

The Steinbeck Collectors Gazette

This is *The Steinbeck Collectors Gazette*: Volume VII, Number 7, September 2012

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¹ See http://en.wikipedia.org/wiki/Fair_use

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

³ 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 160 active members. Please note that this list is the current corrected member list. With this issue we welcome new members:

James Riddel	SCC # 158
Bill Derek	SCC # 159
Sarah Clark	SCC # 160
Kathleen Hicks	SCC # 161
Jesper Mortensen	SCC # 162
Tom Cage	SCC # 163
Justice Aguilar	SCC # 164

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

Thanks to all of you who expressed concern for my health during the last several months – very kind and greatly appreciated! I am pretty much up to speed now. This issue is the first one after my unintentional hiatus this summer. **I think it does not make sense to try to get an October 1 issue out, so I am planning to get the next issue to you November 1.**

I would appreciate getting some material. Thanks to Steve Hauk for sending in his profile.

THE EDITOR SOLICITS

This month I would like to ask everyone to send in Member Profiles.

We are going to be thinking about the best way to use the web site and the Gazette to optimize the educational goals of the SCC. Any thoughts on how to do this are welcome.

Please remember I can only publish what I get. I am especially interested in hearing from our newer members and beginning collectors. ***The Gazette*** was created for YOU!

Phil Ralls, Editor

The Steinbeck Collectors Club website

The Steinbeck Collectors Club website is new; the domain was just registered in March 2012.

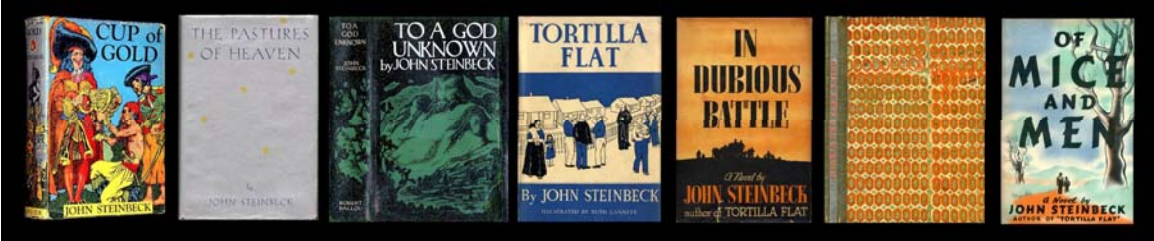
The Steinbeck Collectors Club[®] web site provides an enhanced presence for SCC on the World Wide Web. This will assist in the educational mission of the Club.

Wade Smith, SCC # 142, is our web master and web site designer. He is desirous of any suggestions club members may have for the site.

Please check out the site and make suggestions.

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

Club News



From Carol Robles, SCC # 36

Don't push yourself.

We all appreciate your time.

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Thanks Carol. - Phil

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From Tom Barden, SCC # 130 [May 9, 2012]

Hi Phil--

Another fine issue of the gazette; and a great review of my book by Don Swaim! That he doubts my premise about JS's Arthurian influence is a critique I can live with, although I recommend he reread Steinbeck's letter to Jackie Kennedy about her husband's assassination. I thought everything else he wrote was right on!

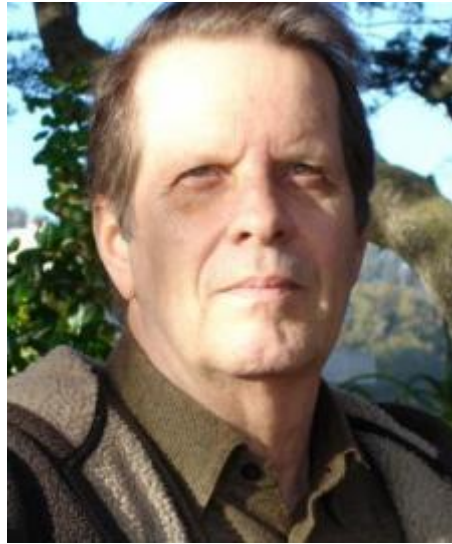
Pass along my thanks to him.

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From Greta Manville, SCC # 61

Dear Phil, did you get the information that Kathleen Hicks, who teaches at Arizona State U is taking over the bibliographic work for the Steinbeck Center and *Steinbeck Review*? I resigned after ten years. I did a lot of my research at ASU and have turned over my files to Kathleen. She is enthusiastic and will do a great job. I loved the pursuit of new information and working with the wonderful folks within the Steinbeck world but am now concentrating on finishing several worst-selling mystery novels that have been on hold. My interest in Steinbeck will continue, however, so I'll look forward

Member Profile - Steve Hauk, SCC # 86



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.

Steve Hauk, SCC # 86

Born and raised in St. Louis. Wrestled at Kirkwood High School. Junior year at Kirkwood had a British exchange teacher, a Miss Benham, who surprised me by giving me A's in English because, she said, I was a good writer; a nice boost of confidence. Went off to the University of Missouri. Did badly. Failed logic, passed ROTC and my English professor was encouraging, but overall grade point was terrible. So after one semester I hitchhiked to California, saw orange groves for the first time, blissful; hitchhiked to Santa Monica and first view of the Pacific Ocean, staggering.

Took classes at Los Angeles City College - acting, international relations, Russian, journalism. Muhammad Ali, then Cassius Clay, visited the campus while preparing for an LA fight with Archie Moore. I wrote in the school paper that Clay would lose. He showed up at the Daily Cub office the next day trailed by students. He yelled my name, waving the Daily Cub, asked if I stood by the prediction. I said yes. When students left we had a nice conversation. He knocked out Archie. Aldous Huxley spoke at LACC; I covered for the Daily Cub. Interview was depressing; I learned great minds don't last forever.

Hitchhiked across the country several times. Could make it to St. Louis in two days usually. Once did LA to New York in under three days, this despite getting picked up on Highway 66 by a man who, unknown to me, had just escaped from a state penitentiary and was using me as a cover. We were caught near the Oklahoma-Missouri border after a

chase by highway patrol and sheriffs' cruisers. The convict apologized to me as they took him off in handcuffs. I got another ride and was into Ohio by nightfall.

Outside Columbus, I got a ride from a man who has just been released from the Ohio State Penitentiary and was heading for home in Pennsylvania; we talked throughout the night. He'd killed a man, he said, with his bare hands. He was huge, but he was also gentle _ I thought of Lenny in Steinbeck's ``Of Mice and Men." He was friendly, nervous; what was waiting for him after an absence of two decades? He hadn't had contact with family for years. He bought me breakfast in an ancient coffee shop. He pointed out the window at a gravel road that wound up and over a hill _ it led to his family home. I watched him drive up that road. His name was Lee.

Married Nancy Burtch and we settled in Los Angeles and had a daughter, Amy. I got jobs at small newspapers around LA; covered crime, forest fires, just about everything which is per usual on small papers. Eventually moved up to the Monterey Peninsula. We had another daughter, Anne. I worked for the Monterey Herald while writing plays and thought I'd hit it when my comedy ``The Late Marc Buffant" was accepted by the Squaw Valley Writers Conference. But the play was rough if promising.

I entered the art world as a dealer, handling early California art _ very important, you wouldn't, for instance, have the national parks if early artists hadn't sent back glorious images to D.C. _ as well as contemporary work. Became fascinated by the people who created art. Wrote two films on art and photography that continue to be shown on PBS and won national awards, ``Time Captured in Paintings" and ``The Roots of California Photography." Didn't hurt to have Jack Lemmon as narrator for both, or Mac and Ava Motion Pictures as the filmmakers.

Co-curated with Patricia Leach the inaugural art exhibition at the National Steinbeck Center in Salinas in 1998. Steinbeck counted artists among his best friends, and I was into the world of artists and literature. Also, we discovered Ed Ricketts had lived in our house.

Have written several more plays, including "The Floating Hat," based on the relationship of Charlie Chaplin with the great Impressionist artist Granville Redmond, a deaf-mute artist; "A Mild Concussion," about the man, Gary Kildall, who invented the computer language we all use; ``The Spy and Lise Meitner," about a Mossad agent; and ``Fortune's Way, or Notes on Art for Catholics (and Others)" which has been performed locally and translated into French for a possible production in France.

Have written several pieces on Steinbeck and threats to his life for the Steinbeck Review, and am now working on a play on the last days of his life. It includes a tape recorder, a Gaunt Man and a talking myna bird named John L.

Teresa Del Piero, a superb actress, played the title role, with John Brady as a bishop. It was staged by Conrad Selvig.

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SCC Member Profile - Suggested Outline
The Steinbeck Collectors Gazette

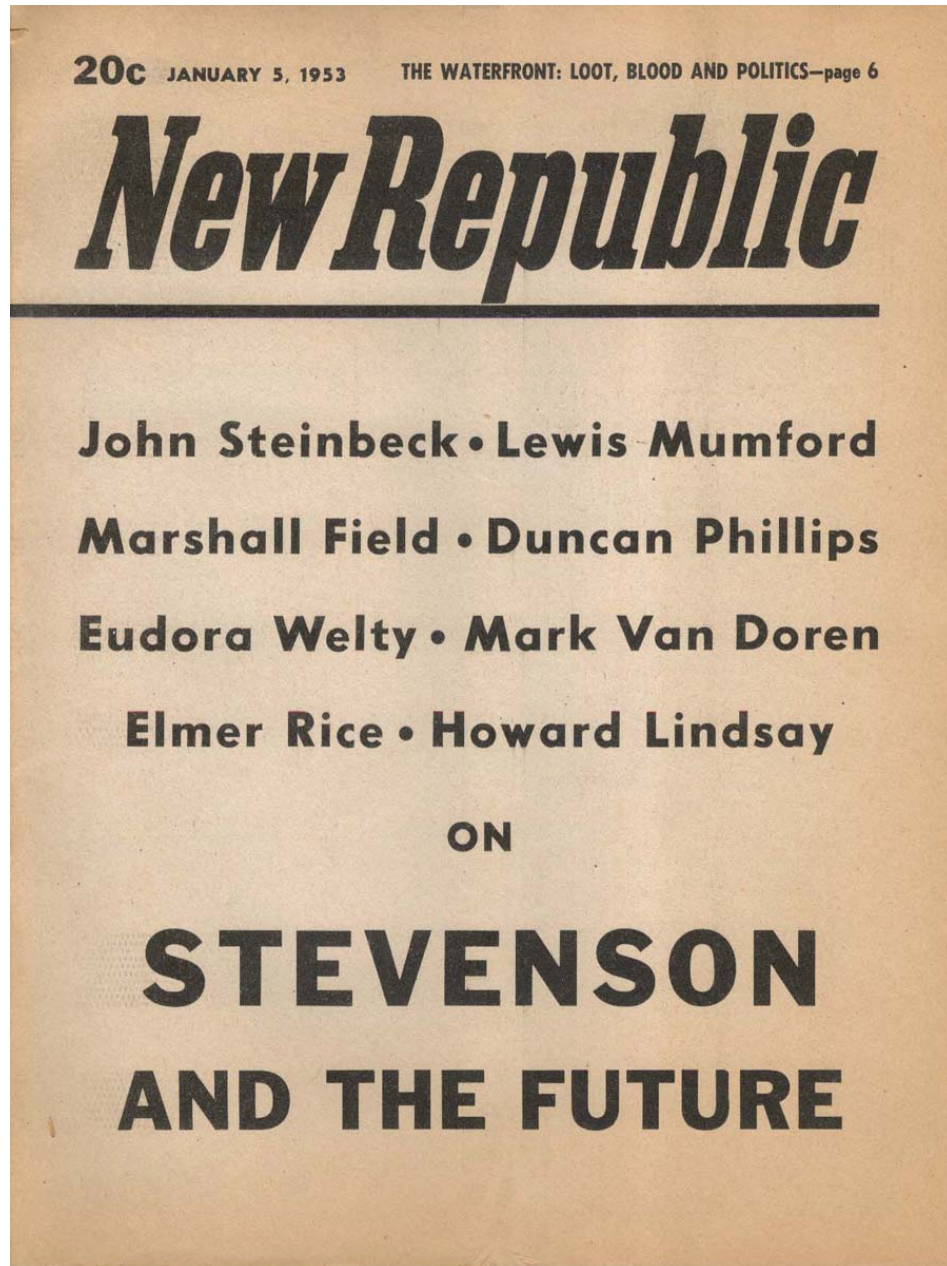
PLEASE BE CAREFUL ABOUT YOUR SENSITIVE PERSONAL INFORMATION.

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



Goldstone and Payne C86

This scarce magazine issue, printed on newsprint, contains brief letters by Authors and other prominent Americans in praise of Adlai Stevenson.

Announcements

From Colleen Bailey, SCC # 85

The National Steinbeck Center has received several generous donations to its archive.

First, we received a copy of *The Sea of Cortez* autographed by Ed Ricketts to his wife, their marriage certificate and a photograph/negative of Ricketts.

Art Ring is a long-time Steinbeck enthusiast who made his career in education, which included seven years at San Jose State University, home of the Center for Steinbeck Studies. Art has met Dook Sheffield, Steinbeck's roommate at Stanford and lifelong friend, and has visited most of his homes including trips to Discover Cottage, Bruton, UK and to Sag Harbor, Long Island, NY. Along his life's journey, Art has collected resource materials specifically relating to "King Arthur", which he has generously donated to the National Steinbeck Center. These items include a hardbound, boxed copy of *Le Mort D'Arthur*, Sir Thomas Malory, which bears a striking resemblance to the copy of the book that John Steinbeck received from his Aunt Molly on his ninth birthday, and that started his lifelong interest in Arthurian legends and in literature generally. Additional items include books, photos, slides, murals, and a "Bruton" binder.

We are so grateful for the donors for making these precious items accessible to the community of Steinbeck students, scholars and enthusiasts who will visit the National Steinbeck Center for many years to come. And I encourage anyone who is interested in seeing these items, to visit our archives, which are lovingly cared for by our volunteer archivist, Herb Behrens, whose gift of time to the Center is equally priceless.

Colleen Bailey
Executive Director
The National Steinbeck Center

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From Paul Douglass, SCC # 22

Dear Phil:

I'm now officially back as chair of the English Department, and Nick Taylor has taken the Directorship of the Center for Steinbeck Studies. I will continue as a member of the collector's club, of course, and look forward to seeing you at the next Steinbeck Festival, if possible. . . .

Warm wishes,
Paul

From the Editor: Congratulations on the chair position, Paul and thanks for the great job you have done as Director of the Center for Steinbeck Studies.

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From Thomas Fensch, SCC # 107

Thomas Fensch has just published *Steinbeck's bitter fruit: From The Grapes of Wrath to Occupy Wall Street*.

The first half of the book analyzes how Steinbeck viewed the decade of the 1930s, in *In Dubious Battle*, in the series of articles he wrote for the *San Francisco News*, later reprinted as *The Harvest Gypsies* and in *The Grapes of Wrath*.

The second half of the book shows how close we may be now to the moral vision Steinbeck had of the 1930s: joblessness; homelessness; poverty, starvation and the greed of the banks.

Fensch's book is now available on Amazon, Barnes and Noble, Books a Million on the internet and can be ordered from any bookstore.

It is available in hardcover and paperback editions.

Fensch has published four previous books about Steinbeck.

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From Dan Gregory, SCC # 27

Our latest catalog is now available for online viewing as a 1.5 MB pdf file at <http://www.betweenthecovers.com/private/Catalogs/C178.pdf>

Between the Covers Rare Books, Inc. ABAA/ILAB

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ORIGINAL CONTRIBUTIONS

What is *Steinbeck Firsts*? *Phil Ralls, SCC # 25*

I've had a number of questions about *Steinbeck Firsts*, my collectors' guide. The information below is the Introduction page from the introductory chapter. *Steinbeck Firsts* consists of this chapter plus more than 50 others, each covering one work by Steinbeck. This project is designed to be an extensively hyperlinked work with both internal navigational links and external links to the web. The emphasis is on high quality images to illustrate the key points of each work. This project is constantly upgraded (subject to the vicissitudes of my day job, family and health!) as I become aware of information and new information is discovered.

sc

INTRODUCTION (Note - Reprinted from *Steinbeck Firsts*)

As is true, I suspect, of all neophyte John Steinbeck collectors, I found the prospect of collecting his first editions daunting, especially in the context of the eye-popping prices of the scarcer issues. My ignorance was (and is) manifest. Even the excellent reference did not provide enough information for the true novice, mainly owing to the lack of sufficient visual support for the excellent descriptions. As a long time collector of far too many different kinds of "stuff," arcane, elegant and mundane, I knew that most of my collecting enjoyment would come not from the having and owning of these precious bits of American literary history, but from the learning process itself. The cliché that life's importance is the journey itself certainly applies here. Teachers know that the best way to learn is to teach. So this project began. Having fun learning, making friends of like interest along the way, putting what I learned into a hopefully useful form, and, ultimately, assembling a reasonable collection of these fascinating books and pamphlets.

This compilation is built on the solid foundation of those who came before. I am especially grateful to Robert B. Harmon for his support, encouragement, and willingness to allow me to use his excellent works as a starting basis for this effort. Susan Shillinglaw's advice and encouragement has likewise been invaluable. I'm afraid I will always be a disappointment to Susan for my execrable grammar and lack of adherence to any standard style of presentation!

Steinbeck Firsts is a collector's guide to his first editions. It is not a comprehensive bibliography. Nor is it a guide to all collectible Steinbeck works. Printings later than the

first editions are included as needed to distinguish them from the first editions and whenever the fancy strikes me. The user will not find much information about foreign/translated editions, except those that are true first editions (see # 33, 36, and 37). Contributions to books, periodicals, and plays derived from Steinbeck works, but not written by Steinbeck and books about Steinbeck are not included. Who knows? We may eventually get there!

Steinbeck Firsts will always be a work in progress, and one that is open and available to all who desire to use it. There are certainly errors contained here. I solicit help and input from everyone in identifying and correcting errors and, more importantly, supplying new information. I have been overwhelmed by the friendly helpfulness of many educators, collectors and dealers who know so much more than I about this complex subject. Please let me hear from you!

CHAPTER 21 - *Steinbeck Firsts - How Edith McGillcuddy Met RLS*

This story first appeared in *Harper's Magazine*, August 1941.

Edith Wagner, Max Wagner's mother, actually lived this story as a child. She told Steinbeck the story, among others, probably when Steinbeck was hanging around her kitchen, as he often did. Years later, she tried unsuccessfully to get it published. Steinbeck, who had also written the story, withdrew it when he heard Edith was trying to sell it. Later, Steinbeck sold the story to Harpers and sent her the money. (Benson, pages 280 and 281). Steinbeck wrote Max Wagner: "Look, Max, I am sending your mother a check for \$225. It was all I could get for the little story" (*Steinbeck: A Life in Letters*).

1. The Rowfant Club⁴: Cleveland; October 1943, 18 pages; Not for sale.
2. 152 numbered copies in the only edition, printed for members of the Rowfant Club.^{5,6}
 - a. Printed by the Grabhorn Press, San Francisco on VIDALON-HAUT paper
3. Red decorative boards on a light gray background, black buckram spine
4. Red paper label pasted on cover stamped in gilt within a decorative border
5. Red paper label pasted on spine stamped in gilt title vertically
6. Top Edges trimmed, front and bottom edges untrimmed
7. Plain mottled green heavy glassine dust wrapper, with the book number hand written in pencil on the dust wrapper.

Collector Notes:

1. The green dust wrapper is highly susceptible to sun fading. I have never personally seen an unfaded wrapper.
2. According to a note in the Goldstone collection, the Rowfant Club owns and possesses the manuscript for this. "*... The brief history of the story's source was supplied by the author in October, 1942, and, through the courtesy of Pascal Covici, this manuscript is in the possession of The Rowfant Club*"⁷

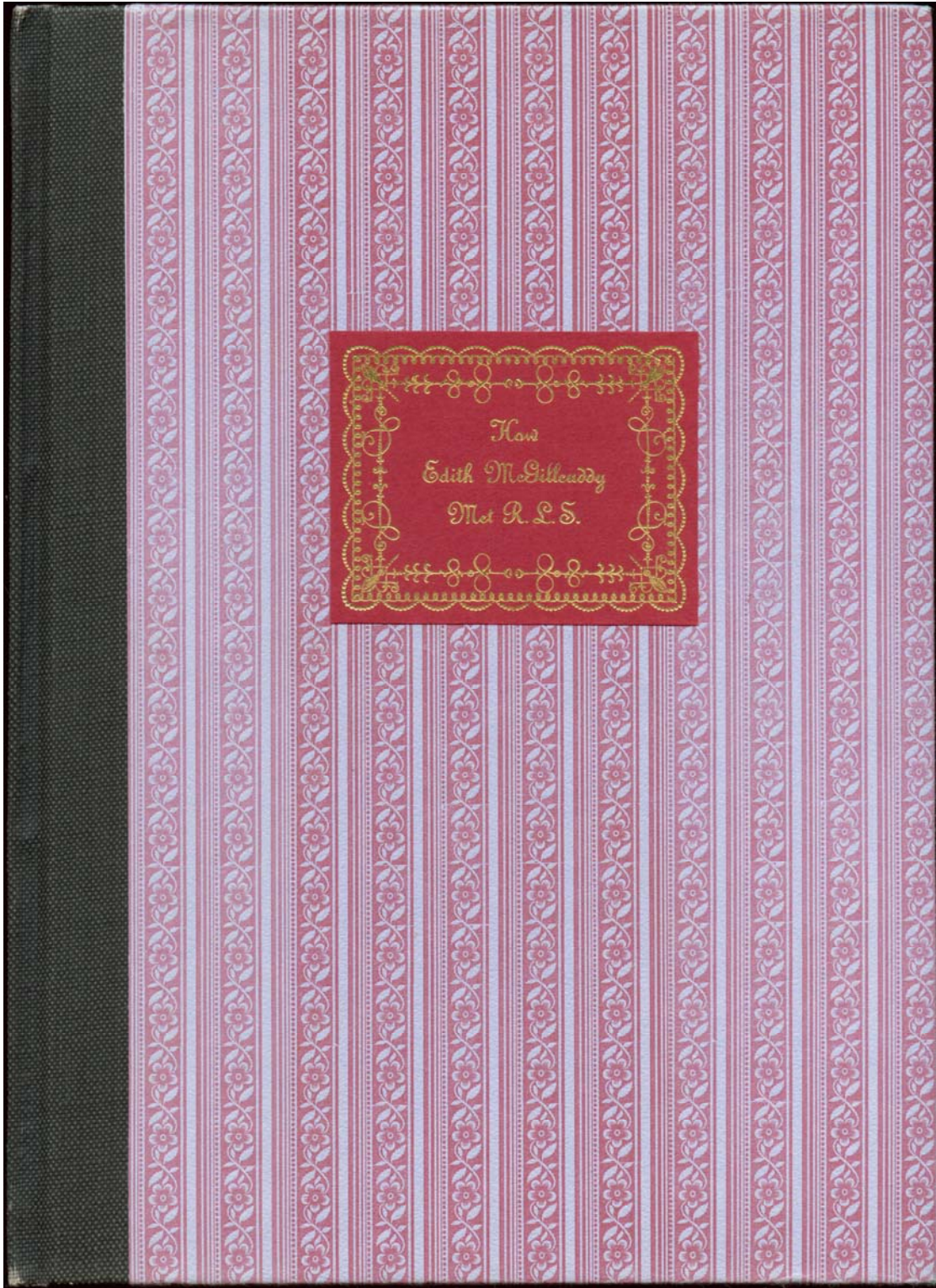
⁴ The Rowfant Club is an organization of bibliophiles in Cleveland, Ohio. It was established in 1892 to promote the study and appreciation of books and printing, and it continues to meet yearly. The club was named for the home of Frederick Locker-Lampson, a nineteenth century English poet. The club advocates fine printing and binding, and it sponsors the publication of limited editions for its members. *From the University of Missouri Web Site* <http://mulibraries.missouri.edu/specialcollections/privatepressp.htm>

⁵ There are two documented unnumbered copies – one in the UC Berkeley Bancroft Library and another that is reported to come from the private collection of author/historian Carl I. Wheat. Wheat was a good friend with Ed Grabhorn of The Grabhorn Press. Ed Grabhorn personally gave this copy to Mr. Wheat prior to numbering the copies. Information from Argonaut Books, who advertised the book in 2004 on ABE, asking price \$2250.

⁶ Signatures of the complete text, unnumbered and unbound, were sold on eBay in August 2008. These may be printer's proofs.

⁷ [http://catalog.lib.utexas.edu/search~\\$29?/cPS+3537+T3234+H6+1943/cps+3537+t3234+h6+1943/-3%2C-1%2C0%2CB/frameset&FF=cps+3537+t3234+h6+1943&1%2C1%2C](http://catalog.lib.utexas.edu/search~$29?/cPS+3537+T3234+H6+1943/cps+3537+t3234+h6+1943/-3%2C-1%2C0%2CB/frameset&FF=cps+3537+t3234+h6+1943&1%2C1%2C)

21 Edith McGillcuddy – Images



21 *Edith McGillcuddy* - Cover – Book #19



21 Edith McGillcuddy - Cover Label DETAIL – Book #19



21 Edith McGillcuddy - Spine and Label DETAIL – Book #19

HOW EDITH MCGILLCUDDY MET

RILS

A STORY BY JOHN STEINBECK

THE ROWFANT CLUB : CLEVELAND
1943

21 Edith McGillcuddy -Title Page – Book #19

HOW EDITH MCGILLCUDDY MET

RILIS

A STORY BY JOHN STEINBECK

21 Edith McGillcuddy - Title Page Detail – Book #19

152

COPIES OF THIS BOOK HAVE BEEN PRINTED FOR MEMBERS

OF THE ROWFANT CLUB

AT THE GRABHORN PRESS, SAN FRANCISCO

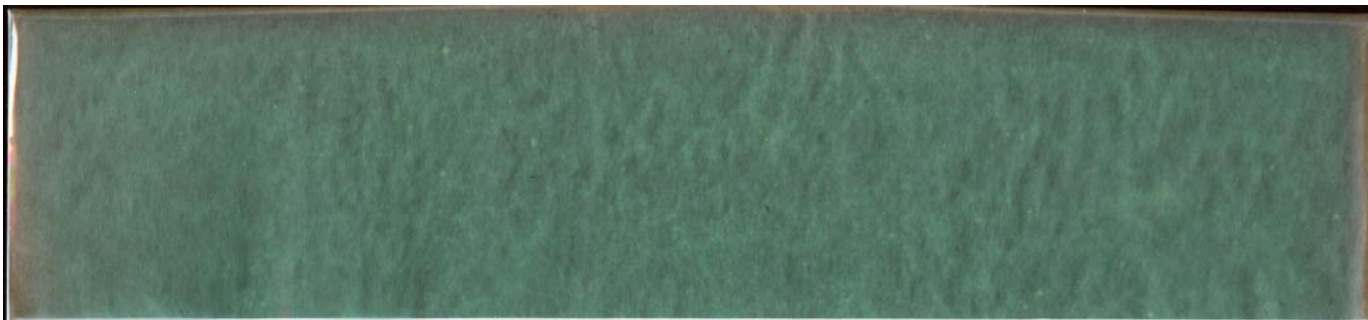
OCTOBER MCMXLIII

Nº 19

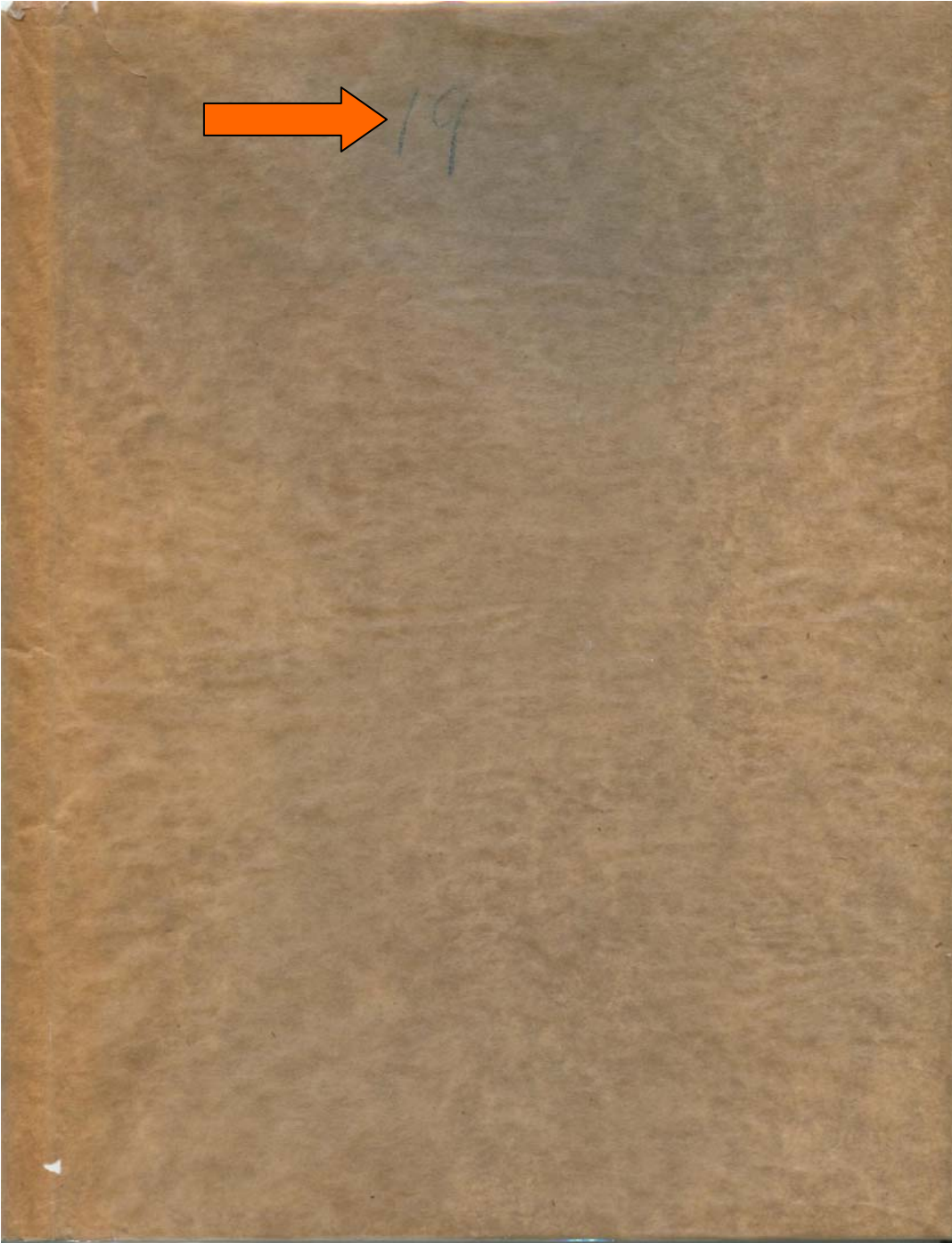
21 Edith McGillcuddy - Limitation Page



21 *Edith McGillcuddy* - The scarce green paper dust wrapper – Book #19
Note extensive sun-related fading on the front and spine – right side; See number 19
handwritten on the dust wrapper.



21 *Edith McGillcuddy* - Unfaded dust wrapper flap – Book #19
This is the unfaded dust cover flap, suggesting that this is the original color.



21 *Edith McGillcuddy* - Faded dust wrapper front - Numbered – Book #19

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The Forgotten Village
Greg Howe, SCC # 39

Hi Phil,

I hope all is well with you, as we find ourselves on the eve of a blue moon. I was reviewing and organizing my collection earlier this week and came across something that I thought might be of interest to Gazette readers.

Many years ago, I had the opportunity to buy a copy of a petition regarding the documentary film "*The Forgotten Village*." At that point, I had a number of reference guides including Goldstone & Payne and the Bradford & Morrow (BM) Catalogue 8. It's only recently that I've begun to wonder just how many copies of this publication exist. In my dealings over the years with many booksellers, collectors and university library representatives, I have never found any information revealing another copy but for the BM citation. Certainly there must be other copies out there and I'd love to hear from our members what they might know.

I've posted below my collection description of the item and I note also that the publication is accompanied by a photocopy of a letter on White House stationery written by Eleanor Roosevelt to the Regents. As well, I've enclosed two pictures of the item, one of the front and a random one of page seven.

My Best Wishes,
Greg

(THE FORGOTTEN VILLAGE), "Petition For Review: An Appeal from the Action of the Director of the Motion Picture Division in Refusing to License a Motion Picture Entitled A FORGOTTEN VILLAGE." N.Y.; 1941; first and only printing, in printed wrappers; near fine with only light dust soiling on covers; scarce, not in Goldstone but listed in Valentine; the Motion Picture Division of The New York State Board of Regents rejected his film as indecent; lawyers, including Morris Ernst, argue in its favor; GP# N/A, Bradford Morrow Catalogue 8 - #137.

The Board of Regents

OF THE STATE OF NEW YORK

IN THE MATTER

OF

Appeal from the Action of the Director of the Motion
Picture Division in Refusing to License a Motion
Picture Entitled

THE FORGOTTEN VILLAGE

PETITION FOR REVIEW

GREENBAUM, WOLFF & ERNST
Attorneys for Petitioner
285 Madison Avenue
New York, N. Y.

MORRIS L. ERNST
ALEXANDER LINDEY
Of Counsel

October 8, 1941.

Appeal Printing Co., Inc., 130 Cedar St., New York

3. OTHER COLLABORATORS

The picture was photographed by Alexander Hackensmid, who did such brilliant camera-work for Herbert Kline on *Crisis* and *Lights Out In Europe*. Before coming to this country he was generally regarded as one of the leading camera-men of Central Europe. Gregg Toland, Samuel Goldwyn's chief cinematographer who directed the photography of *Citizen Kane*, *Wuthering Heights*, *Long Voyage Home* and many other exceptional films, has said that Hackensmid's photography in *The Forgotten Village* is "the finest I have ever seen in a film."

Professor Hanns Eisler, who furnished the musical score, is a composer of substantial accomplishments. He has to his credit not only the musical scores of many films and plays (notable among them *Danton's Death*), but also many works for chamber orchestra and voice. From 1940 to 1941, he was the recipient of a Rockefeller Foundation Grant for research in motion picture music. At present he is giving a course in music at the New School for Social Research.

The narrator is Burgess Meredith, well known on the stage, screen and radio. His performance in Maxwell Anderson's *Winterset* was judged by the New York Drama Critics as the outstanding performance of the season.

4. THE ACTORS

It is the people of the pueblo of Santiago, not professional actors, who enact the drama of life and death in *The Forgotten Village*. "Our *curandera*," says Steinbeck in his preface to the book based on the picture, "was a real 'wise woman' one who practiced herbology and

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Brian Cassidy, SCC # 70

SCC members who wish to receive my current catalogue (with several interesting JS items) or who want to be added to my mailing list, need only drop me an email with their contact info: books@briancassidy.net.

Bookseller, PO Box 11265
Tacoma park, md 20913
(301) 244-8868
books@briancassidy.net
<http://www.briancassidy.net>
twitter: <http://www.twitter.com/briancassidy>
Member: ABAA, ILAB, IOBA

sc

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Member Web Sites and Email Addresses⁸

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

Web Sites

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

⁸ 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
<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>

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