1930s, was a minor Broadway actress in the late 1920s, and worked as a script girl on at least one film, the 1933 production of *THE EMPEROR JONES*, starring Paul Robeson; she was later married to an artist named Gifford Cochran, Jr. The jacket blurb contends that the book is "as frank as it is true," but goes to some pains to justify the author's anonymity (she belonged to "an aristocratic old English family," wanted "to spare parental mortification," etc.) and further claims that her story "is proved by documentary and other evidence in her publisher's possession." You can believe what you want to believe, but here's one piece of evidence: The book includes an interlude in America, during which she's involved with the Theatre Guild in New York -- even, by her account, being called on to stand in, on short notice, for an indisposed Lynn Fontanne. Although that might seem a little dubious, in fact three of the stage acting credits I've been able to uncover for Dorothy Fletcher were minor roles in Lunt-Fontanne plays, all in the 1926/27 season. So...eh, it's possible.

Near Fine in a a Near Fine dust jacket

\$200





[5] **Carlisle, Harry.** *Darkness at Noon.* NY: Horace Liveright, 1931. First edition.

Dust jacket design by Sugar.

INSCRIBED to the noted film star Richard Arlen and his wife ("Dick and Joby Arlen") and SIGNED by the author on the ffep, additionally DATED in his hand Mar. 24, 1931. The author's only book (at least that we know about), a novel derived from his own experiences as a coal miner in England. As explained in the jacket bio, and further confirmed by the inscription, by the time he wrote this book he had relocated to America, where he worked at a string of jobs including "motion-picture reader [and] ghost-writer (scenarios and several novels)," all before the ripe old age of 33. (He doesn't appear to have ever received any screen credits, but this copy of the book has a little extra Hollywood provenance: on the rear pastedown is a label from the famous Stanley Rose Book Shop. "Joby," by the way, was actress Jobyna Ralston, married to Richard Arlen from 1927 to 1945.)

Very Good+ in a Good dust jacket

\$350

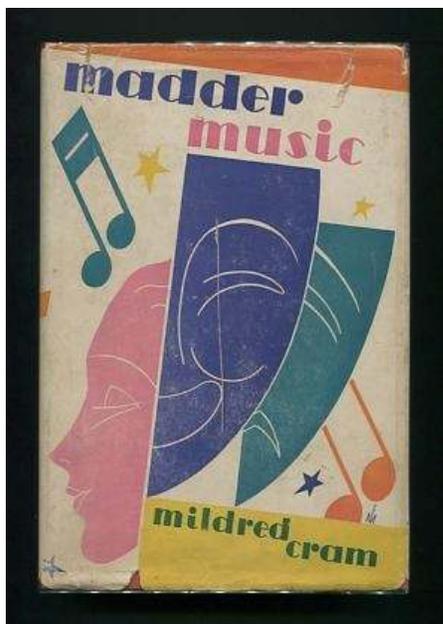
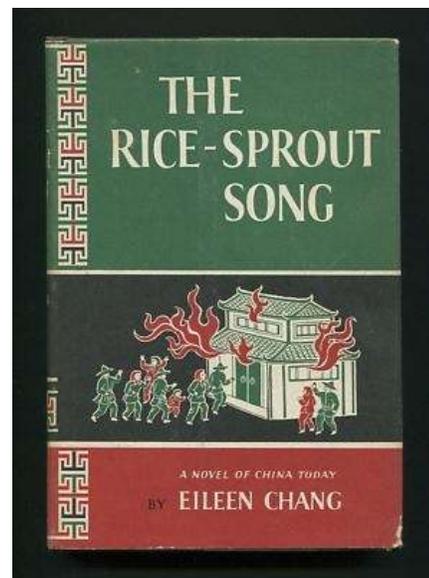
[6] **Chang, Eileen.** *The Rice-Sprout Song.* NY: Charles Scribner's Sons, 1955. First edition.

Dust jacket design by Jeanyee Wong.

Probably the author's best-known work, this novel of a peasant revolt against the land-reform practices of the Chinese Communist government was written (not surprisingly) after she had moved from her native China to Hong Kong in 1952. Chang (1920-1995) had begun writing stories at the age of 12, and her early novels, published in the 1940s, were very popular in Shanghai; however, not long after the establishment of the People's Republic of China her works were banned by the Communist government, on the ground that they represented bourgeois life and culture, and because some of her writings had been critical of Mao's early reform movements. After several years in Hong Kong, where she wrote this novel (her first in English, by her own testimony in the book's preface), she relocated in 1955 to the U.S., where she lived an increasingly reclusive life until her death in Los Angeles in 1995. Her books, although banned in mainland China until 1978, remained popular in Taiwan and Hong Kong, and she is regarded today as one of the most influential modern Chinese authors -- who might well have been a Nobel Prize-winner had it not been for the political disfavor with which her work was long viewed in her homeland. And if the price on the book causes you to blink, I might point out that as of this writing (February 2016), there appears to be only one other copy of this book in the online marketplace, offered by a seller in China (*quel irony!*) for a mere \$54,000. Now tell me this one's not a bargain, at less than 1% of that.

Very Good+ in a Very Good+ dust jacket

\$500



[7] **Cram, Mildred.** *Madder Music.* Boston: Little, Brown and Company, 1930. First edition.

Dust jacket design by "FM".

Novel about a little girl, Nancy, who's impulsively adopted by the granddaughter of an "artistic, colorful, temperamental, strongly individualistic" theatrical and musical family, and how "the family persists in accepting Nancy as her own child." The family matriarch was a personal friend of Liszt, Wagner, Puccini and Strauss, and in fact there's a veritable avalanche of name-dropping going on throughout the book, as "through [its] pages moves majestically a long procession of living and dead celebrities." Cram was a popular author of the 1920s and 1930s, a number of whose works were adapted for films -- notably the short story which served as the basis for LOVE AFFAIR (1939) and its two remakes in 1957 (as AN AFFAIR TO REMEMBER) and 1994. Her most enduring literary work is probably the romantic novella *Forever*, published in 1935, claimed to have been a favorite book of Tyrone Power and Judy Garland, but from which Hollywood never was moved to make a movie.

Very Good in a Good dust jacket

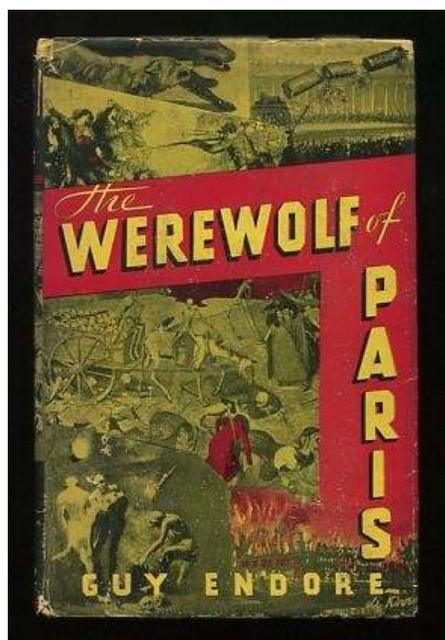
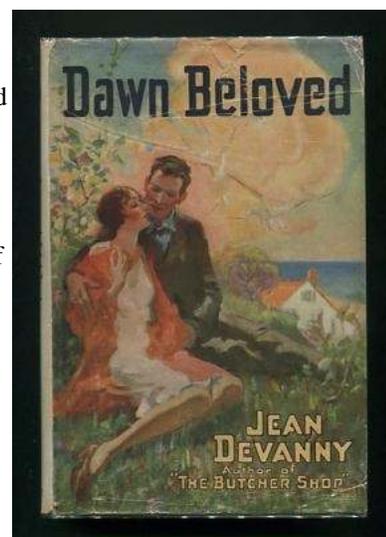
\$100

[8] **Devanny, Jean.** *Dawn Beloved*. NY: The Macaulay Company, (c.1928). First American edition.

The third novel by this New Zealand-born writer (1894-1962), who later became a prominent speaker and activist on behalf of the Communist Party of Australia, and was well-known for her outspoken opinions on sexuality and women's rights. This book, "a powerful study of the development of a woman's personality in a remote New Zealand 'bushtown'," like most of Devanny's fiction, is concerned with the economic and sexual relationships between men and women in marriage, the importance of motherhood to a woman's concept of herself, a woman's right to the free expression of her sexual desires, and issues of left-wing politics. Her first novel, *The Butcher Shop*, had been banned in New Zealand, Australia, Germany and parts of the U.S.; in 1929 she moved with her family to Australia, where she was deeply involved with the Communist Party until she was expelled in 1941, ostensibly for "moral degeneracy." She later lamented that her devotion to the Party and its causes had prevented her from realizing her full potential as a writer (although she did publish over a dozen books, both fiction and non-fiction).

Very Good+ in a Very Good dust jacket

\$250



[9] **Endore, Guy.** *The Werewolf of Paris*. NY: Farrar & Rinehart, (c.1933). 4th printing.

Dust jacket design by de Koven.

Horror tale of "one who was a man by day but a ravenous beast by night, a creature from the hideous depths of demonology," set in 19th-century France. Undoubtedly the best-known novel by Endore, a sometime-screenwriter who was blacklisted in the 1950s, it occupies something of the same position in werewolf literature as does Stoker's *Dracula* in the vampire genre -- and in fact it explicitly makes a bid to trump the earlier book in its jacket blurb: "Dracula was a vampire -- but Bertrand was a werewolf!" The book served as the basis of the 1961 Hammer film *CURSE OF THE WEREWOLF* (with Oliver Reed in his hairiest role), which was in turn remade (without attribution to the novel) as *LEGEND OF THE WEREWOLF* in 1975. According to a slug at the top of the front jacket flap, the book was already into its "Fourth Large Printing in Ten Days" -- but fourth printing notwithstanding, examples of the Farrar & Rinehart dust jacket are very very (very) scarce.

Very Good+ in a Good dust jacket, with some rather serious chipping at top of rear panel and spine (see website for details)

\$650

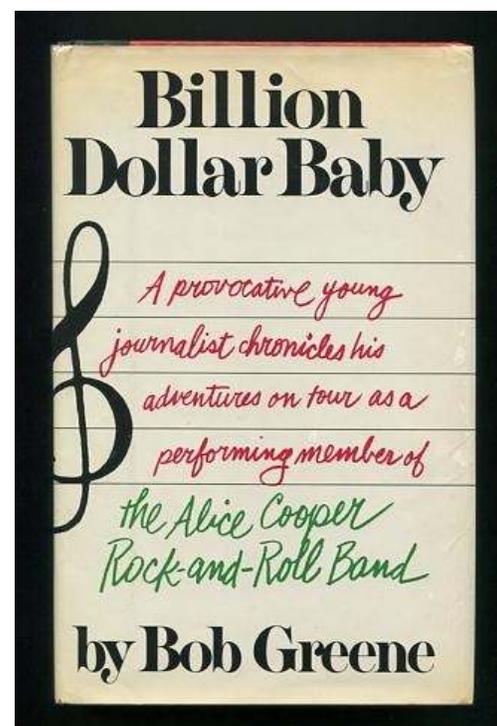
[10] **Greene, Bob.** *Billion Dollar Baby*. NY: Atheneum, 1974. First edition.

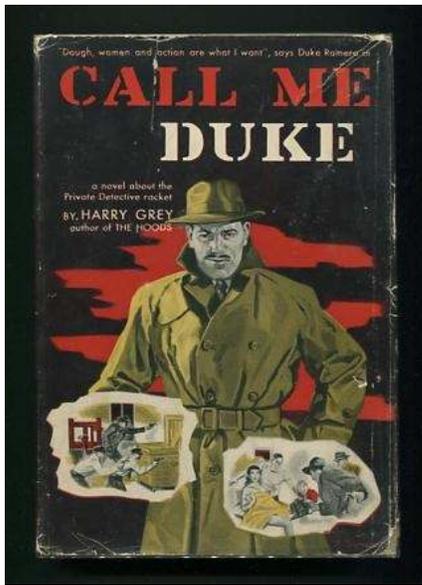
Dust jacket design by Lawrence Ratzkin.

INSCRIBED and SIGNED by the author on the 2nd ffep, to (of all people) the iconoclastic American composer Alec Wilder. Greene's riveting chronicle of his several weeks on the road with the Alice Cooper band during late 1973, as they were riding the wave of their greatest commercial success, their "Billion Dollar Babies" album, and provoking middle-class outrage throughout the land with their outrageous faux-violent stage theatrics, which employed eye-popping special effects and props such as decapitated baby dolls. (The climactic highlight of the band's shows during this period was Alice's mock execution by guillotine.) The book was notable for its warts-and-all behind-the-scenes depiction of the rock life, including "the sexuality, the titillation of forbidden pleasures, the triumph of money over taste," in a "world of marathon recording sessions in New York studios, of dope and liquor and lavish hotel suites and thousands of fans screaming your name and nocturnal raps on the door from teen-age girls who adore you; a world of charter flights on luxurious private jets, of conniving and cruelty and planned outrage." Included is a harrowing account of a Toledo, Ohio, concert at which the unruly behavior of the audience forced them to abandon the stage just ten minutes into the concert. It's also worth noting that among the participants in the 1973-1974 tour was magician James Randi (aka The Amazing Randi), who designed and built the aforementioned guillotine and operated it onstage as Cooper's "executioner." Very hard to find these days (even the paperback edition sells for \$100+), all the more so signed, and especially with an inscription that provides something of a "bridge" between two musicians (Cooper and Wilder) from quite different worlds.

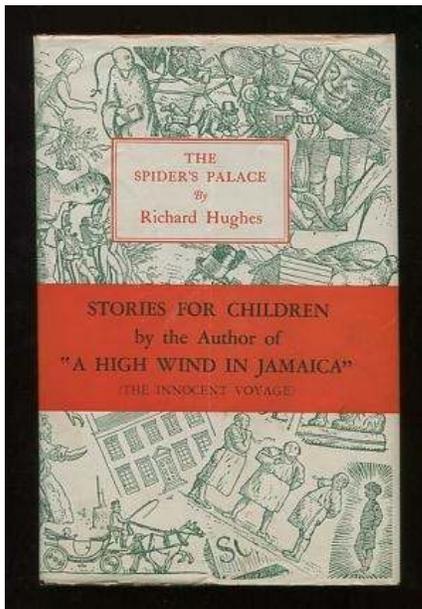
Very Good in a Near Fine dust jacket

\$500

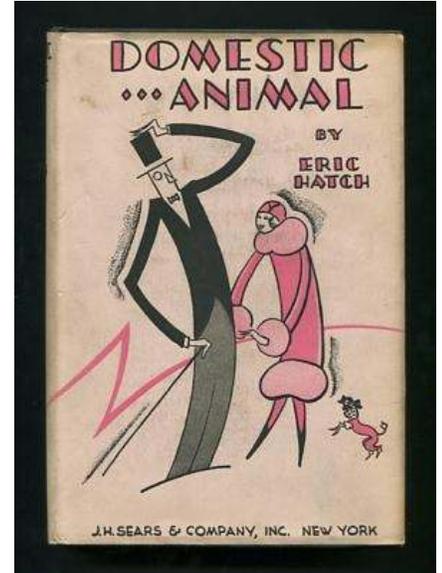




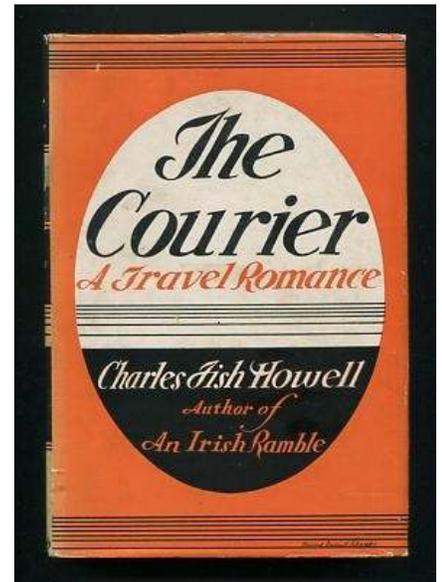
[11] **Grey, Harry.** *Call Me Duke.* NY: Crown Publishers, (c.1955). First ed.
Dust jacket design by Ben Feder Associates.
 "A novel about the Private Detective racket," with a protagonist, Duke Romero, whose motto is: "Dough, women and action are what I want." It's a pretty good racket, too, until he runs afoul of "Noodles the Hood" -- also a character in Grey's more famous book, *The Hoods* (which was the basis, some years later, for Sergio Leone's film ONCE UPON A TIME IN AMERICA).
Very Good+ in a Very Good dust jacket \$400



[12] **Hatch, Eric.** *Domestic Animal.* NY: J.H. Sears & Company, (c.1929). First edition.
Dust jacket design by Paul A. Lobel.
 This madcap adventure ("screwball" in all but name, since this predates that term and its recognized genre by at least five years) is narrated by one Cabot Cabot -- "Cabby" to his friends, who include a fella named Bill and another fella named Weenie, along with assorted women who variously love and loathe him (sometimes both). Hatch's second novel, largely set in such hoity-toity locales as Bar Harbor and Newport, as well as (of course) in the Big Apple. Hatch was a pretty big deal in his day -- a regular contributor to *The New Yorker*, he wrote nearly 30 books and was considered something of an American P.G. Wodehouse -- and yet his Wikipedia entry is pathetically thin, without even a basic list of his books. Like that of his contemporary Thorne Smith, his literary light has dimmed over the years; really, about the only reason either name still has any currency (small-change variety) today is due to the movie adaptations of their books and stories: Smith gave us the literary sources for *TOPPER* and *I MARRIED A WITCH*, and Hatch's enduring contribution was the novel that was the basis for *MY MAN GODFREY*. (A sidelight: the designer of the dust jacket for this book, Paul A. Lobel, was an influential industrial designer, best known as the developer of the Benduro process for bending glass.)
Near Fine in a VG+ dust jacket \$200



[14] **Hughes, Richard.** *The Spider's Palace, and Other Stories.* NY: Harper & Brothers, 1932. First American edition.
Illustrated by George Charlton.
 The very scarce second book by the author of *The Innocent Voyage* (better known as *High Wind in Jamaica*), a collection of twenty stories "already famous among the children of the author's own circle, to whom they were told aloud -- impromptu -- in the first instance, and at whose demand they were eventually written down." One critic has characterized them as "dreamlike vignettes, mostly involving children, animals, toys, or some combination thereof. They are fairy tales—things come to life, people turn into dolls, there are castles in the sky. But they are not, quite; they are a little too absurd."
VG in a VG dust jacket \$300



[13] **Howell, Charles Fish.** *The Courier: A Travel Romance.* NY: Greenberg, (c.1936).
Dust jacket design by Samuel Bernard Schaeffer.
 INSCRIBED and SIGNED by the author on the ffep: "To L. Alexander Mack, / as a souvenir of many years / of work and play with the author, / Chas. F. Howell --- / New York, August 24, 1936." This intermingled love story and travelogue, described by a contemporary critic as "a romanticized Baedeker," combines "an intelligently conducted tour through the [British] Isles" with the tale of a young American tourist who convinces her traveling companion that they should hire a handsome young Irishman as their courier (guide) on their jaunt through England, Ireland, and Wales, and gets (not unpleasantly) more than she bargained for. The author (1868-1943) was primarily a newspaperman who specialized in insurance and marine topics, but he was also quite the traveler, and had written at least two earlier books in that vein; this was apparently his only excursion into fiction.
Very Good+ in a Very Good dust jacket \$100

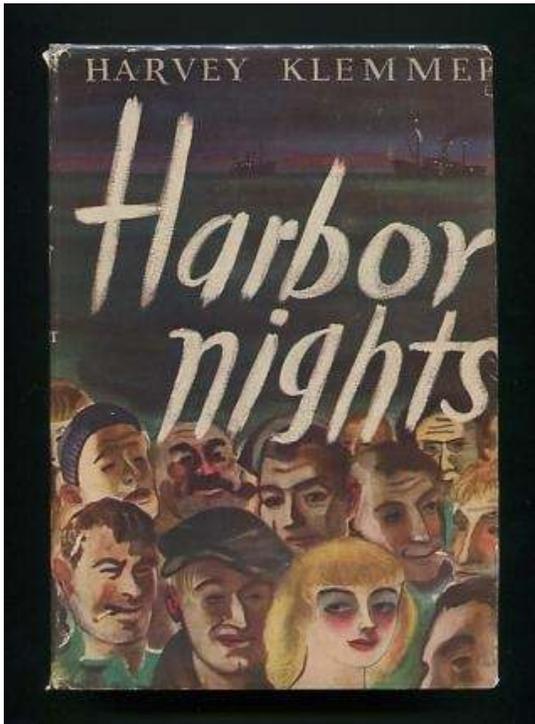
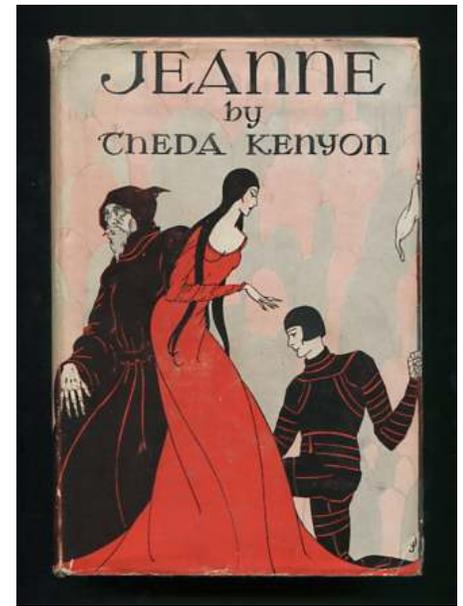
[15] Kenyon, Theda. *Jeanne*. NY: Ives Washburn, 1928. First edition.

Dust jacket design by "J.J."

Historical romance about Jeanne d'Arc (Joan of Arc). "Saint, or Witch -- or a girl like other girls? Here is her love-story, founded on history; she moves among great people and great events, unconscious of them except as a background for her romance. Many sidelights are given on the character of the Maid: her home-life, the breach of promise suit, her part in the Witch-Revels of Domrémy." (Because Joan was apparently much more of a fun chick than the broad outlines of her standard bio would suggest.) And yet, "finally, what changed the inspired Maid of Orleans into the broken girl in a ragged red witch-dress who went to the stake?" I sure don't have a clue, but would it be tasteless of me to observe that that red dress is HOT!?

Near Fine in a Very Good+ dust jacket

\$125



[16] Klemmer, Harvey. *Harbor Nights*. Philadelphia/London: J.B. Lippincott, (c.1937). First edition.

Dust jacket design and endpaper illustrations by Paul Galdone.

INSCRIBED and SIGNED by the author on the front pastedown: "To / Bill Finneran, who has the / hardest job of all -- selling these / 'Nights.' / Harvey Klemmer / NYC - Sept. 2, 1937." The author's story of "the most interesting side of a sailor's life -- his experiences ashore. [The book] reads like a novel, but it is the true story of the author's experiences from the age of seventeen when he left a small mid-western town and went to sea." Klemmer had been a journalist earlier in his life, but the same year this book was published he moved on to another career -- as an advisor to Joseph P. Kennedy and subsequently a globe-trotting U.S. diplomat. His association with Kennedy began when the latter was chairman of the U.S. Maritime Commission, and Klemmer stuck with him when he was named U.S. Ambassador to Great Britain; this launched Klemmer on a long career with the U.S. State Department, traveling to assignments around the world; later in life he served as an advisor or consultant to many foreign governments. "I loved this book!" -- Gayle Williamson.

Very Good+ in a Very Good+ dust jacket

\$150

[17] Lofts, Norah. *White Hell of Pity*. NY: Alfred A. Knopf, 1937. First American edition.

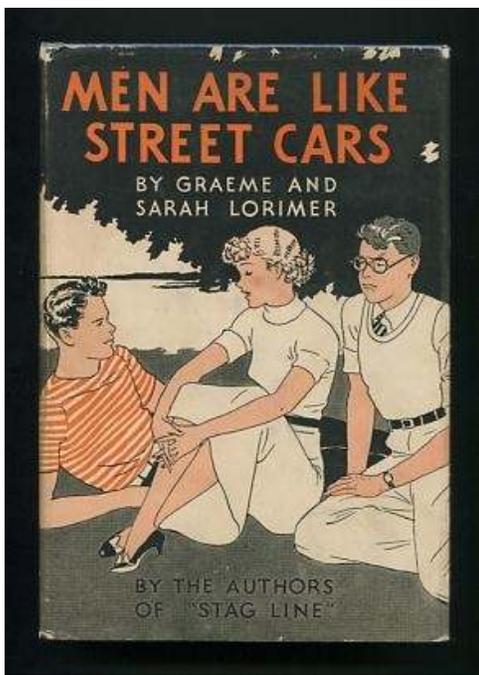
Dust jacket design by "Quill" [?]

"The touching story of a young English girl who fought bravely to rise above her environment," and from all accounts a real downer. Full disclosure and spoiler alert: I haven't read it, but my research tells me it ends badly for our heroine, who has a miserable life, eventually contracting tuberculosis and committing suicide. According to the jacket blurb, in her early life she "fled to her teacher, a woman who had been kind to her and had taught her the magic of books and the beauty of nature" -- which sounds nice, but apparently becomes a source of her later unhappiness, as a result of having been educated "above her station." (This relationship with the teacher may also signal a lesbian angle, as everybody knows that lesbians in novels of the period were inevitably sensitive and miserable.) An early book by Lofts, her second novel following a story collection, *I Met a Gypsy*, which won a National Book Award in the U.S. and gave her career a boost; she eventually wrote more than fifty books, specializing in historical fiction and (under a pseudonym) mystery novels.

Near Fine in a Very Good dust jacket

\$200





[18] **Lorimer, Graeme and Sarah.** *Men Are Like Street Cars.* Boston: Little, Brown and Company, 1934. "New Edition."

Dust jacket illustration by Irving Nurick.

The first of the "Maudie" books, featuring then-16-year-old Maudie Mason, "the perfect sub-deb of the 1930s." ("Sub-deb," in case you're wondering, is a slangy abbreviation for "sub-debutante," i.e. a girl in her mid-teens who is approaching her debut into society -- not quite but oh-so-close, you might say.) Originally published in 1932, it was such a hit that the publisher issued this "New Edition," in uniform with the second book in the series, *Stag Line*, published in 1934, and incorporating one story ("Return Engagement") that wasn't in the 1932 edition. Two more books would follow, *Heart Specialist* (1935) and *First Love, Farewell* (1940), and soon thereafter a radio adaptation went on the air, although it lasted barely a year, from August 1941 through September 1942. The Lorimers, a husband-and-wife writing team who had both come from Main Line Philadelphia families, had introduced Maudie and her sub-debby exploits in the pages of the *Ladies' Home Journal*. Irving Nurick, who did the jackets for the book series, had also illustrated the magazine stories and had a long and successful career depicting pretty young things like Maudie.

Near Fine in a Very Good+ dust jacket

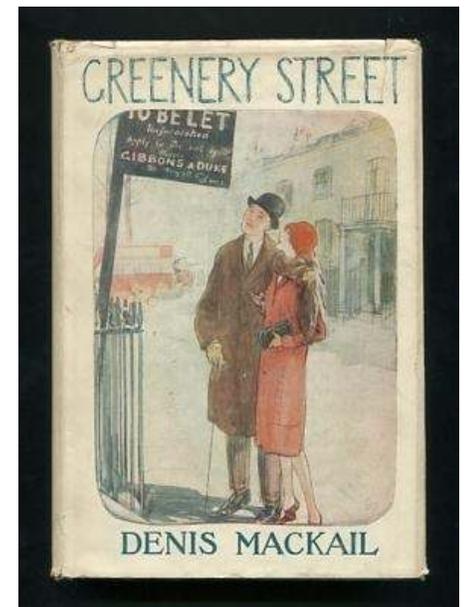
\$100

[19] **Mackail, Denis.** *Greenery Street.* Boston/NY: Houghton Mifflin, 1925. First American edition.

"The humors and small tragedies, the struggles and adjustments of the first years of married life [are] exemplified in the lives of a quartet of attractive young married people," living on "a street of small houses in the good part of one of the worst ends of London." The primary young couple are Ian and Felicity Foster, who figured in two follow-up books by Mackail, *Tales from Greenery Street* (1928) and *Ian and Felicity* (1932). A prolific and successful writer between the World Wars, Mackail's notoriety was eventually eclipsed by that of his older sister, the novelist Angela Thirkell -- although he's gotten some posthumous respect (and to judge from the blogosphere, a bit of a new fan base) thanks to the rediscovery and republication of *Greenery Street* by Persephone Books in 2002. (This probably accounts somewhat for the scarcity of original printings of the book in the present-day marketplace -- indeed, the difficulty of securing any of Mackail's works from the 1920s, especially in collectable condition and with their original jackets.)

Near Fine in a Very Good dust jacket

\$350



[20] **Markey, Gene.** *Stepping High.* Garden City NY: Doubleday, Doran & Co., 1929. Later printing.

Dust jacket, endpapers, and illustrations by JAY (Jeanette Warmuth).

This showbiz romance about "Benny Darrell and Flo Sloane, two 'hoofers' who are transported by sudden success from a cheap Broadway theatrical hotel to a country place on Long Island, is a tale of their adventures in society." Markey was an author, screenwriter and producer who was a popular Hollywood figure in the 1930s and 1940s -- so popular, in fact, that he managed to marry not one, not two, but *three* gorgeous actresses in succession: Joan Bennett, Hedy Lamarr and Myrna Loy. He also served with some distinction in the U.S. Navy during World War II, eventually rising to the rank of Rear Admiral.

Near Fine in a Very Good+ dust jacket

\$125

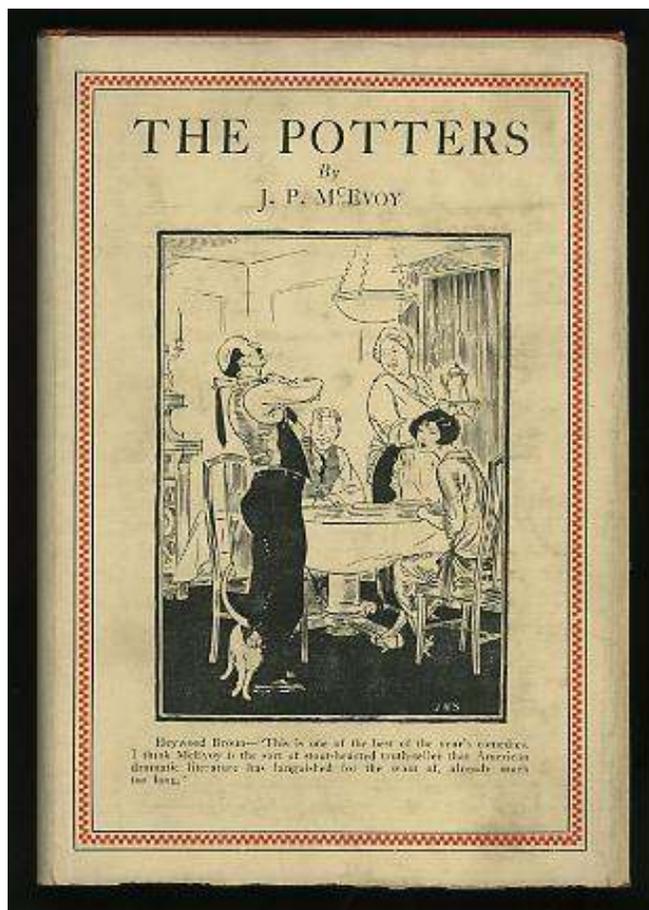
[21] McEvoy, J.P. *The Potters: An American Comedy*. Chicago: The Reilly & Lee Co., (c.1924). First edition.

Dust jacket illustration by John H. Striebel.

Published text of the hit play by this noted American humorist, largely forgotten today, whose somewhat acidic take on middle-class American strivers had originated as a Sunday newspaper feature (drawn by John H. Striebel, who also did the jacket illustration) in the *Chicago Tribune* circa 1920. (The two later collaborated on the more famous and long-running strip "Dixie Dugan.") The Broadway version followed in late 1923, and its success led to a collaboration between McEvoy and another great American native humorist, W.C. Fields. Fields, having recently scored his own stage success in "Poppy," had already begun to turn his attention to his nascent movie career, but even though he already had one foot out the door at the Ziegfeld Follies, where he had been a headliner since 1915, he got together with McEvoy (under Ziegfeld's aegis) to write a funnies-inspired revue called "The Comic Supplement." The result, in 1925, was a rather resounding flop, but did no permanent damage to either man's career, and things came full circle when Paramount decided to make a film of *The Potters* in 1927 and cast Fields in the role of Pa Potter (played in the original production by Donald Meek). [Meek and Fields appeared on-screen together years later, in MY LITTLE CHICKADEE – a fact I mention for no other reason than because I like thinking of the two of them together.]

Very Good+ in a Very Good dust jacket

\$100

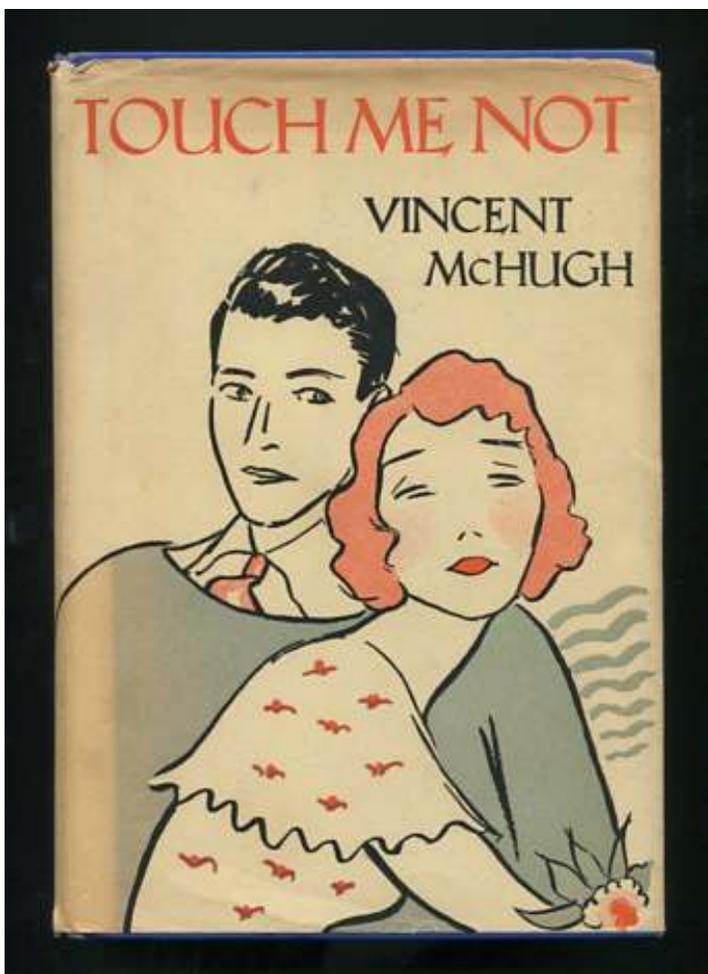


[22] McHugh, Vincent. *Touch Me Not: Four Writs of a Curt Picaresque*. NY: Jonathan Cape & Harrison Smith, 1930. First edition.

Very scarce first novel by this poet/novelist, who later served as editor in chief of the New York office of the Federal Writers Project and as a staff writer for *The New Yorker*. "This is an undiluted love story in which the young man's clean and savage quest of the girl stands sharp and clear above its setting without the complications of family or concern for the future to obscure its poignancy. It reveals the emotion of first love, felt with the sensitiveness and beauty which can never come again; love isolated from the world as few novelists have been able to isolate it. The novel is told in three sections representing the power of the dramatic struggle between the girl who is still afraid of life and refuses to answer to its call and the youth who wishes to fling himself to any fate in the pursuit of beauty." His subsequent novel, *Caleb Catlum's America*, is often cited as an influence on Robert Heinlein; his best-known book is probably *I Am Thinking of My Darling* (1943), which was filmed in 1968 as WHAT'S SO BAD ABOUT FEELING GOOD?

Near Fine in a Very Good+ dust jacket

\$400



Obviously never handled by a child (not a mark in it!)



[23] **McManus, Geo.** *The Newlyweds and their Baby's Comic Pictures for Painting and Crayoning.* Akron/NY/Chicago: The Saalfield Publishing Co., (c.1917, 1907).

A remarkably well-preserved example of this rare vintage coloring book (OCLC reports only four library holdings), containing mostly undated reprints of George McManus's newspaper comic strip, "The Newlyweds," generally considered the first American "family" strip. Created by the then 20-year-old McManus for Joseph Pulitzer's *New York World* in 1904, the strip ran for twelve years, at various times as both a daily and Sunday feature; when McManus left the *World* for the *New York American* (a Hearst paper), he began a new strip called "Their Only Child" ("a perfect clone," in the words of one historian), while "The Newlyweds" continued in the *World*, drawn by Albert George Carmichael. Dating the strips in the book would be a major research task, not helped by the mishmash of dates provided: the 1917 date is on the front cover; the title page reads: "Copyrighted 1907 by the Press Publishing Co."; and several of the individual color strips bear a 1916 copyright date, also credited to the "Press Publishing Co. (N.Y. World)." All appear to all be Sunday strips, although some are in B&W (for "coloring-in" purposes, I suppose) and others in color, and despite McManus's sole by-line on the title page, Carmichael's work is also well-represented. (On quite a few, either McManus's or Carmichael's signature is visible; generally speaking, the color versions appear to be by Carmichael and the B&W ones by McManus.) To my eyes, the 1917 publication date signals the publishers' attempt to wring a few more drops of revenue out of a feature that had ended the previous year; the seemingly anomalous 1907 copyright date would seem related to the "birth date" of baby Snookums (yes, that was his name), who was introduced into the strip in that year. [Either that or it's just a "holdover" from an earlier book incarnation, "The Newlyweds and Their Baby," published the same year by the *New York World*, but not to be confused with the present volume.] But relax: it's not so much a collection (let alone a chronicle) as it is a sampler of "The Newlyweds," and as such is utterly charming. McManus's most successful and best-remembered strip, "Bringing Up Father" (aka "Jiggs & Maggie"), debuted in 1913 and had an amazing 87-year run -- outliving its creator by 46 years!

Very Good+ in illustrated stiff wraps

\$700

Your guide to getting your Weimar on!

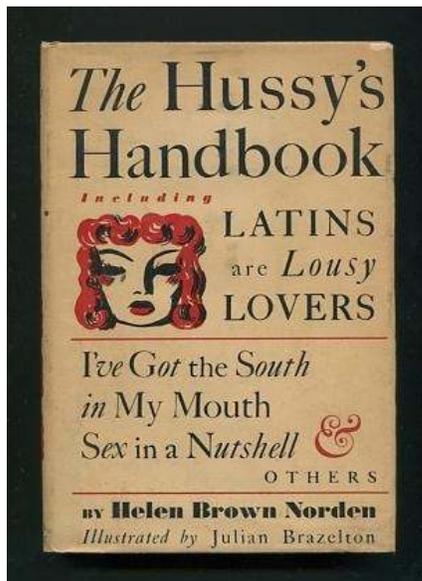
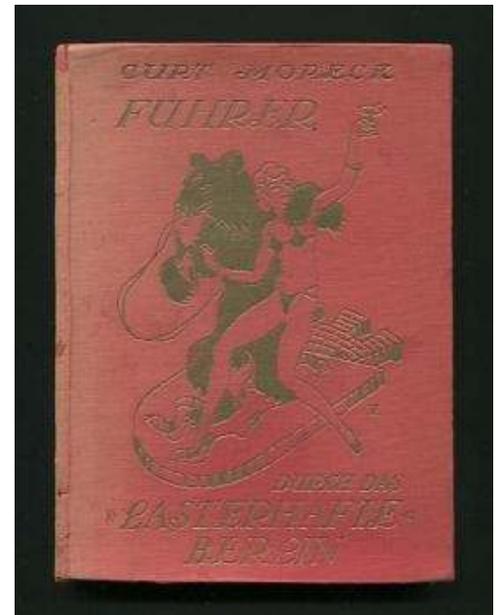
[24] Moreck, Curt. *Führer durch das "lasterhafte" Berlin [Guide to "Depraved" Berlin]*. Leipzig: Verlag moderner Stadtführer (see note), 1931.

Illustrations by Paul Kamm, Jeanne Mammen, Christian Schad, George Grosz, and others.

Rare guidebook to late-Weimar Berlin's naughty nightlife (think "Cabaret") in all its polysexual variety, extensively illustrated with dozens of sketches (many in color) of the city's nightclubs, coffee-houses, cafés, and assorted dives. Costume balls, cross-dressing cabaret performers, lesbian bars, gentlemen of refined tastes, ladies of dubious reputation -- it's all here. (And all in German, it should be noted. [Publisher note: "Verlag moderner Stadtführer" appears on a paper label affixed to the title page, completely covering whatever might have been printed beneath; the final page of the book bears the credit "Buchdruckerei Glöckner & Co. (Karl Prosnik)."]

Good, in gold-embossed red cloth over thin card covers

\$500



[25] Norden, Helen Brown [aka Helen Lawrenson]. *The Hussy's Handbook; including Latins Are Lousy Lovers and others*. NY: Farrar & Rinehart, (c.1937). First edition.

Illustrated by Julian Brazelton.

A collection of essays on relations between the sexes, reprinted from various issues of *Esquire*, *Vanity Fair* and *Town and Country*. The author was the first female contributor to *Esquire*, and was a prominent figure in New York's café society, well-known for her somewhat acerbic style. The featured piece in this volume, "Latins Are Lousy Lovers," was in fact her first article for that magazine; originally published anonymously in 1936, it created a sensation, and was referred to years later as "the most notorious piece" in *Esquire's* history. In her 1975 memoir, *Stranger at the Party*, she recalled that she had written it mostly to amuse her close friend, financier Bernard Baruch. And (not being the slightest bit Latin), I'll bet he *was* amused.

Near Fine in a Very Good dust jacket

\$75

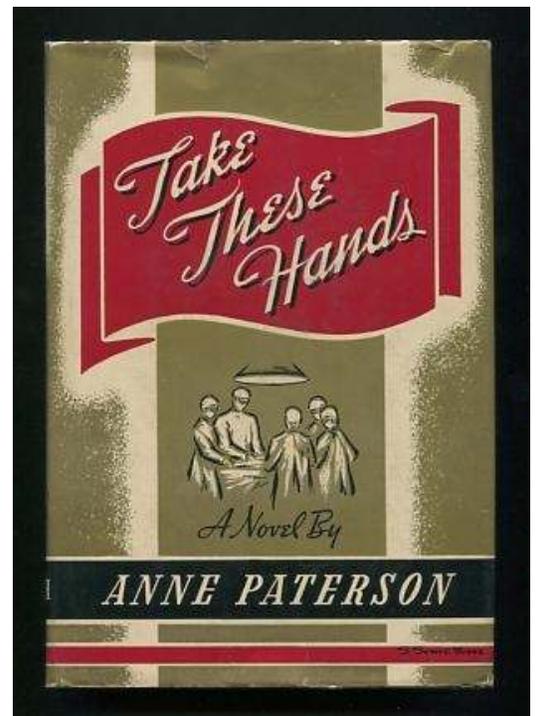
[26] Paterson, Anne (pseud. for Anne Frances Einselen). *Take These Hands*. Philadelphia: Macrae Smith Company, 1939. First edition.

Dust jacket design by S. Samuel Brown.

Very uncommon medically-themed novel, telling "the story of the making, disillusionment and regeneration of John Leyton, a young obstetrician -- his early childhood, dominated by a pompous grandfather; his years of training; his worship of Dr. Michael Strong, 'The Chief,' with whom he is associated; his early disappointment in love; his breakdown; and finally -- through the loyalty and love a girl who understands him better than he understands himself -- his comeback, with the promise of permanent adjustment ahead." (Description courtesy of the Tell the Whole Plot School of Jacket-blurb Writing.) According to the Temple University libraries website (where the author's papers are held, and from which the following is summarized), she was "born in Philadelphia in 1900 and was educated at Girl's High School; not attending college. She developed scoliosis at age 13, untreated with modern medicine, but led an active working life serving first as medical secretary to Dr. Edmund B. Piper at the University of Pennsylvania Hospital." [This novel was based on that experience.] She was on the staff of the *Ladies Home Journal* from 1943 to 1962, starting as an editor's secretary and eventually being appointed head of the magazine's "Story-Discovery" Department. She subsequently worked as a senior editor at Chilton Books in Philadelphia, while continuing her own dual career as a writer and literary agent.

Near Fine in a Very Good+ dust jacket

\$150

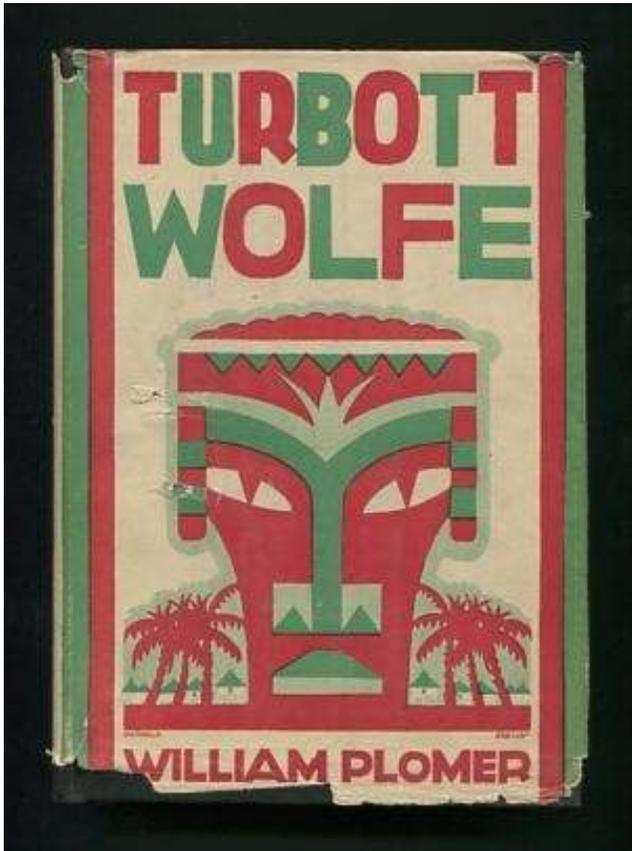


[27] **Plomer, William.** *Turbott Wolfe*. NY: Harcourt, Brace and Company, (c.1926). First American edition.

Dust jacket design by Winold Reiss.

Plomer's remarkable debut novel, published when he was just 23, deals with "the experiences of an over-sensitive Englishman in Africa -- Africa with its burning sun, luxuriant vegetation, its superstition, and the cruelty and stupidity of its white invaders," with its title character described by one latter-day critic as "a bizarre combination of Gatsby and Prufrock (and a possible genius)." When the book was reprinted a decade ago, Nadine Gordimer declared in a new introduction that it is "an inexplicable lapse on the part of literary scholars and critics that 'Turbott Wolfe' is not recognised as a pyrotechnic presence in the canon of renegade colonialist literature along with Conrad." It caused a furor in South Africa upon its publication (by Leonard and Virginia Woolf's Hogarth Press), for its frank depiction of interracial love, and for daring to criticize the country's whites and their supposed benevolence toward the black population. Although born in South Africa, Plomer spent most of his childhood in England before returning with his family to the country (a British dominion until 1931), where he eventually became involved (with Laurens van der Post and Roy Campbell) in the short-lived magazine *Voorslag (Whiplash)*, through which they intended to agitate in favor of racial equality. Local outrage over that publication and *Turbott Wolfe* itself led to Plomer's departure from South Africa in 1926; after several years in Japan, he returned to England, where his friendship with the Woolfs facilitated his acceptance into the British literary establishment. Although he wrote relatively little fiction other than short stories after 1934, he was a prolific reviewer, poet and essayist, and had a good deal of influence as the chief reader for publisher Jonathan Cape. He also collaborated (as librettist on several works) with composer Benjamin Britten, and published two autobiographies. The American edition of this landmark novel is much less common than the original Hogarth Press issue, and boasts a colorful dust jacket designed by Winold Reiss, a German-born American artist and graphic designer whose work showed the influence of Native American art and culture.

Near Fine in a Good dust jacket with shallow chipping along the bottom edge; please note that the rear jacket flap, once detached, has been reattached by a professional paper conservator **\$650**

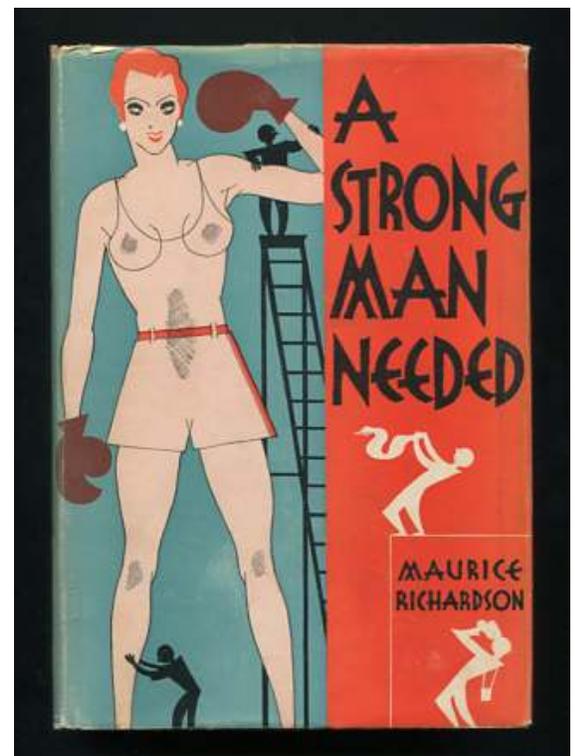


[28] **Richardson, Maurice.** *A Strong Man Needed*. NY: Horace Liveright, (c.1932). First American edition.

The first novel by this English journalist and short-story writer, a rather self-consciously "madcap" satire: the jacket blurb promises "amazing swoops of cuckoo fun and general insanities, and at the same time grand satire and a healthy if absurd romance." The wackiness centers around the Cadwallows, who in addition to being "one of the noblest and nuttiest families in England" are also teetering on the brink of impoverishment. Potential salvation from their financial plight arrives in the person of Miss Wilhelmina Harkaway, known as "Bill," a nine-foot-tall giantess who has been brought from Australia by the family's youngest son. She is readily adopted by the Cadwallow clan, and with the patronage of a wealthy (and even more eccentric) friend, a scheme is hatched to launch her on a prizefighting career, and thereby reap a fortune. (This isn't due to any discernible skill on her part in that regard, or even to any inherent combativeness in her nature -- she's really quite a nice young lady of nineteen -- but simply because, well, it's that kind of book.) Not surprisingly, her enormous size and commensurate strength permits her to defeat all challengers, and in no time at all she becomes a somewhat freakish celebrity, even at one point going on an American tour. The human-freak-boxing angle is of interest, as the author did a little amateur boxing himself as a young man and later garnered praise for a series of short fantasy stories about a "dwarf surrealist boxer" named Engelbrecht.

Very Good+ in a Very Good+ dust jacket

\$250

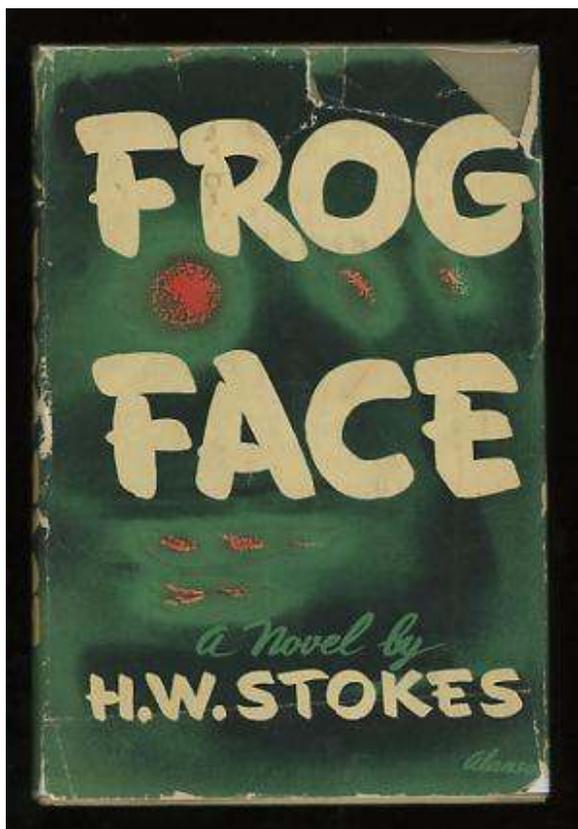
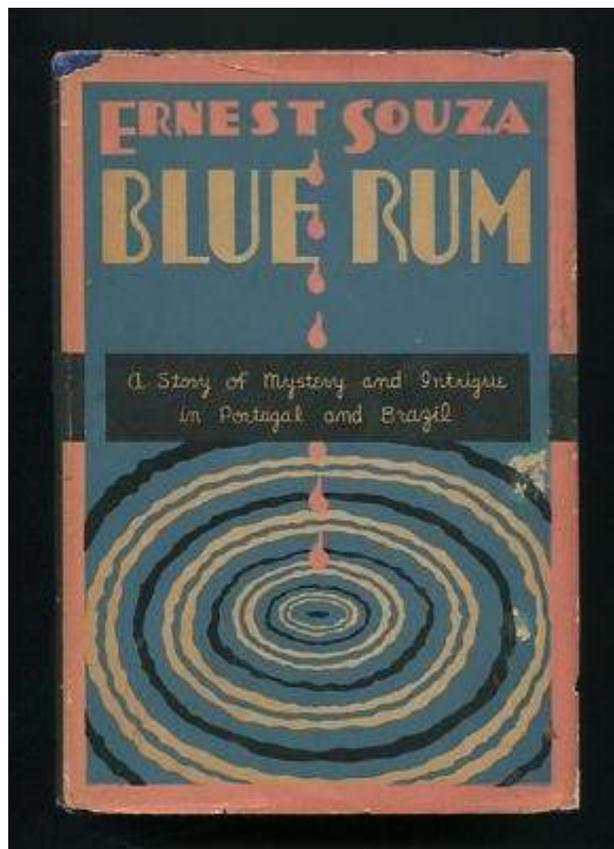


[29] Souza, Ernest (pseud. for Evelyn Scott). *Blue Rum*. NY: Jonathan Cape & Harrison Smith, 1930. First edition.

Uncommon book by this Tennessee-born Modernist novelist/poet/playwright, and the only work for which she employed the "Ernest Souza" pseudonym. Its publishers tried to give it a double-barreled pitch, jacket-blurbing it as an exciting international thriller -- with elements including "a ghastly double murder, a sudden flight from Portugal, shipwreck," the revelation of "a drug ring powerful on both sides of the Atlantic [and] the recovery of a lost Fontinha diamond, the largest diamond ever found in Brazil" -- and yet also "a literary work by a powerful and imaginative writer." Scott is generally thought to have peaked both commercially and artistically with the publication of her Civil War novel *The Wave* the previous year, and the high reputation she enjoyed among the literati during the 1920s and 1930s had already faded considerably by the time of her death in 1963. Although she's appreciated today to a limited degree, if there's a Dawn Powell-like rediscovery/revival awaiting her down the road, it's further away than I can see. But the Evelyn Scott Society -- yes, there is such a thing -- might disagree, and it's worth noting that when that revival arrives there are substantial archival resources to support it: both her own papers and several other related collections are held by the Harry Ransom Center at the University of Texas, with additional manuscript material of significance located at the University of Tennessee.

Very Good in a Very Good dust jacket

\$325



A cult novel with a Cult of One (the One being Yours Truly)

I discovered this book many years ago, and have never run across another copy. Time for someone else to discover it, I'd say.

[30] Stokes, H.W. *Frog Face*. NY: G.P. Putnam's Sons, (c.1946). First edition.

Dust jacket design by Alanson.

A very strange (and uncommon) little novel, about a New York City grocery clerk whose frustration in his job, coupled with a penchant for liquor, results in a violent outburst that drives his wife and young son away. His subsequent fall into despair, and an unexpected windfall from an inheritance, lead him to quit his job. After a failed attempt at reconciling with his wife, he departs for Florida, where he rents a beach shack and settles down to drink himself to death -- until he meets a tough and worldly-wise dancer, also on the skids, with whom he forms a strange and ultimately destructive bond. (Was author Stokes -- whose only book this was, as far as I can determine -- a previous incarnation of Charles Bukowski? Consider: "Then, with the booze warm in his stomach, he suddenly realized that all he had eaten since they left was one sandwich wolfed down in the dog wagon, so he went into the kitchen and ate the congealed chow mein which was still on the table, and then, with the lights still blazing, collapsed upon his wide and desolate bed.") Though this novel was never filmed, it's not hard to imagine it as a low-budget noir in the vein of *DETOUR* -- or perhaps (speaking of Buk) *BARFLY*.

**Good+ in a Fair dust jacket,
in perfect reflection of its down-at-the-heels nature**

\$200



[31] **Titayna [Élisabeth Sauvy] (translated by Madeleine Boyd).** *Mademoiselle Against the World.* NY: Horace Liveright, (c.1931). First American edition.
 "All over Europe Titayna is known as The Sweetheart of Danger because as a flyer and a voyager, she has proved herself a woman unafraid. She has known the life of a sailor on the South Seas, has eaten with the cannibals of the New Hebrides, battled against fevers, wild beasts and suspicious natives from the Galapagoz Islands to Caledonia. She has sailed on cargo boats, the only woman on board; has sailed on her own chartered schooner through the South Seas." And so on. Quite the dame, it seems, yet hardly a household word today; the only biography of her, by Benoit Heimermann, has as far as I know never been translated into English. Also known as Élisabeth Sauvy-Tisseyre, she was the older sister of Alfred Sauvy (a French anthropologist and demographer who coined the term "Third World"), and was a journalist and reporter for *Paris-Soir* between 1925 and 1939. She published several books about her world travels during the late 1920s, and it's not clear whether the present volume is the translation of one of those or a kind of anthologized version of her writings. She also made a couple of documentary films in the early 1930s, and was photographed at least a couple of times by Man Ray -- most notably in 1928, when he made a portrait of her posing with the head of a Buddha that she'd stolen from the ruins of Angkor (an episode she describes near the end of this book, although without mentioning the ensuing kerfuffle). I should say that the (uncredited) frontispiece photo of the lady in this volume does not appear to be a Man Ray portrait -- although I wouldn't rule out the possibility of the somewhat artsy shot at the center of the dust jacket photo-montage, of Ms. T. contemplating a globe, being his work.
 Near Fine in a Very Good+ dust jacket \$450

Jim Tully, I tell ya . . . Jim Tully!

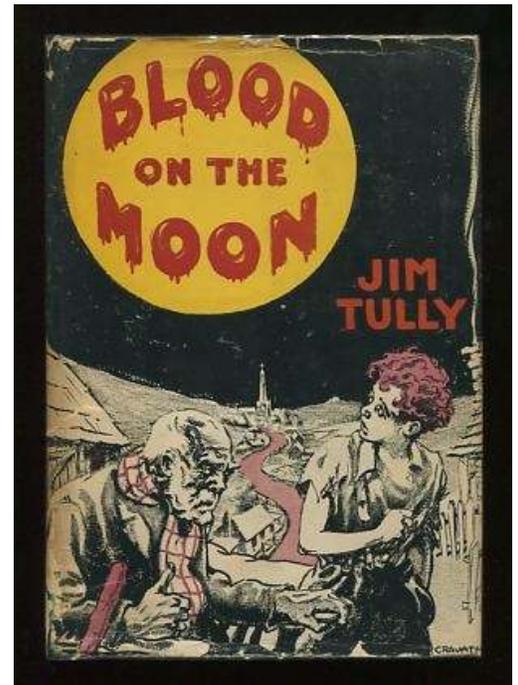
[32] **Tully, Jim.** *Blood on the Moon.* NY: Coward-McCann, (c.1931). First edition.

Dust jacket illustration by Glenn Cravath.

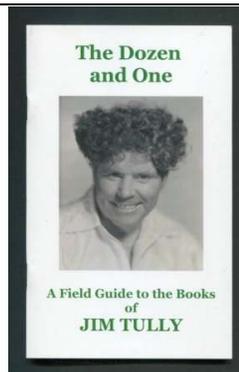
INSCRIBED and SIGNED by the author on the ffep: "To Ebba Havez / From a fellow / soldier in the / Battle of Life / Her friend / Jim Tully / 1931." The final installment in what Tully considered his five-volume autobiographical cycle (following *Beggars of Life*, *Circus Parade*, *Shanty Irish* and *Shadows of Men*), this book essentially picked up where *Shanty Irish* had left off, following the passage of young Jim from a Cincinnati orphanage through his time on the road (and in the boxing ring), to the moment when he resolves to "write or starve." Tully himself stated of the book, in the jacket blurb: "With it, I bid farewell forever, I hope, to that life, the winds of which equally twisted and strengthened me for the sadder years ahead." The title was derived from a phrase used by his grandfather, "Old Hughie," to signify "trouble to sailors and the Irish." (The inscriber of this copy was the widow of songwriter and silent-film scenarist Jean Havez, whose credits include several of Buster Keaton's greatest films, among them *SHERLOCK JR.* and *THE NAVIGATOR*. Some time after Havez's untimely death in 1925, she married director Edward Sedgwick, who directed all of Keaton's later features at MGM.)

Very Good+ in a Good dust jacket

\$450



And if your reaction to seeing the name Jim Tully is "Jim Who?", you cannot afford to be without **THIS**  for one day longer. (Free copy included with the above book; by itself it's a mere \$10, postpaid.)



[32a] **Prouty, Howard.** *The Dozen and One: A Field Guide to the Books of Jim Tully.* Los Angeles: ReadInk, 2012.

Fully illustrated in vivid color!
 A visual bibliography of Jim Tully's thirteen books, with a bit of commentary.
 Fine, in stapled wraps \$10

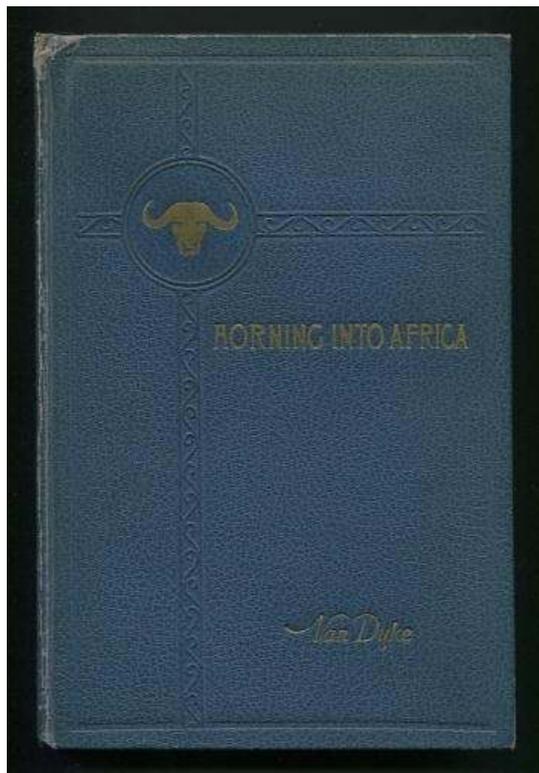
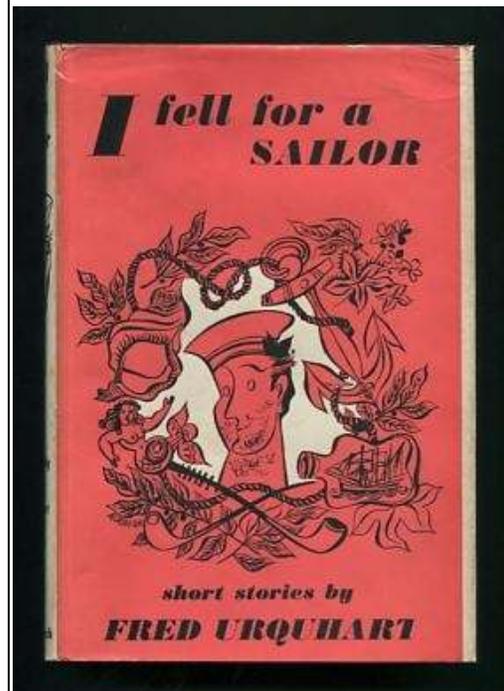
[33] **Urquhart, Fred.** *I Fell for a Sailor, and Other Stories.* London: Duckworth, 1940. First edition.

Dust jacket design by [Hans] Aufseeser [aka Hans Tinsdall]

The Scottish writer's very scarce second book (following his debut novel, *Time Will Knit*, blurb'd on the rear jacket panel of this volume), containing nineteen examples of his work in the short-story form, where his talents shone most brightly. Friendly with George Orwell (who praised his work) and Rhys Davies, Urquhart, as a pacifist, declared himself a conscientious objector upon the outbreak of World War II, and as a result was sent to work on the land for the duration. Following the war, he worked in various jobs -- as a reader for a literary agency, a script-reader for MGM, and a book reviewer for various journals -- while continuing to write and publish both novels and short stories. As a gay writer, Urquhart showed a particular sensitivity in his fiction to what we would today call "women's issues," often through his depiction of the violence visited upon them. The title story of this collection -- in which he adopts a woman's narrative voice to tell of her romantic interlude with a sailor on leave, in pointed and poignant contrast with the typically unromantic treatment she endures from her regular boyfriend -- is a good example of this aspect of his work, and the obvious gay overtones its title hardly need mentioning. Another notable (and hilarious) tale in this volume is "Cleopatra Had Nothing On," narrated by an uncouth American film director, Gus Von Valdron, who's died and gone to Hell; once he's been introduced around, he sets out to make a film of the Book of Genesis, adapted for the screen by his new Underworld acquaintances, among them Bill Shakespeare, Tommy Hardy, Willie Thackeray and Charlie Dickens. He scores a casting coup by casting God (on a weekend visit from Heaven) as Himself (with Cleopatra as Eve), but discovers that the Almighty is as temperamental as any other actor; he also has to contend with a competing production (by the British colony) in which Queen Victoria has taken the role of God. (My favorite line in the story comes when the Angel Gabriel -- part of God's contingent -- greets the Devil in overly-familiar terms, and is admonished: "Don't call me Lucy. Folk'll think I'm a sissy.")

Very Good+ in a Very Good+ dust jacket

\$450

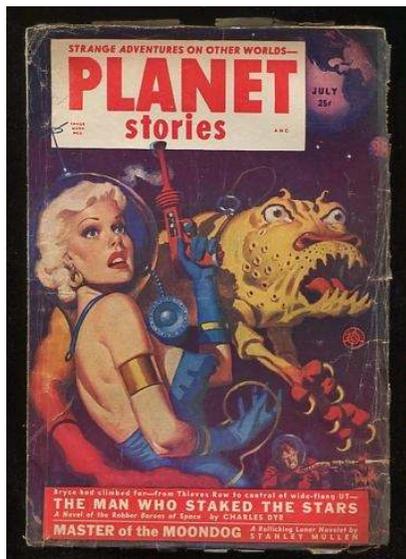


[34] **Van Dyke, [W.S.].** *Horning Into Africa.* Privately printed, 1931. **Illustrated with black-and-white halftone photographs.**

INSCRIBED to noted actor/bibliophile Jean Hersholt, and SIGNED by the author on the ffe; also bears Hersholt's bookplate, on which he has SIGNED his own name. Uncommon, privately-printed account of the location filming of MGM's 1931 jungle adventure film *TRADER HORN*, the first non-documentary Hollywood film to be shot in Africa, as related by its director, W.S. Van Dyke II. Known as "One-Take Woody" for his no-nonsense directorial m.o., Van Dyke was a classic example of the self-made macho filmmaker, having worked his way up during the 1920s from assistant director to director of program Westerns, and thence into the top echelon of MGM's contract directors. His big break came when he was sent to Tahiti in 1927 as the studio's "observer" on *WHITE SHADOWS IN THE SOUTH SEAS*, planned as famed documentarian Robert Flaherty's first big Hollywood feature; when Flaherty proved inadequate to the task, Van Dyke was ordered to take over, and he delivered. Not only was the resulting film a box-office hit, but it solidified his reputation as a guy who could keep his head and operate under extreme conditions, far from the comforts of Culver City. So he was a natural choice to head up the studio's *TRADER HORN* excursion to Africa (or as it would have been called then, *Darkest Africa*), and off to Uganda he was sent, with what by today's standards amounted to just a skeleton crew of technicians, plus the film's principal actors, Harry Carey, Duncan Renaldo (later renowned as TV's "Cisco Kid") and Edwina Booth. Also in the company was a certain "Miss Chippo" (Josephine by name), who was not only Van Dyke's regular script girl but also his girlfriend. She had not been allowed by the studio to accompany him to the *WHITE SHADOWS* location in 1927, but presumably Woody had a little more clout by this time. Alas, their relationship ended shortly after they returned to the U.S., which probably accounts for the fact that Miss Chippo is, at best, a minimal presence in the book at hand, mentioned only a few times in passing.

Very Good, without dust jacket (as issued)

\$500



Philip K. Dick's first published story

[35] *Planet Stories* (July 1952; Vol. 5, No. 7). NY: Love Romances Publishing Co., 1952.

Contains the following:

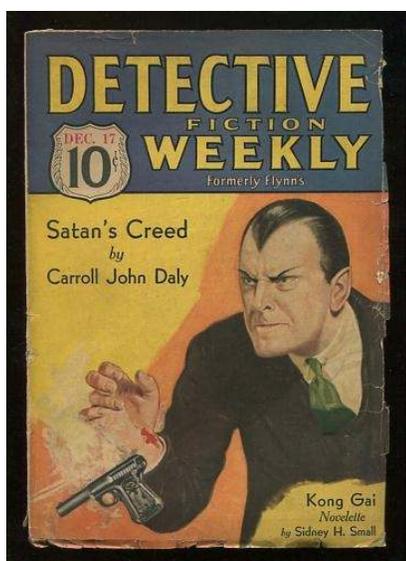
Novel: "The Man Who Staked the Stars" by Charles Dye.

Novelets: "The Wealth of Echindul" by Noel Loomis; "Master of the Moondog" by Stanley Mullen.

Short stories: "One Purple Hope!" by Henry Hasse; "Acid Bath" by Vaseleos Garson; "**Beyond Lies the Wub**" by **Philip K. Dick** (his first published story); "Bride of the Dark One" by Florence V. Brown; "Frozen Hell" by John Jakes.

Very Good, in illustrated wraps

\$100



A Novelette by the Hardest of the Hard-boiled Boys

[36] (Carroll John Daly, et al.) *Detective Fiction Weekly* (December 17, 1932; Vol. LXXII, No. 5). NY: The Red Star News Company, 1932.

Contains the Daly novelette "Satan's Creed," featuring his recurring character Satan Hall, described by one critic as "the original renegade killer cop who was the basis for Dirty Harry . . . and countless others." Also in this issue:

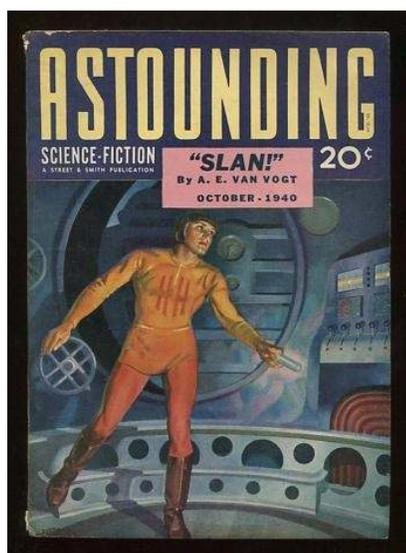
Novelette: "The Crimson Coffin," featuring Kong Gai (Sidney Herschel Small).

Short stories: "A Personal Question" (J. Lane Linklater); "Cops 'n' Robbers" (Robert H. Rohde); "Two Hours of Darkness" (John Reid Byers); "The Ticking Package" (John H. Thompson); "Without Trace" (John Hunter). Serial: "The Ring of Eyes," Part 4 of 5 (Hulbert Footner). True stories: "Illustrated Crimes: The Murder Done to Music" (Paul Berdanier); "Mystery of the Poisoned Ale" (Richard Wilmer Rowan). The "Flashes from Readers" column profiles contributor John H. Thompson.

Good, in illustrated wraps

\$60

(We have a number of other issues of *Detective Fiction Weekly* containing Daly stories, as well as many by Erle Stanley Gardner. Please feel free to inquire.)



Before "Klaatu barada nikto" came...

[37] (A.E. van Vogt, Theodore Sturgeon, L. Sprague de Camp, et al.). *Astounding Science-Fiction* (October 1940; Vol. XXVI, No. 2). NY: Street & Smith Publications, 1940.

Serial: "Slan" (Part 2 of 4) by A.E. van Vogt; the original appearance of van Vogt's first published novel, issued in hardcover in 1946. Novelettes: "**Farewell to the Master**" by Harry Bates (the basis for the classic 1951 film **THE DAY THE EARTH STOOD STILL**); "Butyl and the Breather" by Theodore Sturgeon. Short stories: "White Mutiny" by Malcolm Jameson; "Runaway Cargo" by Nat Schachner; "The Warrior Race" by L. Sprague de Camp. Article: "The Search for Zero" (Part 1 of 2) by Willy Ley. Illustrations: Edd Cartier, Frank Kramer, Willy Ley, Paul Orban, Charles Schneeman.

Very Good, with minor dampstaining to the bottom edge

\$100

This brings us to the end of ReadInk's first-ever (and possibly last-ever) e-catalog. My next print catalog – a format to which I remain devoted, despite its fuddy-duddiness (or maybe because of it) will hopefully appear before the end of 2016. Do not wager actual money on this.

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