

Newsboy

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

Horatio Alger, Jr.

1832 - 1899



Founded 1961 by Forrest Campbell & Kenneth B. Butler

Volume XXIII

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Numbers 11 & 12

Horatio Alger, Jr., you were once my greatest joy:
I revelled in your stories when a happy, care free boy;
There was William Makepeace Thackeray, a novelist of
note;
There were Bulwer, Scott and Dickens, but they got my
childish goat;
They didn't have the pep and zip, Horatio, that you did,
For you got underneath the vest of every blooming kid,
And a myriad young critics felt your fascinating punch,
So they crowned you king, Horatio, of the literary
bunch!

Horatio Alger, Jr., all the types of boys you drew,
Poor urchins of the streets, revealed the gentle soul of
you;
There were Ragged Dick and Tattered Tom, with others
of their kind,
Who all bespoke an honest heart, a pure, unselfish
mind;
Through trials and temptations they most perilously
passed
Till virtue was triumphant, good Horatio, at the last;
And as their thorny paths through life your humble
heroes trod
Each chapter was illumined by your simple faith in
God!

Horatio Alger, Jr., long ago your busy pen
Was laid aside, but to the hearts of grizzled, gray
haired men
Come visions of their idol, and your name they often
bless,
For you helped them not a little in their measure of
success;
You were loved by hosts, Horatio, and you filled an
honored place;
The memory of all your good time never can efface;
And, if but a single blossom each old boy admirer
gave,
What a mountain of sweet fragrance there would rise
above your grave!

*Malcolm Douglas, "Horatio Alger, Jr.," in The New
York Herald, Section 2, December 12, 1920, p. 2.*

HORATIO ALGER SOCIETY

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

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Newsboy, the official organ of the Horatio Alger Society, is published bi-monthly (six issues per year). Membership fee for any twelve month period is \$15.00, with single issues costing \$3.00. Please make all remittances payable to the Horatio Alger Society. Membership applications, renewals, changes of address, and other correspondence should be sent to the Society's Secretary, Carl T. Hartmann, 4907 Allison Drive, Lansing, Michigan 48910.

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

The Society recognizes Bob Bennett's Horatio Alger, Jr.: A Comprehensive Bibliography, as the most current, definitive authority on Alger's works.

Newsboy ad rates: 1 page, \$32.00; one half page, \$17.00; one-fourth page, \$9.00; per column (1" x 3-3/4"), \$2.00. Send ads, with check payable to the Horatio Alger Society, to Bob Sawyer, 204 Mill Street, Gahanna, OH 43230.

CHANGES OF ADDRESS

PF-725 Brian P. Doherty
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* * *
NEW MEMBERS REPORTED

PF-742 Mel Trosch
1621 Cole St.
Baltimore, MD 21223

Mel is a wholesale distributor of newspapers, magazines, and books, and has sold newspapers ever since he was ten years old. HAS member Barrie Hughes told him of HAS.

PF-743 Les Deuel
248 Lark St.
Albany, N.Y. 12210

A friend of Les's saw the Alger Society mentioned in a newspaper article. Les is a book and record shop owner and has 112 Algers in his collection. He also collects comic character memorabilia.

PF-744 Ann Kreul
1955 12th St.
Fennimore, Wis. 53809

Ann, an elementary school teacher, owns 60 Alger books. She also collects toothpick holders, salt and pepper shakers, miniature dishes, "and many other things."

* * *
NEWSBOY STATUE ANNIVERSARY

Gary Leveille announces that "the 90th anniversary celebration of the Great Barrington Newsboy Statue is to be held on Saturday, August 10, at 1:00 p.m. All All Society members are cordially invited to attend."

On pages 13-14 of the March-April 1985 Newsboy Gary discusses the work of the Great Barrington Newsboy Preservation Committee, which is responsible for the upcoming birthday celebration. Those interested can write the Committee at Box 562, Great Barrington, Mass. 01230.

NOTES FROM RALPH
by Ralph D. Gardner

It's nice, once in a while, to sit back and count our blessings. For all of us in the Horatio Alger Society, among these blessings is the Newsboy. What better time for this retrospective into our publication's past than now, when longtime Editor Jack Bales has announced that, due to pressures of librarian and teaching schedules, plus his decision to complete studies for his PhD, he must now relinquish the reins of Editor. Jack hopes this will be a brief hiatus. So do we all.

There's no question but that any association's lifeline is its news journal. That goes doubly for HAS, with a membership spread across the United States and overseas, making Newsboy our primary source of continuous communication.

Something unique is that this publication came into existence even before the Horatio Alger Society was incorporated. It was shortly after the memorable Thanksgiving, 1961, meeting of Co-Founders Forrest Campbell and Ken Butler, that Forrest--in July, 1962--mimeographed his first two-page newsletter. He sent it to collectors with whom he corresponded (one of them was me), or who advertised for Algers in hobby magazines.

He opened this first issue with: "Greetings, everyone. Let's get acquainted! Though we are strangers, yet we are friends; for we have one thing in common. We both have an interest in Alger."

Forrest edited Newsboy until July, 1969 (for a considerable time at his own expense). Then Irene Gurman took over during that August and September, until Carl Hartmann became Editor in October. Carl continued Newsboy's growth and excellent content until Jack Bales took over in September, 1974 (although Jack earlier guest-edited several issues).

From the beginning, Newsboy has truly been our members' own publication, its pages always open to Alger-related news, activities and articles. Long among its most popular, useful features is Book Mart, the free listing of Alger items that readers regularly offer to each other. This has helped to start, build and upgrade many collections.

Jack, who holds the longest tenure as Editor--well over ten years--has presided over Newsboy's greatest growth, and especially its emergence as an increasingly widely-known journal of literary quality. It is now cited in several important volumes of scholarly publications. In the most recent issue of the Modern Language Association International Bibliography, of ten listed Alger articles published during 1983, eight were attributed to Newsboy! [Editor's note: These citations are as follows]:

ALGER, HORATIO, JR. (1832/4-1899)

[6751] Scharnhorst, Gary. "Biographical Blindspots: The Case of the Cousins Alger." *Biography*. 1983 Spring; 6(2): 136-147. [†And Alger, William Rounseville. On treatment in biography.]

Bibliography

[6752] Bales, Jack; Scharnhorst, Gary. "Horatio Alger, Jr.: An Annotated Bibliography of Comment and Criticism: Supplement I." *Newsboy*. 1983 Mar.-Apr.; 21(8-9): 4-17.

[6753] Bennett, Bob. "Anonymous and Pseudonymous Writings of Horatio Alger, Jr." *Newsboy*. 1983 May-June; 21(10-11): 4-5.

Novel

[6754] Eastlake, Robert D. "Printings of New York Co. Algers." *Newsboy*. 1983 May-June; 21(10-11): 5-7, 11-13. [†Publishing history.]

[6755] Lemeunier, Yves. "Vision of Poverty and the Poor in the Novels of Horatio Alger." 121-135 in Martin, Jean-Pierre, ed. & pref. *All Men Are Created Equal: Idéologies, rêves et réalités*. Aix-en-Provence: Pubs. Univ. de Provence; 1983. 189 pp. [†Treatment of poverty; social class.]

[6756] Williman, Robert E. "The Alger 'First Hardcover Editions' Published by A. L. Burt." *Newsboy*. 1983 Jan.-Feb.; 21(6-7): 7-9. [†Publishing history.]

Novel/Falling in with Fortune

[6757] Scharnhorst, Gary. "Alger and *Falling in with Fortune*." *Newsboy*. 1983 May-June; 21(10-11): 5. 1983 July-Aug.; 22(1-2): 12-13.

Short story/Bibliography

[6758] Scharnhorst, Gary. "Alger Stories Reprinted in the *Portland Transcript*." *Newsboy*. 1982 Dec.; 21(5): 7. [†In *Portland Transcript*.]

[6759] ——. "Alger's Contributions to the Boston *True Flag*." *Newsboy*. 1983 Mar.-Apr.; 21(8-9): 20-23. [†In *True Flag*.]

[6760] ——. "Alger's Contributions to the Boston *American Union*." *Newsboy*. 1983 Mar.-Apr.; 21(8-9): 19. [†In *American Union*.]

Over the years, Newsboy articles contributed toward persuading a variety of reference sources to change their long-incorrect entry of Alger's birthdate.



This engraving is one of the most famous associated with newsboys and the Children's Aid Society. It has appeared in many of the Society's annual reports, and Charles Loring Brace used it in his renowned book, Short Sermons to Newsboys, in which he included a history of the Newsboys' Lodging House.

The copy of the engraving here is taken from Children: A Pictorial Archive From Nineteenth-Century Sources, 240 Copyright-Free Illustrations for Artists and Designers, (Dover Publications, Inc., New York, 1978). Dover has recently reissued Alger's Struggling Upward, with an Introduction by Ralph D. Gardner (see review in March-April 1985 issue of Newsboy).

Newsboy was influential in our Commemorative Postage Stamp Committee's extraordinary—and highly successful—effort to have the Horatio Alger Sesquicentennial Stamp issued in 1982.

We've been blessed beyond expectations, not only with editors and contributors, but with the quality of Alger discoveries, analyses and research presented on these pages. Among many delights that come to mind is Gilbert K. Westgard II's publication of Alger's early adult

novels that originally appeared in The New York Sun. Louis Bodnar's original cartoons have brightened many issues. Many others could be noted here, but there just isn't enough space.

For newer members who may not know, our Treasurer reported, several years ago, that while annual dues (at that time) were five dollars, publishing and distributing Newsboy cost almost twenty dollars per member. It was then that we inaugurated our auctions, the

income from which provide funds for Newsboy and other HAS activities.

In addition to having served as Newsboy's Editor (and more than once as Acting President) over the generation of our existence, Secretary Carl Hartmann has done the most to keep Newsboy reaching members, issue after issue. He oversees the entire printing process, done by Lightning Litho Company, in Lansing. Then Carl and Jean stuff envelopes, affix postage and labels and truck bundles to the post office and on their way to waiting readers.

Among things that make Newsboy enjoyable and valuable is the active participation of so many Alger collectors. If you haven't contributed lately; if you have new information on Alger's writings, biography, bibliography, or significant news about the sale of an Alger book, write it up for Newsboy.

Our Society's periodical is now twenty-three years old. Mature, but still young. Let's all help to make each new issue as important and exciting as the last!

* * *

TILL DEATH DO YOU PART:
THE DONATION OF ALGER COLLECTIONS
TO LIBRARIES

by Jack Bales

"An incident occurred several years ago at a major academic library which demonstrates some of the problems related to building research collections in new areas, in this case the area of popular culture. An extensive collection of novels on which films had been based was donated to the library. The books were to be kept intact as a special collection in the rare book facility. The collection was an important resource for cinema studies and English. Somehow the original concept of the collection was lost and the books were processed according to normal gift procedures. When the titles were searched, some were marked as duplicates. Furthermore, a large percentage of the

books were shabby, yellow-looking paperbacks of popular fiction--mysteries, westerns, and science fiction. The whole assortment seemed an unimpressive addition to the library's prestigious research collections. A few books were added to the general stacks, but the majority were either thrown away or put up for sale at a semi-annual book sale.

"This was an unhappy event in the history of the library. The benefactor was furious over the loss of a collection which he had assembled with great care for many years. The library staff was embarrassed and apologetic, although some felt their actions were not totally unjustified. Why should pop fiction be collected by academic and research libraries, let alone be placed side-by-side with books of fine printing and illustrated manuscripts?"

--Robert G. Sewell, "Trash or Treasure? Pop Fiction in Academic and Research Libraries," College and Research Libraries, November 1984, page 450.

Much has been written in Newsboy and in Dime Novel Round-Up concerning the disposal of one's Alger and/or series book collection, for frequently we read how a collector's valued books end up on top of the local trash heap upon their owner's ill-timed demise. (For another horrifying example, see an article that HAS member Jack Schorr sent me--"Old Michael Hurley Really Loved a Good Book," Los Angeles Times, November 4, 1984, in Part VII of that issue. Hurley collected books for fifty years, and when he died--without leaving a will--he was surrounded by \$300,000 worth of rare books.) Bob Williman and I discussed the need for an HAS Estate Service years ago (Bob did much of the initial groundwork), and no other proof as to its usefulness is needed after one sees how the Dick Seddon Alger books have quickly found good homes.

There are other ways to dispose of one's collection, however, and some

people prefer to donate their treasures to libraries where students and scholars for years to come can profit from them. Of course, as the initial quotation in this article illustrates--and I myself have seen--many valued volumes are simply either thrown away or cast aside to be sold for 25¢ each at the annual book sale. (Indeed, several of my rarest Algers were purchased at library sales such as these).

As both a series book collector and a professional librarian, I "sit on both sides of the fence" so to speak. Though I occasionally despair of the rather uncaring attitude librarians have toward gift books, I can sympathize with the occasional sticky situations--more than once have I been approached by someone eager to donate his father's "rare" book collection (and obtain, of course, a handsome tax write-off), and have had to tell the person that we just weren't interested in his dozen or so Reader's Digest Condensed Books. MANY times donors have told me that they have rare books, and I can immediately tell that we didn't need the offered torn and tattered Viking Press editions. (Remember ...gift books are NEVER "free." Much library staff time must be used to sort, select, catalog, and prepare the books for the library).

Numerous libraries have "gift policies" that spell out what they can and cannot use. One such actual policy begins as follows, and note in particular the last "characteristic of gift books":

"Librarians are often offered books and other materials at no apparent cost. These materials, called 'gifts,' may come from groups or individuals within the community, from donors outside the community, or even (unsolicited) from some publishers. Gifts have added many books to many libraries; they have also, unfortunately, added many that should never have reached the shelves. Many gifts are generated by individual house-cleaning activities, and may prove a mixed blessing for the library. These books tend to have the following

characteristics:

"(1) Old books whose subject matter is out-of-date.

"(2) Used college texts with many handwritten marginal comments.

"(3) Books in poor repair that will not last for more than a few circulations.

"(4) Best sellers of former years, especially book club choices, of which the library already has sufficient copies.

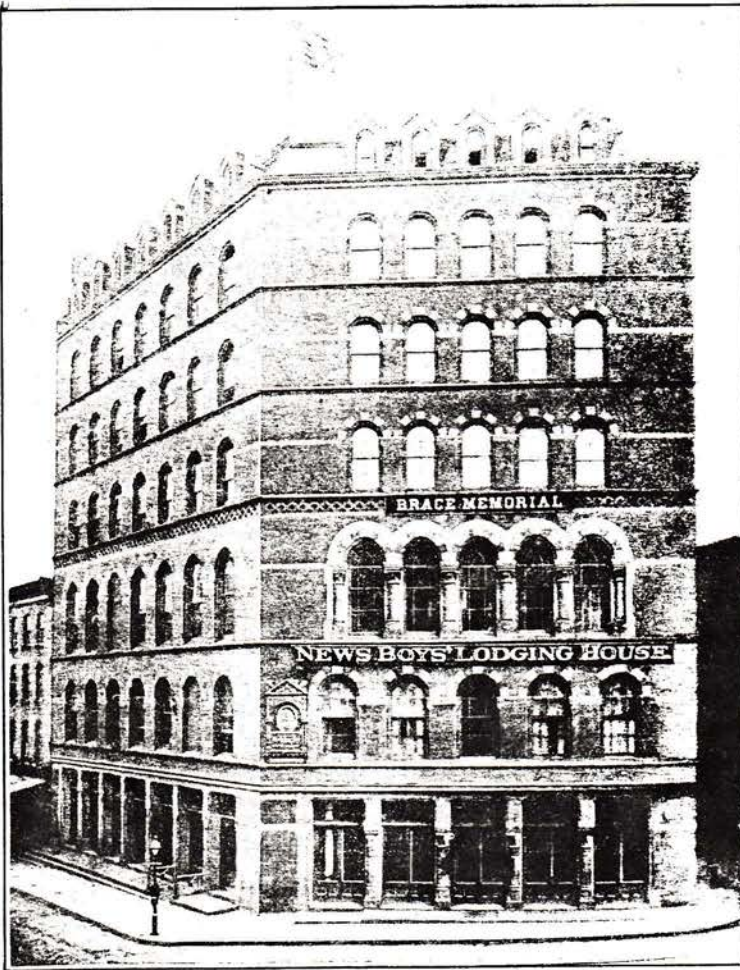
"(5) Books printed on poor paper that will not stand normal use, or very old books whose brittle paper will not last.

"(6) Books that do not meet the library's standards, such as children's series books, comics, etc."

My suggestion to all persons interested in donating books to libraries is to ask to see the library's gift policy, and to be certain to see if the library really WANTS your books. Also, don't expect to have your treasures displayed in walnut glass-covered book shelves in their own private room with your name engraved on a prominently placed plaque. I'm afraid that this idea--though indeed pleasing--is just not realistic.

On a more positive note, some libraries, which realize the historical value of Algers and other series books, not only actively solicit donations but would love to have YOUR books. I am familiar with some of these institutions, and they are listed below. (Practically every library has a copy of the American Library Directory which lists complete names and addresses).

(1) The Marlboro Public Library in Marlboro, Massachusetts. Alger lived in Marlboro before he moved to New York, and Margaret Grassby, the Assistant Librarian, is a gem of a librarian who has helped me countless times in my Alger research over the past six or seven years. They maintain a fine Alger collection--and they even have Alger's desk on display too. It's a wonderful place, and the library has



Note how this photo of the Newsboys' Lodging House is different from the one on page 5 in the March-April Newsboy. The words "Brace Memorial" were added above the 3rd story after the Lodge--and Children's Aid Society--founder Charles Loring Brace died.

been used by many Alger scholars over the years.

(2) The American Heritage Center at the University of Wyoming in Laramie. Director Gene Gressley and I have corresponded for years, and he is a firm supporter of popular culture and eagerly accepts all donations of Alger books. Ralph Gardner has told me of Gene's work many times and how the American Heritage Center is used by researchers. Gene's enthusiasm is contagious and he's tops with me.

(3) The Popular Culture Library at

Bowling Green State University in Bowling Green, Ohio. This is one of the best-known collections of dime novels, comic books, and series books in the country. The Journal of Popular Culture is based here.

(4) The Nye Popular Culture Collection at Michigan State University in East Lansing. Carl Hartmann has occasionally commented to me about this collection, which was established in 1968 at the instigation and with the aid of Russel Nye, author of The Unembarrassed Muse and a pioneer in popular culture studies.

(5) The Hess Collection at the University of Minnesota in Minneapolis. Eddie LeBlanc frequently mentions the Hess Collection in Dime Novel Round-Up, and I know he thinks highly of it. It was established in 1954 when the Library received a bequest of George Hess, who collected dime novels as a hobby.

(6) The Library of Congress, Washington, D. C., which is the largest storehouse of popular fiction in the country.

(7) Northern Illinois University in Dekalb, noted for housing the Albert Johannsen collection of dime novels.

* * *
Gil Westgard writes that plans for "21 in the Sun," the 21st annual HAS Convention, are all completed. Don't forget the dates--May 2-5.

* * *
Del Brandt writes that "Ralph celebrated his 81st birthday October 29 and celebrated 60 years of writing his daily column, "The Scribbler," for the Bridgeton Evening News, on December 10. He continued to write the column following his retirement as Editor."

I WAS A SERIES BOOK WRITER
(at the age of 12)

by Gil O'Gara

It may or may not be a well-known fact to the readers of Newsboy that Edward Stratemeyer did not invent the method of ghost writing and mass-authorship which characterized his famous literary syndicate. Nor was he the only entrepreneur to compete in this manner for the money of young American readers.

Now the story can be told. One of the Stratemeyer Syndicate's fiercest competitors (or, perhaps better stated, "emulators") produced a massive amount of fiction in a Nebraska farmhouse in the mid-1960s. Fully a half dozen series, aimed at pre-teenage boys, were all written, published, and distributed by one person.

Me.

Recently I dug out a battered cardboard box from the most inaccessible corner of our closet and found all that remains, apparently, of Gil O'Gara's own syndicate (although at the time of its inception, I do not believe I was aware that the various series I enjoyed were the product of one man's enterprise). I was eleven years old in 1965 (yes, fellas, I'm still a kid), when I began writing the Dick Thirdly Mystery Stories. I have found some papers which indicate that I completed at least six tales, and began others. All I can find of this series is number two, The Mystery of the Attic Window, which revolved around a scientist gone bad, using his incredible devices to further his career as a modern highwayman. Ten titles are listed on the back of this little paper-covered book, but I suspect that some of these were works in progress. Some of the basic plots weren't too bad, but the storytelling was a little rough and there were moments when logic had a tough time getting a foothold in the storyline of these adventures.

I had it in my head all these years that the Dick Thirdly Series was one of my later projects, the first being a series called The Lamp's Mystery Stories. (Later called Lamp Mystery Stories). I think the reason for this confusion was that the Lamp Series was my own personal favorite, and the most successful.

By 1965 I was a voracious reader of series books, particularly the Nancy Drew and Hardy Boys books. I was also a boy who spent a lot of time writing; story ideas were a lot easier for me to come by in those days, before I was trying to make a living at it. Anyway, the Stratemeyer Syndicate formula had its influence on me, as a perusal of these stories indicates. Not only did I follow the basic elements of style, character and pacing (complete with unnecessary cliffhanger at the end of each chapter), but I even imitated the format and packaging of the books, with endpapers depicting the covers of the other books in the series that I had written (or planned to write).

There were eventually 28 Lamp Mysteries listed on the back of the books, although not all of these were actually written. The Lamp Mystery Stories concerned the adventures of Paul Lamp, 20, with dark hair and his blond, 18-year-old brother Bob. (I don't know why I chose those particular ages, unless I wanted to avoid any problems they might have solving mysteries while in school--however, I'm not at all sure if that problem ever really occurred to me at the time). The boys had a red-haired sister, Rita, who was 16 and something of a scaredy-cat, for she did not get involved much in the earlier books (although I gave her an ample share of the action as the series developed).

The kids had lost their parents in an auto accident and were on their own at the time that the series began, although I did not bother to explain that until a later adventure (in fact, in The Mystery on Route 66 they investigate the area where their folks died while

following up on reports of hauntings at that spot--presumably the ghosts of their departed parents. In the end they discover a hijacker's cache and a supposedly logical explanation for the sightings).

From what I can gather from what remains of my writings during this era (1965-1967), I actually produced the first nine books in the series, and began work on number ten, which was never completed. I also seem to have started to write some random titles in the series which were never finished. I have a sheet of paper with an illustrated synopsis of a dozen other tales. The synopses are very basic outlines (with thumbnail sketches) done for the purpose of jogging my memory when the time came to actually write the tales, and giving me ample leeway for embellishment (unbeknownst to me, my method was closer to the Stratemeyer modus operandi than I realized). An example comes from the synopsis of The Parrot's Secret, which, in its entirety, is as follows: "Old sea captain tells of pirate's treasure. Says a blue parrot knows where it is buried. Are robbed. Threatened. Find string for clue. (Held mask on.) Find feather in woods outside of town. Captured. Man tries to make Bob tell where parrot is. Escapes by fighting men. Lamps find blue parrot. It says is buried in Mississippi outside of Gulfport. Find it. Men try to steal it. Police capture them."

Titles 23-28 were neither written, nor, in fact, can I find any notes to indicate what these stories were to be about, although I do remember beginning The Lamps' Detective Stories, which was patterned after The Hardy Boys Detective Handbook, except that it was more a series of stories in which each of the Lamps are placed in some precarious situation and the reader has to figure out a solution to it. (Answers were supplied).

The finished book generally measured 4½" x 6", stapled on the side, with 60

to 80 handwritten pages (printed with lead pencil). The covers were colored with crayon. The stories were divided into chapters, and the book was complete with frontispiece and three internal full-page illustrations.

I also began a few other series, including The Dick Mint Stories, about a young inventor along the lines of Tom Swift, Jr. (13 titles, at least one fully written, synopses on the other twelve), The John Dime Series, an imitation Don Sturdy (1 started, never completed, others in preparation), a sports series (2 tales of baseball written), and a series about a spy, presumably inspired by Christopher Cool (never really got off the ground).

The Lamp Stories, as I said, followed a basic formula. The Secret of the Wild Men, I remember, dealt with "drug attics", and The Secret of the Masked Man revolved around a guy trying to get the Lamps' baseball team to lose so that he could collect on a large bet. The Clue in the Compass was a little off the beaten track, in that the boys are separated by their enemies, Paul presumably murdered, but reunited in the swampy Everglades while searching for a lost treasure.

These books were slightly popular with my younger brother and sister, and later with my schoolmates, to whom I sold copies for five cents (and a hard-earned nickel it was, too--cramped fingers and all).

My brother Pat, two years younger than myself, started a couple of his own series, inspired by my efforts. He only completed one book of The Mike and Joe Books, The Haunted Cemetery (each chapter printed in a different color of pencil), although the second book in the series, The Haunted Castle, was promising, as it dealt with a castle in Ireland haunted by "Lorks"--creatures with green skin, webbed feet and pointed heads. Unfortunately, he never got past the first paragraph of the second chapter when he called it quits. He

also toyed with a Dana Girls type of series, The Jane and Nancy Books (never completed) and later started The Mad Mens' Club Series, about a Mark Tidd/Jerry Todd sort of group. One book written, the second started but unfinished when the plot got far too tangled up.

Anyway, the most popular of the Lamp Mystery Stories seemed to be the first in the series, The Mystery of the Seeking Ghost. I have found the original copy of the book, and am supplying the concluding portion here so that you can see not so much what sort of a writer I was at the sophisticated age of eleven, but how overwhelming was the influence of Edward Stratemeyer's Syndicate on a hopeful young writer of the 1960s.

Briefly, Paul and Bob Lamp are in Kansas aiding an aged couple who claim that their old house has recently been the site of several hauntings, seemingly by a white figure which appears to be looking for something. They were searching the house for clues with Rita when suddenly the steps flattened out, and Paul slid down the stairs, and as he "came near the foot of the steps a trap door opened! And Paul slid into it!" Let us begin in with Chapter XVI, "The Capture!":

Rita was going to come down the steps when she saw what happened. She ran upstairs and told Bob. The two ran downstairs, or should I say either jumped or slid. "Paul!" Bob called, "are you all right?"

"He-e-lp!" Paul cried. Rita talked to Paul while Bob ran to get a rope. Soon they had pulled Paul up. After dinner the Lamps took their flashlights and searched the opening. They lowered Bob down into the door. "Hey!" Bob shouted. "Pull me up!" And so they did. "Wow!" he called. "I saw something white down there! Moving! It might have been the ghost! He looked like he was looking for something!"

The next day the boys made a plan. "Bob and I will go down that opening and

try to chase the ghost out. Mr. and Mrs. Helfield, you wait by the trap doors. And Rita, you wait outside."

The boys went down the trap door. When they got down there, they turned on their flashlights. The boys looked around. They saw a metal ladder and climbed down it. Next they went down some rock steps into a hall with walls made out of solid rock. Of course it was damp down there, so the boys got their shoes wet. They went around a bend and down another flight of stairs. There they saw several closed doors. "Now what do we do?" Bob asked. "Go after him!" Paul said, pointing at a white figure. They ran after it, so it started running. Soon they lost it. "Oh no!" Bob groaned. "Now we've lost it!" "Shh..." Paul said. The boys turned off their flashlights and crept along the walls. Soon they heard a noise. Paul saw the ghost. He picked up a rock and hit it over the head. It dropped to the ground.

XVII

THE TREASURE

The boys brought the ghost up and took off the hood and sheet. Soon they found out his name was Hank Slithwood and he had a partner, by the name of Harry Slaveton. It seems Hank heard that treasures are hidden in old houses, so he was looking for one. When the Lamps came he tried to get rid of them. That is why he sent Harry to beat them up. When that didn't work he used dogs. But that didn't work. The police took the men away. "Well," said Bob. "One case is solved." And he put his hand on the wall and leaned on it. To his surprise the wall caved in. "Eek!" Rita cried. Paul jumped up and ran over to Bob. Pulling him up, Paul saw a brown hand-sewn bag. Paul picked it up and opened it. In it was \$10,000 worth of gold coins. Also in it was a note. It said:

Anyone who finds this treasure gets it, so good luck.

"Wow!" Bob exclaimed.

"Well, it's yours," Paul said, handing it to the Helfields. "No" they said. "You helped us. You keep half of it." And so it happened. On the way

NEW YORK'S SMALLEST SAVINGS BANK PAYS THE HIGHEST RATE OF INTEREST

THE savings bank of the News-boys' Lodging House, which is backed by the Children's Aid Society pays at the end of each month six per cent. to each of its thirty depositors on whatever balance they may have.

Mr. Rudolph Heig, the superintendent, and other officials try to teach the boys to save their money, so years ago the banks was started on the third floor of the home, at 5 Duane street, close to the clerk's desk, and consists of a large box divided into many little compartments. There is a folding cover on hinges, and on the cover over each compartment is a slot with a number.

Every depositor knows just which slot leads to his own little bank, and as the boys come in at night from their various occupations they drop their coins into the slots.

Sometimes it is a half dollar, sometimes a quarter, and often much less, even a penny, perhaps.

The bank has borne excellent results in many cases. One boy has in the Emigrant Savings Bank over \$200, the nucleus of which was a nickel with which he opened an account at the 6 per cent. a month bank.

When the deposits grow to any appreciable amount Mr. Heig asks the depositors to withdraw their accounts and place them in a big savings bank.

Did he not do this a boy could deposit \$1 and when he got to be an old man he could withdraw enough to enable him to live in luxury the rest of his life.

Many of the lads start very bravely in beginning to save, but their good intentions soon leave them.

They frequently acquire a deposit of two or three dollars by putting a penny or a nickel in the slot at a time, and then, in a spirit of recklessness, withdraw all they have saved and "blow it in" by treating a number of friends to an oyster supper, and gal-

lery seats at a Bowery theater.

One boy a few years ago drew his deposit of 75 cents from the bank and went out to spend it.

He returned wearing a pair of green kid gloves of most startling shade. He was barefooted, but that did not matter. He had the gloves.

Another lad managed to save \$3 by great effort. One day a feeling of unrest seized him and he withdrew his account and went out to spend the proceeds.

When he returned he joyfully held a piece of rope in one hand, and at the other end was a \$3 dog, the worst example of a mongrel possible.

When Mr. Heig had explained patiently and kindly how impossible it was to keep a dog in the Newsboys' Lodging House, the owner tearfully took the animal out and sold him for 50 cents, and on returning started another bank account with the proceeds of the sale.

This clipping was sent in by HAS member Peter Eckel, renowned collector of news-boy memorabilia.

home Bob said, "I wonder what our next case will be?" Little did they know it would be The Clue of the Wild Men.

THE END

[Editor's note: HAS member Gil O'Gara is the editor of the Yellowback Library, which just celebrated its "25th anniversary," that is, its 25th issue. YL is devoted to series books and their authors, and each issue is jam-packed with interesting articles, photos, and comments about the boys' books we love so much to collect--ye old Editor recently had a 5-part series on the Hardy Boys published! Cost is \$10.00 per year--write Gil at 811 Boulder Ave., Des Moines, Iowa 50315.

Gil has also solicited opinions about starting a "Series Book Collectors Society," and it appears that plans are underway to start such an organization. All details will appear in YL--write Gil with your ideas and comments!!

DUST JACKETS ON BURT ALGERS by Brad Chase

For the life of me, I cannot find much in the literature about dust jackets which covered old children's books published at the turn of the century. Maybe I'm just not looking in the right places or perhaps not much has been written. In doing research for my recent book about Burt Alger books, I found no references to dust jackets. Even the Publishers Trade List Annual, when illustrating a newly published Burt Alger, pictured the book format, not the dust jacket.

Anyway, the other day I decided to gather together my dust jacketed Burt Algers and see what I could conclude, if anything. I have twenty Burt dust jackets in my collection, some of which are in very nice shape, but many of which are torn and some have some missing pieces. All are very fragile and brittle. The following are some

general observations which might be of interest to the Alger collector, and, as far as I know, is the only discussion around about dust jackets on Burt Alger books.

Essentially, I found that my Burt dust jackets covered formats only in the Chimney Corner Series. As you may recall, the Chimney Corner Series was published by Burt from 1905 through 1917, has nine formats and only contains books written by Alger. In other Burt series, Alger was only one of many authors to be published. Since I have never seen or heard of dust jackets in other Burt series, I suspect that for some reason, Burt only used dust jackets in the Chimney Corner series.

My twenty Burt dust jackets covered eight of the nine Chimney Corner formats. These dust jackets have a number of things in common. For example, they all have outline type drawings and none have more than one color, usually black. None have bibliographical information on the folds or on the inside back of the jacket as some dust jackets produced by other publisher contemporaries of Burt contain.

All my dust jackets have a listing on the rear cover of titles Burt produced as part of the Chimney Corner series. Also on the back cover is the number of titles in the series at that time, an illustration of a partially open Alger book and the 52-58 Duane Street address. This address likely means the jackets were produced between 1900 and 1910 since Burt was located there at that time.

I have a dust jacket for the initial format in the Chimney Corner series (Red Triangle, Number 29), which was produced in 1905 and carried thirty titles, all Algers. The dust jacket is almost identical to the book format for both the cover and spine. The jacket has tan paper containing black drawings and wording. On the front cover in the title block are the words: "Chimney Corner Series By Horatio Alger Jr."

with no title. The title is only on the jacket spine.

The next Chimney Corner format, Fisher Boy -- Number 30, was produced by Burt in 1907. As in the previous format, the dust jacket duplicates the book format. The jacket also has tan paper, black lettering and black line designs. A few parts of the illustration on the book cover are missing on the jacket cover. And, similar to the previous jacket, on the jacket cover there is no title, only the name of the series and author.

My third jacket is on the Hunter format which was introduced in 1908. This jacket also consists of tan paper, black lettering and black line drawings. It differs some from the previous two jackets in that the title (Grit) is on the cover of the jacket as well as on the spine. A big difference from the previous jackets is that the jacket has the Fisher Boy format and does not duplicate the book format as the other jackets have up to this point.

I have seventeen other dust jackets and they all cover the five Capped Head formats which were the last five formats produced by Burt as part of the Chimney Corner Series. These jackets are both on tan and gray paper. The tan jackets cover primarily the Walker format, the first and only one of the five to be produced in 1910. Apparently after that year, Burt produced gray paper dust jackets which had both black and blue line drawings and wording. The rear of these dust jackets all show the Alger titles contained in the series, the number of titles, the Duane Street address, and a partially opened Walker format illustration with the title The Young Explorer.

None of these dust jackets show as an illustration on the jacket cover any of the Capped Head formats. The jacket cover design is similar to the format of the 1909 edition of the Joe's Luck Series by Burt which has a cover illustration showing burning torches and

contains eight different picture appliques. I have no evidence to show that these dust jackets were used also for the Joe's Luck Series or for any other format than the Capped Head set. But I suspect they were.

One last note about Burt Alger dust jackets. I found a dust jacket for a Burt book written by Hezekiah Butterworth which covered the title: Jack's Carrier Pigeons, published as one of many titles in the Wide Awake Series, Stripes format. As you may recall, there was only one Alger in this format, Dan, The Newsboy. The Stripes format has six applique covers. My dust jacket is tan paper and shows one of the appliques on the jacket cover along with the title and author's name. The book itself shows another of the six appliques. I'll just bet a similar dust jacket exists for Dan, The Newsboy but it hasn't been found as yet.

I realize this brief discussion only scratches the surface on the subject of Burt dust jackets. There must be many of you who have other jackets covering your Burt Algers and I'd love to hear from you. It will be only through such compiled information that we will be able to better understand what dust jackets were published by A. L. Burt as he published books written by Horatio Alger, Jr.

 [Editor's note: Many, many thanks are given to Brad for his hard research into the works of A. L. Burt Company. Let's hope that he stays with this project--and best of luck to any other HAS members who are undergoing research into our favorite subject--Horatio Alger and his books.]

* * *
 MORE ON ALGER PRICES

Bob Williman writes: ". . . It seems such a common thing that some people don't want others to possess the knowledge that THEY have, that I wonder if it's human nature to be that way. If one can keep another in ignorance, he can better take advantage of the other

guy. If we know what the books are worth, we, as men of good will who think that it's wrong to take unfair advantage of the other guy, should let that other guy know so he can get fair treatment in his transactions. It works the other way too. Several times the occasion has come about that I have been offered an Alger that I wanted, but at a ridiculous price. If I could show the published value of the book, I might induce the seller to let me have it at a fair price rather than walking away without it because of the seller's ignorance. I have never heard a valid argument for maintaining ignorance, and I doubt if anyone will be able to come up with one now on the matter of Alger book values. . . . One guy wrote to me and wanted Algers. He sent me his want list. Any Alger collector would be lucky to have any of the titles that he listed as wanted in good condition. All were scarce to rare. He specified that he would not pay over \$4.00 for Alger books! Maybe he is able to buy an Alger at HIS price from time to time, but every time he does, he takes advantage of the ignorance of the seller."

Incidentally, Bob writes that he was offered a signed, first edition Alger recently, with a price tag of a "low three-figure" sum. The book: a Hurst copy of Making His Way, with a signature scrawled across the title page that was definitely NOT Alger's!!

* * *
 I came across a new book recently--Who Lived Where: A Biographical Guide to Homes and Museums [John Eastman, N.Y.: Facts on File Publications, 1983]. Alger's home in Marlborough is included, as is the family house in Natick and the Parsonage there. Also mentioned are some of his addresses in New York City. An interesting book.

* * *
 HAS member Dick Bales sent in a clipping from the November 12, 1984 issue of Linn's Stamp News. The article deals with collecting stamps relating to shoes, and a picture of the Alger stamp is included, with the note that a "shoeshine boy appears in the design."

REFLECTIONS

by Kenneth B. Butler
Co-founder, Horatio Alger Society

Creativity has been a basic urge in my life, and it all started back in 1910 when, as an eight-year-old boy, I read a book called Brave and Bold, by Horatio Alger. It inspired my ambitions and I read more and more of his tales. I went through grade school, high school, and through college at the University of Wisconsin. I took to writing, but in a different sense, for I was specializing in journalism. Along with textbooks I gathered books by Alger.

Thus, in 1961, when my father, a letter carrier in Kalamazoo, Michigan, introduced me to a fellow-postman, Forrest Campbell, who also liked Alger's works. Our friendship brought acquaintanceships with other devotees. I had swerved to the printing business at Mendota, Illinois. Forrest and I got a dozen or so of these Alger fans to a gathering at Mendota, and had it incorporated under the statutes of the state of Illinois.

Forrest edited and produced a bulletin on his mimeograph machine, which we named the Newsboy. Our club grew at an amazing pace, not only in numbers but in geographical locations. Annual get-togethers grew and grew. I became acquainted with a young student from this area, Jack Bales, and Jack took over the editorship of Newsboy. Ralph Gardner came into the picture early, and his books on Alger were printed at Wayside Press, my printing plant in Mendota. These books attracted more and more Alger buffs to our growing Society.

As my Alger book collection was growing, I got into antique automobiles, and when I got the inspiration in the late 1960s to create a museum, most naturally I included a book store in our old-time Main Street of shops, and of course the feature display as one entered the book shop was the Alger display. But my principal collection filled a huge bookcase in my home. I didn't go into first

editions, but I tried for bright condition and as many titles as I could procure.

Jack Bales' long-time editing of Newsboy is an Alger story in itself. It is sad to see him shortly to take leave, but the work he passes on will prove a challenge to another generation of Alger buffs.

* * *

RANDOM REPORTS FROM ALGERLAND
by Jack Bales

★ **Scharnhorst, Gary and Bales, Jack.**

The lost life of Horatio Alger, Jr. Apr. 1985. [224p.] illus. Indiana Univ., \$17.95 (0-253-14915-0). Galley.

We all know that a Horatio Alger story is about a poor boy whose driving ambition and cleverness enable him to become a rich, powerful tycoon, right? Wrong. Alger's most famous, typical, and successful tale, *Ragged Dick*, is about a street kid who, with the help of a concerned man, learns how to be clean, decent, and on the road to the middle class (rags-to-respectability, not to riches). Our misconceptions about Alger don't stop with his works. The first biography of the writer was a fabrication, and none of four later biographers either checked the first's facts or searched for any other data themselves. Nearly everything that's been written about him is bunk. Scharnhorst and Bales expose all previous "authorities" and provide a massively documented first genuine biography. It's livelier than the life it treats—Alger's own story was no more a rags-to-riches romance than were his books—and it's a wonderful demonstration of how ideological blinders and journalistic hackwork can turn mere ignorance into whopping lies. To be indexed. RO.

813'.4 (B) Alger, Horatio : Authors. American—19th century—Biography [OCLC] S4-48295

Above is a review of Gary Scharnhorst's and my new book (the review is from the April 1 issue of Booklist, a publication of the American Library Association). Indiana University Press may be able to supply discounts to all HAS members who want to purchase the book. More on this when I know details. There is one correction in the review—the book is by Gary Scharnhorst with Jack Bales, not "and Jack Bales."

HAS member Dick Durnbaugh writes that

he has bought a store building "to put my trains and books in. Hope to have a children's museum someday."

New member George Locko is interested in buying first editions, so any members with books for sale, please contact him. (His address is 4485 Holly True Lane, Wilmington, N.C. 28403). George also notes that "I was always profoundly interested in Horatio Alger and never knew that the HAS existed until recently, through Dale Thomas. Better late than never."

BIG NEWS FOR STRATEMEYER FANS--Peter Walther writes: "Went to a bookstore over the weekend. As it turns out, it is run by the same person who went down to New York in the fall and inventoried the entire archives of the Stratemeyer Syndicate, and boy, did he have some stories to tell! Stratemeyer it seemed never threw anything away, and the 250 cardboard boxes must attest to this. Included are letters by Foster, Rathbone, Garis, as well as from the publishers (G&D, Merston, L&S, etc.), and also letters as he said by "Mrs. Alger" --but I think he must have meant Mrs. Cheney, right? Also, two or three file drawers full of manuscripts, some unpublished, as well as music and a zillion letters. After telling Jack Dizer about this we both almost had a coronary over the phone."

Bill Russell sent in a page from My Life and I, an autobiography by Paul Hutchens, author of the "Sugar Creek Gang" books. On page 35--from the first page of the chapter titled "Oats and Wild Oats"--Hutchens writes: "The Hutchens library was well supplied with Horatio Alger books which interwove with their wholesome adventures, strong principles of courage, honesty, courtesy and thrift. . . . Especially did I admire the courage and keen thinking of Mark Mason and Andy Gordon; and even in those early days, I began to be polite, to tip my hat to the ladies and to be ambitious to be like the strong, clean young men of those books."

The Howards S. Cullman Fellowship

was awarded last November by the Commissioners of The Port Authority of New York and New Jersey to HAS member Peter J. Eckel, a cinematographer for the bi-state agency. Peter will assess the use of electronic technology by major regional corporations and develop a collection of videotape cassettes and associated reference materials that will serve as a resource for the teaching of the fundamentals of videotape production within the Port Authority. Congratulations, Peter!!

HAS member Zella Fry regularly gives talks on Horatio Alger, and we appreciate her continual support.

Interested in series books? There's a new organization called the Series Book Collector's Society, sponsored --or under the auspices of--HAS member Gil O'Gara and his Yellowback Library. Hardy Boys collector Jack Brahce is the new President. Write him at 5270 Mocerri Lane, Grand Blanc, Michigan 48439.

I recently read a fascinating article on HAS member Herman Kurland, which was in the April 16, 1975 (10 years ago) issue of the Columbia Press. Herman is a long-time environmentalist, and the very lengthy articles describes his many activities.

Jack Schorr, 853 So. Lemon St., Anaheim, Calif. 92805, writes that he has some Algers for sale. The 10 books are all to be sold in one lots, for \$25 plus \$2 postage. All are in very good condition, and all are from Superior's Alger Series. The books are: #4, Ben's Nugget; #6, Frank Fowler; #13, Paul Prescott's Charge, #12, Jacob Marlowe's Secret; #16, The Store Boy (2 copies); #27, The Young Explorer; #36, Phil, the Fiddler; #41, Mark Mason's Victory; #42, A Cousin's Conspiracy.

Jack also enclosed with his letter a newspaper clipping about a 93-year-old woman working on her high school diploma. He notes that "this sure portrays the Alger character's determination."

ALGER, Horatio. Ragged Dick; or, Street Life in New York. Boston: Loring, [1868]. First edition, early issue, with the announcement of Fame and Fortune as due "In December". Octavo. Original purple cloth. Slight fading to spine and to parts of covers, but a remarkably fine, clean copy of this scarce item. Gardner, p. 103. \$1250.00

Rolfe Chase sent in the above ad from the Heritage Bookshop in Los Angeles. He writes: "Can you believe the price?"

Brad Chase sent in an article from the November/December 1984 issue of The Royal Bank Letter, published by the Royal Bank of Canada. Entitled "A Sense of Achievement," the article discusses Alger's philosophy and works.

Nineteenth Century Literature Criticism is the title of a reference book series by Gale Research Company in Detroit. The latest volume has a very long section on Horatio Alger, Jr., which includes a good biographical essay on him, plus an annotated bibliography of works about him. A multi-page section--in Volume 8 of the series--it offers some excellent commentary and evaluation.

* * *

B O O K M A R T

The listing of Alger books in this department is free to HAS members. Thus, it is assumed that all books can be returned if the buyer is not satisfied with them. Please list title, publisher, condition, and price. If book for sale is a first edition, give bibliography used to determine same.

Offered by Gary Leveille, 128 Williams Ave., Winsted, Conn. 06098. All books are \$4.00 each.

Shifting for Himself	Federal
Jack's Ward	Winston
Herbert Carter's Legacy	Mershon
Herbert Carter's Legacy	New York Book
Strong and Steady	Mershon
Tom Thatcher's Fortune	A. L. Burt
Erie Train Boy	Hurst
Young Salesman	A. L. Burt
Jed, the Poorhouse Boy	Donohue
Luke Walton	Donohue

Luke Walton	Hurst
Strong and Steady	Donohue
Young Miner	Hurst
Young Explorer	A. L. Burt
Young Explorer	New York Book
Chester Rand	A. L. Burt
Driven From Home	Hurst
Joe's Luck	Hurst
Dan the Newsboy	A. L. Burt
Sam's Chance	A. L. Burt
Paul the Peddler	Winston
Hector's Inheritance	Hurst
Facing the World	Donohue
Making His Way	A. L. Burt
Making His Way	New York Book
Only an Irish Boy	New York Book
Brave and Bold	New York Book
Strive and Succeed	New York Book

Also, Gary has for sale The Newsboy Partners, by Frank Webster (Cupples and Leon), and Watch and Wait (with a newsboy on cover, published by Hurst), by Oliver Optic.

Other books for sale include the ones owned by Jack Schorr--see notice on page 15 in this issue.

* * *

I received a nice note from Florence Ogilvie Schnell (whose grandfather published some of Alger's books)! She is one of the youngest "senior citizens" I know (I put the term in quotes because I've always disliked that phrase). Though she will miss the convention this year, she asks to be remembered to all her friends. She will be travelling abroad this year, as she has done so many times in the past. Speaking of the convention, by the time you read this it will be over. My best wishes to all who attended!