

Noir & More

The forgotten novels of William P. McGivern

Michael Gorman

McGivern retains – to our gratification – his status as one of the four or five best writers of suspense novels in the English language.

– The Philadelphia Bulletin

Someday McGivern will like [Graham] Greene, be recognized as a novelist of stature and spiritual complexity, and meanwhile he will be enjoyed as one of today's ablest storytellers.

– Anthony Boucher

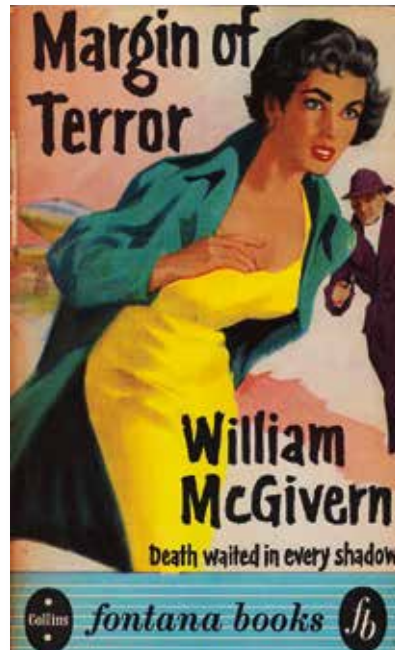
McGivern was different from the others of the school; he wrote hard but not tough; he wrote steel but not scrap. With each succeeding book he has risen in stature.

– Dorothy Hughes

The man

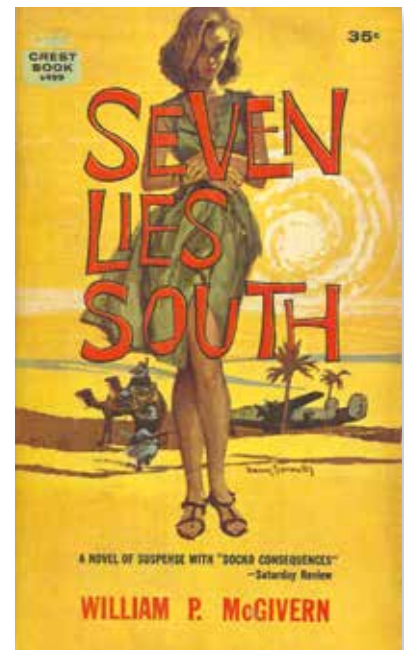
William Peter McGivern was born in Chicago on December 6th, 1922, into an Irish-American family, the son of a banker and a clothing designer. He attended Loyola Academy but, his family fallen on hard times in the Depression, dropped out before his senior year. He sold his first story when he was 19, about the time when he enlisted in the army. He served with distinction in WWII, earning several medals. That experience led to a rare, for him, non-fiction book – *Soldiers of '44* (1979) – an hour by hour account of a few days in the life of an American artillery unit in Belgium during the Battle of the Bulge. The book is dedicated to “the men of Section Eight, Battery D, 789th Automatic Weapons Battalion.”

After the war, McGivern had a brief stay at the University of Birmingham, England, then was a police reporter for a Philadelphia newspaper until 1949, when he became a full-time writer and moved to the LA area. In 1946, he married Maureen Daly, a journalist who wrote a best seller – *Seventeenth Summer* (1942). They lived in many places (some grist for his writing



Paperback thriller

mill), including Torremolinos, Spain; Kenya; and Ireland, as well as Southern California. Of his many novels, no fewer than fourteen were the basis of films. In the words of his *New York Times* obituary, McGivern was often praised for “his tight plot lines and for the sharp characterization of the police officers, detectives, thieves, murderers, and thugs who peopled his ... books” (in short, for the cinematic qualities of his writing). Although he was known for his thrillers and spy novels, McGivern also published several children’s books and scores of stories (including speculative fiction) in magazines. He also wrote screenplays for films not based on his novels, including for *Brannigan* (1975, starring John Wayne); *I Saw What You Did* (1965, starring Joan Crawford); and *The Wrecking Crew* (1968, starring Dean Martin) and TV films and series (including *Ben Casey*, *Adam-12*, and *Kojak*). William McGivern died of cancer in Palm Desert, California, on November 18th,



1960 thriller set in Spain

1982. He was 63 years old.

The photograph found on the dust jacket of many of McGivern’s books shows a journalist/author right out of 1950s central casting. A tough guy (Sterling Hayden crossed with Fred MacMurray), with dark wavy hair brushed back, open-necked shirt under a tweed jacket, pipe clenched over a square jaw, and a direct gaze. You know there is a Remington typewriter and a bottle of rye just out of camera range.

McGivern’s Cop Trilogy – Books & Films

I am a devotee of the Golden Age of Cinema (definitely decided, if only by me, to have begun with early talkies in 1929 and to have ended in or about 1955). That period encompasses the heyday of *film noir* – brooding, often but not always B, pictures that used the full



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Gloria Grahame and Glenn Ford in *The Big Heat*

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capability of black and white cinematography to summon an irresistible cocktail of violence, sex, tension, and the battles of right and wrong set in some of the meanest streets, bars, docksides, apartments, and police stations in America, all shrouded in the shadows of night and fog. Among the best are *The Maltese Falcon* (1941), *Laura* (1944), *Out Of the Past* (1947), *Night and the City* (1950; a rarity in that it is set in the mean streets of bombed London), and *The Prowler* (1951). They featured wonderful actors (Bogart, Gene Tierney, Mitchum, Richard Widmark, Gloria Grahame ...), legendary directors (John Huston, Jules Dassin, Billy Wilder ...), high-level cinematography, and snappy well-wrought dialogue. It was the latter that led me to the books of McGivern.

The superb noir *The Big Heat* touches on greatness, not least because it was directed by the genius Fritz Lang. The story of *The Big Heat* is relatively simple – Dave Bannion (Glenn Ford) is a devoted family man, a loner with a hair-trigger temper but a conscientious cop working in a big city police department with bosses who have ties with organized crime and/or a deep desire not to rock the political boat. He investigates what appears to be a routine case – the suicide of a fellow policeman – but pries into matters that his superiors want left alone, especially the dead cop's ties to the Outfit. Bannion's life is shattered when the mob kills his wife (played by



Film poster

Jocelyn Brando, Marlon's sister) with a car bomb intended for him. He resigns from the department and goes in search of the people who killed his wife. That search takes him to the home of the mob boss and to Debby Marsh (the noir princess Gloria Grahame in one of her best roles), the girlfriend of a violent gangster, Vince Stone (Lee Marvin). She turns against the mob when Stone, in a shocking scene, disfigures her. Together, she and Bannion (whose appetite for vengeance makes Dirty Harry look a milquetoast) get their revenge and vanquish the system, which is a happy ending of sorts though there is none for the principal characters.

The film has a wonderful cast and is taut and fast moving with tremendous camera work. Not least among its pleasures is the crackling dialogue.

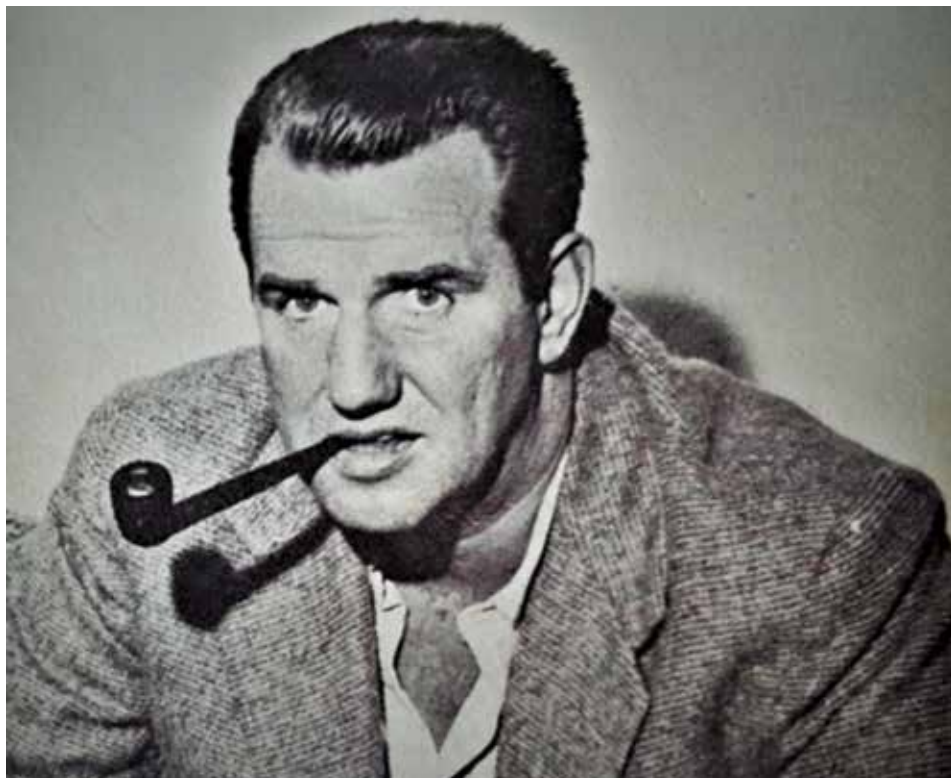
- Debby Marsh, after her face was scarred on one side by Vince Stone: "I can always go through life sideways."
- Mob boss Mike Lagana (Alexander Scourby): "Prisons are bulging with dummies who wonder how they got there."
- Debby Marsh surveying Bannion's featureless hotel room: "Say, I like this. Early Nothing."
- Lagana to Dave Bannion: "This is my home, and I don't like dirt tracked into it." Bannion: "You know, you couldn't plant enough flowers around here to kill the smell."
- Debby Marsh to Bertha Duncan (Jeanette Nolan): "We should use first names, Bertha."

We're sisters under the mink."

When I last watched *The Big Heat*, the TCM host made an offhand remark that was something to the effect that the scriptwriter (Sydney Boehm) must have had an easy time because the source material was so good. The source material was the serialization in the *Saturday Evening Post* of William McGivern's novel. I had never heard of, still less read, any of the books by McGivern until then. When I read the novel (first published in 1953), the reason for the TCM host's remark was easily found. The plot, characters, setting, and much of the dialogue in the novel bear a close resemblance to the film. I am not saying that the screenplay wrote itself or was simply a copy of the book. I am saying that McGivern's basic technique was cinematic in its pace and vividness and his gift was for seemingly effortless storytelling with engaging characters in tightly plotted tales.

The Big Heat is McGivern's masterpiece, but *Rogue Cop* (1954) runs a close second. It too centers on big city corruption. In this case a crooked cop, Mike Carmody, benefits from and is willing to go along with the corrupt alliance of mobsters and politicians that runs the city. He tries to protect his younger brother, an idealistic cop, when the brother is threatened by the mob not to testify against them. Carmody thinks he has an arrangement with the mob boss but is, to his surprise if no one else's, double-crossed and his brother is shot dead. Like Bannion, Carmody seeks and finds vengeance. Though there are gun fights and action, *Rogue Cop*, like *The Big Heat*, is more a study of character and the nature of truth and justice in an irredeemably corrupt milieu.

McGivern's "Cop Trilogy" (my name) finishes with the darkest of the three – *Shield For Murder* (1951). Dave Bannion in *The Big Heat* is an honest cop though a paid-up member of the Awkward Squad and a man full of righteous anger; Mike Carmody in *Rogue Cop* is a crooked cop on the take from the mob but there is good in him which is brought out by the murder of his brother; Barney Nolan, the 16-year veteran policeman in *Shield for Murder*, is bad through and through. He is a rage-filled murderer and thief who plays on his colleagues' belief in him and, to a certain extent, on the blue code of silence. He kills to silence a witness to his murder of, and theft from, a bookie and is only brought down by a persistent journalist who doubts his initial story and persuades his colleagues of Nolan's guilt. The film of the same name starred Edmond O'Brien (the star of the noir classic *D.O.A.*) as Nolan and John Agar as Nolan's friend and fellow policeman who turns against him at the end.



William P. McGivern

Characters in many of McGivern's later (and, in my opinion, lesser though still excellent) novels are more overtly philosophical – it is unusual to find the protagonists of thrillers quoting St. John of the Cross or reading Spinoza – but his two best novels (with their companion *Shield For Murder*) and the films made from them have deep existential and philosophical questions at their core. This may be just my own preference, but McGivern's career is a good example of the notion (so often borne out by reality) that most writers' early novels are their best.

McGivern's Other Novels

Here are brief descriptions of some of the other crime and spy novels of William P. McGivern.

- Webb Wilson, a thirtysomething man who works for a cartoon magazine (they existed 65+ years ago) is convinced that he has committed murder while drunk but escaped the consequences. His corrosive sense of guilt becomes an obsession. Then he is implicated in the murder of a staff writer at the magazine and comes to realise that he can only save his life and sanity by clearing himself of both murders (*The Crooked Frame*, 1952) ...

- The child of affluent parents is kidnapped by a gang led by a limping sociopath (*The Seven File*, 1955) ...

- A waterfront cop, framed by the Organi-

zation and imprisoned for five years, comes back to the neighborhood to confront the mob and corrupt union bosses (*The Darkest Hour*, 1955; filmed as *Hell on Frisco Bay*, 1955, starring Alan Ladd and Edward G. Robinson) ...

- A cynical newspaper man pursues the killer of a reform candidate in a corrupt city. He follows a tip given by a night club singer: "If I told you something you could use, what would I get out of it?" "The usual tawdry things," he said wearily. "Peace of mind, self-respect, and easy conscience. It's a good trade." "Nothing else?" "You mean something clear and idealistic – like cash?" (*Night Extra*, 1957) ...

- Dave Burke recruits two men, a white ex-convict and an African American gambler to rob a bank. The robbery is botched, and the two men grapple with mutual suspicion and racial hostility while they are on the run (*Odds Against Tomorrow*, 1957, filmed in 1959, starring Harry Belafonte and Robert Ryan) ...

- Juvenile crime in an "ideal" suburban community leads to an outbreak of vigilantism that shatters the American Dream in the mid-1950s (*Savage Streets*, 1959) ...

- A lone man who has nothing to lose is drinking himself to death in a small Spanish town, loses an existential bet with a crooked bar owner, and becomes involved with violence and gunrunning. This is a philosophical novel

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(Camus lite?) reminiscent of a lot of mid-century French fiction – small wonder that it became a *nouvelle vague* film (*A Choice of Assassins*, 1964, filmed in 1967 as *Un choix des assassins*, starring Bernard Noël) ...

- A retired bank robber is coerced into one more job stealing priceless jewels during the Fiesta de San Fermín in Pamplona (*The Caper of the Golden Bulls*, 1966, filmed in 1967 starring Stephen Boyd) ...

- Dr. Otis Pemberton, a devious and lecherous New York psychiatrist, is enlisted by four criminals to use his skills and insights to help them rob the Gotham National Bank on Wall Street (*Lie Down, I Want to Talk to You*, 1967) ...

- Three agents (American, British, and French) smashed a West German spy ring. Years later the French agent (now a cabinet minister) is missing and the other two must find him to preserve secrets, resist nuclear blackmail, and perhaps to avert a nuclear war in the Middle East (*Caprifoil*, 1972) ...

- A preternaturally strong deranged man is out to kill in Central Park, New York, in which the young daughter of a retired army colonel has gone missing. The colonel and a dogged policeman have only hours to prevent her murder (*The Night of the Juggler*, 1975, filmed in 1980, starring James Brolin) ...

- A Chicago homicide cop investigates the deaths of recently discharged African-American servicemen and begins to uncover a conspiracy within the army, then is gunned down. His estranged father – a retired general – seeks to avenge him and to thwart a military/police conspiracy (*A Matter of Honor*, 1984) ...

A Pride of Place

Almost all of McGivern's output can be characterized as belonging to genre fiction of one kind or another. An interesting exception is *A Pride of Place* (1962), a study of a group of privileged families living, as their ancestors did, in large houses in an exclusive area of rural Pennsylvania called "The Downs." The families socialize at their country club, engage in the outdoor "sports" of shooting animals and birds, and – shockingly, to me at least, in a novel published as late as the 1960s – cockfighting and in the indoor sports of gossip, drinking, and adultery. This is John O'Hara territory – mid-century, middlebrow, "serious" stories of the prosperous and their doings (now I come to think of it, a genre in itself – the better kind of Book of the Month Club novel). The novel's protagonist, a wealthy and tolerably happily married lawyer, is caught up in a plot to deny



TOP TO BOTTOM Sci-fi magazine; *Third in the "Cop Trilogy"*; 1952 psychological thriller

the sale of one of The Downs' large houses to a man who is, in the slang of British upper-class snobs, NQOT ("not quite our type"). In this case, the objection is that the man has the triple strikes of being a restaurateur, an Italian-American, and a Catholic. The real estate man is bullied into withdrawing Mr. Delucca's contract and selling the house to a local family. Doubts about his role in this shoddy business become entangled with his infatuation and affair with a young woman called Maria Ruiz

(definitely NQOT), the tragedy of his brother's marriage, the near breakdown of his own, and his striving for peace of mind and soul in a milieu of social conservatism, racism, patriarchy, and the rest. Sex, violence, social tensions, and the search for God – all the ingredients are there.

A Professional Writer

I think, and McGivern's contemporaries thought, that his crime novels were up there with the masters of the genre. Why have they been forgotten by all but a few? Some of the answer is the luck of the draw – any crime novel enthusiast can name great exponents of the genre who are hardly read at all now. Donald Westlake, anyone? Also, there are others who are still widely read but are not as highly regarded. I think it may be because his books were so numerous and diffuse. Anyone can tell you what a Chandler or a Hammett novel is, but there is no such thing as "a

McGivern novel." Also, part of that diffuseness is that there is no recurring pivotal character. McGivern has no Philip Marlowe or Continental Op.

It is very difficult to give a precise number of novels written and published by McGivern, partly because a number were republished under different names and/or in anthologies, partly in the absence of a definitive bibliography, and partly because of the variety of his prolific output.

However, no matter whether he was writing gritty crime novels, spy stories, caper novels, or more mainstream middle-brow novels (each a market response to the popular genre of the time and illustrative of Dr. Johnson's dictum about writing for money), all of McGivern's books have memorable characters, carefully constructed intricate plots, and an easy narrative flow. He was a consummate professional writer who could and did turn his hand to any writing that would be likely to sell – and I have hardly mentioned his sci-fi stories and children's books.

Anyone with any knowledge of the craft of writing popular novels can tell you that his seeming effortlessness is yet another illusion – the kind experienced watching Robert Mitchum act, Picasso paint, or Roger Federer play tennis when they make it look easy. An adaptation of the baseball quotation in *A League of Their Own* fits the novels of William P. McGivern perfectly: "If it weren't hard, everyone would do it. It's being hard that makes it great."

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Caxtonians Read: Fatal Discord: Erasmus, Luther, and the Fight for the Western Mind

A Book Review

Doug Fitzgerald

"I like a thin book because it will steady a table, a leather volume because it will strop a razor, and a heavy book because it can be thrown at a cat."

– Mark Twain

Twain would have loved Michael Massing's *Fatal Discord* because, with more than 800 pages of text, it is heavy enough to shoo a mountain lion off a porch. The book is thick with the history of the Renaissance and Reformation told through the intersecting biographies of Desiderius Erasmus and Martin Luther. For Caxtonians without wobbly tables, straight razors, or contumacious felines there is another compelling reason to like it – the prominent role that it assigns to all things print.

In the book's introduction Massing draws in the bibliophile by describing Erasmus in 1516 as "... Europe's most celebrated scholar ... and bestselling author. Thanks to his mastery of the new medium of print, Erasmus was the first person in Europe able to live off the income from his writing ... at the Frankfurt book fair every spring and autumn, his books regularly sold out." Luther was an obscure but rising Augustinian priest who had demanded that Frederick the Wise of Saxony convey to Erasmus Luther's theological corrections to Erasmus's recently published annotations on the New Testament. That letter, which Frederick's secretary did send (without mentioning Luther by name), began a fraught relationship between the two that played out in publishing houses, print shops, and book fairs, along with the occasional bonfire of books, and, gruesomely, authors.

Most people who know little about Luther believe that he nailed something to a church door and then Protestants happened. *Fatal Discord* goes into considerably more detail, ascribing throughout an important role to print.

Consider Luther, who gave his pivotal 95 theses, "... to Johann Rhau-Grünenberg to be printed as a folio sheet ... [titled] *Disputation on the Power and Efficacy of Indulgences*." Many

of the theses (designed to provoke debate) had the pith and punch of modern tweets, such as, "Whereas in the past the Gospels were used to fish for men of wealth, now indulgences [are] used to fish for the wealth of men."

Printed copies in hand, on October 31, 1517, Luther posted his 95 theses and within a month, "they were printed as single-sheet broadsides in Leipzig and Nuremberg. In December, they appeared in Basel in booklet form, and soon they were translated into

Venice, which was known for scholarship and innovation. "In the late fifteenth century, printers sought to make their books resemble medieval manuscripts as closely as possible." However, "Aldus [Manutius], who liked to innovate issued many octavo editions ... [and for this] has been called the father of the pocketbook revolution, helping to free books from libraries and lecture halls." Aldus was also a collector, who had, "amassed a library of valuable Greek manuscripts." He also collected Greek scholars, keeping them in a lively academy.

It was here that Erasmus arrived, deeply respected among a small but international community of scholars, but not broadly known. He had with him a slender volume of adages that he had assembled from ancient classics and had printed in Paris. Now, with Aldus's printed and human resources at hand he undertook to study and expand his work. "When Erasmus was finally ready to begin writing, Aldus installed him a corner of the shop. Amid the clank of the machines, the chatter of the workmen, and the rich aroma of printers' ink, Erasmus ... [filled] page after page. Aldus sat in the corner opposite him, reading each ..."

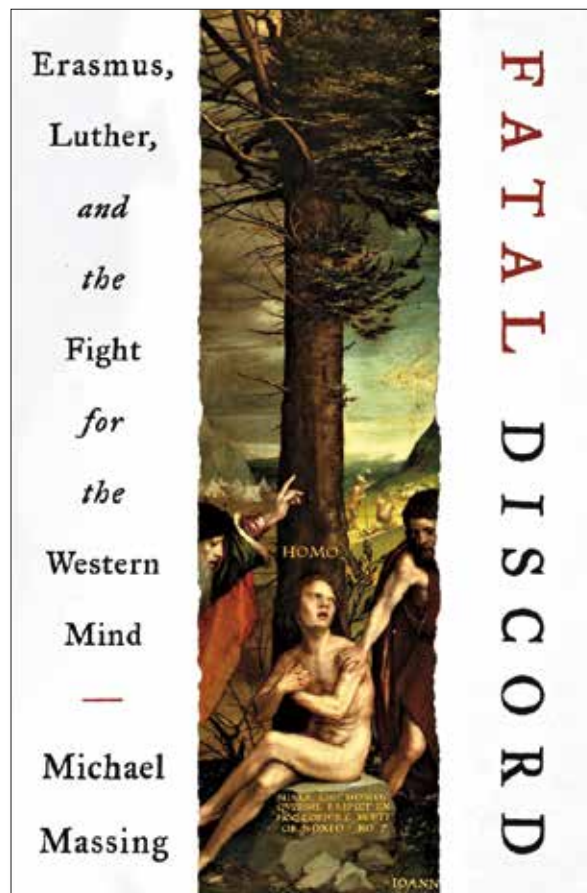
The final work, *Adagiorum Chiliades* ("Thousands of Adages") – featuring 3,260 to be precise – included mistakes that are still repeated today. For example, Erasmus mistranslated Pandora's jar as Pandora's box, though box probably has the better ring. *Adages* would be a perennial bestseller and go through multiple editions.

Fatal Discord's story of the Reformation is a sprawling tale that takes the reader from the intrigues of Henry

VIII's court to a horrifying assault on Rome. The tale is animated most of all by Luther's and Erasmus's many biblical essays, translations of scripture, and differing theological views – all of which were disseminated throughout Europe because of the power of printing.

Fatal Discord: Erasmus, Luther, and the Fight for the Western Mind. Michael Massing. New York: Harper, 2018.

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German. By the start of 1518 [the theses] had appeared in towns and villages throughout Germany, 'as if the angels themselves had been their messengers,' as one contemporary put it. 'It is a mystery to me,' Luther himself would observe a few months later, "They were meant exclusively for our academic circle here." Thanks to print, Luther had gone viral.

Erasmus too rose to prominence through the power of the press. Manning brings an important episode alive at the Aldine Press in

The Caxton Club's Website

Last summer, the Caxton Club's website (www.caxtonclub.org) was upgraded and improved.

Since the Caxton Club does not exist in a physical location, it is important that we have an up-to-date and robust online presence for the public and, with enhanced features, for our members. The public can now view our event listings; register for Caxton Club events (if they are open to the public); gain access to the *Caxtonian* online; and submit membership applications.

The website is now integrated with our membership database and contains several areas just for our members. We encourage you to explore this virtual clubhouse; the e-mail address you provided to the Caxton Club is your personal key. Here's how:

- Enter the website address, <https://www.caxtonclub.org>, in your browser. You're now viewing the publicly available site.
- To enter the members-only areas, you must use your key: click on the "Log in" link in the upper right corner of the screen (it is small – you might have to scroll up to find it).
- After you click on it, you will be prompted to enter your e-mail address and password. First-time users must interact with a password selection routine (a link will be sent to you via e-mail), but this is only necessary once unless you forget your password. *Note:* you must use the e-mail address you gave for your Caxton Club membership record.
- When you are logged in and select "Members Only" from the menu choices, you will have access to members-only information.



To access the Members-Only Section, click "Log in," circled in red above, at the top right corner of the home page.

You may view the Member Directory; refer to the Club's Constitution and Bylaws; access the Caxton Club Bookshop; browse the *Caxtonian* Index; and view the current photo gallery installation. Note particularly the "Past Programs" choice which links you to videos where you can watch a lunch or dinner program you may have missed. We have also posted the *Chicago by the Book* panels (including those not open to the public). They are quite different and reflect the scope of the book and the excitement it is creating.

Members are encouraged to register for Club events online. This will provide both the Club and you the assurance that your reservation is recorded in the way you intend. You need not prepay online to take advantage

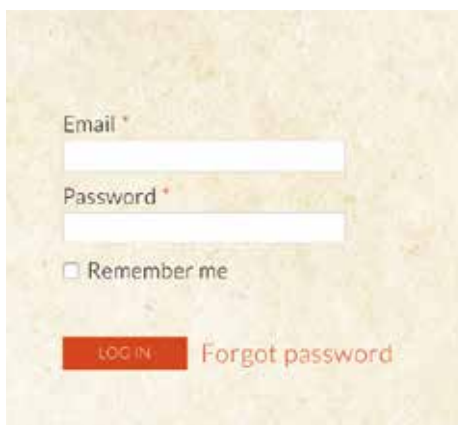
of this option, but we accept all major credit cards if you do. The Club refunds monies to the credit card provided if the reservation is cancelled within the guidelines of the event. Those attending the dinners are particularly encouraged to register on the website. There is an option of indicating your dietary restrictions – this is the best way to ensure that you receive an appropriate meal.

The Club tries to ensure that all events are on the website. As we do more On the Move events, engage in more co-sponsored events, while continuing to hold lunch and dinner meetings, the website provides the most current and complete calendar of Caxton Club events.

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Caxton Club home page at <https://www.caxtonclub.org>.



Enter the email address you gave for your Caxton Club membership record and your password to access Members-Only Section.



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Caxton Club Celebrates Longtime Caxtonian Editor

In April, Robert McCamant advised the Caxton Club Council that the June 2019 issue would mark the end of his monthly editorship of the *Caxtonian*. The Council accepted his resignation with regret, thanking him for his work as editor, designer, and photographer during his 15 years of service.

Bob edited his first *Caxtonian* in September 2004. The Council recognized his remarkable accomplishment of assembling, editing, and publishing an excellent monthly magazine

for 15 years – thereby providing some 54,000 copies to our 300-plus membership – and resolved to create an appropriate award for Bob’s service. His passion for fine press printing provided the guidance for selecting his award.

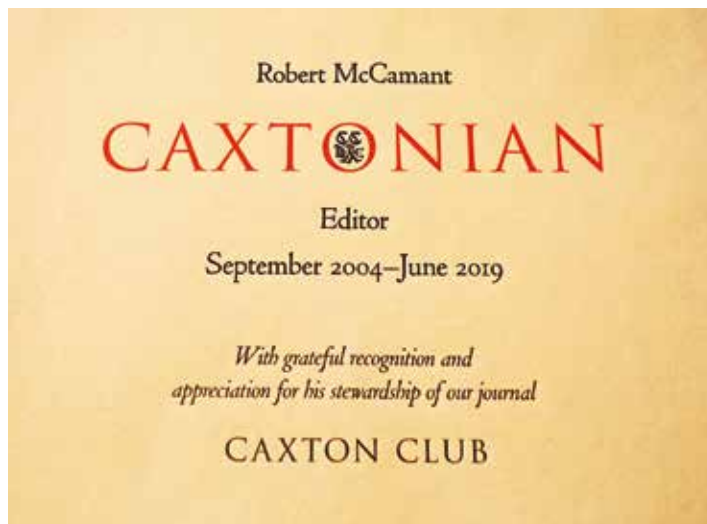
The award took the form of a certificate letterpress printed from photopolymer plates on a Vandercook Universal 1 in black and red by Caxtonian Martha Chiplis on handmade paper by Andrea Peterson. The typefaces used were LTC Cloister Pro (rumored to be Bob’s

favorite), which was designed by Morris Fuller Benton, digitized by Jim Rimmer, and published by Lanston Type Company; and Adobe Trajan by Carol Twombly. The certificate was conveyed in a folder created by Caxtonian Samuel Feinstein. It was covered with Samuel’s handmade marbled paper and Canapetta cloth with a letterpress Caxton Club logo label.

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Bob McCamant after receiving his award.
Photographs by Richard Renner.



Award presented to Bob McCamant on May 15th, 2019
at the Caxton Club’s annual meeting.



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Caxton Club COUNCIL NOTES

Leora Seigel, Council Secretary

April 17, 2019: Union League Club

Mary Kohnke, chair of the Development Committee reported that the recent appeal made to Senior Members was successful and will be repeated in future years.

President Arthur Frank appointed representatives to the Fellowship of American Bibliophilic Societies (FABS):

Michael Thompson has completed his term as chair of FABS and will be our alternate FABS representative.

Susan Hanes is the new Club appointee to FABS. She will serve as FABS vice-chair.

Susan Hanes, co-chair of the Membership Committee with Jackie Vossler, presented a candidate for Caxton membership, nominated by John Notz and seconded by Barbara Herzog. **Diane Hettwer** (resident member) is a financial writer at Northern Trust, and previously worked at Chicago Board Options Exchange. She reads mostly non-fiction – books about art and art history, survival stories from WWII, finance, and quilting. She collects Nancy Drew books and says that these books provide her with a great sense of adventure and discovery. Her nomination was unanimously approved by the Council.

The Nominating Committee (Susan Hanes, chair; Bob McCamant, and Martin Starr) reported to the Council. Candidates put

forward to serve as officers of the Club for a two-year term are:

President: Jacqueline Vossler,
Immediate Past President: Arthur Frank,
Vice President: Ethel Kaplan,
Treasurer: Jeffrey Jahns,
Secretary: Leora Siegel.

Council candidates (Class of 2022) for a three-year term are:

Hannah Batsel,
Helen Harrison,
Barbara Hertzog,
Douglas Litts, and
Louis Pitchmann.

Anthony Mourek is nominated to serve on the Council for one-year term in the seat vacated by Ethel Kaplan. The nominees were unanimously approved by Council. The full membership will vote on these candidates at the annual membership meeting on May 15.

The Council continued to consider the proposed by-law changes to Article VIII, Section 3. After a lengthy discussion, Council voted to leave this article with its current language.

Bob McCamant, *Caxtonian* editor since September 2004, has decided to step down from this position after a long and successful tenure. The Council extended their thanks to Bob for his exemplary service.

May 15, 2019: Union League Club

The Finance Committee is preparing the budget for the next fiscal year. Committee

chair, Jackie Vossler presented a preliminary budget to the Council. 2019-2020 expenditures will include funds for a 125th anniversary keepsake, an archive special project, and web developer fees. Additionally, a number of necessary cost-cutting measures are under consideration. The final budget will be presented at the September 2019 Council meeting.

Eileen Madden, chair of the Grants Committee, presented a proposal for Caxton Club grants for the T. Kimball Brooker Scholarship, Rare Book School, and Book Art grants for MFA graduate and undergraduate students from the School of the Art Institute. All the proposed grants were unanimously approved.

Susan Hanes, co-chair of the Membership Committee with Jackie Vossler, presented four candidates for Caxton membership. All were unanimously approved by the Council. The candidates, **James R. Akerman**, **Erika Dowell**, **Christopher Hammer**, and **Mary Minow** are listed and described in the June 2019 *Caxtonian* on pages 9 and 12.

Susan Rossen, chair of the Publications Committee, reported that *Chicago by the Book: 101 Publications That Shaped the City and Its Image* has received an award from the Association of University Presses Book, Jacket, and Journal Show. The Association received 640 entries, of which 69 won awards. *Chicago by the Book* was one of nine winners in the category of book design.

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