



THE HORATIO ALGER SOCIETY

OFFICIAL PUBLICATION

NEWSBOY



Horatio Alger, Jr.

1832 - 1899

A magazine devoted to the study of Horatio Alger, Jr., his life, works, and influence on the culture of America.

VOLUME XXX

NOVEMBER-DECEMBER 1992

NUMBER 6

Fun collecting Collier Algers

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B

TOM SWIFT AND HIS SPEEDY CYCLEPLANE

TOM SWIFT AND HIS DASHING GYROCYCLE

TOM SWIFT AND HIS MIDGET HOPOCYCLE

~~TOM SWIFT AND HIS AERIAL CYCLE (Velo-cycle)~~

Tom Swift invents an aerial motorcycle. After producing several of these machines he decides to take Koku, his servant, and a party on a trip, and use them on a visit to the black man's native land. The effect of this speedy air travel on the natives during their religious rites provides plenty of adventure, for the group are in great danger of being executed, ~~as~~ they are thought to be demons of the air.

I-

TOM SWIFT AND HIS METEORITES

TOM SWIFT AND HIS PLANET STONE

TOM SWIFT AND HIS PLANET POWDER

and
Tom collects meteorites, subjects them to a secret process, which reveals germ masses. Through further experiments Tom assists these to grow, and they develop into birds, fishes, and flowers of an astounding size, disclosing life on another world. Jealous scientists steal these marvels, nearly ruining Tom's most promising contribution to science. but he and his chum Ned Newton outwit the unscrupulous group in the end.

Mechanics of the Stratemeyer Syndicate

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Thirty-nine cent Americanism

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President's column

Start making convention plans

In this issue you will find a short preview of the 1993 convention highlights written by our host, Murray Levin. Murray is fine-tuning the itinerary and has planned a few surprises. A full schedule and registration information will appear in the January-February issue of *Newsboy*. Make your plans now to be there!

In early November I had the pleasure of spending some time with John Cadick (PF-858), an enthusiastic new member and co-host of the 1992 H.A.S. convention in Texas. John was in the Philadelphia area doing some consulting work and was able to get away for some book hunting. We spent a full day hitting some of the better book stores in the area and John was able to add a few items to his collection. I even managed to find an Alger title that had eluded me for a long time. Perhaps John will write about our exploits in a future article for *Newsboy*?

I recently returned from Brad and Ann Chase's annual barbecue/book sale held on September 13th. Every year Brad invites about 20 Alger collectors to his home for a book swap and some of the best hamburgers in Connecticut. I would guess that this is the largest gathering of Alger people outside of the convention. Of course, many of the guests collect other authors besides Alger and most of them brought their duplicate books to sell or trade.

Later in the fall, I took a vacation trip to New England, hoping to find some interesting books along the way. In a three-day period I stopped at 28 book stores in four states and didn't find a single Alger to add to my collection. The selection of boys' books in general was poor. Was this simply because it was late in the year or is New England's supply of collectible books running out?

By now everyone should have received his or her H.A.S. roster. If you find any errors in your listing please forward any corrections to Carl Hartmann when you pay your dues. However, if you change your address, don't wait until then. Let Carl know immediately so that he can have the change published in the following issue of *Newsboy*.

Your partic'lar friend,
Robert E. Kasper
585 E. St. Andrews Drive
Media, PA 19063

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 newsletter of the Horatio Alger Society, is published bi-monthly (six issues per year). Membership fee for any 12-month period is \$20, with single issues of *Newsboy* costing \$3.00. Please make all remittance payable to the Horatio Alger Society. Membership applications, renewals, changes of address and other correspondence should be sent to Executive Secretary Carl T. Hartmann, 4907 Allison Drive, Lansing, MI 48910.

Newsboy is indexed in the Modern Language Association's International Bibliography.

BOOKS RECOMMENDED BY H.A.S.

- "Horatio Alger, Jr., A Comprehensive Bibliography," by Bob Bennett.
- "Horatio Alger or, The American Hero Era," by Ralph D. Gardner.
- "Publication Formats of the 59 Stories by Horatio Alger, Jr. as Reprinted by the John C. Winston Co." Compiled by Bob Sawyer (PF-455) and Jim Thorp (PF-574).
- "Horatio Alger Books Published by A.L. Burt," by Bradford S. Chase (PF-412).
- "The Lost Life of Horatio Alger, Jr.," by Gary Scharnhorst with Jack Bales (PF-258).

Newsboy ad rates: Full page, \$32.00; one-half page, \$17.00; one-quarter page, \$9.00; per column inch (1 inch deep by approx. 3 1/2 inches wide), \$2.00. Send ads, with check payable to Horatio Alger Society, to Carl T. Hartmann, 4907 Allison Drive, Lansing, MI 48910. The above rates apply to all want ads plus non-Alger books for sale. However, it is the policy of the Horatio Alger Society to promote the exchange of Alger books and related Alger materials by providing space **free of charge** to our members for the **sale only** of such material. Send such ads to Carl T. Hartmann or directly to editor William R. Gowen (PF-706) at 923 South Lake St., Apt. 6, Mundelein, IL 60060.

Jack Barker remembered

by Paul F. Miller (PF-351)

From my personal friendship with Jack Barker (PF-186), from his obituary and from a letter from his wife Mabel dated Aug. 20, 1992, I can tell you the following about this fine H.A.S.'er and personal friend, born July 25, 1911; died July 1, 1992. His death was due to complications following intestinal surgery.

Jack was one of the very active researchers working in the background on facts associated with Alger writings, especially in the short story area. I had a very extensive personal correspondence with him during the past 10 or 15 years. We met briefly at Dick Seddon's 1977 convention in Waltham, Mass., as did the other oldtimers who were there. He and Mabel made an overnight stop there before leaving on a previously planned European vacation.

To learn more about Jack Barker, I reprint the following excerpts from Mabel's letter of Aug. 20:

"Jack got out of the Navy in Dec. 1945 (Pacific service during World War II), and it doesn't seem it could have been later than the early '50's that he became interested in Horatio Alger, Jr., so 1953 or 1954 would be about right. I never questioned anything Jack wanted to do, whether it was to collect Algers or pet rocks. He was the same with me; he respected my quirks...

"Yesterday, Aug. 19th, was our 59th wedding anniversary. Jack and I had a truly joyous, busy and happy life together. I traveled with him as his secretary for 33 years. Traveling was in our blood, so we kept on going after his retirement in 1973; mostly Europe and New York. We were both interested in languages so foreign travel appealed to us...

"Early in 1948 we started traveling on business to Florida and about that time Jack met an orange sorter in Dade City, Fla. who had a lot of Alger books which he read for fun. After seeing him on a few trips, he offered to let Jack borrow 'Grand'ther Baldwin's Thanksgiving' so I could type a copy of it. A short time later he died and I believe we bought some of his books, including 'Grand'ther Baldwin's Thanksgiving.'

"I remember that on one of our trips to New York, about 1955, we parked our car down on 4th Avenue below 14th Street where both sides of the avenue were lined with small second-hand bookstores. We must have bought between 30 and 40 books for from 25 cents to 75 cents because nobody knew they had any value.

"Shortly after that, we stopped in a bookstore on the Court Street Bridge in Rochester, N.Y. and left a request for 'Ragged Dick.' Two years later, it came -- a first edition -- with a statement inside for \$3.50.

"We never came across 'Timothy Crump's Ward'

(Continued on Page 24)



The '93 convention site is located at Exit 26 of the Pennsylvania Turnpike, just north of Philadelphia.

'93 H.A.S. Convention plans are in high gear

Please be sure to mark April 29 to May 2, 1993 on your calendar for the Horatio Alger Society's 1993 convention. This year's convention will take place at the Ramada Inn in Fort Washington, Pa., located just 20 minutes from such major historic sites as Valley Forge and Philadelphia's Independence Hall.

The hotel is situated right at the Fort Washington exit of the Pennsylvania Turnpike (Exit 26; see above map). Additionally, the area is served by excellent air, rail and bus service.

The convention itself will feature engrossing and informative presentations and we tentatively will be having two auctions and several other activities, including the annual book sale, to ensure a great weekend.

Highlighting the convention will be the Society's annual banquet in the beautiful Palace of Asia, adjacent to the Ramada Inn. A second dinner party will feature giant hoagies and an array of delicious desserts.

Convention host Murray Levin (PF-851) has arranged for a private tour and dessert reception at the world renowned architectural masterpiece, Beth Shalom Congregation. This building was the last work designed by the respected American architect Frank Lloyd Wright and was completed just six months after his death in 1959. The Beth Shalom tour, the banquet and the entire convention will be an experience you will long remember.

The January-February 1993 issue of *Newsboy* will feature a complete itinerary as well as reservation information. If you have any questions that need to be answered right away, please feel free to call convention host Murray Levin at (215) 886-4750, or write to him at P.O. Box 320, Jenkintown, Pa. 19046-0320.

Editor's notebook

Looking back . . . looking ahead

This issue marks the completion of the first year of **Newsboy** in its new format. What we have tried to accomplish is improve the looks of the publication while at the same time presenting interesting articles about Horatio Alger, Jr. and his books, as well as news about the Horatio Alger Society's annual convention and the Society and its members in general.

I hope we've succeeded in those areas. The physical appearance of **Newsboy** will continue to undergo refinements, although I plan to avoid change for the sake of change. I want to establish a consistency of appearance, which I think I have accomplished this past year with the exception of a few minor changes (the typeface used for captions, for example).

As to the articles published in 1992, they can be broken down into five main areas: (1) those publicizing activities of the Society and its members, with an emphasis on the annual convention; (2) articles about Alger books and their publishers; (3) writings by Alger himself, including last issue's publication of the short story "How John's Idea Came Out"; (4) "Other Authors, Other Books," a feature that so far has covered such writers as Howard R. Garis and Clarence B. Kelland and books like The Putnam Hall series and (in this issue) the *Fighters for Freedom* series; and (5) articles which fall into the category of general research, like John Dizer's study of the Merzhon Algers, Brad Chase's piece on the state of Alger collecting, Prof. Fred Erisman's "The Stepchild in the Basement; Trends in Series Book Research" and James D. Keeline's two-part examination of the mechanics of the Stratemeyer Syndicate (Part 1 begins on Page 9 of this issue).

Scheduled for 1993 is the beginning of a new series of illustrated articles covering (hopefully) all the Alger first editions, plus more "Other Authors, Other Books," a second article by Chase on the Whitman Algers and research by Dizer on several early publishers, including Lee & Shepard and Allison -- and much, much more.

Last issue, I said I hoped to run an anonymously written short story titled "The Cheerful Heart," from the Oct. 19, 1861 issue of *Gleason's Literary Companion* and submitted by Gil Westgard. Unfortunately, lack of space has forced a postponement.

Coming in January-February: a complete rundown on the 1993 H.A.S. convention, including a full schedule of events and book auction information.

MEMBERSHIP

New members:

Lyman C. Welch (PF-902)
736 Wilson Lane
Hinsdale, IL 60521-4842

Lyman also collects the Chip Hilton series and Edgar Rice Burroughs. He desires to collect all the Alger titles. He learned about H.A.S. at the library.

Jeff Looney (PF-903)
120 Prospect Ave., Apt. D-1
Princeton, N.J. 08540 (609) 924-4068

Jeff also collects boys series books like Barbour, Fitzhugh and Meader. He also collects old sports medals. He learned about H.A.S. from **Yellowback Library**.

Robert A. Jones (PF-904)
39 Beechwoods Drive
Madison, CT 06443 (203) 421-3833

Robert is a retired project engineer who at present has 85 Alger titles. His other hobby is golf. He learned about the Society from Brad Chase.

E.J. Herterick (PF-905)
141 Pale Ivy Lane
Irmo, S.C. 29063 (803) 781-4366

E.J. is a dealer who heard about the Society by reading Brad Chase's article on the current state of Alger book collecting in the July-August **Newsboy**.

BOOK MART

Gilbert K. Westgard II (PF-024)
1001 S.W. 5th Court
Boynton Beach, FL 33426

For sale: Gleason's Literary Companion, Volume 7 (1866), 52 individual (loose) issues, 832 pages in good condition. Contains 19 Alger short stories (11 by Horatio Alger, Jr., and 8 by "Caroline F. Preston"). \$60.00 postpaid.

Stories (included in above) by **Horatio Alger, Jr.**: "Mrs. Burbank's Governess," "The King and Abbott," "Robert Graham's Valentines" (illus.), "The Uncle's Return," "Job Plympton's Ghost" (illus.), "Mrs. Graham's Mistake," "The Clifton Mortgage," "Henry Fletcher's Luck," "Philip Allison's Lesson," "The Golden Test" and "The Christmas Watch." Stories by "**Caroline F. Preston**": "Aunt Faithful's Public Reading" (illus.), "Our Minister's Donation Party" (illus.), "Aunt Mehitabel's First Offer" (illus.), "Mrs. Bentley's Visitors; and How She Got Rid of Them" (illus.), "The Gentlemanly Young Man; or, Aunt Betsy's Railway Acquaintance," "Aunt Betsy's Horse" and "Mr. Budlong's Courtship."

Fun collecting Collier Algers

by Bradford S. Chase (PF-412)

"How do you collect Alger?" asked a Particular Friend of mine recently.

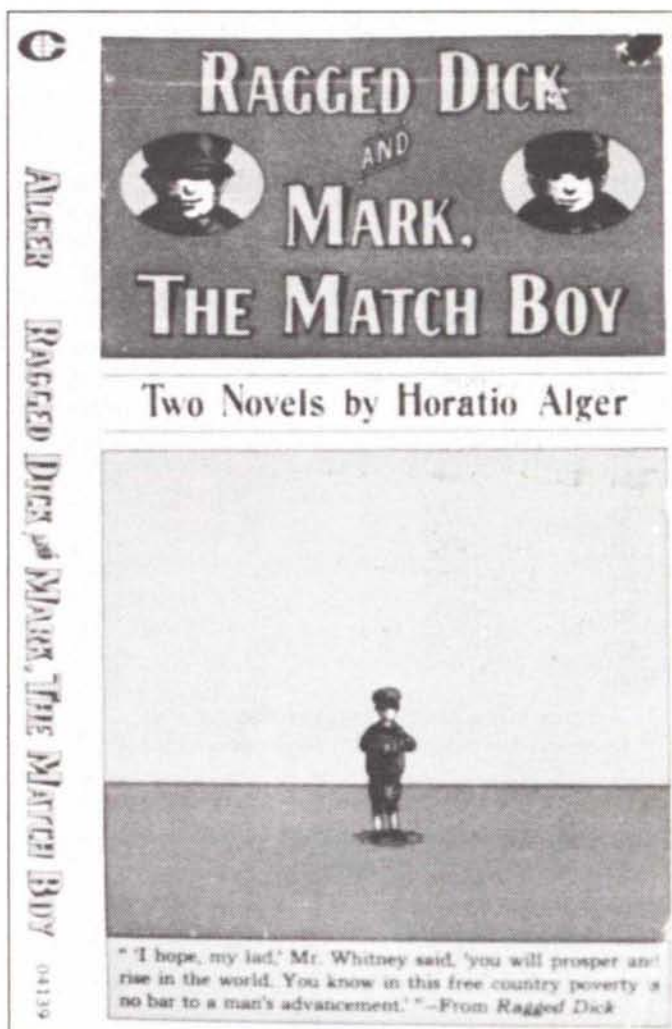
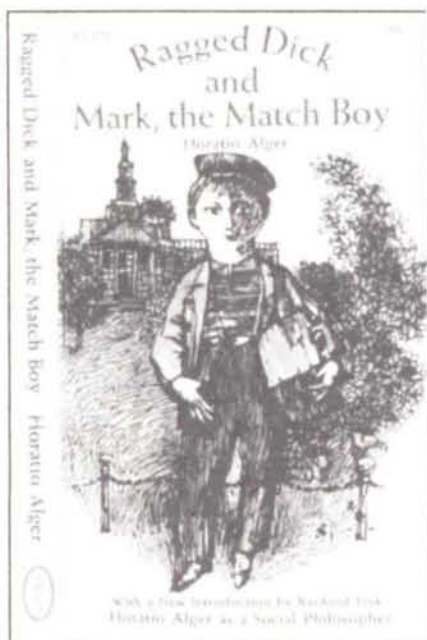
I paused for a moment, thinking about the many different Alger collections I have developed, and replied: "I collect any way that I can to have fun!"

Now, this wasn't just a flip remark made without thinking, but a collecting philosophy. Little did he know that I have 13 different types of Alger collections. That number seems to grow every few months as I find new and exciting ways to collect Horatio Alger books.

Once one gets beyond the blinders of only collecting first editions and/or titles, a whole new world of reprint collecting opens up and provides all the challenges any Alger collector would ever want. Winston Library editions, for example, are beautiful slate-blue books with black lines and red decorations and gold lettering on the spine that are a real pleasure to find and are very impressive sitting on one's bookshelf. There are more than 50 titles to collect and they are very hard to find.¹ I think those bindings are really very nice. In my view, they are actually more decorative, classier and nicer to display than many of the Alger first editions!

Reprint copies of one title like "Phil the Fiddler" by all the publishers that produced that title, are a challenge to find and also look nice in the different bindings on

one's shelf.² The dust-jacketed Donohue Victory Series or the 12 World titles all in original dustjackets seem to be readily available, inexpensive and also look nice snuggled next to perhaps a set of the 12 small Whitmans, many able to be found today in almost mint condition. I could go on describing different reprint collecting



options, but let me stop at this point and describe one reprint collection I have that, on the surface seems crazy, but really has been a lot of fun. I'm speaking specifically of the Collier Algers.

As you may know, Collier Books, a division of Macmillan Publishing Co., Inc., New York, published two Alger paperback books: a double volume in 1962 containing "Ragged Dick" and "Mark the Match Boy" and a single volume in 1968 of "Digging for Gold." Well, you ask, after you've found copies of these two volumes, what else is there in the Collier Alger world to find?

Good question, and here is the answer: you can collect the many different and distinct printings of the "Ragged Dick"/"Mark the Match Boy" double volume, for example.

Apparently, Macmillan has responded over the years to a demand for the double volume by reprinting it periodically since 1962. (For simplicity sake, I will refer to the book hereafter as the Collier Alger volume). I've concluded that there have been 30 such printings to date. Each of the early printings is specifically identified,

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TABLE 1
Dates of Collier Printings

Printing	Date	Printing	Date
1st	1962	16th	1978
2nd	?	17th	1979*
3rd	1966	18th	1980
4th	1967	19th	1981
5th	1968	20th	1982
6th	1969	21st	1983
7th	?	22nd	1984
8th	1971	23rd	1985
9th	?	24th	1986
10th	1972	25th	1987**
11th	1973	26th	1988
12th	1974	27th	1989
13th	1975	28th	1990
14th	1976	29th	1991
15th	?	30th	1992

* A change in how printings were identified occurred.

** Macmillan data indicates yearly printings from this point on.

Fun collecting Collier Algers

(Continued from Page 5)

making collecting really easy and fun. The later printings are a little more difficult to identify, as I'll point out a little further on. My guess is that college-level literature courses use this volume on presenting Alger, the idea of the American Dream and the rags-to-riches philosophy that is so much a part of our American literary heritage.

As a result, one can visit almost any used-book store, particularly in a city with one or more large universities, and find copies of this Collier Alger volume alongside Mark Twain, John Steinbeck, John Updike and even Stephen King paperbacks. A buck or so will buy it! Now I declare, what more could a collector ask?

OK, let's get to the good stuff. What are the different characteristics of these printings and what new things in collecting them are there to learn? First of all, I know for sure that there have been at least 23 separate printings. I have found 18 of them, including printing number 23. I have been told that printing number 28 exists. In addition, reviewing data provided to me by Macmillan earlier this year, leads me to conclude that as of March 1992 there have been 30 separate printings of the Collier Alger volume.

In doing research for this article, I wrote to Macmillan Publishing Company located in New York City and asked permission for **Newsboy** to reproduce the Collier cover and spine images and also inquired about print-

ings. Mr. Frederick Courtwright, Permissions Coordinator at Macmillan, responded with a very gracious letter granting permission and sent me in a second letter a publishing data report for the Collier Alger volume in recent years. That data is the basis for my above conclusion that there have been 30 printings through 1992.

Essentially, the data shows that Macmillan printed around 5,000 copies of the paperback each year from 1987 through March 1992. So, the most recent copies of the Collier Alger volume would show a target printing number of at least 30. Before I explain about the target printing number, let's go back to the beginning and describe the book itself.

This double volume was only produced in paperback by Collier and has at least two different cover formats. The very first printing (see Page 5, Col. 1) depicts a boy standing alone holding a shoeshine box with a city hall-type building in the background, along with the titles of both stories printed in red. The background is essentially white. The spine has the two titles and the words Horatio Alger, which are all in black lettering. A number (AS475) is in black letters within a red oval.

On the back cover there are three paragraphs of description about the stories under the title "Two Horatio Alger Stories for Children in One Volume." The words "Collier Books" and "Classic" appear at the bottom, along with Collier's decorative "C" logo and a reference to Tom Daly as the designer of the cover. This initial printing came out in 1962. It was published by Collier Books, New York, N.Y., a division at that time of the Crowell-Collier Publishing Company.

I do not have a copy of the second printing to examine but the third and all subsequent printings are completely different in their overall cover design. This format (see Page 5, Col. 2) shows, on the front cover, the heads of two boys within ovals in a brown rectangle at the top of the cover, and one small boy standing alone holding a shoeshine box in a larger brown square which takes up the center and bottom of the cover.

Both titles are shown in light brown lettering in the top rectangle. In the middle are the words "Two Novels by Horatio Alger" in black lettering. A quote from "Ragged Dick" is at the bottom. At the top of the spine is Collier's "C" logo in black, under which in decorative outlined lettering are the words "Alger [space] Ragged Dick and Mark the Match Boy" followed by the number 04139 in printings up to number 16. Subsequent printings have no number on the spine but do have an ISBN number on the rear cover.

The back cover has the similar (but not identical) three paragraphs to those on the back cover of the first printing, plus a quote from the introduction, a reference to Collier Books with the company's large "C" logo and

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the number 04139. (This was later changed to an ISBN number as noted above).

I don't know the date of the second printing as I have not found a copy of it yet. The third printing is dated 1966. **Table 1** shows what I believe to be the printing pattern of this double Collier Alger volume.

I'm convinced that the information shown in **Table 1** is accurate, at least through 1979, as the printings and dates were shown on the copies. For all printings after 1979, I'm assuming one printing per year. Macmillan shows separate annual data for each year from 1987 through 1992. I have then expanded that data to show the other printings and the associated years, which seems to work out correctly and appears reasonable to do.

To better understand the new system for distinguishing printings established after 1979, I wrote to Jack Bales (PF-258), Alger researcher *par excellence*, and asked him what the series of numbers on the copyright page in my later Collier printings meant and how such numbers relate to individual printings. As I knew he would, Jack answered my questions right away and forwarded excellent documentation.³

In a nutshell, here is what happened: In 1979, Macmillan Publishing Co., Inc. "...decided that the policy of placing the printing line on the copyright page would be changed. Instead of printing a line, e.g., "First Printing 1979" or "Tenth Printing 1978" etc., (it was decided) that a numbering system would be used. When a new title (manuscript) is re-transmitted the following is added to the copyright page:

10 9 8 7 6 5 4 3 2 1

and whenever the title is reprinted, the previous number is removed before it is sent to the press."⁴ Therefore, an indication on the copyright page showing:

First Collier Books Edition 1962

25 24 23 22 21 20 19 18

designates it as the 18th printing of the first edition. What is not given anywhere on the copyright page, however, is the specific date of the printing. However, recent Macmillan data show the usual custom of reprinting the Alger volume about once a year as shown above. As an added note, I should point out that starting with printing number 16 in 1978, the books contain the ISBN number 0-02-041390-4.⁵

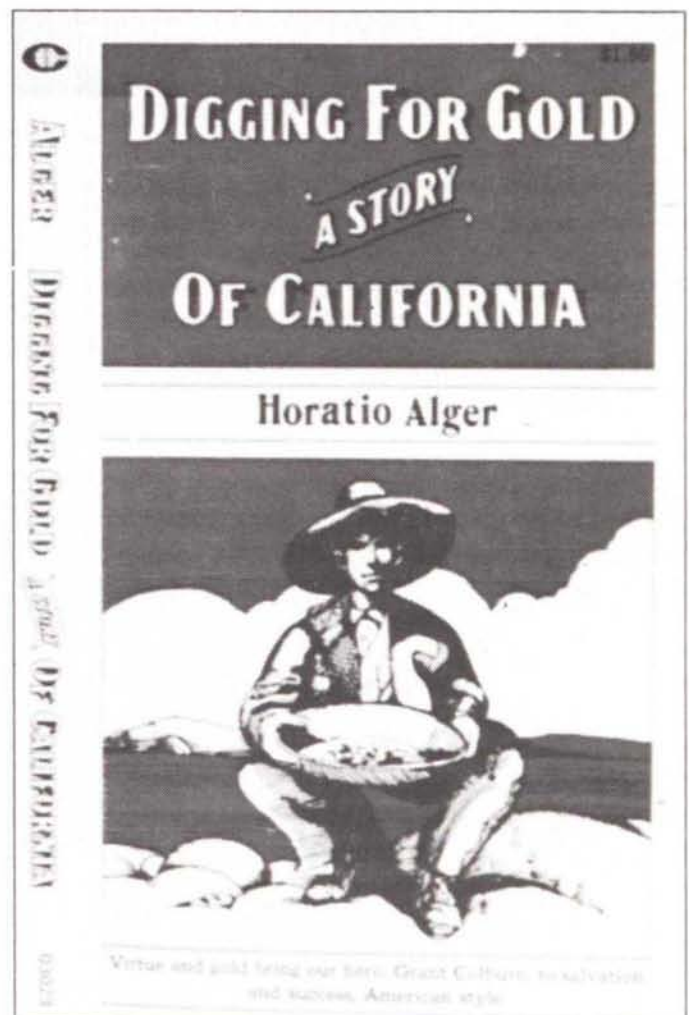
Perhaps of passing interest is the price of the Alger volume. In 1962, the first edition's printed price was 95 cents. Sometime five or six years later, the price increased to \$1.25 and in 1974 it increased to \$1.50 per copy. In 1978 there was another jump, to \$1.95, in the 16th printing. Printing number 19 saw the price at \$2.95; it was then raised again to \$3.95 for printings 20 and 21.

The last price I have evidence of is \$4.95 in printing number 23. This is certainly dramatic proof of the price rise in the cost of this paperback book these last 25 years or so, years showing an almost fivefold (or 500 percent) increase!

The stories themselves remain relatively unchanged from the original A.K. Loring editions. I turned this Collier volume page for page with the originally published Loring stories and found the basic text identical except for the double/single spacing. However, for both stories, the subtitles, dedications, prefaces and reference to the next follow-on story in the concluding paragraphs were left out, which I think makes the stories lose a bit of their character and relevance to the other related Alger writings of the day.

A long 28-page introduction is included in this Collier Alger volume, written by Mr. Rychard Fink, identified in the book as Professor of Philosophy at Newark State College. This introduction is the same for all printings and is actually quite interesting as it provides another dimension about Alger and the meaning of his work.

The single title "Digging for Gold" (below) was
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Fun collecting Collier Algers

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published by Collier in 1968. The cover design is very similar to the third and subsequent printings of the "Ragged Dick" / "Mark the Match Boy" volume except the upper rectangle enclosing the title is green and the illustration below it shows a close-up view of a boy panning for gold. Under the illustration is an introductory blurb: "Virtue and gold bring our hero, Grant Colburn, to salvation and success, American style." The spine design is also similar with the Collier logo at the top and "Alger [space] Digging for Gold, A Story of California" in decorative outline lettering running down the spine.

Research on the reprint pattern of "Digging for Gold" is ongoing at this time. From my collecting experience, Collier editions of this title are more difficult to find than the "Ragged Dick" / "Mark the Match Boy" volume.

So, there you have it. A nice, perhaps new Alger collection for you to start! It has books which are relatively easy to find, they are inexpensive to buy and now you know how many there are to collect, what they look like and what to expect inside the covers.

So go for it! Get out of the traditional doldrums of titles and first editions and have some fun with reprints! I can tell you for a fact that once you do, you not only have another type of Alger book to look for in your bookish travels, but you'll find that your whole Alger collecting interest will become re-energized.⁶

I've had a lot of fun collecting Collier Alger volumes and I urge you to do so too.

NOTES

1. See an excellent discussion of the Winston Algers in the publication "Publication Formats of the Fifty-Nine Stories by Horatio Alger Jr. as reprinted by The John C. Winston Co." compiled by Horatio Alger Society members Bob Sawyer (PF-455) and Jim Thorp (PF-574), published by Nancy Turner (PF-682), 1984.

2. H.A.S. member Jim Thorp of Nashua, New Hampshire, has one of the most complete collections of different publisher editions of "Phil the Fiddler" known.

3. Jack Bales (PF-258) is reference librarian at Mary Washington College Library in Fredericksburg, Virginia and former editor for many years of *Newsboy*. Bales is co-author of several books about Horatio Alger, Jr., has published a bibliography of the works of Kenneth Roberts and is now working on a biography of the fabled author.

4. Edward H. Zempel and Linda A. Verkler, Editors. "First Editions: A Guide to Identification." The Spoon River Press, 1984, pages 125-126.

5. This Collier Alger has been identified by three

different publisher numbers over the years: the first printing is AS-475. I assume printings 2 through 15 have the number 04139, and for printings 16 forward, the ISBN number is 0-02-041390-4.

6. I want to thank my brother Rolfe B. Chase (PF-602) for encouraging me to write this article and for sending me two Colliers that I didn't have for my collection, one of which is the unusual and rare first printing as described above.

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LETTERS TO THE EDITOR

Dear Bill:

It is my sad duty to let all of our wonderful friends in the Horatio Alger Society know that my dear wife Lorraine died on July 24th of this year. We were at our home in Cambridge, Iowa when she suddenly took sick at about midnight and died of a heart attack while on the way to the hospital.

We were looking forward to attending the 1993 convention and I will be making an extra effort to be at Fort Washington, Pa. next May and hope to bring some other members of my family with me.

Your Partic'lar Friend,
Glenn S. Corcoran (PF-339)
2045 Central Ave.
Wilmette, IL 60091

Dear Bill:

Commendations and hearty thanks to you for running Prof. Erisman's "The Stepchild in the Basement" in your recent issue. I have often felt that researchers such as we who labor in the field of popular literature, such as one may define it, are working at a distinct disadvantage. We need to have more archival material available to us, and grants available to attempt to unearth this material. When Mr. Erisman asks "Where are the publishers' archives? The contracts? The author-publisher correspondence? The biographical data of the authors?" he should be enlisting the sympathy of all serious-minded researchers in our field.

Thanks, Fred, for your perceptive comments, and maybe one day in the not too distant future the "Stepchild in the Basement" may become the "Honest Scion of a Noble House."

All best,
Peter C. Walther (PF-548)
11 Apple St.
Gloversville, NY 12078

Mechanics of the Stratemeyer Syndicate

*... as related to the Tom Swift® series
(Part 1 -- 1910-1941)*

by James D. Keeline (PF-898)

The Stratemeyer Literary Syndicate was probably the most influential force in twentieth century children's literature. With hundreds of titles within dozens of series, few American children could grow up in this century without being exposed to some of the Syndicate's products.

Some of the well-known names associated with the Syndicate include: the Rover Boys, the Hardy Boys, Nancy Drew, the Bobbsey Twins, and the Happy Hollisters. One of the most famous series produced narrated the adventures of an American boy inventor -- Tom Swift.

While the products, and even influence, of the Stratemeyer Syndicate are known, the methods of the stories' creation are not. The natural assumption of the existence of the individual authors: Carolyn Keene (Nancy Drew and Dana Girls series), Franklin W. Dixon (Hardy Boys and Ted Scott series), Laura Lee Hope (Bobbsey Twins, Bunny Brown, Outdoor Girls, etc.) or Victor Appleton (Don Sturdy and Tom Swift) has long been accepted as being false.

Furthermore, the claims that Edward Stratemeyer personally wrote each story in this body of work until his death in 1930, only to be followed by the 52-year effort of his daughter, Harriet Stratemeyer Adams, has recently fallen under suspicion.

The truth is, Edward Stratemeyer and Harriet Adams did not write the stories in most cases despite their claims in later years (Adams did not make these claims in the 1946 Allison interview, "Tom Swift Quit Inventing in '41; His Future Secret"). Instead, by using a network of "ghost" writers, each writing under pseudonym and a signed release of ownership, they created the stories millions of American children read and enjoyed.

This article will discuss the methods used by the Stratemeyer Syndicate to produce some of its most popular series. Over the past 20 years, several research papers and articles have been written trying to reveal the authorship of favorite series books. Initially it was

claimed that Harriet Adams personally wrote most of the Syndicate products. Eventually, some writers came forward to tell of their connection with the Stratemeyer Syndicate to produce completed stories from short plot outlines. Diligent researchers (including Ernie Kelly, Jack Dizer, Deidre Johnson, Geoff Lapin, Bill Gowen, Bob Chenu, Tom Phillips, and Lyn Calerdine) have taken information from interviews with various Syndicate members and ghosts to assemble a partial picture of the methods of the Syndicate.

To this date, little attention has been paid to the sources of stories and the ways Stratemeyer and his successors dreamed up the outlines that they would give to their talented ghosts. For example, why did an early Tom Swift story center around the production of synthetic diamonds? Today, we can chuckle about the terminology used so expertly by Tom and his friends to describe this mysterious process. How did Stratemeyer know that this would be a forward thinking invention to have Tom explore?

New information has surfaced, by exploring scientific magazines of the time, leading to the sources of these stories. Furthermore, a researcher, Tom Phillips, visited the Syndicate in 1980 and was allowed to photocopy many papers relating to the Tom Swift and Tom Swift Jr. series. This article will be the first to explore some of the startling revelations discovered in one of the first peeks into the Syndicate Files.

Details of Edward Stratemeyer's early life are sketchy at best. Most descriptions are based on supposition or legend in the form of Syndicate-sponsored propaganda. He was born in 1862 and lived in New Jersey. His first published work was thought to be a serialized story for *Golden Days* in 1889 that was reportedly written on the back of a grocery bag type paper in his brother's tobacco shop.¹

But, like George Washington chopping down the proverbial cherry tree, historical evidence does not support this. Several story papers have been attributed

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Edward Stratemeyer

Editor's note: This article is excerpted from a paper given at the 22nd annual meeting of the Popular Culture Association on March 21, 1992 at Louisville, Kentucky. It is also included in Mr. Keeline's "Complete" *Illustrated Tom Swift Bibliography*, copyright 1992. *Tom Swift* is the registered trademark of Simon & Schuster, Inc., registered in the United States Patent and Trademark Office.

Mechanics of the Stratemeyer Syndicate

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to Stratemeyer (sometimes collaborating with his half-brother Louis Charles Stratemeyer) that are well before "Victor Horton's Idea."²

Stratemeyer Syndicate

After more than 10 years of work writing and editing stories for story papers and serialized magazines, often called dime novels because of their cover price, Stratemeyer created the popular Rover Boys series, which centered around three boys' adventures in school, sports, and even business. The series later continues with the adventures of their four sons.

Each story had an introduction signed by the "author," Arthur M. Winfield. Later in the series, Edward Stratemeyer signed his own name to the introduction while "Winfield" remained on the title page and spine of the book as the author. Stratemeyer took a personal interest in this series and personally wrote each of the 30 volumes.

In 1904, Stratemeyer "created" the Bobbsey Twins series under the name of Laura Lee Hope for younger readers. In the past, some sources claimed that Stratemeyer wrote the first couple of volumes and others continued the series. However, John T. Dizer expressed an opinion which seems the most plausible in a recent letter to this author: "The Bobbsey Twins appeared in 1904 and are so obviously Garis (in my opinion at least) that I am pretty sure about it." As one of the most prominent researchers into the history of the Stratemeyer Syndicate and the author of the 1982 book "Tom Swift and Company: Boys Books by Stratemeyer and Others," along with countless articles in hobby magazines, Dr. Dizer is in a good position to have his "opinions" seriously considered.

Howard Roger Garis was born in 1873 and attended the Stevens Institute of Technology briefly and later became a reporter for the **Newark Evening News**. In a literary sense, he was best known for his monumental work in the Uncle Wiggily stories about a rheumatic rabbit and his friends. He also wrote several adventure and young children's series under his own name. It seems likely that he worked extensively with Edward Stratemeyer on the Bobbsey Twins as early as 1903 or 1904.

Around this time (approximately 1906 but perhaps as early as 1904), Stratemeyer created his literary Syndicate. Stratemeyer felt that he had more ideas for stories than he had time to actually write. The Syndicate, as a group, would create stories based on Stratemeyer's fertile imagination in the form of brief outlines, to be developed into full stories by ghost writers like Howard Garis and others.

Looking back, this method seems to have been effective considering the thousands of children who read and enjoyed these books. Many publishers now use the technique of submitting plot outlines to ghost writers working under pseudonym for juvenile and adult paperback series. Included in this are all new titles of the former Syndicate products now published by Simon & Schuster.



Howard R. Garis

Soon afterward, Stratemeyer had convinced the New York publishers Cupples & Leon that he could provide them with original stories and that they should be sold in hardcover editions with illustrated dust jackets for approximately fifty cents.³ Two early series credited to Howard Garis were published by Cupples & Leon beginning in 1906. The first series was a very early juvenile science fiction series with Jules Verne-like voyages entitled the Great Marvel series. It lasted until 1929 and was written under the pseudonym "Roy Rockwood." The second series foreshadowed the development of the Tom Swift series. The Motor Boys, by "Clarence Young," traveled various motorized vehicles of the land, sea, and air until the series ended in 1924.

Actually, the sale prices of series books varied from forty to sixty cents. The Motor Girls, a Syndicate series published by Cupples & Leon and probably written by Howard Garis, was selling at sixty cents on the earliest format of dust jackets printed around 1912. At the same time, early dust jackets of Tom Swift books indicate a selling price of forty cents although it was later raised to fifty cents. This enabled the Tom Swift books to outsell their competitors.

The initial success of the Motor Boys led Stratemeyer to offer a similar competing series to another New York publisher, Grosset & Dunlap, in 1910. By 1908, Stratemeyer had transferred publishing rights of his Rover Boys and Bobbsey Twins books along with several other series to Grosset & Dunlap. Beginning in 1910, the Tom Swift series, also written by Howard Garis, quickly proved itself very successful. Readers had no reason not to believe that Victor Appleton was writing in upstate New York and Clarence Young was writing somewhere else for another publisher. In fact, I have

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even heard of groups of kids who were either Motor Boys or Tom Swift fans. Several enjoyed both, of course. Garis was competing with himself. An interesting question is: did Grosset & Dunlap and Cupples & Leon each know that Stratemeyer and Garis were producing both Tom Swift and the Motor Boys?

Garis became a close partner to Stratemeyer and probably helped to create story ideas for the various series of the Syndicate. At one point or another, all four members of the Garis family (Howard, his wife Lilian, son Roger, and daughter Cleo) worked for the Syndicate as well as working on similar books under their own names. For this reason they were sometimes called the "Writing Garises."⁴

Howard Garis left the Syndicate a few years after Stratemeyer's death in 1930. The best guess is that he left after writing the Tom Swift title for 1933 (copyright publication date: Jan. 10, 1933) late in 1932.⁵

After Stratemeyer's death in 1930, Grosset & Dunlap persuaded his daughters, Harriet Adams and Edna Squier, to continue the Syndicate operations. Edward Stratemeyer did not allow his daughters to participate in his business when he was alive, feeling that they should stay in the home. During this transition, "original staff and ghost writers were retained at the request of Stratemeyer's principal publishing houses."⁶

The Hardy Boys mystery series was created by Stratemeyer in 1927 and initially written by a Canadian journalist named Leslie McFarlane. The popular companion series, Nancy Drew, was written by Mildred Wirt and first published in 1930. The early Bobbsey Twins were written by Howard Garis and later by his wife, Lilian Garis.

Since its inception, the names behind the pseudonyms at the Syndicate were a closely guarded secret. One reason for using a pseudonym is that it allows a series to continue if the writer dies or quits. Leslie McFarlane reflected on this when he resigned from writing the Dana Girls books after writing three initial volumes, known as a breeder set, in 1934 and an additional volume in 1935. "After the breeders were launched I did another volume. Then the whole thing became too much for me and I begged off ... The series went on, because no ghost is irreplaceable."⁷

A certain level of job security is removed under the ghost writer system. An example of this occurred in 1932, during the height of the Great Depression. Mildred Wirt, who had written the first seven Nancy Drew books, was informed that the flat-fee, no royalties commission per book would be reduced from \$125 to \$75.⁸

Since the Stratemeyer Syndicate retained all rights to the stories, titles, author pseudonyms, and even the printing plates of their series books, they only paid each hired writer a flat fee with no possibility of additional

royalties. While this may not seem fair for a title with more than 100,000 copies sold, the same commission was paid for unsuccessful titles. Feeling this to be inadequate, Mildred Wirt did not write the next three volumes. She returned when the commission was raised to a satisfactory level.⁹ Those three volumes were written by Walter Karig. He was later fired because he revealed his authorship as "Carolyn Keene."¹⁰

Leslie McFarlane also stopped writing the Hardy Boys around the same time that Mildred Wirt went on hiatus and returned to write the first four Dana Girls volumes in 1934,¹¹ the same time that Wirt returned to writing Nancy Drew books.¹²

In Geoff Lapin's article, "The Ghost of Nancy Drew," Mildred Wirt describes the mechanics of the Syndicate from the ghost's point of view. Initially, brief outlines were presented on index cards. This would give information about locales and characters. The given story would be described in short sentences. From this, the ghost would create the standard, 220-page, 25-chapter story by filling in details of dialog and action to create the story. As Harriet Adams gained confidence, less of the story creation was left to Mildred Wirt. The outlines became longer, extending to several typewritten pages. Geoff Lapin has become close friends with Nancy Drew ghost, Mildred Wirt. Through numerous interviews, he has assembled part of the picture which makes up the Syndicate mechanics. He described the change in outline style:

"The original volumes in the series had been written from a paragraph-long plotline that had been supplied by Edward Stratemeyer, and later by his daughters. As the series progressed over the years, the paragraph evolved into page, pages, and finally an outline to which Wirt steadfastly complied. Character development and inventiveness were phased out in favor of what was to be known as the Stratemeyer Syndicate's "formula." Chapter beginnings and endings were specifically defined. The use of short words and sentences was stressed."¹³

Tom Swift Proposal Sheets

This only exposes part of the story. Before these outlines were presented to the ghost, the story idea was selected by an editor at Grosset & Dunlap from a "Proposal Sheet" of titles for the next volume in the series. Recently discovered copies of the proposal sheets for the Tom Swift series do much to reveal the internal mechanics of the Syndicate during the period before the ghost was given the plot outline to be fleshed out into a new series book.¹⁴

Stratemeyer had a tremendous influence on series books but he did not have total editorial control. In the case of Tom Swift, Grosset & Dunlap exercised its

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Mechanics of the Stratemeyer Syndicate

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influence in title and story selection. The description below could be generalized for most Syndicate series and their respective publishers.

About a year before a title was to be printed, Stratemeyer would type up a page or two consisting of titles, subtitles, and six or seven terse sentences or fragments describing the plot of the proposed titles for the next book in the series. Someone at Grosset & Dunlap would then choose a title for the next book by marking on the proposal sheet in one way or another.

Each proposal sheet would describe about seven titles and their stories. An editor at Grosset & Dunlap would make a mark next to the name of the selected title for the following volume in the series. Hand corrections are common and reveal story changes and refinements. On one story proposal, the phrase "a murder is committed," is softened according to Syndicate standards to "a crime is committed."

On another story sheet, particular statistics are changed; speeds used in an automobile race are increased from year to year, and eventually, a note is added stating "will bring figure up to latest data."

One of the early proposal sheets has the name "Garis" clearly written at the top of the page, which demonstrates his close connection with the Tom Swift series. Furthermore, rare photocopies of the signed release of ownership contracts have surfaced bearing the signature of Howard R. Garis for the first two volumes in the series: "Tom Swift and his Motor Cycle" (1910) and "Tom Swift and his Motor Boat" (1910).¹⁵ This firmly places Howard Garis as the author, even at the very beginning of the series, contradicting the beliefs of some researchers.¹⁶

After the new title was selected and refined, the title and plot description were typed on an index card to be given to the ghost writer for that series. Apparently this was a consistent procedure for many years with the Syndicate; proposal sheets have been discovered and acquired by this researcher for most of the years of the Tom Swift series.

Below is the suggested plot outline used for "Tom Swift Among the Diamond Makers" (1911). I chose this title because it is representative of the terse and oftentimes fragmented ideas that went into a story. Parts of the story were changed in the published version.

Tom Swift Among the Diamond Makers or, The Secret of Phantom Mountain.

Telling how Tom got acquainted with the man who had once been in with the mysterious diamond makers, and how both went in search of the place -- had many adventures and were told by old settlers that the mountain was haunted -- met

the phantom and proved to be a man the rich man with Tom had known. At the place at last and mystery of making diamonds by lightning flashes explained in part. A violent storm wrecks the outfit, and Tom and rich man barely escape with their lives. Don't forget Mr. Damon.

(Syndicate Files)

The last sentence has an interesting significance to the story. While everyone is running from the exploding mountain laboratory, Mr. Damon has the subconscious presence of mind to grab a double fistful of the diamonds.

Careful readers of the Tom Swift series will remember that one of the plans stolen in "Tom Swift and his Chest of Secrets" was those for a "Tidal Engine."¹⁷ At the time, a title on the proposal sheets using this invention was "Tom Swift Harnessing the Ocean; or, The First Tidal Engine on Record."

Following is the plot description proposed for the 1924 set of Tom Swift titles. "Chest of Secrets" was published in 1925 and appears on the same proposal sheet. Could it be that since the title was not chosen by Grosset & Dunlap, Stratemeyer chose to mention the "Tidal Engine" in "Chest of Secrets" in hopes of forcing its use as a later Tom Swift volume?

Tom Swift Harnessing the Ocean or, The First Tidal Engine on Record.

In this story Tom and his father set to work to harness the power in the rise and fall of the tide. They nearly lose their fortune in experimenting, but at the last minute triumph over their many severe critics.

(Syndicate Files)

On the proposal sheets about 40 unpublished stories are described. Some of the proposed stories were bad but others were surprisingly good. On early printings of "Tom Swift and his Air Glider," a list of titles mentions that the next title in the series would be "Tom Swift in Giant Land." The proposal sheet for 1912 has a line through the words "Giant Land" and the title is changed by hand into its actual title: "Tom Swift in Captivity; or, a Daring Escape by Airship." Another adventure series, also written under the name of Victor Appleton, made use of the "Giant Land" concept several years later when "Don Sturdy in the Land of Giants" was published by G&D in 1930.

Another unused title was "Tom Swift and His Wings of Steel; or, the Human Eagle of the Clouds" (proposed for 1913) that was picked up in "Vance Barnum's" "Joe Strong and His Wings of Steel; or, A Young Acrobat in the Clouds" (copyright 1916).

In a similar example, after Tom Swift has devised his portable electric motion picture camera (copyright 1912) and worked on his Submarine (copyright 1910), plans were drawn up for Tom to take his Wizard Camera and use the apparatus to film underwater marvels. This

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story (proposed for 1913) was not adopted as a Tom Swift story, but another Victor Appleton story, "The Moving Picture Boys Under the Sea" (copyright 1916) used the same story concept of this abandoned proposed title. This method of recycling unused titles probably extends to other series. One possibility would be the use of left over proposed Nancy Drew stories or ideas in the Dana Girls series. Beginning with the proposal sheet for 1932, several changes occur. In previous years, Stratemeyer would often relist unselected and unpublished titles on subsequent proposal sheets. Since he died on May 10, 1930, the last published titles Stratemeyer could influence were those intended for 1931.

On the Tom Swift proposal sheet for 1932, a completely new set of titles is offered. Furthermore, the arrangement of text on the page is very different from previous years. This is when Harriet Adams and her sister began to run the Syndicate. In some later years, the sheets are first handwritten and later typed. To me, the script seems to have a feminine flair to it.

The books in the various Syndicate series, underwent physical changes too. Most of these were cost-cutting measures. The illustrator on the Tom Swift books changed from Walter S. Rogers in the early years, who did much to set the visual image of the Tom Swift series, to Nat Falk, who used a very different illustration style.

The cloth of the books changed from an illustrated tan cloth to a plain orange cloth that was cheaper to produce. The endpapers changed from blank papers to orange illustrated endpapers featuring typical Tom Swift inventions and one invention that was not featured in any book -- a gyroplane. Howard Garis had an interest in rocket propulsion and probably suggested some or all of the titles on the proposal sheet for 1932. In 1933, after he

left the Syndicate, he used these unused story ideas. Two titles proposed in 1932 were: "Tom Swift and his Sand Pump; or, Uncovering a Desert City" and "Tom Swift and his Steam Sled; or, A Race Over the Ice Floes."

Their counterparts can be found in the first two volumes of Howard Garis' Rocket Riders series published by A.L. Burt: "Rocket Riders Over the Desert; or, Seeking the Lost City" and "Rocket Riders Across the Ice; or, Racing Against Time" (both copyright 1933).

After Garis left, two additional volumes in the main Tom

Swift series were published. It is not clear who actually wrote those titles.

At one time, Library of Congress records had indicated that a "John Arthur Almquist" had written the last hardcover volume, "Tom Swift and his Planet Stone," for 1935. This record has since been purged from the library's files.¹⁸ If this record were true, it would be

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Stratemeyer Syndicate Stories.

Tom Swift Series
By Victor Appleton.

New titles for 1932.

Tom Swift in the City of Gold
Or Marvellous Adventures Underground.
Tom hears of a buried city in Yucatan, Central America and goes there with his chum and with the professor, and has many strange adventures, gets much gold and solves mystery of the golden image. (1)

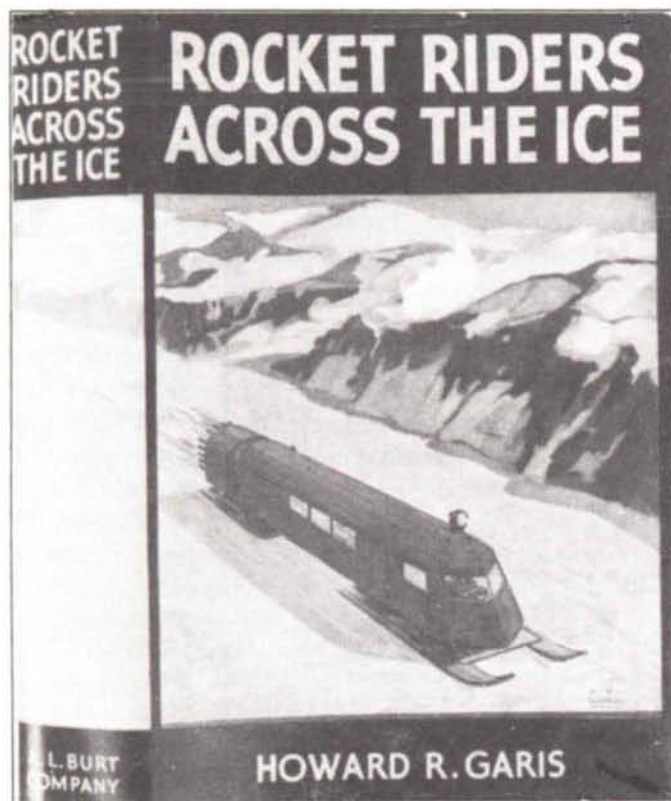
Tom Swift and His Aerial Express *Air Slider*
Or The Boy Who saved the Bank *in search of the Platinum Fields*
Russia & Siberia
Tom continues to invent aircrafts of various kinds. Runs an aerial express line from one city to another. Encounters storms, etc. and foils his enemies. Once he saves a bank from closing its doors when it can get no money from distant city because railroad is blockaded, Tom carrying money by his aerial express. (2)

Tom Swift in Giant Land *Captivity*
Or A Daring Escape from Captivity *by airship*
Thuan who blesses everything comes to Tom with a friend, who runs a circus. Circus man wants to get hold of some giants said to live somewhere in South America, Tom decides to go after giants, and when in that land is made a captive, but escapes by his bravery and daring. One of the giants, called July, because taken in that month (or other month) becomes his servant and body guard from then on. (3)

Tom Swift and His Moving Picture Camera *Electricity Wins*
Or Thrilling Adventures While Taking Moving Pictures
Tom receives an odd visitor, head of big moving picture concern--wants Tom to take daring moving pictures, from airship, etc. of wild beasts in fights, etc. Tom's commission hair raising but will pay big--his sweetheart's father in scheme--Tom aided by his giant servant and man who blesses everything. (4)

Tom Swift and His Great Searchlight
Or On the Border for Uncle Sam
News reaches Tom that smugglers are using airships to get goods into the United States from Canada. They fly at night and the government cannot stop them. Tom has been perfecting wonderful searchlight or his airship. Gets into touch with custom department detectives, goes to the border and catches the smugglers. (5)

A Tom Swift proposal sheet for 1932, showing pencil changes of some titles. "Aerial Express" resurfaced as "Airline Express" in 1926 and "Giant Land" was used in 1930 for "Don Sturdy in the Land of Giants"



The dust jacket for Howard Garis' "Rocket Riders Across the Ice" (1933) depicts a Tom Swift invention first proposed by the Stratemeyer Syndicate in 1932 under the title "Tom Swift and his Steam Sled or, A Race Over the Ice Floes."

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possible that he also wrote the previous volume, "Tom Swift and his Ocean Airport" (copyright 1934). A page from the Syndicate files indicates that the release contracts were retained in a bank safety deposit box. (Syndicate Files). Examination of these yet undiscovered records would conclusively answer the question of Tom Swift authorship.

Around the same time, after Garis left, Grosset & Dunlap's notations on the sheets were changed, too. Instead of merely circling the title to be used next, school-type letter grades were attributed to each story proposed (see illustration on Page 1).

Interestingly, "Tom Swift and his Planet Stone" (copyright 1935), one of the worst written in the series, received an "F-minus" grade while other titles whose plot descriptions were better (in my view) got much higher marks. Even then, someone knew "Planet Stone" wouldn't fly. The series was discontinued because of dropping sales and the paper shortage of World War II.

The two **Better Little Books** published in 1939 and 1941, respectively, were probably written by Whitman

house writers, although some researchers credit them to Harriet Adams.

From Manuscript to Publication

Just how long did this process of title selection, ghost writing, and publication take? Two sources indicate that Howard Garis spent about three weeks writing a Tom Swift story. In Roger Garis' book of recollections, "My Father Was Uncle Wiggily," he cites that his father, Howard, "...could write a 35,000-word book in six to eight days." 19

New evidence supplied by Roger's son, Brooks Garis, is in the form of the signed release forms previously mentioned for the first two Tom Swift volumes, "Motor Cycle" (dated February 17, 1910) and "Motor Boat" (dated March 10, 1910). Since 1910 was not a leap year, this leaves an elapsed time of 22 days between contracts. Although Howard Garis was capable, at his peak, of writing a story in a week's length of time, he probably spent more time on these initial volumes since they were the first in the series and were deserving of more care and attention. These same titles were both received at the Library of Congress Copyright Registration Office on July 1, 1910, 113 days (or 16 weeks) later. This would give a total time of 135 days (or 19 weeks).

Another way of looking at the timing of production of the Tom Swift series by Garis is to compare the Library of Congress registration date with a "Summary of Progress Cards" found in the Stratemeyer Syndicate files for the years 1919 through 1925. This gives the dates that each manuscript was read by someone (probably Stratemeyer himself) at the Syndicate.

Summary of Copyright Records

Title	(c) Year	MS read	Rcvd LC	Elapsed
<i>Air Scout</i>	1919	1/22/19	5/15/19	113 days
<i>Undersea Search</i>	1920	9/11/19	5/20/20	252 days
<i>Fire Fighters</i>	1921	11/6/20	5/19/21	194 days
<i>Electric Locomotive</i>	1922	12/1/21	2/6/22	67 days
<i>Flying Boat</i>	1923	1/8/23	2/14/23	37 days
<i>Great Oil Gusher</i>	1924	10/10/23	4/15/24	188 days
<i>Chest of Secrets</i>	1925	12/8/24	3/2/25	84 days
				Average 134 days

The average length of time between reading of the manuscript and date of publication in the Library of Congress Copyright Registration Records is 134 days, which is approximately the same as the time from contract signature to publication date (135 days). The reason for this could be explained by guessing that the contracts were signed after the manuscript was read and approved.

It is interesting to note that "Tom Swift and His Flying Boat" (copyright 1923) was published just 37

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days after approval of the manuscript. This is similar to the rapid publication of the first Ted Scott: "Over the Ocean to Paris; or, Ted Scott's Daring Long-Distance Flight" (copyright 1927) just a few weeks after Lindbergh's transatlantic flight.

Tom Swift Clover Reprints

One surprising possibility in the development of Tom Swift was revealed in a memo from Andrew Svenson regarding reprints of the original Tom Swift series.

In the mid-1950's, the Clover division of McLoughlin Brothers Books reprinted a variety of Syndicate and non-Syndicate series, including Bomba the Jungle Boy, the Bobbsey Twins (both Syndicate), Beverly Gray and Tom Quest. There was a desire to reprint the Tom Swift books in this format.

This was quelled when it was discovered in June of 1957 that the copper photoengraving plates used for the Tom Swift and Rover Boys books had been melted down and donated for the war effort in the 1940's. A similar set of plates for the X-Bar-X Boys was preserved but no known titles from that series were published by Clover books. ²⁰

Tom Swift was definitely not a "slacker"!

NOTES

1. Prager, Arthur. "Edward Stratemeyer and his Book Machine." *Saturday Review*, July 19, 1971. pp. 15-17+.

2. Deidre A. Johnson (PF-596) and John T. Dizer (PF-511) have recently revealed that Edward Stratemeyer is attributed with at least five items, including a story paper, several years before the publication of "Victor Horton's Idea" in 1889. The earliest of these was "Harry's Trial," a story for *Our American Boys* written under the pseudonym "Ed Ward," published in January 1883. Most of the mythology surrounding Stratemeyer and the Syndicate was propagated by Harriet Adams and Andrew Svenson and distributed through some publications and through interviews with Arthur Prager and other researchers. The Donahey article even claimed that Stratemeyer had received a toy printing press when he was 10 years old on which he published a small newspaper.

3. Early copies of the Tom Swift books were advertised for 40 cents. Some early Motor Boys examined by this author were sold for 60 cents. The concept of the "Fifty Cent Juvenile" was largely propagated by the 1934 *Fortune* magazine article (see Note 4).

4. "'For It Was Indeed He': The fifty-cent juvenile, which Anthony Comstock included among his 'traps for the young.' The publishers (principally three), the authors (one in particular), and the profits (fabulous) of literature for adolescents." *Fortune*, April 1934, pp. 86-89+.

5. Howard Garis worked on a number of series for the

Stratemeyer Syndicate. The Six Little Bunkers series ran until 1933 and was the latest series for which he is credited.

6. Lapin, Geoff. "The Ghost of Nancy Drew."

Books at Iowa, April 1989. p. 14.

7. McFarlane, Leslie. "Ghost of the Hardy Boys: An Autobiography." Toronto: Methuen/Two Continents (1976). p. 199.

8. Lapin, pp. 14-15.

9. Ibid.

10. Farah, David. "Farah's Guide." Harper Woods, Mich. Self-published (1985, 1989). p. 249.

11. McFarlane, p. 199.

12. Lapin, p. 14-15.

13. Lapin, p. 18.

14. The internal mechanics of the Stratemeyer Syndicate have been a closely guarded secret. Even after the Syndicate was sold to Simon & Schuster in 1985, many questions remain. The documents from the "Syndicate Files" were photocopied with permission from Harriet Adams when a researcher, Tom Phillips, visited the firm in 1980. The files copied relate specifically to the Tom Swift and Tom Swift, Jr. series.

15. Photocopies of these release forms were supplied to Dr. Dizer by Brooks Garis, the son of Roger Garis and grandson of Howard Garis. Books Garis supervises the Garis products with his mother Mabel Garis through the Uncle Wiggily Arts Group. These release forms were published as part of an article by Dizer in the May-June 1992 issue of *Newsboy*.

16. Arthur Prager put forth the opinion that Edward Stratemeyer personally wrote the Tom Swift books and Howard Garis was simply a research assistant, in Prager's book "Rascals at Large" and in his Dec. 1976 article in *American Heritage*. These release forms clearly show that Garis was paid for writing the first two volumes of the Tom Swift series and that he promised not to use the Victor Appleton name for his own use or to reveal his identity.

17. Appleton, Victor (pseud.). "Tom Swift and his Chest of Secrets; or, Tracing the Stolen Inventions." New York: Grosset & Dunlap (1925), pp. 7, 20, 84.

18. Lapin, Geoff. "Tom Swift's Theme Song." *Yellowback Library*, July-August 1985. p. 15.

19. Garis, Roger. "My Father was Uncle Wiggily: The Story of the Remarkable Garis Family who created Uncle Wiggily and wrote countless adventures of the Motor Boys, the Motor Girls, Baseball Joe and the Bobbsey Twins, and the Outdoor Girls." New York: McGraw-Hill (1966). p. 8.

20. Memorandum from A.S. Svenson, re: Old Book Plates. June 24, 1957. Syndicate Files.

Thirty-nine cent Americanism:

The 'Fighters for Freedom' series

by M. Paul Holsinger

During the summer of 1943, with the United States deeply immersed in a widening two-ocean war, the giant Whitman Publishing Company of Racine, Wis. issued four new, original juvenile novels featuring the exploits of a number of young American "Fighters for Freedom" in the battle against totalitarianism around the world. These cheaply-bound hard-cover books, all designed to be sold for thirty-nine cents apiece in variety and five-and-dime stores across the country, proved to be instant best-sellers with their overt calls for patriotism and flag-waving Americanism against all odds.

*Other authors...
...other books*

Pleased with the results, the company published four similar volumes in 1944, raising the now ongoing series' total to eight. Each of the separate books, and the military and civilian heroes and heroines in them, were filled with a sense of confidence in the ultimate victory of this nation and its allies in their fight to guarantee that the freedoms enunciated in 1941 by President Franklin Delano Roosevelt in his famous Atlantic Charter soon would extend to everyone.

Whitman, of course, was not the only publishing firm seeking to build up enthusiasm for the war effort by featuring brave young Americans in the fight against Hitler or the horribly stereotyped fanatic Japanese. New York City's Grosset & Dunlap, for years one of this country's premier publishers of fiction for young boys, had several different mini-series on line, including both Al Avery's already popular "Yankee Flyer" books and Canfield Cook's "Lucky Terrell Flying Stories."

Since early 1941, Crown Publishing, also of New York, in conjunction with the Saalfield company of Akron, Ohio, had been putting out a series of books featuring Robert Sidney Bowen's famous Boston-born, 17-year-old R.A.F. ace, Dave Dawson. There were also a number of war stories for girls, not the least of which were Elizabeth Lansing's two growing series featuring Nancy Naylor and Ann Bartlett.

But all these many books -- and there were hundreds



-- were designed for a slightly more affluent market. Grosset & Dunlap's volumes had started at fifty cents, but, by 1943 they increased to seventy-five cents apiece. The various girls' books, published in both cases by the more upscale firm of Thomas Y. Crowell (New York), were being sold at two dollars a volume. Whitman, in producing its "Fighters for Freedom" books at less than 40 cents, literally had a market to itself.

That Whitman, the book-publishing arm of the Western Printing and Lithography Company of Racine, Wis., would seek to exploit the growing waves of American patriotism by issuing its multi-volume "Fighters for Freedom" series, certainly must have come as no surprise to anyone knowledgeable about the inter-related fields of children's and juvenile books or cheap-edition publications during the 1940s.

The firm, which had been founded in Racine in 1905, entered the book-publishing business just before the

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Editor's note: This article was given as a paper at the 22nd annual meeting of the Popular Culture Association on March 19, 1992, at Louisville, Kentucky. M. Paul Holsinger is Professor of History at Illinois State University, Normal, Ill.

First World War. In 1919, a young businessman, Samuel T. Lowe, became president of Whitman, a position he held until 1940 when he left to found his own firm.

Lowe proved to be a brilliantly inventive marketer of books. Looking for a niche unfulfilled by the traditional publishers, he quickly realized that if Whitman produced cheaply priced books that could be promoted and sold through five-and-dime and other chain and variety stores, the company could make a fortune.

And that is exactly what happened. By the early years of the Great Depression, Whitman, though certainly not the only company in the field, was unquestionably the largest and the most thriving. As the economic crisis destroyed one publisher after another, Whitman grew by proverbial "leaps and bounds." Working closely with firms such as F.W. Woolworth's and Kresge's, the company published literally millions of books that could be sold for as little as 10 cents a copy.

Typical were the "Big Little Books," small 3 1/2 inch by 4 1/2 inch volumes of story and illustrations which, in the years after 1932, offered readers original stories of American heroes drawn from real life (J. Edgar Hoover's famous "G-Men" or Tom Mix) as well as from dozens of popular newspaper comic strips of the day (Dick Tracy, Captain Easy or The Lone Ranger).

By 1937, the firm was issuing more than 36 million copies of such cheap juvenile books every year. According to a 1937 marketing survey, somewhere between six and eight million children's books were being sold over the nation's chain-store counters every month, the greatest bulk of them produced by Whitman Publishing Company.¹

Neither Whitman nor Lowe, however, was content to stop at that level. In 1936, the company entered the comic book field when it signed an exclusive agreement to publish all the many Dell comics.

Four years later, in October 1940, it expanded even further to include extremely popular Walt Disney characters such as Mickey Mouse and Donald Duck, and business continued to soar. Any tie-in that promised to add new readers for Whitman's ever-growing list of publications was exploited, at times almost shamelessly. By the early 1940s, as the United States edged closer and closer to war, the company not only began to issue a

series of "Famous Classics for Boys and Girls," ranging from "Robinson Crusoe" to "Black Beauty," but had also signed contracts for any number of stories featuring Hollywood's most popular stars such as Ginger Rogers, Deanna Durbin, Gene Autry and John Payne.

Also, to supplement the still very popular "Big Little Books" (called, after 1938, "Better Little Books"), the firm printed regular, full-sized novels centering around the lives of these comic strip heroes and heroines that young American readers seemed to idolize the most. Little Orphan Annie rated a book, as did Smilin' Jack, Nina and Skeezix of "Gasoline Alley," or April Kane from Milton Caniff's "Terry and the Pirates" strip. The

firm had commitments for a series of ongoing publications with a number of "regular" authors, and it maintained, at the same time, its own "in-house" team of artists who were responsible for literally thousands of illustrations in Whitman's many books.

Though Chicago's firm of M.A. Donohue and Akron's Saalfeld Publishers were also extremely successful in the field of children's literature, no serious student of that segment of the profession doubted that, long before Pearl Harbor, Whitman had become the pacemaker in the industry.²

If the company's production values were, at best, minimal, the quality of the writers it chose to author its many original juvenile novels was certainly no higher. Each of the four authors, for instance, who were chosen to write the "Fighters for Freedom" volumes -- Roy J. Snell, Ruby Lorraine Radford, Marshall McClintock and

Gaylord DuBois -- were, by even the kindest of definitions, hacks. A quick survey of Whitman's earlier books (or those of any number of companies renowned for similar cheaply printed juveniles) reveals these authors' names listed over and over again.

Of the four, Snell certainly was the most experienced. A doctoral graduate of the University of Chicago in the field of elementary education and a specialist in children's reading, Snell began to turn out a steady stream of juvenile stories during the years of the First World War and never stopped. By 1943, when his three "Fighters for Freedom" books -- "Norma Kent of the WACS," "Sally Scott of the WAVES" and "Sparky Ames and Mary

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Planes swept low over the airfield.

"Dick Donnelly of the Paratroops," frontis.

Thirty-nine cent Americanism: The 'Fighters for Freedom' series

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Mason of the Ferry Command" -- were published, he had more than 80 different full-length novels to his credit.

Market demands always appear to have determined the theme of any Snell juvenile. When teen-aged mysteries were selling, he wrote mystery stories; if exploration was an "in" topic, then Snell's novels took brave young heroes and heroines to all the far corners of the world on adventure after adventure. Now, with the war in full swing, he had already published, through Donohue in Chicago, two books with World War II themes: "Wings over England" and "Wings for Victory." The first of these two, a much above-average call to young Americans to become involved in Great Britain's fight against Nazi aggression, far exceeded the standards usually found in most of Snell's slap-dash writing.

The second volume, however, was far more typical. Supposedly an account of the Japanese attack on Pearl Harbor and America's brave fight against its foe, the book was everything that a piece of fiction ought not to be: poorly constructed, sloppily written, and clearly unresearched.

Snell, indeed, had no idea where Pearl Harbor was located and obviously was not willing to take his time to look it up before writing his latest book. The result was the placing of the great naval base in the Philippines, somewhere south of Manila, rather than in Hawaii. Had Snell put such an answer on an elementary school quiz, he would have received a much-deserved grade of "F."

But Whitman, bragging in its advertising that Snell was a world-famous "globe-trotter," did not hesitate for a moment to sign him on the dotted line. The company was not interested in factual accuracy but in selling books, and Snell, perhaps more than most of his contemporaries, had proven through the years that he could produce books that sold.³

The other three authors used in the "Fighters for Freedom" series, if not as voluminous in their publication record as Roy Snell, were very similar to him. All

were full-time, undistinguished professional writers, peddling what little talent they had to the highest bidder. None had ever been published by any of the leading companies specializing in children's literature. Gaylord DuBois, for instance, had already written the stories for two atrociously bad Whitman Better Little Books: "Dan O'Dare Finds War" (1940) and "Pistol Pete and his Dive Bomber" (1941). He had also co-authored, just before Pearl Harbor, a stupid fictional account of air travel beyond the speed of sound, "Stratosphere Jim and his Flying Fortress" (See Editor's note, page 23).

Far from disqualifying him from writing further novels for the company, however, DuBois' penchant for stories about flying apparently made him instead a "natural" to author "Barry Blake of the Flying Fortress," one of the first four volumes in the new series.

Ruby Radford had been writing bland girls' fiction for more than a dozen years when she, too, was signed on by Whitman. Specializing in mystery stories -- Penn Publishing of Philadelphia had printed eight of her novels in the years after 1927 -- she now contracted for two more: "Nancy Dale, Army Nurse" and "Kitty Carter, Canteen Girl." Not surprisingly, both stories were to be filled with enemy spies, mysterious swamps and enough plot changes to intrigue the young teen-aged girls for whom the books were written.⁴

Perhaps, of the four authors, Marshall McClintock was the most realistic. From the moment he began to write, McClintock had consciously chosen to use pseudonyms rather than signing his own name

to his numerous, tritely crafted plots. He did so now, and "Gregory Duncan" was selected to write what turned out to be the last two volumes in the series: "Dick Donnelly of the Paratroops" and "March Anson and Scoot Bailey of the U.S. Navy."⁵

The "Fighters for Freedom," as these four authors portrayed them, represented nearly every area of the American military or its support groups. There was a group of Army men (Dick Donnelly and his paratroopers), a Navy fighter pilot (Scoot Bailey), a member of the submarine service (March Anson), an Army Air Forces bomber pilot (Barry Blake), and even a flying officer with the United States Air Transport Service, which was

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"You mean I'll have to drop from the sky?"

"Sally Scott of the WAVES," p. 37

responsible for getting planes and materiel to the front lines all around the world (Sparky Ames).

The feminine side of the war was no less well-represented. Norma Kent served in the WACS, Sally Scott was a WAVE, Nancy Dale was in the Army Nurses Corps, Mary Mason was a member of the Women's Auxiliary Ferrying Squadron -- the WAFS -- and, not to be ignored, Kitty Carter, who served in the Red Cross-sponsored Canteen Corps. Only the United States Marines, for whatever reason, is unrepresented by a featured hero or heroine in the series.⁶

Each of the young men or women who stars in these volumes is, in his or her own way, an "All-American" representative of American life and dedicated to advancing the day when this nation defeats the Axis powers once and for all. Nancy Dale, for instance, is a former Girl Scout from Georgia; Barry Blake, the valedictorian of his high school graduating class, has also "jerked sodas on Saturdays in the corner drug store" of his small midwestern town; Dick Donnelly is the son of Italian immigrants who came to the United States after the First World War so that they could raise their boy in a land of freedom and hope. Norma Kent and Kitty Carter are college graduates; Nancy Dale just completed nursing school; a number of the fellows are former sporting stars on their high school football or basketball teams.

Certainly, nearly all of these 10 heroes and heroines come from a middle class family background like that of Sally Scott -- representative, as the WAVE recruiter who interviews her, says, of the "best people in the world."

Many of these young freedom fighters also had relatives that were filled with patriotic fervor. Norma Kent, from the tiny central Illinois town of Greenvale, has a father who, while serving in France as a major under "Black Jack" Pershing during World War I, lost an arm.

Sally Scott's father also spent a year overseas during that war, and her grandfather, she proudly tells fellow WAVES, fought at Manila Bay with Admiral Dewey. Sparky Ames' entire family, he says, has "fighting blood." His grandfather was in the Civil War, and his father, unwilling to wait for American entry into the Great War, went to Canada in 1914 to volunteer so that he could

have even longer to fight against the Kaiser and his German bullies. Not to be outdone, Nancy Dale takes the small Confederate battle flag her great-grandfather carried with him throughout the War Between the States wherever she goes.

None of the Fighters for Freedom doubt for a second the rightness of America's role in this current war. "It's our war," says Sally Scott. We're all in it! I hate the way the people of France, Belgium, and all the rest are treated. They're slaves. They've got to be freed."

March Anson and Scoot Bailey, buddies from the small town of Hampton, Ohio, agree. Their hearts sank "...as Hitler's gangs overran one country after another"

and, even while in college, they determined to prepare for the day when they would be able to help free the oppressed peoples in these conquered nations.

To Nancy Dale, it is "...a war for liberty that encircled the globe" and Norma Kent, having now joined the WACS, is "...all but overcome by the feeling that she (is) part of something mammoth and wonderful."

When Kitty Carter is unable to join the WAVES because her father, a Chief Pharmacist's Mate in the United States Navy, needs her at home to take care of her 6-year-old brother, "...her heart (is) like a stone" and she cannot "...keep track the blinding tears" as she watches a parade of WACS and WAVES pass by, "...their heads held high, their eyes right in the knowledge that they were doing their share to win the war."

Mary Mason, a volunteer with the WAFS while her father is an

Army colonel stationed in the Middle East, makes it clear to her friends that she is in the conflict "...until this terrible war is over and all our loved ones can come home again. She does not see herself as a heroine but "...just a flying fool of the Ferry Command," doing what must be done to defeat the aggressors of the world.

It is Tony Avella, a paratrooper in Dick Donnelly's Army Unit, however, who best sums up the feelings of the majority of the Fighters for Freedom:

"I don't want to kill anybody really. But if you've got to shoot a few guys, or even a million, because some louse who wants to ruin the world has sold them a bill of goods or made 'em go out and try to kill you -- then

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Barry learned the correct touch on each control. "Barry Blake of the Flying Fortress," p. 37

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that's just about the only way to do what we've got to do. When I shoot at the enemy I'm not shooting at any one person. I'm just shooting at an idea I hate, an idea that will ruin the whole world if it isn't stopped. If the other guys are supportin' that idea with guns, then I've got to shoot 'em, that's all. And it doesn't make any difference (who they may be)... Italians (or even) Americans. If any Americans try to make our country like Germany, then I'll shoot them too." ⁷

If the American cause is presented as just and true, our enemies are seen as diabolical, cruel, and vindictive. No reader of the various volumes in the *Fighters for Freedom Series* can have any doubts that whatever it takes to win over such an enemy is justified. The Nazis are "inhuman beasts;" the Japanese "unspeakable" butchers. On several occasions, German U-Boat captains massacre innocent men, women and children huddled in lifeboats after their ships have been torpedoed.

Mary Mason, visiting wounded American "Flying Tigers" in Burma, learns from them how Japanese pilots have supposedly taken pleasure in machine-gunning defenseless parachutists after jumping from their burning planes. To kill such monsters seems only right and proper. ⁸ Americans fight for freedom; the enemy does not, and that is all the justification one needs for wiping most of them off the face of the earth.

At 39 cents a copy, no reader of the *Fighters for Freedom Series* had any reason to expect great literature. Each of the eight volumes tells a story which is, at best, banal. Norma Kent helps to break up a German spy ring operating not only at the WAC training post of Fort Des Moines but also all along the New England coast. Sally Scott, using a secret radio tracking device invented by a friend of hers, saves the convoy to which she has been attached and parachutes into the Atlantic to rescue her pilot boyfriend after he crashes at sea. Sparky Ames and Mary Mason literally fly around the globe delivering a

newly invented bombsight to our boys in the China-India-Burma theater of war, catching or killing a number of German and Japanese pilots along the way. Barry Blake and his bomber crew go on more secret missions against the Japanese than the rest of the Army Air Forces combined. In the end, the boys cannibalize a number of partially destroyed Japanese bombers, make a new plane from them, and then fly themselves and a group of missionaries they discover back to safety in Australia.

All of the other *Fighters for Freedom* are just as resourceful and brave. Kitty Carter, for example, unable to join the military, is still able to break up a German spy ring operating along the Carolina coast. Nancy Dale, hardly on board the train which is to take her to her new assignment as an Army nurse, discovers yet another cell of enemy agents and, naturally, almost single-handedly wipes them out and saves the day for the forces of the United States. Nancy's work is not even done then. After winning plaudits from all her superiors in both the nursing corps and the FBI, Nancy heads off to the Pacific, volunteers for several secret missions, courageously nurses back to health a number of American boys and then, if that is not enough, miraculously rescues her own brother from the deserted island where he has lain wounded for nearly a year. ⁹

The two high school buddies, March Anson and Scoot Bailey, are equally successful. March, having never been on a submarine before his first cruise, is, unbelievably, made second-in-command and, when his captain is hurt, assumes command of the entire "pig-boat,"



"She was a swell ship!" said Scoot.

"March Anson and Scoot Bailey of the U.S. Navy," frontis.

scoring remarkable victories over the enemy at every turn. Scoot, as a Navy pilot, singlehandedly discovers a huge Japanese convoy and is responsible for its virtual destruction. Both friends earn Navy Crosses for their bravery.

The story of Dick Donnelly and his fellow paratroopers is, perhaps, the most ludicrous of all. Donnelly, readers learn quite early in the story, is really the world's greatest operatic tenor, Ricardo Donnelly. He is so anxious to defeat the fascists that he has put his career at the Metropolitan on hold to become a sergeant in an Army paratroop unit. In the same troop is Vince Salamone, baseball's major-league home run champion, as well as

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a man whose relatives came from just about every country the Nazis overran during the war. The paratroopers prove both energetic and brave. Led by Dick, they free an Italian town from Nazi control and open a way for the American Army to move into that nation's northern provinces with relatively little bloodshed. The Italian townsfolk, all of whom are somehow non-Fascists, are treated to a special concert before the Army moves on, with Donnelly/Donnelli as the star.

Like the heroes and heroines that they are portrayed as being, the 10 featured Fighters for Freedom in the Whitman series get numerous rewards for everything they do. Besides their joint Navy Crosses, March Anson and Scoot Bailey are now promoted to full lieutenants. Dick Donnelly is given a battlefield commission to lieutenant after his escapade in Italy, and Barry Blake is made a captain in the Army Air Corps. Kitty Carter wins a "service award" for breaking up her local German spy ring. Norma Kent is promised a commission as an officer in the WACS and Nancy Dale, Mary Mason and Sparky Ames are all feted and honored for their many efforts on behalf of the U.S.A. Sally Scott, who feels like "Joan of Arc or Helen of Troy" when she is saving her ship from destruction at the hand of a wolfpack of German U-Boats, is awarded a huge pile of money from the government in gratitude for everything she has done. Like the real patriot that she is, of course, Sally does not keep the money but decides to use it to "...help my country in another way" by investing it all in War Bonds.

The "Fighters for Freedom" series offered its readers in 1943 and 1944 eight stories that were, more often than not, so unbelievably silly that today they are almost embarrassing to read. Only one, Gaylord DuBois' "Barry Blake of the Flying Fortress," tries at times to offer a reasonably honest view of war. Americans do occasionally die horrible deaths in this one volume, blown to bits like the seven-man bomber crew in New Guinea that has to be buried in a single, common grave the next day. Barry's commanding officer has his arm amputated and can never fly again. A second crew, temporarily rescued by Barry and his men, are all killed suddenly by attacking Japanese fighters. Just when one is feeling that this might be the "real story," however, DuBois has a bombardier in the crew drop bombs on zig-zagging Japanese shipping with an accuracy that defies common sense and, like all the other volumes, "Barry Blake of the Flying Fortress" soon degenerates into just another piece of bad fiction.

But Whitman did not promise its readers truth. The "Fighters for Freedom" books were advertised as an "exciting new...series (of) thrilling novels of war and adventure for modern boys and girls."

To a gullible American public they certainly were that. Actual sales records are impossible to come by

today, but there is no reason to think that each of these volumes did not, like nearly all the many Whitman books peddled through the five-and-dime stores nationwide, sell well over a half million copies before it went out of print. Whitman sought to make money -- and did so -- by having its authors emphasize a deep-felt sense of Americanism.

Three cheers for the Red, White and Blue. And for only thirty-nine cents!

The Fighters for Freedom Series

1. Snell, Roy J. "**Sally Scott of the WAVES**" (with 15 illustrations by Hedwig Jo Meixner). Racine, Wis.: Whitman Publishing Co., 1943.

2. DuBois, Gaylord. "**Barry Blake of the Flying Fortress**" (with 15 illustrations by J.R. White). Racine, Wis.: Whitman Publishing Co., 1943.

3. Radford, Ruby Lorraine. "**Nancy Dale, Army Nurse**" (with 19 illustrations by Henry E. Vallely). Racine, Wis.: Whitman Publishing Co., 1944.

4. Radford, Ruby Lorraine. "**Kitty Carter, Canteen Girl**" (with 19 illustrations by Henry E. Vallely). Racine, Wis.: Whitman Publishing Co., 1944.

5. Duncan, Gregory (Marshall McClintock). "**Dick Donnelly of the Paratroops**" (with 19 illustrations by Francis Kirm). Racine, Wis.: Whitman Publishing Co., 1944.

6. Snell, Roy J. "**Norma Kent of the WACS**" (with 12 illustrations by Hedwig Jo Meixner). Racine, Wis.: Whitman Publishing Co., 1943.

7. Duncan, Gregory (Marshall McClintock). "**March Anson and Scoot Bailey of the U.S. Navy**" (with 19 illustrations by Henry E. Vallely). Racine, Wis.: Whitman Publishing Co., 1944.

8. Snell, Roy J. "**Sparky Ames and Mary Mason of the Ferry Command**" (with 20 illustrations by Erwin L. Darwin). Racine, Wis.: Whitman Publishing Co., 1943.



Editor's note: The books are shown above in the sequence most often used in the publisher's listings, the same order used in Harry K. Hudson's "A Bibliography of Hardcover, Series-type Boys Books," Revised edition. Tampa, Fla.: Data Print, 1977.

NOTES

1. John Tebbel, "A History of Book Publishing in the United States." New York: R.W. Bowker Co., 1978, 1981. Volume III: "The Golden Age between the Two Wars 1920-1940," pp. 464-506; Volume IV: "The Great Change

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1940-1950," p. 408. William H. Lyles, "Putting Dell on the Map. A History of the Dell Paperbacks." Westport, Ct.: Greenwood Press, 1983, pp. 5-6. Thomas L. Bonn, "Undercover. An Illustrated History of American Mass Market Paperbacks." New York: Penguin Books, 1982, p. 123.

2. Allen Billy Crider, ed., "Mass Market Publishing in America." Boston: G.K. Hall and Company, 1982, p. 87. Mike Benton, "The Comic Book in America. An Illustrated History." Dallas: Taylor Publishing Co., 1989. P. 32. Ron Goulart, ed., "The Encyclopedia of American Comics." New York: Facts on File, 1990, pp. 14, 24. Kenneth Davis, "Two-Bit Culture. The Paperbacking of America." Boston: Houghton Mifflin, 1984, p. 95. Western/Whitman soon after the beginning of the war also began to produce the still unbelievably popular Little Golden Books at 25 cents a copy. In 1943, it worked out an agreement with George Delecorte to begin publishing the soon-to-be-famous line of Dell Paperbacks, revolutionizing the industry even further. (Tebbel, IV:408; Lyles, 6; Davis, 95). Much of the company's fame and fortune soured in the post-1945 era as competition grew. Better Little Books ceased publication in 1950 (Goulart, 32) and the Whitman name vanished shortly afterwards, being replaced by the "new" Western Publishing Company in 1960. (The name Whitman is still being used in Canada where the firm of Whitman Canada holds the rights to publish the company's Golden Book line). In 1979, Mattel, the giant toy conglomerate, purchased the firm for more than \$120 million and, five years later, after continual losses from the production of comic books, ceased that line's production completely, (Benton, 85, 125-126). Western, today, still continues to issue Golden Books both for small children as well as for older children interested in nature and science (John T. Gillespie, "Publishers and Distributors of Paperback Books for Young People." Chicago: American Library Association, 3rd edition, 1987, p. 113.)

3. Roy J. Snell continued to write for Whitman after the

publication of his three "Fighters for Freedom" volumes. That same year of 1943 he also authored "Jane Withers and the Phantom Violin" as part of the company's attempt to exploit teen-aged girls' interest in Hollywood starlets.

Later, in 1944, he wrote the stories for two of the firm's many Better Little Books that had a World War II theme: "Vic Sands of the United States Flying Fortress" and "Punch Davis of the U.S. Aircraft Carrier." By war's end, Snell had written 10 different novels with themes related in one way or another with World War II, five of them published by Whitman.

4. Radford's two "Fighters for Freedom" stories for Whitman obviously struck a responsive chord. During the next four years, she was signed to write, and eventually saw published, six more girls' tales as a part of other Whitman series: "Sandra of the Girl Orchestra," "Patty Parker, Girl Inventor," "Patty O'Neal on the Airways" and "Sylvia Sanders and the Tangled Web" (all 1946); "Dorothy Lamour and the Haunted Lighthouse" (1947); and "Nancy Craig and the Fire Opal of Guatemala" (1948).

5. During the war, Marshall McClintock also wrote a number of stories for young women. Writing as William Starret, the author produced three separate "Nurse Blake" stories for Gramercy Press in New York and, as Douglas Marshall, he wrote even more. Ironically, many years later, now writing as "Mike McClintock," the author produced several mini-classics in books for very young children. It will be these volumes, if any, and certainly not his World War II books, for which McClintock will be remembered.

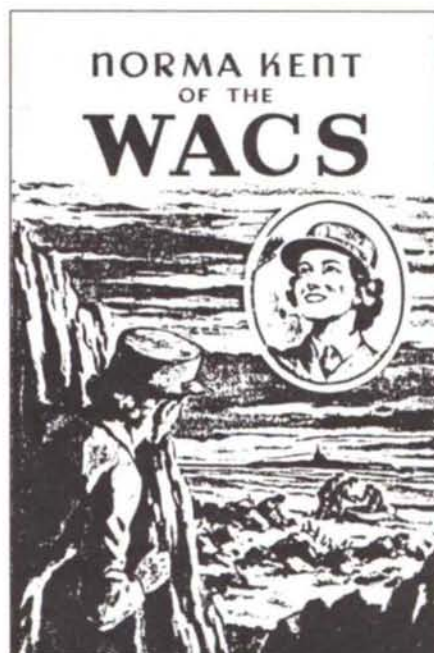
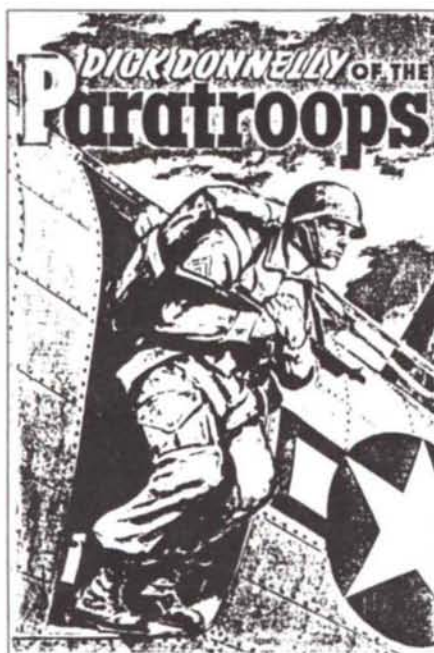
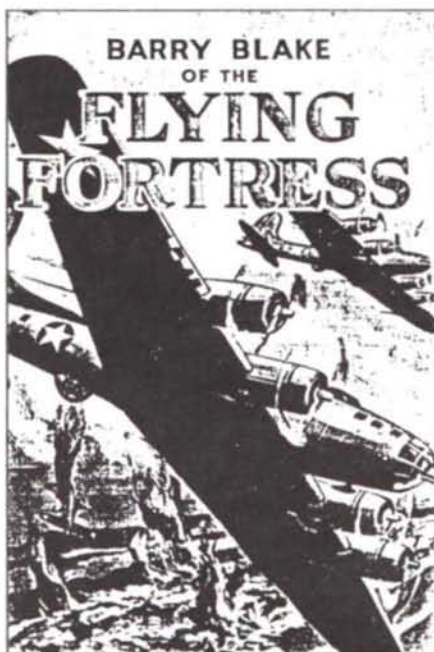
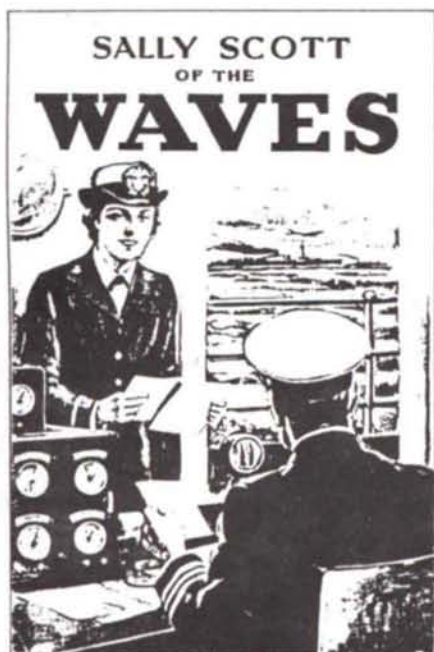
6. There are a number of Marines, in lesser roles, who also inhabit these eight books, not the least of whom is Sally Scott's immediate superior, Major Robert "Silent" Storm, a decorated, wounded hero from the early days of the war in the Pacific.

7. Gregory Duncan, "Dick Donnelly of the Paratroops." Racine, Wis.: Whitman Publishing Company, 1944, p. 25.

8. To be sure, there appears to be a limit to how far killing of the enemy ought to go. Barry Blake, after he and his bomber crew help to slaughter "nearly twenty thousand enemy troops," admits to being "sick of killing." Sally Scott, too, after helping the Navy blow up a German



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submarine that had tried to attack her convoy, has "a sinking feeling at the pit of her stomach" when she realizes that "the men on that sub were human and some of them were very young."

9. Being a tried and true American apparently works wonders on wounds. At the time that his bomber crew had left Tommy Dale on a Japanese-infested island somewhere near New Guinea, he was bleeding profusely from a gaping stomach wound and unable to move. Everyone in the crew was convinced that he would soon die. When Nancy discovers him, a year later, the Japanese

have all vanished, the wound has completely healed, and only Tommy's ragged uniform and unkempt beard give any indication of the length of his stay.

Editor's note: Gaylord DuBois wrote the first volume of "The Lone Ranger" series (Grosset & Dunlap, 1937). The title page says "THE LONE RANGER, by Gaylord DuBois, based on the famous radio adventure series by Fran Striker." Striker wrote the remaining 17 volumes in the series and, for sake of uniformity, DuBois' name was changed to Striker's in subsequent reprints of title No. 1. This information on DuBois' authorship of the first title was published by Fred Woodworth in his *Mystery and Adventure Series Review*, Issue No. 1, Summer 1980.

Jack Barker remembered

(Continued from Page 3)

and probably couldn't have met the price anyway. We don't know what Ralph Gardner paid for his (Jack probably knew) but Dale Thomas, at the only convention we attended at Waltham, Mass., very proudly came up to me and showed the 'Timothy Crump's Ward' he had paid \$1,500 for. Dale and his wife came by here once and wanted to see Jack's collection. Jack was at work but Dale was all fingers. I watched him like a hawk so he'd leave Jack's books just where Jack had them.

"I still think we met Stanley Pachon in 1949 because we did not buy our house until Dec. 23, 1949. We took our vacation late in September to coincide with an Instrument Society meeting in St. Louis. Jack wanted to see his immediate boss out of Rochester to talk about buying our house. There had been rumors of Jack's being transferred to Cincinnati and we didn't like the idea.

"After St. Louis we visited friends in Eau Claire, Wis., whom we had known in California during World War II. Then we went to a wedding in Rochester in late September, so that's why I feel so certain that we met Stanley then. It was the only occasion we had to be in that section of Pennsylvania. We were cutting across country from Rochester to Birmingham, Ala. where Jack had an appointment, and probably detoured a little to go to Bethlehem and see Stanley. We spent the night in Allentown. For years, Stanley sent us the Christmas edition of the Bethlehem newspaper which showed all of the activities of the Moravians who populate that area. We always thought that Stanley was Polish, but he may have been Czech.

"Back to 'Timothy Crump's Ward.' We got a microfilm of the book from the New York Public Library for about \$5.15; a friend here made a negative copy (white on black) for \$35; then we had it bound for around \$5. Jack wanted only the contents of Alger's books, not particularly first editions. As it is, he has 166 volumes and 32 first editions.

"He never collected any other juvenile author. However, we do have a representative copy of many of them: Louisa May Alcott, Victor Appleton (Howard Garis) etc.

"Jack has most of Frank Gruber's books, mostly westerns. In fact, Gruber sent him a lot of Alger books gratis to help Jack start his collection.

"One time in New York when he became interested in Alger's short stories and poems, we spent hours in the N.Y. Library's microfilm department with Jack dictating from the film and me taking it down in shorthand. That way, we got a lot of Alger we'd never seen in print. The original print was probably destroyed after it was put on film.

"For more than 40 years we have been members of

Peachtree Christian Church (Disciples). From about 1955 to 1975 Jack taught a young couples class. At one time the class had 92 members. At the end of 20 years most of the couples had several children and the children wanted to go to church with the young people they went to school with, the usual migration from a downtown church. For about five years he taught an older group one Sunday a month; then it mostly died off and dissolved. In recent years he taught a men's Bible class twice a month. With Jack, there were six in the class; now there are five. He dearly loved teaching; but in everyday life Jack could never have adapted to the regimentation of the academic life.

"Jack had 38 years of perfect attendance with the Atlanta Rotary Club. He enjoyed Rotary and we had fun finding clubs where he could make up meetings when we were in Europe. Three Rotarians, two of his Bible class, one from his company and one from Emory University were pallbearers. I struck out on his fraternity: they either were too decrepit or out of town and it was a holiday weekend.

"Jack had a Bachelor of Arts degree from Emory University in Languages and Government. When he realized his company was getting into more and more engineering problems, he studied at night for two years while we were on the road, which was most of the time. (I shut up and read or typed his correspondence; however, it wouldn't have mattered as Jack had wonderful powers of concentration). He took a two-day Engineering examination in Atlanta and became a Registered Professional Engineer in the State of Georgia, which meant that if his seal was on some specifications and a plant blew up because he had made a mistake -- he was it! Later, Florida and Alabama licensed him through reciprocity." (Signed) Mabel

Jack and Mabel were the only people we know to have ever visited Stanley Pachon in his home. They could hear someone moving around upstairs during their visit -- whom they assumed (and I'm pretty sure correctly) -- was Stanley's mother. Also, Mabel and Jack were right about Stanley's background. His will showed his only known relative as being in Poland.

The September-October 1990 *Newsboy* (Page 4) gives you an idea of the manner in which Jack Barker carried out his Alger research, and the accreditation and sharing of it with the Horatio Alger Society.

Their home in Dunwoody, Ga., our letter interplay with excerpts from "The Song of the Chattahoochee" or references to the "Dere Mable" volume from W.W. I, his love of that original 1942 military Jeep, which he used both for visitor entertainment and acreage maintenance to his property, all echo and re-echo through my memories and happy relationship with the Barkers.