



THE HORATIO ALGER SOCIETY

OFFICIAL PUBLICATION

NEWSBOY



Horatio Alger, Jr.

1832 - 1899

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

VOLUME LII

JULY-AUGUST 2014

NUMBER 4

The Newsboys' Album



Chicago Newsboys' Home and its residents in 1873

THE NEWSBOYS' HOME.

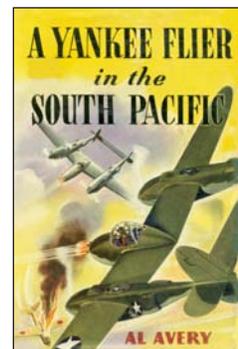
The Nucleus of a Chicago Charity-- Beds and Meals at Five Cents Apiece.

The Chicago Newsboys' Home was opened yesterday at No. 44 La Salle street. This institution may be looked upon as the nucleus of a charity whose object will be to provide for all poor boys and girls of this city homes where they may have the benefits of not only a good kitchen and comfortable dormitory, but of such scholastic advantages and amusements as the managers may be able to provide them. The work is based on the plan of the Children's Aid Society of New York, a charitable institution whose widespread influence may be appreciated when it is stated that they are at present erecting in New York City a building to cost \$170,000.

-- See Page 3

A Yankee Flier in World War II

Rutherford Montgomery's juvenile aviation series



-- See Page 8

More photos from 'Adrift in Annapolis'

-- Pages 6-7

President's column

One somewhat arcane collecting area that has always interested me is errors in printing or binding. They tend to be scorned by more orthodox collectors than me, and they are at least somewhat rare, because the publisher would presumably have destroyed the more exotic varieties if they were noticed, so that the survival of the more interesting errors required first, inadvertence in the initial manufacturing process, then poor quality control, and finally, subsequent survival and arrival in the hands of a sympathetic collector. One can learn a lot from extant errors about the nitty-gritty of the printing process, and so they seem to me to deserve to be preserved and studied.

This year's convention, as always, left me with great memories, some fantastic books for my collection, and a sadly reduced wallet. One of my purchases was an error specimen, a copy of G. Harvey Ralphson's *Boy Scouts in the Northwest: or, Fighting Forest Fires* (M.A. Donohue and Co., 1912). The book is in very good condition, and it has a dust jacket that is fair at best, with a big chunk missing from the spine. I don't normally collect this series. The attraction for me this time: the jacket lists the author as "Rathborne" (St. George Rathborne, 1854-1938) rather than Ralphson. But Ralphson is given as the author on the title page and also in the list of titles in this series on the back of the dust jacket. One wonders how this error crept onto the spine of the dust jacket and whether there are other examples.

Also at the convention's book sale, our alert editor acquired a title in Ralph Henry Barbour's **Football Eleven Series**. It was by original publisher Dodd, Mead in the second, smaller (7/8 by 5/4-inch) format with blind-stamped repeating footballs and megaphones on the front cover. This copy of *Center Rush Rowland* is special because, unlike the normal brown binding, this one is in the same red cloth used for Dodd Mead's **Baseball Series**, ghostwritten under the name of Hall of Fame pitcher Christy Mathewson.

This is a variation that neither he nor I had ever seen. Presumably, either the bindery inadvertently used the wrong stock of cloth for a brief period during production, or, they ran out of the brown cloth on the production line one day and purposely switched to red rather than delay completion of the order. *Center Rush Rowland* was copyrighted in 1917 and falls within the 1915-19 period during which the first five titles were

(Continued on Page 4)

HORATIO ALGER SOCIETY

To further the philosophy of Horatio Alger, Jr. and to encourage the spirit of *Strive & Succeed* that for half a century guided Alger's undaunted heroes. Our members conduct research and provide scholarship on the life of Horatio Alger, Jr., his works and influence on the culture of America. The Horatio Alger Society embraces collectors and enthusiasts of all juvenile literature, including boys' and girls' series books, pulps and dime novels.

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Newsboy, the official newsletter of the Horatio Alger Society, is published bi-monthly (six issues per year). Membership fee for any 12-month period is \$25 (\$20 for seniors), with single issues of **Newsboy** \$4.00. Please make remittance payable to the Horatio Alger Society.

Membership applications, renewals, changes of address and other correspondence should be sent to **Horatio Alger Society, 1004 School St., Shelbyville, IN 46176**.

Newsboy is indexed in the Modern Language Association's International Bibliography. You are invited to visit the Horatio Alger Society's official Internet site at www.horatioalgersociety.net.

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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 advertisements 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

The Newsboys' Album

Chicago Newsboys' Home and its residents in 1873

An article found by Jack Bales (PF-258)

For the past few years I've been working on a documentary history of the Chicago Cubs baseball team. In the latter part of the 19th century they were called the White Stockings, and while skimming a reel of microfilm of the long-gone **Chicago Evening Journal**, looking for the write-up of a particular game, I happened to come across a front-page article on the Newsboys' Home of Chicago.

I immediately saw parallels between it and the New York Newsboys Lodging House on Fulton Street that Alger mentions so often in his books. The **Evening Journal** stresses that the boys particularly liked Moses Hooke, the home's superintendent. In many of Alger's New York books, he writes that Superintendent Charles O'Connor was similarly respected. The Chicago article focuses on the boys' nicknames. Alger's books feature many street boys with nicknames (and also at least one girl ("Tattered Tom"). The well-known volume *Ragged Dick*, for example, features not only the descriptive nickname for the title character but also "Limpy Jim."

Alger often has his characters give up their street names at the end of his books. In the concluding paragraph of *Ragged Dick*, the young man Fosdick is speaking to his friend:

"When, in short, you were 'Ragged Dick.' You must drop that name, and think of yourself now as" —

"Richard Hunter, Esq.," said our hero, smiling.

"A young gentleman on the way to fame and fortune," added Fosdick.

I was rather intrigued with the following sentence in "The Newsboys' Album," for the Chicago boy Harry Nicks, like Richard Hunter, seems to have dropped his nickname now that he has a respectable job: "Another little fellow appears to have no name, but the "Oshkosh Hoosier," and Harry Nicks has given up selling papers, and, through Mr. Hooke's efforts, is learning the printer's trade."

There is one more Alger similarity. The Chicago Newsboys' Home opened at 44 LaSalle Street in July 1873. According to "The Newsboys' Home," an article in the July



Like Horatio Alger's "Ragged Dick" Hunter, Chicago Newsboys of the same era also went by colorful nicknames. This typical Chicago newsboy plies his trade on a downtown street. Chicago Daily News archives photo

27, 1873, issue of the **Chicago Daily Tribune**, the house and its charitable work for the underprivileged children of the city were "based on the plan of the Children's Aid Society of New York."

Alger, of course, was well acquainted with the Children's Aid Society. While I was at its headquarters in New York City more than 30 years ago doing some Alger research, I discovered that he had even donated money to the organization. In the preface to *Julius, the Street Boy*, he refers to the Children's Aid Society as "an admirable association, whose efficient work in redeeming and saving to society the young waifs of the city streets cannot be overestimated."

Most of "The Newsboys' Album" is one long paragraph, and I have taken the liberty of adding paragraph breaks here and there to make it more readable:

* * *

"The Newsboys' Album. Presentation by the Inmates of the Newsboys' Home to Their Late Superintendent, Mr. Hooke — The Queer Names by Which the Boys Are Known to Each Other." **Chicago Evening Journal**, May 3, 1876, p. 1.

Mr. Moses Hooke, who has lately retired from the Superintendency of the Newsboys' Home, became a

(Continued on Page 5)

Editor's notebook

Summer in the Chicago suburbs has certainly been a pleasant relief following the unrelenting winter of 2013-14. Still, weather patterns around the world seem to be more severe each year — evidenced by the recent devastating typhoon in the Far East and the never-ending drought in the western United States. Lake Mead, the major water source for Las Vegas and much of Southern California, is down to a record low, more than 100 feet below peak levels. I don't think they had that in mind when they built Hoover Dam! Around here, a freak hailstorm on April 12 resulted in the majority of homes in my subdivision needing new roofs. Mine was replaced on July 16.

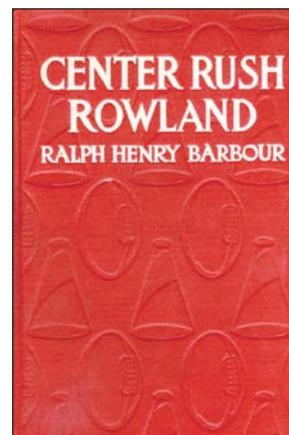
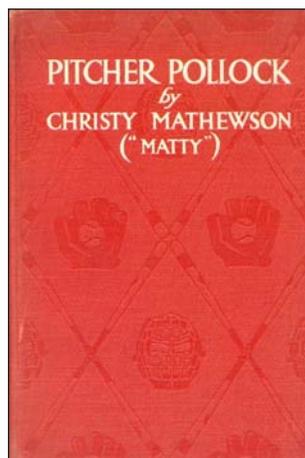
If you visit the official Horatio Alger Society website at www.horatioalgersociety.net, you will notice the progress of our ongoing project to post past issues of **Newsboy** in PDF format. This has been a true team effort, with Bob Eastlack (PF-557) providing full-issue scans for the issues from the 1970s through 1999 and myself in the process of preparing those from 2000 to the present, except for the most recent two years. So far, I have provided our webmaster, Bob Huber, with PDF files for the years 2011 back to 2005, with the year 2004 to be available online within the next week or two.

I upgraded my computer and software in the spring of 2012, and everything created since then will be easily convertible for the website. For the years 2011 back to 2003 (when I was building each **Newsboy** by using the Adobe PageMaker program) the recent conversion of those issues to InDesign files (Adobe has discontinued PageMaker, and Windows 7 does not support that program), has been difficult, but possible.

For the years 2000, 2001 and 2002, I will have to virtually rebuild each of those 18 issues from scratch — also possible, but much more difficult due to the need to relocate original photos. I hope to have the years 2000-2003 done by the end of the year, at which time the six 2012 issues will also be posted on the website.

One bonus for web viewers is that many of the original images from the past decade, previously in black-and-white, are now reproduced in color.

Another note: If you receive an error message while attempting to open some of the pre-2000 PDF files, it's something we will be fixing. It's a coding problem that can be solved — just be patient. Meanwhile, enjoy our website **Newsboy** issues, many with expanded color!



This unusual Dodd, Mead reprint of Ralph Henry Barbour's *Center Rush Rowland*, at right, is in the same red cloth binding as that publisher's *Baseball Series*, at left.

President's column

(Continued from Page 2)

issued in the larger format. This copy is most likely a reprint from the 1920-25 period when the final six titles were introduced in the smaller 7⁵/₈ by 5¹/₄-inch format.

My favorite example of an error is my copy of *The Radio Boys at Mountain Pass* by Allen Chapman (Grosset & Dunlap, 1922). It is in very good condition, with a complete dust jacket marred only by some tape at the top of the spine. The book seems perfectly ordinary, until one notices that the half-title page, frontispiece, title page, table of contents, and first six pages of the book proper are for a different book entirely, Percy Keese Fitzhugh's, *Pee Wee Harris in Camp* (G&D, 1922). Page 6 of *Pee Wee Harris* is followed by page 17 of the *Radio Boys*, and the copy continues thereafter with the latter title until the end. Of course, this means that the book is useless for anyone trying to read either title, but I find the specimen fascinating. How did the few pages from the Fitzhugh book jump over into the Chapman title and escape discovery thereafter?

It would be quite interesting to conduct a census of known error copies. With a random sample of reasonable size, one could ask what kind of errors are most frequent, whether they cluster at specific publishers or are more common in some years than others, etc. I'd be glad to collect the info if anyone wants to send it my way. Maybe we could even put the results on our website at some point.

Just some vagrant thoughts from

Your Partic'lar Friend,
 Jeff Looney (PF-903)
 1712 Concord Drive
 Charlottesville, VA 22901



Newsboy selling papers on a busy Chicago street.
Chicago Daily News archives photo

The Newsboys' Album

Chicago Newsboys' Home in 1873

(Continued from Page 3)

day or two since with his wife the recipient of a very handsome parting gift from the boys, the inmates of the Home, of which they naturally feel very proud. It is a pretty photographic album filled throughout with the boys' pictures. On the outside is a gold plate on which is engraved the following: "Presented by the boys of the Newsboys' Home, April 17, 1876, Chicago, Ill." Inside, very neatly written, is the following inscription:

**NEWSBOYS' HOME,
CHICAGO, April 24, 1876.**

Mr. and Mrs. Hooke:

Permit us to present you with our pictures. In giving this we thought, while looking over it, our faces might bring to mind some of the hours spent at the Home while looking after us and the Home. We thank you for the care you have taken of us, and are more than thankful to Mrs. Hooke for her kind treatment and motherly care. When we were well we always on Sunday morning found a clean shirt and our clothes mended, and when sick a kind, motherly nurse. May good luck attend you through life, and may we grow up to be men all you desire us to be.

"YOUR BOYS."

The signatures of the donors in their own hand-writing follows. The album is completely filled with pictures of

THE NEWSBOYS' HOME.

The Nucleus of a Chicago Charity--- Beds and Meals at Five Cents Apiece.

The Chicago Newsboys' Home was opened yesterday at No. 44 LaSalle street. This institution may be looked upon as the nucleus of a charity whose object will be to provide for all poor boys and girls of this city homes where they may have the benefits of not only a good kitchen and comfortable dormitory, but of such scholastic advantages and amusements as the managers may be able to provide them. The work is based on the plan of the Children's Aid Society of New York, a charitable institution whose widespread influence may be appreciated when it is stated that they are at present erecting in New York City a building to cost \$170,000. The building at No. 44 LaSalle street is very unpretentious in appearance, but the internal arrangement bids very fair for the comfort of the occupants. On the first floor are forty-two comfortable iron beds, while on the lower flat a long table is laid for the accommodation of as many hungry newsboys. Here they can have a breakfast, consisting of coffee, bread and butter and syrup, and a supper of rich beef-soup and bread, at five cents a meal, which sum will get them a bed to sleep on. Besides this, they can have gratis the run of the place, a private box, use of lavatory, and bath, and of a carpenter's shop, wherein the General Superintendent, Mr. W. B. Billings, intends to give gratuitous lessons in the art of carpentering. As soon as the Home is well stocked with boys, a piano will be set going, music will be taught them, and the attendants will be among the happiest urchins in the city. It must be remembered that, although the place is called the "Newsboys' Home," boys of all classes will be admitted. The Home is under the immediate supervision of W. B. Billings, among the promoters being N. S. Bouton, President, D. A. Gage, N. K. Fairbank, and other prominent citizens. The number of boys fed and sheltered last night was 21, which number will no doubt shortly be quadrupled, when the institution will be obliged to expand and take in the premises next door, which they have made arrangements to do should occasion require, which it undoubtedly will.

The Chicago Daily Tribune, July 27, 1873, p. 16

the inmates of the Home. Under each is the name, age and whatever is known of the history of each, also the sobriquet by which each is known to the rest. The newsboys are seldom known to each other by their real names.

The first picture is that of William Gillespie, a won-

(Continued on Page 16)



The United States Naval Academy chapel. Photo by Bob Sipes

More memories from 'Adrift in Annapolis'



Bob Huber offers Bob Sipes a d/j copy of P.K. Fitzhugh's *Wigwag Weigand*.

Photo by Barry Schoenborn



Convention host Richard Hoffman and Peter Walther in the Hampton Inn hospitality room.

Photo by Bob Sipes

Rob Kasper and Barry Schoenborn.

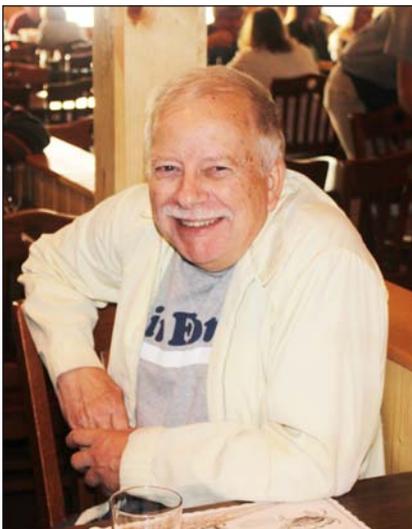
Photo by Bill Gowen





The audience listens to convention host Richard Hoffman's welcoming remarks on Friday morning in the Hamton Inn & Suites meeting room.

Photo by Barry Schoenborn



Bob Eastlack at Friday's dinner at Mike's Crab House.

Photo by Barry Schoenborn



Art Young and Ann Chase during a coffee break.

Photo by Bill Gowen



The Heisman Trophies awarded to Joe Bellino and Roger Staubach at the U.S. Naval Academy.

Photo by Bob Sipes



The H.A.S. board of directors holds its yearly meeting on May 1, 2014.

Photo by Bill Gowen

A Yankee Flier in World War II

Rutherford Montgomery's juvenile aviation series

By David K. Vaughan (PF-832)

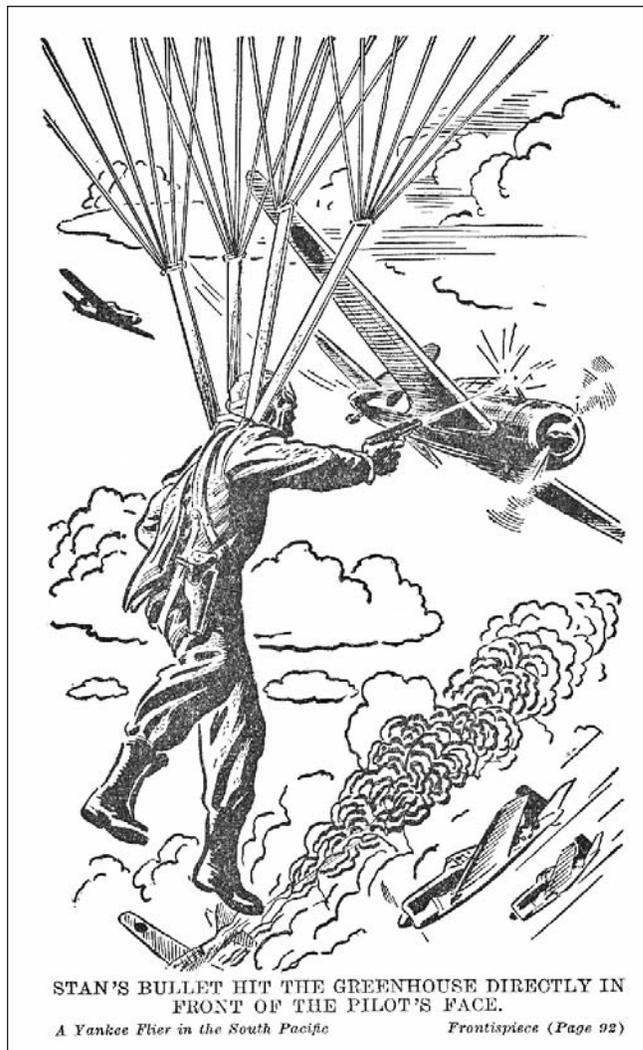
Four major aviation series intended for juvenile readers appeared during World War II: two written by Robert Sidney Bowen, the **Dave Dawson** and **Red Randall** series; one by Canfield Cook, the **Lucky Terrell** series; and one by Rutherford G. Montgomery (written under the pen name of "Al Avery"), the **Yankee Flier** series. Bowen's two series totaled 23 books, while Cook's totaled eight and Montgomery's series totaled nine books.

However, Montgomery also wrote eight other books about the war intended for younger readers for the David McKay Company, so his total output of books for younger readers during the war years was 17. Like the books by Bowen and Cook, Montgomery's stories focus on the adventures of a youthful American pilot and his flying buddies. Not surprisingly, all three authors had some flying experience, which served them well in writing their books. All three had served in an aviation branch during World War I. Both Robert Sidney Bowen and Canfield Cook trained in Canada and flew in France with the Royal Flying Corps, and Rutherford Montgomery served with the United States Army Air Service.

Unlike Bowen and Cook, however, Montgomery was not a flying officer in World War I; he was an enlisted man. Given the attention to the operation of aircraft engines that is evident in his stories, it would appear that during his time in the service he specialized in the repair of aircraft engines. He may have served in France, but there is no direct evidence that he did. According to information provided on the dust jackets of his WW II-era David MacKay books, after World War I he was the Commander of the 120th Air Squadron of the Colorado National Guard, which was established in 1923, so he may have been promoted to officer rank and may even have received his pilot's wings.

The 120th Squadron of the Colorado National Guard was a re-energized version of the 120th Aero Squadron,

This article was presented as a paper at the 50th annual conference of the Popular Culture Association on April 17, 2014 in Chicago, Illinois.



which had been designated an observation squadron and was sent to France late in the summer of 1918. It arrived in France too late to see active service, and it was demobilized on 17 May 1919. It is tempting to think that that was the unit with which Montgomery was associated during World War I, especially because it was heavily involved in aircraft maintenance activities, but there is no evidence to support that conclusion. According to a brief biographical listing in the Montgomery Rutherford Collection at the University of Oregon, Montgomery served with the 120th Observation Squadron of the Colorado National Guard from 1936 until 1939.

Rutherford George Montgomery was born in North Dakota on April 12, 1894. He was raised on a ranch in

Montana, where he learned about horses and cowboys and “wild life in general.” After World War I ended, he lived in Colorado for many years. During the 1920s, he was a teacher and administrator in the school system in Montrose County, Colorado. He married Eunice Opal Kirks in 1930; they had three children. In the 1930s, he was a judge and county commissioner in Gunnison County, Colorado. He also worked in the budget office of the State of Colorado in 1939.

Montgomery was a prolific writer. He started writing books during the 1930s and continued to write and publish stories after World War II, mostly about the west, with wild animals, especially horses, as the central figures. He eventually moved to California, where, in addition to writing books for younger readers, he wrote stories and scripts that were used in Walt Disney’s *True-Life Adventure* films and television programs. Including books written under pseudonym, he authored over 100 books, mostly for juvenile readers.

His other fictional juvenile series, unlike the “Al Avery” **Yankee Flier Series**, were all written under his real name. They were the **Golden Stallion Series** (seven titles), published by Little, Brown in 1951-67 and reprinted by Grosset & Dunlap as the **Famous Horse Stories**; and the seven-volume **Kent Barstow Series** (contemporary science fiction adventures), published by Duell, Sloan and Pierce in 1958-64. For Disney, he also wrote the **Fact-Fiction Nature stories** (four volumes) for Golden Press in 1960-61.

Montgomery’s last book was *King of the Mesa*, in 1980. He died on July 3, 1985, in Santa Clara, Calif.

The pioneer spirit characteristic of someone who lived his life in the American West can be seen in all of his books, and even in the central figures of Rutherford’s **Yankee Flier Series**.

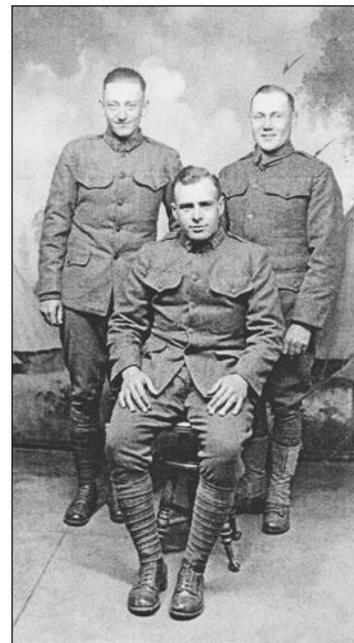
There are nine titles in the **Yankee Flier Series**, published by Grosset & Dunlap. Their titles and years of publication are:

<i>A Yankee Flier with the R.A.F.</i>	(1941)
<i>A Yankee Flier in the Far East</i>	(1942)
<i>A Yankee Flier in the South Pacific</i>	(1943)
<i>A Yankee Flier in North Africa</i>	(1943)
<i>A Yankee Flier in Italy</i>	(1944)
<i>A Yankee Flier Over Berlin</i>	(1944)
<i>A Yankee Flier in Normandy</i>	(1945)
<i>A Yankee Flier on a Rescue Mission</i>	(1945)
<i>A Yankee Flier under Secret Orders</i>	(1946)

As the publication dates indicate, Montgomery began the series early, before the United States was officially in the war, and continued to contribute titles at a regular rate, averaging just under two titles per year through

1946. In general, each title references the current status of the war and involves the main characters in some aspect of wartime activity.

There are three main characters in the series. The central character is Stan Wilson, who is the “Yankee Flier” of the title. He comes from Colorado and trained to be a pilot in Canada, which was a fairly common route to the war for those Americans who wanted to help the allied cause prior to American entry into the war. He is a Yankee in the sense that he is the American of the trio. We learn almost nothing about his family, nor do we learn much about the families of the other two primary characters. The second character is March Allison, very much a proper British type, but more relaxed and easy-going than we would expect a representative of upper-class English society to be. The



Rutherford G. Montgomery, at right, is shown wearing his World War I uniform.

third member is an Irishman, Bill O’Malley, a rowdy troublemaker who is a rebel at heart, doesn’t care for higher-ranking officers, and who is the best — or at least the most daring, the most likely to take risks — of the three pilots. He is always eating pie; his preferences are apple and blueberry.

The early titles (1941-1942)

In *A Yankee Flier with the R.A.F.*, the three characters are brought together in a Royal Air Force (R.A.F.) fighter squadron involved in defending England from the attacks of German bombers during the Battle of Britain, which occurred historically during the summer and fall of 1940. Stan Wilson has had time to become a test pilot in his previous flying career, and his test pilot expertise is called on as he tests some new aircraft for the R.A.F. He becomes involved in exposing another R.A.F. pilot who is a German spy. After coming under suspicion himself, he is able to clear his name and is encouraged to remain in the R.A.F. to help deter the enemy attacks, especially because, as Bill O’Malley puts it, “there’s no war

(Continued on Page 10)

A Yankee Flier in World War II

(Continued from Page 9)

on over in America" (139), a reference to America's neutrality at the time. Montgomery's knowledge of the flying characteristics of current aircraft is evident, as he gives respectable descriptions of both the British Spitfire and Hurricane fighter aircraft.

The locale switches from England to Singapore in his next title, *A Yankee Flier in the Far East* (1942). The trio is now in Singapore, still associated with the Royal Air Force. O'Malley is complaining about the fact that there is no air combat in which they can participate. Because Singapore fell to the Japanese forces in February 1942, Montgomery probably wrote the draft of this story early in the fall of 1941. Early in the story, we learn an additional detail about Stan Wilson; he was originally from Waco, Texas, but moved to Colorado.

In his desire to contribute more directly to the war effort, Wilson announces that he has decided to join the Flying Tigers, the unofficial title for the American aviators who joined the American Volunteer Group (AVG) to assist the Chinese army in its defense against the Japanese forces.

The Flying Tigers consisted of American army and navy pilots who resigned their commissions and signed on as civilian pilots working for the Chinese government. Pilots who joined the Flying Tigers started to arrive in Far East in the summer of 1941 and began training in Burma. Later, after America entered the war, the Flying Tigers became an official component of the Army Air Forces as part of the 14th Air Force. Wilson persuades Allison and O'Malley to join him; they catch a ride to Rangoon, Burma, in a Lockheed Hudson light bomber aircraft and are attacked by Japanese fighter planes as they approach Burma.

Once in Burma, they begin their training program but become suspicious of the individual doing the training, whom they eventually discover to be a Nazi agent. Investigating the actions of the suspected agent, Stan becomes a prisoner but eventually escapes with the assistance of Allison and O'Malley. About halfway through the story, the narrator mentions the fact that the Japanese forces have attacked Pearl Harbor, indicating that Montgomery probably completed the story in December 1941 or January 1942.

The 1943 titles

Beginning with the next title, *A Yankee Flier in the South Pacific* (1943), the locales of all subsequent stories focus on the American war effort, and both Allison and O'Malley show no hesitancy in shifting their allegiance from England to America. In *South Pacific*, the three men are pilots in the U.S. Army Air Forces, where they are flying P-38 fighter aircraft. They are located on an island called Coral Island, which is described as a "stepping stone back to Bataan" (10), indicating that the action of the story follows the fall of Bataan in the Philippines, which occurred in April 1942. Stan Wilson is in charge of the defense of the Coral Island airfield. But a Japanese air attack forces them to abandon the field and fall back to a reserve location. Stan is accused of mismanaging the defense of the airfield, but is eventually cleared of the charge when it is discovered that an enemy agent had sent a false radio message causing American air support to be diverted to another location.

More than half of the action in the story is involved in an attempt by the three men to infiltrate the Japanese position on the airfield, causing the destruction of the Japanese organization and supplies. The Japanese attack on the island and Stan's apparent failure to successfully defend the island bear a strong similarity to the Japanese attack on Pearl Harbor and the military lack of preparedness. However, in *South Pacific*, Stan and his friends are able to obtain a moderate amount of payback to the enemy attackers.

The scene of the action shifts to another part of the world in the next title, *A Yankee Flier in North Africa* (1943). In this story, the three pilots are now flying the single seat P-40 Warhawk aircraft as part of the U. S. Army Air Forces' support of the allied effort against the German forces in the African desert. Bill O'Malley decides that he prefers to fly a particularly temperamental aircraft that no other pilot wants to fly; this is Montgomery's version of a cowboy riding a temperamental horse, one of the standard elements of a western novel.

At one point in the story, after March Allison and Stan Wilson enter enemy territory to rescue Bill O'Malley, they commandeer a German tank and take part in a German advance, because the movement of advance is bringing them closer to the American lines. In every *Yankee Flier* title, there is at least one extended non-flying episode, in which the three pilots attempt to escape from enemy control.

Although such episodes are highly unrealistic, especially in light of the really unpleasant aspects of World War II combat, they provide the opportunity for Montgomery to describe action on the ground as well as in the air. It is evident that Montgomery is interested

in providing a broader vision of the war effort than that provided from the cockpit of a fighter plane.

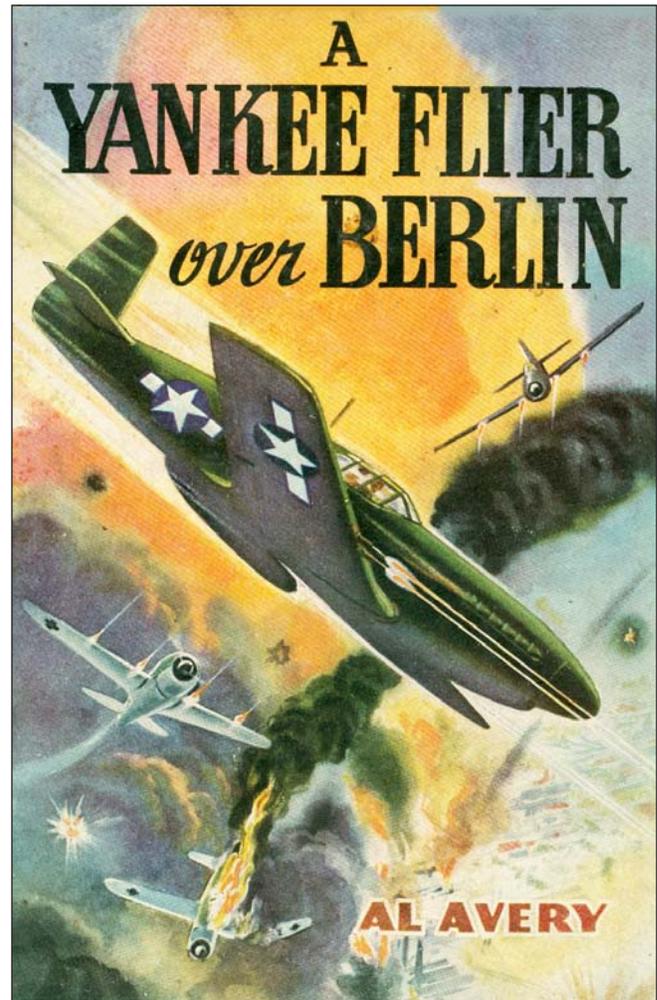
As in the previous title, the three airmen face difficult odds as the enemy seems to have more soldiers and more aircraft than the Allies. Montgomery probably wrote this story during the late summer of 1942, when both Allied and German forces were waging tank war in the North African desert, prior to the Battle of El Alamein (November 1942), when the Allies were finally able to force the German army under General Erwin Rommel to start its retreat from Africa. The scenarios in both 1943 titles reflect the precarious situation facing the United States and its allies as they attempted to resist the advances of both the Japanese and German forces in the early years of the war.

The 1944 titles

The next title, *A Yankee Flier in Italy* (1944), continues the action from the previous title, *North Africa*, as the three pilots are now assigned to fly air cover for the allied landings, first in Sicily and then in Italy. Not only is this the first title in the series in which the action follows logically from the previous title, but this is the first title in which the action of the story is clearly linked to specific events in a war theater. The invasion of Sicily began on 9 July 1943 and ended a month later; and the invasion of Italy began the first week of September, so Montgomery must have written the draft of this story in the fall of 1943. In this story, the three pilots are initially involved in ferrying P-38s to Malta, a small island south of Sicily, in preparation for the attack on Sicily. While doing so, they overfly the assembled invasion forces, and have an aerial view of the scope of the naval armada assembled for the invasion. They eventually become involved in direct aerial combat against first the Italian air force, and then, following Italy's surrender (which it did historically on 8 September), they fly against the German air force (Luftwaffe).

Tricked by a false radio signal, the young pilots land at what they believe is an allied airfield in Italy but are captured by the Germans, who have taken over the defense of Italy. They are befriended in their captivity by three Italian pilots, sons of an Italian general officer. The three attempt to escape by flying Italian fighter aircraft, but only Stan escapes safely. He eventually reaches Malta, where he devises a plan to rescue his two comrades and the Italian pilots. In this story, Montgomery shows his sympathy for the Italian forces and his dislike of the Germans. Of all of the titles in the series, this is the most successful, mostly because Montgomery brings in timely references to actual military events, something he is not able to do in most of the other titles.

The second 1944 title, *A Yankee Flier Over Berlin*, is a disappointment in many ways. First, there is no



A misleading title — none of the air combat in the second 1944 book in the series, *A Yankee Flier over Berlin*, takes place over the German capital.

logical continuation of the action from the previous title. As in the earlier series titles, the three pilots suddenly appear in a new locale — in this case, the England of the first title, but now the situation has changed. England has now become home to several American bomber units which are involved in the bombing attacks on Germany. There is no explanation as to how the three pilots arrived there after being involved in Italy.

The second disappointment, which is a real surprise, is that the three pilots are no longer together as a team. March Allison is now flying bombers while Stan Wilson and Bill O'Malley are flying fighters. No good reason is given for breaking up the team; the main reason for doing so appears to be a need to introduce a plot device to have one of the pilots fly bombers so

(Continued on Page 12)

A Yankee Flier in World War II

(Continued from Page 11)

the other two can escort him in fighters.

The initial primary tactical issue in the story is the inability of the P-47s — which Stan and Bill are flying as the story opens — to escort the bombers for the full range of the bombing missions over Europe due to fuel limitations. This is soon solved by attaching external fuel tanks, but even as that problem is solved, Stan and O'Malley are assigned to fly the newer P-51 Mustang, a much more exciting aircraft to fly than the heavy P-47s, but which, according to the story, are capable of accompanying the bombers without extra fuel tanks. This is historically untrue, as both the P-51s and the P-47s needed extra fuel tanks to accompany the bombers for the additional miles flown; the P-51s, however, could fly farther than the P-47s with extra fuel.

And this leads to the third disappointment, which is the falsity of the title. None of the boys ever flies “over Berlin.” In fact most of the story is given over to a description of an extended stay in, and escape from, a German prisoner of war (POW) camp. In this very unrealistic episode, Stan is brought into a German factory near a German airfield where he is supposed to be working on a supercharger component on a German aircraft engine. This strange plot twist is apparently necessary so that Stan can have relatively convenient access to a captured P-51, which he flies to freedom and then plans the rescue of the others.

Other than one reference to the fact that the Americans are bombing Germany by day while the British are bombing by night, there is almost no linkage to the real war, at least as it was being fought at the time that Montgomery was writing the story. One aspect of the 1944 titles is evident, and that is that the allies are not at as much of a disadvantage in equipment, resources, or military situations as they were in the 1943 titles. In the 1945 titles, this is even more true.

The final titles (1945-1946)

The first 1945 title, *A Yankee Flier over Normandy*, is a little better in quality than the previous book, as it is linked to actions associated with D-Day, the allied invasion of France on 6 June 1944. The story begins prior to the events of D-Day, as Stan and his fellow pilots are assigned the task of delivering special

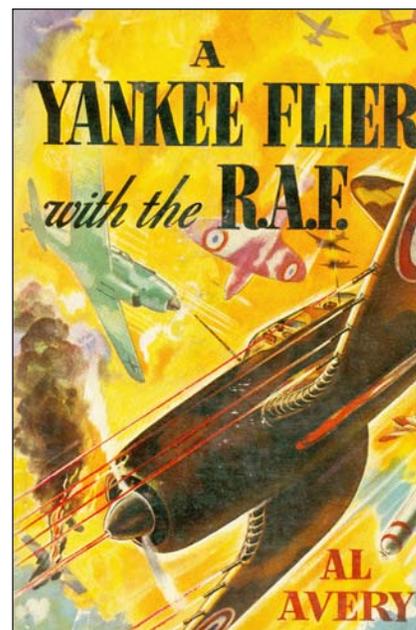
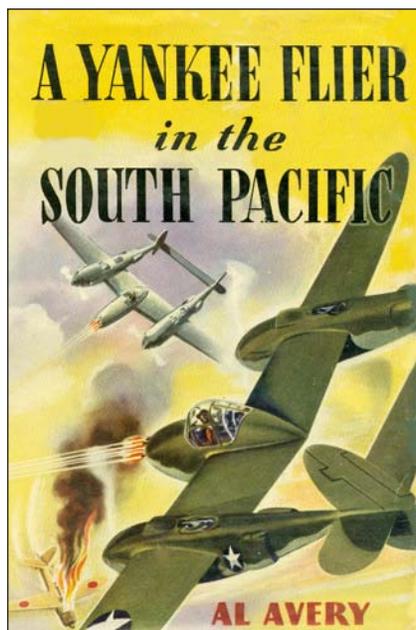
equipment to the French underground forces which they are supposed to receive before the D-Day attack begins.

However, due to a mistake, the wrong cargo is delivered and the aircraft which they fly into France crashes in the darkness. But Stan and the others escape by flying an antique Curtiss Robin aircraft out of France (how this uniquely American aircraft happened to be in an old French barn is not explained). Stan attempts to fly the correct cargo load in by himself but crash-lands at night in the middle of the allied parachute drop which historically initiated the D-Day attacks. He joins a group of Americans and helps them reach their objective at Caen. (There is a significant historical problem here, as Caen was not captured until more than a month after the D-Day landings.) Stan then reaches a forward allied air base where he and his two buddies fly air support for American forces. (Again, there is a major historical inaccuracy, as no operational forward operating bases were established in France until several weeks after D-Day.) When O'Malley crashes in his P-38, Stan lands his P-38, loads O'Malley into his cockpit and flies back to England with him.

The lack of historical accuracy in this story could be attributed to the fact that Montgomery was writing it so soon after the event that he could not be sure of precise historical details, especially if the publisher wanted the book to appear in the bookstores as soon as possible after the event to boost sales. The action in this title seems more disorganized than usual, as the movements of Stan Wilson's two fellow pilots, March Allison and Bill O'Malley, seem arbitrary and illogical. Even the equality of position that has been shared by the three central characters in the past is gone, for in this story. Stan Wilson holds the rank of captain, while the others are lieutenants, a rank they shared in previous titles.

In the second 1945 title, *A Yankee Flier on a Rescue Mission*, the Yankee flier and his fellow pilots finally do fly over Berlin, as they continue to be involved in flying bomber escort missions. On one of these missions, March Allison is shot down. Stan Wilson and Bill O'Malley are tasked to fly a photo reconnaissance mission over a German POW camp and identify Allison. They pretend to be shot down on a bomber support mission so that they can make their way into the German POW camp and prepare the American soldiers inside for an attempt to break them out. An allied bombing attack disrupts the defenses of the camp but comes dangerously close to wounding the POWs inside. Stan and his buddies escape, commandeer a German JU-88 (light bomber) aircraft, and fly to England.

The action of the final title in the series, *A Yankee*



Noted Hardy Boys illustrator Paul S. Laune drew the dust jackets for the first six Yankee Flier Series titles.

Flier Under Secret Orders (1946), occurs after the war has ended, as March Allison and Bill O'Malley fly to the United States to join Stan Wilson and assist the Federal Bureau of Investigation in finding rogue Nazi agents ("Hitler's thugs," 7) who have managed to create several of the fearsome new weapons — atomic bombs — and who are threatening the peace of the post-war world.

Stan and his friends sign on with an air cargo company, Southern Empire Air Lines, which flies to South America. They are looking for a bomb development facility hidden in the jungle near Quito, Ecuador. Their task is to overfly the jungle and locate the hidden bomb-making plant. They maintain their secrecy and do not inform anyone in the air transport company that they are working for the FBI. On their first aerial search effort, they are attacked by a German ME-109 and are forced to crash-land. They then search for and find the facility, becoming separated in the process. However, they successfully re-unite and are able to report their discovery to the FBI.

The books' dust-jacket art

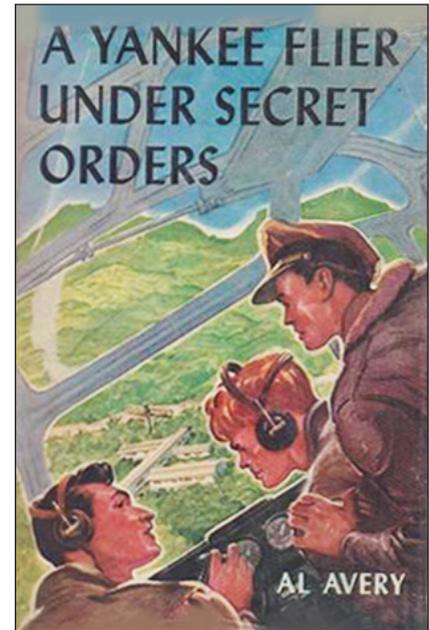
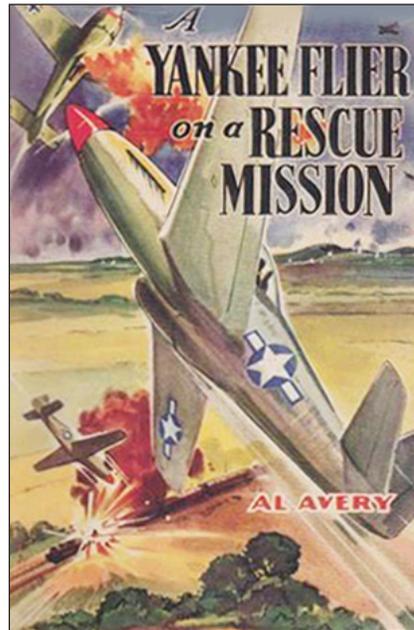
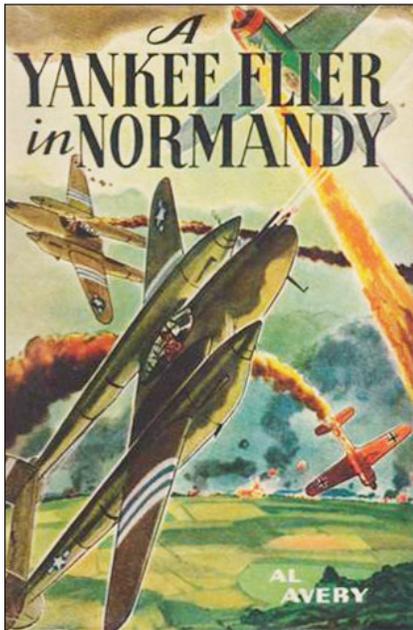
One of the more appealing aspects of the series is its cover art which, in the nine title series, is shared by Paul S. Laune (the first six titles) and Clayton Knight (the last three titles), both above-average artists. For the most part, the cover art accurately reflects events in the story, but there is one glaring exception. That exception is the first title in the series (*A Yankee Flier with the R.A.F.*), which features something like a gull-winged Corsair flying with Royal Air Force markings; in this title, all

three are flying Spitfires, one of which is shown in the middle distance. Although the downward swoop of the Corsair-like aircraft is impressive, as all of its guns are firing nonstop, no individual in the story flies an aircraft that remotely resembles a Corsair, much less one with R.A.F. markings. The Royal Air Force did fly the Corsair, but from aircraft carriers, like the U.S. Navy and Marines, and certainly not during the Battle of Britain.

The cover of title number two (*A Yankee Flier in the Far East*) is reasonably accurate, as it shows something like a P-40 wearing the Flying Tiger insignia involved in an attack against the Japanese aircraft. In *Far East*, Stan and his buddies fly P-40s with the Flying Tigers. In title number three (*A Yankee Flier in the South Pacific*), the three boys are flying P-38s, and these are represented well on the cover. In the fourth title, *A Yankee Flier in North Africa*, P-40s are again featured; these are the aircraft that the three pilots fly with the Army Air Forces in North Africa. In *A Yankee Flier Over Italy*, the boys are back in P-38s again, as the cover art reflects. On Paul Laune's final cover (*Over Berlin*), the boys are flying P-51s (but not over Berlin, as we noted earlier), and Laune's dynamic art nicely captures the sleek design of the aircraft.

The first of Clayton Knight's covers (*A Yankee Flier in Normandy*) shows a P-38 wearing the D-Day invasion stripes that were painted on all aircraft flying over Normandy during the invasion, so as to be easily recognized as an allied aircraft (an aspect of the action that Montgomery fails to mention in his story). The rich

(Continued on Page 14)



The final three Yankee Flier Series dust jackets in 1945-46 were illustrated by Clayton Knight.

A Yankee Flier in World War II

(Continued from Page 13)

green colors on the Normandy countryside serve as the perfect backdrop for the fiery trails extending from the destroyed German fighters as they fall to the earth in Knight's fully detailed watercolor. The second Clayton Knight title (*Rescue Mission*) shows P-51s attacking a train as it travels across the French countryside. The final Knight title (*Under Secret Orders*) shows the three airmen in the cockpit of their transport aircraft (the specific type is not identified by Montgomery in the story) as they fly low across the jungle searching for the hidden Nazi bomb-making plant.

Summary

A number of characteristics are evident in nearly all the titles in the **Yankee Flier Series**. The first is that although many different types of aircraft appear, they all seem to share the same handling characteristics. They all have "shock pads" (head rests) against which the pilots rest their heads on takeoff, and they are all required to check their engine temperatures after takeoff. The three pilots appear to be able to talk to one another easily whether they are in single seat or multiengine aircraft.

They talk to one another as familiarly as if they had no need of radio sets or any need to observe radio silence on attack missions.

Bill O'Malley is the daredevil pilot, always taking chances and cutting corners, flying as if flying regulations did not exist, and displaying a great disdain for senior officers. At times, his character is the dominant character in the story, and we are often more interested in what happens to him even than what happens to the main character, Stan Wilson. It's almost as if Montgomery had to make Wilson a captain in the last two titles so that he has some leverage to control the antics of his Irish comrade. March Allison, in contrast, is so quiet and restrained that he almost disappears from the narrative, and in *A Yankee Flier Over Berlin* it is as much to simplify the narrative as to add a plot complication that Montgomery has Allison fly bombers and become a POW while Stan Wilson and Bill O'Malley continue to fly as normal.

In almost every title, one (sometimes all) of the three is in trouble for apparently disobeying orders, and is about to be disciplined when a wartime emergency of some kind arises that requires their aerial expertise, and the infraction is forgotten or forgiven. O'Malley, in particular, does not care much for the "brass hats," as he refers to senior officers, and when Stan Wilson is promoted to Captain O'Malley has difficulty restraining himself from making derogatory comments about his friend. In one of the more clever comments in the series, O'Malley admits to Stan that "bein' me superior officer must be a burden to ye at times" (*Rescue Mission*, 71).

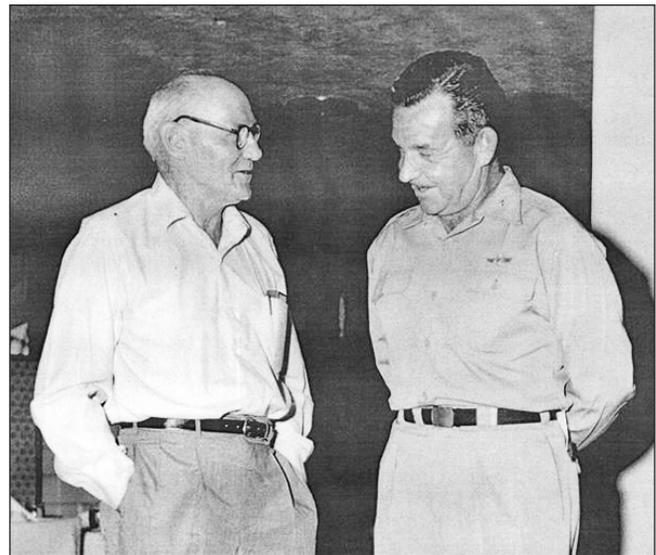
If the plots are not particularly clever at least they are not predictable. We know that at some point the flying activities will have to temporarily come to a halt to be replaced by an extended sequence of ground action, usually a stay in a POW camp; but Montgomery provides some surprises, as when the men find themselves inside a German tank as part of an advance against their own ground forces in North Africa. Of course, none of the men is seriously wounded in any of the stories, although each does suffer a serious bruise or two, in spite of the fact that the total number of aircraft they crash while flying is well up in the double digits.

Montgomery's World War I (and post-WWI) experience is evident in the fact that in the early titles, at least, Stan and his fellows are often looking for a cloud in which to hide when the enemy aircraft temporarily outnumber them. This tactic might have worked well in the skies over France in WWI, when aircraft were smaller and slower. But in the faster, less agile fighter aircraft of WWII, clouds were definitely more of a hindrance than a help.

In general, the **Yankee Flier Series** provides reasonably good accounts of aerial combat, although Montgomery's descriptions of aerial maneuvers can be repetitive. He introduces a variety of aircraft in the series, in addition to the fighter aircraft that the three central characters fly, and he describes their flying characteristics and capabilities fairly accurately. He always populates his stories with new characters of higher and lower ranks, none of whom appear in more than one volume. He understands the politics of command and occasionally introduces high ranking officers who are more interested in maintaining military protocols than in establishing human relationships with the men who work under them, but for the most part his higher-ranking characters have a human side and are generally sympathetic to efforts of the three airmen, though O'Malley invariably considers anyone of a higher rank to be a "brass hat."

Given Montgomery's enlisted status during World War I, it is not surprising that he introduces a number of enlisted characters as well as officers, most of whom are involved in maintaining the aircraft that the three pilots are flying. One character in particular, Sergeant Hash Hinkle, has a fairly central role in *A Yankee Flier in the South Pacific*, but he does not reappear in any of the later titles.

One of the major weaknesses of the series is its general lack of association with actual historical developments in the war; *A Yankee Flier in Italy* is the one exception, and its linkage to the invasions of Sicily and Italy helps to make it one of the better titles in the series.



Montgomery meets U.S. Air Force Brigadier General Cecil P. Lessig, right, in Japan in 1957.

Montgomery has a tendency to ignore actual historical details, especially in *A Yankee Flier in Normandy*, but that fault is common to most wartime aviation or other military series.

His books display the privileged white cultural perspective typical of the period. It is to be expected that the Japanese will be called "Japs" and associated with cruel, subhuman behavior, and that the Nazis will be characterized as super-efficient killers. The Italians are treated kindly in *A Yankee Flier in Italy*, especially after they surrender, as they are depicted as sharing the American view of the Germans as rigid, militarized automatons. There is no mention of any African-American character in any of the nine books in the series. Although the cultural perspective established is similar to that of Robert Sidney Bowen, in his **Dave Dawson Series**, he seldom descends to the level of vocalized racial slurs, especially against the Japanese, that is found in the last **Dave Dawson** and all of the **Red Randall** titles.

But in its own way, especially in the international makeup of the three main characters, Rutherford Montgomery's **Yankee Flier Series** provides a relatively entertaining and modestly educational (at least about aviation aspects) approach to some of the important United States military actions of World War II.

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The Newsboys' Album

Chicago Newsboys' Home in 1873

(Continued from Page 5)

derfully bright-looking boy, or young man, for that is what he has come to be now, and has a good situation. He is an orphan, has taken care of himself since he was 7 years old, sobriquet "Packins." John has no other name among his fellows than the "Bull-head Irishman." Gunther Thompson has battled it with the world alone since he was 6 years old. Thomas Curtis has in some way obtained the appellation "Bones," and Patrick Flanigan that of "Lost Charlie Ross," [and] Willie Vale answers to "Fatty." Noble Wright's sobriquet does not appear. Henry Swink is "Dutch," Frank Mulholland, "Chinaman," and a bright little fellow, William Moore, is one of the few who seems not to be distinguished by a nickname.

There is something about Fred Bacon that has fastened upon him the name of the "Irish Gorilla," and John Wilson answers to "Blast Me Bloody Eyes." Thos. Murphy has been a newsboy in all the great cities, and Thomas Reedy never fails to answer when he is addressed as "Boss Tweed." Another little fellow appears to have no name, but the "Oshkosh Hoosier," and Harry Nicks has given up selling papers, and, through Mr. Hooke's efforts, is learning the printer's trade.

The next in order is "Hoosier," and nothing more; George Dougherty answers to the elegant appellation "Upper Lip," and William Maume being minus a limb to "Leggy." James Coughlin is one of the few without a nickname, but Thomas Hornssey takes two, "Lunch Fiend" and "Dance on the Brain." Thomas Collins doesn't need anything better than "Tom Collins, Jr.," and Mike Dwyer has got so used to "Bad Man" that he doesn't mind it at all.

Leo Richardson is another "Hoosier." Arthur M. Jones has somehow come to be known as "Kathrina," and Randall Uplhorn as "Professor Fisk." James Bush is called "Duck" for short, and Fred McManus who



The Chicago newsboys' marching band poses for a photo in what is believed to be Weeghman Park, later renamed Wrigley Field. Chicago Daily News archives photo

is destined to make his mark in the world as "Dutch Fritz." Billy Wright might have been named "Crabbit" by Dickens himself, but James Johnson must have got his "Norwegian Jimmy" from some other source. Dennis Fitz Patrick is "Bro Bones No. 2," Thomas Thompson is "Irish," pure and simple, while Frank King has acquired for life the terrible sobriquet the "English Highwayman." Daniel Langland has an unpronounceable name "Schwienayd," and Harry Wilson has to carry "Miss Jones" and "All over the Country." William Stewart's sobriquet smacks of the judiciary, being nothing, more nor less, than "Judge Bunion."

The entries under the pictures of the following named boys have not been made in full: Loui Taylor, Harry Smith, Martin Davis, Daniel Lumbert, Lemuel Merritt, Chris Hanson, Harry Gordon, John Dootz, Frank McGoven, William Murdock, G. W. Westminister, William Dale Owen, Henry Starkweather, and William and Frank Mann.

Mr. Hooke says there is not money enough lying around loose anywhere to induce him and Mrs. Hooke to part with this little token of friendship and esteem from those in whom they have taken so much interest.

MEMBERSHIP

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