

Romance Novels of the Jazz Age and Depression Eras
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Table of Contents:

Essay:	Page 2
Annotated Bibliography:	Page 6
Wish List:	Page 18

Romance Novels of the Jazz Age and Depression Eras

“He was the sort who, after knowing a girl for years, would ask permission to hold her hand.” What a description of a soon-to-be rejected suitor! More than eighty-five years after Vida Hurst wrote that line for *Blind Date* (1931), I couldn’t help but laugh and marvel at the freshness of a different generation’s barb. The path I traveled to own and read such a “Sparkling Romance of the Modern Girl” started about eight years ago.

Back in the spring of 2009, I was a junior at Cornell University, fortunate enough to take a history of the book class taught by a rare book curator. One assignment that semester was to write a mid-size paper on a genre of fiction and, as a Feminist, Gender, and Sexuality Studies major, one genre in particular had caught my eye: twentieth-century romance novels. In researching that assignment at the Kroch Rare Book and Manuscript Library, I asked to see 1920s or 1930s romance novels. I didn’t know any titles or authors to request, which was no problem for the reference librarian. About fifteen minutes later, I was in the reading room, completely awed by the rare books in my hands. One of the books that fascinated me the most was Georgette MacMillan’s *Stepping Out: A Love Story*.

About ten months later, in February of 2010, I was browsing at The Bookery in downtown Ithaca when a book caught my attention. That book was *The Good Bad Girl* by Winifred Van Duzer, about Mimsi Marsh and her quest to be an artist in New York City. When I found *The Good Bad Girl* in dust jacket, I first realized that I could collect the books I had loved so much within the library setting. Until that moment of discovery, I had thought pre-1945 romance novels in dust jacket were more or less unobtainable or were prohibitively expensive.

Throughout 2010, my collection slowly began to accumulate as I started graduate school at the University of Michigan. At first some of the books I purchased aside from *The Good Bad Girl* weren’t the sharpest, but at least they all had their original dust jackets and I was learning. I visited multiple antiquarian book fairs, bookstores, and began searching the Internet for anything and everything I could find about dust jacketed romance novels. Frustrated with the lack of readily available information online about 1920-1930s romance novels, I decided to start a blog, *thegoodbadbook*, to write about the vintage books I’ve read. Named in honor of *The Good Bad Girl*, which was also my inaugural book review, my blog can be found at <https://thegoodbadbook.wordpress.com>. Those early collecting years focused mostly on Grosset and Dunlap published first editions, a seeming oxymoron from what was usually a reprint house.

From its earliest days, my collection strives to capture women's experiences through the lens of romance novels in the decades between women's suffrage and World War Two. My collection falls in-between the first and second wave feminism in what I consider an understudied era for women. These romances were mostly cranked out for serial publications, which were then published in book form. They feature formulaic or melodramatic plotlines, occasional descriptions of current fashion, and thin characters yet dance around issues of social status, working women, money, marriage, infidelity, and much more. Plot lines in which I am especially interested involve women choosing between two suitors, one representing "love" and the other "money," as well as plots concerning women moving to a big city to pursue various careers. I look for whether a "love or money" plot mentions the Depression, unemployment, or any other allusion to current events. In the novels which mention more parties with alcohol, I read in the context of prohibition. I also search for mentions of evolving technologies (e.g. aviation), mention of current events (e.g. 1932 Olympics), and slang (e.g. and how!).

It's safe to say that 1920s and 1930s romances helped carry me through the tumultuous year following graduate school. I placed in the 2012 National Collegiate Book Collecting Contest, and marveled that my romance novels took me to the Library of Congress. Martha O'Hara Conway sponsored my entry through the University of Michigan Special Collections Library, where I worked at that time. The "celebration book" I bought was *Make-Up* by Alma Sioux Scarberry, unique to my collection in that it has the original Grosset and Dunlap advertising wrap-around band on top of its dust jacket.

Due to the obscurity of my collecting scope, I search nationwide for the books I love. I used to prefer buying books in person but had to put that idea on hold when I moved to Charleston, South Carolina. My favorite bookstores were very far away but I communicated regularly with my favorite book dealers. The rare book highlight of my time in South Carolina was when I traveled to the New York Antiquarian Book Fair and "The Shadow Show" during Rare Book Week 2014. At the ABAA Book Fair, I found the department store romance *Saleslady* by Harold Morrow, at Yesterday's Gallery and Babylon Revisited Rare Books' booth. At that time, I had been searching for *Saleslady* for nearly two years.

When I moved to Ohio in 2015, I started buying books in two very different roles: my professional responsibility as a Children's and Teen Collection Development Librarian and my personal rare book collection. As a seasoned collector of romance novels, I only purchase titles

within a narrow scope, avoiding books that take up filler space, and know when to act quickly on special finds.

Collection highlights are books that take my breath away upon first sight. I know them when I see them. I consider items in the collection “strong” for various reasons. *Blond Trouble* by Rob Eden has a humorously outlandish plot premise, and is in fantastic condition with a Pomeroy’s Department Store sticker. Recently, in the spring of 2017, *From Nine to Five* reminded me that books I’m searching for are still out there. I had listed *From Nine to Five* by Mary Badger Wilson in the original Penn Publishing edition in my 2012 NCBCC wish list and five years later, I found it, complete with the publisher’s bookmark still attached to the dust jacket. And of course, *The Good Bad Girl* by Winifred Van Duzer always holds a special place in my collection and heart.

My collection may not be the pinnacle of fine literature but like flaws in the story, I regard flaws in the physical book as not always a negative. In fact, I prefer the books with traces of previous ownership, such as an owner inscription or bookplate. One collection highlight, *Stolen Love* by Hazel Livingston, contains several pasted in contemporary Hollywood magazine clippings of actors the reader imagined “cast” for the book, notably different than the actors actually cast for the movie adaptation. I also appreciate original bookseller’s stickers or stamps, especially in conjunction with a previous owner’s name. With the help of census records, I’ve been able to track down some of my books’ original owners, and have been able to trace the probable journey of some of these books, as noted in my bibliography. Some of my romance novels really didn’t travel far before joining my collection, and a good portion of the women I found took interest in these books around the same age I first did.

After completing my fifty item collections highlight bibliography, I realized how much my collection has taken off in the past five years. I compared it to my 2012 bibliography and looked back upon several years of successful collecting. The toughest part about completing the bibliography was narrowing down fifty highlights that best captured the essence of my romance novel collection. Each author is only represented once. I have approximately three hundred books. For the bibliography, I cut my “Career and Collegiate” sub-collection, including my favorite librarian career novels. Even *Blind Date*, quoted at the beginning of this essay, was cut in favor of *No Such Girl* by Vida Hurst, one of the few romance novels I have set in my home state of Michigan.

Staying true to time period and audience, there are many exciting directions in which my collection can still grow. Professional commitments such as serving on a regional Mock Caldecott and Newbery Committee have slowed down the blog, but it's certainly not forgotten. I'd like to continue adding to my annotated bibliography and piecing together how my books traveled around the country. Future projects could include further study of 1920s romance ownership, more formal or extended writing on the books' content, or even producing a bibliography in an admittedly much more narrow scope than either Bleiler on science fiction or Hubin on mysteries.

For now, I continue to live my life and build my collection one book at a time. I consider book collecting to be my favorite hobby and take great pride in my collection.

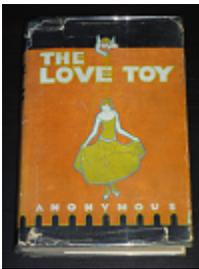
Annotated Bibliography: Fifty Collection Highlights



Andrews, Robert D. *Three Girls Lost*. New York: Grosset and Dunlap. 1930. 284 pages.

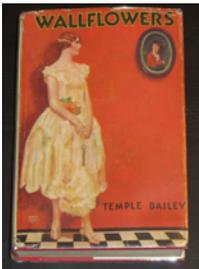
Cover art by Mach Tey, blurb reads, “Three girls come to the big city and find romance and adventure awaiting them.” First edition in book form, previously serialized by the Chicago Daily News. Owner inscription on endpaper, “Miss H.M. Morris 105 Green St; 1933.” Made into a 1931 film starring John Wayne and Loretta Young¹. Read and reviewed on my blog in September 2011:

<http://thegoodbadbook.wordpress.com/2011/09/30/three-girls-lost/>



Anonymous. *The Love Toy*. New York: The Macaulay Company. 1925. 253 pages.

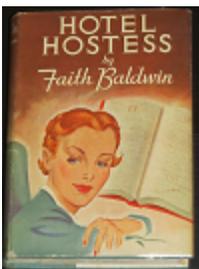
Cover art unsigned, dust jacket front flap summary compares protagonist to “only a cork whirled along.” Book is in first edition. Owner inscription on endpaper, “Property of Nana May Lewis Goetz, De Soto, Mo.” repeated in a few variations. 1930 census records² indicate Nana May Lewis of De Soto, Missouri, was fifteen, which would have made her only ten at the time of *The Love Toy*’s publication. Also on endpaper is original bookseller’s sticker, “Hormberg’s Book Store, 351 Collinsville Ave., East St. Louis, Illinois,” geographically close to the Missouri border.



Bailey, Temple. *Wallflowers*. Philadelphia: The Penn Publishing Company. 1927. 350 pages.

Cover art by R. Pallen Coleman, front panel reads, “The two girls were ‘wallflowers.’ Even the knowledge that they were the Claybournes of Virginia could not alter that fact.” First edition, includes \$2.00 price and publisher’s bookmark attached to front flap. Impress stamp on title page, “R.H. Macy and Co. Inc.” Made into a 1928 film starring Hugh Trevor and Jean Arthur. Read and reviewed on my blog in March 2015:

<https://thegoodbadbook.wordpress.com/2015/03/29/wallflowers/>



Baldwin, Faith. *Hotel Hostess*. New York: Farrar and Rinehart, Inc. 1938. 271 pages.

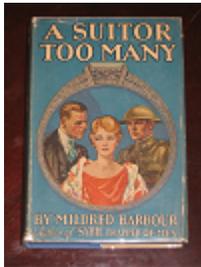
Unsigned cover art, dust jacket front flap summary states, “Judith Gillmore found that being hostess at Rivermount Hotel in Hillhigh, an all-year round resort, and keeping all the guests happy, wasn’t easy.” Book is

¹ All movie information gathered from the Internet Movie Database at <http://www.imdb.com/>

² All census information gathered at FamilySearch, recommended by the National Archives, at <https://familysearch.org>

in first edition, with \$2.00 price on unclipped dust jacket. Original bookseller's sticker, "Millers, Inc. Booksellers, Atlanta, GA." Read and reviewed on my blog in December 2013:

<http://thegoodbadbook.wordpress.com/2013/12/30/hotel-hostess/>



Barbour, Mildred. *A Suitor Too Many*. New York: Grosset and Dunlap. 1928. 274 pages, plus advertisements.

Unsigned cover art, rear panel blurb asks, "What happens when a long-forgotten romance arises to challenge a marriage that has been very happy?" Rear panel features the cast of main characters, a notable derivation from Grosset and Dunlap's more common advertisement panels. First edition in book form, previously serialized by Metropolitan Newspaper Service.



Barker, Lillian. *Cabaret Love*. New York: Grosset and Dunlap. 1933. 278 pages, plus advertisements.

Cover art by Skrenda, blurb reads, "The story of a cabaret singer and the three men who competed for her love." Story is set in New Orleans. Book in first edition, no additional copyright listed.



Black, Dorothy. *Romance - The Loveliest Thing*. New York: Henry Holt and Company. 1925. 307 pages.

Cover art unsigned, front flap summary reads, "She knew that Romance was the loveliest thing! The Man Who Was Far Too Good offered it to her, and the Man Who Was Far Too Bad, the Marquis Who Looked Like a Gardener, and the Jam King, and divers [sic] others, not forgetting good old Errol." \$2.00 price printed on front flap. Book is in first edition, previously serialized in *The Ladies' Home Journal*.



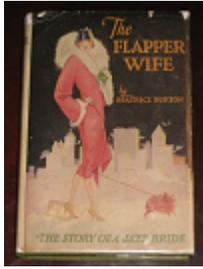
Brookman, Laura Lou. *The Heart Bandit*. New York: Grosset and Dunlap. 1928. 250 pages, plus advertisements.

Cover art by "PJ," blurb reads, "The thrilling and romantic adventures of a beautiful young man hunter." First edition in book form, previously serialized by Thompson Feature Service, Inc. Owner inscription on endpaper, "Property of Mrs. Edward Meade, Gt. Barrington, Mass. March 9th 1938." Original bookseller's sticker on fixed endpaper, "M.G. Sturtevant, Great Barrington, Mass."



Brown, Vera. *Tarnished Fame*. New York: Grosset and Dunlap. 1934. 306 pages, plus advertisements.

Cover art by Skrenda, blurb reads, “A girl’s courageous battle to save the career of a man she had once loved.” Book in first edition, published serially under the title *Sally of Sky Alley*. Original bookseller sticker on rear flap, “Famous-Barr Co. 3 for \$1,” a department store based in St. Louis.



Burton, Beatrice. *The Flapper Wife*. New York: Grosset and Dunlap. 1925. 344 pages, plus advertisements.

Unsigned cover art, advertising blurb reads, “She yearned for ease and beautiful clothes and fluttered too close to the consuming flame.” No additional printings listed, but rear advertisement lists Burton’s 1926 and 1927 titles. Owner inscription on endpaper, “Property of Gladys Fava.” Original bookseller’s sticker is from P.O. News Stand in Montana. Made into a 1926 film titled *His Jazz Bride*. This is Burton’s best known book, and is one of the more critically discussed romance novels of the 1920s.



Christie, May. *Man Madness*. New York: Grosset and Dunlap. 1929. 248 pages, plus advertisements.

Cover art by Skrenda, blurb reads, “Three girls in love with one man... To what lengths will they go to win his love?” First edition in book form, previously serialized by King Features Syndicate, Inc. Owner inscription on endpaper, “Dorothy W. Tate, Lenoir N.C.” 1930 census records note a Dorothy W. Tate living in Lenoir, North Carolina, about twenty years old, single, living with her parents and two older brothers. This copy was purchased in 2014 from a bookseller outside of Charlotte, NC, less than 100 miles away from Lenoir.



Clayton, Joan. *One Girl's Morals*. New York: Grosset and Dunlap. 1932. 244 pages, plus advertisements.

Cover art by Skrenda, blurb reads, “The Romance of a “dime-a-dance girl.” Curious lack of end quote around “dime-a-dance girl” present on dust jacket’s spine and front panel, end quote present in front flap summary, and no quotes appear altogether on the title page. Book in first edition, no additional copyright listed. Gift inscription on endpaper reads, “Merry Christmas Eileen from Mother and Dad, 1934.”



Connelly, Vernie E. *Runaway Wife*. New York: Grosset and Dunlap. 1932. 242 pages, plus advertisements.

Cover art by Skrenda, blurb reads, “The story of a girl who tried to run away from love.” Front flap summary flap begins, “From Masseur to Millionaire! This is the social gulf Jean Rogers bridges when she runs away from her husband.” Book in first edition, no additional copyright listed.



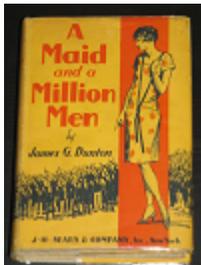
Corelli, Marie. *Innocent: Her Fancy and His Fact*. New York: George H. Doran Company. 1914. 436 pages.

Cover art unsigned, dust jacket rear summary states, “The story of a woman’s heart and life and fight.” Book is in first edition. \$1.35 net price printed on dust jacket spine. Made into a 1921 film starring Madge Stuart and Basil Rathbone.



Corley, H.W. *For Love or Money*. New York: Grosset and Dunlap. 1932. 271 pages, plus advertisements.

Cover art by Skrenda featuring heroine clutching money, blurb reads, “Mona Moran was tricked into a marriage for money, but love found a way to avenge her.” Book in first edition, no additional copyright listed.



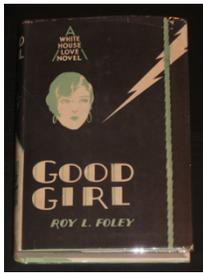
Dunton, James G. *A Maid and a Million Men*. New York: J.H. Sears and Company, Inc. 1928. 343 pages.

Cover art by T.E. Warren, dust jacket rear advertising summary states, “A dashing romance of a clever and delightful young lady who set an army’s ears a-tinkle by her bold and delicious adventures.” Book is in first edition.



Eden, Rob. *Blond Trouble*. New York: Grosset and Dunlap. 1933. 246 pages, plus advertisements.

Cover art by Skrenda, blurb reads, “Connie Paige, bored with life, bleaches her hair – Then she finds excitement.” Book in first edition, no additional copyright listed. Original bookseller’s sticker on rear endpaper indicates that this book came from Pomeroy’s department store and cost thirty-five cents. Read and reviewed on my blog in May 2013: <http://thegoodbadbook.wordpress.com/2013/05/26/blond-trouble/>



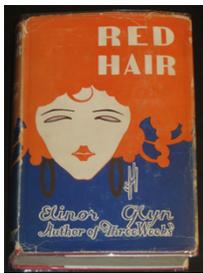
Foley, Roy L. *Good Girl*. Chicago: The White House Publishers. 1929. 269 pages.

Cover art unsigned, front flap summary reads, “In quest of a job [Nancy] is thrown into strange company for her but not so strange in this jazz-mad, gin-drinking age.” First edition in book form, previously serialized by King Features Syndicate, Inc. Owner name on endpaper, “Nellie E. Wright, Feb. 1930.”



Gates, H.L. *Virtue Takes a Holiday*. New York: Grosset and Dunlap. 1933. 246 pages.

Cover art by Skrenda, blurb reads, “Karen Leith yielded her honor but not her soul to save the good name of her sister.” When Karen’s sister “got into trouble with a man,” Karen “made the sacrifice of her own honor to save her sister from disgrace and shame.” First edition in book form, no additional copyright listed. Owner name on endpaper, “Eva C. Madden.”



Glyn, Elinor. *Red Hair*. New York: The Macaulay Company. 1928? 238 pages, plus advertisements.

Cover art by Snell, front flap summary begins, “Evangeline was reared in ease and luxury. Suddenly her income fails.” Originally published as *The Vicissitudes of Evangeline* in 1905, this Macaulay edition was presumably printed around 1928 in conjunction with the silent film starring Clara Bow. Gift inscription on endpaper, “Alice From Ruth. Dec. 25, 1928.” Read and reviewed on my blog in January 2016: <https://thegoodbadbook.wordpress.com/2016/01/31/red-hair/>



Grey, Vivian. *Yes Girl: A Love Story*. New York: Chelsea House. 1932. 256 pages.

Cover art unsigned, front flap summary reads, “Stacia Fane considered herself a smart modern society girl... She went out into the world determined to say ‘Yes’ once to everything men asked her – everything except marriage.” Book is in first edition. Includes Ex Libris bookplate on half title page of “Julienne L. Marcoux.”



Groves, Ruth Dewey. *Heartache*. New York: Grosset and Dunlap. 1932. 260 pages, plus advertisements.

Cover art by Skrenda, blurb reads, “Desperately in love with the man her sister was to marry, Beryl Borden tried to forget her heartache in reckless adventures.” First edition in book form, previously serialized by N.E.A. Service, Inc. under the title *The Melody Girl*. Owner inscription on endpaper, “Pearl A. Desch, 5/7/32, Allentown, 36657 Trexler.”

According to the 1930 census, Pearl A. Desch of Lehigh County, Pennsylvania, was born in 1914, making her approximately eighteen when she owned *Heartache*. She was married in 1938. The address number written no longer exists and Trexler Blvd. in Allentown contains large midcentury homes backing onto a golf course.



Hailey, Hazel Ross. *Lure!* New York: Grosset and Dunlap. 1932. 316 pages.

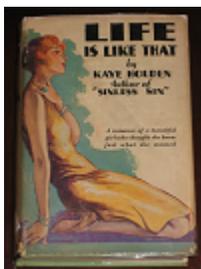
Cover art by Mach Tey, blurb reads, “On the night that was to have been the happiest of her life – fate suddenly took a hand!” Book is in first edition, previously serialized under the title *Gems of Peril*. Owner inscription on endpaper, “Georgia Masten, Friday February 2, 1934.” Small stamp on rear flap, pricing book at twenty-nine cents. The 1930 census records a Georgia Masten born in 1909 living in Chicago, Illinois, and she could be the likely original owner of this book since it was purchased from a bookseller based in Bristol, Wisconsin, about sixty miles away.



Hogue, Ellen and Bechdolt, Jack. *The Road to Broadway: A Love Story*. New York: Chelsea House Publishers. 1929. 252 pages.

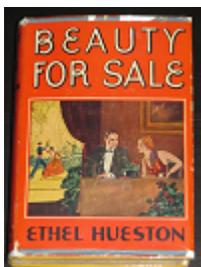
Cover art unsigned, front flap summary begins, “A dramatic romance of show folks – their loves and their hates, their petty jealousies, and their ready generosity.” Book is in first edition. Read and reviewed on my blog in September 2013:

<http://thebadbook.wordpress.com/2013/09/23/the-road-to-broadway-a-love-story/>



Holden, Kaye. *Life is Like That*. New York: Grosset and Dunlap. 1933. 271 pages, plus advertisements.

Cover art by Skrenda, duplicate cover art as *Short Skirts* by Rob Eden, which is also in the collection. Blurb reads, “A romance of a beautiful girl who thought she knew just what she wanted.” This novel’s exposition is set in an amusement park, until the heroine runs away to New York. Book in first edition, no additional copyright listed.



Hueston, Ethel. *Beauty for Sale*. New York: Bobbs-Merrill Company. 1934. 319 pages.

Unsigned cover art, front flap summary promises a, “fascinating story of the ugly duckling who grew into the loveliest of swans.” \$2.00 price on front flap intact. Book is in first edition.



Hurst, Vida. *No Such Girl*. New York: Grosset and Dunlap. 1932. 248 pages, plus advertisements.

Cover art unsigned, blurb reads, “Can a young girl be happy with a middle-aged millionaire?” Novel set in my home state of Michigan. The heroine drops out of the university at Ann Arbor, mentions Hudson’s, lives in Detroit, and scoffs at the parties of Bloomfield Hills. Book in first edition, no additional copyright listed. Read and reviewed on my blog in July 2011: <http://thegoodbadbook.wordpress.com/2011/07/30/no-such-girl/>



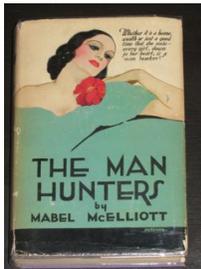
Kelland, Clarence Budington. *Dance Magic*. New York: Harper & Brothers. 1927. 270 pages, plus advertisements.

Cover art unsigned, blurb on spine reads, “The dramatic story of a great dancer’s rise to fame.” Book is in first edition. Made into a 1927 film directed by Victor Halperin. Clarence Budington Kelland is best known for the *Mark Tidd* juvenile series. Owner inscription on endpaper, “Ethel M. Horting #1464 Cardova Ave. Lakewood Ohio.” Built in about 1914, 1464 Cardova Ave. in Lakewood, Ohio, is still standing. According to the 1930 census, Ethel Horting was born in 1905 and lived in Lakewood with her parents and maternal grandmother.



Livingston, Hazel. *Stolen Love*. New York: Grosset and Dunlap. 1929. 275 pages, plus advertisements.

Cover art by Skrenda, duplicate cover art as *Unknown Blond* by Laura Lou Brookman, which is also in the collection. Blurb reads, “How much of her past must a girl tell the man she wants to marry?” First edition in book form, previously serialized by King Features Syndicate, Inc. Owner inscription on endpaper, “Hermina Redmond Nov. 30, 1929.” Made into a 1928 film. All pages leading up to the title page have magazine clippings pasted consisting of who the original owner *thought* should be cast in the movie. Clippings from contemporary magazines, neatly pasted in, some with star outlines.



McElliott, Mabel. *The Man Hunters*. New York: Grosset and Dunlap. 1932. 265 pages, plus advertisements.

Cover art by Skrenda, blurb reads, “Whether it is a home, wealth or just a good time that she seeks – every girl, down in her heart, is a ‘man hunter!’” Book in first edition, no additional copyright listed. Owner inscription, “George Hachet” on endpaper.



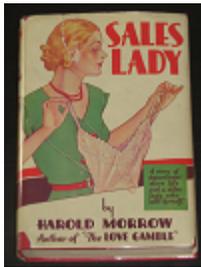
McEvoy, J.P. *Show Girl*. New York: Simon and Schuster, Inc. 1928. 215 pages.

Cover art unsigned, book is epistolary fiction. Front flap states, “here is the private and public life of Dixie Dugan, a show-girl who has and is *it*.” Bookseller’s sticker on rear endpaper indicates that this book came from Bullocks Book Shop in Los Angeles.



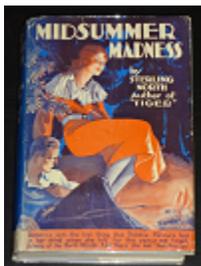
Meherin, Elenore. *Chickie*. New York: Grosset and Dunlap. 1925. 529 pages, plus advertisements

Unsigned cover art, advertising blurb reads, “The story of a young girl, a stenographer, and her experiences with two men – one a millionaire rounder, the other a poor but honest youth.” Photoplay edition from the First National Picture featuring Dorothy Mackaill. Based on books listed in rear advertisements, book was likely printed in 1930. This copy was selected partially for the local discovery and address, “Eleanor Henrys, 12827 Hickory Ave., Detroit, Michigan.” At the time a new home, 12827 Hickory Ave. has boarded windows and was foreclosed on in 2006 and 2011. This copy of *Chickie* was purchased about ten miles from that address at John King Books.



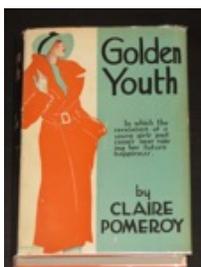
Morrow, Harold. *Saleslady*. New York: Grosset and Dunlap. 1932. 264 pages.

Cover art by Mach Tey, blurb reads, “A story of department store life and a sales lady who ‘sells herself.’” First edition in book form, no additional copyright listed. Read and reviewed on my blog in December 2015: <https://thegoodbadbook.wordpress.com/2015/12/20/saleslady/>



North, Sterling. *Midsummer Madness*. New York: Grosset and Dunlap. 1933. 218 pages.

Cover art by Skrenda, blurb reads, “Romance was the last thing that Bobbie Manners had in her mind when she left for the peace and forgetfulness of the North Woods. And there she met Jack Horner.” First edition in book form, no additional copyright listed. Owner inscription on endpaper, “Mildred F. Locke.” Read and reviewed on my blog in August 2014: <http://thegoodbadbook.wordpress.com/2014/08/03/midsummer-madness/>

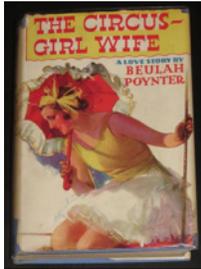


Pomeroy, Claire. *Golden Youth*. New York: Grosset and Dunlap. 1932. 243 pages, plus advertisements.

Cover art by Skrenda, blurb reads, “In which the revelation of a young girl’s past comes near ruining her future happiness.” First edition

in book form, no additional copyright listed. Owner bookplate on endpaper, “Mildred Melrose ‘34.” The 1930 census lists a Mildred C. Melrose in Bath, Maine, meaning this book likely did not travel far before being purchased in 2013 from a bookseller in Bath. The census notes that Mildred Melrose was twenty-six and married, making Mrs. Melrose about thirty at the time she wrote her name on the bookplate.

Poynter, Beulah. *The Circus-Girl Wife: A Love Story*. New York: Chelsea House Publishers. 1934. 256 pages.



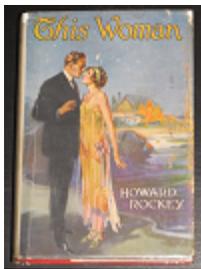
Cover art unsigned, front flap summary begins, “It was a curious twist of fate that took Donna Gabriel from the glitter and glamour and drudgery of the circus to the peaceful quiet of old Amos Siddal’s farm, there to find happiness as the bride of young Bill Siddal.” Book is in first edition.

Raymond, Mary. *Loveable*. New York: John H. Hopkins & Son, Inc. 1936. 255 pages.



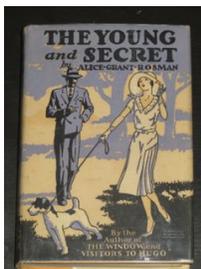
Cover art by Maria Anthony, unclipped front flap with \$2.00 price. Front flap summary begins, “Ann Hollister, pretty orphan, finds it necessary to dispose of the family home to pay creditors. She goes job hunting, falls in love with an artist and promptly runs away from him to marry Peter Kendall, the season’s most eligible young bachelor.” Book is in first edition. Review copy bookplate from the publicity department at John H. Hopkins & Son affixed to free endpaper, stamp dated March 16, 1936.

Rockey, Howard. *This Woman*. New York: The Macaulay Company. 1924. 317 pages.



Cover art and matching frontispiece by P.J. Monahan. Dust jacket spine summary reads, “An intensely vital indictment of the divorce-mad post-war smart set who have made a jest of prohibition and conventionality.” Book is in first edition. Made into a 1924 film starring Irene Rich and Ricardo Cortez.

Rosman, Alice Grant. *The Young and Secret*. New York: Minton, Balch & Company. 1930. 312 pages.



Cover art by Frederick Blakeslee. Rear panel reads, “Una Swithin has one exciting clandestine pleasure, in her chance acquaintance with Tony Corcoran, a young sculptor whose gay audacity has vaulted over her walls of reserve.” Book is in first edition. Owner inscription on endpaper, “Jennifer M. Gruinsley, Clifton Forge, Va.”



Ruck, Berta. *The Immortal Girl*. New York: Dodd, Mead, & Company. 1925. 342 pages.

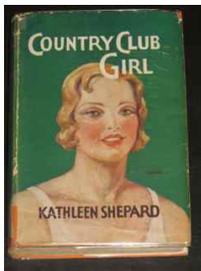
Cover art by Mailand Stone. An eccentric professor gives a rural spinster a second chance at life with an elixir of youth, transforming her into a modern flapper of London. Book is in first edition. Listed in Bleiler's science fiction and fantasy bibliography. Read and reviewed on my blog in June 2012:

<http://thegoodbadbook.wordpress.com/2012/06/21/the-immortal-girl/>



Scarberry, Alma Sioux. *Make-Up: A Romance of the Footlights*. New York: Grosset and Dunlap. 1931. 254 pages, plus advertisements.

Cover art by Mach Tey, blurb underneath band reads, "Read how an up-to-date Eve tames her Adam in an old-fashioned way"! Rare wrap-around advertising band from Grosset and Dunlap present, selling "this fascinating novel" for seventy-five cents. First edition in book form, previously serialized by The Central Press Association, Inc.



Shepard, Kathleen. *Country Club Girl*. New York: The Mohawk Press. 1932. 255 pages.

Cover art by Frederick, front flap summary begins, "Life, to Gabrielle Barclay, was a champagne cocktail, a pretty bauble, until she met Michael." Book is in first edition. Bookplate affixed to front free endpaper, "Ex Libris Mae Violet Mortensen." Stamp on half title page, "From the Readmore Library of Carl Ekstrom, 628 Seventh Street, Rockford, Illinois."



St. Bernard, Helen. *Men Forget*. New York: Grosset and Dunlap. 1932. 239 pages, plus advertisements.

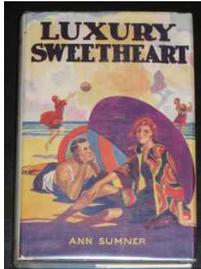
Cover art by Skrenda, blurb reads, "The kiss which Hugh Copeland gave Justine was just a kiss – which he promptly forgot. But to her it was the seal of love's promise." Book in first edition, published serially under the title *Silver and Jade*. Owner inscription on endpaper, "Gertrude Scudder, Christmas 1932." Read and reviewed on my blog in February 2013: <http://thegoodbadbook.wordpress.com/2013/02/28/men-forget/>



Starr, Nancy. *You Can't Eat Orchids*. New York: Hillman-Curl, Inc. 1937. 268 pages.

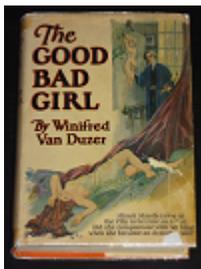
Unsigned cover art, blurb reads, "Orchids...the symbol of beauty. Bread...the symbol of life. Can a girl be happy with one without the other?" Owner name on endpaper, "Hellen Anderson." Book is in first

edition. Read and reviewed on my blog in December 2012:
<http://thegoodbadbook.wordpress.com/2012/12/30/you-cant-eat-orchids/>



Sumner, Ann. *Luxury Sweetheart*. New York: A.L. Burt Company. 1929. 288 pages.

Unsigned cover art, front panel summary reads, “Coralie Wyndham, young and beautiful, and accustomed to the luxury and ease of the society girl... is, through sudden adversity, thrown on her own resources.” Book is in first edition, an oddity for A.L. Burt.



Van Duzer, Winifred. *The Good Bad Girl*. New York: Grosset and Dunlap. 1926. 243 pages, plus advertisements.

Unsigned cover art, blurb reads, “Mimsi Marsh came to the City to become an Artist. Did she compromise with her ideal when she became an Artist’s Model?” First edition in book form, previously serialized by King Features Syndicate. Gift inscription on endpaper, “A Merry Xmas To Borghild Dec. 25, 1926” with 1926 Merry Christmas sticker. Made into a 1931 film starring Mae Clarke. Read and reviewed on my blog in December 2010: <http://thegoodbadbook.wordpress.com/2010/12/17/the-good-bad-girl/>



Wayne, Priscilla. *Substitute Sweetheart*. New York: John H. Hopkins & Son, Inc. 1936. 254 pages.

Cover art by C.L.W, unclipped front flap with \$2.00 price. Front flap summary asks, “Suppose you loved a man with all your heart and he, while terribly ill wanted you to marry him, thinking you were another girl – Would you do it?” Book is in first edition.



Webster, Edna Robb. *Occasional Wife*. New York: Grosset and Dunlap. 1932. 305 pages, plus advertisements.

Cover art by Skrenda, blurb reads, “Married and in love – yet living apart. That is the situation in which Peter and Camilla find themselves, defying conventions in order to make it possible to continue their careers.” First edition in book form, no additional copyright listed.



Wilson, Mary Badger. *From Nine to Five*. Philadelphia: The Penn Publishing Company. 1933. 303 pages.

Unsigned cover art, blurb from rear advertisement panel describes, “From nine to five Jane typed form letters, but after five she found New York a lonesome place. Then she met Nicholas.” First edition, includes \$2.00 price and publisher’s bookmark attached to front flap. Original

bookseller's sticker on rear endpaper, "R.H. White Company," the former department store in Massachusetts.



Wood, Margaret. *Should She Tell?* New York: Grosset and Dunlap. 1933. 240 pages, plus advertisements.

Cover art by Skrenda, blurb asks, "Would it have been better if Bonnie had told her husband of her employer's unwelcome advances?" Book in first edition, published serially under the title *Love and Dishes*.

Romance Novel Wish List

1. Gardner, Anne. *The Husband Campaign*. New York: Grosset & Dunlap. 1932.

The Husband Campaign's place on this list is twofold. A 1932 tale of romance and blackmail, there is no doubt that this book would be an excellent fit for my collection. The Skrenda dust jacket art is phenomenal, with a woman holding a newspaper. *The Husband Campaign* is also on this list because it represents a failed book "hunt." No collectible copies of this book are currently available, only one with a severely color-damaged dust jacket. This title appeared on eBay in August 2011 in an auction only format. I prefer purchasing from more traditional booksellers, but went for this title anyway as it really caught my attention. As happens on eBay, I was "eBay sniped" at the very last second despite a generous proxy limit. I am still on the lookout for a collectible copy of this book. I occasionally still complain that I "lost *The Husband Campaign* on eBay" and let anyone who overhears that without the proper context draw their own conclusions.

2. Glyn, Elinor. *It*. New York: The Macaulay Company. 1927.

It is Glyn's best known title, perhaps tied for notoriety only with *Three Weeks*. Some booksellers have this book listed for over \$1,000 *without* its dust jacket and the chances of finding an affordable copy, in dust jacket, in good enough shape, are incredibly slim, making this wish list item the least likely to be obtained. Besides the critical attention *It* has received, *It* would also make a fabulous addition to the department store setting subset of my collection. This novel sparked the slang use of the term "it" to stand in for sex appeal, and was made into a 1927 silent film starring Clara Bow. The silent film is much more readily available than this book.

3. Macmillan, Georgette. *Stepping Out: A Love Story*. New York: Chelsea House. 1930.

Stepping Out is one of the first romance novels of its era I encountered. I still remember instantly loving this book at the Kroch Library in the spring of 2009. The narrative is of a small town girl whose reputation is put in question when she "steps out" with a sleek city man. The scene I read was the small town boy proposing to her, and saying that going to the city would be a mistake. I have yet to be able to read this book in entirety. This scarce title has eluded me for the past eight years. The search continues.