

# The Steinbeck Collectors Gazette

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<sup>2</sup> See <http://www.copyright.gov/fls/fl102.html>

<sup>3</sup> An exception is that all contributors may use their own material for any reason and without restriction and without prior permission, although it might be nice to mention that it first appeared here!

## **From the Editor**

We currently have 150 members. This month we welcome new member:

Jim Farber

SCC #150

We are interested in increasing our membership. Please give a copy of *The Gazette* to anyone you feel may be interested.

Don Swaim contributes a great article about the first illustrated version of *The Red Pony*. Don details his hunt for all the issues of this beautiful production - it's an example of what collecting is all about. I strongly recommend that all take a look at Don's web page - fascinating material!

This month Bonhams began selling the vast inventory from Peter Howard's Serendipity Books. Much significant Steinbeck material was included. Dourgarian provides an insightful analysis of the sale. There is another installment from Jim in his series on interesting Steinbeck related books.

I would like for our members to look over the Members Questions section, and answer any questions you can. I think it would be fun to have more interchange about topics in Steinbeck than we have had so far.

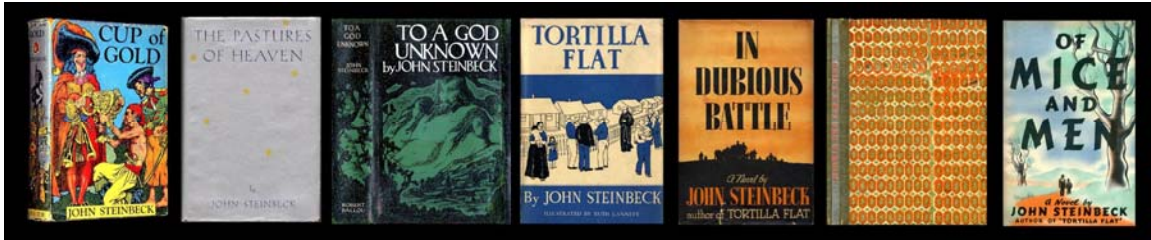
### ***THE EDITOR SOLICITS***

Please send in Member Profiles, Steinbeck  
Images, and Steinbeck on the Web.

Email me your thoughts, questions, opinions and comments. *The Gazette* ought to be a forum to answer your questions, tell your interesting Steinbeck related stories and to provide a place to discuss Steinbeck.

***Phil Ralls, Editor***

## Club News



## From Dick Hoffstedt, SCC # 28

Phil,

1. In my article on the two versions of "East of Eden" I mentioned an attachment. The attachment did not appear with the article. Did you receive it? It was a letter from Starmaker about the mix-up. If you didn't get it, I'll send it again...it should go with the article. ***Editor's Note:*** See [\*\*\*Previous Questions, No Answers Yet!\*\*\*](#)

2. My compliments to Herb Behrens on his great research into "LEADER OF THE PEOPLE."

Regards,  
Dick Hoffstedt

**SCCSCCCS**

*From Greg Howe, SCC # 39*

Hi Phil,

Another great issue! I very much enjoyed Jim Dourgarian's "Girlie Books" article, along with his recollection of teenage angst.

The upcoming Serendipity auction has a fascinating breath of Steinbeck material. I remember talking with Peter back in 2008; at that time, his draft catalogue #50 noted that the information contained therein was meant to be a substantial revision of G&P.

Thanks so much for the Gazette, it is truly at the heart of Steinbeck collecting.

[illegible]



**Member Profiles** - *None this Month*

**Editor's Note:** *I think it is a good idea to provide a place for shared information about our members, especially as many, if not most of us are "virtual internet friends". Clearly, submitting your profile is a voluntary act, but one I'd like to encourage.*

**Member Name, SCC #**

[illegible]

## SCC Member Profile - Suggested Outline

### *The Steinbeck Collectors Gazette*

PLEASE BE CAREFUL ABOUT YOUR SENSITIVE PERSONAL INFORMATION.

1. NAME
2. SCC Member #
3. PHOTO – electronic file preferred; if you want to mail one to me for scanning let me know and I will tell you where to send it. Come on! You can't be worse looking than me!
4. BIOGRAPHY [Specifics optional] – Where you were born, grew up, went to school; interesting facts about you. Your “day job”. Anything about your family.
5. YOUR COLLECTING, WORK, OR RESEARCH INTEREST IN STEINBECK  
- If you collect, what do you collect?
6. HOW YOU FIRST GOT INTERESTED IN STEINBECK
7. OTHER INTERESTS, HOBBIES
8. ANYTHING ELSE YOU WANT TO SAY!

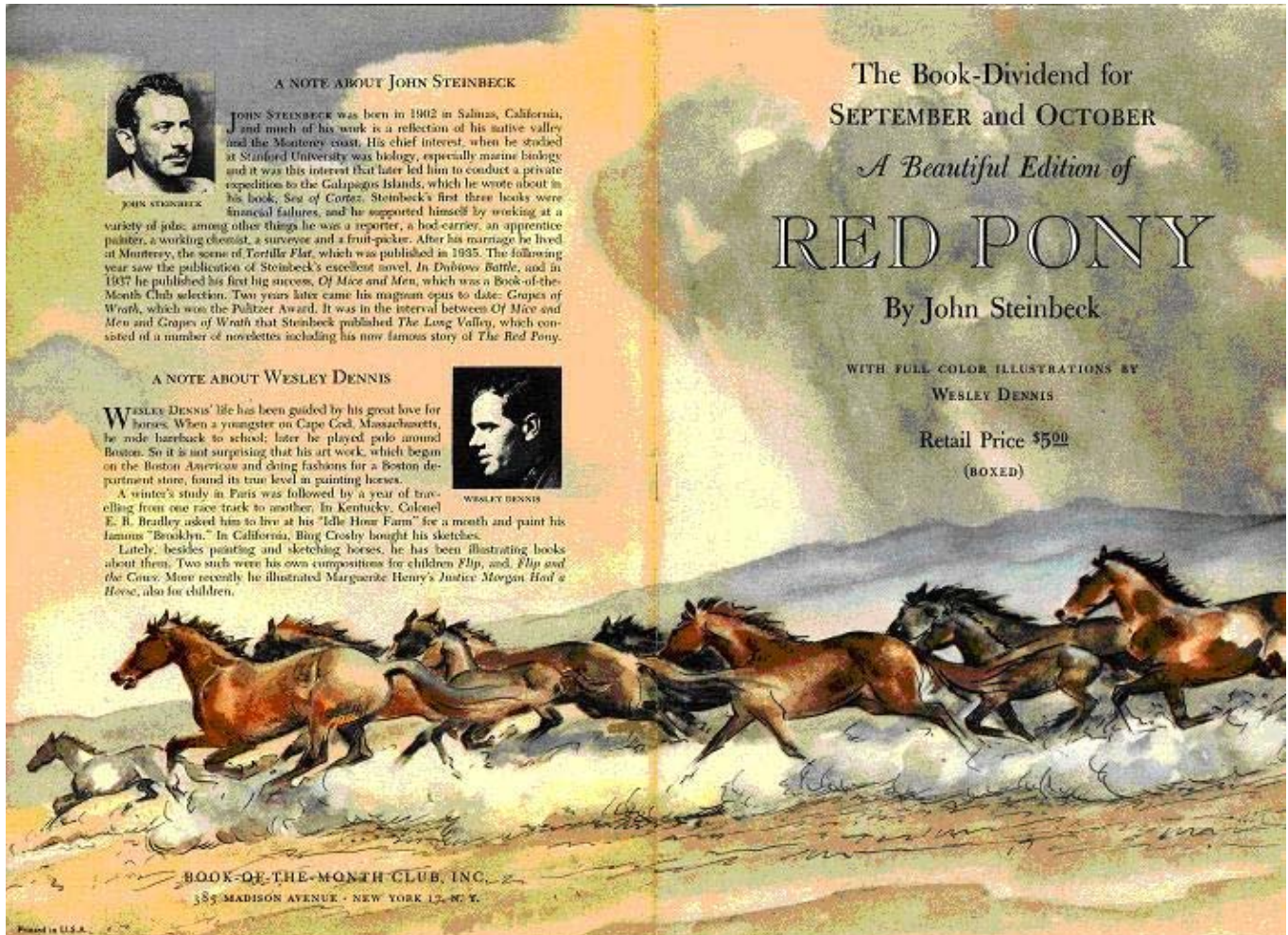
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## Steinbeck Images

This section is devoted to nearly random images of things Steinbeck. Send in pictures or scans of items you find interesting, beautiful, or unusual

In Don Swaim's [great article](#) in this issue on the 1945 first illustrated edition of *The Red Pony*, he alludes to Wesley Dennis' great illustrations of horses. I thought it might be nice to display some of these.



**A NOTE ABOUT JOHN STEINBECK**

JOHN STEINBECK was born in 1902 in Salinas, California, and much of his work is a reflection of his native valley and the Monterey coast. His chief interest, when he studied at Stanford University was biology, especially marine biology and it was this interest that later led him to conduct a private expedition to the Galapagos Islands, which he wrote about in his book, *Sea of Cortez*. Steinbeck's first three books were financial failures, and he supported himself by working at a variety of jobs: among other things he was a reporter, a hod-carrier, an apprentice painter, a working chemist, a surveyor and a fruit-packer. After his marriage he lived at Monterey, the scene of *Tortilla Flat*, which was published in 1935. The following year saw the publication of Steinbeck's excellent novel, *In Dubious Battle*, and in 1937 he published his first big success, *Of Mice and Men*, which was a Book-of-the-Month Club selection. Two years later came his magnum opus to date: *Grapes of Wrath*, which won the Pulitzer Award. It was in the interval between *Of Mice and Men* and *Grapes of Wrath* that Steinbeck published *The Long Valley*, which consisted of a number of novelettes including his now famous story of *The Red Pony*.

**A NOTE ABOUT WESLEY DENNIS**

WESLEY DENNIS' life has been guided by his great love for horses. When a youngster on Cape Cod, Massachusetts, he rode hardback to school; later he played polo around Boston. So it is not surprising that his art work, which began on the Boston American and doing fashions for a Boston department store, found its true level in painting horses. A winter's study in Paris was followed by a year of travelling from one race track to another. In Kentucky, Colonel E. H. Bradley asked him to live at his "Idle Hour Farm" for a month and paint his famous "Brooklyn." In California, Bing Crosby bought his sketches. Lately, besides painting and sketching horses, he has been illustrating books about them. Two such were his own compositions for children *Flip*, and *Flip and the Coney*. More recently he illustrated Marguerite Henry's *Justice Morgan Had a Horse*, also for children.

**The Book-Dividend for  
SEPTEMBER and OCTOBER**

*A Beautiful Edition of*

**RED PONY**

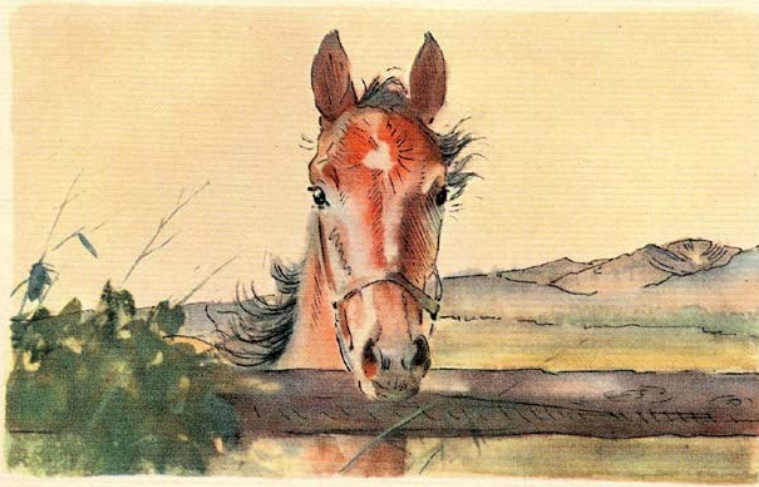
By John Steinbeck

WITH FULL COLOR ILLUSTRATIONS BY  
WESLEY DENNIS

Retail Price \$5.00  
(BOXED)

BOOK-OF-THE-MONTH CLUB, INC.  
385 MADISON AVENUE • NEW YORK 17, N. Y.

Printed in U.S.A.



# *The Red Pony*

BY JOHN STEINBECK

*With Illustrations by Wesley Dennis*

NEW YORK : THE VIKING PRESS : 1945







This section is devoted to Steinbeck related information on the Web. Send your favorite links to me.

[http://www.santaclaraweekly.com/2012/Issue-8/steinbeck\\_scholar\\_in\\_our\\_midst.html](http://www.santaclaraweekly.com/2012/Issue-8/steinbeck_scholar_in_our_midst.html)

## John Steinbeck: author, prizewinner and provocateur

<http://lincolnnewsmessenger.com/detail/201023.html>

[illegible]

## Steinbeck's 110th Birthday

<http://www.sacbee.com/2012/02/19/4270158/travelogue-travel-talks-events.html>

<http://www.steinbeck.org/events/john-steinbecks-birthday-celebration>

<http://www.sjsu.edu/faculty/satoru/LIB/s-gala-1.htm>

<http://www.canneryrow.org/>

[illegible]

## **“John Steinbeck: Voice of America” - BBC Streaming Video**

<http://route66news.com/2012/02/23/john-steinbeck-voice-of-america/>

[illegible]

## **'Viva Zapata!' 60th Anniversary: 25 Things You Didn't Know About the Marlon Brando Classic**

[http://news.moviefone.com/2012/02/06/viva-zapata-anniversary\\_n\\_1258553.html](http://news.moviefone.com/2012/02/06/viva-zapata-anniversary_n_1258553.html)

**SCCSCCS**

## **Rachel Maddow Wins John Steinbeck Award**

<http://www.mediabistro.com/galleycat/rachel-maddow-wins-john-steinbeck-award> b46614

### 553 - Steinbeck vs. Kerouac: Gentlemen, Start Your Engines!

<http://bigthink.com/ideas/42471>

## Lone Scherfig: the film that changed my life - East of Eden (Elia Kazan, 1955)

<http://www.guardian.co.uk/film/2012/feb/12/film-changed-lone-scherfig-east-eden?newsfeed=true>

*From Carol Robles, SCC # 36*

## Salinas to celebrate 110th anniversary of Steinbeck's birth

<http://www.thecalifornian.com/article/20120218/LIFESTYLE/202180306/Salinas-celebrate-110th-anniversary-Steinbeck-s-birth>

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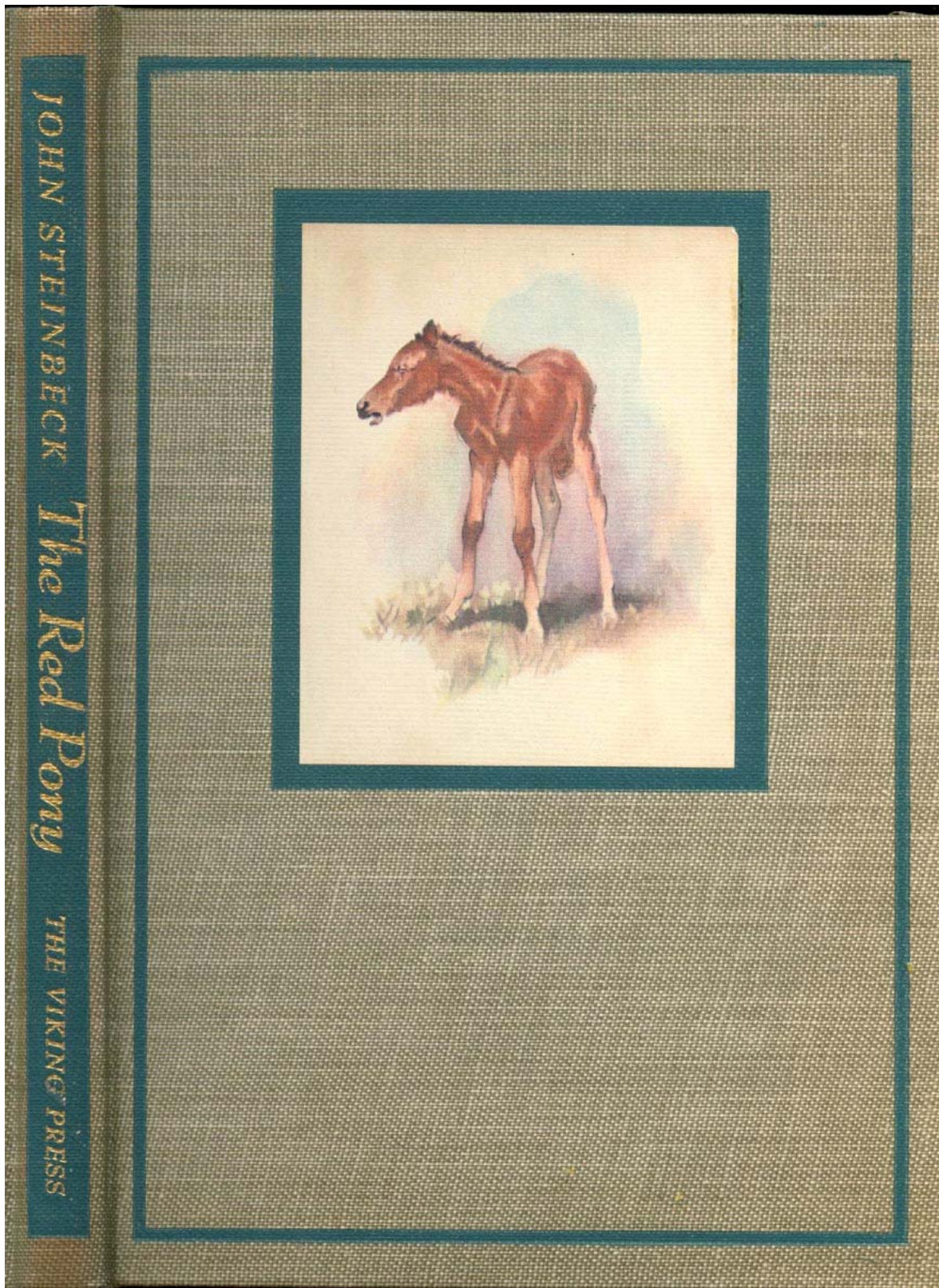
## **ORIGINAL CONTRIBUTIONS**

### **A LOW-BUDGET STEINBECK QUEST Collecting the Illustrated *Red Pony***

**by Don Swaim, SCC # 41**

For book lovers of a certain age there was a day when wallets were thin and the numbers of second-hand bookshops were thick—while John Steinbeck’s most popular books were ready for the plucking. Not the least of these books was the illustrated edition of *The Red Pony* (1945). Who knew (or cared) about variants, points, bindings, or deboss marks (those compromising book-club dots on the rear cover)? I suspect the plethora of illustrated Red Ponies was the result of its availability as a Book-Of-The-Month-Club dividend, a theory born out by Phil Ralls in his definitive entry from “Steinbeck Firsts” in Volume II, Number 4, of the *Steinbeck Collectors Gazette*, April 2007 (which this essay does not supersede). In addition, it was a book for all ages so many copies wound up in the libraries of young people. A 1949 film version, starring Robert Mitchum, Myrna Loy, and Peter Miles (enhanced by a score by Aaron Copland), solidified the book’s reputation.

The illustrated *Red Pony* is a beautiful book published by the Viking Press in beige cloth and issued in a slipcase with stunning art by Wesley Dennis (1903-1966), a high-school dropout from New England who specialized in sketching and painting horses. Dennis illustrated some 150 books, including *Misty of Chincoteague*, *Black Beauty*, and *Stormy*. The novella (actually composed of three short stories that had first appeared in magazines: “The Gift,” “The Great Mountains,” and “The Promise”) was originally published by Covici Friede in 1937 in a signed, limited edition of 699 copies with a slipcase (as well as a signed, lettered edition of twenty-six copies). A fourth story, “The Leader of the People,” which was not in the original book, was added to the illustrated edition, which alone renders it a first. There is no price on the book but it originally sold for \$5.00—as we know from the Book-of-the-Month Club brochure for September/October 1945 [Ralls]. My copy of *The Wayward Bus*, published in 1947, advertises on its dust-jacket flap the illustrated *Red Pony* at \$5.00. (The *Wayward Bus*’s price itself was \$2.75.)



[1] Kipe Offset Process Company variant in coarse beige cloth [above].



A dedicated collector might pay many thousands of dollars for the rare true first of *The Red Pony*, so the illustrated edition is a decent option, particularly if the collector seeks all the known variants—at least three. If there are additional issues, it's out of the scope of this essay. Even among the known variants, there may be subtle differences, as the chart at the end of this essay suggests. I'm not sure it was widely known about the variants until the 1974 Goldstone-Payne catalogue, which listed two. Then the Bradford Morrow catalogue in 1980 cited a third variant. Oddly, this third variant is considered to be the first issue (although I'm not sure why), and is by far the most elusive of the three.

As I made the rounds of the second-hand bookstores, so many years would pass that I'd inevitably forget how to identify the variants (and which ones I had), so I finally wrote them out on a slip of paper that I kept folded in my wallet. After acquiring the two variants listed in Goldstone-Payne, the missing third issue occupied my attention off and on for perhaps twenty years—until I at last ran across it, although it lacked the slipcase, in a used bookshop near Philadelphia.

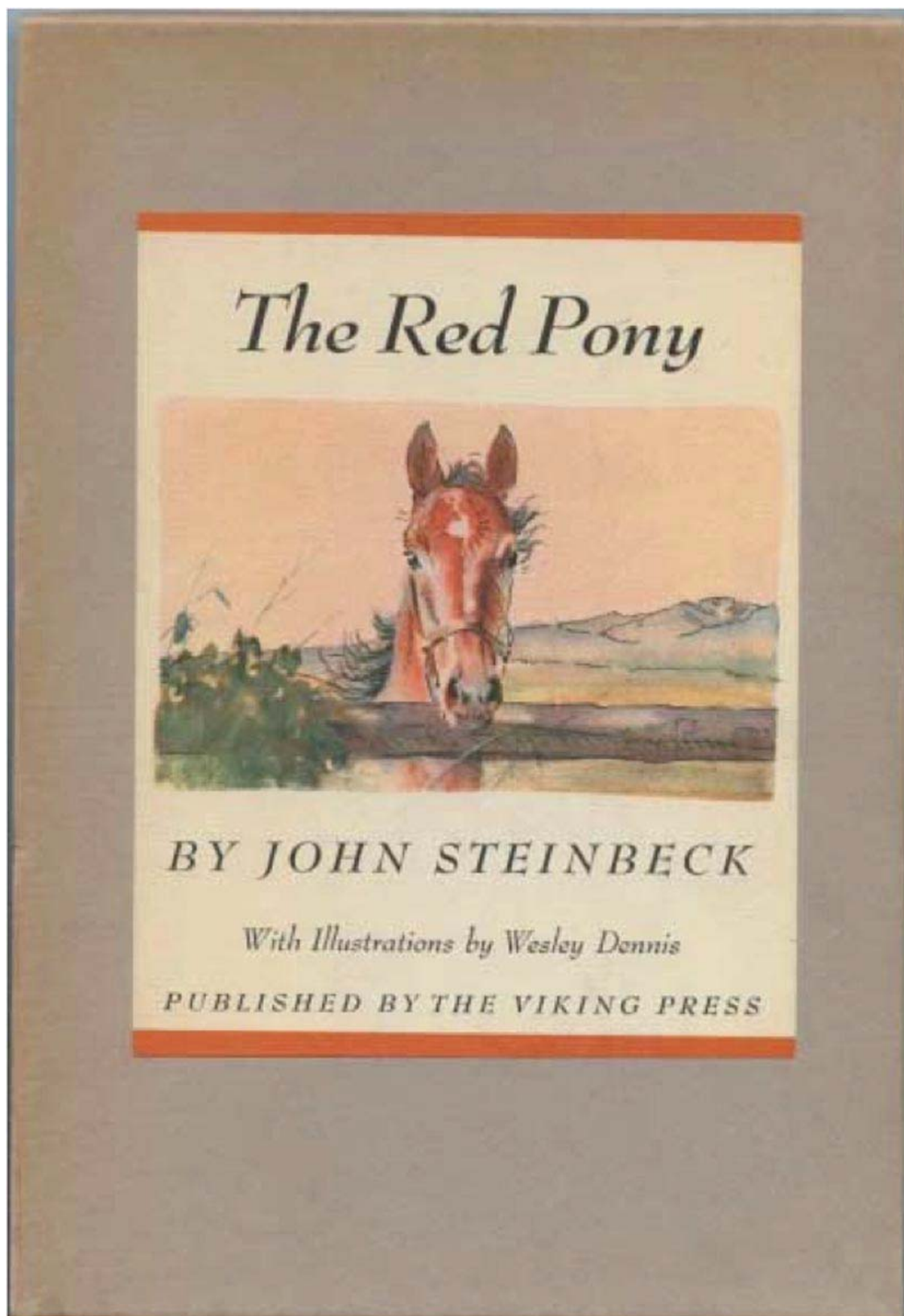
While the variants look much the same, they were printed by three different printers. It breaks down this way:

Variant #1. Printed by Zeese Wilkinson Company and bound by H. Wolff Manufacturing Company (Goldstone-Payne A9c)

Variant #2. Printed by Rogers-Kellogg-Stillson, Inc. and bound by Kingsport Press Inc. (Goldstone-Payne A9c)

Variant #3. Printed by Kipe Offset Process Company and bound by H. Wolff Manufacturing Company (not in Goldstone-Payne, but is in Morrow)

Variants #1 (Zeese Wilkinson) and #2 (Rogers-Kellogg-Stillson) are bound in fine beige cloth; however; variant #3 (Kipe Offset) is bound in a much coarser beige cloth. It also has a point that separates it from the other two issues: the Kipe Offset variant contains a large dot over the e in the word *The* on page 129. None of the variants on my shelf has the dreaded BMOB deboss dot on the back. I understand from the particulars by Ralls in "*Steinbeck Firsts*" that the Kipe Offset variant came in a blue-green slipcase, while the slipcases for the other variants were in tan.



[2] The most common tan slipcase [above].

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ALL WAR PRODUCTION BOARD CONSERVATION ORDERS

THE RED PONY

TEXT COPYRIGHT 1937, 1938 BY JOHN STEINBECK

ILLUSTRATIONS COPYRIGHT 1945 BY THE VIKING PRESS, INC.

ILLUSTRATED EDITION FIRST PUBLISHED IN 1945

PUBLISHED ON THE SAME DAY IN THE DOMINION OF CANADA

BY THE MACMILLAN COMPANY OF CANADA LIMITED



THIS EDITION HAS BEEN SET IN MONOTYPE EMERSON AND BERNHARD MODERN TYPES

BY WESTCOTT & THOMSON

THE WATER-COLOR ILLUSTRATIONS BY WESLEY DENNIS

ARE REPRODUCED BY FOUR-COLOR PROCESS OFFSET LITHOGRAPHY

PRINTED IN THE UNITED STATES OF AMERICA BY

THE ZEESE-WILKINSON COMPANY

AND BOUND BY H. WOLFF BOOK MANUFACTURING COMPANY

[3] The most common Zeese-Wilkinson variant [above].

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PRINTED IN THE UNITED STATES OF AMERICA BY

ROGERS-KELLOGG-STILLSON, INC.

AND BOUND BY KINGSPORT PRESS, INC.

[4] The Rogers-Kellogg-Stillson variant [above].



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ARE REPRODUCED BY FOUR-COLOR PROCESS OFFSET LITHOGRAPHY

PRINTED IN THE UNITED STATES OF AMERICA BY  
KIPPE OFFSET PROCESS COMPANY  
AND BOUND BY H. WOLFF BOOK MANUFACTURING COMPANY

[5] The least common Kipe Offset variant, thought to be the first issue [above].

slipped down the hill. The porch boards grew warm in the sunshine.

Jody hardly knew when Grandfather started to talk. “I shouldn’t stay here, feeling the way I do.” He examined his strong old hands. “I feel as though the crossing wasn’t worth doing.” His eyes moved up the side-hill and stopped on a motionless hawk perched on a dead limb. “I tell those old stories, but they’re not what I want to tell. I only know how I want people to feel when I tell them.

“It wasn’t Indians that were important, nor adventures, nor even getting out here. It was a whole bunch of people made into one big crawling beast. And I was the head. It was westering and westering. Every man wanted something for himself, but the big beast that was all of them wanted only westering. I was the leader, but if I hadn’t been there, someone else would have been the head. The thing had to have a head.

“Under the little bushes the shadows were black at white noonday. When we saw the mountains at last, we cried—all of us. But it wasn’t getting here that mattered, it was movement and westering.

“We carried life out here and set it down the way those ants carry eggs. And I was the leader. The westering was as big as God, and the slow steps that made the movement piled up and piled up until the continent was crossed.

“Then we came down to the sea, and it was done.” He stopped and wiped his eyes until the rims were red. “That’s what I should be telling instead of stories.”

When Jody spoke, Grandfather started and looked down at

[ 1 2 9 ]

[6] The Kipe Offset issue, in addition to the rougher cloth binding, has an errant dot over the word The on page 129 [above].

The following chart, which appeared in Volume II, Number 4, of the Steinbeck Collectors Gazette, identifies the three major variants and how to identify them, along with their subtle differences:

Variant	Printer	Binder	Cover Cloth	Front Cover Design	Page Stain	Page Stain Type	Slipcase
1aG	KOP	HW	Coarse	Green Box	All	Medium	Green
1aT	KOP	HW	Coarse	Green Box	All	Medium	Tan
1b	KOP	HW	Fine	Green Box	Top Only	Dark/None	Tan
2a	Z-W	HW	Coarse	Green Box	All	Medium Dark	Tan
2b <sup>1</sup>	Z-W	HW	Fine	Green Box	All	Medium	Tan
2c <sup>2</sup>	Z-W	HW	Fine	Green Border	All	Medium	Tan
3 <sup>3</sup>	RKS	KP	Fine	Green Box	All	Dark	Tan

<sup>1</sup> One is known without the paste-on illustration on the slipcase.

<sup>2</sup> This variant has a small, uncolored round deboss in the lower rear cover near the spine. It lacks the paste-on illustration on the book cover.

### **Abbreviations**

KOP - Kipe Offset Process Co.

HW - H. Wolff Book Manufacturing Co.

ZW - Zeese-Wilkinson Co.

RKS - Rogers-Kellogg-Stillson

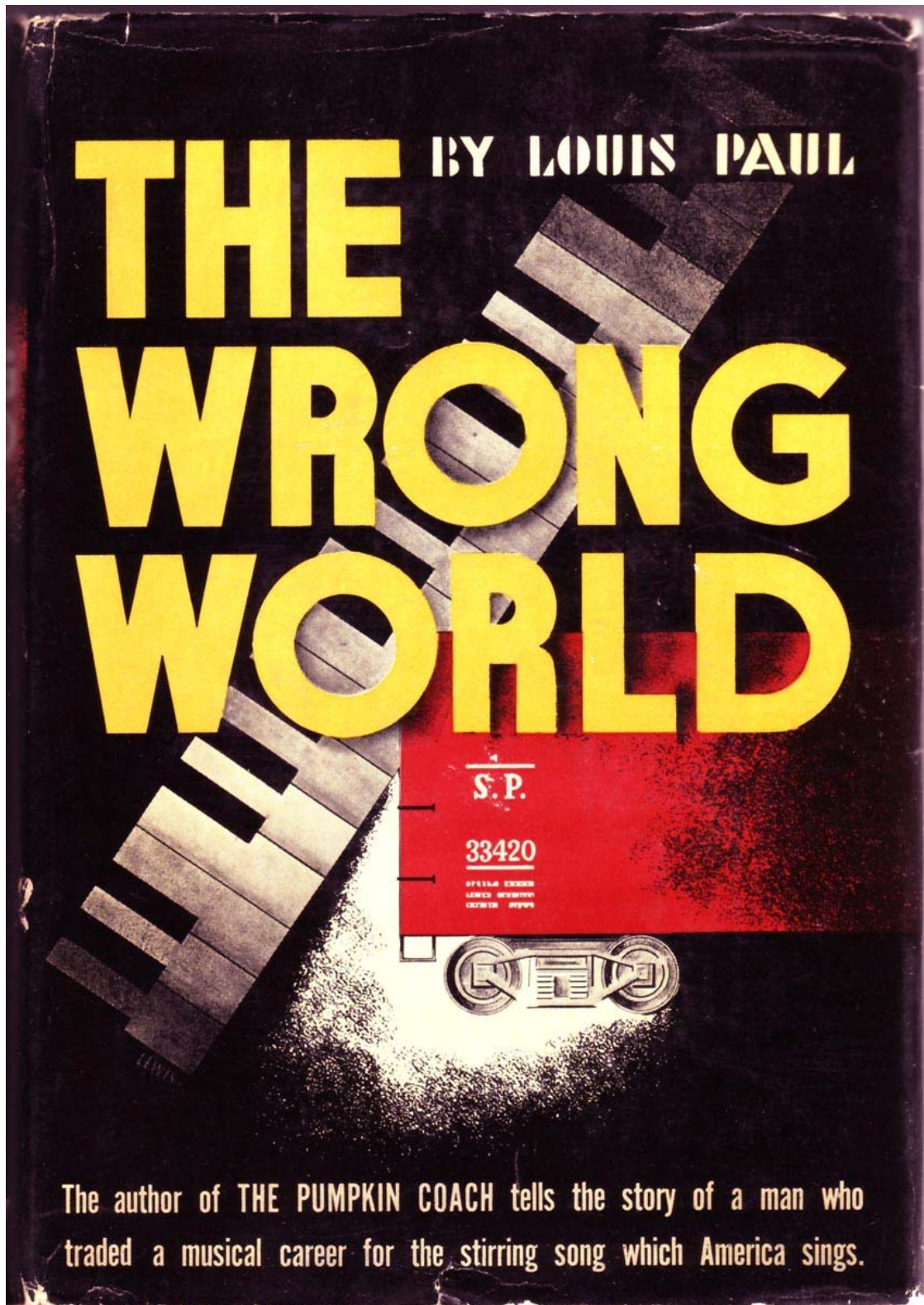
KP - Kingsport Press

[7]

The preceding is no doubt more than most would ever want to know about the illustrated *The Red Pony*; however, it's a part of the syndrome described as "a gentle madness" by the bibliophile Nicholas Basbanes. Part of the joy of book collecting is in the search; otherwise, all it would take is an Internet connection, a link to ABE, and a comfortable bank account. As for the Internet, I ran a quick search and found copies of the illustrated edition ranging from a few dollars to a high of more than \$3,000 for a signed printing (it was for sale by a dealer who forgot to spell-check his description). My feeling is that there's little reason to spend hundreds of dollars, certainly not thousands, for this title. The copy I purchased near Philadelphia was \$10, although the fragile slipcase was missing. My quest for the elusive Kipe Offset variant of the illustrated *Red Pony* took years, but it was inexpensive and ultimately rewarding. Now the challenge is in explaining to visitors why there are three apparently identical copies of *The Red Pony* on my Steinbeck shelves.







A number of books have been dedicated to John Steinbeck, as one might imagine. This one is dedicated to him without using his name whatsoever. Steinbeck and Louis Paul were friends and correspondents in the 1930s. When Paul's *The Wrong World* was published in 1938, few people had yet heard of this John Steinbeck, although he was starting to make a pretty good name for himself. I bet that fewer could name Steinbeck's second book. Louis Paul could, and did. This is how he dedicated the book.

*To the author of*  
THE PASTURES OF HEAVEN  
*affectionately*

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**SCCSCCS**

### **Report on the Bonhams Sale of Serendipity Books**

In late March of last year the world lost one of its great booksellers, Peter B. Howard, also a member of the Steinbeck Collector's Club.

Now it's lost his world-famous store, Serendipity Books of Berkeley, CA.

In the first of what should be several auctions, Bonhams & Butterfields started auctioning off the books of Serendipity on Feb. 12. There were previews in both San Francisco and Los Angeles. The latter was the location of the physical auction, although there was also a simulcast of the auction in real time in San Francisco.

I attended the latter. The auction started with truly antiquarian books, followed by some fine press, art, and photography items. Then came modern literature and poetry. The catalogue started with lot No. 1001, but I was there for the huge amount of John Steinbeck material which ran from lot No. 1160 and ended with lot No. 1238. The majority of these items probably came from the John Blaisdell collection. He was the significant other of Arlene Kavloch who in turn had been Peter Howard's bookkeeper for years. Peter helped John build one of the greatest William Saroyan collections found anywhere. And, more to the point, John also collected John Steinbeck. Heavily. I sold John a few books over the years, but for every one book I sold him, I quoted at least 10-15 others that he wouldn't buy. Why? He already had them. He would always tell me, with a smile I could hear in his voice over the phone, "Keep those cards and letters coming." He wanted me to keep quoting him, and I did.

Peter had already sold a great deal of John's collection before he died, but what came to auction was certainly a significant amount of books, many of which had significant importance. There was a sleeper or two in the auction, or so it seemed, but I was curious to see if any item would "go big" or perhaps not be recognized (see sleepers, above) or perhaps be passed over because of the glut on the market. The fact is that a few years before this auction, Bonhams had auctioned the last of the close family copies, being the collection of Steinbeck's older sister, Elizabeth Ainsworth. Following that was a Bloomsbury auction of just a couple of years ago of the books and related items from Elaine Steinbeck's apartment in New York which she and the great writer shared for many years. Add to that the nearly 2,000 items from my own personal collection of Steinbeck and Steinbeckiana that I finally finished listing on-line last year. And there is yet another collection that could come to the market that might be viewed as the equal to the Bradford Morrow catalogue issued in 1980. While finding certain specific Steinbeck items continues to elude a great number of collectors, finding Steinbeck in a general way is pretty easy these days. Think low-hanging fruit. There's plenty of it, and it's easy to obtain, if you have good taste and, at times, a helpful pocket book.

Speaking in generalities, I thought the majority of items sold at low to moderate prices. Most sold far, far below how Peter had priced them originally. There were a few items that sold at such high prices that it left me shaking my head. And then I was bummed that I couldn't afford to buy the two items that I thought might be sleepers.

It should first be noted that the price you bid is NOT the price you pay. When the auctioneer's hammer slams down to complete a sale, you immediately add either 20% or 25% to the cost, generally depending on whether you pay by cash or credit card. Thus, if your hammer price is \$100, you actually pay \$120 to \$125. It's called the buyer's premium. And yes, the auction house gets it from both sides as it charges the seller a percentage of the sale price as its commission and then jabs the buyer for another 20-25%. It's a sweet deal -- for them. Also, if you live in California, add approximately 8% more, depending on the community, for state sales tax. For our purposes, I'll give you the hammer price as well as the buying price, but I won't include the sales tax.

Let's start with the two items I thought might be sleepers. The first was item No. 1201. My interest was keen because I was the guy who sold John Blaisdell this book. I was hoping it would be over-looked. It is an internal government publication that both reviews Bombs Away and which excerpts a number of portions of the book. I had never seen one before I sold this one to John, and I have never seen one since. It was not in either Goldstone & Payne or the Morrow catalogue. It sold, to someone other than I, for \$350 (\$420-\$437.50) which is pretty close to what John paid me for the book 12 years ago. I think I should have bid higher, but I also recognize that bidding would have continued upward if I had not dropped out. The other "sleeper," to my way of thinking, was item No. 1223, the first trade edition of East of Eden. It's a completely average copy of the book, but it was a review copy with review slip, according to the auction house. A closer look, however, shows that it wasn't a review copy with a review slip. Rather, it was a complimentary copy with a complimentary slip. Same thing? Not really. One better than the other? Probably not, but what the auction house failed to note was that the complimentary slip was signed by none other than Pascal Covici, Steinbeck's legendary editor. Now we're talking. Unfortunately, for me as a book seller (businessman), it sold at \$850 (\$1,020-\$1,062.50). I believe it, too, would have gone higher if I had not dropped out.

There were a number of film scripts and related items available for films made from Steinbeck's books. I generally thought that they sold rather cheaply, but I hasten to add that book collecting has changed over the years. There was a time when these ephemeral items would (and should have) commanded high prices. It is unfortunate, in my opinion, that collectors these days are far less completist-oriented and seem to desire only high spots (The Grapes of Wrath, East of Eden, maybe Cannery Row, Tortilla Flat). As elusive as Vanderbilt Clinic (Goldstone & Payne A24a) is, for example, it seems to lack collector appeal in today's market. The 1939 screenplay for Eugene Solow's film adaptation of Of Mice and Men sold for a puny \$650 (\$780-\$812.50). I suppose this should not have been a surprise since the 1931 screenplay for Tarzan the Ape Man, a vault copy, being the film that brought us Johnny Weismuller as Tarzan, sold for a very lean \$1,300 (\$1,560-\$1,625). Did I say lean? More like concentration camp skin and



bones. The assistant director's working copy of the final shooting script for Viva Zapata! resulted in only a \$1,000 sale (\$1,200-\$1,250). All I can say is, "Huh?"

There was a copy of his first book, Cup of Gold, inscribed to his long-time friend Toby Street. Too bad it lacked its dust jacket. It still brought \$6,500 (\$7,800-\$8,125). There was a large illustration of the book in the catalogue issued by Bonhams and Butterfield.

This is a good lesson to be learned in that the illustration looks a lot cleaner than the book did in person. I had previewed the actual books the week before the auction.

There was a significant Steinbeck letter, c.1933, in which Steinbeck attempts to explain his theory of phalanx. If you don't understand the importance of this theory, you probably shouldn't subscribe to this publication. The bad news is that this was a typed carbon, with emendations, as noted in the catalogue. It sold for \$1,700 (\$2,040-\$2,125). If it has been the ribbon copy, I would have expected a price about three times that, or more.

There were a number of proof copies sold, such as the proof of the first British edition of To A God Unknown. That brought a measly \$200 (\$240-\$250). The first British proof of In Dubious Battle brought only \$320 (\$384-\$400). The first British proof of The Short Reign of Pippin IV sold at \$150 (\$180-\$187.50). The first British proof of Once There Was A War, with an advance dust jacket, brought only \$160 (\$192-\$200). The first British proof for The Winter of Our Discontent brought \$170 (\$204-\$212.50). The British proof of Travels With Charley was hammered down at \$190 (\$228-\$237.50).

Proofs of American editions fared much better. An unbound galley proof of Sea of Cortez brought \$3,000 (\$3,600-\$3,750). Another proof of Sea of Cortez bound in wrappers brought \$1,600 (\$1,920-\$2,000). Both results seemed about right, although perhaps more than one might expect at an auction. A bound galley proof for Cannery Row, not to be confused with the much more common advance copy in blue wrappers, brought only \$1,800 (\$2,160-\$2,250). That's a steal! The proof for The Pearl brought more, \$1,900 (\$2,280-\$2,375), which really leaves me scratching my head. More on sales that didn't make any sense in a moment. A proof of The Wayward Bus brought \$1,100 (\$1,320-\$1,375). A proof for The Short Reign of Pippin IV beefed up to \$2,800 (\$3,360-\$3,500), but it was inscribed by Steinbeck. A proof for Travels With Charley brought \$1,700 (\$2,040-\$2,125).

What brought surprise, either because the items went too low or too high? Although it had some condition issues, a first edition of The Grapes of Wrath inscribed to a Steinbeck family friend brought \$7,000 (\$8,400-\$8,750). That's at least third of what a retail copy would cost. That's pretty low for a significant book. There was a first edition, also with condition problems, of Sea of Cortez inscribed by Ed Ricketts to his new girlfriend/future faux wife with their marriage certificate. I have seen a few copies of this book with a Ricketts inscription. Fully-packed retail copies usually bring \$10,000. For this auction to achieve that sort of full retail price, in this case actually \$9,500 (\$11,400-\$11,875), is remarkable, to say the least. P. S. If you look a little, I bet you can find one, full retail, without buyer's premium, for \$7,500. A holographic letter to his agent, Mavis McIntosh,

in which he bemoans his divorce proceedings, brought only \$1,000 (\$1,200-\$1,250).

That seems low, especially when the very next item, a document signed by Steinbeck having to do with authorship of the story that became the film *A Medal for Benny*, sold for \$1,700 (\$2,040-\$2,125).

Comparisons sometimes don't make sense. Other times they leave you shaking your head. Steinbeck's typescript of *The Pearl of the World* as submitted to "Woman's Home Companion" was prominently featured. It had an auction estimate of \$15,000 to \$20,000.

It sold at \$7,500 (\$9,000-\$9,375). The item right before it was a typed carbon of a screenplay adaptation of *Cannery Row*. A carbon copy. The auction catalogue suggests that this could be Steinbeck's own, although there is also reason to believe it is not. Still, it's a carbon copy, not the ribbon copy. It sold for \$10,000 (\$12,000-\$12,500)!

Unbelievable. At the risk of comparing apples to oranges, let's compare some other items. A really good typed letter signed by Ed Ricketts to Steinbeck had a pretty good result, \$2,800 (\$3,360-\$3,500). Again, I would view that sale price as a close-to-full retail price. One doesn't usually expect full retail prices as a result of an auction. However, later in the listings was a holographic letter from Steinbeck c.1961 to his theatrical agent, Annie Laurie Williams, regarding a possible project that could have emanated from Steinbeck's *The Log from the Sea of Cortez*. There was some accompanying material. It's a good letter, but it sold at \$6,000 (\$7,200-\$7,500). Wow!

A bit earlier in the sale another autographed letter to Annie Laurie Williams from Steinbeck, although probably not as important, sold at only \$650 (\$780-\$1,250). Early in the sale was a typed manuscript signed by Steinbeck, being the text of his short story "His Father" which appeared in the September 1949 issue of "Reader's Digest." It is also inscribed "For Annie with love," so it was probably inscribed to the above-mentioned Annie Laurie Williams. It brought \$1,100 (\$1,320-\$1,375). Again, at the risk of comparing apples to oranges, this signed typescript brought \$1,320-\$1,375, while a bookseller is currently offering the holographic manuscript of this story for \$27,500.

What does it all mean? It's probably too early to say with specificity, but one can conclude that there is still a great deal of collector interest in John Steinbeck. The "right" item, whatever that is, can still command fantastic prices, and yet other items that seem to speak highly of themselves might not bring what yesterday would have thought as normal. Of course not every item was purchased by a bookseller who intends to re-sell.

Some of these items went to private collectors. Some went to institutions. What will be most interesting is to see how some of these items will be priced by the re-sellers either on-line or in an upcoming catalogue of their own.

## MEMBERS QUESTIONS AND ANSWERS

### *New Questions from Members*

*From Peter Van Coutren, SCC # 148*

**Question [7:3-1]**

I have a question for you and the SCC members.

I have received a question about the book "The Forgotten Village" from Guy Bland. Mr. Bland purchased a copy from the Harry Ransom Center some years ago. It is signed by a number of people he believes may be the actors. The copy is signed by Alfred S. Vasquez and Carlos Rivera among others. I have included the photo files he sent us.

Do you know of any copies of "The Forgotten Village" that were signed by the actors?  
Do you know of any place the actors names are listed?  
Can you give us any information on these signatures?

Thank you for any information or pointers you can provide on this question.

**S**

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### Previous Questions, No Answers Yet!

***Please Note: Questions unanswered after three months will be deleted.***

SCCSCCS

*From Dick Hoffstedt, SCC # 7*

**Question [7:2-1]**

Hi Phil,

Here is something I think collectors of Steinbeck films might find interesting.

In 1981, "East of Eden" aired on ABC in a mini-series format. It ran on three nights, Sunday, February 8 (3 hours), Monday, February 9 (2 hours) and Wednesday, February 11 (3 hours.) That's 480 minutes of air time.

I remember enjoying it immensely and looked forward to it's being released on VHS so I could add it to my collection. Eventually it did, and I purchased it. But, something didn't look right. The sleeve said that the running time was 238 minutes. I knew that ads and promos had been edited out but from 480 minutes down to 238 minutes? That's 242 minutes of editing. That's over four hours. I then watched it and knew something was wrong. They had even edited out much of the story. In fact, the actual running time was 195 minutes, not the 238 minutes as printed on the sleeve.

I immediately wrote to Starmaker Entertainment, Inc. in New Jersey and told them I felt cheated with my purchase. I explained everything to them.

Some time later, I received a new VHS tape at no cost and a letter from Starmaker (see attachment) explaining the mix-up. I now had two versions of the mini-series. The new one stated 375 minutes on the sleeve and actually runs for 378 minutes...a three minute bonus.

Now, my question to collectors is this. How many of those edited editions actually got out to the public? The letter only states "many units were already shipped and sold to the public." Does this error on their part make that edited edition "rare" and therefore may be valuable to collectors? I would like to hear from Gazette collectors of Steinbeck films.

**Editor's Note:** I neglected to print the image of the letter from Starmaker Entertainment that Dick sent to us last time. Here it is.





*From Whiffen Larry, SCC # 145*

***Question [7:2-2]***

Years ago a friend from Sag Harbor gave me a copy (old-style mimeo, heavy stock) of a broadside. His sister was proprietor of the 5 & 10 on Main Street for many years. The piece measures 6 1/4"x 19 1/4". It is titled A Manifesto and it is written in Steinbeck's hand, a preamble to the second annual old whalers festival in Sag Harbor.

Steinbeck was one of the originators of this festival, which continues to this day. This broadside is so revelatory because it reveals the author as one of the guys at the tavern, not the literary icon. It is loose and gets looser from top to bottom. It feels like he was taking his time, laughing at the bar as he was composing this amongst friends. Indeed, without saying, he is telling them exactly why he came to live there.



There are pinholes in the corners as if several copies were run off and posted about the village. Sag Harbor Historical Museum could shed no more light. I have sent along a photo of this broadside as well as a transcript of the text. Anyone who knows more about it, please tell me.

***NOTE: This was transcribed from a photocopy of the original broadside written in his own hand and posted in the village by Steinbeck.***

*This is the second annual Sag Harbor Old Whalers Festival and it promises to be even more reverent and memorial and confused and historical and crazy than the one last year. It is Sag Harbor's answer to automation. For one thing, much research has gone into this festival and we now know more about the original old whalers than some of them would want us to.*

*We made some mistakes last year which helps because now we can make the same mistakes quicker and easier, and go on to new errors.*

*One of these will be a whale boat race participated in by Sag Harbor*

*MANIFESTO Preamble to the Old Whalers Festival's second annual journal  
defending against the neighboring towns for the Cetacean Cup. This is no clocked affair. The flower of our  
youth and strength will man the sweeps, each whale boat driving down the harbor. The winning boat gets  
the first harpoon in a genuine artificial whale. And if that isn't an invitation to mayhem I don't know what  
is.*

*The resurrected sport is so new that it has no ground rules as yet. We may have to get some later to save life and limb but not this year. However, the race may prove that there is as much blubber now as there was in the old days.*

*But this is only one of many fascinating, historical and improbable events. There will be parades and reenactments – a beard judging and a beauty contest for fish.*

*We aim to experiment with a beach buggy contest over a course like a lunar landscape. No one can foresee what will happen here but the prospects are dreadful and beautiful to contemplate. But after all the Old Whalers whom we celebrate lived dangerously, and we cannot let them down.*

*Not all attention will be on blood sports. Youth and beauty of the feminine persuasion will preside over the dancing and music together with many romantical inventions and conceits – all designed to create a Dionysiac spirit of quid pro quo, and the quoter the better.*

( Note ) North Sea will participate in the festival which is a guarantee of enthusiasm even if the insurance rates do go up.

*Harborites have been working and planning and practicing for this celebration for many months. We want to make our guests welcome only promising to clobber them if they get out of hand. We hope we are not over trained.*

*The fact that I have been made Honorary Chairman of the Old Whalers Festival is a clear indication of the explosive but cautious thinking of the descendants of the Old Whalers. If all goes well, we share the happiness but if the village blows up, I get the blame.*

*I don't know how I got here. I am only a sixth class citizen. It takes six generations for first class. But my neighbors are considerate and kind to me.*

*Anyway, we hope you will enjoy our festival. Complaints may be made in Riverhead or will be individually taken care of behind Otter Pond and perhaps in it.*

*JOHN STEINBECK*  
*Honorary Chairman and running scared*

[illegible]

*From Dick Hoffstedt, SCC # 7*

**Question [7:2-3]**

I have questions about two items.

Many years ago (probably 20) I picked up two catalogs pertaining to collecting Steinbeck. The first was called "Books & Pamphlets by John Steinbeck" published by Bradford Morrow, LTD. It had 70 pages, 280 entries and measured 5 1/2" X 8 1/2." The first thirteen entries listed various editions of "Cup of Gold." Entry No. 279 was "John Steinbeck and his Language", and it listed for \$175. The last entry (No. 280) was "Steinbeck: A Life In Letters" and listed for \$75. The second book was called "The Collectible John Steinbeck." It had 157 pages and was also 5 1/2" X 8 1/2." It had an Alphabetical List of Steinbeck Editions. The first entry (No. 1) was for "The Acts of King Arthur and his Noble Knights" and listed seven different editions designated a. through g. The second entry (No. 2) was "America and Americans" and listed six different editions designated a. through f. The last entry (No. 62) was for "The Winter of

Both catalogs gave an approximate market value for each edition depending on condition. What I would like to know is if there are updated copies of either, or both, of these catalogs?

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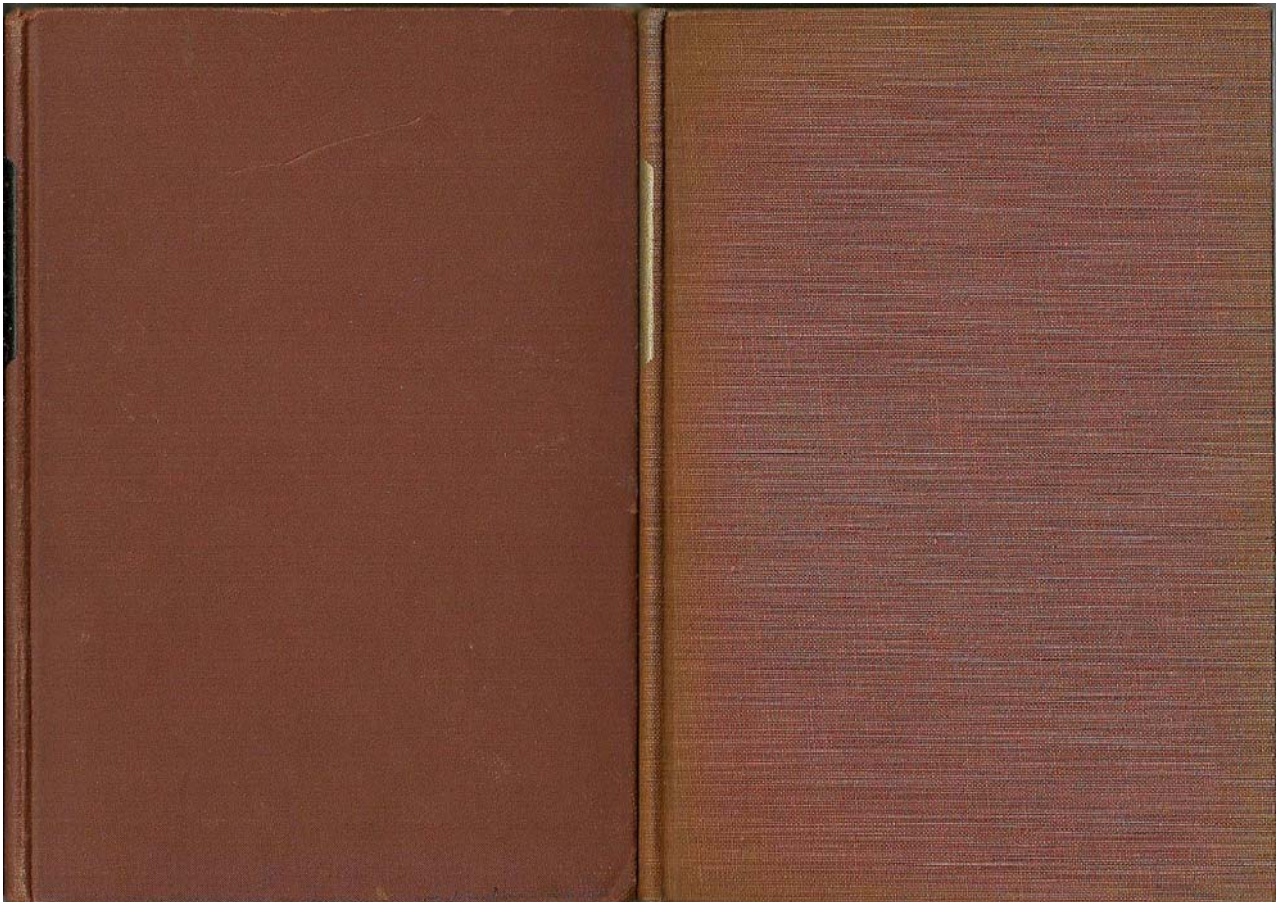
## Observations and Discoveries

### **The Sun Dial Press Edition of *Of Mice and Men*** by Shawn Hennessee, SCC # 3

Phil,

Great job as usual on *The Gazette*. I always look forward to getting it.

Attached are a couple scans of my copies of the Sun Dial "Of Mice and Men" "Deluxe Library Edition". The DJs on mine are the same as yours and duplicate one another so I did not bother scanning them again (interestingly they are both price clipped like yours so I cannot tell you if there was a price on them). However, one of the copies has smooth brown boards with a black design on the spine. I suspect that there could be even more variants of these. I do not see any other differences between the two copies.









I'll send photos later. On my copy previous owner has signed and dated 1939 on front free endpaper. Rough cut or deckled leading edge and top stain in brown. Jacket not price clipped but no price is indicated.

This is the only copy I have ever seen until you listed your copy in *The Gazette* ... but obviously there are at least two variants .... so far.

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# *The Steinbeck Collectors' Bazaar*

Steinbeck Collectors Club members are invited to submit their ads for inclusion in this column via email to the Editor at:

<mailto:Steinbeck.Collectors.Club@Gmail.com>

Ads may not consist of more than 10 lines. All ads must be “camera ready – Times New Roman font size 12 preferred.

### IMPORTANT NOTICE:

The Bazaar serves as a service and a privilege for members of The Steinbeck Collectors Club to let other members know what they are seeking to buy or trade for their collection, post want lists, and offer Steinbeck related items for sale or for trade. Neither The Steinbeck Collectors Club nor the editor examines or evaluates any of the advertising or material advertised in *The Steinbeck Collectors Bazaar*, except to insure that the material is within the purview of the interests of SCC members. Neither The Steinbeck Collectors Club nor the editor assumes any responsibility for the content of any advertising or for any of the material described in the advertising. *Caveat emptor!*

By advertising here, or by responding to any advertising here the parties agree that no party shall have recourse against either The Steinbeck Collectors Club or the editor. All transactions, trades or other business arising from or related to the advertising here shall be strictly between the parties involved. Complaints against advertisers should be referred to the Editor. The Editor may, solely at his discretion and without cause, refuse to publish any advertisement. Advertisement in *The Steinbeck Collectors Bazaar* is a revocable privilege for the members of the club and is not a right of membership.

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**SCCSCCS**

# FOR SALE

[illegible]

*Nothing this month*



## BOOKS, CATALOGS

## Wanted in ANY Condition

- Pacific Biological Laboratories Catalog, 1925
- Forward to *Between Pacific Tides*, 1948
- *Viva Zapata!* – Edizioni Filmcritica, No. 1, 1953

**Wanted in strict VG or Better Condition**

- Nothing So Monstrous, 1936
- Of Mice and Men: A Play in Three Acts, 1937
- The Red Pony, 1937
  - a. With original glassine (in G or Better)
- Their Blood Is Strong, 1<sup>st</sup> Printing, 1938
- Tortilla Flat, A Play in Three Acts – Kirkland, 1938
- The Moon Is Down: Play in Two Parts, 1942
- A Letter From John Steinbeck Explaining Why He Could Not Write An Introduction to this Book, 1964

**Wanted in strict FINE or Better Condition**

- The Long Valley, 1938
- The Forgotten Village, 1941
- The Viking Portable Library Steinbeck, 1943
- A Russian Journal, 1948
- The Log From the Sea of Cortez, 1951
- Chapter 34 from the Novel East of Eden, 1952

[illegible]

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Your email address will be protected (provided I don't get hacked or subpoenaed!) and not distributed to anyone. If you wish to contact a member offline, post a message with your contact information, or contact me. Ultimately we may have a club member only address book, but that is in the future, when and if we have a web site.

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## **Member Web Sites and Email Addresses**<sup>4</sup>

This information is provided to any SCC member who wants to make their web site or emails known to other club members. If you wish to appear here, please email me.

### **Email Addresses**

Robert B. Harmon, SCC # 1 - Click on following link to send mail -  
<mailto:bharm@pacbell.net>

John Wood, SCC # 64  
[jwood@salinas.k12.ca.us](mailto:jwood@salinas.k12.ca.us)

### **Web Sites**

- Martha Heasley Cox Center for Steinbeck Studies, Paul Douglass, SCC # 22,  
Sstoz Tes, SCC # 50  
[www.steinbeck.sjsu.edu](http://www.steinbeck.sjsu.edu)
- PBA Galleries, George Fox SCC # 47  
<http://www.pbagalleries.com/>
- Bill Groneman, SCC # 40  
[www.WGroneman.com](http://www.WGroneman.com)
- Daniel Zirilli, SCC # 5  
[www.popartfilmfactory.com](http://www.popartfilmfactory.com)
- Mike Wildman, SCC # 30  
<http://www.aboundbookcompany.com/>
- Greta Manville. SCC # 61  
[www.gretamanville.com](http://www.gretamanville.com)
- Michael Tholl, SCC # 12  
<http://www.waywardbooks.com/>

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<sup>4</sup> Listing in this section is a revocable privilege, not a right of membership. Entries are placed here at the sole discretion of the editor who may decline to post the information or remove it without cause.



- The National Steinbeck Center, Colleen Bailey, SCC # 85  
<http://www.steinbeck.org/MainFrame.html>
- James M. Dourgarian, Bookman, Jim Dourgarian, SCC # 20  
<http://www.jimbooks.com/>
- Between the Covers Rare Books, Dan Gregory, SCC # 27  
<http://www.betweenthecovers.com>
- Ball State University, Bracken Library, John Straw SCC # 78  
<http://www.bsu.edu/library/>
- Brian Cassidy, Bookseller, SCC # 70  
[books@briancassidy.net](mailto:books@briancassidy.net)  
<http://www.briancassidy.net>  
twitter: <http://www.twitter.com/briancassidy>
- CANNERY ROW FOUNDATION WEBSITE, Michael Hemp, SCC # 126  
Check for upcoming events  
<http://www.canneryrow.org>
- Bill Steigerwald, SCC # 129 – Website at the Pittsburgh Post-Gazette  
<http://communityvoices.sites.post-gazette.com/index.php/arts-entertainment-living/travels-without-charley>

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