

DEFUNCT PAPERBACKS

INTRODUCTION

As a paperback collector, I have always been fascinated by the smaller, more finite publishers and imprints. In a publishing format designed to be ephemeral, some paperback publishers have barely been noticed at all. With the demise of the American News Company in 1957, newsstand distribution for all kinds of publications fell into disarray. As magazines fell by the wayside, fly-by-night paperback imprints sprang up to fill the distribution pipelines. While some of these have been documented by various price guides and reference works, many still languish in a bibliographic limbo all their own. As I attempted to research these minor imprints it became increasingly apparent that the mass-market paperbacks that have flourished since 1939 have been largely ignored by the major reference books of the last 40 years and that there are enormous gaps in the printed record of our popular literature.

The Digest Index, posted elsewhere on this web site, made great strides toward the documentation of many obscure paperback imprints. The comprehensive nature of that indexing, especially the annotation of title changes and the contents of the anthologies and collections, made what could have been a simple checklist into a serious reference work. I found myself wishing to see similar coverage for the regular mass-market paperbacks. For many reasons, the massive indexing required to document even finite periods of the long-lived publishers, like Pocket Books or Bantam Books, is far beyond my reach. (William Lyles' invaluable work, *Dell Paperbacks, 1942 to Mid-1962*, Greenwood Press, 1983, is the only such attempt, and does not seem to have inspired any similar efforts.) It did occur to me, however, that many of the shorter imprints could be indexed in this manner.

I have collected, and collected information on, about 50 short-lived imprints from the 1940's to the 1990's. There have been serious changes to the kind of books published by even the minor imprints over this period of time. The earlier imprints are almost all fiction, while the more recent ones are heavily weighted toward non-fiction. A large unified index that covered all of these imprints would have to deal with many divergent kinds of content and would have a serious sense of inconsistency to it. I came to the conclusion that it would be easier to produce indexes to these series if I dealt with them one by one, instead of collectively. This approach would also allow me to get the information into print more expeditiously than holding it back until information on all the imprints had been compiled. Even more than *The Digest Index*, this is truly a "work in progress."

Most of the imprints covered are quite small, with a few running to 200 books. Three imprints with 300 to 500 books were recently posted. It is not my intention to cover seriously larger imprints, like Lancer or Award Books. A recap of the imprints covered so far, grouped by their relative sizes, appears at the end of this Introduction. There are a large number of short-lived imprints that will not be covered here, for various reasons. A list of these exclusions appears after the above-referenced recap.

Each index has the following features:

1) Numerical Index:

At the beginning of each index are scans of all its known logos and a header where the following information is given:

Publishers: All publishing companies that issued the imprint, with all publication addresses, as given in the books.

Distributors: Usually identified from the distributor's marks on the covers.

Format: Most books fall into one of two formats: the “short” format, pioneered by Pocket Books, and the “tall” format, introduced by Penguin/Signet Books. Any other variations will be noted.

Prices: The cover prices effective during the run, in US currency only.

The following distributors’ marks have been noted and identified:

| | |
|---|--------------------------------------|
| ASN | All State News |
|  | American News Company |
|  | Independent Distributors Association |
|  | Independent News Company |
|  | Kable News Company |
|  | Macfadden |

This header is followed by a general introduction, discussing what is known about the publisher and its owners and a brief history of the imprint, including comments on its publishing schedules. Additional notes discuss the nature of the imprint, the amount of originals vs. reprints, novels vs. anthologies, etc., and an estimated breakdown of its output by genre. Lastly are comments about the cover identifications and a count of how many are displayed in the Bookscans database. Oddities unique to a given index will also be addressed as well as the steps taken to accommodate them.

The basic checklist for each imprint is in numerical order and gives the author(s), title, cover artist, and publication date for each book, this last in the most detail known to the compiler. An unnumbered book may have a parenthetical number if one appeared in the publisher's ads, or if it fills an obvious hole in the run; otherwise, the designation "un" appears. Unless there is some notation to the contrary the user should assume that any list of unnumbered books is in random order.

Artist credits may be plentiful for some imprints but sparse for others. In all cases, the artists’ names are displayed in **red type** to enhance readability and reduce the effect of overcrowded lines. Most artist credits came directly from the books themselves, either from a printed credit or by reading a signature. A credit in parentheses means the specific artwork is identified on some other appearance but not on the book being cited. A credit in brackets comes from a secondary source, such as a “bibliography” accompanying an artist profile; those derived from the *Catalog of Copyright Entries* are noted with the © symbol. The name given for each artist citation is the longest version given on that specific book, to the best of my knowledge.

Such pieces of the date as do not appear in the book itself are given in various kinds of brackets. More specific dating can often be found in forecasts, in prior volumes, or in a related series or magazine, as well as in printing histories given in later printings. These are considered primary sources, and such augmentations are given in parentheses, like this:

(1953)
(June 1953)
(June) 1953
(6/12 1953)

(6/12) 1953

Information in square brackets comes from secondary sources, such as the *Catalog of Copyright Entries*, the *New York Times*' "Books Published Today" feature, and forecasts published in *Publishers' Weekly*. (For many years *Publishers' Weekly* printed thrice-yearly lists of forthcoming books, with scheduled publication dates, from information provided by the publishers. The list covering January through May was called "Spring Book Index" and was printed in the last January issue. The list covering May through September was called "Summer Book Index" and appeared in the last April issue. The list covering September through January was called "Fall Book Index" and appeared in the last August issue. This feature was discontinued around 1967. For the sake of clarity, I have referred to these listings as "forecasts" in all discussions of their use.)

Examples:

[June 1953]

[6/12 1953]

[6/12] 1953

Curly brackets indicate that I have made an educated guess that may be subject to confirmation by further research, as so:

{1953}

For instances where I have not seen the book and cannot get an accurate determination from secondary sources, but I am fairly sure that the book itself gives a date, the date field appears as: []. All books that are undated and remain undatable have the abbreviation "n.d." in the date space. I have left the date field blank only in cases where I have no clue whether an unseen book is likely to be dated or not and cannot make an educated guess.

Most of these publishers didn't last long enough to produce multiple printings of their books; all known instances are noted, with their dates as discernible.

The detailed lists of contents for each collection and anthology are embedded in the Numerical listings, with comments about prior or subsequent publication history and variances. Introductions and forewords by other hands are also noted and indexed. For certain "true adventure" anthologies where there is a multi-level byline the abbreviation "a/t/t" is used for "as told to." Opening page numbers are also given in these listings, since I have that information for almost all the books in these indexes. In the comments I have identified all the individuals who provided photocopied ToCs, as well as the secondary sources consulted. I have abbreviated the latter citations; they are cited in full in the Bibliography. The abbreviations used include:

Contento – *Index to Crime and Mystery Anthologies*.

Cook – *Monthly Murders*, an index to digest sized mystery magazines (used with much reluctance, as it is notoriously unreliable).

Fictionmags – online database maintained by Bill Contento.

Hubin – the CD-Rom of *Crime Fiction IV*.

World Catalog – website of international library holdings, sometimes annotated with the contents of collections.

2) Author Index(es):

The books in this section are sorted by author (last name first), then by title. Anonymous volumes, mostly anthologies, are listed at the beginning of the Author Index. Alphabetization of names includes the following practices: all last names starting with O' are alphabetized together; likewise those that start with L'. Names starting with prefixes like "de" are alphabetized together even if there isn't a space after the prefix. Names beginning with Mac and Mc are alphabetized separately, where they occur alphabetically, as if there were a space after the prefix.

I tend to follow the usual conventions in parsing an author's name, though I have added a couple of features of my own devising. An author's name is given in the fullest version known to me, with the parts that actually appear in the bylines in boldface. Parts of the name that may vary from book to book are given in parentheses. Parts of the name that are known but never appear in the bylines are given in square brackets. If one of the given names used in the byline is a nickname, the formal name is given in angle brackets. The years of birth (and death if applicable) are given along with an indication of the author's nationality. The latter is not a standard annotation and has been difficult to document for the more obscure authors. An additional annotation may appear in brackets if the language in which the books were written does not match the nationality. Although most nationalities are given in adjectival form, the abbreviations US and UK are used to indicate residents of the United States and the United Kingdom, respectively, even though the terms abbreviated are not adjectives.

I have indicated, where known to me, the birth names of any female writers who wrote under their married names. I have also indicated the obverse by annotating married names to some female writers who wrote under their birth names. This annotation appears in square brackets preceded by the term *mariée*. I compiled a lot more of this latter information than I've actually used, confining myself largely to names that appear in copyright notices, or are the names under which an author is found in standard reference works like *The National Union Catalog* or *Contemporary Authors*.

Examples:

Christie, Agatha [Mary] [Clarissa], [née Miller], [mariée Mallowan]
Williamson, Jack <John> [Stewart]

The personal data are drawn from a wide variety of sources and, in cases where sources disagree, every attempt has been made to ascertain which is correct. In a few cases where I have not been able to reconcile these differences I have, for now, left out the disputed data. Research in these areas is continuing. If an author is not known to be deceased, a one-space blank appears in the death date spot. If an author is known to be deceased but his death date is unknown, four blank spaces appear in that spot. Any author born before 1913 is assumed to be deceased. If a birth year is not known but an obituary gives the author's age at death, that age is given parenthetically after the death date.

All reliable pseudonym identifications are included. In many cases the pseudonym identified is the only byline under which that author appears in a given index, and there may not be any entry under the real name. If an author does appear under more than one byline, a full set of cross-references are given under the real name to all the pseudonyms used, even if the real name was not one of the bylines. In a small number of instances, authors well-known under their real names appear in a given index only under obscure pseudonyms. In an attempt to be as informative as possible I have, in several such cases, inserted an entry under the real name with a cross-reference to the pseudonym.

All the editions of a given book are gathered together and listed sequentially in one spot; any additional titles used also appear in the author listing, but only as cross-references to the full listing. Generally the listing appears under whichever title or byline most closely matches the previous hardcover edition. Paperback originals are grouped under the first title and byline used.

The citation of imprint, book number and date (year only) appears on the right side of the page. In between the title and the citation is a parenthetical annotation which supplies the following information:

type of book,
original title and/or byline,
original publisher and year of publication, and
state of the text.

In between the book title and the parenthetical annotation described above, there may be an additional annotation, in brackets and underlined. This is a series "flag." A list of series characters is given just below each author's name and before the list of books. Each of that author's characters' names is given in full, with a portion of each name underlined to match the "flags."

The series data for mysteries and science fiction should be comprehensive, if not exhaustive. The information for the westerns is undoubtedly less so, as there are fewer reference works for the western genre and many minor writers (and series) are not referenced anywhere. I have repeated, with his permission, most of the relevant series information from Allen J. Hubin's *Crime Fiction IV*; I have separately confirmed as much as I could from other sources to reduce the actual amount of "cribbing." I have identified a number of series not previously referenced; others likely remain. I have obsessively flagged every book with a given character, eschewing several instances where the note "all books contain..." could have sufficed. Although not standard for such series references, I have chosen to flag the only book with a given character if I was aware of additional stories with that character published elsewhere.

For the prior publication data, I have usually cited either first US hardcover edition or the earliest prior US edition under the same title, with the same text or contents. If there was no prior US edition I have cited the first edition in country of origin. This information is skimpier for older public domain reprints, particularly for foreign books where the exact translation reprinted may not be known.

Other forms of citation as are follows:

(mag, 1953) or (anth, 1953) - If the only prior pub is magazine or anthology; no further details are given.

(? , 1946) - If prior publication is indicated but details are unknown

(original) - if a book is completely new

(original, from movie) - If book is adapted from a movie script, etc.

(from *Original Title*) or (with *Other Title*) - if a novel is excerpted from a larger volume

All books are understood to be novels unless otherwise indicated. The label "coll" (collection) indicates two or more separate stories by the same author(s). The label "anth" (anthology) indicates two or more separate stories with different authorship. The abbreviation "[coll]" is used a few times to indicate two or more previously published stories masquerading as a novel.

A certain amount of abbreviation is used in citing the previous publishers. Well-known publishers like Random House and Phoenix Press, for example, are cited as Random and Phoenix respectively. More obscure publishers may be cited in full. Multi-named companies, such as Duell, Sloan & Pearce, are cited in full, as are all the versions of Doubleday that involved partners. On the other hand, publishers

like William Godwin, Inc. are cited simply as Godwin. Non-US publishers are cited with a country (almost all are [UK]); any not so cited are American publishers.

In several instances I have listed the original hardcover publisher as “Doubleday (CC).” This indicates that the book was published as part of Doubleday’s Crime Club series. It is my understanding that the Crime Club was initially the actual imprint on the books, with the notation “published for the Crime Club by...” Apparently much later books give Doubleday as the publisher and Crime Club was reduced to a series logo on the dust jacket. Not being an expert on hardcover publishers, I have no idea when this change may have occurred so I have fallen back on this simple annotation to indicate this secondary imprint.

A number of the books herein were retitled for their paperback appearances. I have supplied all original titles, where known. A title given in square brackets was not acknowledged, as far as I know, on the reprint. A few titles given in curly brackets are educated guesses on my part or reflect my ignorance as to whether the book itself acknowledges the original title.

Examples of these citations include:

acknowledged status:

(Original Title)

(Original Title by Original Byline)

(Original Title [by Original Byline])

unacknowledged status:

([Original Title])

([Original Title by Original Byline])

status unverified:

{{Original Title}}

Most books are complete. Those that are known to be abridged or revised are so annotated. When describing collections or anthologies, the notation of abridgment indicates only that the paperback has fewer items than the original and is not a comment on the completeness of the individual contents.

Examples of citations:

acknowledged status:

abr (includes books described as "edited")

c/u complete and unabridged

rev (includes books described as "adapted")

unacknowledged status:

[abr]

In most of these indexes there is a separate Author Index of the “contents.” In a few very small indexes, the contents listing has been subsumed into the main Author Index. As with the main Author Index, there are series “flags” to the stories in the Contents listings.

I have not attempted to indicate the sources, either immediate or original, for any of the individual pieces listed. Most of these pieces appear here under the titles they are usually known by, even though the titles on their first publications may have been quite different.

Unless otherwise noted, all items may be assumed to be shorter than novel-length fiction. Identified exceptions are annotated with one of these codes:

ES – essay, opinion pieces

HU – humor, possibly quasi-factual, but not to be taken literally

EX – excerpt, from a longer work of the same title unless otherwise noted

IN – introduction

MS – miscellaneous pieces, usually too short to categorize

NF – non-fiction, factual articles

NV – novel

PL – play

PM – verse

Items known to be original in the books cited are labeled NEW.

3) Index(es) by Title:

Items are listed in this section without any publication details. It is simply a cross-reference from Titles to Authors. Titles are listed in alphabetical order, with leading “A”, “An,” and “The”s ignored. Titles that begin with a numeral are listed twice, once in a numerical group before "A" and again as if spelled out alphabetically. The abbreviations Dr., Mr., St. are alphabetized as if spelled out (Doctor, Mister, and Saint, respectively). It may be a bit old-fashioned, but all alphabetization is on the basis of words, not letters.

As needed, a second section lists alphabetically the original titles of books that appear in the index only under retitles. For most Imprints there is one unified Title Index, listing both book titles and contents titles together. To differentiate the two, the titles of all the short pieces are given in quotation marks while the titles of the books are not, regardless of the actual typography of each.

4) Artist Index

There is a detailed Artist Index for each publisher, detailing the attributed artwork. Some unattributed art may be listed, if it has significant features, like a wraparound cover, but they are not usually detailed. Artist signatures have been scanned in only when unreadable or uninterpreted or when an artist has not been fully identified. For most of these imprints, artist identifications are sparse, so the Artist Index is usually quite small and tends to be placed wherever there is a largely empty page.

Far too many of the books have no signatures or printed credits and I have found secondary sources to be unreliable in these matters. I have seen attributions for covers of books I own on which I can find no trace of a signature. It is possible that such annotations derive from artist profiles that have appeared in magazines not seen by me, but I would be reluctant to include such attributions without knowing the source.

A few publishers reused covers on later editions of the same book and sometimes swapped them around onto different books. I have documented these reprints, even when the artist is still unknown.

Artists are listed alphabetically, with the same name formatting as in the Author Index. Each cover is listed on a single line showing imprint, book number(s), book title and author. The space allocated for the book number is wide enough to accommodate multiple numbers if a cover was reprinted on subsequent editions of the same book. If the later edition has a different title or byline, the information is dropped down to the next line and the book number and title are indented. In such cases, the last book number on the first line is followed by a comma to indicate that the entry is continued. If a cover

is reused on a different book, the same format is followed but the book number on the first line lacks a comma.

Examples:

| | | |
|------------|-----------|--|
| Monarch | 133, 398 | <i>The Flesh Peddlers</i> by Frank Boyd |
| Venus Book | 152, 165, | <i>Passion is a Woman</i> by Kate Nickerson |
| Venus Book | 198 | as: <i>Hollywood Starlet</i> by Richard Hall |
| Monarch | 437 | <i>The Luscious Puritan</i> by Stuart Friedman |
| Monarch | 559 | <i>Rat Alley</i> by Harold R. Robison |

The space between the book number and the title is also used to indicate the presence of wrap-around covers (w/a) and separate back cover paintings (+bc). If the first use of a painting in the index is a reprint the source is indicated, if known. Alterations on subsequent printings are also annotated.

Covers and interior art are indexed separately.

The cartoons are listed separately from the other interior illos and have their own format. For each cartoonist, books are listed numerically, without titles, and the individual cartoons are cited by page number. Cartoon anthologies are indexed as completely as possible. Many cartoons are unsigned and many more have unreadable signatures. Scans of the latter have been included, where feasible. When more than one cartoon appears on a single page the letters “t” and “b” are appended to the page number, indicating “top” and “bottom.”

Concordances

With this project having reached a certain plateau, as part of stepping back and regrouping, I have produced three concordances to augment the individual indexes. One is for Authors, one for Artists and there is a separate one for Cartoonists. The purpose is to gather together in one list all the names that appear in each category and identify the individual imprints wherein they appear, so that the user looking for items by his favorite author or artist will not have to open each index to see if he is there. Names are given as they appear on or in the books without any of the augmentation that appears in the individual indexes, although some differentiation has been necessary in the artist listings. Different formats are used to identify authors of books versus authors of “contents.” If a byline appears on a book, the name of the imprint is printed entirely in capitals, like this; HILLMAN. If a name appears only on a short story or article contained in a larger work, the imprinted is printed thus: Hillman. In the Artist Concordance cover artists are indicated in all capitals, mixed type imprints indicates the presence of interior illustrations. All references in the Cartoonist Concordance are to interior cartoons. A cartoonist whose work appears on the cover of a cartoon book is also listed in the Artist Index.

Pop-up comments

The user will find an occasional “pop-up” comment attached to an entry. These contain additional incidental information that didn’t fit easily into the page formats but which I thought might be of interest. Their presence is indicated by a word balloon icon in the right margin; just place your cursor over the icon and the comment will be displayed.

Miscellaneous Notes

Although it may seem superfluous to repeat the imprints in the citations, the presentation seemed odd without them. They also provide full entries toward the day when some of these might be combined into larger indexes.

In several places I have used the phrase “publication address,” which may need clarification. In the indicia of a magazine, there are often two addresses given: the Editorial Address, where the magazine is assembled, and the Publication Address, where it is printed. The latter may be significant if that is where the subscription copies are mailed from and the second-class permit was acquired. The appearance of a recognizable “publication address” on a paperback book may be significant in trying to discern a publisher’s true identity.

There are several anthologies covered in these indexes that contain purportedly true stories reprinted from certain men’s adventure magazines of the day. During the 1950’s, the features in those magazines became progressively more specious. I have bracketed my non-fiction annotation - [NF] - to indicate a measure of skepticism about how genuine some of them are.

Acknowledgements

Most of the acknowledgements given in *The Digest Index* apply to this set of indexes as well. Victor Berch continued to perform his genealogical legerdemain on the unsuspecting authors who appear in these indexes, always finding valuable data that was beyond my reach. His passing in December 2015 was a serious blow. Kathy Godfrey has again proofread all the text portions of these files and corrected such errors of English usage as elude someone whose first language is Accounting. She also performed some of the text comparisons when I was crunched for time. In addition, collector Don D’Amassa kindly allowed me to examine his copy of the one Bart House anthology I was missing so I could complete my coverage of that imprint. Likewise, when I was in desperate need of a copy of *Arizona Nights* (Hillman #43), Bruce Black generously sent me his duplicate. Other acknowledgements appear in the appropriate indexes.

With a project like this, prepared by a single person, a certain percentage of errors will inevitably creep in, and no amount of self-proofreading will dislodge them. I was fortunate to be able to call on my old indexing partner, Jerry Boyajian, who, in the late stages of production, has gone over each of the individual indexes with a fine-tooth comb and pointed out several (sometimes many) errors and inconsistencies that needed correction. I rarely get a chance to thank him publicly for his help and I do so now with great pleasure. And, of course, my thanks once again to Bruce Black for his enthusiasm for my projects and his willingness to host this index on his already over-crowded Bookscans website.

As usual, any remaining errors are my responsibility. Additions and corrections are welcome. I can be contacted by email at kennethr_johnson@yahoo.com and by regular mail at P.O. Box 451, Medford, MA 02155.

RECAP OF IMPRINTS COVERED

With a couple exceptions, each imprint has its own self-contained index, with a Numerical index, Author Index, Contents Author index, Title Index, Artist Index, and such other features as may be called for individually. In the few instances where imprints are combined, I have added a “* [name]” to indicate the consolidated index.

Micro-imprints, less than 20 volumes:

Book Company of America
Chicago Paperback House
Hillman Detective Novel * [Hillman]
Medical Fiction [prepared by Jerry Boyajian]
Novel Selections * [Hillman]
Red Circle Books * [Lion Books]
Saint Magazine Library * [Saint]
Saint Novels * [Saint]
Sport Magazine Library
Three Star Books

Mini-imprints, between 20 and 100 volumes:

Banner Books
Bart House
Carlyle Books
Flagship Books
Freeway Press
Gold Star Books
Hillman
Novel Library
Pony Books
Regency Books
Zenith Books

Small imprints, between 100 and 200 volumes:

Graphic Books
Handi-Books
Hillman Books * [Hillman]
Pageant Books

Medium imprints, circa 300 to 500 volumes:

Airmont Books
Lion Books
Monarch Books

Large imprints, 1500 or more volumes:

[none planned]

EXCLUDED IMPRINTS

I have collected many more short-lived imprints than the ones indexed here. This is a list of the imprints presently excluded and the reasons why.

Not enough information:

I would like to include the following imprints, but am presently missing too much information to be able to index them comprehensively. In theory, they are still in progress but in most cases I have exhausted all available avenues of research. Certain related imprints are clustered.

Apollo Books

Bantam (L.A.)

Canyon Books

Major Books

Carousel Books

Checkerbooks

Condor Books

Critic's Choice

Dale Books

Eagle Books

Laura Books

Neptune Books

Pappilon Books

Decade Press

Secondary Imprints:

The following are secondary imprints of much larger imprints and would be more appropriately included in an index of the primary Imprint, should such an index be undertaken. I have indicated the primary imprints. Novel Library falls into this category; it was included here because it complemented the coverage of Avon's digests in **The Digest Index**.

Beacon Envoy = Beacon Books

Beagle Books = Ballantine Books

Eton Books = Avon Books

Nova Books = Award Books

Pennant Books = Bantam Books

Red Seal Books = Gold Medal Books

Superior Reprints = Penguin [US]

Zebra Books [1974] = Pinnacle Books

Start-up Sequences:

Each of the following imprints had a discrete sequence at its start-up, but was continued by new publisher and ran for many years afterward, reprinting many of the titles from the start-up sequence.

Leisure Books [1970-1971]

Permabooks (Doubleday) [1948-1954]

Miscellaneous:

Certain specialized imprints like pulp reprints, children's books and pornography have been excluded. This has caused Powell Books to be excluded since it is internumbered with Tiger Books, a porn imprint. This project includes only U.S. imprints, so all of Harlequin's specialized imprints, like Raven House and Laser Books, have likewise been excluded. Certain very minor non-fiction imprints are currently being ignored.