



Horatio Alger, Jr.
1832 - 1899

THE HORATIO ALGER SOCIETY OFFICIAL PUBLICATION NEWSBOY



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

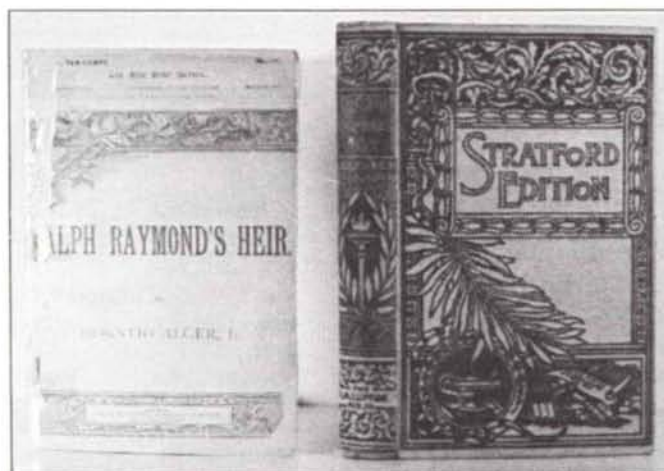
VOLUME XXXII

JANUARY-FEBRUARY 1994

NUMBER 1

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President's column

Preparations are nearly complete for the 30th annual Horatio Alger Society Convention to be held April 28 through May 1 of this year. Our convention hosts, Chris DeHaan (PF-773) and Milt Ehlert (PF-702), have been working very hard the last several months and they have put together a full and interesting program, which is outlined on Page 3. Also enclosed in this issue of **Newsboy** is complete registration information including an agenda, hotel registration cards and a convention registration form. Start making your plans now to attend — it's only a few months away!

One of the biggest differences between this convention and previous conventions is the lack of donations for our annual auction. Over the last several years, the Society has been fortunate in obtaining many fine books to auction, including the Alger collections of Kenneth Butler, Walter Moore, Ralph Anderson and others. This will be the first time in four years that we won't have an opportunity to offer a large quantity of Alger books to our members. So now, we must depend upon the individual donations of our members to generate income for our treasury. Please put aside a few books now to bring to the convention or send your donations to Chris or Milt directly.

The resolution committee has begun substantive discussions with the six institutions which responded positively to our inquiries to form a repository for the life works of Horatio Alger, Jr. Although this is a time-consuming process, I am confident that the committee will be able to make a recommendation during our convention in Grand Rapids. In the March-April issue of **Newsboy** you will find a report by our committee chairman, Brad Chase, which documents our efforts from the initial resolution to our current status.

During the convention we will be electing three individuals to the Board of Directors. Each director serves a three-year term. We will also be electing the positions of president and vice president for two-year terms. If you are interested in one of these positions, please feel free to contact me anytime before the convention.

I look forward to seeing everyone in Grand Rapids.

Your partic'lar friend,
Robert E. Kasper (PF-327)
585 E. St. Andrews Drive
Media, PA 19063
(610) 891-9015

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 (PF-265).
- "Horatio Alger or, The American Hero Era," by Ralph D. Gardner (PF-053).
- "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.



The Harley Hotel in Grand Rapids, Mich., will be the site of the 1994 Horatio Alger Society convention.

It's time to go 'In Search of Treasure'

by Christine DeHaan (PF-773)

Welcome to Grand Rapids for 1994! We've chosen the theme "In Search of Treasure," and we hope that plenty of "treasure" awaits you April 28 to May 1 in Grand Rapids: fellowship, friends, fun, relaxation and — books! Of course, family is also a rich treasure, so bring them along and introduce them to the fascinating hobby of Alger collecting.

Our schedule (the full agenda is on the enclosed yellow sheet) begins Thursday evening with a welcoming pig roast and open house at the DeHaan dairy farm. Facilities are available for inclement weather, and you are welcome to tour the farm if you wish. Arrive early enough and you can give us a hand with chores! You will also be able to view our collections of Alger material, including some scarce first editions and dust-jacketed volumes.

Following our directors' breakfast on Friday morning will be our annual seminar on various aspects of book collecting. **Newsboy** editor Bill Gowen is again coordinating the presentations.

On Friday afternoon, you will have time to try and locate your own treasures or do some sightseeing. We will distribute book-hunting maps for your convenience and hope to include some non-listed places. The Harley Hotel will serve our Friday supper, which will be followed by the Society's annual business meeting and a

Coming in the March-April issue: More news on the '94 convention, including transportation information.

members' auction.

Our annual book sale will take place Saturday morning, and the afternoon will again be free. If you like, you may sign up for various car-pooled sightseeing caravans. Some options include the Gerald R. Ford Presidential Museum and the Holland area, famous for its tulips, Dutch themes and Lake Michigan beaches. Fishing is also possible and there are golf courses in the area.

The convention will close with the annual banquet on Saturday night, followed by the Society's annual auction of donated books and related items. Please bring or send items for this auction! We have a few surprises on hand already.

Sunday morning will see us off, with goodbyes until 1995.

Send in your registration form (the blue sheet, enclosed) soon. A confirmation packet will then be sent to you. Please make your hotel reservations directly to the Harley on its own registration card, which is also enclosed in this issue along with full-color Harley Hotel brochure.

Feel free to call me if you would like more information. The number is 1-616-792-2009.

Editor's notebook

Inside this issue you'll find several "extras." Most of them have to do with the Horatio Alger Society's 1994 convention, "In Search of Treasure," to be held April 28-May 1 in Grand Rapids, Mich. Double-check to make sure you have the following convention-related items:

- * The convention registration form and summary of highlights, a blue sheet;
- * The preliminary day-by-day convention agenda, a light-yellow sheet;
- * A registration card from the Harley Hotel for use in making room reservations;
- * A full-color brochure published by the hotel which outlines all services offered as well as a locator map.

Convention co-host Chris DeHaan's article on the convention is on Page 3, along with her phone number in case you have auction items to donate or need additional information.

In the March-April *Newsboy* we'll give transportation information for those not driving to Grand Rapids, along with any changes or additions to the convention schedule.

Also enclosed in this issue (green sheet) is an order form from Oxford University Press for Carol Nackenoff's new book, "The Fictional Republic; Horatio Alger and American Political Discourse." Anyone who enjoyed Prof. Nackenoff's article in the November-December *Newsboy* will want to read her book. Oxford University Press is offering H.A.S. members a 20 per cent discount from the \$35 list price, which comes to \$28, plus \$2 shipping and handling. You can even place credit-card orders by phone by calling Oxford's 800 number on the order form.

I also mentioned last issue that I would provide ordering information from Twayne Publishers for the two books recently issued in its United States Authors Series written by H.A.S. members Jack Bales (PF-258) and Deidre A. Johnson (PF-596). Here goes:

"Kenneth Roberts," by Jack Bales, is priced at \$21.95. The ordering code information is TUSAS 626, ISBN 0-8057-7643-5.

"Edward Stratemeyer and the Stratemeyer Syndicate," by Deidre A. Johnson is priced at \$22.95. The ordering code information is TUSAS 627, ISBN 0-8057-4006-6.

If you order by mail, send a check or money order along with the title and ISBN Number (above) to Macmillan Distribution Center, Attn.: Order Dept., 100

LETTERS TO THE EDITOR

Robert E. Kasper
President, Horatio Alger Society
and William R. Gowen, editor, *Newsboy*

Dear Mr. Gowen:

In your November-December issue of *Newsboy*, Page 4, you indicate one known copy of the 3rd edition of "Frank's Campaign," and that in purple cloth. You guess that it was also published in green cloth.

I have this 3rd edition in VG condition in green cloth. This book was on the bookshelf for over two years at a remote bookstore at \$35. I couldn't afford it at first but the store owner let me have it for \$22. I did not at the time know of its value until I read your article.

This same dealer previously had sold me a first edition of "Rough and Ready" in good condition for \$6 as well as "Rufus and Rose," a green cloth first edition issued in 1871 for \$6, and a "Mark the Match Boy" first for \$35.

I have a first edition of "Fame and Fortune" but it is missing pages 169 to 192. Is there anywhere I can obtain copies of the missing pages? Perhaps from your proposed conservatory?

Best wishes,
Angelo Sylvester (PF-928)
P.O. Box 53
Tamworth, NH 03886

(*Letters to the Editor* continued on Page 20)

Front St., Box 500, Riverside, N.J. 08075-7500. Add 10 percent to the price of the book for postage and handling if you want the book sent by U.S. mail; add 15 percent to the price if you want it sent by United Parcel Service.

You can order any of Twayne's books by phone (using a major credit card) by calling the Macmillan Distribution Center's 800 number: 1-800-257-5755. The postage and handling costs are the same as when ordering the books by mail.

In early December I received a phone call from Jack Dizer (PF-511) informing me of the death of his wife, Marie, from cancer at age 74. Over the past 20 years I have been a dinner and/or overnight guest at the Dizer home on numerous occasions and never failed to be impressed by Marie's quiet common-sense dignity, no doubt a product of her Indiana upbringing. I'm sure she often thought those of us engaged in the hobby of rummaging through dusty, out-of-the-way bookstores were all a little nuts, but she never failed to support our hobby.

All members of the Horatio Alger Society join me in offering our thoughts and prayers to Jack, his five children and seven grandchildren.

'Ralph Raymond's Heir'

by Robert E. Kasper (PF-327)

"Ralph Raymonds Heir" was first published as a serialization in **Gleason's Literary Companion** in 1869. The story, which ran from June 9 to July 10, employed the little-used Alger pseudonym Arthur Hamilton.

Later that year Gleason issued the story in his **Pictorial Novelette Series**. This publication was a large comic book-type magazine which included short stories in addition to the main title. This item is considered the first edition of "Ralph Raymond's Heir" and it is very rare. It is so rare, in fact, that nobody has ever seen a copy although other titles in the **Pictorial Novelette Series** have been located.

Alger at first glance

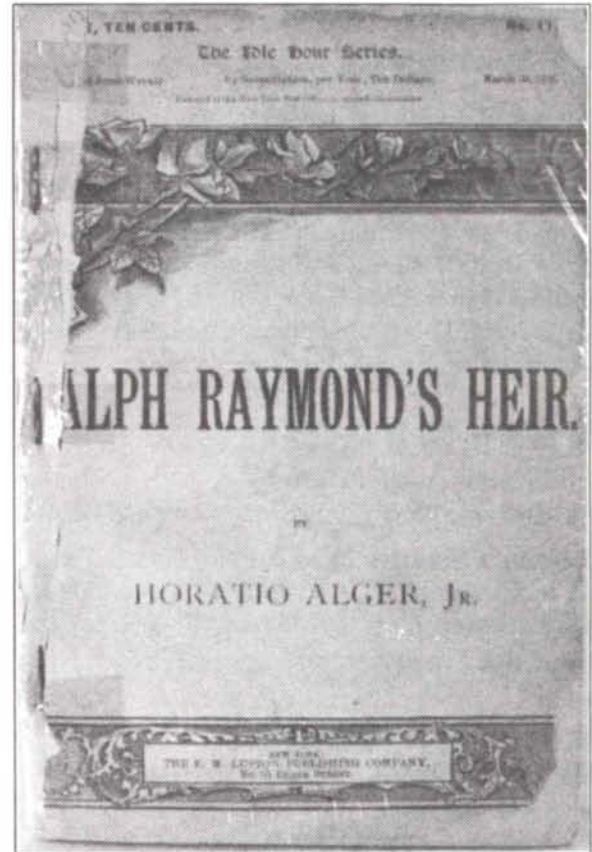
This story next appeared some 20 years later in **The Leisure Hour Library** dated July 20, 1888. In this issue (Vol. III, No. 201), Alger is acknowledged as the author and the title is changed to "The Merchant's Crime." The publisher of this tabloid-sized newspaper is listed as W.S. Trigg and the entire story fills 16 two-column pages. **The Leisure Hour Library** issued this story two more times, in 1896 and 1900.

The first appearance of "Ralph Raymond's Heir" in conventional book form did not occur until 1892, some 23 years after the original serialization. This is the F.M. Lupton edition published on March 30, 1892, as No. 11 of **The Idle Hour Series** (Example 1). This is a small brown and white paperback printed on very cheap pulp stock and sold for 10 cents. Three months later Lupton issued this story as No. 65 of its **Bijou Series** on July 13, 1892, also in paper wraps but this time priced at 25 cents.

A curious reprint of "Ralph Raymond's Heir" was published by Butler Brothers of New York and Chicago. This paperback is identical to the Lupton Bijou edition except that their name appears on the title page instead of F.M. Lupton. Apparently, the publishing firm of Butler Brothers came into possession of the printing plates after the demise of Lupton and reprinted this story. I know of the existence of only one copy of this edition.

In August 1892 Lupton finally got around to publishing "Ralph Raymond's Heir" in hardcover form as part of its **Stratford Edition Series** (Example 2). The title appears on the spine only with "Stratford Edition" shown in a decorative box on the front cover. Lupton later published one more edition in paperback (The Golden Rod Series) and at least two more hardcover editions similar to the Stratford Edition but in a cheaper binding.

After 1905, "Ralph Raymond's Heir" was obtained by dozens of publishers and was reprinted many times in both paperback and hardcover editions.



Ex. 1: First paperback edition (Lupton Idle Hour Series).



Ex. 2: First hardcover edition (Lupton Stratford Edition).

MEMBERSHIP

New members:

Angelo Sylvester (PF-928)

P.O. Box 53

Tamworth, NH 03886 (603) 323-7193

Angelo is a retired overseas auditor whose other hobbies include skiing and swimming. He read Alger books as a child and still enjoys them. He has 103 titles in his collection. He learned about the Society through Ed Mattson (PF-067).

Aileen Schafer (PF-929)

8200 Henry Ave., #A24B

Philadelphia, PA 19128 (215) 483-8621

Aileen, a librarian, also collects Nancy Drew, Ken Holt and series by Ralph Henry Barbour. She learned about the Society from Bart Nyberg (PF-879) and through Yellowback Library.

Daniel A. Wujek (PF-930)

2323 Sweet Drive

Troy, MI 48098

Daniel, who is retired, enjoys woodworking and gardening in addition to collecting series books, of which he has around 6,000. He learned about H.A.S. through Yellowback Library.

Mrs. Lynn Benvenuto (PF-931)

129 Brush Creek Drive

Rochester, NY 14612 (716) 227-2493

Lynn, a school teacher, has 700 Alger books in her collection. Her other hobbies include gardening and walking.

William Schnase (PF-932)

1326 Janet

Sycamore, IL 60178 (815) 895-8987

William, who is retired, lists reading and baseball as his hobbies. He has 15 Alger titles in his collection.

Change of address:

Richard Berdan (PF-868)

168 Autumn Heights Dr.

Salkum, WA 98582 (206) 985-2434

(New phone number)

Moving?

If you are changing your address or phone number, or if your current H.A.S. roster listing is incorrect, send your new address and phone number immediately to Executive Secretary Carl Hartmann, 4907 Allison Drive, Lansing, MI 48910.

Robert E. Kasper (PF-327)

585 E. St. Andrews Dr.

Media, PA 98582 (610) 891-9015

(New phone number)

Rick Fuller (PF-917)

4905 Lake St.

Bridgman, MI 49106

Rodney R. Renshaw (PF-888)

5 Cedar Grove

Kincheloe, MI 49788-1001 (906) 495-5627

Series Book Collectors

in

EARTHQUAKE LAND

or Braving The Big One

FEATURING

Nancy Axelrad

author and Stratemeyer Syndicate Partner

Joyce Brotman

co-producer Nancy Drew/Hardy Boys TV shows

Sam and Beryl Epstein

authors of Ken Holt and Roger Baxter series

Rudy Nappi

Hardy Boys and Nancy Drew artist

September 22-25, 1994

Buena Park, California

The Lawrenceville Stories of Owen Johnson

by Bart J. Nyberg (PF-879)

Today, the small prep school town of Lawrenceville, New Jersey is easily accessible. Exiting I-295 at U.S. 206 North brings one quickly into town.

It was not so, however, in 1895, when the prospective student had to debark his comfortable rail accommodations at Trenton, five miles to the south. There, he would board the stage to Lawrenceville. When the coach had filled, the driver would head out into the open country, the group of boys on board inevitably raising a ruckus. The group would become quiet, however, as the red-brick walls of the school came slowly into view. Whether first former or fourth, the sight was always impressive. Founded in 1810, Lawrenceville was the third-oldest, third-largest prep school for boys in the United States.

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

Owen Johnson graduated from Lawrenceville in 1895, only to ask for and receive permission to stay on another year to launch *Lit*, Lawrenceville's first literary magazine. He later recalled the first batch of contributions: "I was frightfully depressed. The stories lacked the background of conviction."

Although only 16, Johnson made a decision which would affect the rest of his writing career. "I laid down the first law of *Lit*," he said. "Don't invent — interpret. Write from your own experience."

Eleven years later he would follow his own advice. The results are what we know today as *The Lawrenceville Stories*.

Indeed, it seems that Owen Johnson had been destined to write. Born Aug. 27, 1878 in New York City, he was the son of poet and magazine editor Robert Underwood Johnson and Katherine McMahon. The elder Johnson was on staff at *Century Magazine*, then edited by Richard Watson Gilder, the driving force behind that publication for many years. After selling a story to *St. Nicholas* for one dollar at age 6, young Owen got out a paper with the assistance of Gilder's son. This experience served him well when later he started *Lit*. He would go on to Yale and in 1900 became chairman of *Yale Literary Magazine*. Johnson graduated with a B.A. in 1901.

Soon after graduation, Johnson published his first adult novels, a career which he would pursue for the next six years. In 1907 he began work on the first of his

Editor's note: This article is derived from a presentation given at the 1993 Horatio Alger Society Convention at Fort Washington, Pa.

THE ETERNAL BOY

BEING THE STORY
OF
THE PRODIGIOUS HICKEY



BY
OWEN JOHNSON
AUTHOR OF "MAX FARGUS," ETC.

NEW YORK
DODD, MEAD & COMPANY
1909

The first-edition title page of "The Eternal Boy."

Lawrenceville stories, "The Eternal Boy." Initially serialized in *Century Magazine* and *The Saturday Evening Post*, the stories were collected and issued in hardcover, published by Dodd, Mead in 1909.

Essentially a series of vignettes, the reader is presented with an intimate view of the school year at Lawrenceville Academy. Such characters as The Prodigious Hickey, The Tennessee Shad, Doc Macnooder, The Gutter Pup, Lovely Mead, The Triumphant Egghead, Hungry Smeed and The Uncooked Beefsteak, to name but a few, bring to life an era, now long gone, when student and schoolmaster treated each other with a wary respect. Nothing was taken for granted on either side. The reader can clearly discern these attitudes in Chapter 1 of "The Eternal Boy."

Following the exploits of Johnson's characters, we get a very good look at the campus and its surrounds, both

(Continued on Page 8)

The Lawrenceville Stories of Owen Johnson

(Continued from Page 7)

in classroom and out. The chapel, where the students snooze; the classroom, where daydreaming is the order of the day; and The Jigger Shop, where ice cream is consumed by the bucket and small fortunes are made and unmade; all are clearly drawn from Johnson's memory. Witness Hungry Smeed as he sets a new record for pancake consumption. Daydream through Latin with Snorky Green as he pitches his house baseball team to victory, becomes the country's greatest general, wins the

upcoming world war and then becomes President of the United States. When asked to write out the gerundive form of several Latin verbs on the blackboard, however, he can do no more than print his name!

We also see life in the dormitories, or houses, where the boys spend much of their time. The rivalries between the Kennedy, the Dickinson, the Green, the Woodhull and the Cleve are well documented, both scholastically and athletically. Johnson's writing style, which shifts easily between narrative and dialogue, is a pleasure to read.

The year 1910 saw the publication of the second title in the Lawrenceville series, a small volume titled "The Hummingbird." The publisher was now Baker & Taylor. This was followed closely by "The Varmint," also in 1910. Research has shown that Baker & Taylor also reissued "The Eternal Boy" in 1910. Then, in 1911, Baker & Taylor reissued it again, retitling it "The Prodigious Hickey," part of the book's original subtitle. The reason for this is not known, although it may have been an attempt to increase sales.

Later that year, the fourth Lawrenceville title, "The Tennessee Shad," was published. All of these books

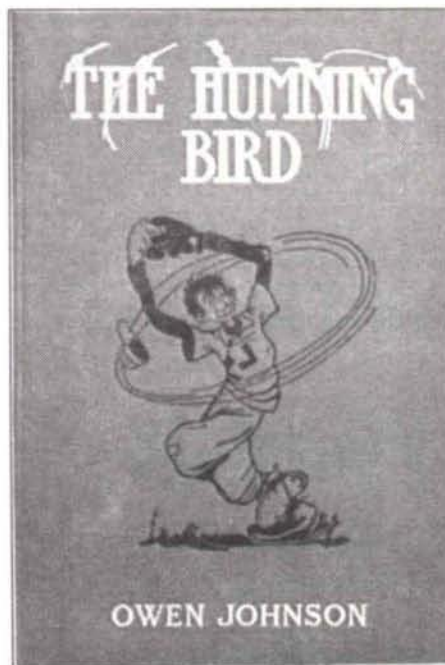
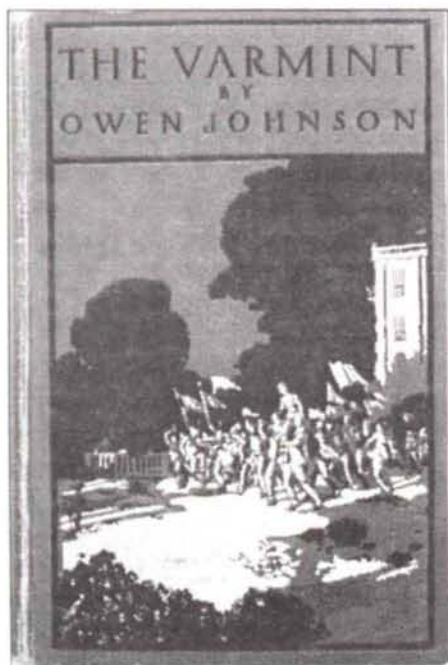
continue the exploits of the original characters, occasionally omitting some and adding others.

Baker & Taylor left the publishing field in 1912 (although the firm continues to this day in book distribution), and suddenly Johnson's books were all out of print.

Forced to find a new publisher, Johnson went to Frederick A. Stokes, who agreed to publish his new novel, "Stover at Yale." Following the career of the hero of "The Varmint," Dink Stover, as he proceeds to Yale, this story did much to undermine the secret societies existing on that campus. Even though its hero is an original Lawrenceville character, "Stover at Yale" is not considered part of the Lawrenceville series per se.

With his Lawrenceville stories out of print, Johnson once again began to write more run-of-the-mill adult

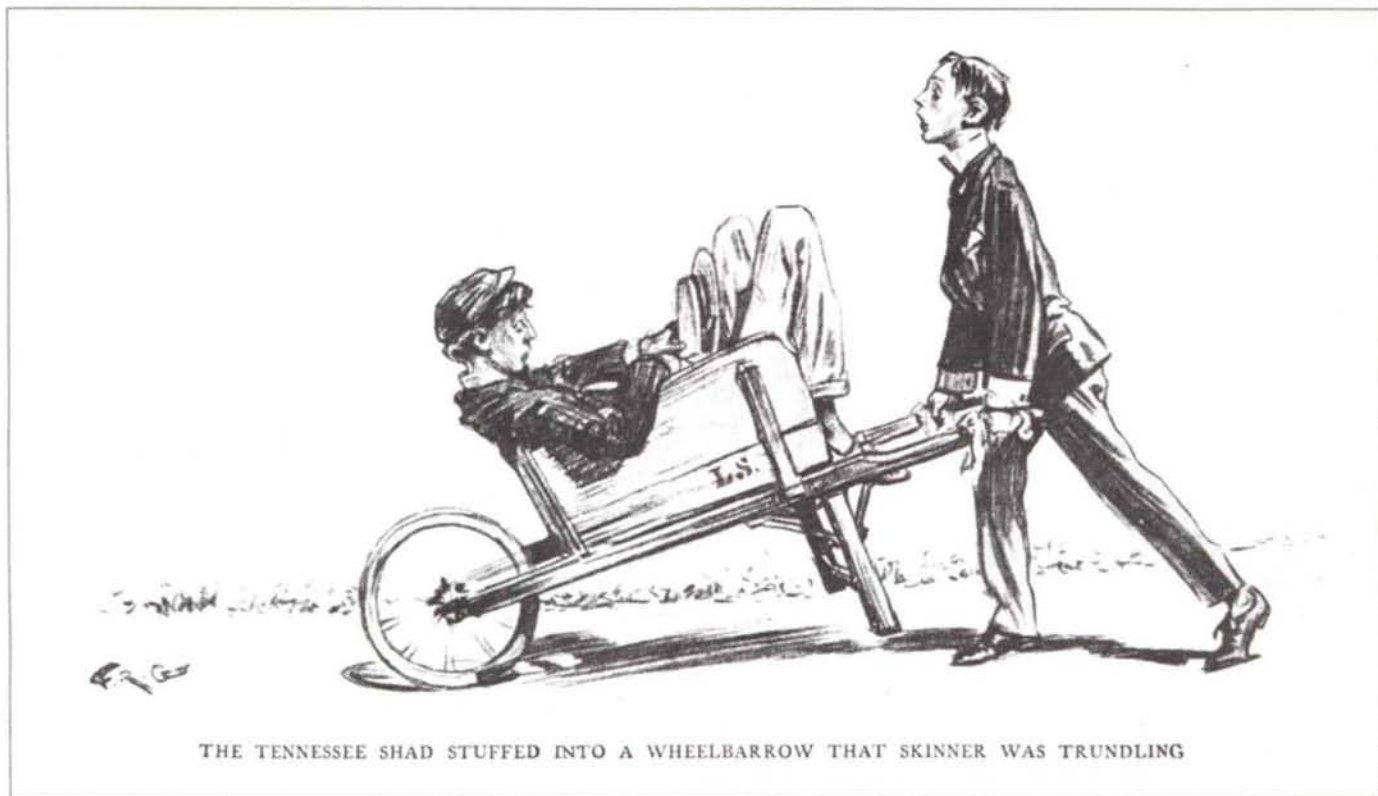
novels. Then, in 1916, Little, Brown brought out the first reprints of "The Prodigious Hickey," "The Varmint" and "The Tennessee Shad." Retaining the original binding of "The Tennessee Shad," Little, Brown rebound the first two titles in the same format (dark red cloth with a pictorial cover in black, embossed in



white). For example, the Baker & Taylor first edition of "The Varmint" (left, above) was published in ribbed brown cloth with cover illustration in orange and black.

Now, for the first time, Johnson's Lawrenceville stories had the appearance of a series. There is, however, a mystery here which has yet to be solved. The Little, Brown editions make no mention of the original Baker & Taylor copyrights, showing instead Little, Brown copyrights in the original year of publication. Since both companies are still in business, I spoke with executives at each, trying to determine how Little, Brown had acquired the original copyrights. No one could provide me with an answer.

This has caused confusion among collectors, as many have sought in vain for Little, Brown editions prior to 1916 (a reasonable assumption since the copyrights state 1910 and 1911!). A year later, "The Hummingbird" was



THE TENNESSEE SHAD STUFFED INTO A WHEELBARROW THAT SKINNER WAS TRUNDLING

The illustrations of Frederick R. Gruger, above, and other artists helped convey the atmosphere of Johnson's Lawrenceville stories. This illustration from "The Tennessee Shad" was also used on that book's cover.

also reissued. How long this title was kept in print is questionable; I have never seen a copy dated after 1917.

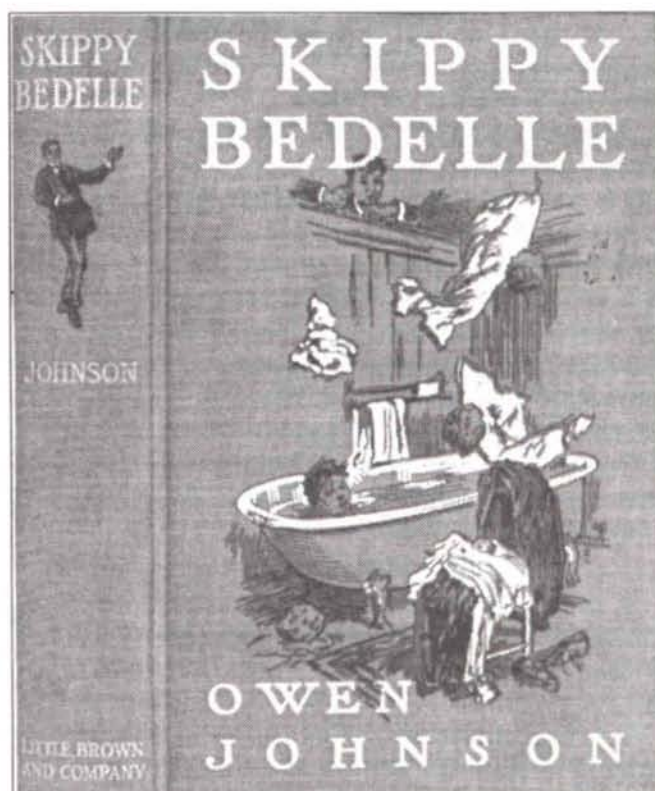
Thus began a cycle of reprints of titles 1, 3 and 4 by Little, Brown that lasted into the 1940s. Grosset & Dunlap would also reprint all of the Lawrenceville stories except "The Hummingbird," beginning in the 1930s. The stories were to increase in popularity as more and more Lawrenceville alumni began to indulge in nostalgia. "The Varmint" was reissued in a signed, limited edition in 1930.

In 1967, Simon & Schuster issued a volume titled "The Lawrenceville Stories," which collected "The Prodigious Hickey," "The Varmint" and "The Tennessee Shad."

Owen Johnson was not done with his Lawrenceville stories just yet, though. In 1922 he published the last title, "Skippy Bedelle," the only first edition by Little, Brown. It was also bound in the now familiar red cloth with white embossing. Essentially the story of a young man's romantic coming of age, much of its action takes place away from the school. It is, however, very much a part of the series.

All of Johnson's Lawrenceville stories are handsomely illustrated. Well-known artist Frederic Dorr Steele contributed seven plates to "The Eternal Boy," with three others, two of them by May Wilson Preston and the third by an unknown illustrator (signed "Raleigh").

(Continued on Page 10)



Johnson's last Lawrenceville story was "Skippy Bedelle," published by Little, Brown in 1922.

The Lawrenceville Stories of Owen Johnson

(Continued from Page 9)

With the publication of "The Hummingbird," Frederick R. Gruger took over as the series illustrator. He provided three plates for that title, six for "The Varmint," eight for "The Tennessee Shad" and eight for "Stover at Yale."

Ernest Fuhr contributed six plates to the final title, "Skippy Bedelle." All of these illustrations evoked the atmosphere of the times, thereby greatly enhancing one's enjoyment of the books.

Johnson went on to write for nine more years. His last book, an adult novel, was published in 1931. He had changed his politics in 1920, believing that liberalism in the Republican party had died with Warren Harding's administration. Now, in 1932, he began to seek a more active life in politics, supporting the New Deal programs of Franklin Delano Roosevelt. Johnson twice ran for Congress, in 1936 and 1938, and was unsuccessful both times.

The Lawrenceville stories made their first appearance on television Jan. 26, 1987, with the American Playhouse production of "The Prodigious Hickey" on PBS. It starred Edward Herrmann as the headmaster, Zach Galligan as Hickey, Stephen Baldwin as The Gutter Pup and Hans Engel as Hungry Smeed, along with Robert Joy, Josh Hamilton and Tony Van Bridge.

A year later, on Feb. 3, 1988, PBS telecast Part 2 of this American Playhouse Series, "The Return of Hickey." The above actors reprised their roles from Part 1, and Nicholas Rowe was added to the cast as The Tennessee Shad. Both episodes do much to convey the atmosphere of turn-of-the-century school life, and are well worth watching should they be rebroadcast or issued on video.

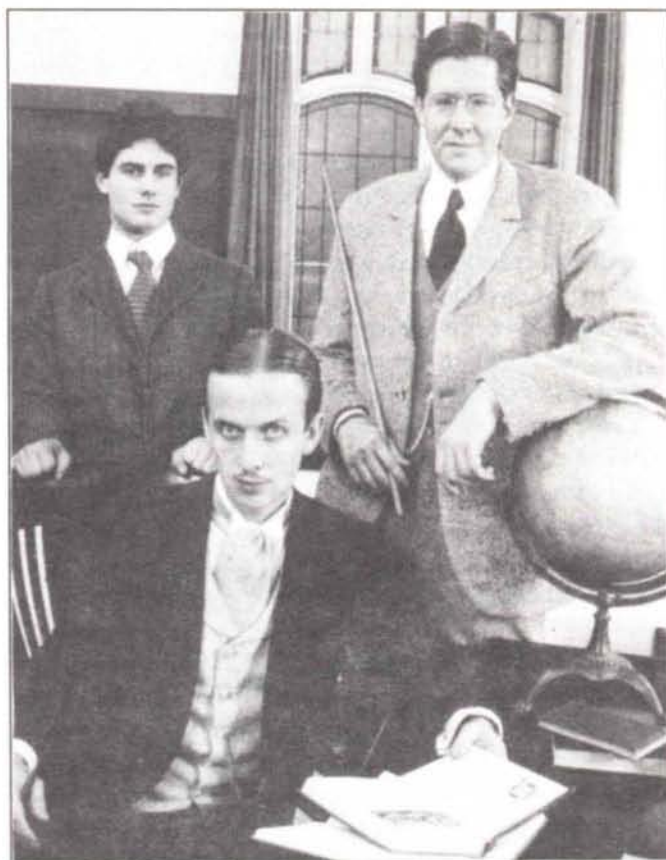
Owen Johnson married five times. Divorced once, he was widowed three times. He died Jan. 27, 1952, after a long illness at his home in Vineyard Haven (on Martha's Vineyard), Massachusetts. He left us a fine legacy, however, with his excellent stories of early 20th century life at Lawrenceville Academy.

SOURCES

1. Kunitz, Stanley J. and Haycraft, Howard, eds. "Twentieth Century Authors: A Biographical Dictionary of Modern Literature." New York: H.W. Wilson Co., 1942.

2. "The Lawrenceville Stories," intro. by Cleveland Amory. (contains "The Prodigious Hickey," "The Varmint" and "The Tennessee Shad." New York: Simon and Schuster, 1967.

3. *Time*, Aug. 17, 1936.



"The Prodigious Hickey" was presented on public television as part of the American Playhouse Series in 1987. Members of the cast included, from left: Zach Galligan, Robert Joy and Edward Herrmann.

The Lawrenceville Stories

by Owen Johnson

- | | | |
|---------------------------------|----------------------|------|
| 1. The Eternal Boy | Dodd, Mead | 1909 |
| 2. The Hummingbird | Baker & Taylor | 1910 |
| 3. The Varmint | Baker & Taylor | 1910 |
| 4. The Prodigious Hickey* | Baker & Taylor | 1911 |
| 5. The Tennessee Shad | Baker & Taylor | 1911 |
| 6. Skippy Bedelle | Little, Brown | 1922 |

Related title (not part of series):

Stover at Yale

Frederick A. Stokes ...	1912
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Omnibus volume:

The Lawrenceville Stories**

Simon & Schuster	1967
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* "The Eternal Boy" was reissued in its original title by Baker & Taylor in 1910. Then, in 1911, presumably to boost sales, Baker & Taylor reissued it again as "The Prodigious Hickey," which was part of the original subtitle.

** The Simon & Schuster volume of 564 pages contains complete reprints of "The Prodigious Hickey," "The Varmint" and "The Tennessee Shad," including many of the original illustrations.

The secret of Box MSS 107

or, What the Nancy Axelrad papers revealed

Part I — The Howard Garis folder

by James D. Keeline (PF-898)

In an earlier article for *Newsboy*,¹ I mentioned various sources of information on The Stratemeyer Syndicate, both tapped and untapped, to keep researchers busy until the Syndicate files, transferred last year to the New York Public Library, are catalogued to the satisfaction of librarians and made available.

The 1993 Nancy Drew Conference in Iowa City proved to be an exciting gathering for reasons well beyond meeting Mildred Wirt Benson and more than 300 Nancy Drew fans, collectors and researchers. As has been reported in *Yellowback Library*, former Stratemeyer Syndicate partner and author Nancy Axelrad made an appearance at Gil O'Gara's suite at the motel. What began as a small gathering became an audience of a dozen or more people listening to her recollections of the Stratemeyer Syndicate. One of the things she mentioned was that a quantity of papers she had gathered with the intent of writing a book on Edward Stratemeyer and the Syndicate had been donated to the Beinecke Manuscript Collection at Yale University.

Upon locating the address of this institution, I inquired and learned that a register of the Nancy Axelrad donation of Stratemeyer Syndicate papers had been created and was available for ten dollars. When this 30-page package arrived, I learned just what the scope of this material was. Rather than being a box or two of papers, it was about 10 linear feet of material.

I knew then that it was physically impossible to own photocopies of all publicly available Stratemeyer Syndicate files. It became a financial impossibility, too, as I noted that the photo-duplication charge was 30 cents per page if requested by mail and 20 cents per page when requested in person. I was not yet ready to fly out to New Haven, Ct., nor had I recently won the California state lottery, so I reviewed the register and made selections of the most interesting file folders.

The vast bulk of the collection in numbers of folders and page volume pertains to the sale of the Syndicate to Simon and Schuster in 1984. Several drafts of the sale contract, 1983 sales figures for key series, and transfer of trademark and copyrights are described. These latter two may prove interesting, but I did not order them in my first batch of requested file materials.

Early in the register was a very exciting group of

folders. They contained samples of Writer's Agreements, with most being divided merely by letters of the alphabet. Thus, all of the writers who contributed to the series with the last name beginning with the letter "A" appeared in that file folder. Writers with multiple contracts were separated into folders with their names, such as Harriet Adams and Nancy Axelrad. Several known names were listed, including W. Bert Foster, Howard R.



Howard R. Garis

Garis, illustrator Paul Frame and Mildred Wirt. Most tantalizing were the folders merely identified by a letter and given dates to identify the document era. For example, the earliest document found in the collection is an 1895 scrap of paper from Louis Charles Stratemeyer indicating the receipt of \$25 for the copy-

right and serial "Five Hundred Miles Underground." Naturally, this may imply that the early volumes of the Great Marvel Series (under the pseudonym "Roy Rockwood") may have had origins as story-paper serials. The closest title in that series is Volume 3, "Five Thousand Miles Underground; or, The Mystery of the Center of the Earth" (Cupples & Leon, 1908).

When these file folders arrived, along with others that I had requested totaling nearly \$100, I immediately was of little use to the staff and customers of The Prince and the Pauper Collectible Children's Books, of which I am the manager. They could hear my exclamations of surprise, like "I thought so!" as each page was turned.

Some of the material confirmed our collective research, while other documents revealed totally new information. For example, we always believed that Howard R. Garis wrote The Motor Boys Series as "Clarence Young." This was confirmed by the signed contract and release for the first volume, dated Jan. 24, 1906, roughly the equivalent to the Tom Swift contract-release that was supplied by the Garis family to Jack Dizer and has been reprinted in *Newsboy* and else-

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where.²

What we did not previously know was that The Motor Girls Series was not written by Howard Garis, but rather by his wife, Lilian Garis, as signed contract-releases document. However, as it will be revealed in a future article, while Lilian Garis was a known contributor to the Syndicate in the early years, she did not write any of the Bobbsey Twins volumes as generally believed.

One of the comparatively recent questions asked about Syndicate series was raised by Newsboy editor Bill Gowen in his article on the Garden City paperback reprints.³

Around 1926, reprint rights for the Moving Picture Boys and Motion Picture Chums (by "Victor Appleton"), Dave Fearless (by "Roy Rockwood"), Frank Allen, formerly The Boys of Columbia High (by "Graham B. Forbes") were offered to Garden City as the property of Edward Stratemeyer and the Syndicate for reprint in paperback volumes similar to the earlier Street & Smith reprints of 26 of Edward Stratemeyer's own stories, along with the 11 Stratemeyer-Alger "completions."

An interesting (and confusing) part of the Garden City paperback venture was the Larry Dexter Series by "Raymond Sperry" (a Syndicate house name similar to

"Raymond Sperry Jr." used for "The White Ribbon Boys of Chester," Cupples & Leon, 1916). Previously, this series, also known as The Newspaper Series and The Young Reporter Series, was published by Chatterton-Peck, George Sully and Grosset & Dunlap under Howard R. Garis' own name.

The question has been asked, did Garis write these volumes independently of The Stratemeyer Syndicate for whom he had been working (at least since January 1906, with the first volume of The Motor Boys, as mentioned above) and offer it to the same exact publishers that Edward Stratemeyer had been using for the Rover Boys and Bobbsey Twins volumes, changing to Grosset & Dunlap at the same time in 1908?

The coincidence was rather strong. This led many to believe that the series was certainly written by Garis but that it was a Syndicate-controlled product, owned by Stratemeyer. If this were so, then the other Howard R. Garis series of the same period, The Dick Hamilton Series, would hold the same status.

Fortunately, most of these questions have now been resolved. Signed contract-releases for several volumes of the Dick Hamilton and Young Reporter Series (including the first volume of each series, dated Nov. 9, 1908, and Jan. 9, 1907, respectively) are in the Garis folder and note payment from, and transfer of rights to, Edward Stratemeyer for these titles. From the wording of the contracts, Garis wrote these two series based upon his

Newark, N.J., January 24, 1906.

For and in consideration of the sum of One Hundred Dollars, the receipt of which is hereby acknowledged, I transfer and set aside to Edward Stratemeyer, his heirs and assigns, all my right, title and interest in a certain story written by me on a plot furnished by Edward Stratemeyer and entitled, "The Motor Boys."

In making this transfer I give to said Edward Stratemeyer the right to use the manuscript as he pleases, making such changes as he pleases, and publishing under any pen name that may be his business property, and taking out copyright on the story.

Howard R. Garis

Howard Garis' contract-release for writing the first volume of The Motor Boys Series.

own outlines, while the first volume of *The Motor Boys* was "written by me on a plot furnished by Edward Stratemeyer."

Clearly, Garis was considered a competent enough writer to be given additional latitude when writing stories. It is reasonable to guess that up to half of Garis' work for the Syndicate was the result of his own outlines, with the remainder derived from plot outlines provided by Edward Stratemeyer and later, his daughters.

A comparatively long contract was signed on Jan. 15, 1908 by Howard R. Garis and Edward Stratemeyer and witnessed by Mrs. Edward Stratemeyer. This contract (shown at right) outlines an agreement for Garis to write 10 volumes that year in various series with "two under Howard R. Garis's own name." The contract further stipulates that Garis will be paid \$100 for 250-page books the size of *The Motor Boys* and \$125 for 310-page books the size of the *Jack Ranger* volumes.

Garis also agrees not to offer manuscripts to any of the existing Syndicate publishers: Cupples & Leon, Chatterton-Peck, Grosset & Dunlap and Lothrop, Lee & Shepard. This agreement was almost certainly a result of Stratemeyer moving his publishing activity from Chatterton-Peck to Grosset & Dunlap and the resulting lawsuit by the former against Stratemeyer and the latter.⁴

This created an interesting arrangement that has not been explicitly stated before, although I am sure it has occurred to many researchers. If Garis agreed in 1908 to not offer books to Syndicate publishers, then what does that mean to series printed under Garis' name by those publishers? Examples abound, such as *The Curlytops* Series published by Cupples & Leon, *The Happy Home* Series by Grosset & Dunlap and the *Buddy* books, also by Cupples & Leon. Are these Syndicate Series?

In a sense, to ask the question is to answer it. The evidence lies in the Garis folder. For example, there is a signed contract from May 20, 1917 in which Garis agrees to be paid \$100 for each of the first four books in *The Curlytops* Series with each story being 45,000 words in length. Meanwhile, Garis promises to not issue any new series in 1917 and 1918 to compete with this series.

Exclusivity agreements probably depended on the status of the particular ghostwriter. Howard Garis was a close friend of Stratemeyer and worked on many series from early 1906 through the early 1930s and possibly as late as 1948. Even still, he signed an agreement to not offer manuscripts to Syndicate publishers as it "might tend to hurt Edward Stratemeyer's literary agency and the business done by it." Some authors may have worked on a few volumes, and this type of agreement with its sweeping implications many not have been appropriate.

Another author who did have this type of agreement with Stratemeyer was W. Bert Foster (Walter Bertram

An agreement made this 15th. day of January, 1908, between Howard R. Garis, of Newark, N. J., author, and Edward Stratemeyer, of Newark, N. J., literary agent.

Howard R. Garis hereby agrees to furnish to Edward Stratemeyer during the year 1908 the manuscripts of ten stories for boys, to be similar in style and as good as those he has been furnishing to Edward Stratemeyer in the past. Of these ten stories one is to be delivered Jan 20th, one about Feb. 10th, one about Mar. 10th, one about April 1st., one about April 25th, and the sixth not later than May 20th., 1908. They are to be written to order, on titles and plots furnished by Edward Stratemeyer, and when accepted and paid for are to become Edward Stratemeyer's exclusive property. Of the ten stories eight are to be used under pen-names the property of Edward Stratemeyer and his publishers and two under Howard R. Garis's own name. The last four stories are to be furnished by Howard R. Garis to Edward Stratemeyer some time between June 15th. and Dec. 1, 1908. Howard R. Garis also agrees to furnish two more stories other than the ten if Edward Stratemeyer wishes them.

On the stories Edward Stratemeyer agrees to pay upon acceptance of manuscripts of acceptable stories, as follows: For stories calculated to make about 250 pages of a book size of "The Motor Boys" one hundred dollars each, and on stories calculated to make books of 310 pages similar to "Jack Ranger's Schooldays," one hundred and twenty-five dollars each. Edward Stratemeyer shall order each story of one length or the other.

In consideration of the above Howard R. Garis hereby agrees to furnish no stories to the following firms or their agents: Cupples & Leon Co., New York City, Chatterton-Peck Co., New York City, Grosset & Dunlap, New York City., and Lothrop, Lee & Shepard Co., Boston, Mass., either under his own name or under a pen name, as he understands that such an action on his part might tend to hurt Edward Stratemeyer's literary agency and the business done by it. It is understood that Howard R. Garis is free to write stories for any other publishers, both under his own name and under his private non-de-plume.

Should acceptable stories seem to need some slight revision or lengthening Howard Garis agrees to do the same without delay, and without charge, for Edward Stratemeyer. He also agrees to follow plots and outlines furnished faithfully in writing all stories.

In witness whereof the parties mentioned have this day set their hands, in the city of Newark, N. J.

Edward Stratemeyer

Witness to signatures:

Howard R. Garis
Mrs. Edward Stratemeyer

Garis' contract with Edward Stratemeyer to write 10 books to described specifications during 1908.

Foster, 1869-1929). In October and November 1917, Foster sold two stories to Edward Stratemeyer. I have not been able to determine their status as published stories. The first was "'John Ryder's Honeymoon' being based on a story written by me and entitled 'The Rift in the Honeymoon'" and the second was "High Tide of Fortune, (the Stowaway)." The contract for the former has the standard phrase "on a title and outline furnished by said Edward Stratemeyer" while the second has this portion lined out. It is likely an oversight on the first contract that was corrected for the second. The latter story apparently appeared (serially?) in "several newspapers years ago." On both, all rights to the story, except those of first appearance, were transferred to "Edward Stratemeyer, Literary Agent."

On April 2, 1921, Foster signed a general agreement to

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write for Stratemeyer for at least five years and not offer manuscripts under his own name to the existing list of Syndicate publishers: Cupples & Leon, Lothrop, Lee & Shepard, Grosset & Dunlap, Barse & Hopkins and George Sully & Co. One dollar was given to Foster to seal the agreement.

This indicates that it is likely that Garis also had a contract of this type in later years, casting strong evidence that several other Garis series were, in fact, Syndicate-owned.

It has become clear that as more material emerges from the Syndicate files, that there are at least four types of Edward Stratemeyer or Stratemeyer Syndicate books.

- * The first and most obvious are the stories that were personally written by Edward Stratemeyer under his own name or one of his personal pseudonyms like Arthur M. Winfield or Captain Ralph Bonehill.

- * The second type of book is a story whose outline and basic plot was created by Stratemeyer or one of his successors, and given to a ghostwriter to develop into a full story for later editing by Stratemeyer (or his daughters or other Syndicate editors following his death in 1930). Obvious examples of this are the above-mentioned Garis contracts for Motor Boys and the early Tom Swift titles, although later Tom Swift volumes were probably outlined by Garis himself. The Axelrad files also hold copies of 1909 contracts with Garis for two titles in the Webster Series, No. 4, "The Young Treasure Hunter" and No. 9, "Two Boy Gold Miners," both from outlines furnished by Edward Stratemeyer. It is a good assumption that Garis wrote other volumes of this series as well.

- * The third type of Syndicate book, not fully described before, occurs when an author, usually one of Stratemeyer's ghostwriters, presents a completed story, usually based upon his or her own outline, for complete transfer of the rights before the story is published for the first time. An example of this is Garis' Larry Dexter Series (also known as the The Young Reporter Series or Great Newspaper Series) and the Dick Hamilton Series. Both were crafted independently by Garis and sold to Stratemeyer in exchange for future rights and potential royalties.

- * The fourth type of Syndicate-controlled book, also largely unmentioned, was derived from stories written by an author and published in a dime novel, story paper or earlier book form. After the initial publication, the story and subsequent rights were sold to Stratemeyer with the most likely intent of reworking the story into an existing series like the Great Marvel or Dave Fearless

Series. (*Editor's note: Evidence of this re-use of dime novel material has been discovered for the Syndicate's Nat Ridley Series, published by Garden City in 1926-27*).⁵

In each of the above cases (those involving outside writers, not Stratemeyer as author), the writer was paid a sum between \$75 and \$150 for creative work on a story. In exchange for immediate cash, the writer would transfer all rights to Edward Stratemeyer, who would retain them and renew copyrights as allowed by the 1909 Copyright Act.

This amount of money seems meager by today's standards. However, it should be noted that a ghostwriter would be paid nearly the same figure up front for a successful story like a Tom Swift that sold in the hundreds of thousands, as well as for a relatively unknown story like "The White Ribbon Boys of Chester" whose sales were insignificant, which adds to that title's extreme scarcity.

The amounts paid by Stratemeyer to his writers were equivalent to about three months' wages at the time. Imagine if someone wanted you to do two weeks' work and would pay you six times the amount upon completion, with the only restriction being that you would have to sign away all rights to your creation. It was a tempting offer indeed. It was also done without regrets, as seen by the writings of Roger Garis and Leslie McFarlane.

Regarding exclusivity agreements, it is interesting to note which publishers were not listed. Garis had published his non-Syndicate Uncle Wiggily stories with Fenno and Charles E. Graham, and later by A.L. Burt and Platt and Munk.

In 1933 and 1934, A.L. Burt published series by Howard and (his son) Roger Garis (The Rocket Riders and The Outboard Boys, respectively). In the *Fortune* article, "For It Was Indeed He" (April 1934), A.L. Burt indicated that it did not publish Stratemeyer Syndicate series because it purchased manuscripts outright.⁶ Therefore, The Rocket Riders and The Outboard Boys were not Syndicate series. It appears they came out of growing friction between Howard Garis and Edward Stratemeyer's daughters.

For example, a contract signed by Howard R. Garis for a "Bunny Brown and her Sister Sue" volume dated Oct. 20, 1930, five months after Edward Stratemeyer's death, transfers rights to the story to the "Estate of Edward Stratemeyer." Six months later, Garis had written two letters to "Mrs. (Harriet S.) Adams" and "Miss (Edna C.) Stratemeyer."

These letters discuss arrangements for Garis to continue working for the Syndicate in 1931. Initially, he indicated that he could not do the work in good conscience for less than \$100 per week (note: a weekly salary rather than a per-book stipend). By the second letter, he

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Newark, N. J., April 12, 1909.

For and in consideration of the sum of seventy-five dollars, the receipt of which is hereby acknowledged, I hereby sell, transfer and set aside to Edward Stratemeyer, of Newark, N. J., all my right, title and interest in a story written by me on an outline furnished by said Stratemeyer, said story being called

Two Boy Gold Miners, Or, Lost in the Mountains.

In making this transfer I hereby affirm that my work on the story is new and original, and I give to Edward Stratemeyer full permission to print the story under any pen name that may be his trade-mark property or the property of his assigns; and I will not claim any right in said trade-mark pen name.

Howard R. Garis

Howard Garis wrote early volumes in the Stratemeyer Syndicate's Alger-like Webster Series.

NEW YORK , July 3, 1917

For and in consideration of the sum of

One Hundred Dollars, (\$100.)

the receipt of which is hereby acknowledged, I hereby sell, transfer and set aside to Edward Stratemeyer, Literary Agent, of New York, N. Y., his heirs and assigns, all my right, title and interest in a certain story written by me on a title and outline furnished by said Edward Stratemeyer and named

The Curlytops at Cherry Farm By Howard R. Garis

In making this transfer I hereby affirm that my work on the story is absolutely new, and I hereby grant to Edward Stratemeyer full permission to print the story under any trade-mark pen name that may be his business property, and I further agree that I will not use such pen name in any manner whatsoever. Or it can be used under my own name.

Thank You!

Howard R. Garis

This contract-release proves that Garis' Curlytops Series was a Stratemeyer Syndicate property.

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had agreed to work for \$1,000 for the "outlines for boys' books for Grosset & Dunlap and Cupples & Leon for 1932, between March 16 and June 15."

Apparently, Garis and the Stratemeyer daughters had a meeting in which some doubt was cast about Garis' efficient use of time. Garis objected to this, writing as follows to the Stratemeyer daughters on March 9, 1931:

"The kind of work I have been doing and what I propose to do for you is not the sort that can be measured by hours and days. Ideas for new books do not come at a beck and call. One may consider them for days and turn out no concrete work. Again, one may turn out two plots in a day. It is, I suppose, a matter of temperament. I do not offer this in apology but in

explanation.

*"I consider that I am selling you not so many hours of work each day or week, not so many pages of typewriting, but part of my brains, my talents, my experience and knowledge gained by over twenty-five years of hard work in this business."*⁷

Although the Syndicate files show that Howard Garis wrote Bobbsey Twins titles from 1913 through 1935 (with a one-volume "encore" in 1948), it is apparent that his working relationship with Harriet Adams was much cooler than it was with her father and that his involvement with the Syndicate was very limited from the early 1930s onward.

Additional information will be told in future articles in this series as more Syndicate files become available.

For now, I welcome readers' comments or criticism of the conclusions I have reached so far. Just write to me at **The Prince and the Pauper**, 3201 Adams Ave., San Diego, CA 92116.

Newark, N. J., Nov. 9, 1908.

For an in consideration of the sum of one hundred and twenty-five dollars, the receipt of which is hereby acknowledged, I, Howard R. Garis, author, of Newark, N. J., do hereby sell, transfer and set aside to Edward Stratemeyer, of Newark, N. J., his heirs and assigns, all my right, title and interest, together with copyright and renewal thereof, in a certain story written by me and entitled,

Dick Hamilton's Fortune.

Being Volume One of the Dick Hamilton Series.

In making this transfer it is understood that the story is to be issued under my name as author. I also agree, in consideration of Edward Stratemeyer taking this story, to furnish him with other stories in this series, if he wishes one or more of them from time to time, as follows: A second story in this series, same length and quality as first, in 1909 for one hundred and twenty-five dollars and a third story at one hundred and fifty dollars, and after that one or two stories per year until the series contains six, the fourth, fifth and sixth to be sold as above for one hundred and fifty dollars each. I also agree, in consideration of the purchase by Edward Stratemeyer of the above named manuscript, not to write for any other agent or publisher any other Dick Hamilton stories or any stories containing the characters in the Dick Hamilton Series.

Howard R. Garis

This contract-release for the first volume in the Dick Hamilton Series carries the stipulation that "...the story is to be issued under my name as author." This shows the unique relationship Howard Garis had with Edward Stratemeyer, in which the latter purchased all rights to books totally written by Garis rather than written from plot outlines furnished by Stratemeyer, as Garis did for the Motor Boys, Tom Swift and other Syndicate series.

HOWARD R. GARIS
103 EVERGREEN PLACE
EAST ORANGE, N. J.

"UNCLE WIGGILY" BOOKS AND STORIES
TELEPHONE ORANGE 8416

October 30, 1925

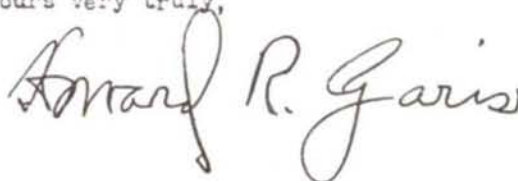
Mr. Edward Stratemeyer

New York, N. Y.

Dear Mr. Stratemeyer:

You are hereby authorized to sell, for republication under any pen-name you select, the series of books which I wrote for you under the title of the "LARRY DEXTER SERIES," or "THE YOUNG REPORTER SERIES," of which books you own the copyrights. And you are likewise authorized to have these books cut down in size or rewritten as best suits you, eliminating from them my name as the author. I hereby agree not to make any claim for royalties or otherwise on these volumes as republished.

Yours very truly,



In 1925, Garis authorized Stratemeyer to have the Larry Dexter (or Young Reporter) Series republished under a pseudonym. The reprints became the Garden City paperback Larry Dexter Series, by "Raymond Sperry."

NOTES

1. Keeline, James D. (PF-898). "Mechanics of the Stratemeyer Syndicate." *Newsboy*, November-December 1992, pp. 9-15 and January-February 1993, pp. 9-13.
2. Dizer, John T. (PF-511). "So Who Wrote Tom, Swiftly?" *Newsboy*, May-June 1992, pp. 8-9.
3. Gowen, William R. (PF-706). "Stratemeyer's Garden City Publishing Venture and How it Grew." *Dime Novel Round-Up*, October 1992, pp. 82-95.
4. *The Publishers' Weekly*, January 4, 1908 (No. 1875), p. 34; and March 7, 1908 (No. 1884), p. 1102.
5. Walther, Peter C. (PF-548). "Edward Stratemeyer and the Old Cap Collier Library." *Newsboy*, November-December 1987, p. 86. Walther reveals that copyrights were transferred from Norman L. Munro to Edward Stratemeyer in 1902 for 11 dime-novel stories (whose heroes included "Dash Dare," "Jack Sharpley," "Old Spangle," "Placer Dan," etc.), which Stratemeyer

had authored under the "Ed Strayer" pseudonym between 1892 and 1898.

Additional research by Deidre Ann Johnson (PF-596) published in *Dime Novel Round-Up*, August 1988, pp. 60-62, ties several of these *Old Cap Collier* stories to the Stratemeyer Syndicate-produced Nat Ridley Jr., Rapid-Fire Detective Stories. "A closer look at the Nat Ridley and *Old Cap Colliers* showed Nat Ridley was actually the *Old Cap Collier* detectives reincarnated and revised," Johnson says.

The specific rewrites discovered are as follows:

No. 448 in the *Old Cap Collier Library*, "Dash Dare the Detective," was updated as No. 1 in the Nat Ridley Series, "Guilty or Not Guilty?"

No. 560 in the *Old Cap Collier Library*, "Dash Dare on Time," was updated as No. 3 in the Nat Ridley Series, "In the Nick of Time."

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No. 604 in the **Old Cap Collier Library**, "Dash Dare's Man Hunt," was updated as No. 2 in the Nat Ridley Series, "Tracked to the West."

No. 627 in the **Old Cap Collier Library**, "Dash Dare on Stage," was updated as No. 7 in the Nat Ridley Series, "Secret of the Stage."

No. 661 in the **Old Cap Collier Library**, "Old Spangle, the Circus Detective," was updated as No. 8 in the Nat Ridley Series, "The Great Circus Mystery."

No. 704 in the **Old Cap Collier Library**, "Battery Boice, the Electric Detective," was updated as No. 10 in the Nat Ridley Series, "The Race Track Crooks."

No. 724 in the **Old Cap Collier Library**, "Waldo, the Wizard Detective," was updated as No. 9 in the Nat Ridley Series, "A Scream in the Dark."

No. 737 in the **Old Cap Collier Library**, "Placer Dan, the Yukon Detective," was updated as No. 6 in the Nat Ridley Series, "The Stolen Nuggets of Gold."

No. 757 in the **Old Cap Collier Library**, "Vasco, the Magician Detective," was updated as No. 4 in the Nat Ridley Series, "The Crime on the Limited."

6. "For It Was Indeed He." *Fortune*, April 1934, p. 194.

7. Excerpted from a letter from Howard R. Garis to The Stratemeyer Syndicate, East Orange, N.J., dated March 9, 1931.

BOOK MART

Floyd M. Hunt (PF-785)
220 Welcome Way
Apt. 110-D
Indianapolis, IN 46214
1-317-271-9301

The following Algiers are for sale:

Tom Temple's Career (A.L. Burt, Fez format #1, VG)	\$10.00
From Canal Boy to President (Anderson, not early first, VG)	\$25.00
The Young Adventurer (Winston, Fine)	\$10.00
Falling in With Fortune (Mershon 1900, not first, VG)	\$15.00
Try and Trust (Porter & Coates, Flying Wheel ed., VG)	\$20.00
Mark the Match Boy (Porter & Coates, VG)	\$20.00
Only an Irish Boy (Burt, Three Circles ed., Fine)	\$15.00
Jed, the Poorhouse Boy (Winston Library ed., Fine)	\$20.00

New authors and ghostwriters in the Nancy Axelrad papers

by James D. Keeline (PF-898)

In addition to confirming information from other sources, the Nancy Axelrad papers in the Beinecke Manuscript Collection at Yale University have given us new names behind known Stratemeyer Syndicate series.

For example, we knew that Howard Garis wrote the first volumes of the Motor Boys Series in 1906, and the Axelrad papers do, in fact, include a signed contract-release for the first title in that series.

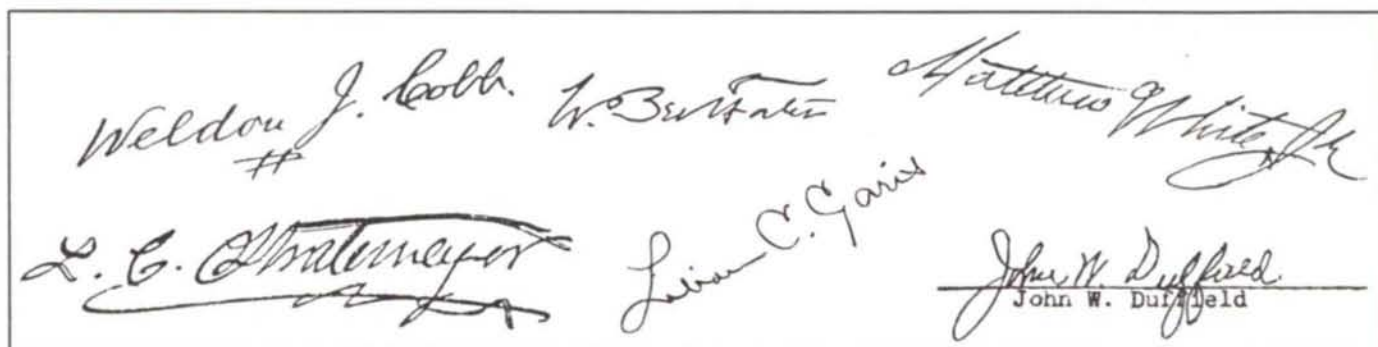
However, to learn that Howard's wife, Lilian Garis, wrote *The Motor Girls* in 1909 is particularly interesting, even though we knew she did work for the Syndicate over the years. Lilian Garis also sold a story to the Syndicate on Dec. 27, 1948 for one dollar called "The Riverton Mystery." Thus far, I have not been able to determine if this title was actually used for a book or whether the story was used under another title.

In addition, the Axelrad files revealed that a dime novel author, Weldon J. Cobb, was contracted to write the first volume of the *Ralph of the Railroad Series* in September 1905 for The Stratemeyer Syndicate under the pseudonym of "Allen Chapman." Cobb was paid \$75 for the story, with a handwritten note in the margin of the contract, "Paid by check, Sept. 15, 1905." Note that this is the earliest document I have seen that specifically mentions The Stratemeyer Syndicate.

As mentioned in the main article, Louis Charles Stratemeyer was paid \$25 in 1895 for a serial story titled "Five Hundred Miles Underground," which is very similar to the title of the third volume in the *Great Marvel Series*, "Five Thousand Miles Underground" (Cupples & Leon, 1908). If this, and other stories in the *Great Marvel Series* were adaptations from story paper serials and dime novels, it could explain why the stories contain borderline racism, which was more apparent in those genres.

While Leslie McFarlane is best known for writing the early *Hardy Boys Series* titles, the other "Franklin W. Dixon" for the *Ted Scott Flying Stories* remains a mystery. The Axelrad papers hold a signed contract dated July 10, 1941 for volume 19 of the *Ted Scott series*. While the book

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Edward Stratmeyer and the Stratmeyer Syndicate had contracts with many well-known and lesser-known writers.

as published used the title "Hunting the Sky Spies; or, Testing the Invisible Plane," the contract merely uses the subtitle to identify the book: "Testing the Invisible Plane." The contract is signed by John W. Duffield and is notarized.

Payment for the manuscript was one dollar. It is possible that payment came in advance or that Duffield was on salary contract with the Syndicate. Another interesting possibility is that John W. Duffield is the same man who wrote the eight-volume Bert Wilson Series for Sully & Kleinteich in 1913 and 1914, along with one volume of the Radio Boys Series published by M.A. Donohue in 1922 under the name "J.W. Duffield."

Stratmeyer had some series books published by George Sully and Company (the successor to Sully and Kleinteich, from 1918 until it was sold to A.L. Burt in 1932), which may raise questions about the status of the aforementioned Bert Wilson books. Were they Stratmeyer-controlled?

A Dec. 11, 1906 contract documents payment by Edward Stratmeyer to Matthew White, Jr. (1857-1940) for "extra work" on two stories that were probably previously published as dime novels or story paper serials during the period White worked for Frank A. Munsey. I have not been able to find a record of the first, "Russell Gray's Search" (formerly "Battling with Fortune"). However, a second title, "Two Boys and a Fortune" (formerly "The Test of Fortune") was published by Chatterton-Peck in 1907 and reprinted by Grosset & Dunlap as one of The Enterprise Books.

The Enterprise Books comprised a set of eight books originally published by Chatterton-Peck and moved to G&D when Edward Stratmeyer became dissatisfied with the frequent changes within the Mershon complex (Mershon, Stitt and Chatterton-Peck) between 1899 and 1907. The "Enterprise Books" title was placed on the series at the time G&D took over publication in 1908.

Three of The Enterprise Books were written under familiar Stratmeyer or Syndicate pseudonyms, Arthur M. Winfield ("Bob, the Photographer"), Captain Ralph Bonehill ("Lost in the Land of Ice") and Roy Rockwood ("Jack North's Treasure Hunt"); one title, "The Quest of

the Silver Swan," was written by W. Bert Foster (1869-1929), a known Syndicate ghost for the Ruth Fielding and Betty Gordon Series, among others, since 1913.

Now, with the Matthew White contract confirming that "Two Boys and a Fortune" was a Syndicate product (based on one of his earlier stories and published under his own name), it is also evidence that the other three titles of The Enterprise Books, one each by William Murray Graydon ("Canoe Boys and Camp Fires"), Peter T. Harkness ("Andy the Acrobat") and William D. Moffat ("The Crimson Banner") were Syndicate-controlled.

That fact has been made clear in the advertisement placed in the March 7, 1908 issue of **Publishers Weekly** by Grosset & Dunlap announcing that firm's completion of "an arrangement with Mr. Edward Stratmeyer, owner of the plates and copyrights, and the publishing house of Chatterton-Peck Co., whereby we have taken over the publication of the following well-known books." Included, along with Rover Boys, Bobbsey Twins, etc. in the acquisition are all eight titles in The Enterprise Books.

The next question centers around the issue of where Stratmeyer met these authors. An examination of the listings of books by Matthew White, Jr. shows that several of his titles were published by Street & Smith (1902-04), Federal (1904-06) and David McKay in the Boys Own Library. The same is true for William Murray Graydon. Since Stratmeyer was working as an editor of **Good News** for Street & Smith in 1892, he would have had an opportunity to meet White and Graydon there. Weldon J. Cobb also wrote for Street & Smith.

Looking further in the Axelrad papers, copies of signed contracts with ghostwriter Elizabeth D. Ward exist for "The Outdoor Girls on a Canoe Trip" dated Oct. 8, 1929, and for "The Outdoor Girls in Desert Valley," dated July 7, 1931. These are typical Syndicate books, "...written by me on a title and complete working outline furnished by said Edward Stratmeyer."

The contract-releases with various authors repeatedly use the phrase "trade-mark pen name." This would lead one to believe that the U.S. Patent and Trademark Office might contain interesting information that remains untapped.

LETTERS TO THE EDITOR

(Continued from Page 4)

Dear Bill:

Just a note to tell you that I have decided to sell my trailer and move into a retirement facility. As I will not have nearly as much space I have decided to sell my collection of Street & Smith Alger Series. I have all 104 editions, which gives an Alger collector a nice start on the total of 130-plus Alger stories. They all have front and back covers and have been bound in attractive covers by the late Frank Schott. I have \$1,400 on them and will ship them prepaid to anyone for \$1,000.

I also have one set of the Sun Series left, which I will sell for \$100. Also, a mint first edition of "Horatio Alger or, The American Hero Era," autographed by Gardner, for \$35; *The Antiquarian Bookman* of July 1959, the special Horatio Alger Issue, for \$25; and "Horatio Alger, Jr. A Bibliography," Frank Gruber (from the Stanley Pachon collection) for \$35. I have a few other goodies which I will pack up and send to the next convention as a donation.

I also have a 5,000-item U.S. stamp collection housed in five Lindner albums (you don't use mounting hinges). I will accept any reasonable offer.

My best to you and the Alger Society. I really enjoy the way you handle *Newsboy*.

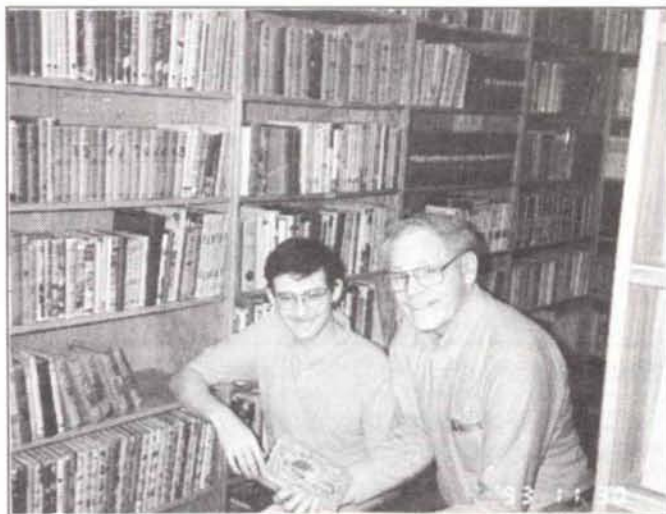
Your partic'lar friend,
Bob Sawyer (PF-455)
4473 Janice Marie Blvd.
Enchanted Acres
Columbus, OH 43207

Dear Bill:

We recently took a Thanksgiving holiday trip to La Mesa, Calif. to take part in a mini-Biberdorf family reunion hosted by my sister, Gloria, and her husband, Art Puls. During a tour of San Diego we visited some of the many book stores on Adams Avenue.

I had previously contacted The Prince and the Pauper book store where James Keeline (PF-898) works. After introductions, James took me on a tour through their well-maintained and well-organized children's book store. That is obvious in the enclosed photo of James and myself in front of the well-stocked bookshelves. Alger titles were limited but there was a nice variety of other children's titles.

James is working on a bibliography of books that were eventually adapted for Disney movies. The bibliography is scheduled to be published next year. Be on the lookout for it; some of you may want to think about the Disney books as a specialty collection. James told me that he joined the Horatio Alger Society at your suggestion, following a presentation James made at the 1992 Popular



Bernie Biberdorf, right, visits this past November with store manager James Keeline at San Diego's Prince and the Pauper Collectible Children's Books.

Culture Association conference (in Louisville) that you also attended. He mentioned meeting others such as Jack Dizer, Kathleen Chamberlain and Joe Slavin, all members of our Society.

Upon leaving, we urged James to give serious consideration to coming to Grand Rapids for the '94 Alger convention in late April.

Your partic'lar friend,
Bernie Biberdorf (PF-524)
5739 Winston Drive
Indianapolis, IN 46226

Dear Bill:

The November-December *Newsboy* arrived today, same time as your card. You're really doing great things with *Newsboy*! Every time I read it I learn a lot (especially now that you're covering other authors).

For instance, in your fine piece on Barbour I was very intrigued to note that 13 of his books were illustrated by Edward C. Caswell between 1916 and 1943. I knew Caswell well during the 1930s, maybe even up to '41. He used to live in the old Chelsea Hotel on West 23rd St. at a time when it still was inhabited mostly by prominent writers and artists. To my surprise, one day long ago, he sent me an ink-wash sketch inscribed to me. I think it may have been of an elderly woman walking in Washington Square Park (where we often met) in pre-war Greenwich Village. If you are interested in reproducing it in *Newsboy*, I'll look for it.

Keep well and have a wonderful '94.

Cordially,
Ralph D. Gardner (PF-053)
135 Central Park West
New York, NY 10023