

Newsboy

Jack Bales, Editor
1407A Winchester St.
Fredericksburg, VA 22401



Official publication of the HORATIO ALGER SOCIETY,
a magazine devoted to the study of Horatio Alger, Jr.,
his life, works, and influence on the culture of America.

Horatio Alger Jr.

1832 - 1899



Founded 1961 by Forrest Campbell & Kenneth B. Butler

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Willis Potthoff--long-time collector of the works of Leo Edwards--has spent years researching this author's life, and owns every Leo Edwards book in dust jacket. He also collects the author's short story publications, and owns much Edwards memorabilia. In this Newsboy, Willis reminisces about "Life After Retirement," and discusses what his hobby has meant to him. (The above illustration shows his Leo Edwards book collection, highlighted by an actual flying model of the "Flying Flapdoodle", constructed from the illustrations and descriptions in the book, Jerry Todd and the Flying Flapdoodle).

HORATIO ALGER SOCIETY

To further the philosophy of Horatio Alger, Jr., and to encourage the spirit of Strive and Succeed that for half a century guided Alger's undaunted heroes--lads whose struggles epitomized the Great American Dream and flamed hero ideals in countless millions of young Americans.

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Newsboy, the official organ of the Horatio Alger Society, is published bimonthly (six issues per year) and is distributed to HAS members. Membership fee for any twelve month period is \$10.00. Cost for single issues of Newsboy is \$1.00 apiece.

Please make all remittances payable to the Horatio Alger Society. Membership applications, renewals, changes of address, claims for missing issues, and orders for single copies of current or back numbers of Newsboy should be sent to the Society's Secretary, Carl T. Hartmann, 4907 Allison Drive, Lansing, Michigan 48910.

Manuscripts relating to Horatio Alger's life and works are solicited, but the editor reserves the right to reject submitted material.

Newsboy ad rates are as follows: Full page, \$32.00; half page, \$17.00; quarter page, \$9.00; per column (1" x 3-3/4"), \$2.00. Send ads to Bob Sawyer, 204 Mill St., Gahanna, Ohio 43230. Make checks payable to "Horatio Alger Society." Ads are due two weeks prior to the date of the issue in which you want your ad to appear.

NEW MEMBERS REPORTED

PF-696 Anthony Valerian
1096 Hansford Rd.
Lyndhurst, Ohio 44124

Anthony read of Alger and HAS in The World Almanac Book of Buffs, which included an interview with your editor. He owns 6 Alger's, and is greatly interested in acquiring "quality reprints." He also collects antique postcards, photos of old theaters, and old movie stills.

PF-697 Helen M. Gray
1265 Borregas Ave.
Sunnyvale, CA 94086

Helen's former membership in HAS is being kept by the Horatio Alger Association.

* * *

L E T T E R S

701 Dukes Rd.
Vineland, N.J. 08360
May 19, 1982

Dear Jack,

Sorry I missed the convention in Willow Grove, but my brother Ralph and his wife, Mary, were on hand. The stamp ceremony must have represented some kind of a zenith in Horatio Alger history to date.

As an example of how significant the event was regarded, I am enclosing a tear sheet from the Atlantic City Sunday Press, May 16 issue, featuring an expansive layout and story by my son, Randolph Brandt, a reporter and writer for the Press. Randy, though not a Society member, attended the program at the George Washington Motor Lodge when the stamp was officially dedicated. As you can see by the article, he talked with several members including Ken Butler and Ralph Gardner, whose comments were helpful in forming the story. [Editor's note: This article appears on pages 8-10 of this issue].

I am continuing to enjoy the Newsboy,

May-June

and will be looking forward to the convention issue to catch up on what I regretfully had to miss this year.

Best wishes,

Del Brandt

1502 Laurel Ave.
Chesapeake, VA 23325
February 22, 1983

Dear Jack:

I received your January 9th letter on January 11. I thank you for letting me know that auction donations should be sent to Bob Sawyer.

I understand that you are doing a series of articles on the Hardy Boys for Gil O'Gara and the Yellowback Library.

Yes, I have drawn many original cartoons and a few illustrations since I first started drawing for the Newsboy. It's not easy to find time to draw original cartoons. I made some time for drawing by putting my letter writing and other work aside for awhile, so that I might have a chance to draw a cartoon.

I sent Bob Sawyer a total of 6 books for the HAS auction. Plus, I drew a cartoon advertising the convention for him.

Yours truly,

Louis Bodnar, Jr.

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AS I SEE IT
by Jack Bales

Some months ago it was suggested at an HAS Convention that Newsboy should occasionally feature articles about authors other than Horatio Alger. Though I am not certain whether this is a good idea or not, I think it is worthwhile to "spotlight" individual collections once in awhile. I have corresponded with Willis Potthoff--probably the "Dean" of Leo Edwards collectors--for years, and I am pleased to present

in this Newsboy a long article by him that is accented with many photos of the items in his collection. I urge HAS members to do the same, as I think articles like Willis' are of interest to virtually all interested in boys' books. (Send black and white photos for best reproduction).

Newsboy has been fortunate in recent months to feature new discoveries in almost every issue. This particular issue is no exception. People have remarked to me more than once on "how can a publication like yours exist for over twenty years? Hasn't every thing on Horatio Alger been found by now." A comment by Bob Bennett in a letter dated January 27, 1983 answers this: "Keep me informed on any of the new [material] that turns up--and it will--we may never know the full extent of Horatio's output."

* * *
FROM THE EDITOR'S FILES
by Jack Bales

Bob Williman reports that he has several thousand books for sale, and now that his want list is computerized, he is able to send up-to-date for sale lists with great speed. Write Bob at Box 415, Bowie, Maryland 20715. (Phone is 301-262-1596). He pays postage on all orders.

HAS member Bill Strong reports that Hardy Boys author Leslie McFarlane wrote stories for Adventure Magazine. Watch for the November 20, 1925 and June 8, 1926 issues in particular. Of course, McFarlane was a very prolific author, and he undoubtedly wrote other stories for this publication.

Rohima Walter sent me several photocopied pages from the Memoir of Thurlow Weed. (By Thurlow Weed Barnes, Boston: Houghton Mifflin and Co., 1884). Weed's Last Will and Testament is included in the book, and one paragraph reads: "I give and bequeath the sum of \$200 to the support and relief of the Newsboys' Lodging-House in the city of New York." Thanks for sending this, Rohima!!

ANONYMOUS AND PSEUDONYMOUS WRITINGS
OF HORATIO ALGER, JR.
by Bob Bennett

The majority of Alger's writings are signed "Horatio Alger, Jr.", but on 189 occasions he used pen names, initials, abbreviated versions of his name, or his material was published anonymously. Following is a listing of the various ways his material was signed other than with his full name. The number of occasions is cited for each publication with the first and last dates of use. This refers only to the first appearances of Alger material and does not include usage in his myriad of reprints.

ANONYMOUS (24)

Putnam's Monthly: Two short stories, one poem; March 1857 - June 1857.

Harper's New Monthly Magazine: One essay, one short story; September 1857 - December 1858.

James French & Co.: One book; 1857.

Shenstone Laurel: One short story; April 18, 1861.

Harper's Weekly: Seven short stories, five poems; January 11, 1862 - December 31, 1864.

Boston Evening Transcript: One poem; August 8, 1863.

Student and Schoolmate: One dialogue; March and April 1866.

A. K. Loring: Two books; 1866 - 1877.

J. B. Lippincott: One contribution to a book; 1877.

ARTHUR HAMILTON (2)

Gleason's Literary Companion: One serial; June 19, 1869 - July 10, 1869.

The Golden Argosy: One serial; November 14, 1885 - March 20, 1886.

ARTHUR LEE PUTNAM (12)

The Golden Argosy: Six serials; May 8, 1886 - July 28, 1888.

The Argosy: Six serials; February 23, 1889 - June 1894.

BY THE AUTHOR OF FRANK'S CAMPAIGN (2)

Student and Schoolmate: Two short stories; July 1865 - September 1865.

CARL CANTAB (105)

True Flag: Sixty-seven short stories,

five poems; June 4, 1853 - October 22, 1859.

The Yankee Blade: Fourteen short stories, one poem; September 24, 1853 - March 10, 1855.

American Union: Five short stories; October 29, 1853 - July 1, 1854.

New York Sun: Thirteen essays; November 7, 1860 - April 15, 1861.

CHARLES F. PRESTON (13)

True Flag: Eight short stories; March 25, 1854 - April 18, 1857.

New York Sun: One serial; January 27, 1857 - February 7, 1857.

Frank Leslie's Illustrated Newspaper: Three short stories; February 20, 1864 - September 24, 1864.

Ballou's Dollar Monthly Magazine: One short story; December 1855.

H.A. JR. (3)

Boston Transcript Supplement: One essay; November 3, 1860.

Boston Transcript: One essay; February 26, 1861.

Young Israel: One essay; January 1874.

H.A. JUN. (1)

Monthly Religious Magazine: One essay; April 1853.

H. ALGER, JR. (1)

Boston Transcript: One poem; April 11, 1853.

HORATIO ALGER, ALPHA '52 (1)

Harvard College: One song; 1857

HORATIO FOLGER (1)

Ballou's Dollar Monthly Magazine: One short story; December 1855.

JULIAN STARR (1)

G. W. Dillingham: One book; 1895.

REV. HORATIO ALGER, JR. (23)

Gleason's Literary Companion: Twelve short stories; April 8, 1865 - December 29, 1866.

Gleason's Pictorial Literary Companion: Ten short stories; January 5, 1867 - December 28, 1867.

*Gleason's Monthly Companion: One short story; January 1883.

*The title, "Rev.", was used only for Frederick Gleason publications, 1865-67, and was also used in reprint editions in instances where it had originally appeared as such. It is likely that the appearance in Gleason's Monthly Companion in 1883 is a reprint of an earlier unidentified appearance in a Gleason publication during 1865-67.

* * *

ALGER AND FALLING IN WITH FORTUNE
by Gary Scharnhorst

Gil Westgard recently reminded me in correspondence that only the first 124 pages of the manuscript of Out for Business is written in Horatio Alger's hand. Edward Stratemeyer completed the remainder of that novel at a typewriter, and the break between the two parts is distinct. I appreciate Gil's reminder, for the physical evidence suggests that Alger may have written a part of another of the so-called "Stratemeyer Algiers," in this case Falling in with Fortune.

To be brief, before his death Alger sent Stratemeyer more than the 124 pages he used in Out for Business. The evidence on this point is compelling. In failing health, Alger had solicited the younger author's help in completing the manuscript of a novel he had started to write the year before. On November 19, 1898, he wrote Stratemeyer that he had sent him that day a package containing "200 M.S. pages. 150 more will be required." Stratemeyer outlined the remainder of the story, but Alger's eyesight was failing and he laid the outline aside and died a few months later. Still, they apparently concluded their negotiations. Alger's sister told an interviewer for the Boston Post at the time of her brother's death that a "friend" had agreed to complete his last novel, which was about "three-fifths" written. Why then, when Out for Business was published, was less than half of it (113 of the total 287 pages) originally written by Alger before his death? Why the discrepancy?

A clue to the answer, I believe, appears in a letter Olive Augusta Cheney, Alger's sister, wrote to Stratemeyer on

November 2, 1899, less than four months after Horatio's death. "I should be unwilling to have the story divided up as you propose," she wrote. Stratemeyer may have convinced her otherwise, however: He apparently published the manuscript he received from Alger as parts of a novel and its sequel, according to his plan. The first 124 pages went into Out for Business, about 75 more pages by Alger into Falling in with Fortune, its simultaneously published sequel. I believe that the latter story, no less than Out for Business, is a genuine "Stratemeyer Alger."

* * *

PRINTINGS OF NEW YORK BOOK CO. ALGERS
by Rev. Robert D. Eastlack¹

The New York Book Company printed a maximum of forty-nine² Alger titles from 1908 to 1917³. All printing was done in an inexpensive cloth binding of differing colors. The different editions are identified in various ways: plain spine, fleur design on spine; dish and vertical Indian ribbon design on spine; flower or floral design on spine; dated; undated; and the placement and content of ads in the front and back of each book.

Though the cover picture format changed in 1908, once established, the pictures used remained the same throughout single volume publication. Four cover pictures were used in the earliest editions. They were: a golfer, a left-handed baseball player, a boy with a double oar paddling away in a canoe, and a rower rowing away in a rowing shell. In the third edition in 1908 these pictures were changed to a format of eight pictures:⁴ a righthanded baseball player, a golfer, a boy in a canoe with a single paddle, a boy aft in a boat, a hockey player, a boy fishing, a hunter or hiker climbing a hill, and a football player.

The color of the book is not an indication of distinct printing. Several printings of the same title and the same edition may appear in either tan, red, grey, blue or green. This may indicate that it was possible to acquire "sets" of a particular edition by color.

In the earliest printing of 1908, the endpapers in the front and the back of each book are blank. The second printing in 1908 established the design used on the endpapers for all subsequent printings. These endpapers have an oak cluster design around an oar and fishing pole which border a sign frame entitled, "This Book is the Property of _____ No." The accompanying endpaper also has an oak cluster design entwined around a football, a racket, a baseball bat and three baseballs. The endpapers in the back of the book repeat the oak cluster design in opposite order, but omit the "property" sign.

The placement of ads in the front and/or back appears to be the major factor in identifying the separate editions. No ads appear in the earliest 1908 printing. But once ads appear, they reflect printing changes because of such things as change in address⁵, indication of retail price, and the number of titles listed in the ads themselves as being available for delivery.

The frontispiece, once assigned to a given title, was used throughout subsequent publication. Two artist signatures are noted. "HWML" appears in 14 of the first 24 volumes. "C. Barnes" did most of the last 12 volumes. Twenty-two volumes have no artistic signature and stylistically appear to be done by at least two other artists.

Before identifying the various editions, something also needs to be said about the title page and the text. One variation that occurs in the title page is the change of publication date or its omission. Also, for the first 24 volumes, New York Book Company used a shell emblem above the publication date. This shell was used for all printings of the first 24 titles. The last 24 (25) titles affixed a circle emblem (a circle encompassing "NY/B/Co."). The text remained the same throughout all publications except for the galley sheet identification numbers.⁶

1908 - A

_____ Titles

The binding lists the title; line; ALGER; N.Y./Book/Co. with a plain spine. The collation is distinctive in that this printing contains no advertisements. The collation consists of endpaper(s); frontispiece; title page; blank; text; endpaper(s). There is a galley number beginning on page 13 and sequentially increases every sixteen pages thereafter. There is no listing of how many titles were published in this series.

1908 - B

24 Titles

The binding remained the same. The collation differed in that oak cluster endpaper(s) around sports equipment were used, as well as advertisement pages in the front and back. The ad in front is entitled, "The Best of the Famous Alger Stories for Boys" and indicates an address on the bottom of the page as: 202 East 12th Street. A second advertisement entitled, "The Famous Alger Stories for Boys" lists the twenty-four available titles. The galley number also begins on page 13.

1908 - C

24 Titles

A binding change distinguishes this third printing in 1908 with its immediate predecessor. The spine has a fleur design which is repeated in subsequent editions. Eight new cover pictures are also introduced. The only other change to be noted is that the galley number appears on page 9 and every sixteen pages thereafter.

1909 - A

24 Titles

Four 1909 printings are identifiable. The first is distinguished from its predecessor (1908-C) only by the change in publication date. All other information is the same.

1909 - B

24 Titles

The second printing in 1909 differs from the first only in the change of address of the publisher, as indicated in the ads in the front and back of each

volume. The new address is listed as:
147 Fourth Ave.

1909 - C

24 Titles

The third printing is identified in advertisement changes and in the addition of a page entitled, "Biography and Bibliography", replacing the blank following the title page.

The initial advertisement page is entitled, "Famous Fiction Library", listing twenty-four "great novelists." The advertisement following the text is "The Best of the Famous Alger Stories for Boys", listing twenty-four volumes of "books ready for delivery."

1909 - D

36 Titles

This printing expands the 1909-C edition from 24 to 36 available titles. With this expansion came the use of the circle emblem on the title page, as indicated previously.

1910 - A

36 Titles

Two points distinguish this edition from 1909-D. They are the 1910 publication date and a minor change in the advertisements. Replacing the "line" under the ad titles are the words: "Retail Price, Fifteen Cents."

1910 - B

— Titles⁷

The New York Book Company produced a special double volume series (two stories within one cover) in 1910. There are at least nine⁸ volumes known to exist of this series. The binding consists of THE ALGER BOOKS; Indian Ribbon design with basket; title; line; title; inverse Indian Ribbon design, less basket; TWO STORIES.

Six distinct and unique portraits are used as a part of the cover design. Each cover has a circular Indian Ribbon framing the portraits of either an Indian chief with a colorful headdress; an Indian wearing a turban and a tiger tooth necklace; a statesman with a goatee; a military man; Czar Nicolas II of Russia;

and Theodore Roosevelt. A second Indian Ribbon circles "Two Stories in One Volume"; title one; title two; "By Horatio Alger, Jr."

The endpapers repeat the oak cluster design. Frontispiece; title page volume one; "Biography and Bibliography"; text volume one; poem(s); frontispiece; title page volume two; poem; text volume two; advertisement(s); and endpapers make up the collation of these special editions. The frontispiece, title page and text are identical with previous printings. The use and placement of poems varies according to page composition need. It appears that poems were used to take the place of the "Biography and Bibliography" page of the second text, as well as a transition from one text to the next.

Some of the poems used are: "Blest As the Immortal Gods" by Ambrose Philips; "The Dreamer" by Harriet Prescott Spofford; "Hymn of the Alamo" by R. M. Potter; "The Comforter" by Thomas Moore; "The Web of Thought" by Mrs. Whitman; and "The War Trumpet" by Mrs. Hemans.

The advertisements in the back of each volume also varied. They included pages entitled, "Our Girls' Books and Famous Fiction Library"; "Our Girls' Books"; "Won in the Ninth"; and "The Best of the Famous Alger Stories for Boys" which appears in all the known volumes. The back cover has the circle emblem (from the title page) enlarged in the center of the cover. There is no way to determine how many of these volumes were issued.

1911 - A

36 Titles

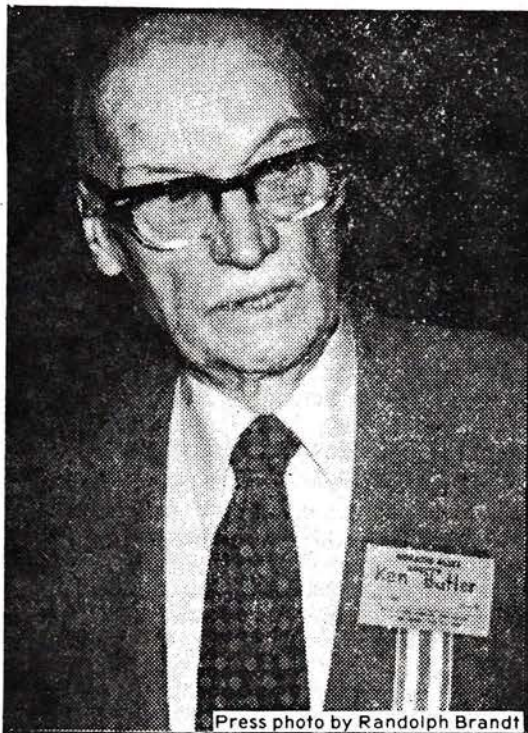
This printing is identical with 1910-A except, of course, the change in date. The collation consists of endpapers; "Famous Fiction Library" ad; blank; frontispiece; title page; "Biography and Bibliography"; text; a box framing "The Best of the Famous Alger Stories for Boys" (36 titles); endpapers.

(continued on page 11)

(Editor's note: The following article is from the May 16, 1982 issue of the Atlantic City, New Jersey Sunday Press, and is written by Randolph Brandt, the

son of HAS member Del Brandt [see letter to the editor elsewhere in this issue]. Thanks go to Randolph for his kind permission in allowing me to reprint it).

Writer's Legacy Lives 150 Years



Press photo by Randolph Brandt

KENNETH BUTLER

Co-founder of Horatio Alger Society

By RANDOLPH BRANDT
Press Staff Writer

The real Horatio Alger story is a real Horatio Alger story.

Though hardly one of the poor street waifs he was to popularize in his books, Alger managed to rise from somewhat humble beginnings as a young Unitarian minister to become one of America's best read and most prolific authors.

And his philosophy of "strive and succeed" influenced generations of other young (and older) Americans who have bought, traded and treasured Alger novels for more than a century.

Alger books have always held a certain mystique for collectors, but this year's 150th anniversary of Alger's birth has sparked a renewed, broader interest in the man and his works.

Boosted by the Horatio Alger Society, a nationwide group of about

300 Alger aficionados, the rags-to-riches writer was honored by the U.S. Postal Service recently with the issuance of a special commemorative stamp.

Unveiled earlier this month at the annual convention of the Horatio Alger Society in Willow Grove, Pa., the stamp features drawings of four characters from Alger's six-volume "Ragged Dick" series, which brought the author national prominence when it was first published in 1867.

Like so many of Alger's stories, the Ragged Dick series focused on the trials and ultimate triumphs of four New York city "street boys," Dick the bootblack, Ben the luggage boy, Rufus the newsboy and Mark the match boy.

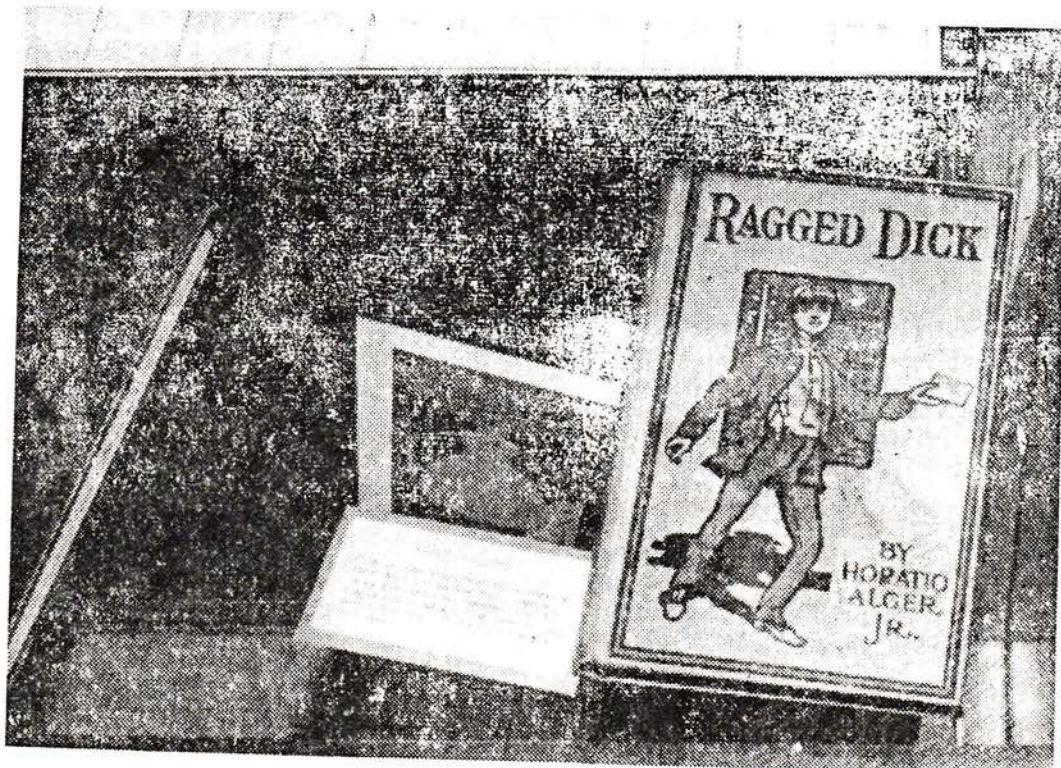
The theme of almost all of his books is virtually the same — a young, dedicated person who practices the virtues of truth, honesty and hard work can and will succeed.

Alger's bootstrap philosophy is as important today as it was in the late 19th and early 20th centuries, according to Ralph D. Gardner, an Alger biographer and researcher who started his own extensive collection of books as a youngster.

"It profoundly affected people of the generation that grew up during the Depression years," Gardner says. "Now the value of his writings is becoming relevant again. Anybody who has read his books has a formula for success. It's there for anybody to use."

Part of the reason for renewed interest in Alger, Gardner suggests, is a change in attitudes about the traditional work ethic and a desire of society to recapture other long held values.

It isn't lost on Alger Society members that after five years of petitioning, their request for an Alger stamp finally was approved



Press photo by Randolph Brandt

Vintage copy of Ragged Dick, the book that boosted its author to national prominence

by an administration headed by Ronald Reagan.

"It's the free enterprise system, although he (Alger) didn't use the phrase," Gardner notes. "He didn't know it. He was a very naive man, really. He wrote what he thought kids would want to read. He didn't intentionally put his philosophy in."

Nevertheless, the message is clear to anyone who has read an Alger book or short story.

"People use the term 'a real Horatio Alger story,' and everybody knows that's when someone turns up a winner in the end," Gardner says.

However, he adds, many of the uninitiated think Alger characters succeed merely through some sudden stroke of good fortune.

Tom Tracy, for example, might rescue the daughter of a prominent man and win a position in the family firm. Or young Sidney Waite could save a cat from being stoned by a group of bullies, only to have the animal's wealthy owner come through with a timely loan to save Sidney's business 10 years later.

But the "riches" to which Alger's heroes aspired usually meant nothing more than a shot at an entry-level job, a first chance at success. And in most instances, success wasn't based solely on luck.

"Unfortunately, Alger has been accused of that," Gardner says. "But Alger wrote that people who work hard are more prone to be lucky than those who just sit around."

"The street kids he wrote about had to live by their wits, so they recognized things faster than other people," he explains. "When there was an opportunity to do something, they were Johnny on the spot."

Alger stories were more than just fiction — they were chronicles of a way of life on the streets of a big American city and testaments to the reality of the American dream.

Many of the characters were based on real-life orphans and other destitute children whom Alger knew and in many cases sponsored.

Like Charles Dickens in England, Alger mustered public support for children's aid societies in the United States by calling attention to the plight of young street kids

such as Ragged Dick, Tattered Tom and Phil the Fiddler.

The story of Phil, for instance, fueled demand for laws to end the cruel "padrone" system by which young children were brought from Europe to work in America as virtual slaves.

After Phil the fiddler appeared in 1872, the New York Society for the Prevention of Cruelty to Children was founded, and legislation was enacted to make wanton mistreatment of children a criminal offense.

Alger himself gave most of the money he received in royalties from his more than 100 books to street boys and their families. He also helped support the Newsboys' Lodging House in New York, where young newspaper carriers without families found shelter.

Alger, whose serialized stories appeared in boys' magazines and dime novels, wrote for a contemporary audience.

However, his stories transcended the decades and enjoyed renewed popularity with each succeeding generation, especially in the Depression years of the 1930s.

Kenneth Butler, a retired publisher from Illinois who co-founded the Alger Society 21 years ago, credits Alger's influence for his successful career.

"I had read all of Alger's books when I was a boy and they inspired me," he says.

Butler's personal rags-to-riches story began with a typewritten neighborhood newsletter, which expanded to a chain of country weekly newspapers and ultimately led to a large printing and publishing house in Mendota, Ill.

Many society members find opportunity simply by investing in the Alger books themselves. There is a brisk trade in vintage Algers. Books that originally sold for dimes and quarters now carry price tags of \$25, \$35, or even \$50 each.

Prices probably would be even higher today, except that Alger's popularity was so great that as many as 250 million copies of his books may have been issued by up to 60 different publishers over the years, according to Gardner.

Nevertheless, some rare first editions are worth astronomical sums. An original copy of "Timothy Crumps's Ward," published in 1866, probably would cost a collector several thousand dollars today, if one could be found.

(continued from page 7)

1911 - B 36 Titles

This edition has as the initial ad, "The Best of the Famous Alger Stories for Boys", listing 36 titles. And the ad in the back of the book is "The New York Book Company's Publications". These include "Alger Stories for Boys"; "Stories by Oliver Optic"; "Our Girls' Books"; "Famous Fiction Library"; and "Children's Color Books."

1911 - C 36 Titles

This printing is also distinguished by a change in advertising. The advertisement in the front of the book has been changed to "The New York Book Company's Publications." Advertisements in the back of the book may consist of "The Oliver Optic Books", "Novels Worth Reading", and "The Best of the Famous Alger Stories for Boys." Sometimes only the Alger ad appears.

1912 - A 48 Titles

The ad in the front reverted back to "The Best of the Famous Alger Stories for Boys." This time it was expanded to forty-eight available titles. Of note is that title #44 was In a New World.⁹

Also, for the most part the ads at the back of the book ran "Oliver Optic"; "Our Young Folks Illustrated Books"; and an expanded version of "The New York Book Co.'s Publications." Sometimes only the NYB publications' ad appeared.

1912 - Floral 48 Titles

The floral or flower design on the spine is the only point of differentiation between this issue and 1912-A. Only one copy of this has been verified (volume #11, Paul the Peddler). The floral design is in green.

1912 - B 48 Titles

Continuing the fleured spine, this edition is distinguished by two points. First, title #44 in the advertisements is listed as The Young Acrobat.¹⁰

1983

Secondly, the galley mark once again appears first on page 13; but only for the first 36 titles. This same mark first appears on page 23 in the last twelve titles.¹¹

1913 48 Titles

The 1913 edition is the last NYB BCo. Alger printing with a date. This edition continues the use of The Young Acrobat as title #44. Galley numbers follow the same pattern begun in 1912-B.

Several printings were issued without a publication date. One was issued with the same fleur design on the spine, as most previous issues.¹² Others were issued with a floral or flower design on the spine. These floral designs were either green or red.

Undated Fleur 48 Titles

This printing would be identical with the 1912-A and 1912 Floral, except the change in the design on the spine (for the latter) and the elimination of a publication date (for the former). The collation consists of endpapers; "The Best of the Famous Alger Stories for Boys" ad; blank; frontispiece; title page; "Biography and Bibliography"; text; "The New York Book Co.'s Publication's" ad; and maybe others; endpapers.

Undated Floral A 48 Titles

The floral design on the spine is the only mark that distinguishes this edition from the Undated Fleur.

Undated Floral B 48 Titles

This edition is different from 1912-B and 1913 in the elimination of the publication date and the floral design on the spine. The ads list title #44 as The Young Acrobat.

Undated Floral C 48 Titles

This printing records another change of address for the publisher. The ad in the front of the book lists: Publishers, 201 East 12th Street. No address

is given in the publisher's ad in the back of the book. The 46th Year of Phillip's Business Directory, 1916, identifies the NYB Co. at this new address. The 1915 edition of Phillip's lists the previously known address. This would substantiate that 1916 is the first year that Undated Floral "C" was published.

Undated Floral D

— Titles

This undated floral edition appears to be a very inexpensive binding of the NYB Co. material. Paper, instead of cloth, is used as part of the binding. The picture presentation is not as sharp. The quality of the book is greatly lessened. The only point of identification as a NYB Co. publication is the notation on the spine. There are no ads in this edition, and so there is no way to determine how many titles were issued.

The NYB Co. continued publication through 1917. It is then surmised that they sold out to M. A. Donohue and Company. Donohue printed several titles¹³ that were identical in almost all respects (endpapers, frontispiece, title page, and text) with NYB Co. material. The publisher's identity is the only change in the title page. No date is given and the ads were for Donohue publications. The binding was of Donohue origin. It appeared in two forms: cloth, which did not use the NYB Co. plates; and paper (the NYB material). It may be identified by the flower design on the spine.

One further word may be said on the galley information. The sequential numbers/letters used at the bottom of the page were one of the following:

2-11; 2 letter to 11 letter;

2 double letter to 11 double letter;

2¹³ to 11²²; 2 letter 2 to 11 letter 11;

2 double letter 2 to 11 double letter 11;

2 letter¹³ to 11 letter²²; 2 double letter¹³ to 11 double letter²².

On the last page of the text, in some of the 1909-D to 1912-B editions, a number in parentheses appears. This number changes from printing to printing. The author is uncertain about their significance.

FOOTNOTES

¹The author gratefully acknowledges the research assistance provided by Brad Chase and Jim Thorp.

²48 titles were issued as a set, beginning in 1912 and following (as indicated by the ads in the books). Title #44 was issued under two different names, In a New World and The Young Acrobat, to account for the 49th title.

It might be noted, however, that Bob Bennett identifies two titles for Julius the Street Boy (#171 and #174) in his bibliography. He writes: "I do not have a copy of #171 as listed in my 'bib.' It is likely that I got that title from the Library of Congress listings and it may not actually exist. Anyway, for purposes of your article, I would ignore it."

³Even though the last publisher's date is 1913, evidence indicates that the company continued on for several years.

Under the "Directory of Publishers Issuing New Books During 1914" in American Book Trade Manual 1915 by R. R. Bowker Co., the NYB Co. is listed on page 224 as issuing 9 new books, not necessarily Algers.

And then, in the 1915 and 1916 issues of Phillip's Business Directory (45th and 46th years), the NYB Co. is listed under publishers.

And finally, in The United States Catalog, Supplement for books published 1912-1917 by the H.W. Wilson Company, New York, in 1918, there are listed under the NYB Co. 48 volumes of Alger titles selling for 20¢ each.

⁴It is rather difficult to determine whether or not there was any logic used in the selection and use of these pictures. All eight pictures were used in each subsequent publication, except for the special double volume issues of 1910. Once a picture was used with a particular title, it was repeated in at least one later printing. Some titles have been identified as having up to three different pictures for the same edition of printing, i.e., the 1911-C printing of The Young Outlaw used the baseball player, the skater, and the football player.

⁵The ads identify three different addresses for the NYB Co.:

1908 A & B--202 East 12th Street
1908-C to 1915--147 Fourth Avenue
1916--201 East 12th Street.

⁶A galley collation number is affixed to the bottom of a page, using letters and/or numbers smaller than that used in the text or for page identification. These numbers always appear every 16 pages, after their first appearance, suggesting they were used for collating purposes. They increase in sequence from the front of the book to the back.

In the first two printings of 1908, the galley markings first appear at the bottom of page 13. With the change of address and the change in binding in 1908-C, the galley markings begin on page 9. With the expansion to 48 titles in 1912, a third and fourth change occur. For the first 36 volumes, the first galley mark again is found on page 13. But for the last 12 volumes, this mark first appears on page 23! Such a pattern is also reflected in the undated volumes.

⁷Of the collections researched, only twelve titles have been verified.

⁸Those titles are:

Bound to Rise/Risen from the Ranks
Paul the Peddler/Phil the Fiddler
The Telegraph Boy/The Cash Boy
Making His Way/Sink or Swim
Luke Walton/A Cousin's Conspiracy
Andy Gordon/Bob Burton

Try and Trust/Brave and Bold
Jack's Ward/Shifting for Himself
The Young Adventurer/The Young Salesman

⁹This is the only time that In a New World was published by NYB Co. with a date. This title also appeared under NYB publication in the Undated Fleur and Undated Floral A editions.

¹⁰The United States Catalog, Supplement for books published 1912-1917 lists title #44 as The Young Acrobat, selling for 20¢. The 1912 and 1913 ads continue to list the retail sale price as 15¢ each, as do the floral spines.

¹¹Such a pattern is also reflected in the undated floral editions.

¹²In 1912 and 1913 there appears a variation in the color of the fleur on the spine. Black had been the only color used prior to this time. Instead of the black, yellow or red fleurs also appeared on some volumes.

¹³The Donohue volumes in my possession are: Facing the World and Jack's Ward.

* * *

ADVENTURES IN RETIREMENT

by Willis J. Potthoff

Retirement will not change you very much; if you were happy being busy before you retired, you will be happy being busy after you retire. If you were a "stuffed shirt" and an old "grouch" before you retired, you will be a "stuffed shirt" and an old "grouch" after you retire. Not only are you the same person, but as you get older you will become more so.

The whole idea of retirement is to make a gradual transition from an interest in your work to an interest in your avocation, preferably an avocation that you begin before you retire. Work is a kind of psychological glue that keeps our society together and in motion. For full satisfaction and continual good health we should plan our retirement just as thoroughly as we planned our active life before we retire.

As a member of the personnel office in my later years with The Emerson Electric Company I had an opportunity to counsel others on retirement planning, and thus was able to see myself in others as I approached the retirement years.

Your chances of obtaining satisfaction and continuing good health are greater if you stay in your old and familiar surroundings, your own home, your own neighborhood. Indeed, they are better here than if you pull up stakes and move to new surroundings and seek to find new friends.

Take a good look at what you really like to do, what gives you true satisfaction. Plan your interest or avocation long before you retire. Take a good look at it, try it out, see if you really like it, if you can take it on a day-to-day basis. Plan something worthwhile, have a reason for getting up in the morning, find somebody or something that needs you, lose yourself in a worthwhile (to you) task.

Many of us have spent our entire working lives working for hire, we worked because we were paid and were always conscious of how much we were paid. If we do not, some time in our working lives, get into some kind of civic or other charitable work, working for no pay, we may have a small problem working for nothing, doing something that promises no financial return for our efforts.

At the time of my retirement from Emerson Electric Company in February of 1980, I had spent some 45 years with that one company, but had worked in many different divisions. I had never missed a "paycheck" and had never lost time due to illness. The "company" was my "god" and my fellow engineers outside the company called me Mr. Emerson.

My planning for retirement all started rather inconspicuously when I had the responsibility for the apprentice program as a member of the personnel office. One of the local charitable organizations had been given permission to use one of

the vacant buildings for a storage and processing site for old books in the preparation for a used book sale. The company asked me look in on them from time to time, to help them if needed, but more importantly, to see that they took care of the place and to keep the security office advised.

As I had already developed an interest in books, I took the new responsibility with enthusiasm. Little did I realize that this was the start of spending the rest of my life with old books.

Many people collect books, and for a variety of reasons; first editions, illustrators, historical periods, authors, types of binding, size, cover decorations and other characteristics. But unless you do something with the books, or with the contents, they are little more than so much insulation.

And here-in lies an avocation for retirement.

Most collectors specialize, and in doing so open up another avenue of appreciation of their favorite author or subject. For the retiree, book collecting is an interesting and exciting avocation, one that will, and can, bring back memories and permit us to "go home again."

For the collector who specializes, several options are open.

Books need not be placed on shelves in the conventional manner. The picture of the complete Leo Edwards collection shows how attractive they can be when placed on a display rack with the colorful dust jackets showing. Such a display is symbolic of "action." The books become alive, the characters speak out, and the quiet atmosphere of the library room goes back some fifty years for those who are familiar with the stories as so well told in the books.

And who has not heard of Edgar Rice Burroughs and Tarzan? The "Beasts" of Tarzan are displayed along with some

twenty-one of the books, all in their colorful dust jackets. Here Tarzan comes alive, we hear the roar of the lion and the call of the bull ape as well as the voice of Tarzan telling us of his most recent "kill."

What has been done here with the books of Leo Edwards and Edgar Rice Burroughs can be done with the books of Joseph C. Lincoln, Zane Grey, Joseph Altsheller, Indian and Colonial stories as well as those of Tom Swift.

And we can do more than just display the books on a rack; there is icing for the cake. And here is where we can expand our interest in books to become part of the story, almost like becoming one of the characters.

Additional pictures show how the characters and "things" in the books of Leo Edwards are "literally" lifted from the text and displayed along with the books. Being familiar with the books help. The idea is to take characters or events out of the text and reproduce them in model form. It is in this concept that we really get an opportunity to relive those days when we as youths enjoyed the adventures of kids, "kids just like you and me."

These books, with their unusual titles and events and odd characters, have been backstage in my mind for many years, but are now alive again, just as if they were there all the time, and perhaps they were.

The titles are a natural attraction



Display of all the 39 (plus one) books of Leo Edwards, all in the original dust jackets, along with models and the Freckled Goldfish Plaques.



The Beasts of Tarzan--miniature animal trophies, displayed along with many of the Tarzan books in dust jackets. Another Burroughs display includes all of the Mars and other Burroughs books in dust jackets.

for the kids of that day, and even now hold an attraction for those of us who are in our sixties and beyond. These were stories about kids, kids just like we were or would like to have been.

All too often the retiree gets bored with his day-to-day routine. For years

the job was the reason to get up in the morning. Like it or not, we had to be on the job every day. To some it was a daily chore, to others it was a challenge, to many it was excitement, but regardless, it was the reason for getting up in the morning.

Retirement changes all of this, and does so with the suddenness of slamming the door. We lose our prime mover, we have no schedule and time means little or nothing.

Some 12 or 14 years ago, primarily due to my interest in civic affairs, Toastmasters, Junior Achievement, YMCA, The Lions Club and other group activities, I was given the responsibility for counseling potential retirees as a member of the personnel office of the Emerson Electric Co. Having been employed by the company for more than thirty years at that time, I knew many of the employees, and they all knew me through my conduct of the United Fund, the Red Cross Blood Bank, and other programs that required the participation of most of the employees.

I fit into the assignment of counseling for the retirees very easily; they all knew of me and who I was.

I read all the usual literature, cautions, advice, rules, Social Security data, and introduced a program of meeting with representatives of the local Security Office every week. Employees in, or nearing their sixties, were invited and urged to attend meetings for counseling or what they would do when they decided to call it "quits."

The program did very well, we were performing a service, and that was the purpose of the project. The company had at that time, and still does, a rather informal Senior Citizens group that meets monthly in the Company Memorial Park to "shoot the breeze," play cards, etc. These meetings, held on the company premises, gives members of the personnel office an opportunity to visit with the retirees and see how they are getting along.

Very early in my visits with this group, one characteristic became evident. Of all their complaints, money was the least of their normal problems. Health problems and others related to aging, but the most prominent "bitch" was, "I do not have enough to do." And to see what they were really doing, all you had to do was to look at their bleary eyes, big tummies, red noses, and you knew what they were doing.

As I began to counsel the potential retirees and others who came into my office, I began to think about myself when I retired.

What would I do?

Many of us are "married" to our job. When you meet a man, and for some reason think little of him, ask him about his work. You will probably get a surprise, the best of most of us is in our work.

It is the reason we get up in the morning.

It was about this time that a fellow employee loaned me a book, a relatively rare one by a popular author of many years ago, The Lad and the Lion by Edgar Rice Burroughs. As a youth I had read all of the Tarzan stories, as well as the Tom Swifts, The Rover Boys, the books of Joseph Altsheller, and most important, the books of Leo Edwards.

How could anyone forget such exciting titles as: Jerry Todd and the Whispering Mummy, Jerry Todd and the Oak Island Treasure, Jerry Todd and the Flying Flapdoodle, Poppy Ott and the Stuttering Parrot, Trigger Berg and the Cockeyed Ghost, and many, many more? There are 39 of these books, all with imaginative titles.

At one time, many years ago, I had owned and read all of these books. With no fixed goal or schedule in mind I decided to try to locate all of these books, as well as those of Edgar Rice Burroughs. Without knowing it at that time, I had decided to plan for my retirement.



"Ramses II," the Whispering Mummy, as illustrated on the dust jacket of the book, Jerry Todd and the Whispering Mummy.



Model of the SALLY ANN, from the book, Jerry Todd and the Oak Island Treasure. Originally an old canal scow used for hauling clay for his "pa's" brickyard, Jerry and his gang converted it into a Show Boat and powered it with an old motor to run it up the canal between Tutter and Ashton, Illinois.

All these books were out-of-print, and had been so since 1940. Searching local used book stores and communication with used book stores all over the country takes time, but time is what I had, and

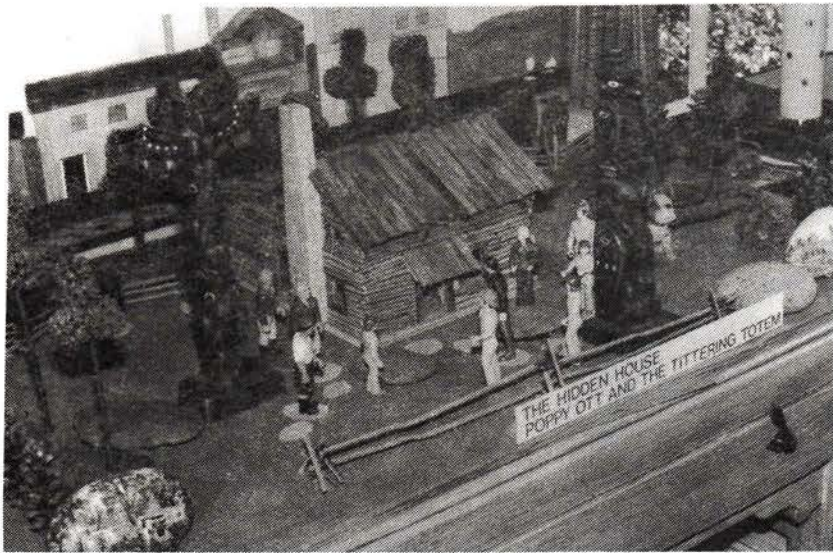
after some four years I had found them all.

Leo Edwards is the pen name of Edward Edson Lee, who lived in a cottage on the shores of Lake Ripley near Cambridge, Wisconsin when he wrote the books.

During the search period, when I was writing to book collectors and used book stores all over the country, I made the acquaintance of Eugene Lee, the son of "Leo Edwards", who actually typed the original manuscripts and was familiar with the circumstances that led to the development of the plots of the many stories.

When my wife and I visited Betty and Gene Lee in Cambridge, Gene displayed a bronze Boy Scout Plaque that had been given to his father by the local Boy Scouts. Ed Lee was the local Scoutmaster. An idea was born. I wanted to do something for Gene Lee, who had been so helpful to me in finding some of the books. Some kind of a "plaque" would do very well. Referring to the book, Poppy Ott and the Freckled Goldfish, we took the idea of a plaque from a banner that is illustrated with the wording, THE FRECKLED GOLDFISH IS HERE. A pattern was made and ten plaques were "struck." Each is individually painted and decorated as shown in the illustration. [Editor's note: See top right of top picture on page 15].

Where do we go from here? "Leo Edwards" had a very deep feeling for boys' group activities as so well exemplified in The Whispering Mummy, Up the Ladder Club, The Freckled Goldfish, and the initiating activities in many of the books. This is



The "Hidden House," the secluded home of the Indian called "Danawaq" in the book, Poppy Ott and the Tittering Totem. The Totem Pole is a feature character in a subsequent book, Jerry Todd, Editor in Grief.



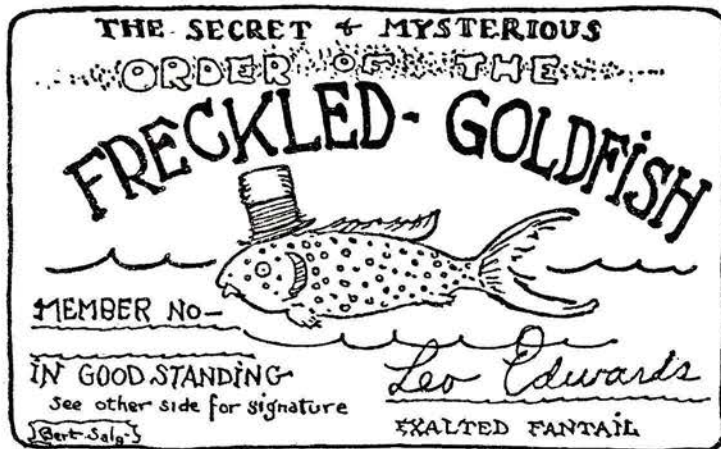
Poppy's Pickle Parlor, featured in the book, Poppy Ott's Pedigreed Pickles.



The "escape" of the cats as so well illustrated in the book, Jerry Todd and the Rose Colored Cat. This scene is a reproduction of the illustration on page 37 by Bert Salg.

emphasized in the Purring Egg book and in the Up the Ladder Club book.

I found my old membership card in The Secret and Mysterious Order of the Freckled Goldfish, had it reprinted, and now make it available to all who are interested, but specifically, to all of the "older" readers who want to bring back some memories. I keep a record and have sent out more than 200 to fellow collectors and readers.



The original membership card, reproduced and now available to all followers of the Leo Edwards books. (Send SASE). The author enjoyed groups of people that like to have fun, and through his books he poked fun at formal lodges, clubs, and serious organizations. This membership card was made available to all through announcement in the book, Poppy Ott and the Freckled Goldfish.

What else could be done to enjoy the books of Leo Edwards? The stories are all different, but each is characterized by boys having fun doing the things that books like to do. The rebuilding of an old canal boat, treasure hunting, ghost hunting, camping, and boys' group activities.

As a youngster in high school I had built model airplanes, so the idea of building a model of the glider as illustrated and described in Jerry Todd and the Flying Flapdoodle came easily.

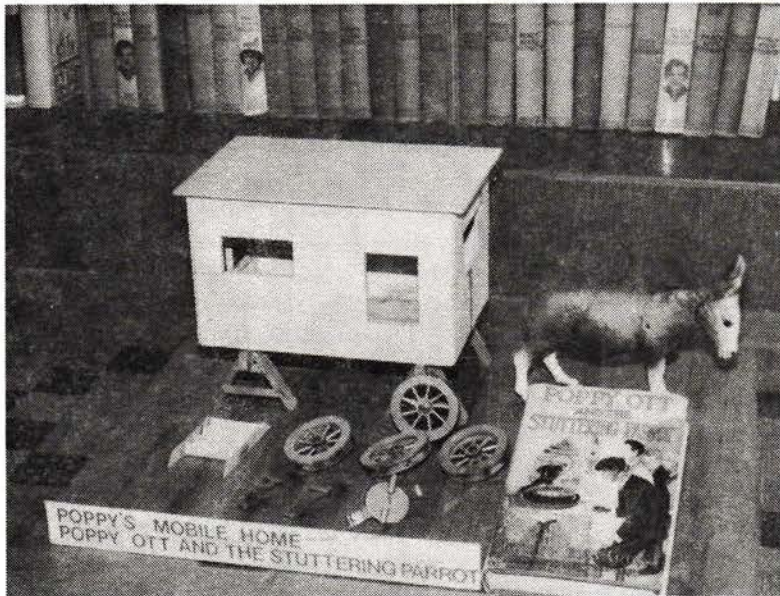
Other models followed. An old canal boat converted into a show boat is the

main character in three of the books: Jerry Todd and the Oak Island Treasure, as well as the Pirate book and the Whispering Cave book. This project turned out as well as the Flying Flapdoodle.

Not only did this extra interest add to the enjoyment of reading and re-reading the books, it provided a never-ending project that I can do at my own pace. There is almost no end to the available projects. Models of the Pickle Parlor from Poppy Ott's Pedigreed Pickles, a model of the Hidden House from the book, Poppy Ott and the Tittering Totem.

I have two children who grew up with the books of Leo Edwards, one a school teacher who has an equal interest in my "model" projects, and another a lawyer whose three grandchildren share the tangible results of my interest in the books. Stilts for each of my grandchildren have been made from illustrations in the book, Poppy Ott's Seven League Stilts. These old fashioned toys soon became the hit of the neighborhood. Remembering the dandy coaster wagon I received for selling newspapers as a youngster of 12 or 13, I wanted to make up a Coaster Wagon as so well described in the book, Andy Blake's Comet Coaster. But the problem was one of hardware--they do not make kids' wagons the way they did years ago. After scrounging the neighborhood, going to numerous flea market sales and back yard auctions, I finally found an old wagon in the basement of a local YMCA. This was an old wood-bodied wagon that still had good enough hardware to justify rebuilding a wood body.

Models of other items built or under construction and design are numerous: Totem Poles, Poppy Ott's Mobile Home, the Purring Egg Incubator, Scoop Ellery's dump truck as illustrated in the Rose Colored Cat book, the Talking Frog from the book, Jerry Todd and the



Poppy's "mobile" home (during construction) as illustrated in Poppy Ott and the Stuttering Parrot. Leaf springs are made of spring bronze. The wheels are laminated with the spoke holes drilled on a dividing head made for that purpose.



"The King's Silver," a newly painted sign on an old tavern in the book, Jerry Todd, Pirate, leads Jerry and his gang on a treasure hunt for the long-lost silver, in order to return it to its rightful owner.



The turtle, Davey Jones, from the book, Poppy Ott and the Prancing Pancake, illustrated with a pancake tied to its back to grow hair.

Talking Frog, and various things from Poppy Ott and the Galloping Snail.

And, I am not alone in this area of interest, as there are more than 500 of us "oldies" all over the country who have done what they can to revive an interest in the books of Leo Edwards, through the publication of a little newspaper, the making of lapel pins, printing of membership cards, and finding copies of all the books in dust jackets.

The interest that has been shown here in the books of Leo Edwards and Edgar Rice Burroughs can be duplicated in many other areas--books about Indians, sea stories, Colonial and Civil War novels, Tom Swift books, and Western stories.

And to all of you who remember Tarzan of the Apes and La of Opar, as well as the exciting adventures of Jerry Todd and Poppy Ott, I'll be pleased to send membership cards in The Secret and Mysterious Order of the Freckled Goldfish (please send SASE).

This is a "fun" thing with me and I follow the old adage, "Nothing in this world is of any real value unless you can share it with others." Write to me at 427 Graeser Rd., St. Louis, Missouri 63141, or better yet, when in St. Louis visit me for a look at my collections. We are easy to find near the intersection of I-270 and U.S. 40 just 10 miles from downtown St. Louis, Missouri.

* * *
CARL CANTAB STORY FOUND IN
GLEASON'S MONTHLY COMPANION
by Bob Bennett

Those tireless researchers, Jack Bales and Gary Scharnhorst, verified the long-suspected Alger pseudonym, "Carl Cantab," in Newsboy, April 1981. The first known Alger item signed with this "nom de plume" was the poem, "The Mountain Maid," which appeared in the June 4, 1855 issue of True Flag. Alger also used this pen name for contributions to The Yankee Blade, American Union, Boston Transcript, New York Sun, and New York Weekly Sun between 1853 and

and 1861.

Now I've discovered that the short story, "The Matrimonial Prize; or, Courtship in the Cars," signed "Carl Cantab," was reprinted in Gleason's Monthly Companion, Vol. IV, No. 1, January 1875, pp. 19-22.

The discovery of this reprint, which originally appeared in True Flag, July 4, 1857, could open the door for additional findings under the "Carl Cantab" name.

* * *
ALGER STORIES FOUND IN
SEVERAL MICHIGAN WEEKLY NEWSPAPERS
by Bob Bennett

There appears to be no end to the myriad of sources for Alger short stories. Recently, Denis Rogers from England and Eddie LeBlanc visited Mt. Pleasant to research Edward Ellis stories in Michigan newspapers. Denis discovered three Alger stories in The Alma Record which prompted me to research 55 Michigan papers. In poring over microfilm of these papers, I discovered 14 different stories and 32 separate appearances in 7 newspapers. Most, if not all, had previously been published in The Yankee Blade as it is credited as the source on several of the stories. The stories all appeared in the first eight months of 1889 and it is my guess that The Yankee Blade syndicated the stories and distributed them in groups. Only four of the stories are known to have appeared in earlier editions of The Yankee Blade so perhaps there remains several unidentified first printings.

It is probable that these same stories appeared in other weekly newspapers in other states which should give our research-minded members more sources to check for Alger stories.

The listing of these reprints with complete bibliographic information is as follows:

THE ALMA RECORD (Alma, Michigan)

March 1, 1889; Vol. 10, No. 45; Whole No. 515--"The Turning Point", p. 7.

March 8, 1889; Vol. 10, No. 46; Whole No. 516--"Bread Upon the Waters", p. 3.

March 15, 1889; Vol. 10, No. 47; Whole No. 517--"The Old Maid's Cat" (H.A.), p. 6.

March 22, 1889; Vol. 10, No. 48; Whole No. 518--"The Miser's Dream", p. 7.

August 9, 1889; Vol. 11, No. 20; Whole No. 540--"The Test of Character" p. 3.

THE CLINTON INDEPENDENT (St. Johns, Michigan)

Jan. 31, 1889; Vol. 23, No. 18; Whole No. 1163--"The Miser Outwitted", p. 7.

February 14, 1889; Vol. 23, No. 20; Whole No. 1165--"The Gold Piece, or The Newsboy's Temptation" (H.A.), p. 7.

February 28, 1889; Vol. 23, No. 22; Whole No. 1167--"The Hasty Match", p. 2.

April 18, 1889; Vol. 23, No. 29, Whole No. 1174--"Small Savings", p. 7.

June 20, 1889; Vol. 23, No. 38; Whole No. 1183--"The Uncle's Ordeal", p. 2.

THE CLINTON REPUBLICAN (St. Johns, Michigan)

February 28, 1889; Vol. XXXIII, No. 43; Whole No. 1708--"The Turning Point", p. 3.

March 7, 1889; Vol. XXXIII, No. 44; Whole No. 1709--"Bread Upon the Waters", p. 3.

March 14, 1889; Vol. XXXIII; No. 45; Whole No. 1710--"The Old Maid's Cat" (H.A.), p. 6.

March 21, 1889; Vol. XXXIII, No. 46; Whole No. 1711--"The Miser's Dream", p. 3.

August 8, 1889; Vol. XXXIV, No. 14; Whole No. 1731--"The Test of Character", p. 7.

ISABELLA COUNTY ENTERPRISE (Mt. Pleasant, Michigan)

February 1, 1889; Vol. XXV, No. 1--"The Miser Outwitted", p. 3.

February 15, 1889; Vol. XXV, No. 3; "The Gold Piece, or The Newsboy's Temptation" (H.A.), p. 3.

March 1, 1889; Vol. XXV, No. 5; "The Hasty Match", p. 6.

March 29, 1889; Vol. XXV, No. 9--"Tim the Blacksmith", p. 6.

April 19, 1889; Vol. XXV, No. 12--"Small Savings", p. 3.

June 21, 1889; Vol. XXV, No. 21--"The Uncle's Ordeal", p. 7.

NEWBERRY NEWS (Newberry, Michigan)

February 23, 1889; Vol. III, No. 38--"The Gold Piece, or The Newsboy's Temptation" (H.A.), p. 2.

March 9, 1889; Vol. III, No. 40--"The Hasty Match", p. 7.

April 6, 1889; Vol. III, No. 44--"Tim the Blacksmith", p. 3.

April 20, 1889; Vol. III, No. 46--"The Little Image Merchant:", p. 7.

April 27, 1889; Vol. III, No. 47--"Jacob Blount's Will" (H.A.), p. 6.

June 29, 1889; Vol. IV, No. 4--"The Uncle's Ordeal", p. 2.

REED CITY WEEKLY CLARION (Reed City, Michigan)

March 6, 1889; Vol. XVI, No. 39, Whole No. 824--"The Old Maid's Cat" (H.A.), p. 3.

THE REGISTER-UNION (Ovid, Michigan)

February 1, 1889; Vol. XXIII, No. 44--"The Miser Outwitted", p. 3.

February 15, 1889; Vol. XXIII, No. 46--"The Gold Piece, or The Newsboy's Temptation" (H.A.), p. 3.

March 1, 1889; Vol. XXIII; No. 48--"The Hasty Match", p. 6.

March 29, 1889; Vol. XXIII, No. 52--"Tim the Blacksmith", p. 6.

MICHIGAN NEWSPAPERS CHECKED FOR ALGER MATERIAL:

1. Adrian, The Adrian Weekly Times
2. Alma, The Alma Record
3. Battle Creek, Battle Creek Daily Moon
4. Big Rapids, Big Rapids Evening Bulletin
5. Boyne City, The Boyne Citizen
6. Cedar Springs, Cedar Springs Clipper
7. Clare, Clare Democrat-Press
8. Coldwater, The Coldwater

Republican.

9. Coldwater, The Courier
10. Corunna, Corunna Journal
11. Decatur, The Decatur

Republican

12. Detroit, Detroit Free Press
13. Detroit, The Detroit Tribune
14. East Saginaw, The Morning Herald
15. East Saginaw, Saginaw Evening

News.

16. East Saginaw, Saginaw Weekly

Courier

17. Gladwin, Gladwin County Record
18. Grayling, Crawford Avalanche
19. Grand Rapids, Grand Rapids Eagle
20. Grand Rapids, Sunday Morning

Eagle

21. Hillsdale, The Hillsdale Leader
22. Ionia, The Ionia Standard
23. Ithaca, Gratiot County Herald
24. Jackson, Jackson Weekly Citizen
25. Jackson, The Saturday Evening

Star

26. Kalamazoo, Kalamazoo Gazette
27. Lake Odessa, Lake Odessa Wave
28. Lansing, The State Republican
29. Leslie, The Leslie Local
30. Manistee, The Manistee Broadaxe
31. Manistee, The Manistee Democrat
32. Manton, Manton Tribune-Record
33. Marquette, The Mining Journal
34. Marshall, The Daily Chronicle
35. Marshall, Weekly Statesman
36. Mt. Pleasant, Isabella County

Enterprise

37. Mt. Pleasant, Northwestern

Tribune

38. Menominee, Menominee Herald
39. Muskegon, Muskegon Chronicle
40. Nashville, Nashville News
41. Newberry, Luce County Democrat
42. Newberry, Newberry News
43. Ovid, Register-Union
44. Owosso, Owosso Weekly Press
45. Paw Paw, The True Northerner
46. Pontiac, The Bill Poster
47. Pontiac, Pontiac Gazette
48. Reading, Reading Telephone
49. Reed City, Reed City Weekly

Clarion

50. Roscommon, Roscommon News
51. St. Johns, The Clinton Inde-

pendent

52. St. Johns, The Clinton Republican
53. Saginaw, The Saginaw Daily

Courier

54. Traverse City, Grand Traverse Herald.

55. Ypsilanti, Ypsilanti Commercial

* * *
PRESIDENTIAL CHIT CHAT
by Bob Sawyer

By the time this is in your hands, our convention will be about ready to kick-off. As this had to be in Jack's hands by March 15th, it won't be completely up-to-date. However, prospects look good for a great turnout at "Collected in Columbus." We have some fine offerings for the auction. Just received a first edition of Phil the Fiddler from Jim Ryberg, plus a Stratemeyer American Boys' Life of William McKinley. A large framed picture of Alger from Harry Lane. Morris Olsen called the other night and says he is sending 10 Tom Swifts with dust jackets and many more items. My room is getting full!! Many others have promised to bring auction items when they come to the convention.

As of March 15th the following have sent in their registrations: Forrest and Rachel Campbell, Bob and Elizabeth Sawyer, Carl and Jean Hartmann, Jack Bales, Will Wright, Frank and Nan Jaques, Bill Russell, Paul and Ruth Miller, Jerry Friedland, Ed and Florence LeBlanc, Paul A. Cripe, James and Beverly Lowe, Ralph Gardner, Glenn and Lorraine Corcoran, Tracy Catledge, George W. Owens, Gary Scharnhorst, Owen Cobb, Gene and Wynone Hafner, Dale and Mary Ellen Thomas, Wallace Palmer, George and Ann Sharrard, William and Margaret Baach, Bernard and Marcene Biberdorf, William J. McCord, Kenneth B. Butler.

Just had a note from Roy Wendell, one of our charter members. He's had extensive surgery and will be unable to come to the convention. Roy, as many of you know, gave a newsboy statue some years ago to be sold, with proceeds going to HAS. This was the beginning of our annual auction, and Roy has given another statue for this year's auction. I know that Roy would appreciate hearing from his friends.

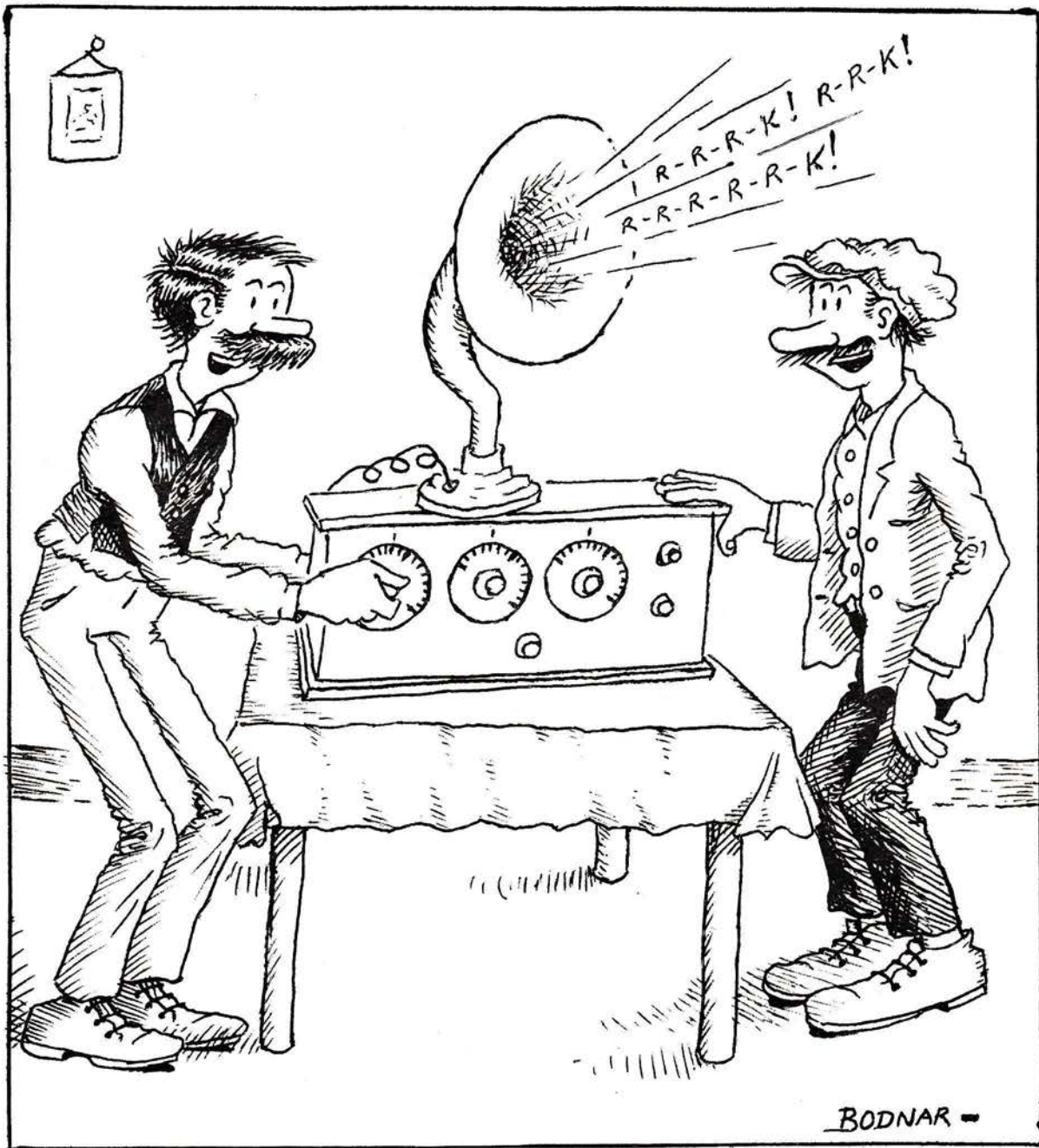
Our Motel is very easy to get to---see

map in the March-April Newsboy.

John Juvinall has taped the TV show, Frank and Fearless, and will show it to us after the Friday night buffet. See you all in May!

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Editor's note: Bob reports that although the bookcase on the cover of the last issue was made by him, the books in it are from Jim Thorp's collection! Jim had taken the photo and had sent it to Bob, who sent it to me, who supplied the wrong information!! Sorry, Jim!



"I can't get "Amos and Andy" on this old radio anymore, so I think I'll just donate it to the Horatio Alger Society auction, when I go to the "Collected in Columbus" Convention this May."

"I think that that's a good idea!"