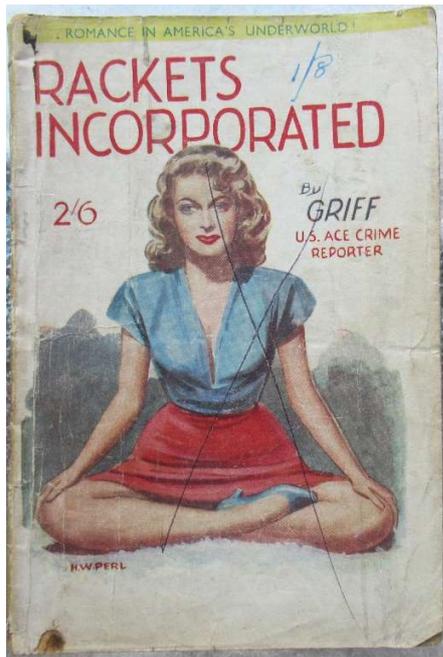


Jonathan Frost Rare Books Limited



Griff Catalogue



1. **Griff. Rackets Incorporated.**

London: Modern Fiction Ltd., 1949.

128 pages. Undated but circa 1949. The book is staple-bound, the covers are grubby, rubbed, marked and creased, with small areas of loss and closed tears to the edges, there is an ink cross and re-pricing to the front cover. The text block is age browned, slightly marked and foxed with softened and dog-eared corners, also small chips and closed tears to some page edges and corners, with a larger piece torn from the lower corner of page 23/24. The cover art is by H. W. Perl (seemingly the pseudonym of Hyman Woolf Perlzweig (1897-1952)). The first of the Griff pulps, a blend of British-style American hard-boiled laconic crime and romance, set in New York.

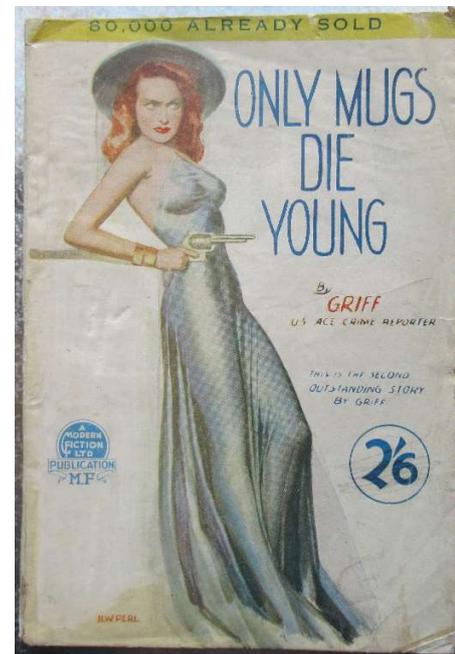
£80

2. **Griff. Only Mugs Die Young.**

London: Modern Fiction Ltd., 1949.

128 pages. Undated but circa 1949. The book is staple-bound, the covers are somewhat toned, creased and grubby, with minor chips and short closed tears to the edges. The text block is slightly age browned and marked, with some dog-eared corners and minor chips to a few page edges. The cover art is by H. W. Perl (seemingly the pseudonym of Hyman Woolf Perlzweig (1897-1952)). British crime pulp fiction. The second title to be published under the Griff house name, pre-dating the obscenity trials, it follows the brutal adventures of "the Kid", a New York gangster, to his unfortunate end in New Mexico.

£100

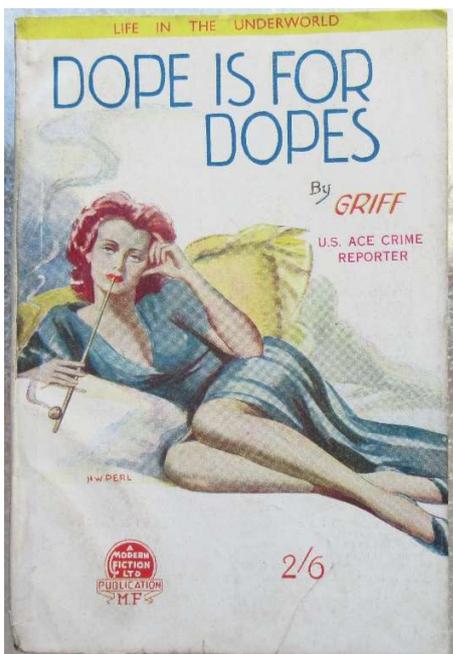


3. **Griff. Dope is for Dopes.**

London: Modern Fiction Ltd., 1949.

128 pages. Undated but circa 1949. The book is staple-bound, the covers are somewhat grubby, creased and rubbed, with minor chips and short closed tears to the edges. The text block is slightly foxed, marked and age toned, with some dog-eared page corners. The cover art is by H. W. Perl (seemingly the pseudonym of Hyman Woolf Perlzweig (1897-1952)). The third title published under the "Griff" house name, loosely continuing the previous outings, with private detective, Bill Truscott and his assistant, Susette Delaine investigating murder and an opium racket in New York.

£100

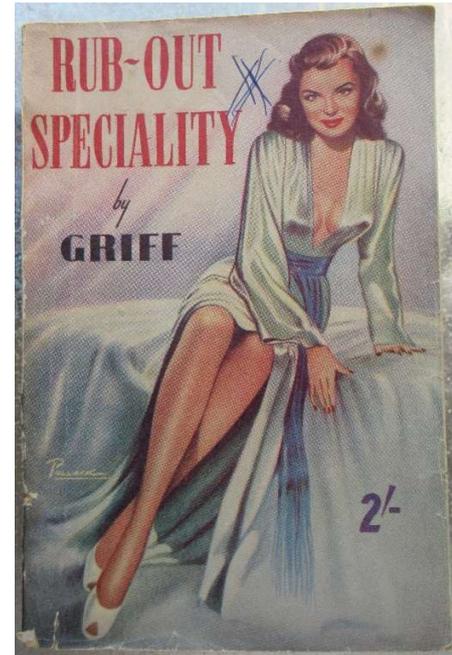


4. **Griff. Rub-Out Speciality.**

London: Modern Fiction Ltd., 1949.

159 pages. Undated but circa 1949. The book is staple-bound, the covers are somewhat rubbed, marked and toned, with creasing to the spine and some minor chips and short closed tears to the edges, there are some ink marks to the front cover. The text block is age browned and slightly marked, with minor chips and closed tears to a few page edges. The cover art is by John Pollack. Seemingly the fourth British crime pulp published under the "Griff" house name, following 'Dope is for Dopes', detailing the trail of destruction wrought across New York by a gunman with the unfortunate name of Jinx.

£100



5. **Griff. Stiffs Can't Squeal.**

London: Modern Fiction (London) Ltd., 1950.

126 pages + 2 of ads. Undated but circa 1950. The book is staple-bound, the covers are somewhat grubby, rubbed and creased, with several chips and short closed tears to the edges. The text block is slightly age browned, foxed and marked with minor damage to some page edges. The cover art is signed "F T". Quite an early British gangster pulp published under the "Griff" house name, telling the brutal tale of "Mad Dog" Macy, a gunman on the run.

£65

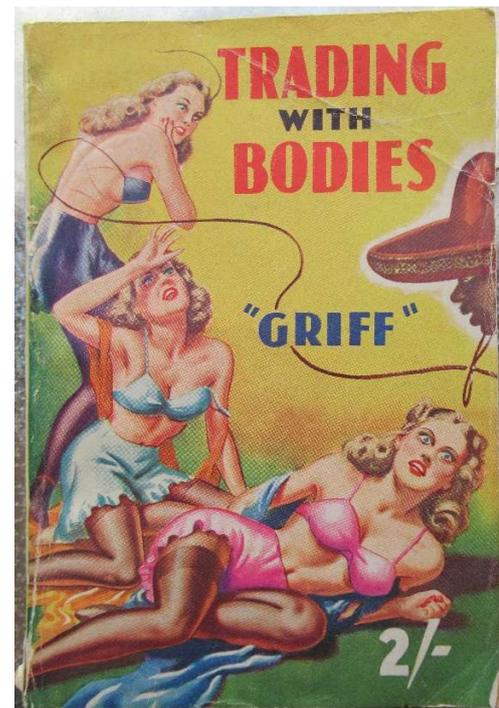


6. **Griff. Trading With Bodies.**

London: Modern Fiction (London) Ltd., 1950.

160 pages. Undated, but circa 1950. The book is staple-bound, the covers are slightly marked, rubbed and creased, with small areas of loss at the spine ends and some closed tears to the edges. The text block is age browned with minor marks and some slightly creased corners. New York private eye, Bill Truscott becomes involved in a case involving a Mexican white slave racket. A reasonably nice copy of the best known and most successful of the "Griff" titles. There were at least two further printings with lower page counts, possibly indicating that the plot was edited slightly to avoid controversy following the obscenity trials.

£85

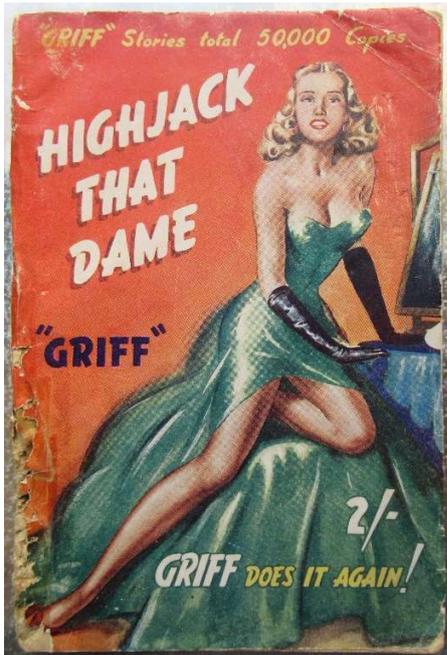


7. **Griff. Hi-Jack That Dame.**

London: Modern Fiction (London) Ltd., 1950.

126 pages + 1 of ads. Undated but circa 1950. The book is staple-bound, the covers are quite badly damaged, the bottom of the spine looking as though it has been attacked by mice or insects, with signs of old glue or tape repairs, also other more minor marks, creasing and chips to the edges. The text block is age browned, slightly foxed and marked with some dog-eared corners and the top corner of the title page torn off. One of the earlier pseudo-American gangster crime pulps to appear under the "Griff" house name, written in a more sophisticated style than many.

£30

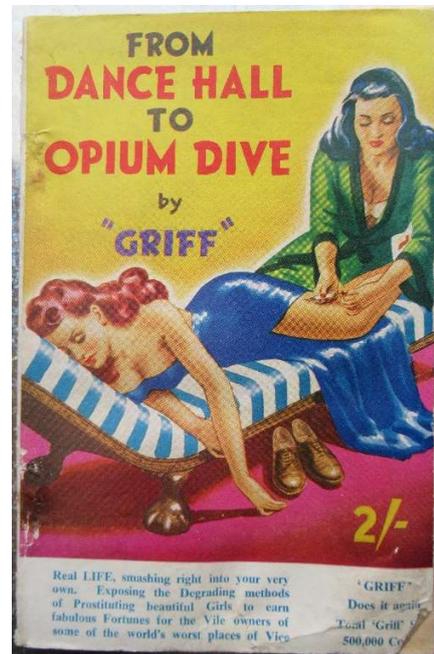


8. **Griff. From Dance Hall to Opium Dive.**

London: Modern Fiction (London) Ltd., 1950.

110 pages + 2 of ads. Undated but circa 1950. The book is staple-bound, the covers are in a poor state, having been repaired with tape to the outside of the rear cover and to the inside of the front, they are also slightly grubby and creased, with loss to the spine and to the edges. The text block is age toned, lightly marked and with a few spots of foxing. Murder, prostitution, casual violence, New York bebop and liberal and explicit use of cocaine, all sure signs of pre-obscenity trials British crime pulp fiction. Not in the best condition, but the sadly uncredited cover artwork is well preserved.

£60

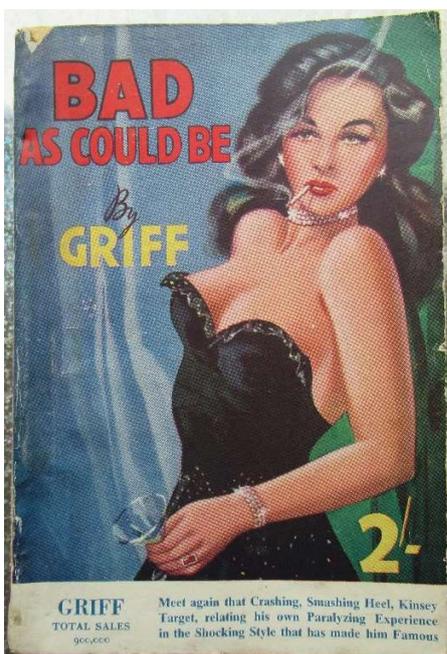


9. **Griff. Bad As Could Be.**

London: Modern Fiction (London) Ltd., 1951.

128 pages. Undated but circa 1951 with a reference to earlier Griff title: 'Brooklyn Moll Shoots Bedmate' and the titles noted on the rear cover by other authors all published in 1950 or 1951. The book is staple-bound, the covers are slightly rubbed, grubby and creased with some small chips and tears. The text block is age browned and slightly foxed throughout, with some marks and pencil highlighting and underlining. Written in the first person, following the adventures of low-life New York pickpocket, Kinsey Target through various dames, molls and murders, often in a "liquored up" haze, to another stint in prison. Written almost entirely in heavy pseudo-New York dialect and slang with impressive commitment: "you'n me, we're gonna have a show-down, you figure, may-be, I'm just a woim, but I'm a guy who knows how to boss any baby-eyed floozie under the sun.". A rare Griff title, with seemingly no copies in any library worldwide.

£100

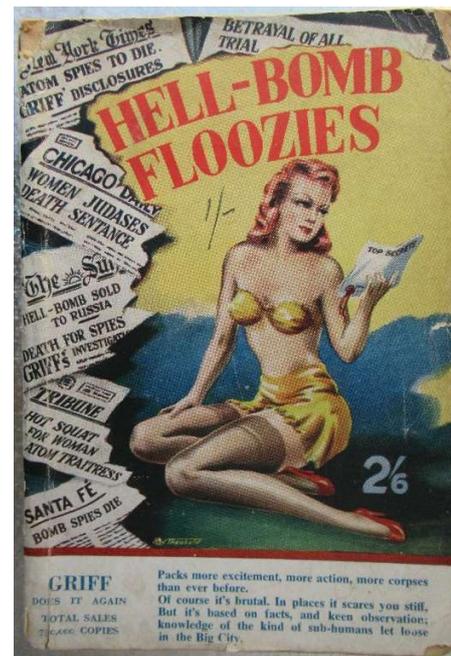


10. **Griff. Hell-Bomb Floozies.**

London: Modern Fiction (London) Ltd., 1951.

127 pages + 1 of ads. Undated but circa 1951. The book is staple-bound, the covers are grubby, toned, rubbed and creased, with loss and closed tears to the edges. The text block is age browned and slightly foxed, with chipped and dog-eared corners. The cover artwork is by Ray Theobald. A British gangster pulp fiction take on American atomic age paranoia, the floozies of the title using sex and violence to extract the secrets of The Bomb from “profs” at a research station in order to sell them to “Red Russia”.

£85

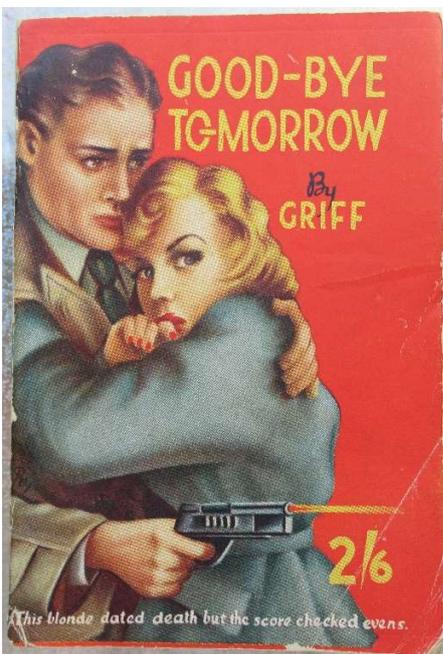


11. **Griff. Goodbye Tomorrow.**

London: Modern Fiction (London) Ltd., 1951.

128 pages. Undated but circa 1951. The book is staple-bound, the covers are quite rubbed, stained and creased, with minor chips and short closed tears to the edges. The text block is slightly foxed, marked and age toned, with some damage to a few page edges. The cover artwork looks to be signed “Roy”. Pseudo-American British crime pulp fiction, much of it written in short, staccato paragraphs with spacing, indicating a writer working to a tight deadline.

£75

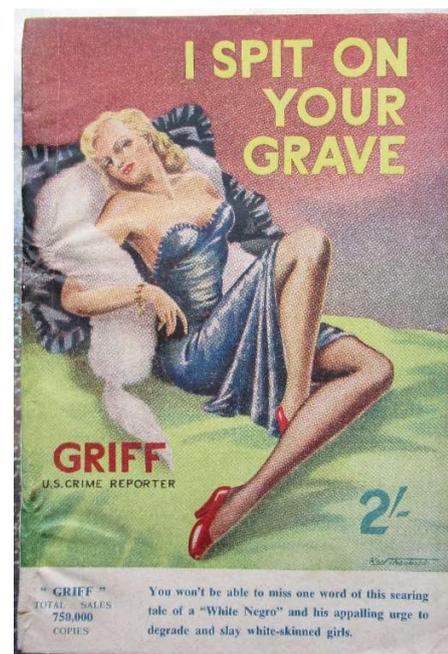


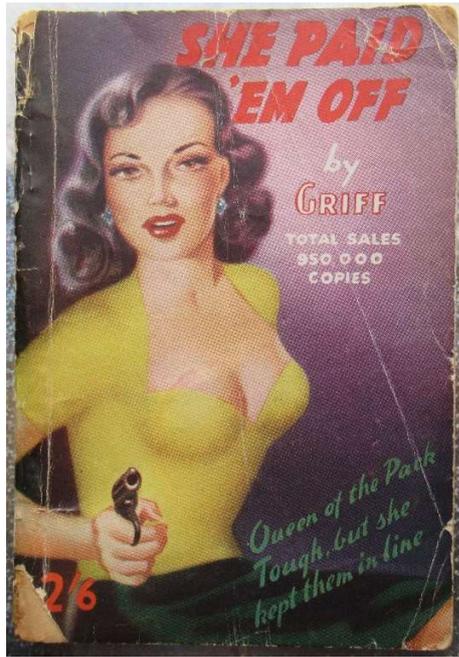
12. **Griff. I Spit on Your Grave.**

London: Modern Fiction (London) Ltd., 1951.

127 pages + 1 of ads. Undated but circa 1951 judging from the other titles noted in the ads and on the rear cover. The book is staple-bound, the covers are lightly rubbed, with some minor chips and rubbing. The text block is slightly age browned, foxed and marked. The cover art is by Ray Theobald. A pseudo-American British crime pulp, which takes on the issue of race relations in America. Whichever author was using the Griff house name that week seems to have a genuine sense of the racial injustice of the period, but doesn't allow that to get in the way of utilising it as an excuse for gratuitous violence, couched in horrifically racist terms with every possible negative stereotype included, in addition to the casual misogyny which pervades the majority of such publications. A thoroughly unpleasant read, but a rare find, both as a title and for the choice of subject matter in a British pulp.

£120





13. **Griff. She Paid 'Em Off.**

London: Modern Fiction (London) Ltd., 1951.

127 pages + 1 of ads. Undated but circa 1951. The book is staple-bound, the covers are quite toned, rubbed, marked and creased, with chips to the edges and loss and closed tears at the spine ends. The text block is age browned, slightly foxed and marked, with some dog-eared corners and minor chips and closed tears to a few page edges. Quite a rarity, mushroom jungle era British crime pulp fiction, with a British setting, though naturally the city of choice is London rather than say, Truro.

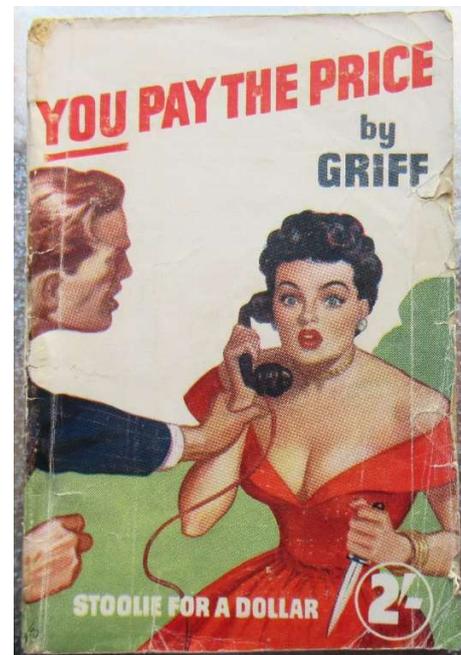
£45

14. **Griff. You Pay The Price.**

London: Modern Fiction (London) Ltd., 1952.

110 pages + 2 of ads. Undated but circa 1952. The book is staple-bound, the covers are quite rubbed, creased and marked with small areas of loss and short closed tears to the edges. The text block is age toned and slightly marked, with minor chips and short closed tears to some page edges. An innocent man is framed for a murder on the outskirts of Chicago and becomes involved with a vice racket and a dame while trying to prove his innocence. Uncommon British pseudo-American crime pulp fiction, with cover art by Leonard Potts.

£50

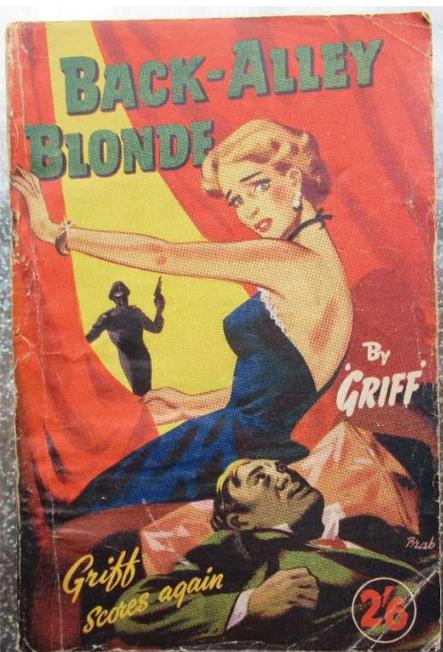


15. **Griff. Back-Alley Blonde.**

London: Modern Fiction (London) Ltd., 1952.

128 pages. Undated but circa 1952. The book is staple-bound, the covers are creased and rubbed, with some marks and staining, also minor nicks and closed tears to the edges. The text block is age toned, slightly marked and foxed with some dog-eared page corners. The cover artwork is credited to Oliver Brabbins. A British crime pulp, written in the first person, almost entirely in would-be authentic New York dialect and slang: "Tell truth, officer, I see a swell lil boid go up there, and I am hoping to interdooce myself." etc.

£55

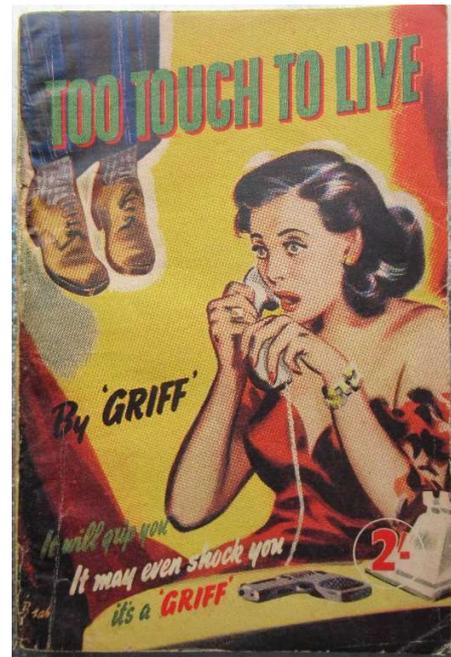


16. **Griff. Too Tough to Live.**

London: Modern Fiction (London) Ltd., 1952.

128 pages. Undated but circa 1952. The book is staple-bound, the covers are somewhat toned, marked, rubbed and creased, with minor loss to the spine ends and a few nicks and small closed tears to the edges. The text block is age browned and slightly marked with minor nicks and short closed tears to a few page edges. The cover art is credited to Oliver Brabbins. Pseudo-American British pulp fiction from the time of the obscenity trials, in this instance trying to justify the sex and violence by painting it as a cautionary tale for the youth, with the gangster, One Eye Geraldo being executed in the electric chair at the beginning, followed by the story of how he came to be in that unfortunate position.

£70



17. **Griff. Crooked Coffins.**

London: Modern Fiction (London) Ltd., 1952.

128 pages. Undated but circa 1952. The book is staple-bound, the covers are creased, rubbed, age toned and grubby, with small amounts of loss and short closed tears to the edges. The text block is age browned, slightly foxed and marked, with some minor damage to page edges and the word "yes" written enigmatically in ink above the enthusiastic Publisher's comments to the first page. The cover art is credited to Leonard Potts. "REAL LIFE!" crime is promised by this British pulp, following the adventures of two New York private dicks.

£40

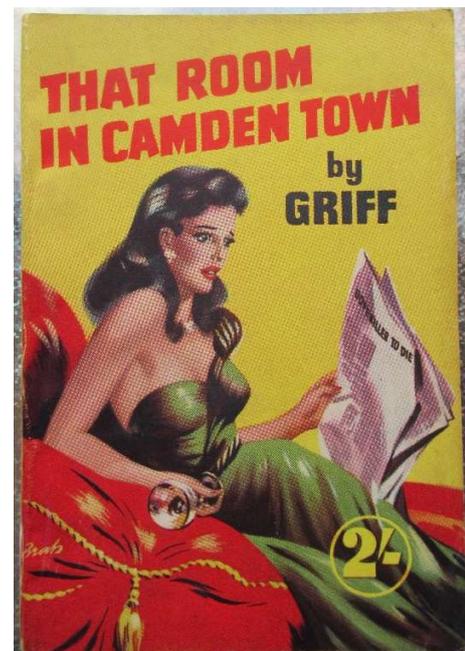


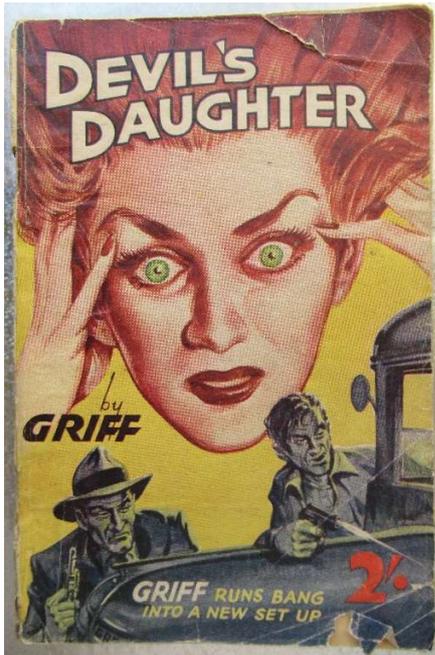
18. **Griff. That Room in Camden Town.**

London: Modern Fiction (London) Ltd., 1952.

127 pages + 1 of ads. Undated but circa 1952. The book is staple-bound, the covers are slightly rubbed, creased and marked with some very minor nicks at the edges. The text block is slightly foxed, marked and age toned, with minor nicks and creasing to a few page corners. The cover art is credited to Oliver Brabbins. British crime pulp fiction, with a British setting, involving a dope peddling gang in London, determined to maintain their patch by blackmail and murder if necessary. It requires a content warning for an excess of racist language on the rear cover blurb and throughout. A particularly well-preserved example.

£70





19. **Griff. Devil's Daughter.**

London: Modern Fiction (London) Ltd., 1952.

128 pages. Undated but circa 1952. The book is staple-bound, the covers are creased, rubbed, marked and slightly age toned, with chips and short closed tears to the spine and cover edges. The text block is age browned and slightly marked with softened and dog-eared page corners. British crime pulp fiction set in depression era Pittsburgh, where the law take on rapacious, satanic, seductive "Snake woman" racketeer, Vera Venner.

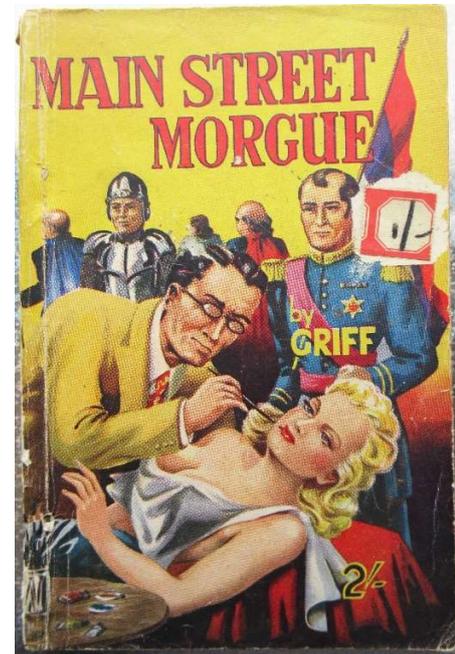
£50

20. **Griff. Main Street Morgue.**

London: Modern Fiction (London) Ltd., 1953.

126 pages + 2 of ads. Undated but circa 1953. The book is staple-bound, the covers are quite rubbed, marked and creased with minor chipping to the edges, they are beginning to detach from the text block, there is a split at the front cover fold and a re-pricing label to the front cover which has bled through to the other side. The text block is somewhat age toned and slightly marked with minor nicks and creasing to a few page edges. A British crime pulp cashing in on the appetite for U.S. style anti-communist propaganda, with "Kremlin creeps" and "Commie boys" galore.

£45

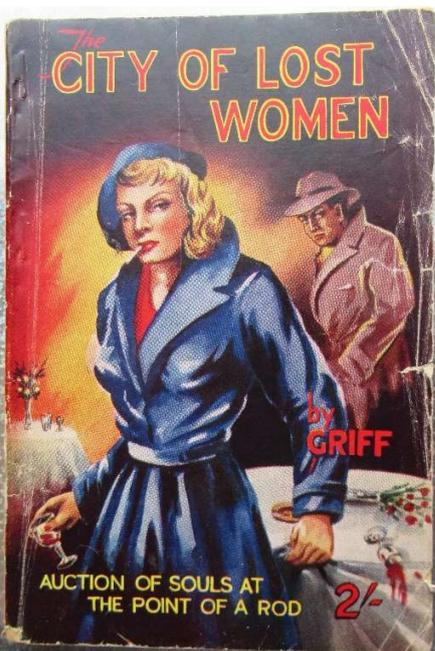


21. **Griff. The City of Lost Women.**

London: Modern Fiction (London) Ltd., 1953.

126 pages + 2 of ads. Undated but circa 1953. The book is staple-bound, the covers are creased, marked and rubbed, with small chips and short closed tears to the edges. The text block is age browned, slightly marked and foxed, with some loss and creasing to a few page corners, also more significant damage to the edge of page 79/80, which sits next to a page stub presumably indicating an error during printing. A British crime pulp set in Los Angeles.

£40

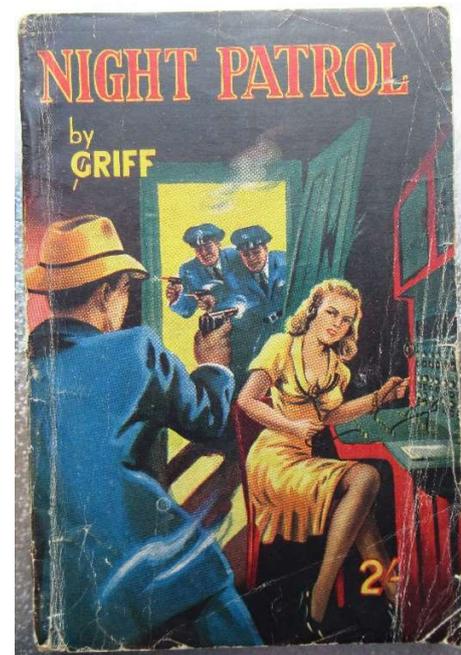


22. **Griff. Night Patrol.**

London: Modern Fiction (London) Ltd., 1953.

126 pages + 2 of ads. Undated but circa 1953. The book is staple-bound, the covers are somewhat grubby, creased and rubbed, with a small piece of tape to the rear cover, minor loss to the spine ends and other small chips and closed tears to the edges. The text block is age browned and slightly marked, with some dog-eared page corners, also some minor damage and closed tears to a few page edges, page 49/50 is missing a larger section causing loss to the text. A British crime pulp following the adventures of hard-boiled cop, Gentle Hoggarty battling the low-life scum of New York's underbelly.

£35

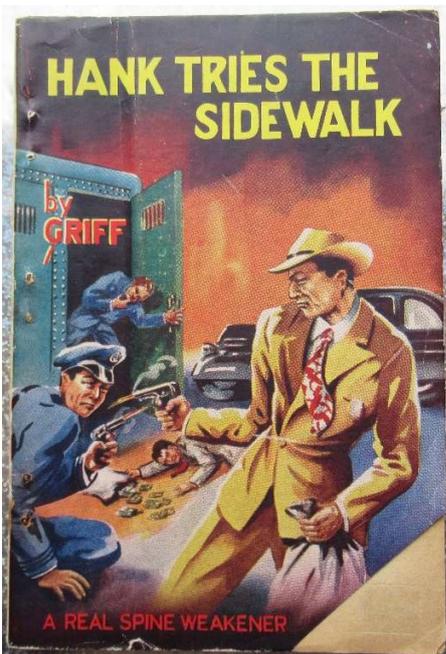


23. **Griff. Hank Tries the Sidewalk.**

London: Modern Fiction (London) Ltd., 1953.

126 pages + 2 of ads. Undated but circa 1953. The book is staple-bound, the covers are slightly marked, rubbed and creased, with corner of the front cover snipped off to remove the price, they are beginning to detach from the text block. The text block is slightly marked and toned. Private eye, O'Dea investigates the brutal mutilation and murder of voluptuous nightclub crooner, Daphne Duqueens.

£45

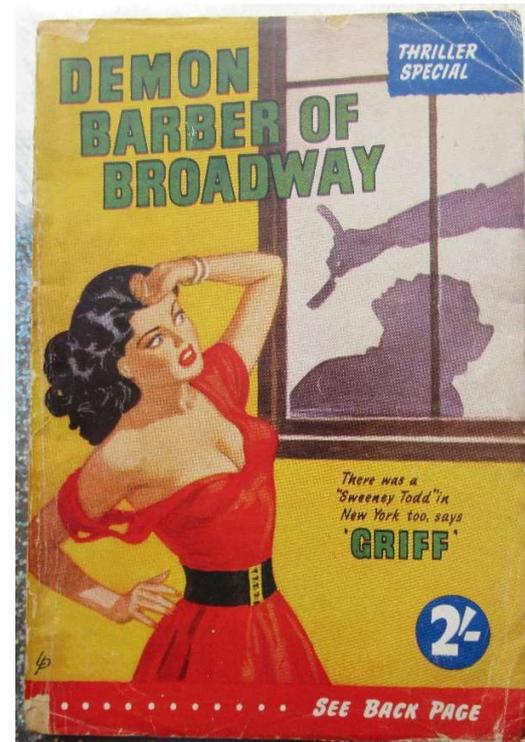


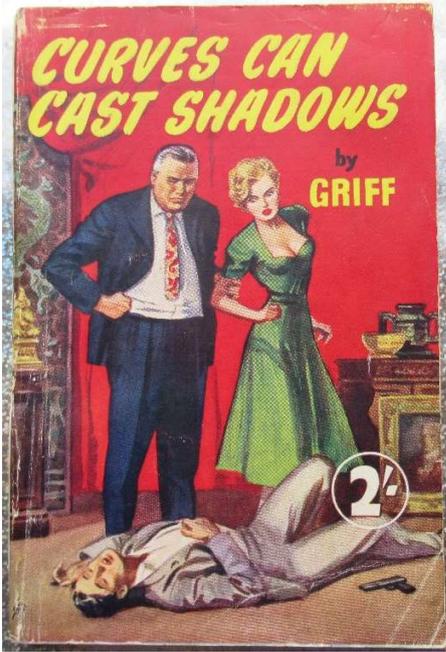
24. **Griff. Demon Barber of Broadway.**

London: Modern Fiction (London) Ltd., 1953.

127 pages + 1 of ads. Undated but circa 1953. The book is staple-bound, the covers are quite rubbed, creased and stained, with some minor loss and short closed tears to the edges. The text block is age browned, slightly foxed and marked, with minor damage to a few corners and page edges. A British gangster pulp take on the Sweeney Todd legend, with a New York barber turned brutal mob hitman. The cover art is credited to Leonard Potts. One of the better known titles to appear under the "Griff" house name, Peter Haining speculates in 'Sweeney Todd: The Real Story of the Demon Barber of Fleet Street' that the author using the name on this occasion may have been Frank Dubrez Fawcett.

£70





25. **Griff. Curves Can Cast Shadows.**

London: Modern Fiction (London) Ltd., 1953.

128 pages. Undated but circa 1953. The book is staple-bound, the covers are slightly rubbed, marked and creased with minor nicks and short closed tears to the edges. The text block is age toned, somewhat foxed and slightly marked with some dog-eared corners. British pulp crime fiction, with cover artwork credited to Leonard Potts, featuring reoccurring character: "'Gentle' Hoggarty, tough private eye and boulevardier of the concrete jungle".

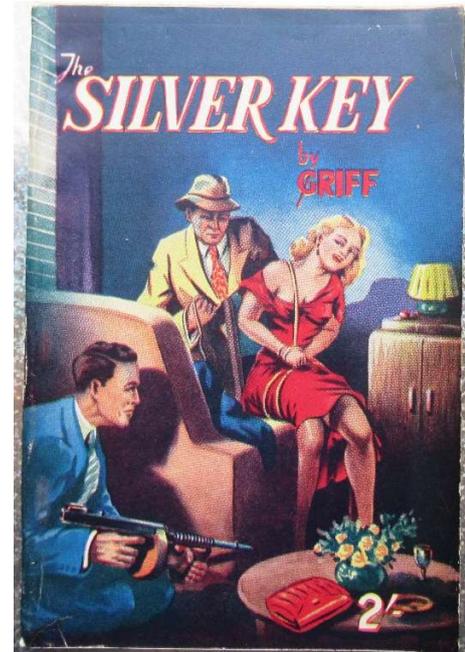
£50

26. **Griff. The Silver Key.**

London: Modern Fiction (London) Ltd., 1953.

128 pages. Undated but circa 1953. The book is staple-bound, the covers are slightly rubbed, marked and creased with minor chips and short closed tears to the edges, there appears to be an old glue repair to the bottom of the spine, reasonably neatly done. The text block is age toned and slightly marked with minor damage to some page edges. British crime pulp fiction, chronicling: "three days of terror in the life of the District Attorney's Chief Investigator, Shaun O'Riordan.", starting in a bar in sunny Santa Barbara, where he meets Dorinda Pleydell, a dame "who had what it takes", and the trouble begins.

£50

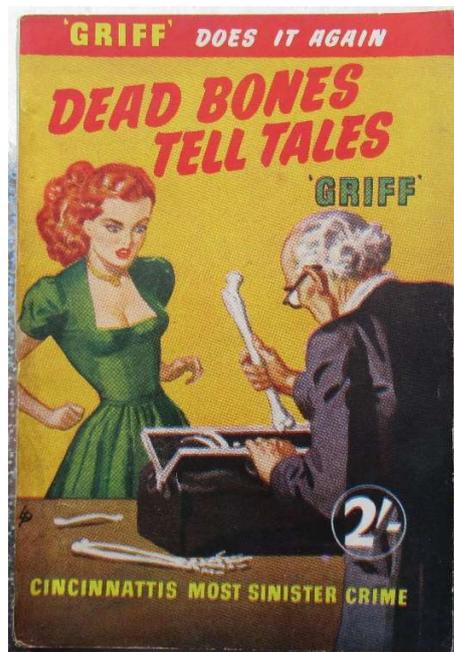


27. **Griff. Dead Bones Tell Tales.**

London: Modern Fiction (London) Ltd., 1953.

128 pages. Undated but circa 1953. The book is staple-bound, the covers are a little marked and rubbed, the spine is slightly creased with minor nicks at the ends. The text block is slightly foxed and toned with minor marks. The cover artwork is credited to Leonard Potts. A particularly interesting example of British crime pulp fiction, the pressure of the obscenity trials of the period forcing the writers to become more inventive, focusing in this instance on an elderly professor working as a forensic pathologist for the police department, though the claim to the rear cover that "cheap sensationalism is avoided all along." Is fortunately inaccurate, and dames and gratuitous violence still play a significant role.

£70

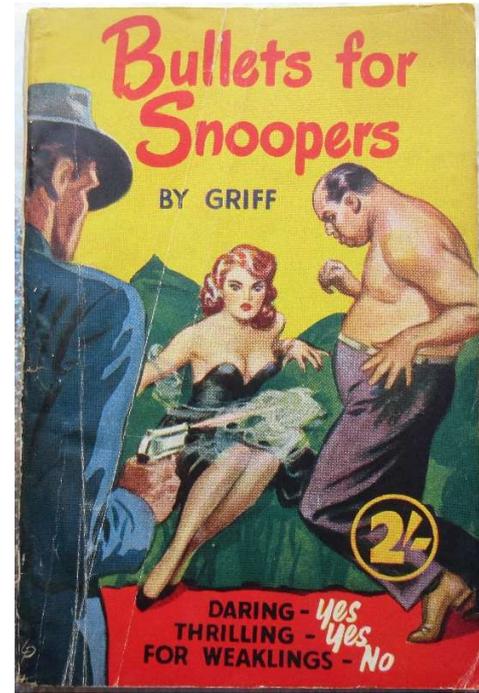


28. **Griff. Bullets for Snoopers.**

London: Modern Fiction (London) Ltd., 1953.

126 pages + 2 of ads. Undated but circa 1953. The book is staple-bound, the covers are somewhat grubby, rubbed and creased with minor nicks to the edges. The text block is slightly foxed and age browned with minor marks. The cover artwork is credited to Leonard Potts. British crime pulp fiction set in San Francisco and Chicago, not suitable "for weaklings" if the front cover is to be believed.

£45

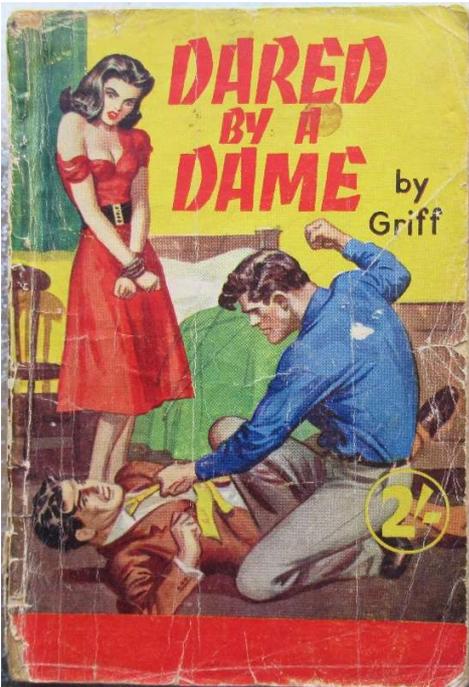


29. **Griff. Dared by a Dame.**

London: Modern Fiction (London) Ltd., 1953.

126 pages + 2 of ads. Undated but circa 1953. The book is staple-bound, the covers are creased, marked, age toned and rubbed, with small areas of loss and closed tears to the edges. The text block is age browned, slightly marked and rubbed with small chips and closed tears to a few page edges, also some dog-eared corners. British pseudo-American crime pulp, this one about a blackmail racket that ends badly.

£30

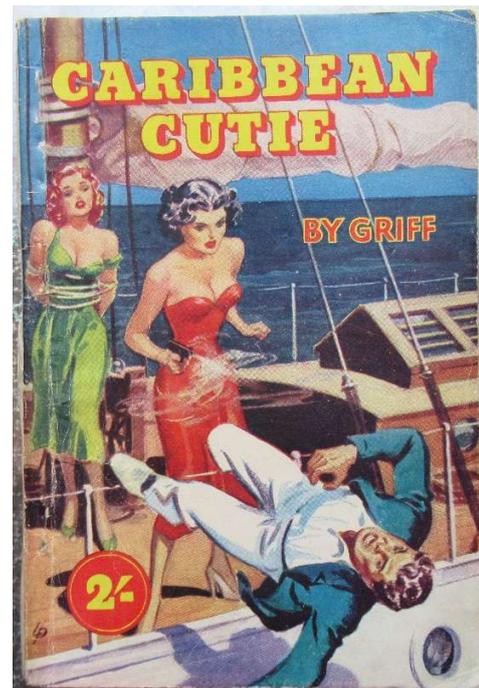


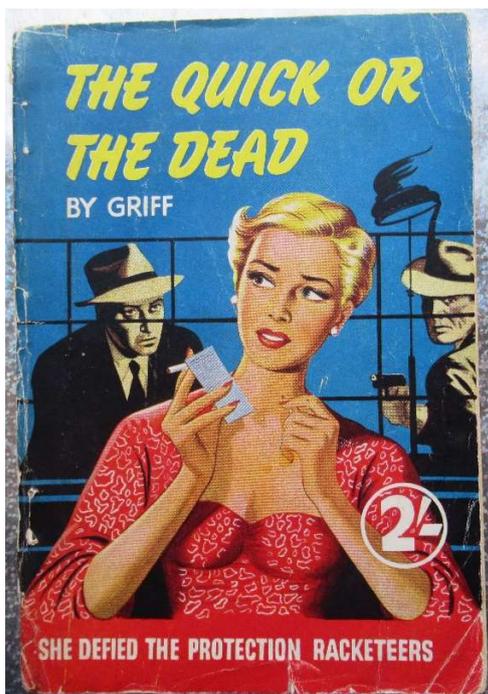
30. **Griff. Caribbean Cutie.**

London: Modern Fiction (London) Ltd., 1953.

126 pages + 2 of ads. Undated but circa 1953. The book is staple-bound, the covers are slightly rubbed, grubby and creased, with minor nicks to the edges. The text block is age toned with minor marks and spots of foxing, the front cover has stuck to the title page at some point and been pulled away leaving some of it behind. The cover art is credited to Leonard Potts. Pseudo-American British crime pulp fiction, one of the later titles published under the Griff house name. In which a private dick on holiday becomes involved with the "Cutie" of the title and "her alarmingly luscious figure" and ambiguous morals and actions.

£60





31. **Griff. The Quick and the Dead.**

London: Modern Fiction (London) Ltd., 1953.

126 pages + 2 of ads. Undated but circa 1953. The book is staple-bound, the covers are quite rubbed, creased and stained, with minor nicks and short closed tears to the edges, also loss to the spine ends. The text block is age browned, slightly foxed and marked and a liquid has permeated and stained the last 15 or 20 pages. British crime pulp fiction about a private detective's attempts to unravel a dope peddling ring, who specialise in forcing "small, one-proprietor shops [...] owned by single girls – beautiful girls" to work for them selling cocaine.

£25

32. **Griff. Poisonous Angel.**

London: Modern Fiction (London) Ltd., 1953.

126 pages + 2 of ads. Undated but circa 1953. The book is staple-bound, the covers are slightly toned, grubby and creased, with some minor loss and short closed tears to the edges. The text block is age toned and slightly marked, with some passages highlighted in pencil. The cover artwork is by Henry Fox. One of the later titles to appear under the "Griff" house name, an outing for hard-boiled private eye, "Gentle" Hoggarty among the low-life and hop-heads of New York's underworld.

£45

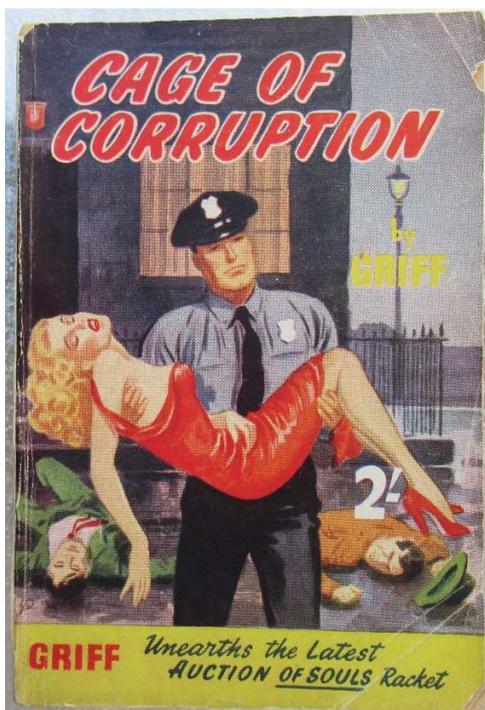


33. **Griff. Cage of Corruption.**

London: Modern Fiction (London) Ltd., 1953.

127 pages + 1 of ads. Undated but circa 1953. The book is staple-bound, the covers are somewhat rubbed, grubby and creased, with minor loss and short closed tears to the edges. The text block is age browned and slightly marked with some slightly chipped or dog-eared corners, also the letters "XP" are written on the first page in ink. The cover artwork is by Leonard Potts. One of the later titles published under the "Griff" house name, quite a mild crime thriller, the pressure of the obscenity trials of the period forcing the writers to ever greater restraint.

£45

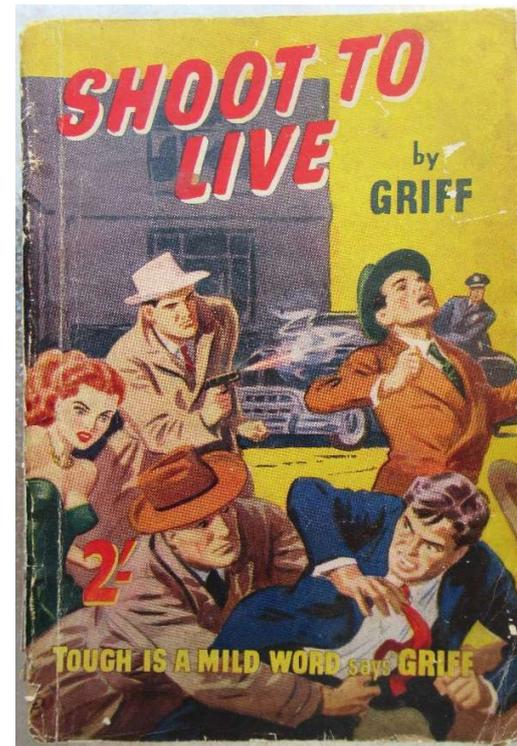


34. **Griff. Shoot to Live.**

London: Modern Fiction (London) Ltd., 1953.

127 pages + 1 of ads. Undated but circa 1953. The book is staple-bound, the covers are quite grubby, rubbed and creased, with loss to the bottom of the spine, other small chips and closed tears to the edges, the front cover fold is fragile. The text block is age browned and slightly foxed, with an ownership inscription to the title page and chipped page corners. The cover artwork is by Leonard Potts. One of the later titles published under the "Griff" house name, quite a mild crime thriller, the pressure of the obscenity trials of the period forcing the writers to ever greater restraint.

**£30**



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