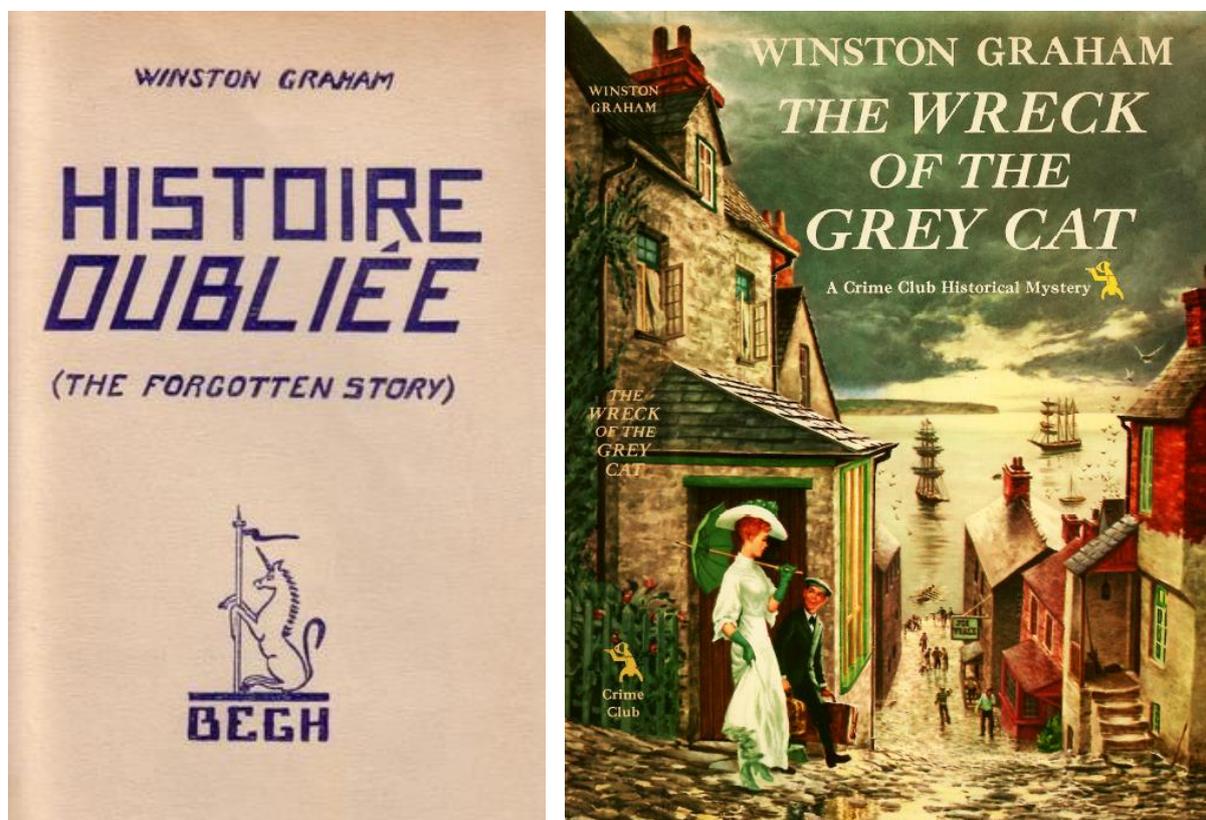


Of jackets, titles, publishers ...

Don't judge a book by its cover, the saying goes – but, of course, it's hard not to; for example, which of this pair would you sooner buy?

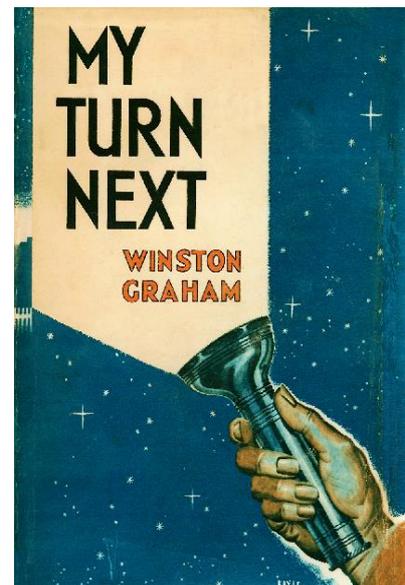
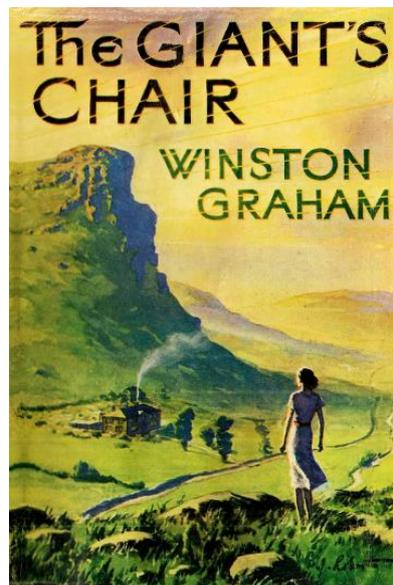
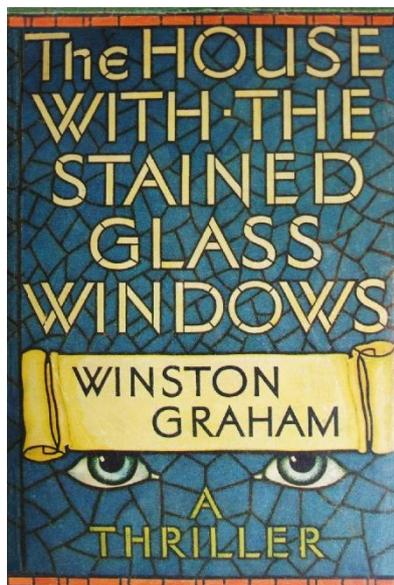


In fact, they're two editions of the same story – WG's *Forgotten Story* of 1945 – from Begh (France, 1946) and Doubleday (USA, 1958) – but the strange thing is that, even knowing that, you'd still probably be tempted to choose the second over the first, simply because it's a more aesthetically pleasing object. Not coincidentally, it also has a more redolent title. In Dutch translation, *The Forgotten Story* is titled *Huwelijk met Hindernissen*, or *Marriage with Obstacles*, which sounds to my anglophone ears a particularly unfortunate choice. But when I asked a Dutch speaker what he thought of it, he declared it "amusing ... elegant ... and memorable" thanks to its alliterative and paradoxical charm.¹ Clearly, that book's publisher understood his potential market much better than I – which, because generally the case, is why, though authors write their books and remain responsible for their content, once the manuscript is turned over to the publisher, that responsibility ends, with preparation, production and marketing taken out of their hands.

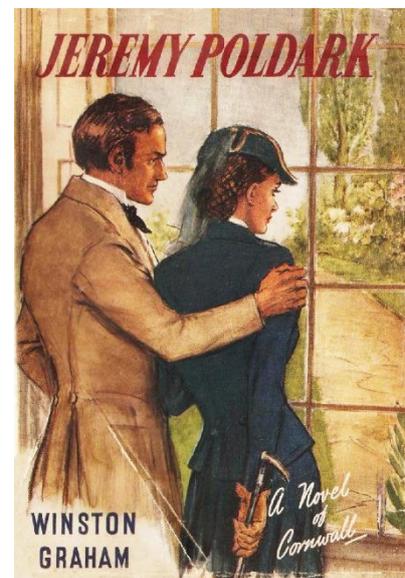
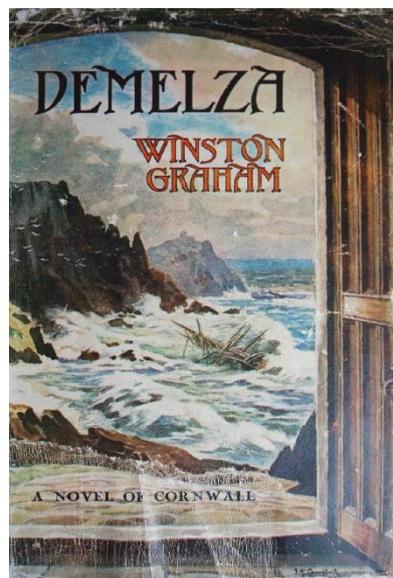
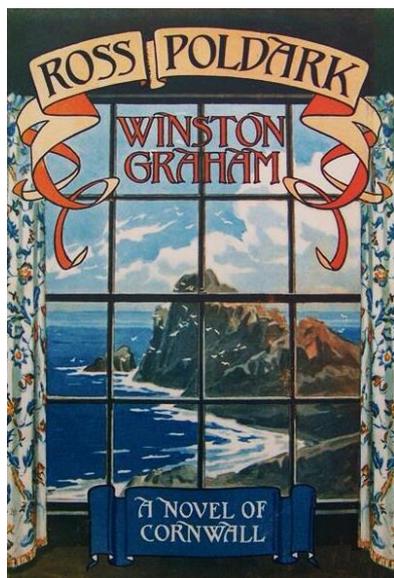
Of course, a successful book might appear in many forms – hardback, paperback, book club, overseas, foreign language and large print editions, audio book, ebook and so on; worldcat.org lists more than 100 editions of *Ross Poldark* and more than 80 of *Marnie* – such that any author who tried to keep track of them all would have no time left for writing or anything else, so perhaps it's just as well. But it requires an investment of faith on the part of the author which may or may not be rewarded. WG had no fewer than six UK publishers, which sounds a lot, suggesting perhaps that he was not entirely happy with any of them – but it should be remembered that his career as a published author lasted seventy years, a huge span of time in which the occasional forced change was surely inevitable. Certainly his move from Collins to Chapmans in 1989 was precipitated by the hostile take-over of William Collins by Rupert Murdoch's News Corporation, with WG's transfer from Chapmans to Macmillan a few years later the culmination of that coup's fall-out.² But not all his moves were forced. His first, from Ward, Lock & Co. to Hodder & Stoughton in the late 1940s, was made on the back of Hodder's promise, backed by "a handsome contract ... to publish (him) with the greatest possible enthusiasm and put their whole publicity and sales force behind the books."³ Through the early fifties, he was actually published by both houses at the same time, since, though Hodder wanted his modern novels, they weren't interested in his historical ones, which Ward, Lock continued to accept. Similarly, from 1960, WG again had two publishers when The Bodley Head began re-issuing his back-catalogue whilst Hodder took his current work. By the mid-sixties, having become "somewhat disillusioned with Hodder"⁴, WG moved to Collins, who between 1967 and 1988 published twelve of his titles (six Poldark and six other). But which of these publishers served him best?

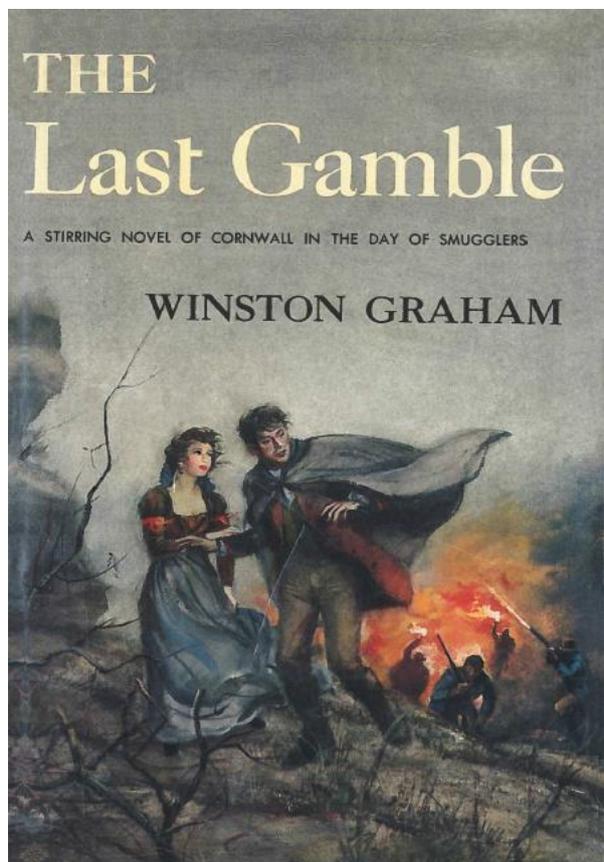
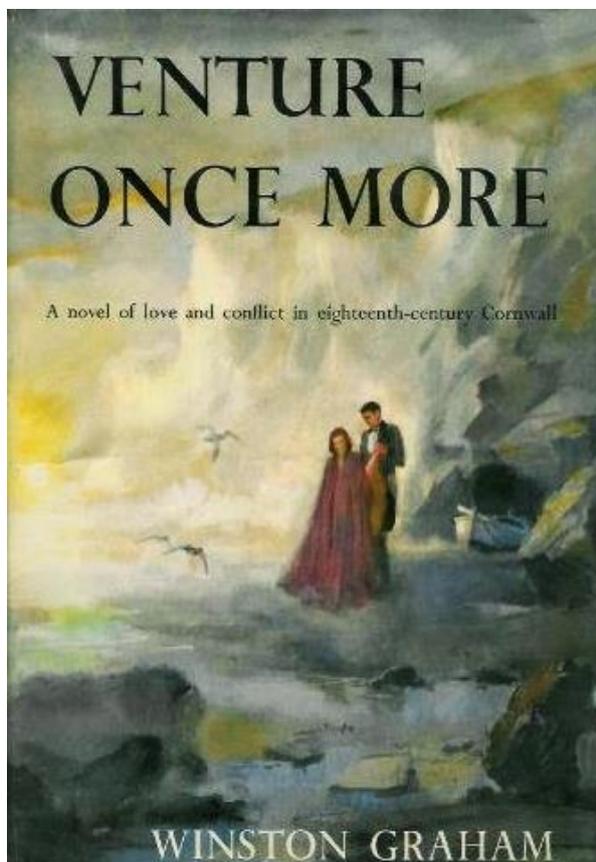
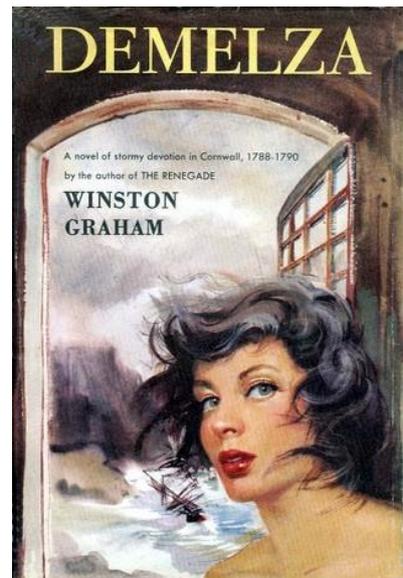
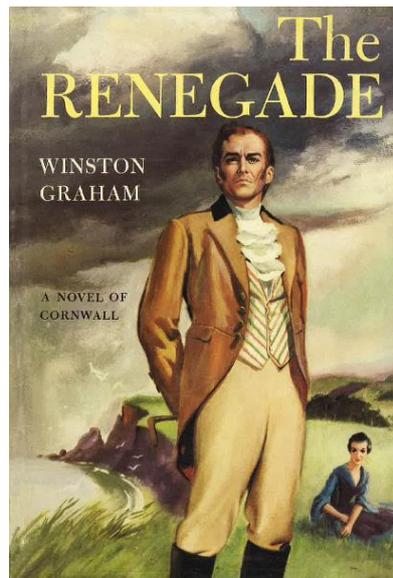
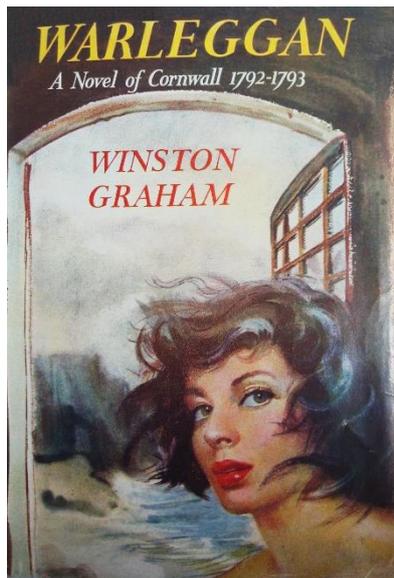
Ward, Lock, like Doubleday in America, produced eye-catching jackets. WG must surely have been pleased with his first in particular (see next page) which both exploits to the full the book's infelicitous title and makes at least some amends for its rather callow story. Like any publisher, they were prepared to use a face to sell a book – it wasn't long before the cover of *Take My Life* sported not its original musical stave on a dark background but box-office draw Greta Gynt – but they were capable of subtlety too: note how all four of their Poldark covers offer *a view through a window*, suggesting, if only subliminally, the promise, in return for cash, of a window into the past. (Not dishonest, either, since that was a promise on which all

four books delivered.) When Doubleday published the books in America, they not only rejacketted them all (Ward, Lock so liked *Demelza's* that they used it for their *Warleggan*) but also changed three of the four titles. And it must be said that *The Renegade*, *Demelza*, *Venture Once More* and *The Last Gamble* are an improvement on *Ross Poldark*, *Demelza*, *Jeremy Poldark* and *Warleggan*. *Jeremy Poldark* in particular is a bizarrely named book, since the title character only appears in its final few pages, and then only as a new-born babe; *Francis* or perhaps *Francis Poldark* would surely have been a more apt choice.



Early Ward, Lock jackets from 1934 (a handsome way to launch an author), 1938 and 1942

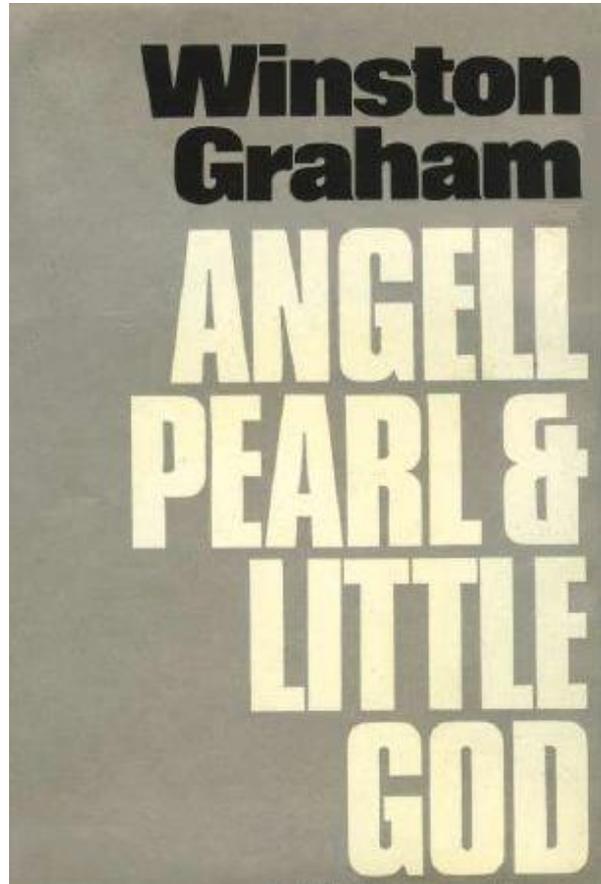
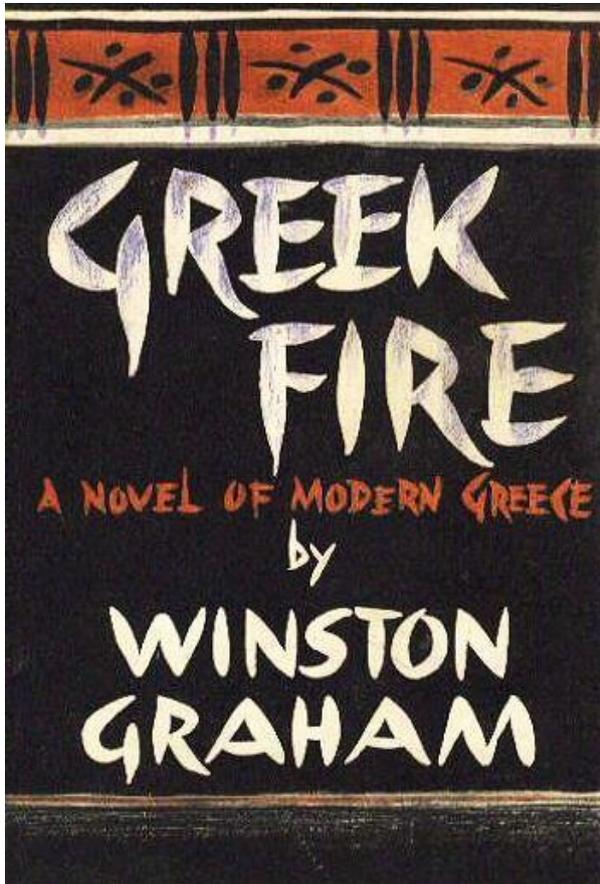




Previous page and above: the four Ward, Lock Poldark jackets from 1945, 1946, 1950 and 1953 followed by their Doubleday equivalents from 1951, 1953, 1954 and 1955 respectively.

WG was not always pleased with his book jackets. On 8 August 1958 he sent Victor Gollancz a copy of *Greek Fire* with a covering letter that said: "I have taken the jacket off because I think it pretty terrible."⁵ He might have concluded the same about the dimly uninspired wrapper in which Collins

launched 1970's *Angell, Pearl & Little God*, a book its author had wrestled with for three years without ever managing, it seems, to find a half-decent title (the Italian translation's *Little God* is better).



A 1958 Hodder jacket disliked by WG and an *extremely* dull Collins effort from 1970

Whilst some books – *Demelza*, *Cordelia*, *Stephanie* – name themselves, others depend upon a moment of inspiration or luck which may come or may not: thus *My Turn Next*, *Take My Life* and *Fortune is a Woman*, which prompt you to wonder what story lies behind, and *The Little Walls*, *Greek Fire* and *The Green Flash*, which do not.

WG sometimes struggled with titles. When writing *The Walking Stick*, his wife helped him out, the idea for its chosen title hers.⁶ The play he wrote in the mid-seventies was drafted under the title *Strangers Will Now Withdraw*;⁷ by the time it went into production it had become *Shadow Play* – fair enough – but then, when staged again nine months later it was as *Circumstantial Evidence*. All through the writing of his valedictory Poldark

novel, he'd intended calling it *Valentine*; he even submitted it to his publisher under that title. But then:

*... I woke at about four o'clock one morning and realised it was no longer a book about Valentine, but about Bella. I had become fascinated by her story ...*⁸

which is a shame, because what a lovely adieu *Valentine* would have been. But WG had form for this: twenty-seven years earlier he'd submitted to Bodley Head a completed reworked version of *The Giant's Chair* under the book's original title,⁹ yet when the novel emerged the following year it was as *Woman in the Mirror*. At whose behest? It's impossible to know, but given WG's expressed disinclination to become involved in blurb writing ("He ... suggests ... we use a quote from the book (and) if we ... need something more definite ... (that) we have a shot at it ourselves ..."),¹⁰ probably the publisher's.

Thanks to first *Marnie* and latterly *Poldark*, WG's work is known around the world, his books translated into (to date) 29 languages. That means a great many retitled texts – and though, as shown by the Dutch *Forgotten Story* example above, it's possibly presumptuous to be too critical of apparently odd ones, some – *Hands Up! I Love You!*; *Will is not Destiny* – are bizarre, although a few arguably improve on the original too. *Warleggan* alternates *Above the Abyss*; *Cornish Masque*; *Destiny in Another's Hand*; *Headwind*; *The Last Gamble*; *The Rival*; *Storm and Triumph* span the gamut; so too *The Black Street*; *Bridge to Vengeance*; *Depths of the Heart*, *Forbidden Passions* and *The Man from Amsterdam*, all alternatives to *The Little Walls*. But do *The Basel Express*, *Mission to Milan*, *Adventure in Italy*, *The Deadly Secret* and even *A Man Disappears* not all improve on *Night Journey*? And whilst *The Sleeping Partner* is a perfectly good title, so too are *A Key in the Jar* and *A Long Day's Rain*. It's understandable why *The Walking Stick* should become *Deborah* and *Debbie* (its lead character is Deborah Dainton), but what about the seemingly random transmutation of *Cordelia* into *Jennifer* or *Angell*, *Pearl* ... into *Peggy*? (And that book's *Hang Up the Gloves, Godfrey!* is another clunker.) Some French translations of *Poldark* are peopled with Romain (Ross), Elsa (Demelza), Jerome (Jeremy), Jules (Jud) and Pauline (Prudie). What would WG have made of it all? He'd have been happy, probably, to find his books so widely read.

When Doubleday published *Angell, Pearl and Little God* in America in 1970, hopes were high that it would sell well, but it did not – as to why, some blamed its title. Well before the book came out, Larry Ashmead had written to his colleague and WG's editor Ken McCormick saying: "I agree that the title is difficult and should be changed ... I think simply PEARL is the best choice."¹¹ But WG would have none of it:

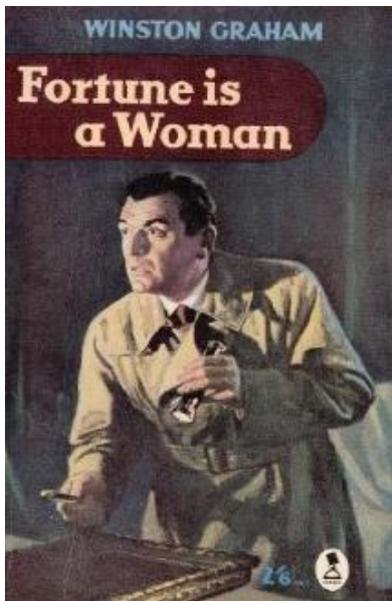
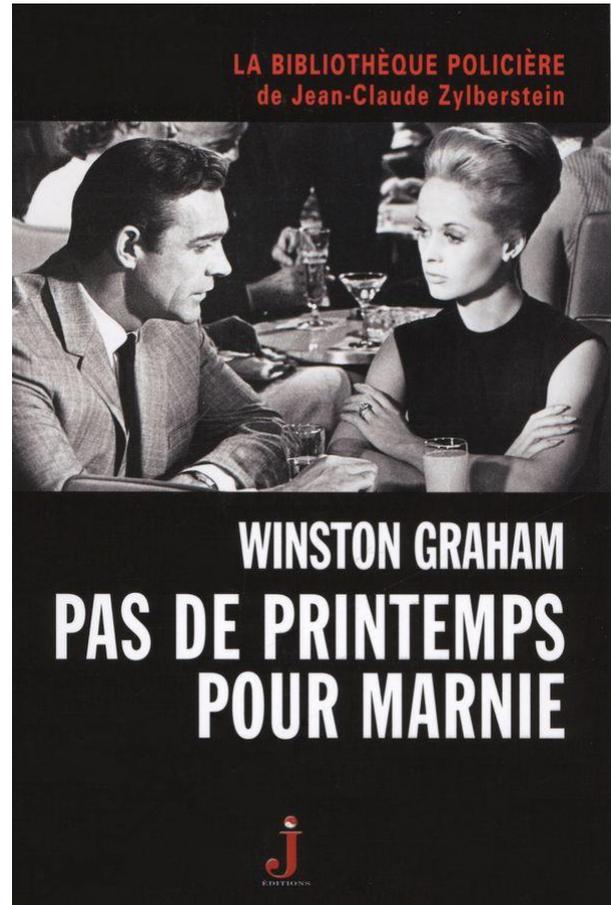
I have heard rumours that the title of "Angell" is being blamed for the indifferent sale. While it is natural to look for some reason, this reason is nonsense ... You may remember another book I wrote to which I gave the title of MARGARET ELMER. Doubleday's and Reader's Digest put pressure on me – rightly that time – to change it to MARNIE. This I did. Yet Doubleday's ... only sold about 7,000 copies of the hard-back.¹²

Nor did he agree that the American revisions of the original titles of Poldarks I-IV were an improvement. In 1970, after learning that the books had been sold to US paperback publisher Berkley, he specifically asked McCormick to try and get the old titles reinstated:

I had official word from Carol [Brandt] the other day about the four Poldarks; and it was not until she named them individually that I realised that they were still being called by the awful titles which were chosen for them in the U.S. I do hope that Berkley will reissue under the English titles of ROSS POLDARK, DEMELZA, JEREMY POLDARK and WARLEGGAN. I cannot imagine anybody buying a book called VENTURE ONCE MORE.¹³

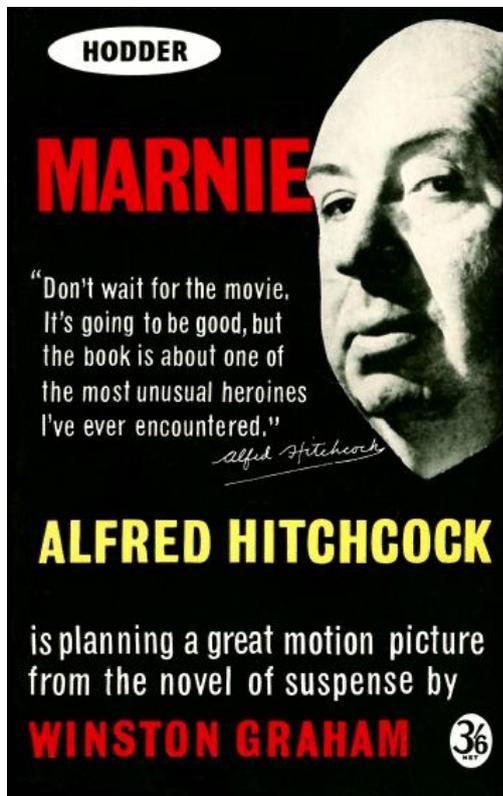
Four months after receiving this petition, McCormick assured WG that Berkley had agreed to the author's request,¹⁴ and was proved partly right, for both *Ross Poldark* and *Jeremy Poldark* did return to their Ward, Lock titles, although book IV did not; rather, Berkley chose to retain *The Last Gamble* whilst adding a small-print disclaimer in the lower left corner of the book's front cover: "Also published as WARLEGGAN".

What WG had to say about this is unrecorded.

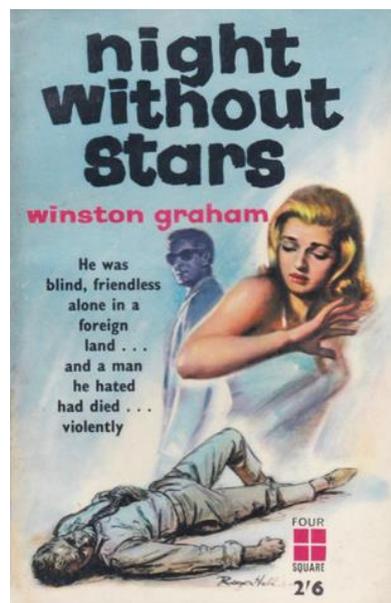
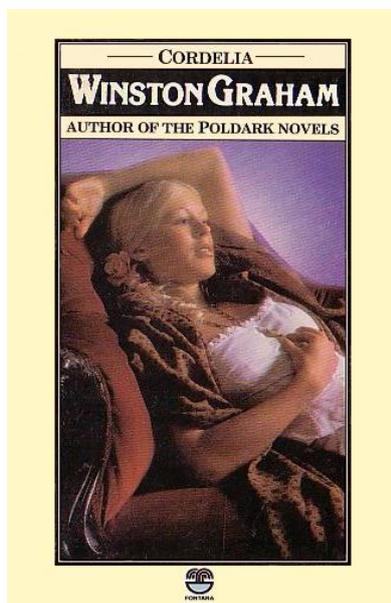


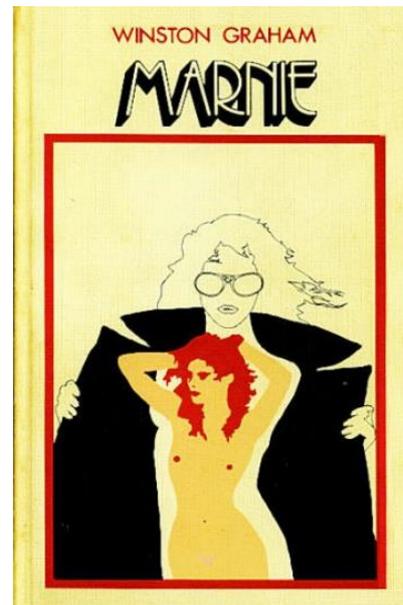
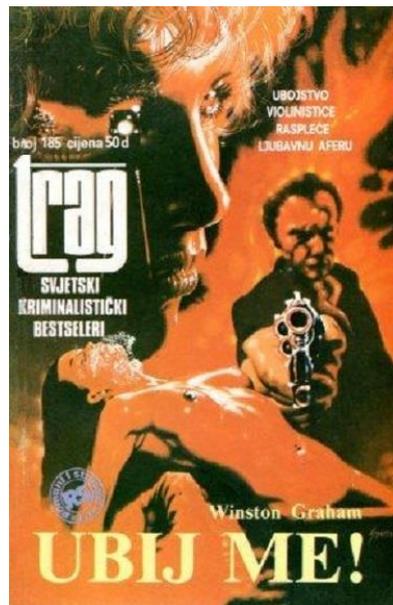
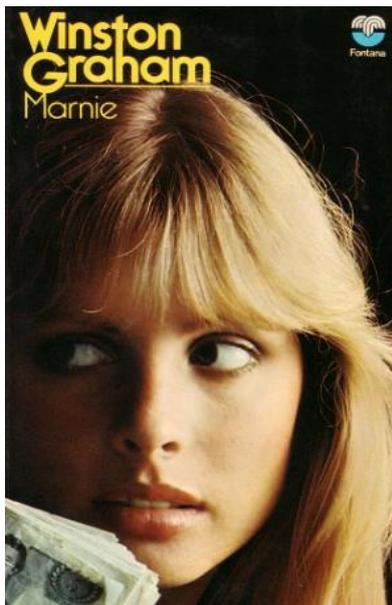
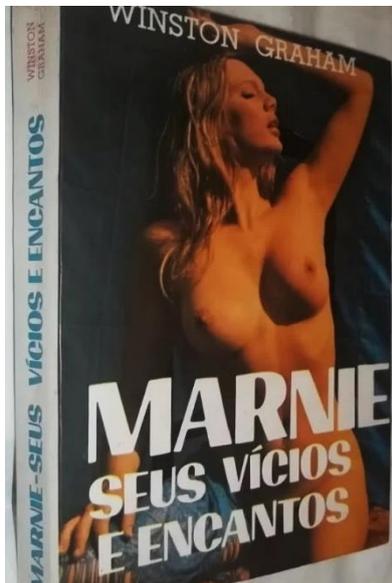
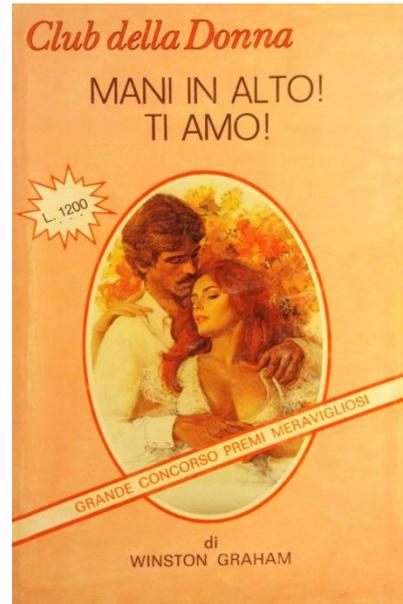
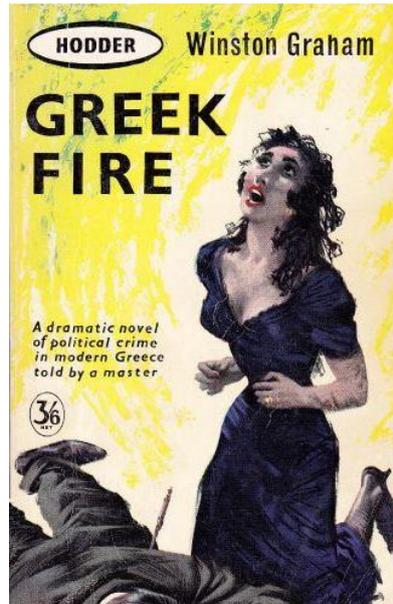
Do faces sell books? Above and below are seven of very many examples over almost seventy years: (1) Greta Gynt as Philippa in the 1947 Cineguild film *Take My Life*, of which WG's book is a "novelisation" (WL, c1953) (2) Sean Connery and Tippi Hedren as Mark and Marnie in Hitchcock's *Marnie* (French, J Editions, 2013) (3) Jack Hawkins as Oliver in Sidney Gilliat's 1957 film *Fortune is a Woman* (Hodder, 1957) (4) Robin Ellis and Angharad Rees

as the first screen Ross and Demelza (*Poldark*, BBC/London Films, 1975-7) (Finnish, Gummerus, 1981) (5) Eleanor Tomlinson as TV's third Demelza (*Poldark*, Mammoth Screen, 2015-19) (Russian, Azbuka, 2017) (6) Alfred Hitchcock (Hodder, 1962) (7) Princess Grace (Dutch, De Fontein, 1962)



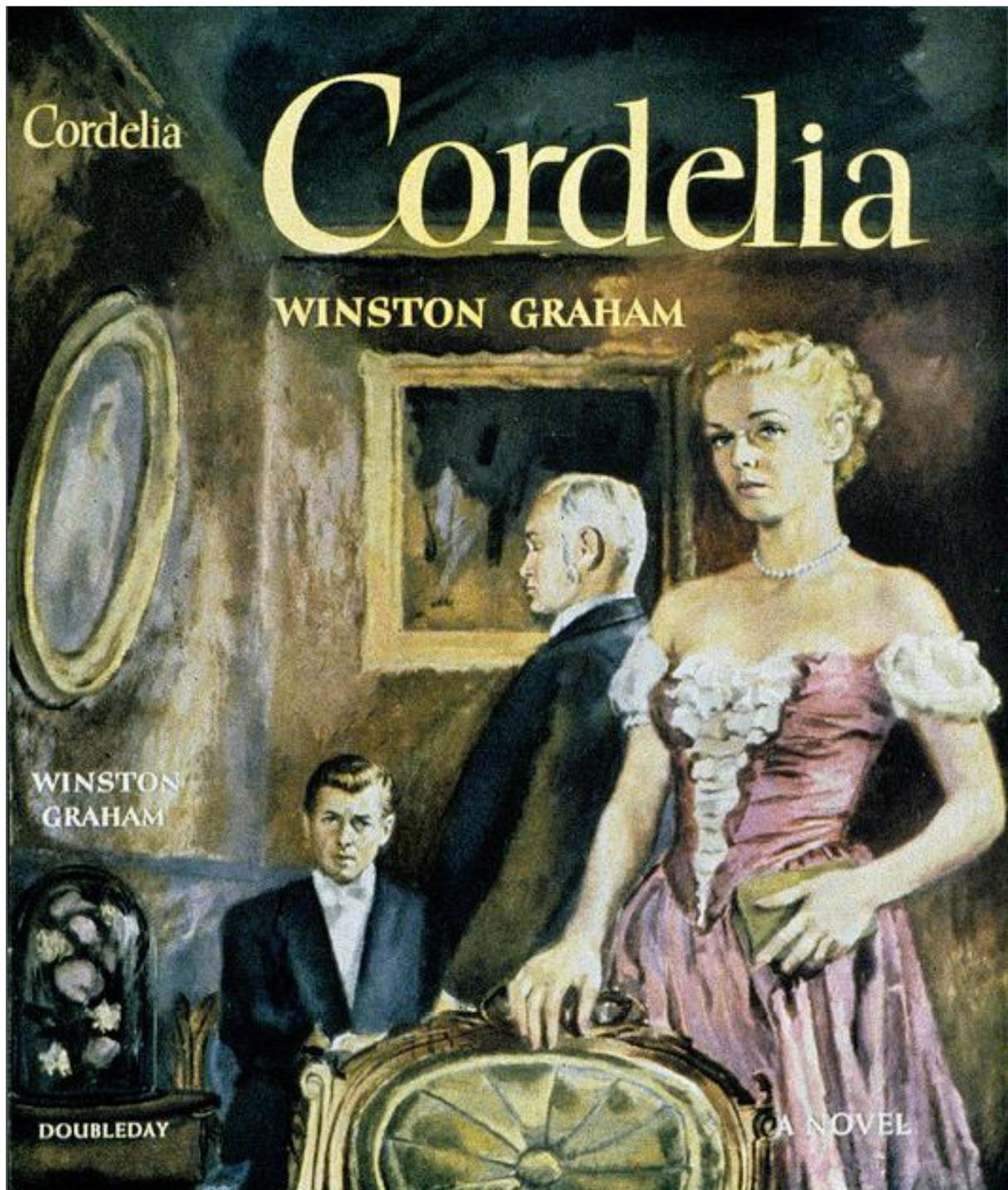
And what about sex? The first WG jacket to feature a pretty young woman was 1937's *The Dangerous Pawn*. Below, a dozen more: (1) Fontana, 1977 (2) Four Square, 1961 (3) Hodder, 1959 (4) *The Sleeping Partner* as A Long

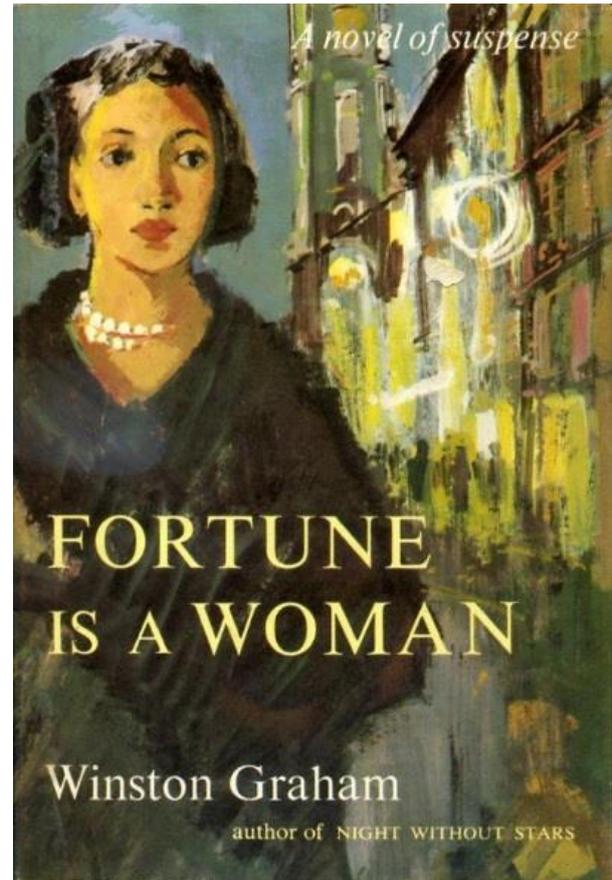
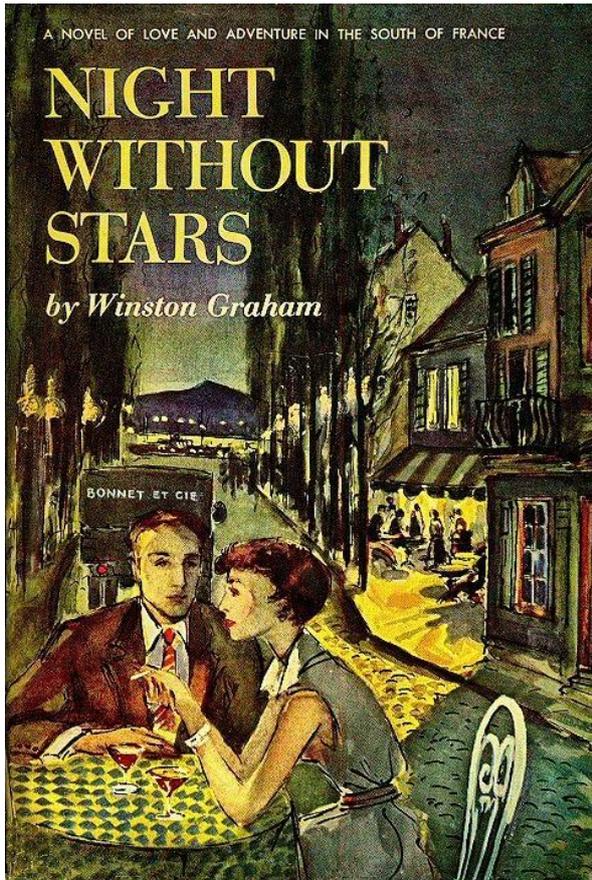




Day's Rain, Longanesi, Italy, 1960 (5) Hodder, 1960 (6) *The Tumbled House as Hands Up! I Love You!*, Cino del Duca, Italy, 1983 (7) Hemus, Brazil, 1975 (8) *Marnie*, Friendly Fun, Thailand, 1963 (9) *Woman in the Mirror*, Piper, Germany, 1991 (10) Fontana, 1974 (11) *Take My Life as Kill Me!*, Vjesnik, Serbia, 1982 (12) Circulo do Livro, Brazil, 1981

Here are three more beautiful Doubleday jackets:





(from 1950, 1950 and 1953 respectively)

* * * * *

WG and House of Stratus

When it launched in 2000, print-on-demand publisher House of Stratus (HoS) was based in Thirsk, North Yorkshire and Poughkeepsie, New York, though its UK operation has since relocated to Looe, in Cornwall. The *Guardian's* Chris Middleton declared HoS to be "the first UK publisher to recognise that intellectual property rights are the real stock in trade of book publishers." HoS chief executive David Lane told him: "Traditionally, the publishing world is set up to go after new books, but eighty per cent of publishers' advances are not earned back. Meanwhile, there are tens of thousands of books out of print, because publishers don't market 'backlist' titles."

In 1999, Lane set about buying the rights to dozens of authors' works, including Nevil Shute, Brian Aldiss, Arnold Bennett, H. G. Wells, C. P. Snow and Winston Graham. "Publishing is in the same position as Hollywood was

twenty years ago," he said, "before it realised it could make money out of its library." There the catalyst was video; here it is print-on-demand. "As far as I am aware, there has never been a publishing house set up along these lines," Lane continued. "We do everything a traditional publisher would do until the pre-press stage, then we finish the job by writing the books to file, artwork included. We don't use conventional printing at all. The publisher is becoming someone who prepares a book as a disk image."¹⁵

It seems that Lane's intention was to use IBM databases and digital imaging and printing facilities to run out and print books whenever orders were received – whilst also printing enough stock on spec to have a retail presence in bookshops and through Amazon. In a letter to this author dated 16 November 2002, WG confirmed that HoS had indeed "taken a lease" on twenty-four of his books, but added "they have been near bankruptcy once so I am waiting results." WG's caution was justified, for, in its early years, at least, Lane's business model seems to have worked less than perfectly. In 2009, an online blog respondent wrote:

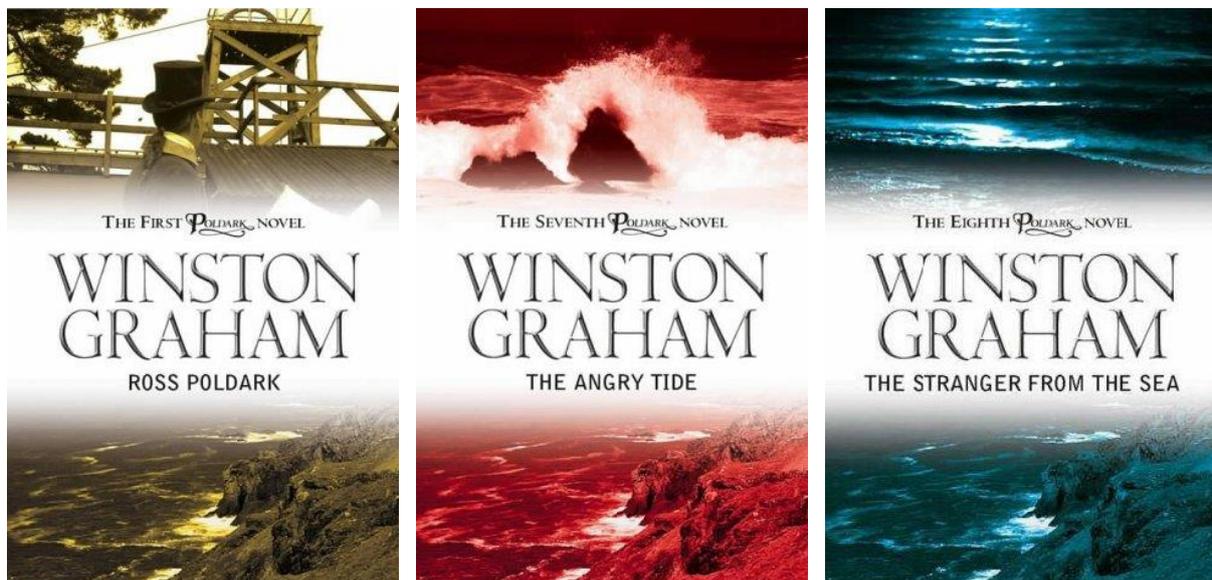
*... every now and then I get encouraging emails from [HoS] saying what stock they have available, and then it's impossible to order it ... From what I gather they've gone bust and been bailed out several times, and I always seem to catch them between bailouts.*¹⁶

Nonetheless, all twenty-four Graham titles were not only listed on Amazon as HoS editions but remain there to this day, half complete with artwork – yet, of a certainty (based on the absence of even a single copy on the second-hand market), the majority were never published. So what exactly did appear under this imprint?

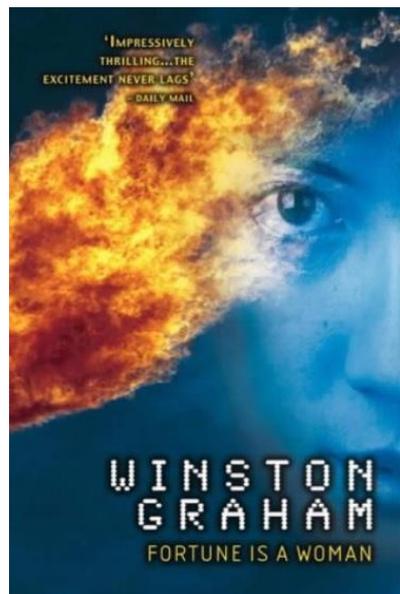
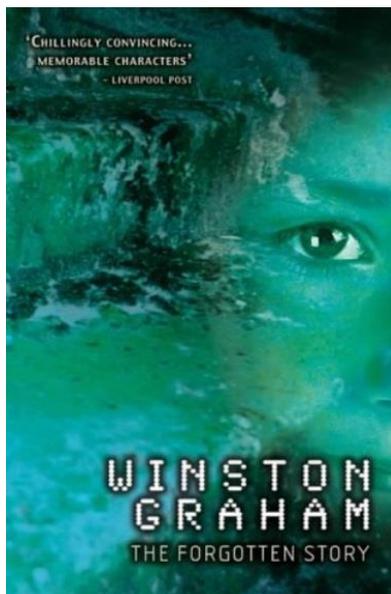
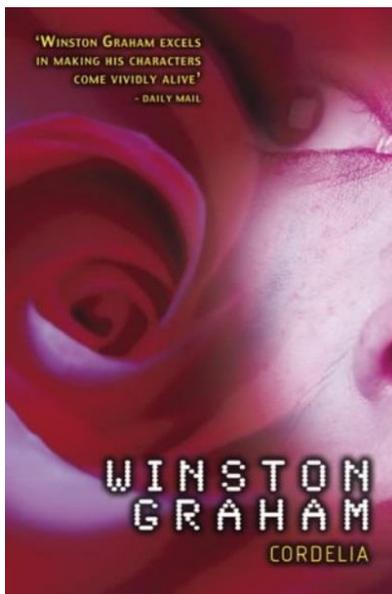
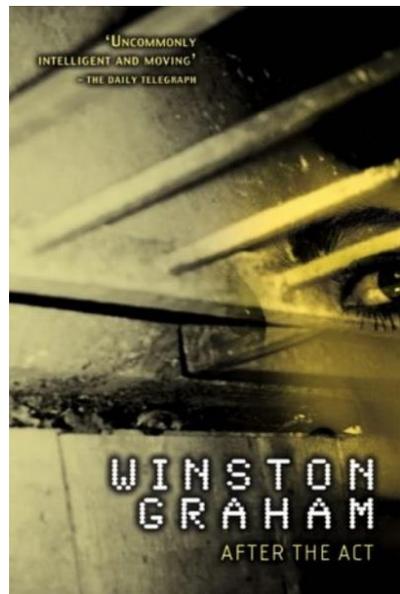
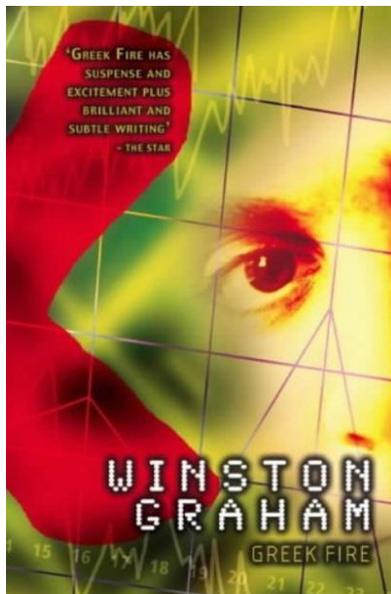
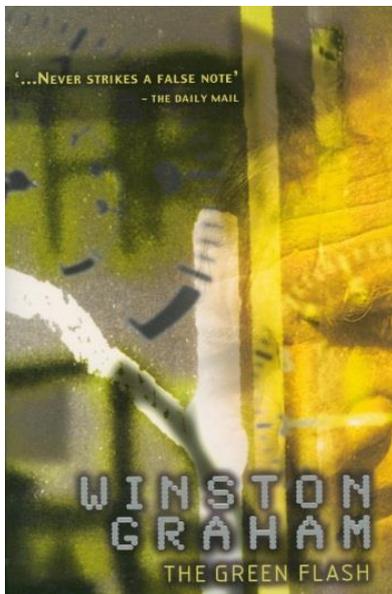
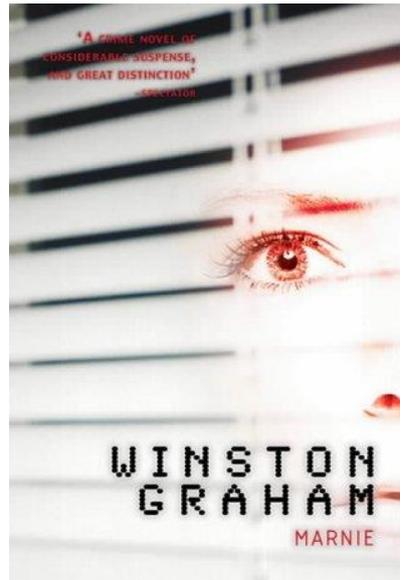
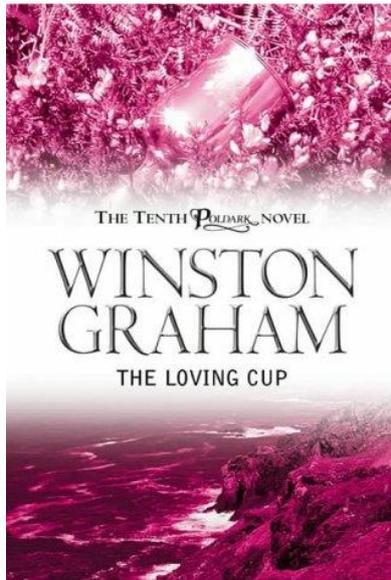
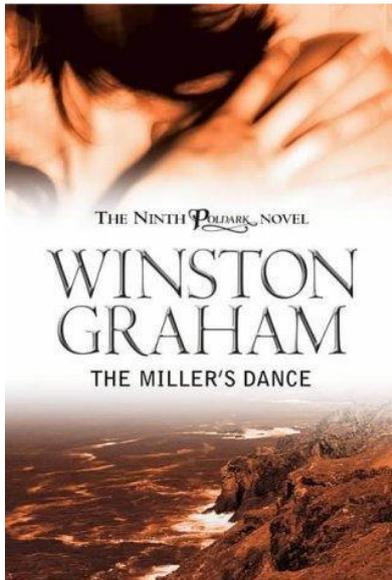
Five of the twenty-four leased titles were Poldark novels: *Ross Poldark*, *The Angry Tide*, *The Stranger from the Sea*, *The Miller's Dance* and *The Loving Cup* – a strangely random mix – and a hardback edition of each of those books was published in 2002. Of the other nineteen – *The Forgotten Story*, *Take My Life*, *Cordelia*, *Night Without Stars*, *Fortune is a Woman*, *The Little Walls*, *The Sleeping Partner*, *Greek Fire*, *The Tumbled House*, *Marnie*, *The Grove of Eagles*, *Night Journey*, *After the Act*, *The Walking Stick*, *Angell*, *Pearl and Little God*, *The Japanese Girl*, *The Merciless Ladies*, *The Green*

Flash and *Stephanie* – only *Marnie* circulates along with the Poldark five. HoS's 2002 *Ross Poldark* has become very collectable and thus hard to find because, most bizarrely, it features the full, unedited Ward, Lock text last published some fifty years previously (with all other editions having used – and still using – the heavily edited Doubleday 1951 text featured in that imprint's *The Renegade*). The book's front and rear endpapers list eleven titles "by the same author, all published by House of Stratus" which indicates (because six of the eleven never actually surfaced) an intention to publish never realised. In 2003, paperback editions of *The Green Flash* and *Greek Fire* were published by Redwood Editions, an imprint of Hinkler Books Pty Ltd, Australia, with HoS artwork – how, why or under what arcane sub-leasing arrangement is not clear. So far as I know, the remaining sixteen leased titles were not published by either HoS or Redwood at all – though all are currently available through Macmillan's print-on-demand imprint Bello, to whom the leases must since have devolved.¹⁷

HoS's current (2019) online list of 48 named authors does *not* include WG.



Above and below, the six WG hardback editions published by House of Stratus in 2002 followed by the six covers posted on Amazon for prospective paperback print-on-demand editions that never actually made it to market. Note that the *Green Flash* and *Greek Fire* covers were used by Australian imprint Redwood Editions when they issued those two titles (only) in paperback in 2003.



WG and Reader's Digest

American general-interest monthly family magazine *Reader's Digest* began publishing hardback anthologies of "condensed" or abridged books in 1950. Volumes, issued four to six times a year and sold by direct mail, typically contained from three to six current best-selling novels with the occasional non-fiction title or new edition of an older work also featured. *Reader's Digest Condensed Books* continued to appear until 1997, when the series was renamed *Reader's Digest Select Editions*. As of 2017, that series was running still.

Four Winston Graham novels were sold to *RD* for their *Condensed Books* series: *The Sleeping Partner*, condensed from twenty-six chapters down to eight, appeared in Volume 27 (Autumn 1956); *Marnie*, condensed from twenty-two chapters to nineteen, featured in Volume 44 (Winter 1961), *The Walking Stick*, condensed from twenty-seven chapters to eighteen, appeared in Volume 70 (Summer 1967) and *Stephanie*, condensed from twenty-four chapters down to seventeen,¹⁸ was published in 1993, volume number unknown.

The condensed novels were illustrated; but of more interest, each was also preceded or followed by a short biographical sketch, also illustrated, of the author concerned. Below are the four biographical sketches pertaining to WG together with selected illustrations from each of the four abridgements. Further data re foreign language editions of these *RD* volumes can be found in [JACKETS \(1\)](#) and [\(3\)](#).

[Note: in addition to the four abridged novels named above, one other WG-penned work was published by *Reader's Digest*. This was *The Wembley Job*, which he wrote specifically for their 1978 crime anthology *Great Cases of Scotland Yard*. This publication appeared in one volume featuring eight cases in the USA and in two volumes featuring a total of ten cases elsewhere. For more detail regarding this title, see [IN PROFILE \(PART TWO\)](#). In 1997, *RD* also published a four-cassette audiobook comprising three-hour readings of *Pride and Prejudice* and *Ross Poldark*: two pages from the accompanying booklet are excerpted below.]

* * * * *

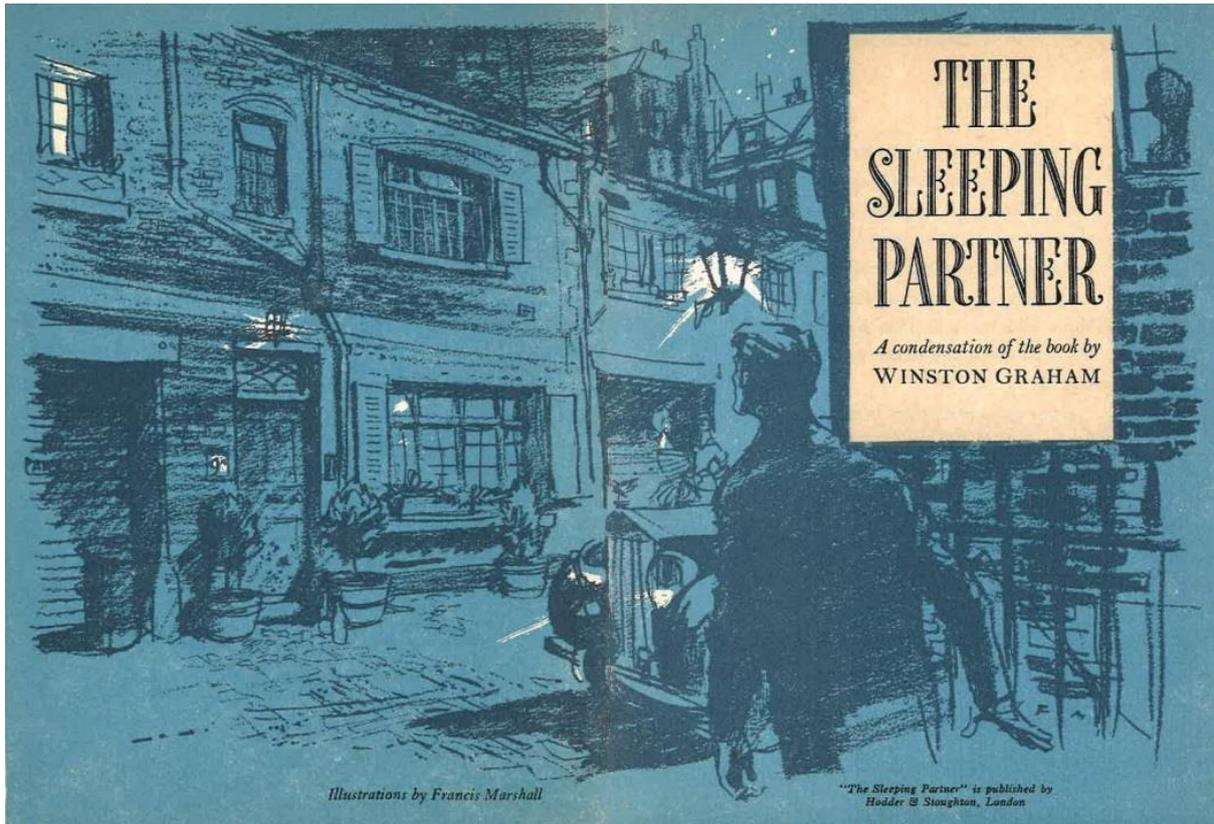
1956 (*The Sleeping Partner*) author info



WINSTON GRAHAM, born (1909) and educated in Manchester, has lived in Cornwall since the age of seventeen. His first novel was published when he was twenty-three, and since then he has made a most successful career as a full-time author.

He is a keen traveller and observer, and his work reflects the many aspects of life he has seen and experienced. His books range from historical novels with a Cornish background to tales of action and suspense set in London, Holland, France, Italy and Greece. They have been published in nine languages, and several have made very successful films, notably *Take My Life* (originally written as a screen-play and later turned into a novel), *Night Without Stars* and *Fortune is a Woman*.

Married, with a son and a daughter, Winston Graham now lives at Perranporth, in a house overlooking the sea. A warmly attractive personality, his interests include fast cars, Siamese cats, tennis, rose growing and a magnificent Pyrenean Mountain-dog.





Winston Graham

Master of Suspense

1961 (*Marnie*)
UK author info

“ONE OF THE best half-dozen novelists in this country.” So *Books and Bookmen* recently described the author of *Marnie*. What kind of man is this master of the suspense novel who has won a place in such distinguished company? He certainly does not conform to any popular picture of the great novelist. He is a quietly-dressed, middle-aged man, whose casual manner hides a very real sense of dedication. He lives with his wife and two children in a pleasant house in Sussex, grows roses, plays golf, and enjoys a weekly visit to the theatre or ballet in London.

His climb to the top of his profession has been steady and unsensational, and the secret of his success is not easily identified. Graham himself claims that it is due quite simply to experience—and with good reason. For, rare among writers, he has devoted his whole life to writing novels. There may be nothing unusual in a delicate boy of seventeen deciding, as he did, to write books for a living. What is unusual is that he succeeded. From the moment his parents left Manchester to settle in the wilds of Cornwall, he applied himself to this exacting profession.

For the next ten years his novels earned him very little money, but his willingness to experiment with every kind of novel from the thriller to the historical romance left him with a wealth of experience. The Second World War brought a temporary break in his writing career. The enforced solitude of four years in the Coastguard Service ended with a number of successful books including the four *Poldark* novels set in his native Cornwall. In 1956 he published *The Sleeping Partner*, a Reader's Digest Condensed Books Choice, which shares with *Marnie* that hallmark of Graham's genius—the combination of a taut, suspenseful plot and character-drawing of the highest class.

These best-selling novels obviously owe much of their success to Graham's years of experience, but even more to his natural ability as a story-teller. His imagination and powers of observation make him something very much more than a good craftsman. His plots and characters are based on what he himself has observed to be true in real life. Their development is the work of his fertile imagination. In fact, Graham says that he spends so much of his time living the lives of his characters that he has little chance to lead the colourful life “expected of an author.” His intense interest in people recently persuaded him to move nearer London, where he can keep in touch with the world of which *Marnie* is so very much the product. Winston Graham is far more than a professional writer of suspense; as a portrait painter in words he has earned the reputation of a true artist.

R. S. J.

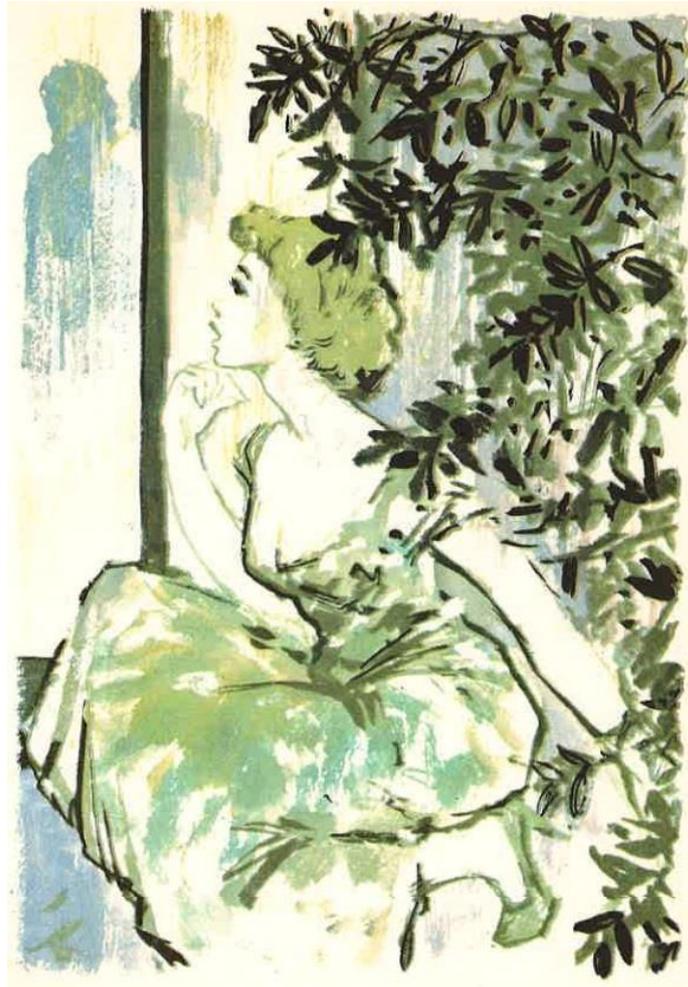
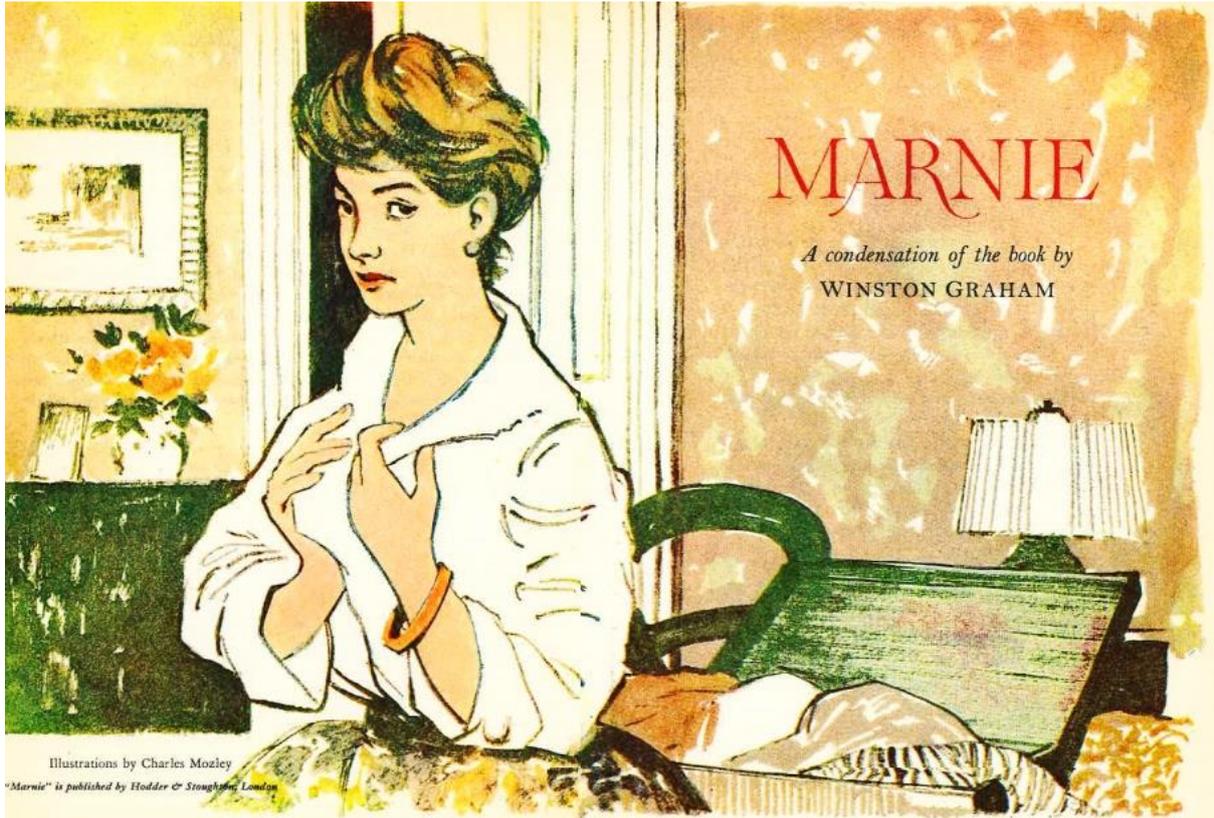


1961 (*Marnie*)
US author info

WINSTON GRAHAM was born in Manchester, England, in 1909 and educated there in a local grammar school. Since 1929 he has lived in Cornwall writing historical novels and suspense fiction. Among his many novels are *Cordelia*, *Night without Stars* and *The Renegade*. His novel *The Sleeping Partner* was a 1956 Reader's Digest Book Club selection.

Mr. Graham's books have been translated into many languages and have earned him a wide popular reputation. Having just completed *Marnie*, the story of a young woman who is very much a product of our time, he is now at work on a novel set in the sixteenth century. Feeling the need for a change in environment to match this change of mood, he has now gone to the south of France.

Mr. Graham is married and has two children, and he is fond of tennis, swimming and gardening. He has an unflinching appetite for the theater, the ballet and the movies, for which he has also frequently written. But nowadays he says that his ideas turn more naturally to the novel form.





Next two pages: 1967 (*The Walking Stick*) author info:



WINSTON GRAHAM

It is sometimes quite a shock to meet an author. You may have been reading his books for years, and have come to form a distinct picture of the man behind the pen. If he writes nice, crisp stories about nice, crisp characters, you tend to think of him as being—well, nice and crisp. It can come as quite a surprise when you discover that he is old and fat and short of breath, and that, when not being an author, he works in a back room on the fourth floor of the Min. of Ag. and Fish.

But Winston Graham (whose stories, incidentally, are very nice and very crisp indeed) is one author who is not the least bit disappointing when seen in the flesh. On the contrary, he looks every inch an author. And he is quiet, unassuming, a little shy, very likeable—and rather typically British too.

He and his wife live in a charming half eighteenth-century, half Edwardian manor that stands in five acres of Sussex Downland just outside Buxted. When I visited him there, he was wearing worsted check trousers and a Rex Harrison waistcoat. He showed me into a large, spacious drawing-room with large, spacious windows giving a clear view—over a number of neatly tended rose beds—of the surrounding countryside. “The view is nice, isn’t it?” he said, and went on to explain how, when he and his wife had had the house converted, all the diamond-patterned panes in the original windows had been replaced by clear sheets of glass. “We missed the Cornish light so much,” he told me.

Although he was born in Manchester, Winston Graham’s roots are perhaps most firmly entrenched in Cornwall. He moved there with his family at the age of seventeen. Two years later his father died, and his mother, with a small private income, offered to support her son for a year or two to see if he could establish himself as a writer. “This brave but rash investment,” as Winston Graham puts it, certainly paid off. His list of successes includes two previous Condensed Book choices (*The Sleeping Partner* and *Marnie*) and the four famous *Poldark* novels, an historical series set in Cornwall, where he continued to live until 1960. Five films have been made from his books.

Speaking of his writing, he says, “I wrote my first novel when I was twenty-one—it was published two years later—and I have written a good many since; but generally speaking I like to look on those early novels as experimental, part of an apprenticeship, and to think of *The Forgotten Story*, published in 1945, as the first one really to be taken into account. At one time, my novels tended to fall into two main categories—fairly thoughtful suspense stories, and stories mainly concerned with characters, families and background. But gradually these two interests have tended to merge, so that recent books have come closer to straight novels while retaining an element of suspense.”

Winston Graham showed me round his house—large rooms delightfully furnished with antiques, shelves and tables laden with books of every description, walls hung with a variety of paintings by modern artists, and sketches by designers illustrating the sets for the films made from his books.

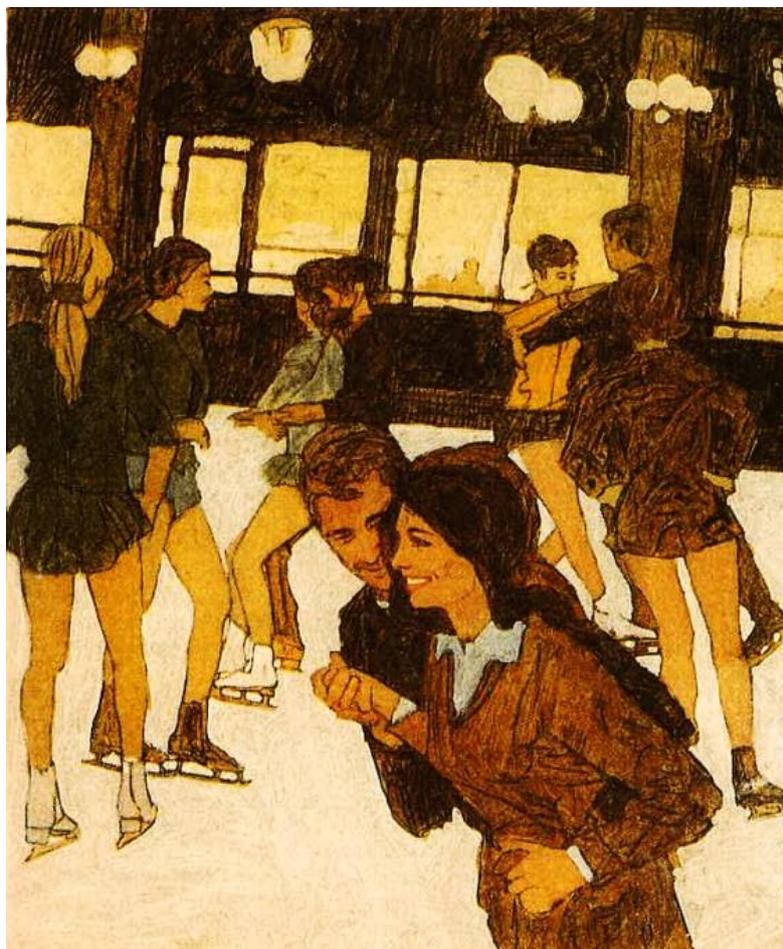
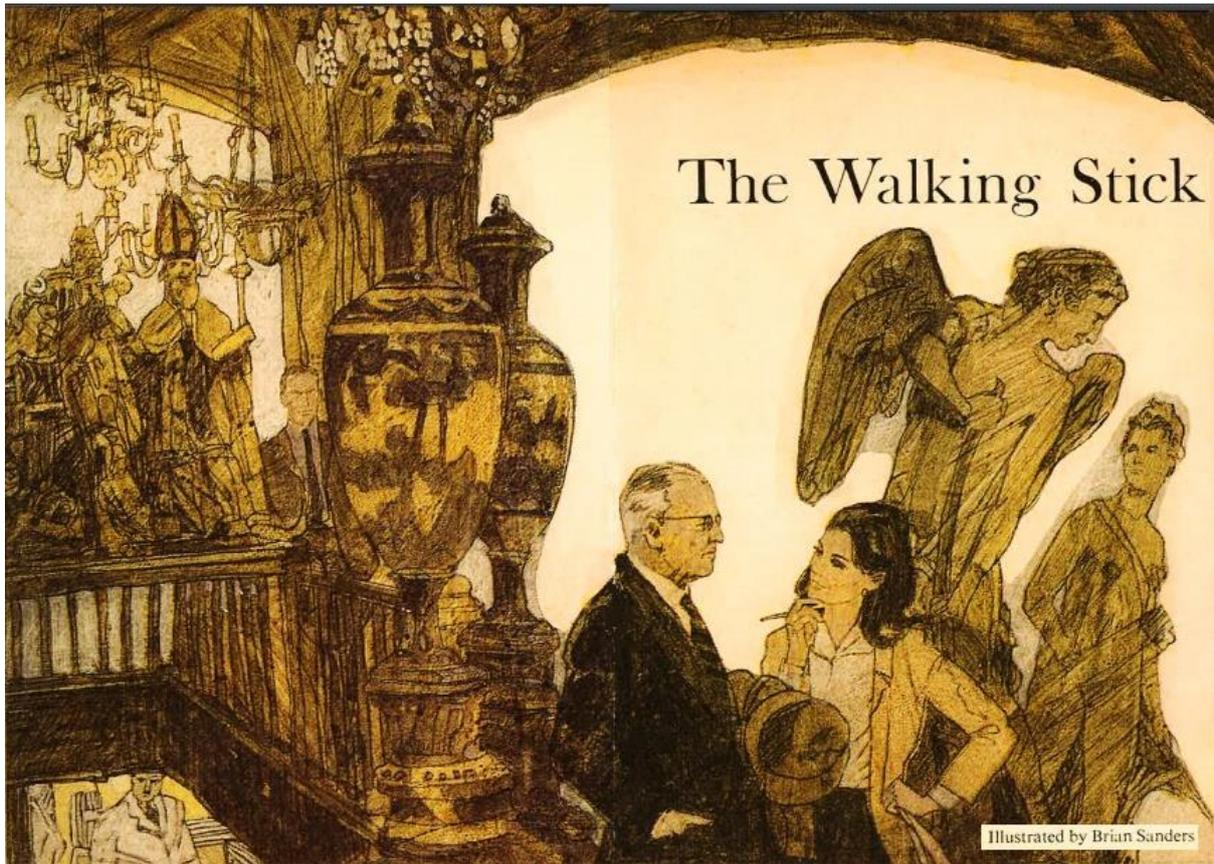
"Buying paintings is one of my extravagances," he told me. "Journalists and people are always asking me what my interests are. They go away and write down things like travel, roses, cats, fast cars, swimming, tennis and golf. It's all true of course—after a fashion. I certainly enjoy travel. You can see we've got several beds of roses and a single Siamese cat; I drive an Austin Healey and a three-point-four Jaguar; we've got a heated swimming-pool, a tennis-court and I do play golf, although I started too late in life to be any good at it . . . but I can't imagine any of this is the sort of exciting stuff people want to hear. And yet, what can I say? Just because I'm an author, and somebody wants to write about me, I can't be expected to sail the Atlantic single-handed. No, I'm afraid my interests are centred round work . . . people . . . places . . . situations. Dull perhaps for everybody else, but fascinating to me. My excitement—not necessarily pleasure—comes from exploring the backgrounds to the novels I want to write—watching a surgeon undertake a delicate eye operation, for example, or trying to penetrate the closely guarded secrets of a scientific research establishment."

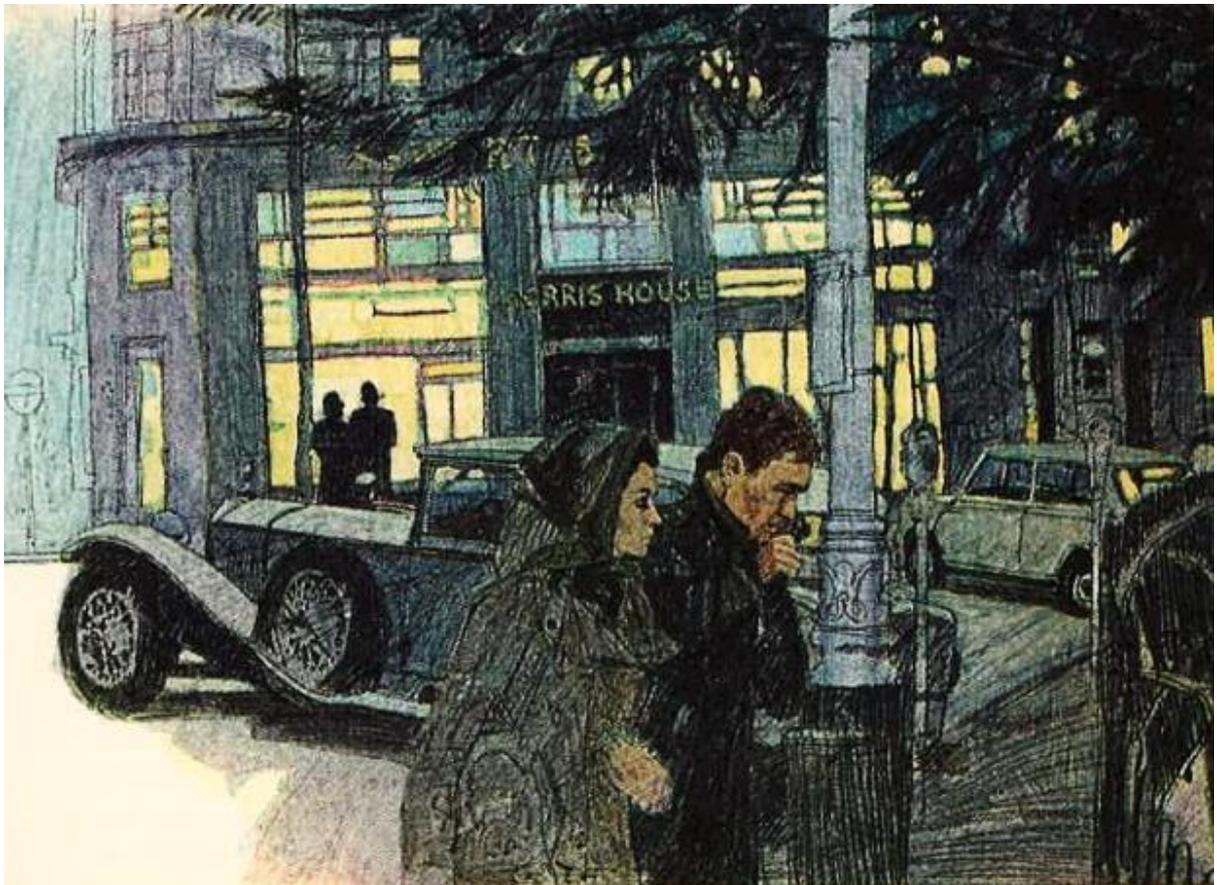
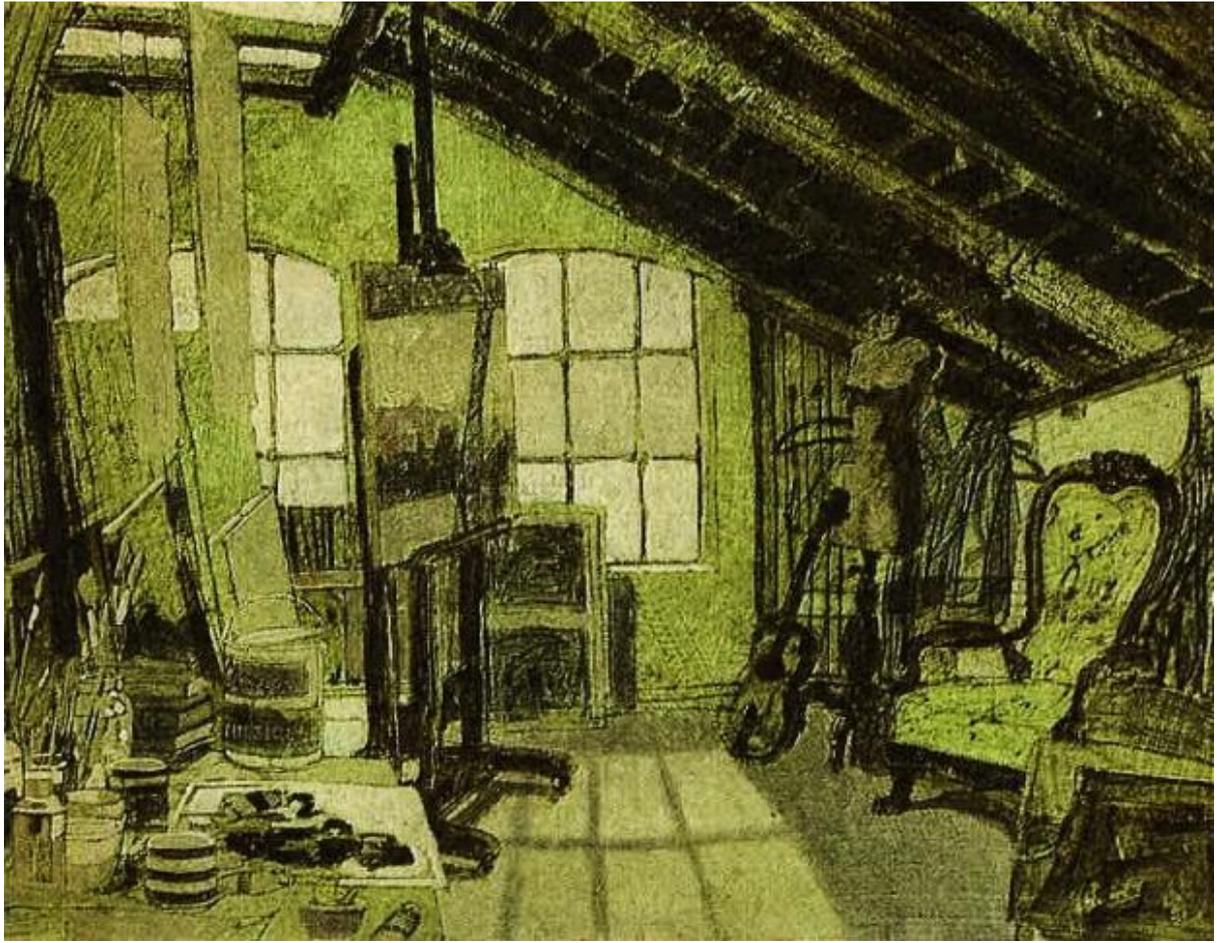
I asked Winston Graham how he had researched the background material for *The Walking Stick*. How did he come to know so much about the denizens of the underworld—their peculiar skills and habits, such, for instance, as safe-breaking? "Well," he said, "I was able to get in touch with the leading safe-blower in London—a true professional of the highest standards—and he told me how safes could be broken. Then the leading lock-making company told me how safe-breakers could be stopped. Then the leading safe-blower told me how he would avoid being stopped. And so on. Incidentally, the latter may now be on the run. When I last lunched with him in London I arranged to get in touch with him again, for a final check of the details; but when I rang the two telephone numbers he had given me, nobody had ever heard of him at either."

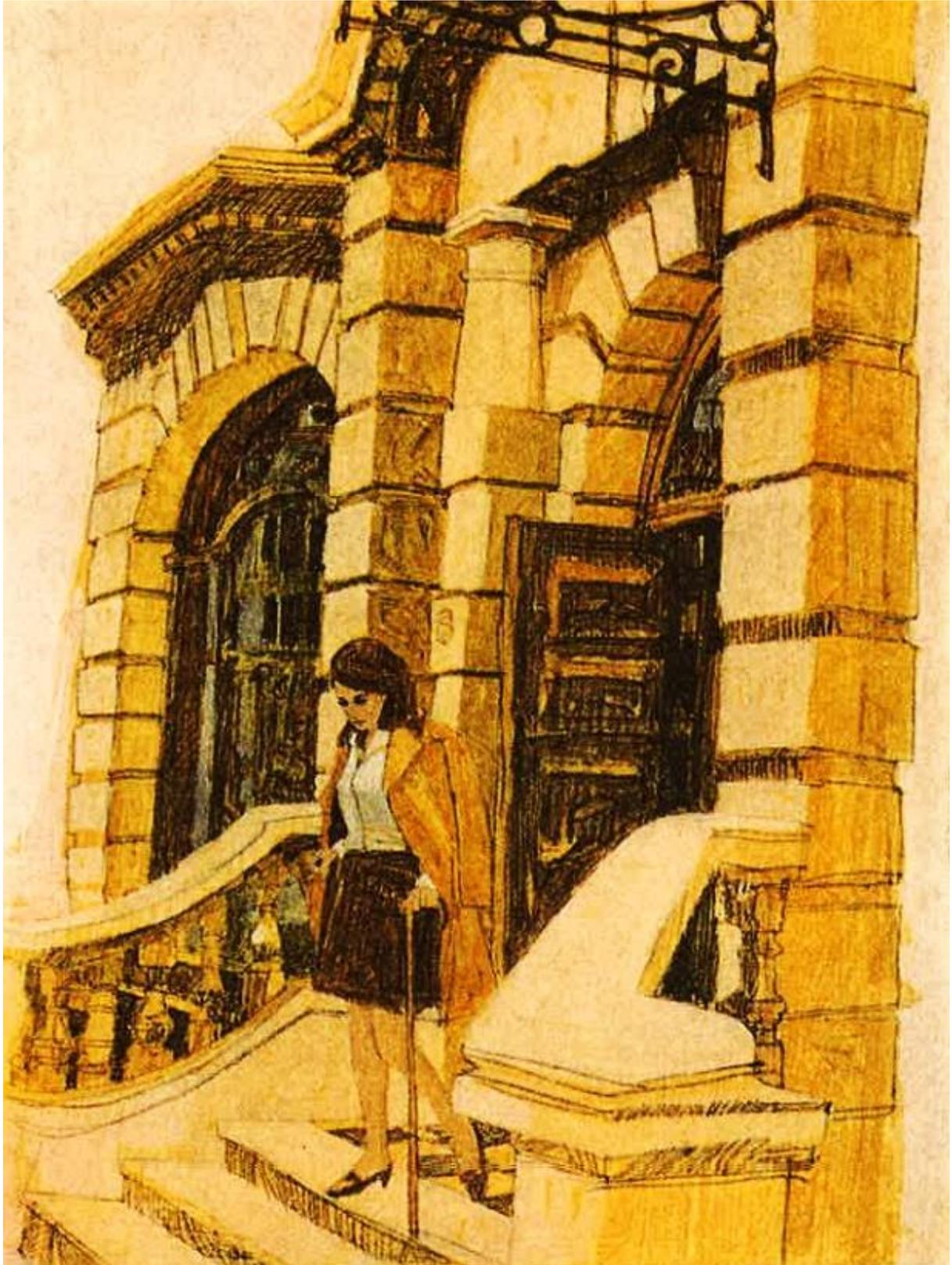
Part of the novel concerns the security arrangements in a large West End auctioneers. "In a general way these are pretty authentic," Winston Graham admitted. "I have checked with a leading security organization, also with an ex-inspector from Scotland Yard. Finally I have had some information from firms similar in character to the one in the book. But of course you'll appreciate that the precautions can't be by-passed except in the way described in the book, and I hope you're not going to. . . ."

I assured Winston Graham, master of suspense, that I was not going to spoil a moment of the readers' enjoyment.

N.D.B.







Next page: 1993 (*Stephanie*) author info:

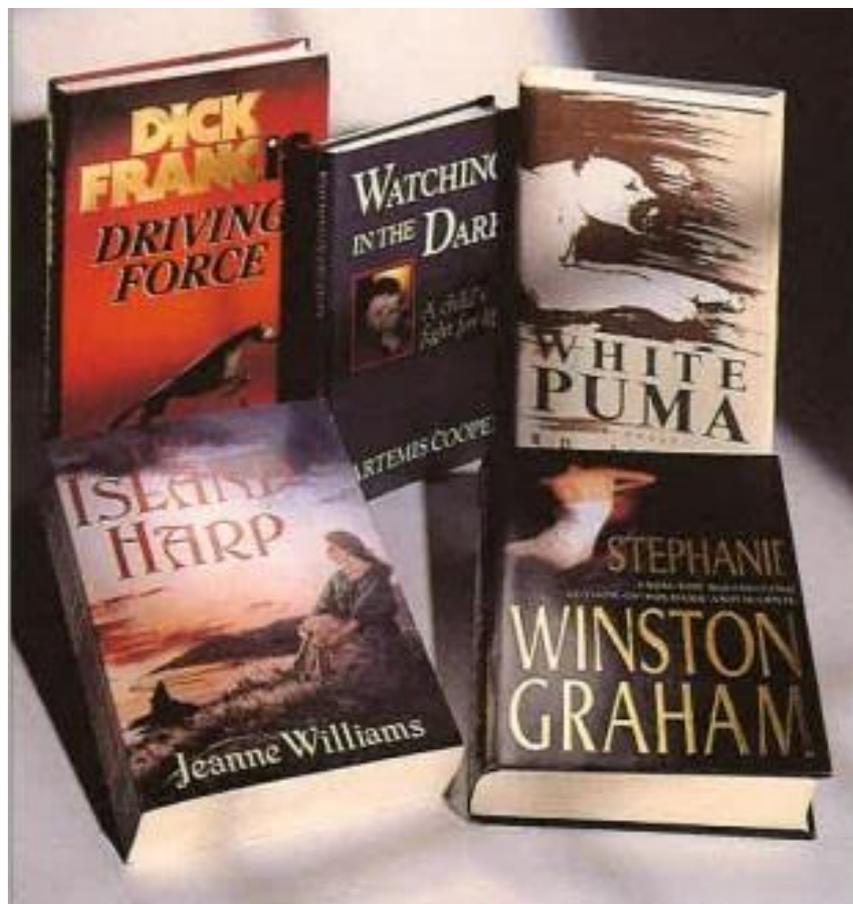
WINSTON GRAHAM

'When the Good Lord says no, I shall stop, but until then I think that writing is a necessity for me,' says Winston Graham. Now in his late seventies this prolific author has written over thirty books and in 1983 was awarded the OBE for his achievement. The novels in the Poldark series are perhaps his best loved and were successfully televised during the 1970s. Several of his other books have also been dramatised including the acclaimed novel *Marnie*, which was made into a film by Alfred Hitchcock.

Winston Graham describes how he gets the inspiration for his books: 'All my work seems to start with a slow gathering together of ideas which then form the heart of the novel,' he says. 'For instance, *Stephanie* grew from the stories of two highly unusual men I came into contact with. Both had been war heroes—one had been parachuted into France, the other had been a paratrooper. Both men were trained killers.' Winston Graham started wondering what their lives were like now. How had they readjusted to ordinary life? And what would happen if they were suddenly confronted with something evil? Say they witnessed a crime against a member of their families, how would they respond? It was from these thoughts that the character of James Locke evolved.

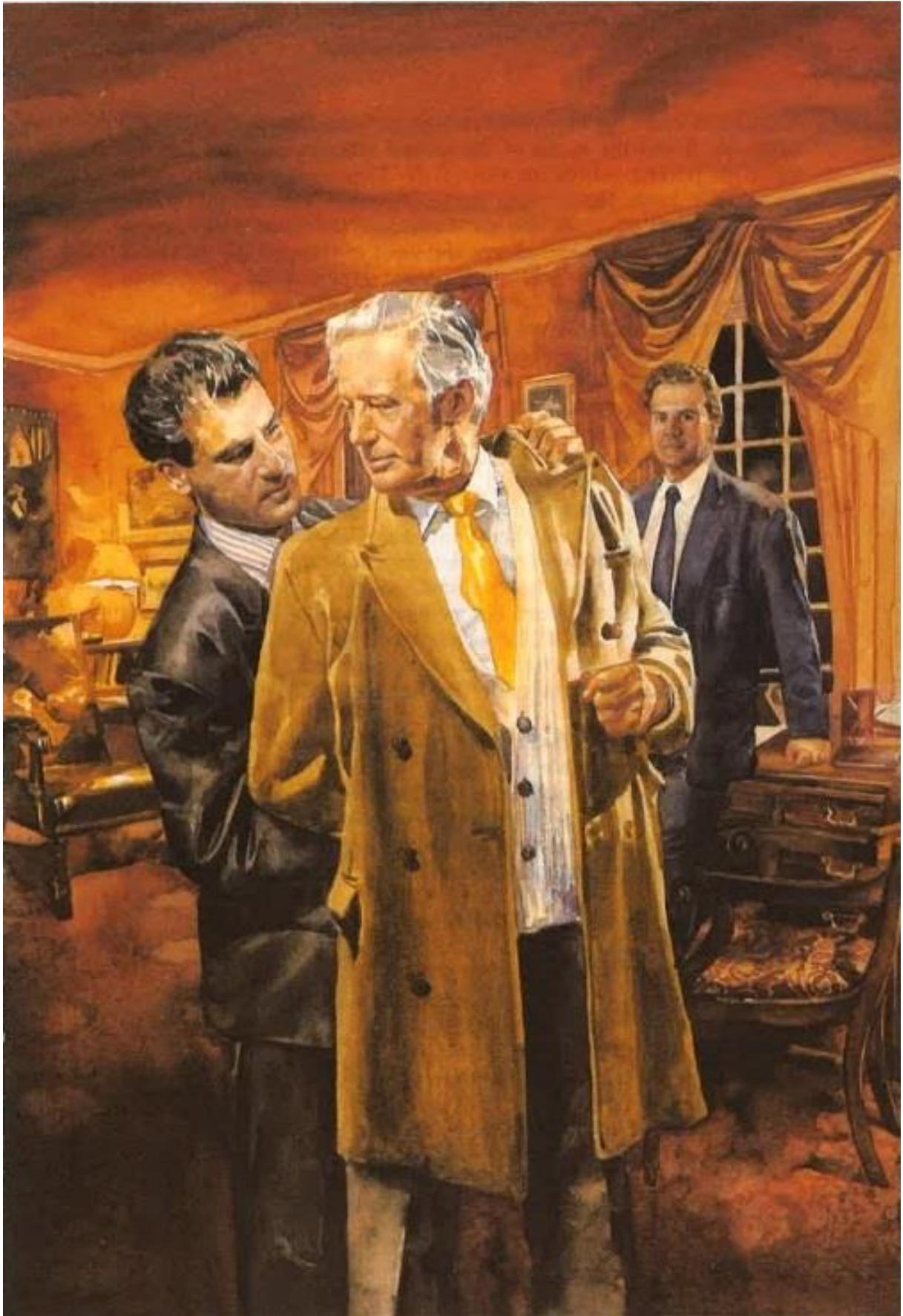
Similarly, Winston Graham became interested in the drug trade through getting to know a senior member of the drugs inspection team at Heathrow Airport. 'He was very informative about the whole industry. And I've also spent a lot of time out in India and even managed to meet a drug dealer on one of my visits.' Having researched the topic thoroughly, Winston Graham came to the conclusion that there are no easy answers. 'I think that however undesirable the present state of affairs is, any of the other solutions, like legalising so-called soft drugs, is equally undesirable. It's really an impossible situation.'



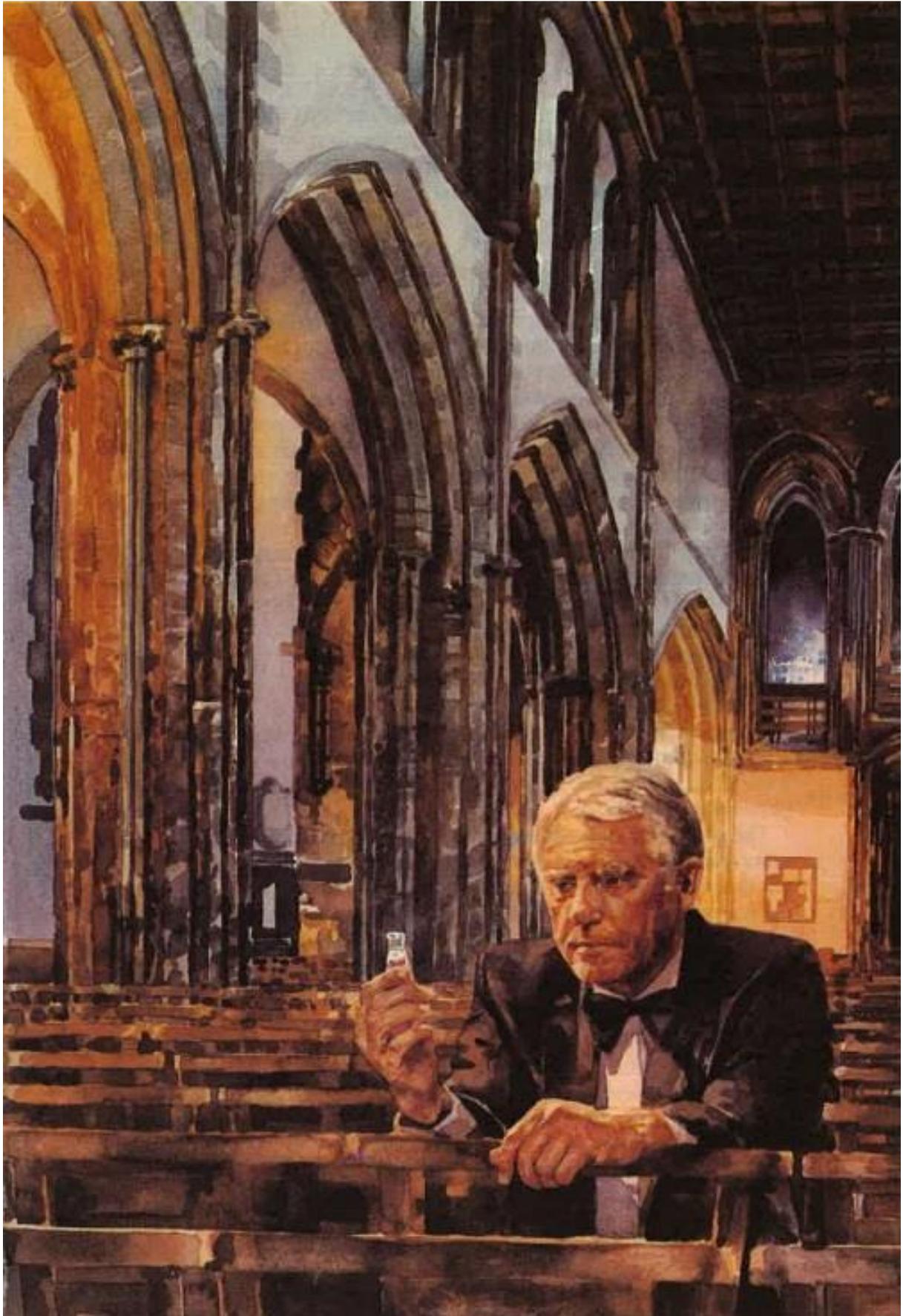




Stephanie and her father in his garden



James visits Errol Colton's home



Peter Brune in Llandaff Cathedral

Winston
Graham

and

ROSS
POLDARK



The character of Ross Poldark occupies a very special place in the hearts of all those people who have read the Poldark books or who have enjoyed the television series. He is the perfect romantic hero—tall, with handsome features and long chestnut hair—and there is a vulnerability about him that makes him irresistible. He has been wounded in love—his sweetheart is promised to another—and he has been physically wounded in the War of Independence in America. Added to this, Ross Poldark is a rebel who has to a great extent freed himself from the social constrictions of belonging to the landed gentry of Cornwall.

The novel is set in 1783, just six years before the French Revolution, when radical ideas of social reform were taking hold in Britain. Ross is a libertarian, and, aware of the hardships of the Cornish miners and of those who are unemployed, he is keen to alleviate the suffering he sees. He also shows his disregard for convention when he rescues the young urchin Demelza from her drunken father, and there is a charming naivety in his lack of awareness of malicious gossip about his motives, which intensifies as Demelza grows into an attractive young woman.

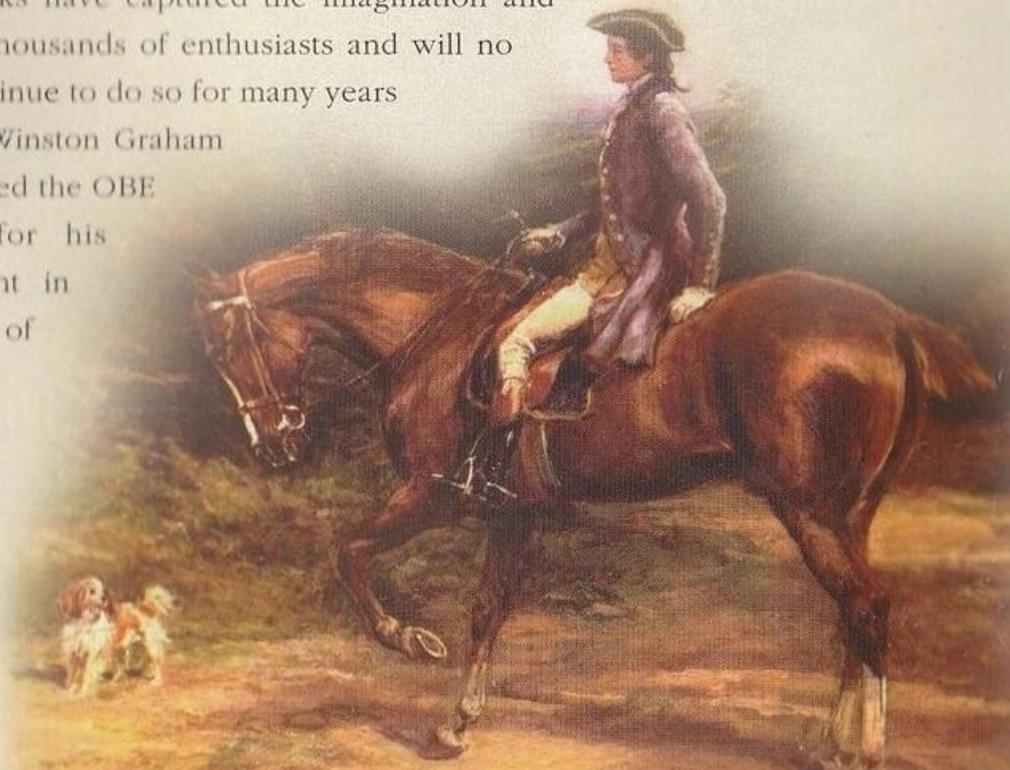
The novel is made unforgettable not only by the heroic figure of Ross Poldark but also by the romantic, brooding nature of Cornwall itself. The dramatic backdrop of the sea, the cliffs, the inland farms and the mines are all authentically portrayed with a vitality that draws the reader into the

Above and below: from RD 1997 audiobook, accompanying booklet

READER'S DIGEST AUDIOBOOKS

narrative. *Ross Poldark* could only have been written by someone who knew Cornwall well, and Winston Graham lived there for thirty-four years, from 1926, when he moved there from Manchester with his parents, until 1960, when he moved to Sussex, where he lives today. This intimate relationship with the Cornish landscape, and strong feel for period detail, enabled Winston Graham to conjure up a vivid picture of eighteenth-century Cornwall. When Graham wrote the first Poldark novel, he had no intention of writing more about the character of Ross, but as he explains: 'by the time I reached the end it was pretty long and my publishers had a fit because it was the time when paper was scarce! They did publish it as I wanted and then I found new characters that I hadn't thought of before and I gradually spread the story widthways.'

He wrote four Poldark novels between 1945, when *Ross Poldark* was first published, and 1953, before turning his attention to modern thrillers. However, the Poldark series remained in print and Winston Graham regularly received letters from fans asking him to continue the saga. Finally, in 1971 he returned to the lives of his Poldark characters and wrote *The Black Moon*. To date he has written more than thirty novels, eleven of which have been about the original Poldark characters and their descendants. These books have captured the imagination and hearts of thousands of enthusiasts and will no doubt continue to do so for many years to come. Winston Graham was awarded the OBE in 1983 for his achievement in the world of literature.



Publisher misinformation

Don't always accept as gospel the information that publishers provide. For example:

Copyright © 1953 by Winston Graham

All rights reserved under International and Pan-American Copyright Conventions. Published in the United States by Ballantine Books, a division of Random House, Inc., New York. Originally published under the title *Elizabeth's Story*.

ISBN 0-345-26001-5-195

This edition published by arrangement with
Doubleday & Company, Inc.

Manufactured in the United States of America

First Ballantine Books Edition: June 1977

Copyright ©1953 by Winston Graham

All Rights Reserved under International and Pan-American Copyright Conventions. Originally published under the title *Elizabeth's Story*.

Published in Large Print by arrangement with
Doubleday & Company, Inc.

Ballantine Books in 1977 (top) and G. K. Hall & Co. in 1979 both claimed wrongly that *Demelza* was first published in the USA as *Elizabeth's Story*. This error seems to have come in the first place from Doubleday, who perhaps *intended* to publish the book under that title (they re-titled *Ross, Jeremy* and *Warleggan*, after all) but then never did. Any book search for "Elizabeth's Story" will yield plenty of hits – but never with WG among the featured authors.

Ross Poldark first published in Great Britain in 1946
by William Collins Sons and Co. Ltd
Demelza first published in Great Britain in 1946
by William Collins Sons and Co. Ltd

This edition first published in Great Britain in 1984 by
Chancellor Press
59 Grosvenor Street
London, W.1.

ISBN: 0 907486 53 3



First published 1946 by Werner Laurie Ltd

This edition published 2008 by Pan Books
an imprint of Pan Macmillan, a division of Macmillan Publishers Limited
Pan Macmillan, 20 New Wharf Road, London N1 9RR
Basingstoke and Oxford
Associated companies throughout the world
www.panmacmillan.com

ISBN 978-0-330-46333-1

Copyright © Winston Graham 1946

In 1984, Chancellor Press (top) claimed that *Ross* and *Demelza* were first published after the war by William Collins (regarding *Ross* they manage to get wrong both publisher and year); then in 2008 Pan Books asserted that Werner Laurie rather than Ward, Lock were the first publishers of Poldarks I-IV – an error springing presumably from the coincidence that both company names may be abbreviated to WL. Worse than the initial snafu – for we all make mistakes – is the fact that in 2020, twelve years on, the books are *still* being sold online with the error uncorrected.

WG and book clubs

In 1950, after a long and arduous but character-building apprenticeship, WG began at last to establish his standing as an author of international renown and by 1970 had succeeded to the extent that his name was known to much of the popular-fiction-reading world. But though published from Israel to Australia and from Germany to Japan, the market which most influenced his fortunes at that time was the American – in those two decades, he wrote, "three-quarters of my affluence came from across the Atlantic".¹⁹ That particular door was opened for him by Ken McCormick, editor-in-chief and company vice-president of US publishing heavyweight Doubleday, who in 1949 accepted *Cordelia* for publication. Within a year, a staggering 550,000 copies of the book were in the hands of American readers,²⁰ after which its grateful author, well and truly launched, never looked back. It might be assumed from that remarkable figure that the book was a best-seller, a blockbuster, a runaway success or something of that ilk, but the reality is more prosaic: none of those things, *Cordelia* was simply, rather, a *book club choice*.

WG was fortunate indeed that the most productive years of his writing life synchronised perfectly with the heyday of the major book clubs, because they, together with paperback sales, must have earned him more money in both Europe and the US than anything else. Doubleday, of course, were on to a good thing, because they owned and operated four clubs at that time, including America's largest, the Literary Guild, which boasted a membership of between five and six hundred thousand. After publishing *Cordelia* in January 1950, Doubleday made it the July choice of their Dollar Book Club – an ideal way to introduce their new author to a potentially huge market, as yet untapped, while doing brisk business into the bargain. Yet, while the sale surely swelled WG's coffers, McCormick's implicit vote of confidence perhaps mattered more, for, new author or not, Doubleday could not afford to alienate club members by listing books they were unlikely to enjoy. But the canny editor knew what he was about; the books needed to be visually appealing, and were (see pages 11 and 12), but also well-written and thus carefully selected, as again they were. Having bagged his man, he continued not only to publish WG's books to the trade, but also to sell them through Doubleday book clubs to a public well-primed and increasingly hungry to devour them.

Please enrol me as a member of the One Dollar Book Club. I am to receive bi-monthly the descriptive folder, "The Bulletin", and all other membership privileges. It is understood that I will purchase a minimum of SIX SELECTIONS within a year at the member's price of 1.00 each (1.03 delivered, including 3% tax in B.C.) In consideration of this agreement you will send me at once, WITHOUT CHARGE, a copy each of LORD JOHNNIE by Leslie T. White and TOMORROW WE REAP by James Street. Also send me at 1.03 (including B.C. tax), each delivered, a copy of THE BIG EYE by Max Ehrlich, the June selection, and CORDELIA by Winston Graham, the July selection of the One Dollar Book Club.

Dollar Book Club



Join Through EATON'S

"Cordelia" by Winston Graham and "The Big Eye" by Max Ehrlich will be sent to all new members without charge. The April and May selections are "The Infinite Woman" by Edison Marshall and "Blaze of Glory" by Agatha Young which members may purchase at 1.00 each. (Plus 3c B.C. tax.)

The One Dollar Book Club
 Dept. 205,
T. EATON Co. (British Columbia) Ltd.
Vancouver, B.C.

Please enroll me as a Dollar Book Club member and send me at once WITHOUT CHARGE "Cordelia" by Winston Graham and "The Big Eye" by Max Ehrlich. Also as my first Club Selection at **1.00** (plus 3c tax in B.C.) delivered send me.....

(Fill in title of book desired)

I am to have the privilege of notifying you in advance if I do not wish either of the following months' selections and whether or not I wish to purchase any of the other books at the Special Club Price of **1.00 each**. The choice of books is entirely voluntary on my part. I do not have to accept a book every month . . . only six during each year that I remain a member. I pay nothing except **1.00** (plus 3c tax in B.C.) for each selection received.

Mr.
 Mrs.
 Miss

(Please Print)

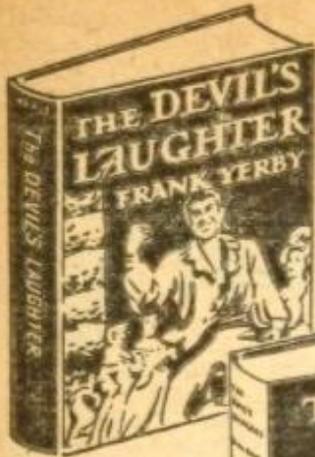
Address

Signature

C.A. or D.A. number

CashC.O.D.

These excerpts from the *Vancouver Sun* of 26 June 1950 (top) and 16 April 1951 confirm that *Cordelia* was taken by Doubleday's One Dollar Book Club and *not*, as WG states in *Memoirs*, 1.6, the Literary Guild.



THE DEVIL'S LAUGHTER—Frank Yerby. New! Fiery tale of Jean-Paul Marin and the tawny-haired beauty he adored, in a world mad with the wanton excitement of the French Revolution. "Rich, violent!"—*Boston Herald*. By the author of *A Woman Called Fancy*. Pub. ed. \$3.50



THE KING'S RANGERS—John Brick. By military order "untouchable"—yet Belle Montour, the excitingly beautiful half-Indian girl, was sought after by every man in Mohawk Valley! A rousing tale of action and primitive love during the American Revolution. Pub. ed. \$3.75



FORTUNE IS A WOMAN—Winston Graham. Tracey Moreton suspected his lovely wife and young Oliver Branwell were more than just good friends, but he didn't realize Sarah would stop at nothing—not even murder—to win her freedom. New! A shocker! Pub. \$3.00

\$10.25
Value
In Pub. Ed.
for Only
\$1.00

ALL THREE FOR ONLY \$1

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when you join the Dollar Book Club

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C141C6

Doubleday Dollar Book Club
POCKET BOOKS READER SERVICE
ROCKEFELLER CENTER,
NEW YORK 20, N. Y.

Please enroll me as a Dollar Book Club member. Send me at once *The Devil's Laughter*, *The King's Rangers*, and *Fortune Is a Woman*, and bill me only \$1 FOR ALL 3, plus a few cents shipping cost.

Also send my first issue of "The Bulletin," telling me about the new forthcoming one-dollar bargain book selections and other bargains for members.

I may notify you in advance if I do not wish the following month's selections. The purchase of books is entirely voluntary on my part. I do not have to accept a book every month — only six a year. I pay nothing except \$1 for each selection I accept, plus few cents shipping (unless I choose an extra-value selection).

NO-RISK GUARANTEE: if not delighted return all 3 books in 7 days and mem-

THIS bargain is yours to demonstrate the amazing values you enjoy as a Dollar Book Club member. Imagine — the very same best-sellers costing up to \$3.95 in publishers' editions come to Dollar Book Club members for only \$1 each! You save up to 75% on these new, full-size, hard-bound books!

Membership in the Dollar Book Club requires no dues of any kind. You do not even have to take a book every month; the purchase of as few as six books a year fulfills your membership requirement!

Accept This Introductory Offer Now!

When you mail coupon at the right you will be sent your introductory **TRIPLE** package of books for only \$1, plus few cents shipping cost. Two books are your gift for joining, and one is your first selection. Thereafter, you will receive regularly the Club's Bulletin, which describes the forthcoming \$1 selections, also occasional extra-value books up to \$1.49. But you buy only the books you want.

Send No Money—Just Mail Coupon!

Although the publisher's price of *Fortune is a Woman* was \$3, this Dollar Book Club ad from 1955 offers it plus two other novels for just \$1 plus shipping.

U.S.A. and express
State..... January 1, 1956

Although the book club concept dates back to the Victorian era and arguably beyond, it was only after the Great War that it took firm root and began to grow, thanks to greater literacy and prosperity and more effective advertising methods. (In America particularly, the increased popularity of clubs was also critically linked to the ever-wider spread of a free and reliable rural mail delivery service.) In the US, the Literary Guild was incorporated in 1922, but did not become active until 1927, whilst its main rival, the Book of the Month Club (BOMC), was launched in 1926 "with resounding success".²¹ In the UK, the Readers Union was founded in 1937 (and eventually dissolved in 2016). By 1946, the four book clubs run by Doubleday (of which the Literary Guild and Dollar Book Club were the biggest) were mailing out 75,000 packages per day. In 1948, US publishers began to profit from a book when sales approached 10,000 – BOMC at that point guaranteed a publisher whose book they selected a minimum sale of 333,333 copies and the Literary Guild in excess of half a million.

Throughout the twentieth century, the American, German and British book markets were consistently among the most active and profitable in the world, but, size apart, were not the same, since book prices were regulated by statute in the two European countries (by the Net Book Agreement or NBA in the UK and something similar in Germany) but in the US were not. Nonetheless, in 1955 the UK reading public supported four major clubs – the Reprint Society, the Book Club, the Readers Union and the Companion Book Club – plus around a dozen others with a combined membership of over 900,000, reaching a quarter of all British homes. In Germany, where book club growth was faster after WWII than ever before, Bertelsmann launched in 1950. By 1962 they had expanded into Spain, soon followed by Austria, the Netherlands and Belgium. In 1977 they moved into the UK market and, by the late-eighties, following the takeover of Doubleday in 1986, had become a dominant global player.

Through the fifties and most of the sixties in the UK, competition regulation meant a delay of several months to a year between a book's first trade sale and first book club sale; World Books, for instance, published its books a year after the original trade edition – yet that club's successor, Book Club Associates (BCA), established simultaneous publication in the UK in the late 1960s, which thereafter became more the norm. In Germany, the average delay was in the order of six months, but subject to contractual negotiation

which sought to link time lag and price differential on a sliding scale. It was required of German book club editions that they should be sold only to club members, have a visibly different design and be published after and priced below the trade edition. From the outset of book clubs, there was no fixed price agreement in the US, with the Supreme Court having rejected an initiative to introduce one in 1913. This meant clubs were not required to delay publication of their editions, and most did not.

In today's digital world and with the NBA long gone (it ended in 1997), book clubs are becoming niche, but have not disappeared altogether – yet.²²

Although compiling a complete list of WG book club editions is extremely difficult, here are some from around the world:

USA

Cordelia (Dollar Book Club, 1950)
Night Without Stars (Dollar Book Club, 1950)
Fortune is a Woman (Dollar Book Club, 1953)
Demelza (Dollar Book Club, 1953)
The Wreck of the Grey Cat (Doubleday Crime Club, 1958)
The Grove of Eagles (Dollar Book Club, 1964)
Take My Life (Doubleday Book Club, 1967)
The Walking Stick (Literary Guild, 1967)
Angell, Pearl and Little God (Literary Guild, 1970)
The Spanish Armadas (Literary Guild and the Military Book Club, 1972)

UK

Greek Fire (Popular Book Club, 1959) (see page 45)
The Tumbled House (Companion Book Club, 1960) (page 48)
The Grove of Eagles (Book Society, 1963)
The Walking Stick (BCA, 1968)
Angell, Pearl and Little God (World Books, 1971)
The Black Moon (The Book Club, 1975)
Woman in the Mirror (BCA, 1976)
The Four Swans (BCA, 1977)

The Angry Tide (BCA, 1978)
The Stranger from the Sea (BCA, 1981)
The Miller's Dance (BCA, 1982)
The Loving Cup (BCA, 1984)
The Green Flash (BCA, 1986)
The Twisted Sword (BCA, 1991)
The Poldark Omnibus (BCA, 1991)
Tremor (BCA, 1995)
The Ugly Sister (BCA, 1998)

Germany

Fortuna ist eine Frau (*Fortune is a Woman*) (Bertelsmann, 1958)
Marnie (Bertelsmann, undated, circa 1963)
Stille Teilhaber (*The Sleeping Partner* as *The Silent Partner*) (Deutsche Buch-Gemeinschaft, 1964)
Das Verfallene Haus (*The Tumbled House*) (Deutsche Buch-Gemeinschaft, 1964)
Der weite Weg nach Arwenack (*The Grove of Eagles* as *The Long Road to Arwenack*) (Bertelsmann, circa 1970)
Peggy (i.e. *Angell, Pearl and Little God* retitled) (Deutscher Bücherbund, 1970)

Austria

Fortuna ist eine Frau (Donnauand Book Club, 1958)
Das Verfallene Haus (Vienna Book Club, 1964)
Stille Teilhaber (Vienna Book Club, 1970)
Marnie (Donnauand Book Club, circa 1977)

Italy

Oltre il Successo (*After the Act* as *Beyond Success*) (Club degli Editori, 1967)
La Volonta Non e il Destino (*Cordelia* as *Will is not Destiny*) (Club della Donna, 1970)
Piccolo Dio (*Angell, Pearl and Little God* as *Little God*) (Club degli Editori, 1973)

La Tavolozza Dell'Amore (The Merciless Ladies as The Palette of Love) (Club della Donna, 1981)

La Lettera del Mistero (The Forgotten Story as The Mystery Letter) (Club della Donna, 1982)

Mani in Alto! Ti Amo! (The Tumbled House as Hands Up! I Love You!) (Club della Donna, 1983 – page 10, top right)

Dalla Simpatia alla Passione (The Walking Stick as From Pity to Passion) (Club della Donna, 1985)

Switzerland

Fortuna ist eine Frau (Gutenberg Book Guild, 1958)

The Netherlands

De Uitdaging (The Tumbled House as The Challenge) (Nederlandse Boekenclub, 1959)

Liefde zonder spelregels (Angell, Pearl and Little God as Love Without Rules) (Nederlandse Boekenclub, circa 1970)

Marnie (BK Boekenkring Baarn, year not stated)

Spain

El Precio de Amar (The Walking Stick as The Price of Love) (Circulo de Lectores, 1972)

Poldarks I-VII (Circulo de Lectores, 1979-80) (page 50)

Brazil

Marnie (Córculo do Livro, hardback, 1981 and paperback, 1987 – page 10, bottom right)

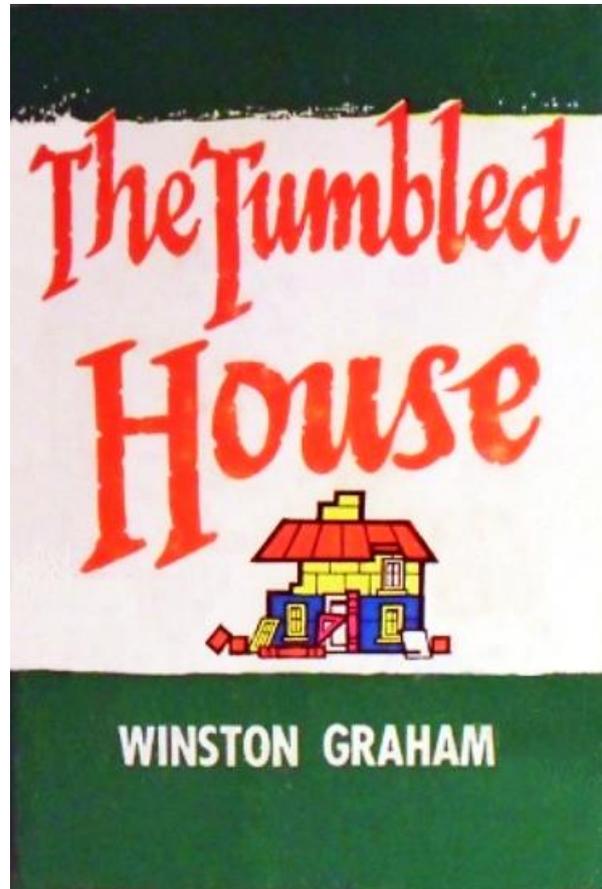
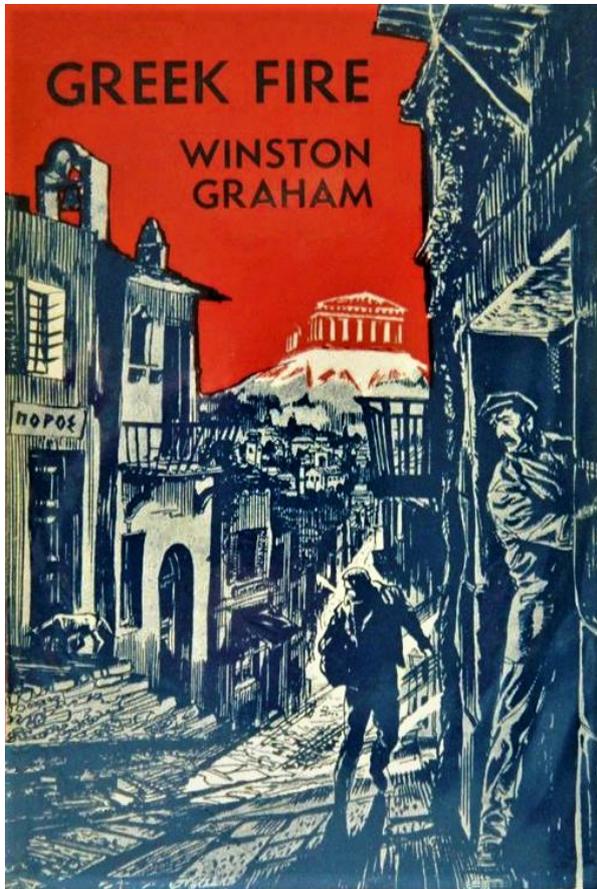
Angell, Pearl and Little God (Córculo do Livro, 1991)

France and Canada

Les Falaises de Cornouailles / Au-delà de la Tempête (The Cliffs of Cornwall / Beyond the Storm) (France and Quebec Loisirs, 2017)

La Lune Rousse (The Red Moon) (France and Quebec Loisirs, 2019)

(These two volumes present Poldarks I-V in abridged form)



Australia

The Tumbled House (The Readers Book Club, 1961 – above)

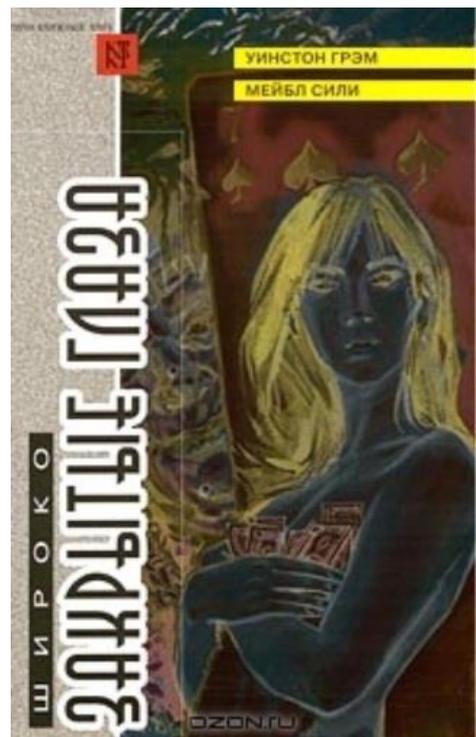
The Walking Stick (BCA, 1967)

The Four Swans (BCA, 1977)

Russia

Marnie as Eyes Wide Shut (Terra Book Club, 2001 – right)

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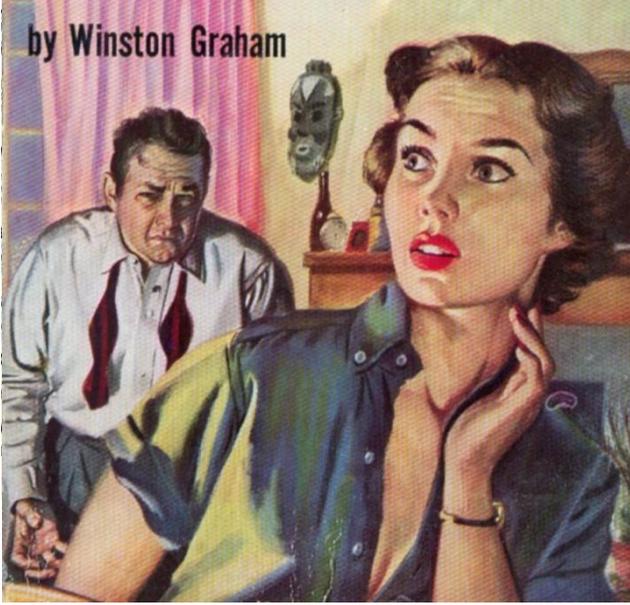
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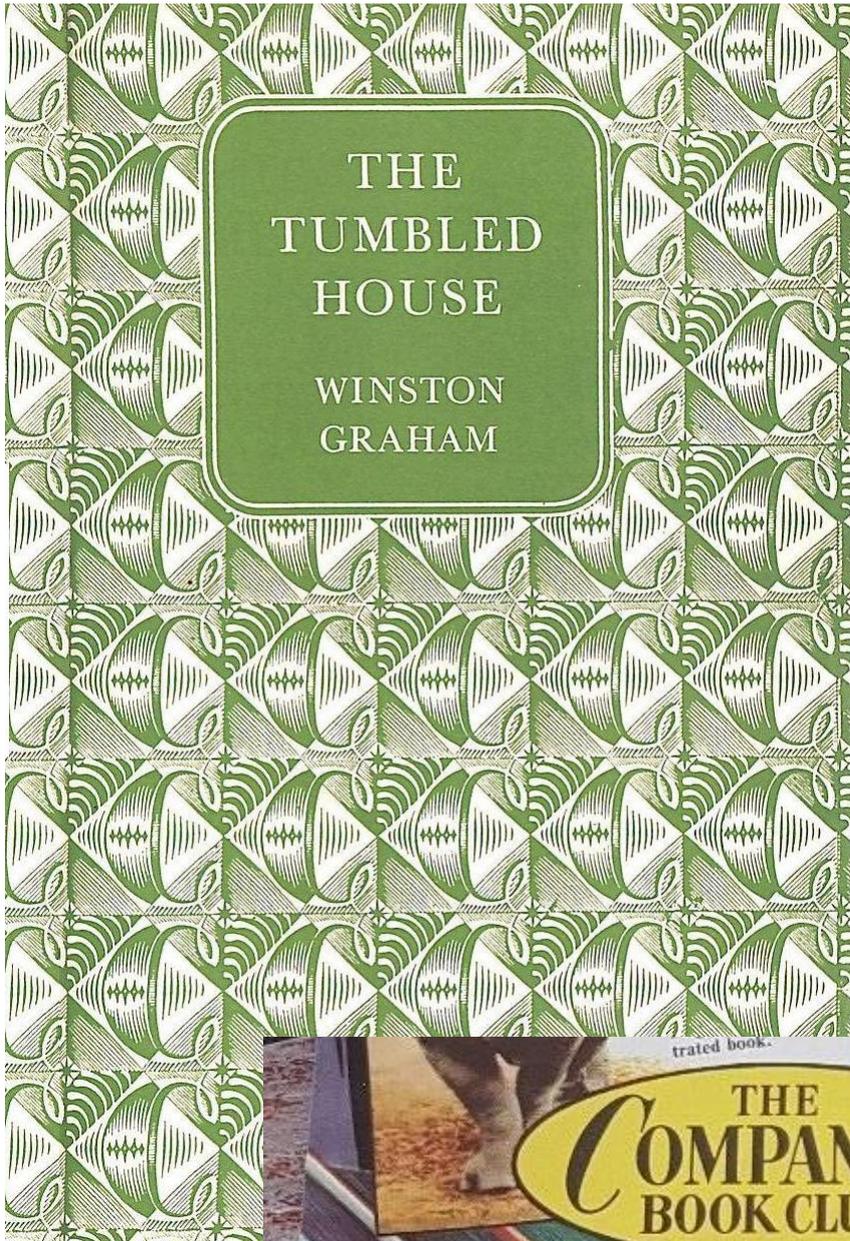
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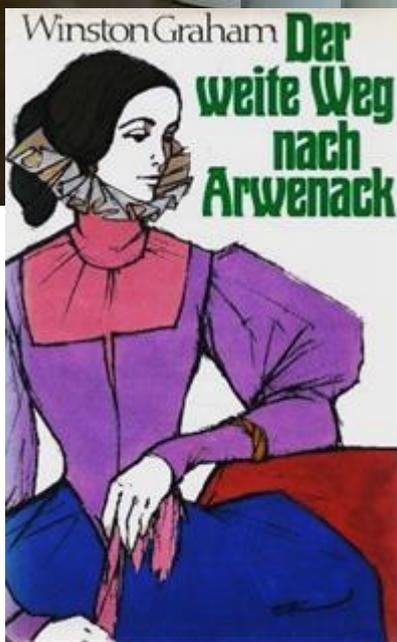
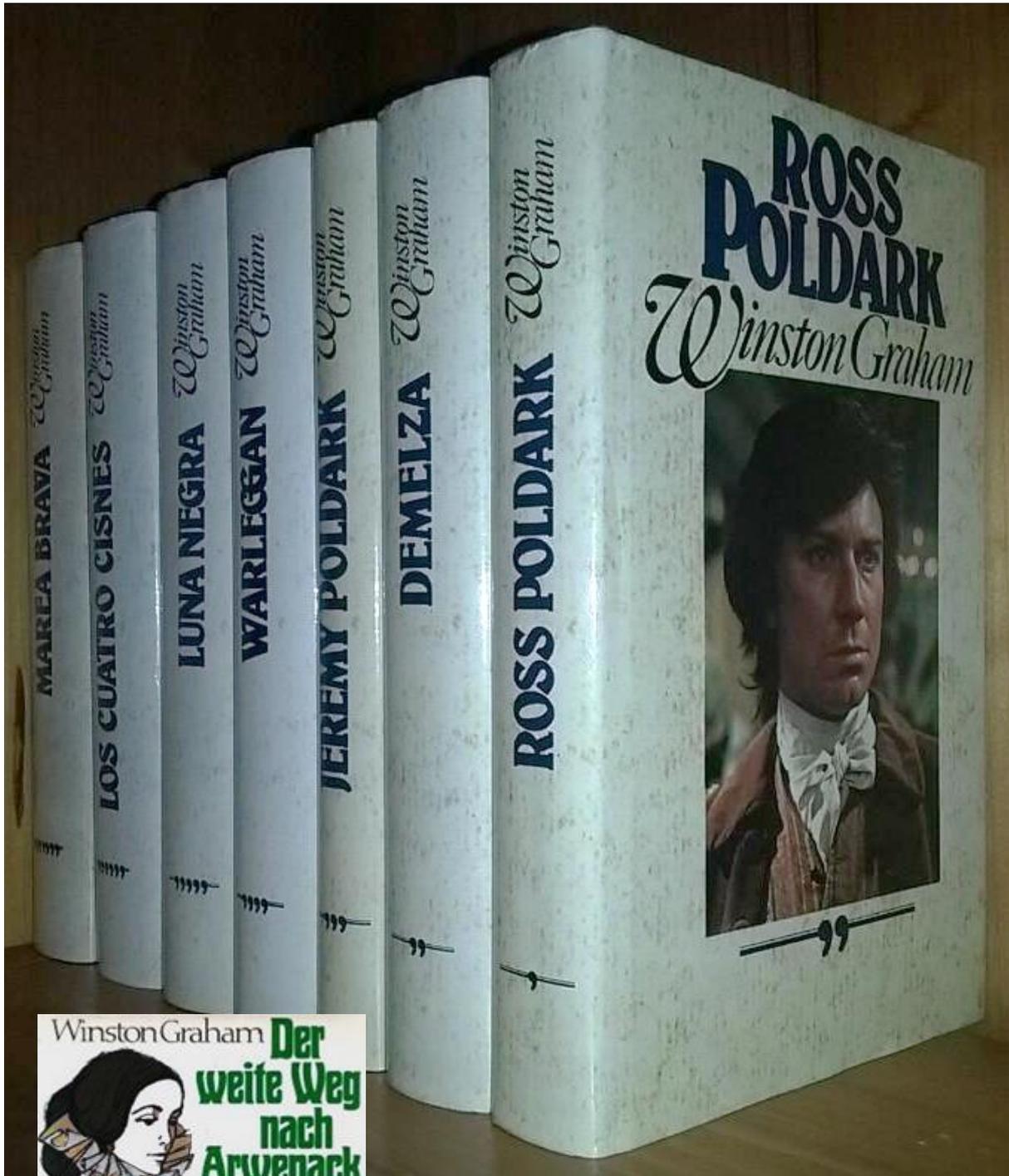
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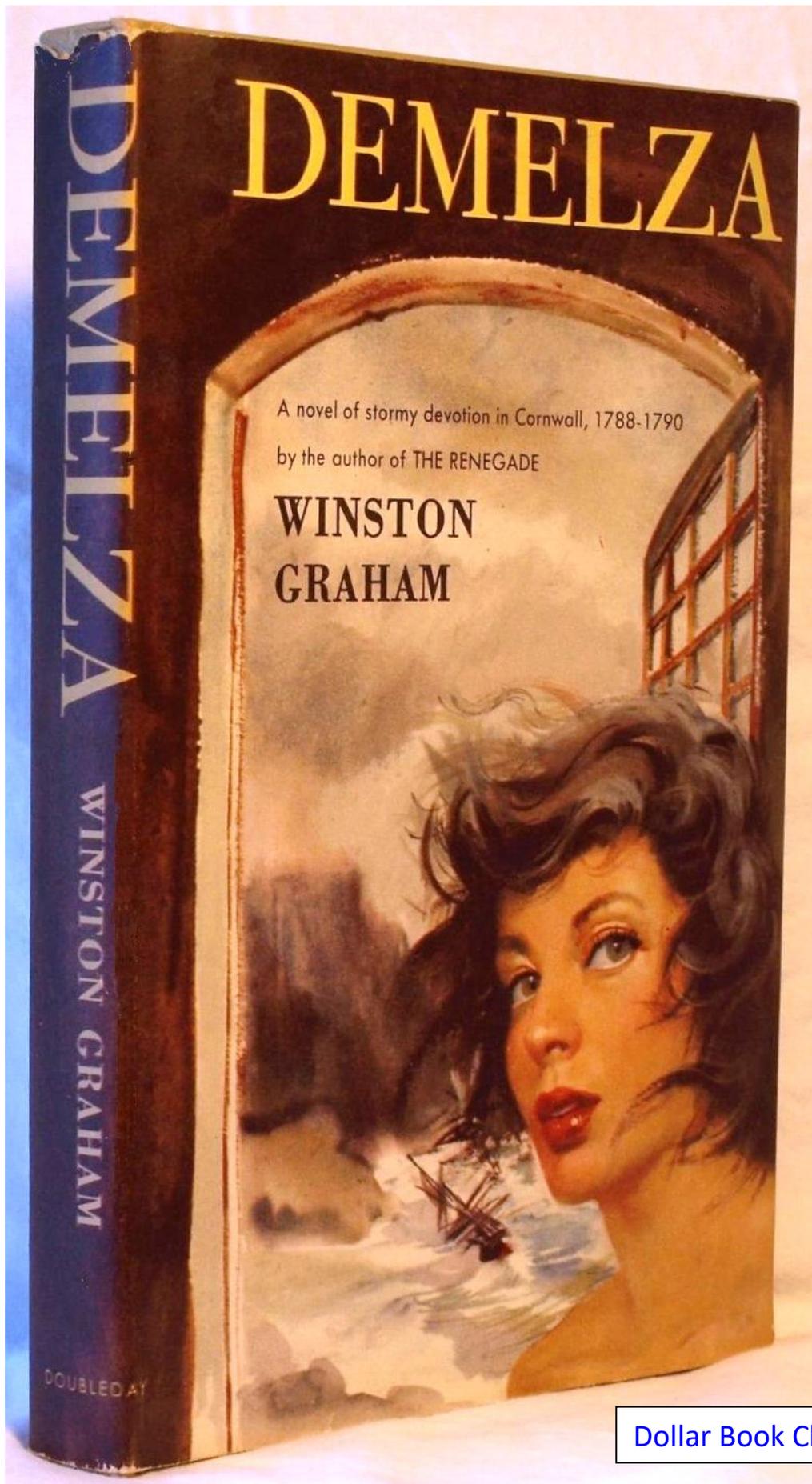


Above: the Spanish set of Poldarks I-VII from Circulo de Lectores, 1979-80

Left: *The Grove of Eagles* as *The Long Road to Arwenack*, Bertelsmann, circa 1970



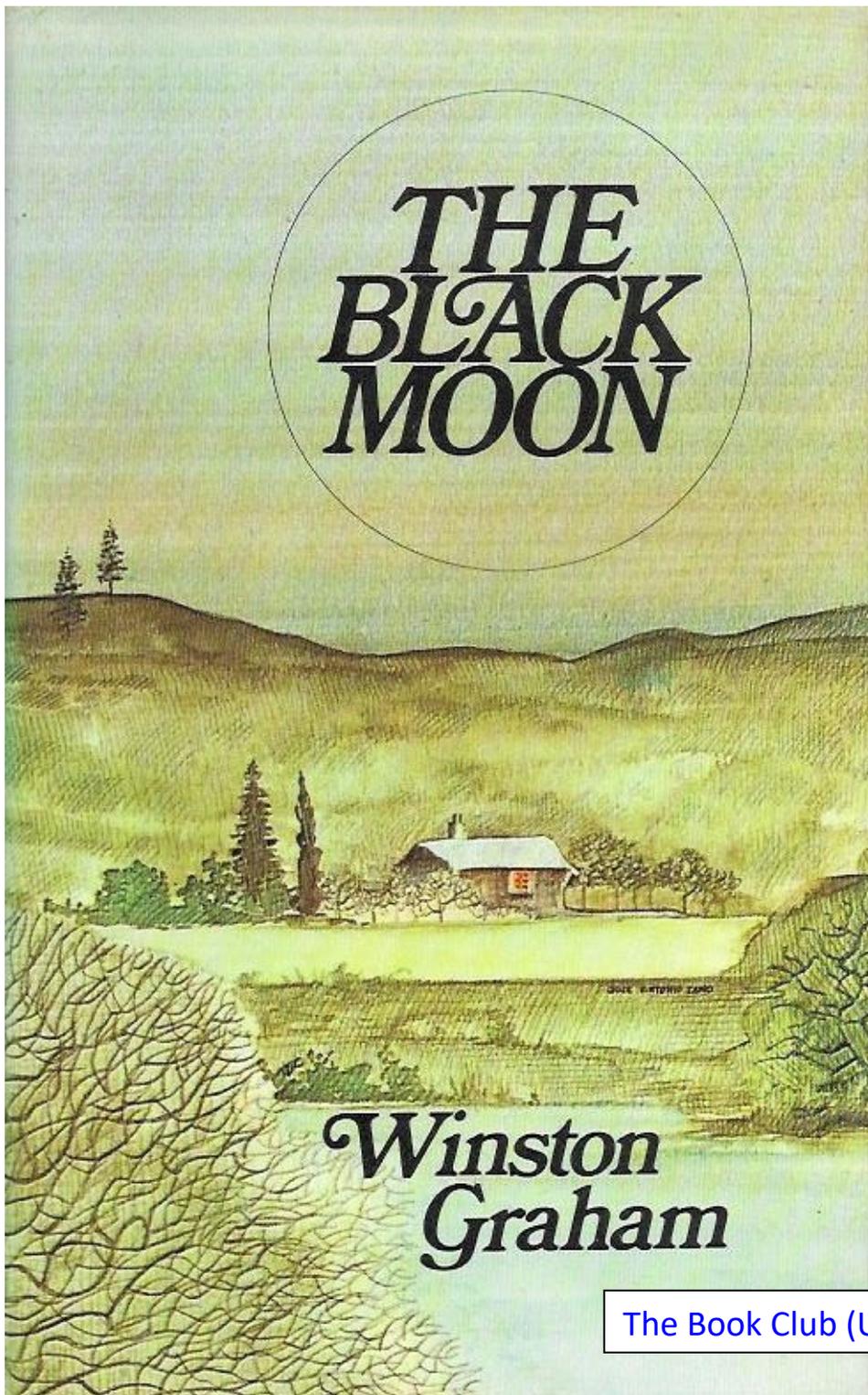
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Dollar Book Club, 1953



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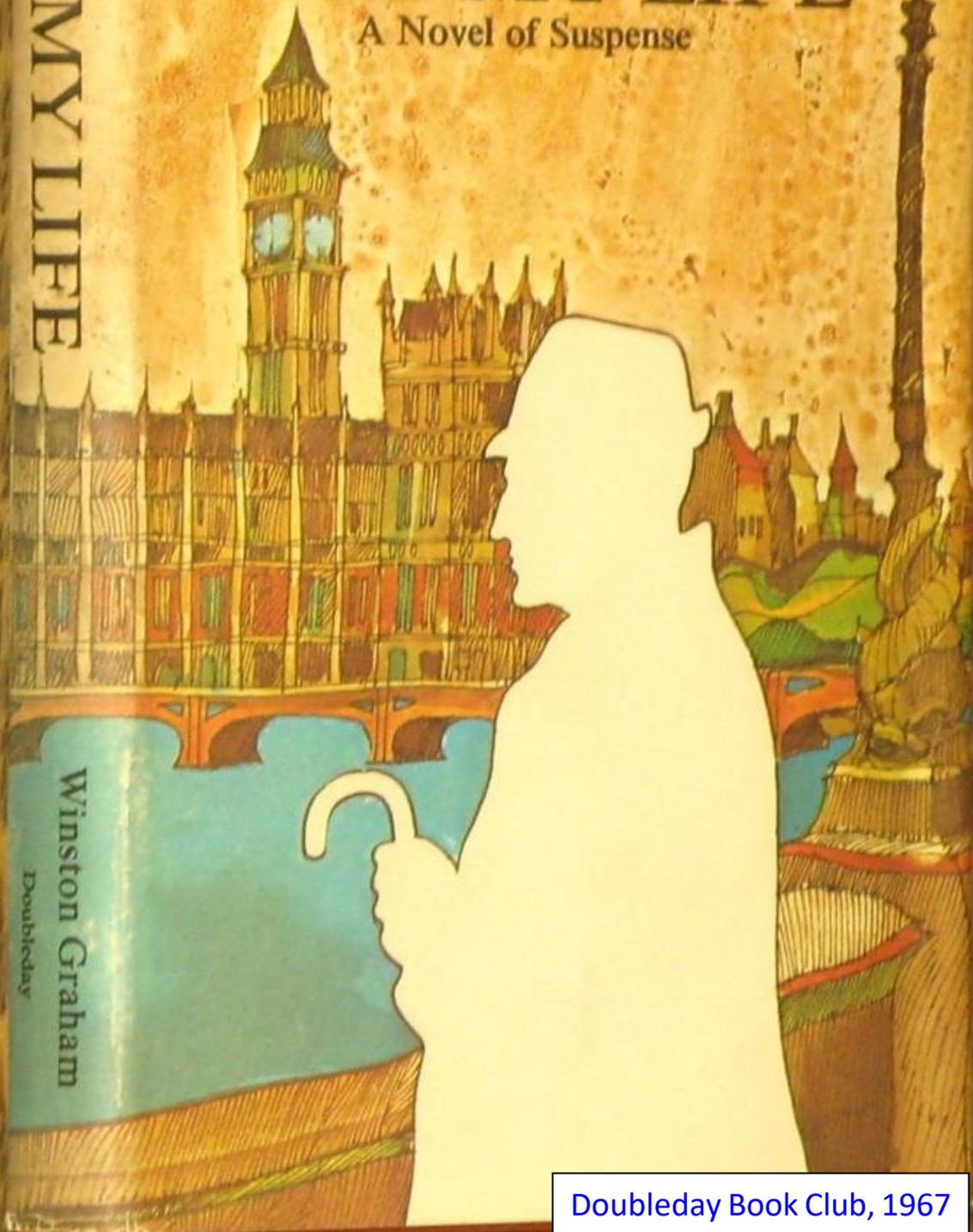
The Book Club (UK), 1975

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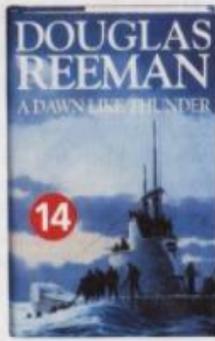
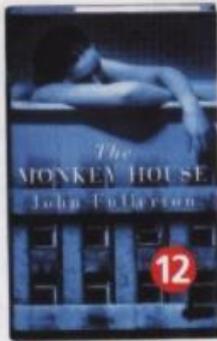


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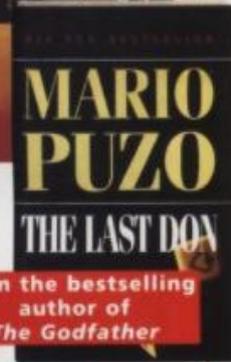
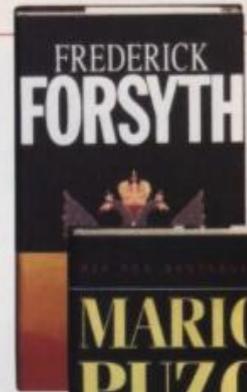
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Doubleday Book Club, 1967

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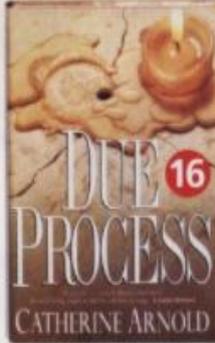
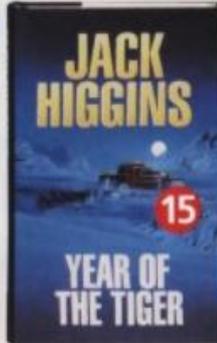
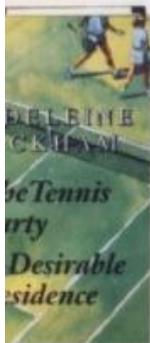


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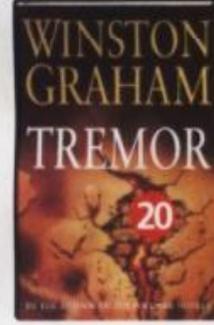
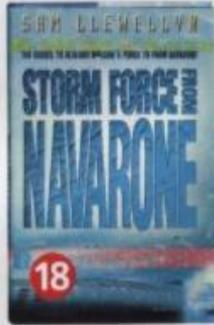
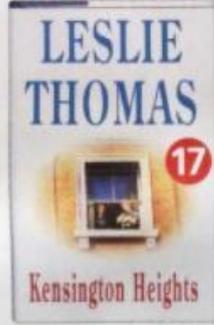


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NOTES AND SOURCES

¹ Huib Krijgsman, with thanks

² Chapmans was bought by Orion, who, within five years, were swallowed by Hachette. During their brief existence, Chapmans published three WG titles: first editions of *The Twisted Sword* and *Stephanie* and a 1994 reprint of *Poldark's Cornwall*.

³ *Memoirs of a Private Man*, Book One, Chapter Six.

John Attenborough joined Hodder & Stoughton in 1931, then, after returning from war service in the Western Desert and Italy, assumed the role of sales director in 1945. In *A Living Memory*, his 1975 history of the firm, he records that the poaching of WG and other "important additions to the fiction list" was the result of his "new and friendly contact with Audrey Heath [[WG's recently acquired literary agent](#)] and her colleagues" through the author Richard Mason.

⁴ *Memoirs*, 2.1.

Hodder's decision in the spring of 1962 not to reprint *Marnie* when, thanks to Hitchcock and Grace Kelly, the novel's name was on every lip, seems as extraordinary now as it must have then. In the chronology which closes *A Living Memory*, Attenborough mentions three of the nine WG titles published by Hodder – *Night Without Stars* (because his first with them), *A Tumbled House* (because a "major Book Club Choice") and *A Flight of Eagles (sic)* (because a "Book Society Choice") – but of 1955's award-winning *The Little Walls* or *Fortune is a Woman*, *The Sleeping Partner* and *Marnie* (all filmed), not a peep. "An author's happiness is always the publisher's chief concern," he writes – but actions speak louder than words.

⁵ Gollancz archive, University of Warwick Library

⁶ *Memoirs*, 1.10

⁷ Author's notebook, RCM, Truro

⁸ *Western Morning News*, 14 May 2002

^{9, 10} University of Reading Bodley Head archive, folder BH1 BPU/283

¹¹ Memo from Larry Ashmead to Ken McCormick, undated, in the archive of Doubleday and Company records (1882-1992) held by Washington's Library of Congress

^{12, 13} Letter from WG to Ken McCormick dated 6 April 1970; source as 11

¹⁴ Letter from McCormick to WG dated 21 July 1970; as 11

¹⁵ *Guardian*, 14 March 2002

¹⁶ "Lucy Fishwife", causticcovercritic.blogspot.com, 5 February 2009

¹⁷ In 2019 (but no longer) a small number of online booksellers offered for sale single copies of *The Grove of Eagles* (HoS, 2002) priced at between four and six hundred pounds – but when asked to provide proof that they actually possessed such a book, none were able to do so. The likelihood is that no such title was ever published.

¹⁸ Plus, in both cases, an Epilogue.

¹⁹ *Memoirs*, 1.8

²⁰ *Books and Bookmen*, October 1959

²¹ In its first year BOMC attracted 46,000 subscribers. Within four years, the membership had risen to 110,000, to whom BOMC was selling almost a million books a year ... The club sold its one-hundred-millionth book in 1949 ... In 1953 the number of book clubs in the USA was approximately eighty – and who joins? If there is any one answer to that question, it is "Women". (clickamericana.com)

²² Except where otherwise noted, all quotes and data from *Book Clubs and Book Commerce* by Corinna Norrick-Rühl, Johannes Gutenberg University, Mainz (Cambridge University Press, 2020). For primary source reference details, see that text.

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