



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.

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NUMBER 2

‘The Charlottesville Charivari’

*Things
to see ...
things
to do*

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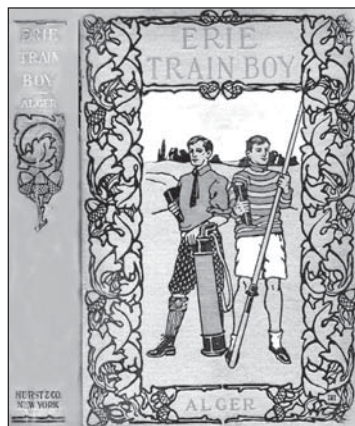


Monticello, Thomas Jefferson's home in Charlottesville, Virginia.

Photo by Jeff Looney

THE HURST PROJECT

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Flying high

... with Noël Sainsbury, Jr.

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President's column

It is with sadness and humility that I write this column. As many of you already know, our president, Larry Rice, suffered a stroke and is in the ICU at Wilson Memorial Hospital in Johnson City, N.Y. Currently, Larry is paralyzed on his right side and is unable to speak or swallow; however, he is conscious and aware of his surroundings.

You may send cards to Larry Rice, c/o Wilson Memorial Hospital, 33-57 Harrison St., Johnson City, NY, 13790 or to his home at P.O. Box 181, Maine NY 13802. I know that all of us in the Society are hoping for a full recovery. Keep Larry, Vivian, and their family in your prayers.

I am looking forward to attending the upcoming H.A.S. convention in Charlottesville, Virginia. If you are planning on attending, please make your hotel reservations quickly, as the block of rooms reserved for the H.A.S. convention will be released to the public after April 9th. I have been told by the hotel staff that they will be reserved quickly by others as the hotel is sold out for the Convention dates. Also, if you plan on arriving early or staying after the convention, make those additional reservations now, as the available rooms are dwindling. Initially, I had trouble getting a room for Wednesday evening myself.

As Larry has been discussing in his previous columns, I too find book inscriptions interesting. I own a variety of signed books, but one of my favorite inscriptions is in Jacob Blanck's Castlemon bibliography titled *Harry Castlemon Boys' Own Author*. Jacob Blanck dedicated his book to J. K. Lilly Jr., son of the founder of Lilly Pharmaceuticals in Indianapolis, Indiana, an avid collector of boys' books, including those authored by Harry Castlemon, and the anonymous donor of the grant money which funded Blanck's effort.

One of my copies of Blanck's Castlemon bibliography has a card attached to the ffep which states, "Compliments of Josiah K. Lilly, Jr., Indianapolis." The following inscription is also on the ffep:

For J. K. Lilly 3rd, Whose "Pa" only partly succeeded in "bringing him up" on the books of the "Boys' Own Author!" Jun 5, 1942. — "The Dedicatee."

As a born and bred Hoosier and a serious collector of Castlemon who also read many Castlemon stories as a youth, I love this inscription and feel it is a great

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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 — youngsters whose struggles epitomized the Great American Dream and inspired hero ideals in countless millions of young Americans for generations to come.

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Membership applications, renewals, changes of address and other correspondence should be sent to **Horatio Alger Society, P.O. Box 70361, Richmond, VA 23255**.

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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, P.O. Box 70361, Richmond, VA 23255.

The above rates apply to all want ads, along with ads offering 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 ads or "Letters to the Editor" to **Newsboy** editor William R. Gowen (PF-706) at 23726 N. Overhill Dr., Lake Zurich, IL 60047. E-mail: hasnewsboy@aol.com

H.A.S. convention – ‘The Charlottesville Charivari’

Things to see ... things to do

By Jeff Looney (PF-903)

Everything is proceeding smoothly for this year's convention, "The Charlottesville Charivari," 29 April-3 May 2009. Twenty-five Partic'lar Friends have already sent in their registrations, with more arriving daily and a large turnout anticipated. We have an interesting schedule with great speakers and some fascinating tours, several tasty meals, and a good auction, and I hope that many of those attending will bring some great material for the members' sale on Saturday.

In this article I thought I'd say just a little bit about the many sightseeing opportunities available to you during the unscheduled hours of the convention or before or afterward for those who can add a day or two to their visit.

Charlottesville is Thomas Jefferson country. We have scheduled an optional after-hours tour of Monticello that will give participants a chance to go through the house at their own pace and see the Dome Room on the top floor, which is not part of the regular tours. In addition to Monticello, you should consider visiting the grounds of the University of Virginia, the historic core of which was designed by Jefferson and is still substantially the same, now hailed as a supreme achievement in American architecture. If you do visit the University, you will have a chance to view a choice exhibit on Edgar Allan Poe at the special-collections library, with such rarities as an autograph version of "The Raven."

Just up the road from Monticello is Ashlawn-Highland, the home of James Monroe. Perhaps an hour to the north is Montpelier, the home of James and Dolly Madison. They are both open to the public, and Montpelier is of special interest just now because it has only recently been restored to its appearance in the days of the Madisons, having emerged with great splendor and

beauty from a larger and uglier pink-stuccoed late-Victorian addition. Visitors who take in all three mansions can have the unique experience of seeing the homes of the third, fourth, and fifth presidents in succession.

The local book-hunting is not spectacular, but there are several stores that might repay a visit, such as Daedalus Books, Heartwood



The Rotunda and The Lawn are classic features of the University of Virginia campus, designed by Thomas Jefferson.

Photo by Jeff Looney

Books, and Read It Again Sam. Daedalus is just off of Charlottesville's Downtown Mall, which is restricted to pedestrian traffic and the home of many excellent restaurants, quirky and interesting shops, and good people-watching.

Staunton is less than an hour away, just across the mountains in the Shenandoah Valley, and is the home of the Frontier Culture Museum, the Woodrow Wilson birthplace, and the Blackfriars Playhouse, the only reconstruction in the world of the indoor theatre where many of William Shakespeare's plays premiered. The American Shakespeare Theatre performs there, with "Hamlet," "Rosencrantz and Guildenstern are Dead," and "A Comedy of Errors" playing in repertory just before and during the convention. Midway between

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Editor's notebook

Many of our Partic'lar Friends have already heard the distressing news about President Larry Rice's recent stroke. On Page 2, Vice President Bob Sipes gives addresses where to send cards to Larry and Vivian. We are all praying for Larry, who fortunately has most of his immediate family (children and grandchildren) living within a very short distance of his Maine, New York, home. Larry has been a regular at our conventions since joining the Society in 1985, and has served as director, vice president and president. Get well soon, Larry!

The convention is about a month away, and I hope you have not put off making a decision whether to attend. There are still hotel rooms remaining if you act NOW. The Holiday Inn has given us a new cutoff date of April 9 to make room reservations, after which they will be released to the general public.

The Holiday Inn is already booked full for our convention weekend of April 29-May 3 (other than our reserved block of rooms), so that's why calling 1-800-242-5973, which is a direct line to the hotel, is convenient.

If you noticed the advertisement of Jim Towey (PF-975) in the last issue (his latest ad runs on Page 15), you know he has just issued first-edition printings of the final three book-length Mark Tidd stories, which originally appeared in *The American Boy* magazine. This is just the latest project for Jim, who has helped us fill in gaps in our collections by producing high-quality reprints of scarce titles or true first editions from previously unpublished manuscripts.

Clarence Budington Kelland (1881-1964) was one of the most admired writers of stories for boys, as well as an accomplished novelist for the adult audience. His **Mark Tidd Series** (nine volumes) and **Catty Atkins Series** (five volumes) are highly collectible, especially the Harper and Brothers editions (the nine Mark Tidd books were reissued by Grosset & Dunlap). The Catty Atkins books are only available in the Harpers editions, thus their scarcity. All of these humorous stories make for great reading!

Towey's high-quality Mark Tidd editions replicate the later Harpers versions, including a full-size color appliqué on the front cover. The dust jacket (at right) is the wraparound style used on the late Harpers books and carried over to the G&D reprints. The new books are slimmer than the early editions because the texts run about 175 pages as compared to the 200-plus pages of

President's column

(Continued from Page 2)

example of what every parent feels when they try to impart their love of books on their children.

Wendy, Sofia, Channing and I are looking forward to the "Charlottesville Charivari." We have thoroughly enjoyed ourselves at previous conventions and are expecting another great one this year.

Your Partic'lar Friend,
Bob Sipes (PF-1067), Acting President
1004 School St.
Shelbyville, IN 46176
E-mail: doogie@lightbound.com

the previous titles; also, modern acid-free paper is lighter in weight compared with that from the heyday of series books in the 1920s and earlier.

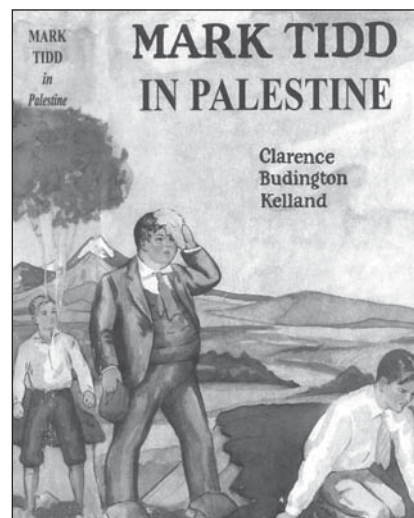
For information about ordering these books, see the advertisement on Page 15. Towey also has other scarce reprints available, along with a half-

price sale on orders of more than \$50 through April 30 of regular series books from his large inventory.

After his successful run of producing previously unpublished book-length Seckatary Hawkins manuscripts in high-quality editions, Towey has informed us that Robert Schulkers' grandson, Randy Schulkers, has decided to continue those publications on his own. If you are interested, visit www.seckatary.com.

In my opinion, this is a major mistake by Schulkers. Towey has been involved with these kinds of projects for years, while Schulkers will likely discover that producing and mailing special-order books is a much more difficult venture than he anticipates.

My advice is to support Towey's book projects due to his track record for quality work for a reasonable price (remember, these are very limited print runs). If the Mark Tidds sell, perhaps he will reissue the Catty Atkins books, which deserve a wider audience.



THE HURST PROJECT

Nine unusual Hurst & Co. Horatio Alger formats; or *Please, we need your help!*

By Brad Chase (PF-412)

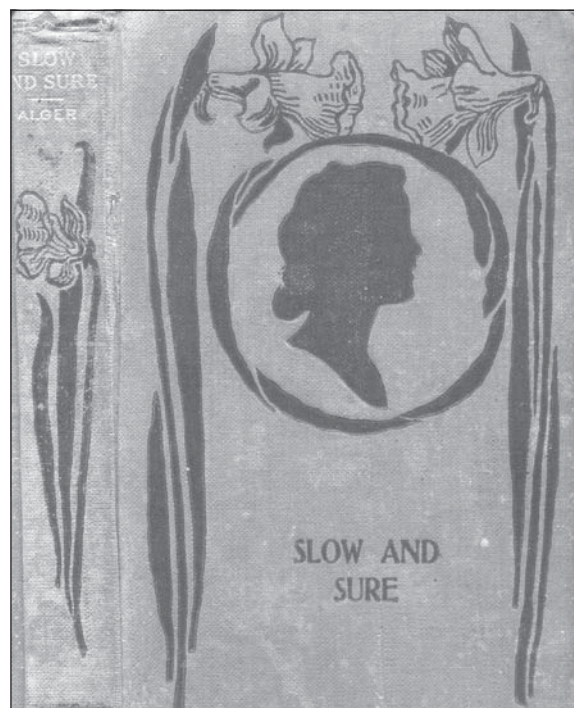
Nobody said this would be easy! In the case of Hurst Algers, I have actually seen 52 different covers, 26 different spines, 26 different formats and 15 different dust jackets. Last summer, I had them sitting right here in a random pile on my table just crying out to be organized and set in some type of logical and understandable order. (*Editor's note:* Chase has recently discovered additional unusual Hurst dust jackets and cover formats in the collections of Cary Sternick and Ken Broadie, which he will describe in future articles for Newsboy).

"Come on, Brad, get on with it and make some sense out of this mess," yells the big Alger collector in the sky (or wherever). "You re-created order for Burt, Donohue, Whitman and several other Alger publishers, why are you dragging your feet on Hurst?" As an aside here, I should note that I strongly suspect a lot more Hurst/Algers exist that I have not seen, many of which are different from those I had in my pile.

Oh, woe is me, I thought to myself. As an author, how many more books do I have left in me? Can I really gather together enough initiative, enthusiasm and patience to locate the large number of different Hurst/Alger books that will be required to help address what seems to be absolute confusion? Then there was a flash of light — and Kaboom! An idea comes crashing down, providing a plausible and reasonable solution to my problem. "HELP, Brad, get plenty of HELP! Don't try to do it all yourself; you're not a kid anymore, you know; 74 and growing older every day; the old clock is ticking, man, ticking along swiftly," my conscience and logic-bearing inner self said.

"Okay, okay; let's think this through. Didn't several H.A.S. members at the last convention in Carson City say they'd help you in any effort to study Algers published by Hurst & Co.? Don't you know Alger people

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The Famous Alger Books

By Horatio Alger, Jr.

The Boy's Writer

A SERIES of books known to all boys; books that are good and wholesome, with enough "ginger" in them to suit the tastes of the younger generation. The Alger books are not filled with "blood and thunder" stories of a doubtful character, but are healthy and elevating, and parents should see to it that their children become acquainted with the writings of this celebrated writer of boys' books. We publish the titles named below:

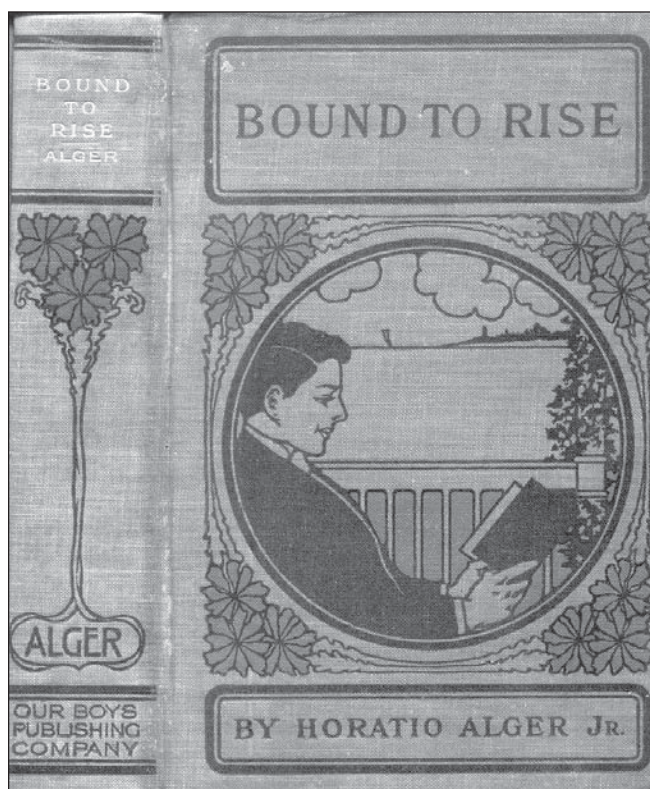
Adrift in New York.	Making His Way.
A Cousin's Conspiracy.	Mark Masou.
Andy Gordon.	Only an Irish Boy.
Andy Grant's Pluck.	Paul, the Peddler.
Bob Burton.	Phil, the Fiddler.
Bound to Rise.	Ralph Raymond's Heir.
Brave and Bold.	Risen from the Ranks.
Cash Boy.	Sam's Chance.
Chester Rand.	Shifting for Himself.
Do and Dare.	Sink or Swim.
Driven from Home.	Slow and Sure.
Erie Train Boy.	Store Boy.
Facing the World.	Strive and Succeed.
Five Hundred Dollars.	Strong and Steady.
Frank's Campaign.	Struggling Upward.
Grit.	Tin Box.
Hector's Inheritance.	Tom, the Bootblack.
Helping Himself.	Tony, the Tramp.
Herbert Carter's Legacy.	Try and Trust.
In a New World.	Wait and Hope.
Jack's Ward.	Walter Sherwood's Probation.
Jed, the Poor House Boy.	Young Acrobat.
Joe's Luck.	Young Adventurer.
Julius, the Street Boy.	Young Outlaw.
Luke Walton.	Young Salesman.

Any of these books will be mailed upon receipt of 35c., or three copies for \$1.00. Do not fail to procure one or more of these famous volumes.

A Complete Catalogue of Books
Will Be Sent Upon Request.

HURST & CO., Publishers, NEW YORK.

The cover and ad page for 50 titles from Hurst's unusual Alger Format No. 7, "Silhouette."



Format No. 6, left, has "Our Boys Publishing Company" on the spine and "Hurst & Company" on the title page. At right is the colorful Hurst Format No. 19, "Shoeshine Boy."

THE HURST PROJECT

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want Hurst sorted out? Just think about it Brad; think about the fun it would be and how much could be learned," continued my inner voice.

Okay, I guess I can do it, I weakened and tentatively agreed to myself. Then, I got bolder. I WILL do it, yes, my golly, I WILL tackle this Hurst/Alger morass if for no other reason than stubbornness not to be stumped. But, I'll need HELP, I realized and admitted internally, lots and lots of really good HELP. And, whatever is done must build upon what Bob Routhier and I have doggedly and somewhat haphazardly done on Hurst/Algers over the past several years.

Now, what has happened since last May? Well, Bob Routhier, Mike Morley and I have agreed to join as a team to work together to figure out the Hurst/Alger puzzle and work toward producing a book down the road about what we find. So here's where we are as of mid-January when I'm writing this; here's what we've done, what we will be doing, and what we need now from you, our loyal membership.

Bob has completed and did a magnificent job with the detailed recording of almost 70 of his dust-jacketed

Hurst/Algers and the associated formats. He has lent several unusual and rare Hurst formats to the project and, using his knowledge about other collectors, is currently involved with inventorying Hursts in many collections.

In May 2008, at the Carson City convention, Mike Morley indicated that he could provide computer assistance in scanning and recording covers, spines and formats and in general provide graphic help for our project. Unfortunately, Mike has had an unplanned absence from this work due to devastating personal events. However, he indicated in mid-January, that as the basic research work Bob and I are doing winds down, he fully intends to help, full throttle, with both the ongoing and final book graphics. Believe me, computer-created graphics will save hours and hours of my time spent in hand-drawing formats as I did for my other books on Alger publishers.

So far, I have been involved with recording in detail about 250 Hurst/Algers, some with dust jackets, that I have collected over the years, thinking secretly that someday someone may want to attack the Hurst confusion. If they did, I'd then have a lot of Hurst examples to contribute to the cause. Little did I know that the someone would be me.

Last summer and during the fall I worked with my son Scott, a genealogist, who, by the beginning of this year, completed a genealogical study of Thomas D. Hurst, Publisher. Scott has amassed significant information about Mr. Hurst and has even located his great-granddaughter, also a genealogist, who has provided us additional details about the Hurst family and business interests. I have been using this information to write a chapter for our planned book on Mr. Hurst, his family and his business. I've found that he had a long and interesting life.

So, our team is moving forward in trying to sort out Hurst/Alger books. Hopefully, research will end sometime late this spring or summer with the following months heavily involved with writing and with organizing the final material into book form. Our main goal will be to explain what the Hurst & Co. Alger publication pattern of formats was and present details about Thomas Hurst and his company. I think we have a willing and able team assembled; it has direction and is doing good work, but we need more. We are now reaching out to other Alger collectors who we think might have key Hurst information critical to our project. That is one main reason for this article.

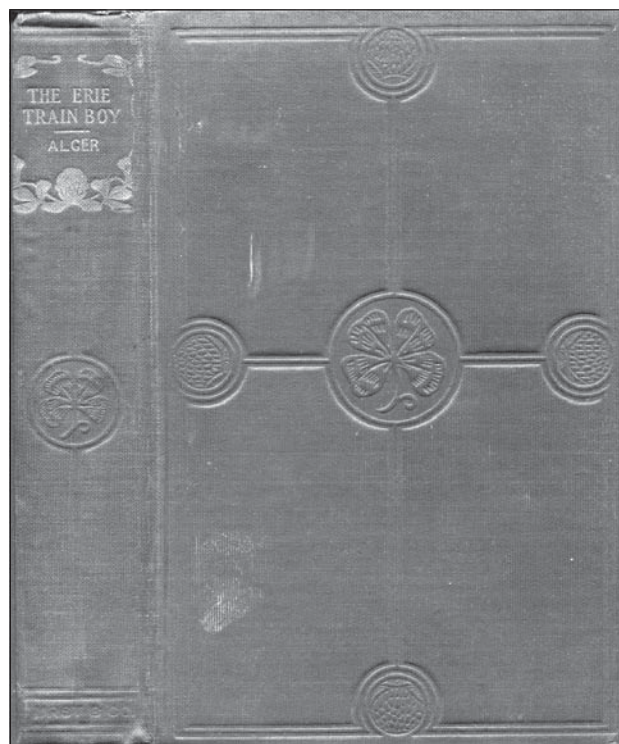
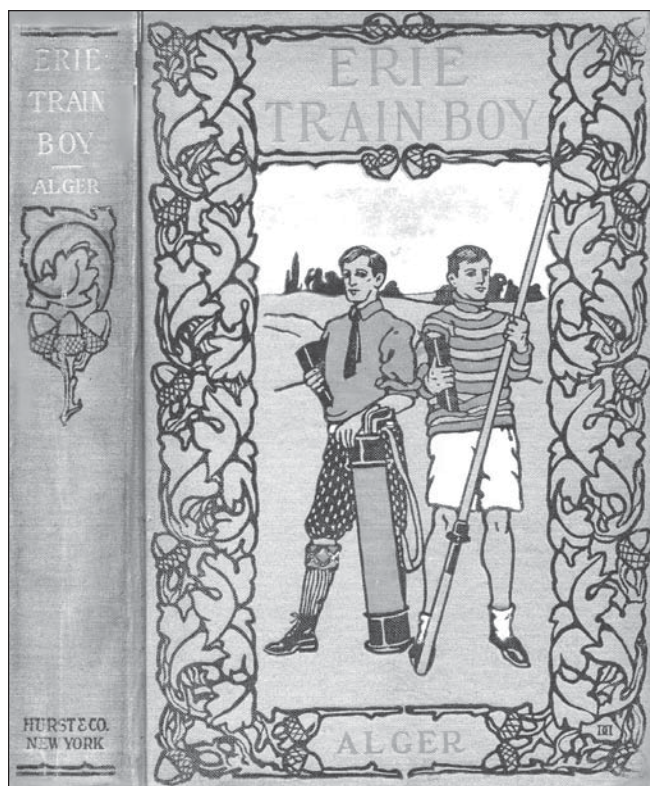
Examples of reaching out to date (March '09), include

recently working with Sternick and Broadie, which resulted in our getting many answers we've been looking for about Hurst/Algers, particularly Hurst dust jackets after studying Cary's magnificent d/j collection and Ken's more than 900 Hurst/Algers. Rob Kasper is recording data for us from his many Hurst dust jackets and the associated books. Rob always manages to come up with some unusual Alger items with which to surprise us, and we hope he has found a few Hurst surprises.

Bernie Biberdorf lent me several Hursts a couple of years ago that have been used in our format definition process so far; and Carol Nackenoff lent me an unusual and very useful Hurst book and dust jacket just because I showed an interest in it at one of our recent conventions. Also, in January, Milt Ehlert surprised me in response to my inquiry to him, with a completely new Hurst dust jacket that we had never seen before. Information on it filled in some pretty big gaps.

These assists have all been extremely helpful and, of course, will be acknowledged in any document we produce. Now, we are looking ahead for more help, which hopefully you may be able to provide. As we go forward, even before this article is published, we will be contacting many of you who we know have many Algers to help us record the specifics of your Hurst/

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Hurst's Alger Format No. 15, "Acorns," is a high-quality binding and slightly larger at 8 inches x 5½ inches. Format No. 11, "Four-Leaf Clover," has the clover image embossed into the front cover and spine.

THE HURST PROJECT

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Alger books, such as unfamiliar dust jackets, unusual formats, inscription dates, titles, etc.

We are particularly interested in any Hurst dust jackets, as they contain all kinds of useful information on them. The more material we can document, the better the information base will be and the more accurate and useful the final product becomes.

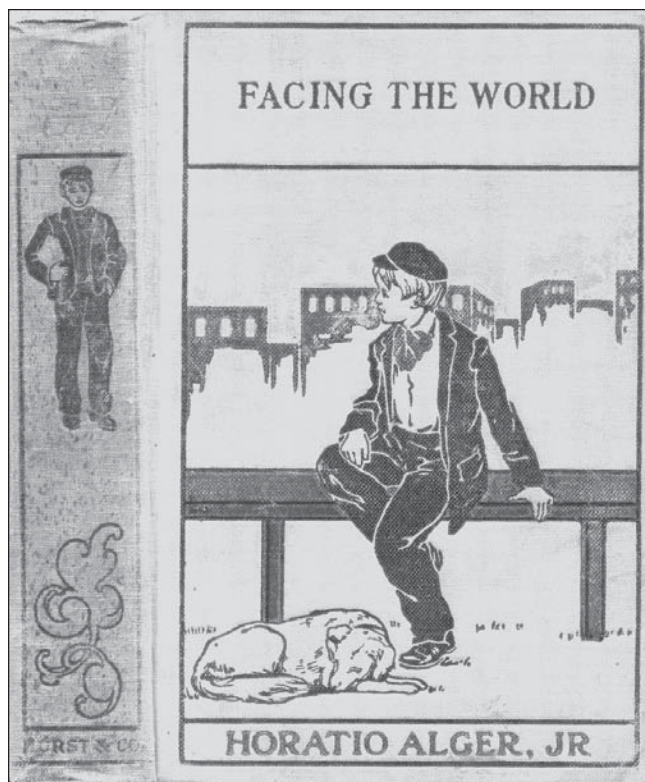
Now, we are coming to you; our membership at large, to see if any of you have certain Hurst/Alger books that we don't know much about yet, but we do know they exist. There are nine of them; we call them the "unusual nine," several of whose covers are shown with this article as well as described on a separate insert in this issue of *Newsboy*.

These are regular (12 mo.) size books. We fully intend to cover the miniature Hurst Algers, too, but later. For now, we only want to know how many of you have miniature Hursts in their collections so we can get back to you later to ask specific questions about them. So, let us hear from you about them as well.

Where are we now in attempting to organize and bring order to this mass of Hurst/Alger books? First, our current focus is to discover how many different formats were produced by Hurst, particularly the regular (12 mo.) size Hurst formats, and to learn as much as we can about each format. So far, we've found 26 Hurst/Alger formats. In this respect, we have established a specific definition of a Hurst format. This definition is important and key to understanding the Algers that Hurst & Co. produced. Therefore, the rationale we used to define Hurst formats needs to be explained in some detail.

According to Webster's, a format is "the shape, size, binding, type, paper and general make-up or arrangement of a book." For simplicity purposes over the years, I have adapted this definition to fit both our interests as Alger collectors in understanding how older children's books were published in the early 1900's, as well as realizing publishers were sometimes inconsistent in applying their binding designs. For example, few, if any, Hurst covers relate to the specific Alger texts they contain. Hurst seemingly selected covers and spines for their Alger books and book sets based on what illustrations were available to them at the time and what they thought might be commercially attractive to the youth of that day.

Essentially, I consider an Alger format to be an Alger-titled book which has one unique spine combined with one unique cover. I have used this definition in several



Hurst's Alger Format No. 22, "Black Cap." It contains an advertisement for 28 Algers in 50-cent editions.

of my previous books on Alger publishers. Unfortunately, Hurst & Co. sometimes confuses this neat and clean definition by publishing identical appliqué covers having different spines as well as identical spines having different covers.

Therefore, I've had to adapt my format definition for Hurst & Co. as follows: each unique Alger/Hurst spine is equal to one Alger/Hurst format, regardless of whether it has one or several different appliqué covers. With this adapted definition of a format, hopefully we can make more sense, better understand and bring order to the Hurst/Alger publication of formats.

Here is an example: The more familiar Format 1 has 12 appliqué covers and the spine shows a running newsboy and clock tower design. Each of the different covers (sub-formats) is named with a letter added to the format number reflecting the illustration shown. Thus, in format 1, the sub-formats (all with appliqué covers) are named as: 1a - Lasso, 1b - Bundle, 1c - Captain, etc., through all 12 appliqués.

Confusion comes when we find that two of these 12 covers have identical appliqués to two covers in Format 3, which by definition has a different spine. We consider these two cases two different formats. So far, we've found that each of the first four Hurst/Alger formats has

multiple appliqué covers (sub-formats) and are all handled similarly.

Formats 5 to Format 25 are different in that each has one unique spine combined with one unique cover — thus, each is one format. All of these have printed (or embossed) designs directly on the binding cloth.

An odd format is Format 26, which has a full-page appliqué cover, and we understand there are multiple, different, appliqué covers, which we have yet to see. At this point we do not know if the spines for each of these covers are the same or vary. Specifically, this is *Bertha's Christmas Vision*, Hurst publisher, and we'd like to see as many of these books as we can to define its format properly. At this point, *Bertha's* is the only Alger title (printed on the spine) that I've found in Format 26, but there may be other titles by other authors. This is obviously a work in progress to be figured out as we go along. If you have one or more of these (if different from each other), would you email a picture of it or copy it (or them), to me, please? (bschase@aol.com or at 6 Sandpiper Road, Enfield, CT. 06082). Please include both the cover and spine. These would be most helpful to our project.

So, that's the way the Hurst formats are currently defined and organized and the general status of our project. It is early in the process, so things are continually being updated as communication with our Alger friends proceeds. We've reduced the formats we've found and put them all on a one-page sheet as a working reference piece. At present the thinking is that when we get enough information on each format, we will order the formats chronologically by date of publication and perhaps even show the formats in color in the book. As mentioned, a book is indeed the current intention, and maybe we'll be able to complete everything by May 2010; perhaps to be released at our annual convention then. You can help us along the way if you like and we hope you will.

We've found 15 different Hurst/Alger dust jackets so far. Some jackets may look similar, but actually differ perhaps in the number of titles listed, street address listed, edition, series, type and character of line border at the back, color of lettering and paper used, and so on. Some of the same jackets also cover several different formats appearing to have been chosen at random or reflects what the company had on hand at the time the books were published. Nothing is simple, is it? We've also reduced the 15 dust jackets which we have found to date down to two regular size pages, so we can also use them for reference purposes as we inventory collections.

What else can you do now?

1. First, be aware of what we are doing as general interest and look over your Hurst/Algers to see if you

think they might be of interest to us;

2. Let Bob or me know whether or not you'd like to help us in some way as this Hurst Project evolves and how many Hursts you have;

3. Copy or scan for me your copy(s) of *Bertha's Christmas Vision* (12Mo edition);

4. Please tell Bob or me how many miniature Hursts you have; and,

5. Examine the nine formats on the accompanying insert (six of them are shown in larger size with this article) to see if you have one of them, and let me know the title and inscription date (if any); and MOST IMPORTANTLY, whether or not it is covered by a dust jacket. If it is, I would love to receive a scan or photocopy of the jacket at any scale, *even if the dust jacket does not cover an Alger book*, which, with Hurst, is entirely possible!

So, there are some jobs for you to do for us between now and the H.A.S. convention in Charlottesville, Va., April 30-May 3, and we hope you choose to help us.

First, take note of the Hurst/Algers that are in your collection to see what you have. Then, select what appear to be any oddball looking Hurst/Alger books, dust jackets etc., note your miniature Hurst titles and any inscription dates therein and locate other Hurst material you may have — for example, Hurst catalogs.

Then, let us know what you have and/or bring the chosen material along with you to Charlottesville so we can study it for potential inclusion in our book. It would really help our project for you to do this. If you won't be in Charlottesville and we haven't contacted you before then, it could well be an unfortunate oversight, so please drop any one of us a note as to what you have which might be of interest to us.

As mentioned in No. 5 above, there's one important job for you right now, TODAY! On the enclosed sheet are thumbnails of nine of what we call unusual Hurst/Alger books, six of which are also shown with this article. These particular nine formats are a key to our study because we know very little about them; these are not the run-of-the-mill Hurst/Algers. Look at your Hurst books (Algers and other authors if you have them) to see if you have any of these and provide me with the information as shown on the sheet. I have faith that many of you have a lot to offer. and I thank you in advance for any effort you may make. We look forward to perhaps seeing you at the convention.

Author's note: I would like to thank Cary Sternick (PF-933) and Ken Broadie (PF-1053) for inviting me to study their Hurst Alger collections and related items during my recent visit to Texas. What everyone says about Southern hospitality is absolutely true!

Things to see and do at the '09 convention

(Continued from Page 3)

Charlottesville and Staunton is Afton, where the Skyline Drive ends and the Blue Ridge Parkway begins. Going in either direction you can have hours or days of wonderful mountain views from scenic overlooks or hiking trails.

Civil War buffs have an embarrassment of riches anywhere in Virginia. Richmond is an easy drive from Charlottesville, with the Museum and White House of the Confederacy just one of the historic sites there.

In the other direction, Lexington has Virginia Military Institute, Washington & Lee University, the Stonewall Jackson House, and the graves of Lee and Jackson. Steam railroading enthusiasts might want to take the longer drive to Roanoke, home of two spectacular engines at the Virginia Museum of Transportation and the O. Winston Link Museum, featuring astonishing nighttime photographs from the last years of steam.

Richmond is also the home of the nationally prominent Lewis Ginter Botanical Gardens, which should have some lovely floral displays by the time that we meet, and those who cannot get enough of Thomas Jefferson's architecture can also visit the recently restored Virginia State Capitol, which he designed.

Charlottesville is in the center of Virginia's wine country, and it is easy to plan a trip that takes in a tour of a single winery or that spends a day visiting a dozen.

This list just scratches the surface. Whether you stick closely to the Charlottesville area or range further afield, you can add some wonderful additional experiences to



Heartwood Books is one of several used-book stores in Charlottesville that may be worth a visit by those attending the convention.

Photo by Jeff Looney

those I am sure that you will carry away from the convention itself. If you have any questions or need any advice, please don't hesitate to call on me now or at the convention.

For more information on Charlottesville, visit the city's official Web site at www.charlottesville.org and click on "Visitors." The downtown Visitor Center is located directly across from City Hall on the east end of the Downtown Mall (610 East Main St.) The center offers many services, including travel information, brochures, guides, maps, etc. It is open weekdays from 9 a.m. to 5:30 p.m.



Ashlawn-Highland, home of fifth U.S. President James Monroe, is located just up the road from Monticello. Including James and Dolly Madison's Montpelier, there are three presidential homes within an hour's drive of the convention hotel.

Photo by Jeff Looney

Flying high

... with Noël Sainsbury, Jr.

By William R. Gowen (PF-706)

One of the most interesting sub-genres of juvenile series books, aviation stories, is placed front and center by Professor Emeritus Fred Erisman of Texas Christian University in his 2006 book *Boys' Books, Boys' Dreams, and the Mystique of Flight*, reviewed enthusiastically in these pages by Arthur P. Young in the January-February 2008 issue.

Erisman reacted positively to the books by Noël Sainsbury, Jr., who wrote three aviation-themed series, *The Great Ace Series* (also known as the *Billy Smith Series*), the *Bill Bolton Navy Aviator Series*, both under his own name; and the *Dorothy Dixon Series*, written under the "Dorothy Wayne" pseudonym.

Sainsbury also authored two additional series, the *Malay Jungle* (or *Sorak*) Series, under the "Harvey D. Richards" pen name; and the *Champion Sport Stories*, an eight-volume series of school stories of which he wrote three under his own name and five as by "Charles Lawton." We'll discuss Sainsbury's non-aviation books later in this article, including a "single" title that was made into a Saturday afternoon movie serial.

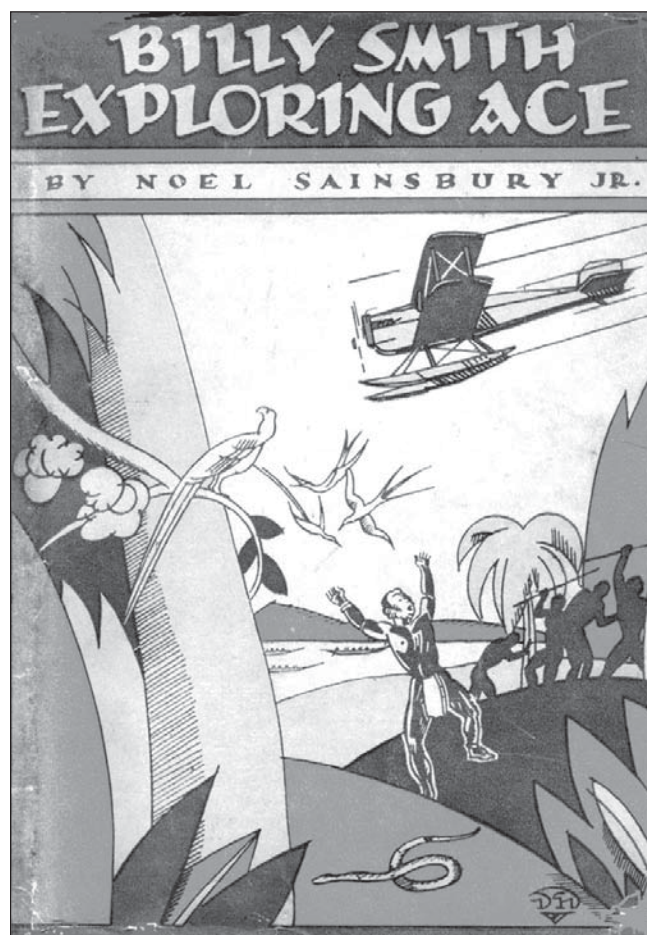
Sainsbury also wrote several adult novels, of which little is known. A check of the *Cumulative Book Index* for the period he was an active writer has turned up nothing so far.

The major publisher for Sainsbury's literary output was Cupples & Leon of New York, although two of his aviation series (*Bill Bolton* and *Dorothy Dixon*) were produced by Goldsmith. Note that although Cupples & Leon was one of the main Stratemeyer Syndicate houses, Sainsbury's books were non-Syndicate publications.

One reason Prof. Erisman is impressed with Sainsbury's work is that the author, born in New York City on June 11, 1884, "...gained his basic flight preparation as a naval aviator, and retained active connections with the naval reserve, serving in the navy during the Second World War and retiring with the rank of Lieutenant Commander. Although he was trained as an engineer, he turned to fiction-writing in 1930."¹

Actually the first *Great Ace Series* book, *Billy Smith — Exploring Ace*, was copyrighted in 1928 by Robert M. McBride and Company of New York and was picked up by Cupples & Leon when the second of five volumes, *Billy Smith — Secret Service Ace*, was published in 1932.

Before continuing our discussion of his books, let's



The scarce dust jacket for Robert M. McBride's 1928 first edition of *Billy Smith — Exploring Ace*.

glance at Noël Everingham Sainsbury, Jr. the person.²

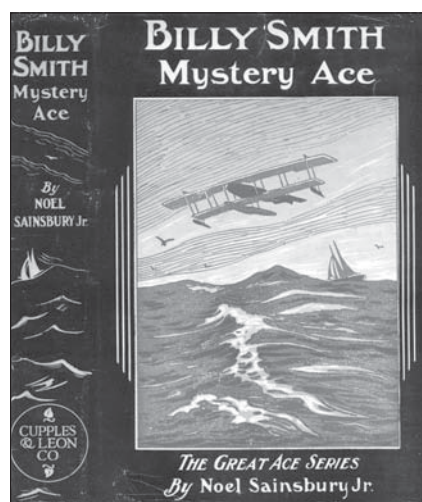
As noted earlier, he was born in New York on June 11, 1884, the son of Noel E. and Pauline (Pistor) Sainsbury. The younger Sainsbury's formal education included studies in St. Gall, Switzerland in 1898-1900) and College International of Geneva, Switzerland (1900-03), before he returned to the United States for his final two years of college at Cornell University in Ithaca, N.Y., at which he was a member of Psi Upsilon.

Shortly following college, he married the former Bessie Slade, and they had a son, John S. Sainsbury. A second marriage, to Dorothy Wayne Illick, took place on April 28, 1926, producing a daughter, Wayne.

Prior to his becoming a professional writer, Sainsbury's career included work as a civil engineer in 1906-08, then joining the family engineering firm of Beerman & Sainsbury, Inc., for stints in New Orleans, La., and Moscow, Russia, between 1908 and 1914. After returning to the U.S., He continued in the engineering field off and on until 1930.

Sainsbury first became involved with naval aviation

(Continued on Page 12)



The first-format dust jacket, left, for *The Great Ace Series* was designed in the art deco style. The jacket was later modernized, middle. *The Great Ace Series* was reissued in a 3-in-1 book as the *Flying Ace Stories*.

Flying high

(Continued from Page 11)

between the wars, first as a Seaman Second Class, moving his way up to Lieutenant Commander and finally working as a civil servant attached to the U.S. Navy beginning in 1942. This unique background thus made Sainsbury especially qualified to write aviation fiction, and it's logical that he focused his *Billy Bruce*, *Dorothy Dixon* and *Billy Smith* stories on amphibious aircraft (or "flying boats") because that was the specialized field of pioneering aviation in which he was trained.

According to Erisman, Sainsbury's *Billy Smith* books "...are quite literally 'flying' adventures, and, although Sainsbury gives over a great deal of text to exotic adventure, he devoted equal attention and care to the aircraft. There are, moreover, undeniably *real* up-to-date aircraft. Billy at various times flies a Fokker Universal, a single-engined craft built in the United States by Fokker Aircraft Company of America; a Loening Amphibian, and a PN-7 seaplane from the Naval Aircraft Factory."³

As a result, these are well-researched books, containing many of the "cliff-hanger" chapter endings found in series books of the period, but adding plenty of realistic background on the aviation side as well.

The Great Ace Series, interestingly, starts off with Billy Smith as a mere 14-year-old living on a naval air station with his uncle while his explorer father is overseas. The book's full title, *Billy Smith—Exploring Ace; or, By Airplane to New Guinea*, reveals a story in the Don

Sturdy style, as the hero joins his uncle in a trip to the Southwest Pacific to find his missing father. He is successful in his quest, and by the time the second book in the series opens, Billy has received an appointment to the U.S. Naval Academy.

So, the series continues with the hero a Midshipman in *Billy Smith—Secret Service Ace*, on special assignment with his father to Arabia under the authorization of the president of the United States (not bad for a teen-ager!). Billy helps the United States secure drilling rights to the newly discovered Middle Eastern oil reserves (this was before OPEC took charge).

The series continues with Billy heading to South America while on leave from the Naval Academy, in *Billy Smith—Mystery Ace*, and then in the third book, his resignation from Annapolis is noted as he heads north to Alaska in *Billy Smith—Trail Eater Ace*, in search of a lost civilization of Neanderthals. He again succeeds, of course, saving the day by foiling a gang of tough guys intent on horning in on the discovery for profit.

The final volume, *Billy Smith—Shanghaied Ace*, takes him to the Solomon Islands in search of a missing heiress. A cadre of Australian criminals kidnaps him and his party before he is rescued by Jan White, an English-speaking young person, whom we later find out is really Janet White Glafflin, a female, the heiress he has been searching for all along.

Erisman cites several examples of how the fictional character of Billy Smith knows his way around airplanes, in particular amphibians, and that much of the flying technology apparently was learned from Sainsbury's having read a 1927 article in *Aviation* maga-

zine titled "The Development of the Amphibian Airplane" by W.L. LePage.⁴

For the **Bill Bolton Series**, Sainsbury is listed as "Lieutenant Noël Sainsbury, Jr." For the initial title in 1933, *Bill Bolton, Flying Midshipman*, he is introduced in that rank at the U.S. Naval Academy, with the story containing much high adventure (including a forced landing off the Florida coast). Bill is rescued by (and befriends) the famous Seminole tribal chief Osceola, who returns in subsequent volumes in the series.

Interestingly, like Billy Smith, Bill Bolton eventually resigns from Annapolis (with presidential approval, of course) and goes to work for the Secret Service.

Again, it is evident that Sainsbury's personal experiences and research of flying journals have made this series, as well as the **Dorothy Dixon Series**, essential reading for those who enjoy high adventure mixed with accurate depiction of the aircraft involved along with proper flying technique. The latter includes takeoffs, landings, how to handle a "stall," and bad-weather piloting.

The two Goldsmith series, **Bill Bolton** and **Dorothy Dixon**, have another connection, a plot device commonly seen in books and TV shows called "crossover." In other words, a character from one series is mentioned (or actually takes part) in the other series.

The fictional Dorothy Dixon is a 16-year-old pilot who lives in New Canaan, Connecticut. Her new boyfriend? None other than Bill Bolton! An interesting "life imitates art" exchange takes place in *Dorothy Dixon Wins Her Wings* (1933). Late in the book, Dorothy asks Bill if he knows Noël Sainsbury, the writer:

"Naturally, where would I be if it weren't for him? Look at the books he's written about me. Noël Sainsbury brought Dad and me to New Canaan. We're awfully fond of him and his wife and little girl.

"Yes, Winks is darling and Mrs. Sainsbury is a peach," Dorothy agreed. "She comes to our meetings, too. I'm named for her, you know."⁵

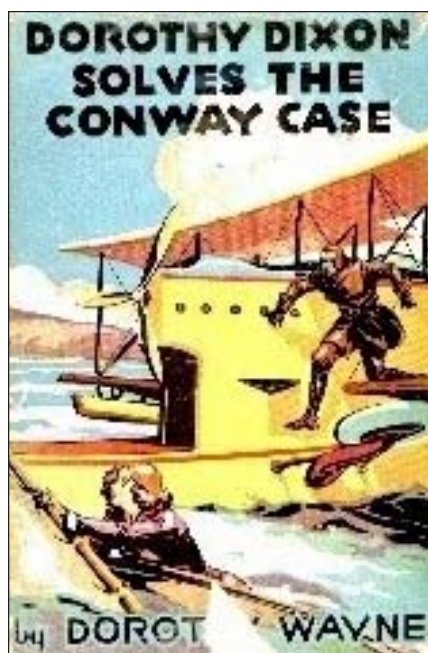
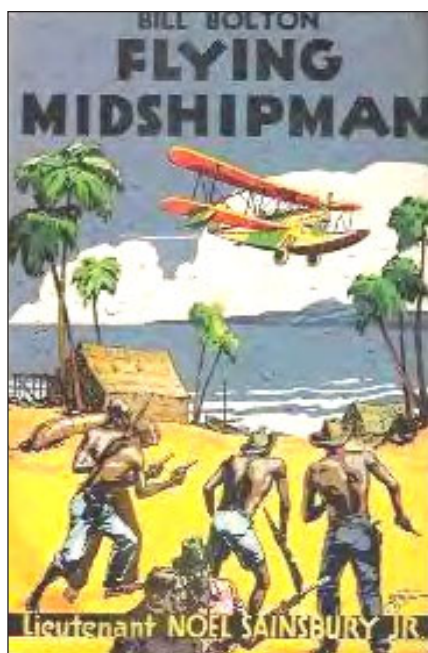
This "story within a story" is fascinating for two reasons. First, the biographical sketch notes that the maiden name of Sainsbury's second wife was Dorothy Wayne Illick, so it's a clue as to how he chose his pen name for the **Dorothy Dixon Series**. Also, his daughter is listed as "Wayne," a likely male name. The nickname "Winks" better describes her as a female.

By the way, Bill Bolton has to be thankful he first met Dorothy in *Dorothy Dixon Wins Her Wings*, because Bill is held captive by some bad guys and is eventually rescued by Dorothy.

The **Dorothy Dixon Series** runs for four volumes, all published in 1933. They are *Dorothy Dixon Wins her Wings*, *Dorothy Dixon and the Mystery Plane*, *Dorothy Dixon Solves the Conway Case* and *Dorothy Dixon and the Double Cousin*. There is a fifth book advertised by Goldsmith, *Dorothy Dixon and the Royal Order*, but it's a phantom title (not published).

During the Great Depression in the mid-1930s, Cupples & Leon, along with several other juvenile-book publishers, attempted to extend the sales life of certain series by repackaging them in multi-volume "4-in-1" or "3-in-1" editions. These larger books were printed on

(Continued on Page 14)



The Goldsmith Publishing Company produced two series by Sainsbury: the **Bill Bolton Navy Aviator Series** and the **Dorothy Dixon Series**, the latter books written under his pen name "Dorothy Wayne." The dust jackets, common to the four books in each of these series, were illustrated by J. Clemens Gretter.

Flying high

(Continued from Page 13)

lighter-weight paper and came with their own colorful dust jackets.

Sainsbury's *Flying Ace Stories* 3-in-1 book contains *Billy Smith—Exploring Ace*, *Billy Smith—Secret Service Ace* and *Billy Smith—Mystery Ace*. It sold for a dollar, compared to 50 cents for the individual books.

The *Great Ace Series* also has the most interesting format history of all of Sainsbury's series books.

The first volume, *Billy Smith—Exploring Ace* was, as previously mentioned, published in 1928 by Robert M. McBride. The scarce dust jacket (see page 11) is a line drawing of islanders waving at an overhead floatplane. The jacket is in pastel blue and pink on uncoated paper. The jacket's title and author lettering as well as overall design can be best described as "art deco."

The cover of the book is linen-textured orange cloth with the title and author in black lettering at the top of front and spine. Below the lettering on the front cover is a vignette of an amphibious biplane, in black. A tiny version of this picture is located near the top of the spine between the title and author.

When the series moved to Cupples & Leon in 1932, the book cover design remained identical, indicating a likely purchase of the bindery plates by C&L. The cloth is now red, also linen weave.

There are two Cupples & Leon dust jackets, the designs common to all titles in the series. The first version is on coated paper with chocolate-brown the dominant color on the front and spine (the back panel and flaps are white). The *Great Ace Series* name and By Noël Sainsbury Jr. are blind-stamped in white against the brown background (both front and spine). Dominating the front panel of the jacket is a 4 x 5¼-inch framed illustration showing a light-orange sky over a brown white-capped sea, with an amphibian biplane centered in the sky. This picture is bordered by art-deco rules.

The later C&L dust jacket, also on coated paper, has a full-color wraparound (front and spine) painting of a derivative of the earlier scene, but with the aircraft (now a modernized monoplane) much more prominent. This is the most common of the three *Billy Smith* jackets produced by the two publishers.

The two Goldsmith series are in plain covers with cheaper bindings as common for this publisher. The books' titles are in small letters at the top of the front and spine, and several cloth colors have been observed. The dust jacket illustrations, also common for the entire series, were drawn by artist J. Clemens Gretter ("Gretta") of Hardy Boys fame. Gretter lived from 1904 to 1988.

Sainsbury ventures into sports

One has to wonder why an author so well-versed in aviation would write stories in a seemingly unfamiliar subgenre. Perhaps it was a request from Cupples & Leon that led him to write the eight-volume *Champion Sport Stories* (1934-42), three under Sainsbury's own name and five under his pen name "Charles Lawton."

The stories involve the adventures of boys from the fictional Clarkville School, four with a football theme, three featuring baseball and one volume about the school's basketball team, the cliché-titled "Fighting Five."

Sports books are tricky, and many a writer, in particular those hired by the Stratemeyer Syndicate, were tripped up when it came to game action. The Syndicate's *Garry Grayson Football Stories* are a prime example. Away from the playing field, the boys' adventures are exciting, but once the game starts, the stories bog down. A single touchdown run takes up several pages of clumsy, descriptive prose.

The *sine qua non* of boys' books with a sports theme, of course, are the *Chip Hilton Sports Stories*, but they were written by a real coach, Clair Bee. Also fairing well is Albertus Dudley with his *Phillips Exeter* and *Triangular League* stories, but Dudley taught and coached at Exeter and he also sought technical advice on football from the coach at Harvard College. Despite archaic early 1900s terminology, the game action reads well.

Sainsbury, a creative storyteller, is fine away from the playing field or gym, but once the game starts, he slips badly. Yet, overall, the books are exciting tales, and they obviously sold well, with numerous print runs through the eight-year life of the series.

I was taken aback by the lack of political correctness in *The Fighting Five*, when the school team is kidnapped and held for a while by robbers, described as "men in masks" by the local radio broadcaster:

It seems now that this gang of masked gunmen must be either Japs or Chinese. Probably the former, as they efficiently jiu-jitsued Shorty Fiske when he showed fight. The Yellow Peril in kidnapping is old stuff in Asia, but a new departure so far as this country is concerned. However, there's no need to get het up about it. This is evidently a private gang that the authorities are up against, and the fact that this wholesale kidnapping was pulled off by Orientals should make their apprehension less difficult.⁶

As the plot continues, Clarkville's "Fighting Five" is coerced by the gang into a showdown game against a team named "Watson's Japs," which has four Japanese players among the starting five. In case you're interested, Clarkville won the game 35-31.

Of course, racial slurs were common in series books of the period, with the "N" word often encountered. That's

one of the reasons the earlier Hardy Boys and Nancy Drew books were rewritten or re-edited starting in the late 1950s. Racial and religious stereotypes had to go. Also, world tensions were rising in the 1930s, and Japan's growing militarism created fear among Americans. The war only made it worse. The *Chicago Daily Tribune* published on Aug. 15, 1945, the day after surrender terms were announced, a story with a headline in 3-inch high letters: JAP WAR IS OVER!

So, we shouldn't blame Sainsbury for writing in a style accepted by the culture of the period. Still, the *Champion Sport Stories* do not represent his finest work. By the way, C&L also issued two 3-in-1 volumes from the *Champion Sport Stories*: *Stirring Football Stories* in 1938 and *Stirring Baseball Stories* in 1943.

Sainsbury goes on Malayan safari

Another seemingly foreign topic for Sainsbury was the *Malay Jungle Series*, more commonly known as the

Sorak Jungle Series, which he wrote for Cupples & Leon in 1934-36 under the pen name "Harvey D. Richards."

The four books are *Sorak of the Malay Jungle; or, How Two Young Americans Face Death and Win a Friend*; *Sorak and the Clouded Tiger; or, How the Terrible Ruler of the North is Hunted and Destroyed*; *Sorak and the Sultan's Ankus; or, How a Perilous Journey Leads to a Kingdom of Giants*; and *Sorak and the Tree-Men; or, How Sorak and his Friends Escape from their Capture*.

This is an interesting series, especially since its main competition, the Stratemeyer Syndicate's *Bomba the Jungle Boy Series*, was also published by C&L.

Although there are only four books in this series, the quality of writing is on a consistently higher level than the long-running Bomba series, some of which are terrible (see *Bomba the Jungle Boy in a Strange Land*).

(Continued on Page 16)

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Flying high

(Continued from Page 15)

Sainsbury's version of a young Tarzan-like hero offers some stirring action in an unusual locale: Maylasia. Most jungle stories are set in Africa, South America or India. The *Sorak Jungle Series* has escapist qualities, and the books are somewhat hard to find today, especially the colorful dust jackets (full-color painting on coated paper, different for each book).

From the jungle to the movies

As already noted, Sainsbury used the "Charles Lawton" pen name for five of the eight *Champion Sport Stories* books. The Lawton name appears once more, as a title in Cupples & Leon's *Adventure and Mystery Stories*, an omnibus publisher's series produced between 1932 and 1936. Later, C&L inverted the series name to *Mystery and Adventure Books*. The eight titles include three by Ethel Claire Brill (all 1932), two by E.J. Lath (1934-1935) and one apiece by Lawton (Sainsbury), James Schermerhorn and Clay Cotter (all 1936).

The Sainsbury title is *Jungle Menace*, and thereby hangs a (tiger's) tale:

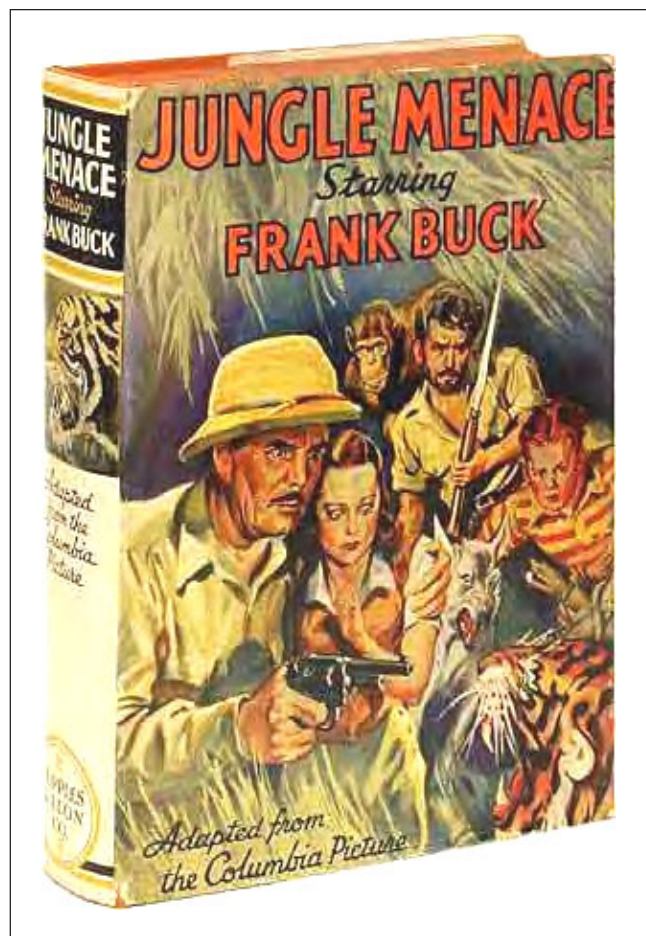
Jungle Menace was released in 1937 as a 15-episode, 308-minute serial by Columbia Pictures in collaboration with the independent Weiss Productions. The book's main character is explorer and anthropologist Frank Buck, played in the film by actor Frank Hardy.⁷

The film "Jungle Menace" was an example of the type of "cliff-hanger" serials that dominated Saturday afternoons at movie theaters in the 1930s and 1940s. Each episode of "Jungle Menace" ran about 20 minutes.

Also popular during that period were so-called "Photoplay Editions," inexpensive reprints of previously published books made into films.

That was the case with *Jungle Menace*, which was reissued by Cupples & Leon as *Jungle Menace Starring Frank Buck* and described on the colorful dust jacket as "Adapted from the Columbia Picture." The book contains eight black-and-white stills from the film (frontispiece and seven internals on glossy paper), and the endpapers also show snapshots from the film.

Most Photoplay Editions were reprints of adult novels, but some were from juveniles or "crossover" books. An example is Harold M. Sherman's *One Minute to Play*, the second volume in Grosset & Dunlap's multi-author *Gridiron Stories*. The Photoplay Edition featured Hall of Famer Red Grange, who played himself in the 1926 silent movie, a name change from Red Wade, the hero of Sherman's book. Because the original plates were used, the Photoplay Edition (with a frontispiece and seven internals from movie scenes) kept the name Red Wade,



although it featured Red Grange's photo and name on the dust jacket.

"Jungle Menace" enjoyed an extended life when in 1946 Columbia Pictures re-edited the 15-part serial into a stand-alone feature film of 70 minutes under the new title "Jungle Terror."⁸

NOTES

1. Erisman, Fred. *Boys' Books, Boys' Dreams, and the Mystique of Flight*. Fort Worth, Texas: TCU Press, 2006. p. 187.

2. "Sainsbury, Noël Everingham, Jr." *Who Was Who in America*, Vol. VII, 1977-81. (Chicago: Marquis Who's Who, 1981). p. 498.

3. Erisman, *op. cit.*, p. 188.

4. *Ibid.*

5. Wayne, Dorothy (pseud.). *Dorothy Dixon Wins Her Wings*. Chicago: The Goldsmith Publishing Co., 1933. pp. 143-44.

6. Sainsbury, Noël Jr. *The Fighting Five*. New York: Cupples & Leon, 1934. p. 21.

7. "Jungle Menace (1937)." Internet Movie Database. www.imdb.com.

8. *Ibid.*