



# The Story Paper Collector

## WHO'S WHO

### No. 10: LEON STONE

LEON DE MONTFORT EVELYN PARTRIDGE STONE of Gordon, New South Wales, Australia, takes his place in our "Who's Who" not so much as a collector of old boys' papers—although he has some odd copies of *Magnet*, *Gem*, and similar periodicals—but as a one-time reader of them and as a contributor to these pages. Leon still finds much enjoyment in reading about his favourite authors, artists, and papers of years gone by. Reminiscence enables him to recapture much of the thrill, the suspense, and the charm of earlier days.

Not that Leon is other than innoculated with the collecting virus. Indeed, today he possesses the greatest collection of amateur productions in the Australasian zone. His father, Albert ("Hal") E. Stone, was for several years from 1892 a most energetic editor, printer, and publisher, and in 1920 he had an old packing-case overflowing with various literary publications. At this period his thirteen-year-old son, Leon, became so intrigued with its contents that, to satisfy his

curiosity, he began the task of sorting them.

To Leon's keen regret, Albert E. Stone had never made a practice of accumulating all the papers which had passed through his hands. Yet this old packing-case with its miscellaneous collection proved sufficient to spur Leon on. Now he has been collecting for thirty years: books, magazines, photographs, and—friends. His annual correspondence alone must be a formidable task. Add to this his untiring energies in producing his own amateur magazines, illustrated, beautifully printed in colours, and one begins to gather an inkling of his determined desire to achieve something worth while. In 1929 he produced *Kooraka*. Hand-set, and embodying fifty pages within its covers, it was the largest single issue of an Australasian amateur magazine ever produced.

Thus this keen zealot of early boys' papers, with his grand Library of over 13,500 amateur magazines, more than 230 amateur books, 500 relics, and 175 photographs, truly deserves a place in "Who's Who."

—ALMON HORTON.

# The Story Paper Collector

Articles of Interest to Collectors of British Boys' Periodicals of the Past

No. 36

OCTOBER, 1949

Vol. 2

## COLLECTING SOLDIERS' PAPERS

By WALTER PANSELL

IT WAS DURING World War I, while serving with the American Expeditionary Forces overseas, that I first became interested in the history and collecting of soldiers' papers—most probably because I worked on one of them. After returning to the United States and resuming my occupation of printer, I wrote an article of my experiences entitled "A. E. F. Journalism and Printing," which was published in *The Inland Printer* and subsequently reprinted in *The Publishers' Auxiliary*. Since then I have continued the research off and on, and have turned up some interesting items and information of others that are not available to the ordinary collector.

I might say that what I term soldiers' papers are those that were edited and printed by the soldiers themselves as a recreational activity, and not the official papers of World War II,

which were government-sponsored and edited and published by paid staffs of professional newspaper men, mainly as propaganda organs. These for obvious reasons I have placed outside my field of inquiry.

While indulging in these collecting activities I have often wondered how far back in history one would have to go to reach the point where soldiers lacked the ambition to become temporary journalists and printers. I have found none in the period of the Revolutionary War, mainly I suppose because American journalism was itself then in its infancy. The earliest dates of any items I have seen were in the Indian War and frontier period immediately following the Civil War, and were called *The Frontier Scout*.

The Dakota territories seem to have been the birthplace of soldiers' papers, two publications having been issued at two

different posts with the same name—*Frontier Scout*. Not only were they most probably the first soldiers' papers in America, but John C. Oswald, historian of the Dakotas, identifies the *Frontier Scout* issued at Fort Union by two soldiers named Winegar and Goodwin as the first printing in the twin territories. About this, the first, *Frontier Scout* I have only meager information, other than it was started in 1864, and that extant copies are now museum relics.

THE SECOND *Frontier Scout* was issued at Fort Rice, beginning June 15th, 1865, by Captain E. G. Adams and Lieut. C. H. Champney, and continued through fifteen numbers. It is not known how many copies were printed, and only one complete file is known to be in existence. This is shared by two libraries. Suffice to say that I do not have any in my collection,

but have been privileged to see copies, which were very interesting from an historical viewpoint.

The *Frontier Scout* of Fort Rice vintage was a three-column long folio of four pages and contained the usual matter one could expect to see in a soldiers' paper, mostly of local significance. Throughout the file appears the name and news of General Alfred Sully, first commandant of Fort Rice, which was established in July of 1864. It was situated on the right bank of the Missouri River, ten miles north of the Cannonball. The Fort was first occupied by General Sully as a base of supplies in his operations against the Dakota Indians. Fort Rice was in part garrisoned by former Confederate prisoners, who had preferred to go West and fight Indians rather than try to make a living in the impoverished South of that period.

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## ANOTHER DISPLAY OF "O. B. B."

INSPIRED by the very successful exhibition of old boys' books in the Library at York, England, in January last, a similar display in the Islington, London, Central Library was held for six weeks in March and April by

the [London] Old Boys' Book Club. The original intention was to hold the display for four weeks only, but the interest aroused caused it to be continued for another two weeks. Other exhibits may be held elsewhere.

# THE CAREER OF A POPULAR BOYS' STORY WRITER

By ALMON HORTON

HE NEVER SAILED AWAY from the United Kingdom, so R. A. H. Goodyear's adventures were none. No tale of adventure he ever read in the past was of the slightest aid to him. In his youth he attended the local Grammar school and later made fictional characters assisted by his memories of the boys who had attended it with him; and he never had a boys' story unaccepted. His only failure was a long story into which he fused a girl—a lass cost him two months of wasted effort.

Mr. Goodyear's activities began in real earnest when he was six years old. He cut out articles from penny papers and pasted them into scrapbooks and albums. These articles gradually and imperceptibly served the purpose of educating him. Having read them over and over again, he had, at the age of fourteen, taught himself to write successfully and was earning money at a guinea a column.

Like many other successful writers, R. A. H. Goodyear had his amateur days. Before leaving school he founded *The Holgate*

*Journal*, a hand-written magazine, of which nineteen issues were created. "Readers must have had many a laugh at the blunders I unconsciously made in my deadly seriousness," he conjectured. "I wrote serials, articles, essays, and poems, and drew most of the illustrations myself." In 1901 he joined the British Amateur Literary Association for a short while.

From the early age of sixteen he laboured over twelve years for several professional publications, his work usually appearing weekly. Subsequently these publications changed their literary style and Mr. Goodyear had a hard struggle. He fought for years for a place amongst the novelists and ultimately succeeded in obtaining regular commissions for his work. Often he was requested to write manuscripts of four to eight thousand words in great haste, and sometimes, particularly towards Christmas-time, would receive old pictures and be instructed to write stories around them.

At length he wearied of love tales and plunged into boys' stories, concentrating on school



serials and 30,000-word yarns. Then in 1907 the great limerick boom gripped Britain and although Mr. Goodyear ignored them at first his initial attempt won him twenty-seven pounds. Two weeks later he won a first prize of three hundred pounds, and devoting his full attention to these contests during the next few years he had some brilliant successes.

His was a most expensive country household. Constructed to his wife's designs, it stood in its own grounds of half an acre. At first Mr. and Mrs. Goodyear managed it themselves but the work became too much for his delicate wife and the services of a maid and part-time gardener became indispensable. Then with his domestic expenses rising to thirty pounds a week and with the added burden of nursing home treatment for his invalid wife, Mr. Goodyear resolved to settle down in dire earnestness to the task of writing books for boys.

He was elated by the acceptance of his first book. Much to his chagrin his next four were returned. He vowed he would go back to the literary contests but his wife was able to persuade him otherwise. "On! On!" she insisted. "You'll succeed yet!" He could not believe it. A few months elapsed, then a letter came from the publishers re-

questing him to submit the four manuscripts again if he still had them. He did, and the publishers took them all.

It later transpired that his first book had suddenly become a success. It ran into several editions and from that time there ensued another spell of greatly-concentrated endeavour. The writing of six to ten full-sized books a year took all the time he could spare from garden and household chores, but he was undaunted and sold many books to various publishing houses.

He always counted as one of the highlights of his work a comedy, "Our Bessie," which he wrote in less than a week in 1924. Performed as it was at first by raw villagers, nothing gave him greater satisfaction than its success. Later the play went on tour with a professional company and roved to the South of England and then to Scotland and Wales. Mr. Goodyear also wrote six other three-act plays that have been performed, but one by one they ran out of print and the cost of republication became too astronomical for him. "They will have to die with me, I fear," he observed towards the close of his life.

In 1930 his wife died of a tragic malady and he missed her sadly. Despite her trials she had been his constant and devoted com-





# *The Boys' Friend*

Number 1, Volume 1, of the First Series

THE FIRST ISSUE of *The Boys' Friend* was a double number of sixteen pages for the price of subsequent eight-page issues. The full-page editorial included a large portrait of the editor. Later it was revealed that he wasn't the editor, but a gentleman who was to have been editor and who relinquished the position before the first issue was published. Mr. Robert Hamilton Edwards was the editor although his identity was not made known for several years. Serial stories that started in No. 1 were: "The Scapegrace of Swishall School," by Claud Heathcote, "The Young Captain," of which no author was given, and "Hal Daring, the Wonder King," by Captain Harry Anthon-dyke. There were also several short stories, and a number of articles on various subjects, including one in which the "penny dreadful" was heartily condemned. The first series, priced at one halfpenny throughout except for double numbers after the first one, ended at No. 332, dated June 8th, 1901.





panion and at times an enormous help. Practically every line he wrote during the days of his literary contest successes was handed over to her for transcription or dictated to her at the typewriter.

For the last ten years of his life Mr. Goodyear himself did not enjoy good health. At the age of seventy he declared: "I should

be dead now as except for half a dozen dried figs occasionally I exist entirely on milk and water, carefully taken into a stomach that has been ruined for ten years at least. . . ."

R. A. H. Goodyear died on November 24th, 1948. A virile writer and an ever-engaging and entertaining correspondent, he leaves us the poorer by far.

The above article is reprinted, slightly condensed, by permission of Mr. Almon Horton, from Part Six of his *Amateur Journalism Survey* (for 1948).



## CLEVER JACK STRANGWAYS

*In a chapter of Miss Margaret Lane's book, "Edgar Wallace: A Biography," comparison is made of Mr. Wallace's terrific output with that of the authors of boys' stories:*

**T**HERE IS A pleasing story, told of a serial writer for boys' magazines, which is scarcely an exaggeration of Edgar's methods. The writer, according to the story, has gone away for a week's holiday, leaving his hero, Jack Strangeways, bound and gagged at the bottom of a pit, of which the red hot walls were slowly closing in; and promised to deliver the solution with the next instalment. Days went by, however, and no instalment appeared and frantic enquiries failed to locate the writer. In despair the magazine staff, from the editor down, set to work to supply the missing chap-

ter, but try as they might they could hit on no way of getting Jack Strangeways out of his horrible predicament. At the last moment the missing writer returned, sat down to an office typewriter, rolled up his sleeves, and prepared to supply the answer. Fascinated, the others gathered round, anxious to see how he would deal with a situation which had beaten them all. Without a moment's misgiving he attacked the typewriter. "With one bound," they read over his shoulder, "Jack Strangeways was free . . ."

—Extract supplied by Leonard M. Allen.

# THE GREYFRIARS GALLERY

Reviewed by WM. H. GANDER :: Part Six

FOR NUMBER 39 in the Gallery (*Magnet* No. 503) we go to the Greyfriars Sixth Form.

Arthur Courtney may not be known to *Magnet*-ites who have not had the opportunity of reading issues of the first ten years or so, for Mr. J. N. Pentelow took him in hand in his story, "A Very Gallant Gentleman" (*Magnet* No. 520), and Courtney lost his life rescuing another Sixth-Former, Rupert Valence, from death in a fire—a drastic manner in which to use one of Frank Richards' characters. Previously Arthur Courtney had not been a prominent figure in the stories, but was "a good fellow, a staunch chum, and a gentleman. Higher praise than that no one need seek."

In the next week's issue of *The Magnet* we have the pleasure of meeting a fair member of the Greyfriars cast. She is Marjorie Hazeldene (Number 40 in the Gallery) of Cliff House School, sister of Peter Hazeldene of the Greyfriars Remove, and a great deal nicer she is to meet than is Peter.

"The stories could go on without the Cliff House girls," says the writer of the Gallery, "but  
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they would lose some of their charm if gentle Marjorie Hazeldene, bright, outspoken Clara Trevlyn, or high-spirited Phyllis Howell dropped out of them." Marjorie and Clara remained to play their parts on the Greyfriars stage, but Phyllis dropped out, doubtless because she was not a "genuine original" character.

The founding of Cliff House was in recent times, the account of its opening being given in early *Magnet* stories, and we "remember its temporary desertion on account of fears as to the security of the foundations, and how the girls came to Greyfriars for a while—and, it must be confessed, behaved in rather an arbitrary manner."

Memories of Marjorie are recalled—"Marjorie doing her great-hearted best for her brother Peter, who is not worth it, but—let us hope—may be so some day!"

Now it is the turn of Mr. Gosling, who is the Greyfriars porter (Number 41, in *Magnet* No. 505). One wonders if he has any first name, for it is not mentioned—then I recall that it is William. Gosling is "an institution at Greyfriars. It would be hard to

imagine the place without him. But that is not to say that Greyfriars loves Gosling."

Mr. Chapman pictured him as a genial old soul, but he may have met "Gossy" in one of his happier moments — perhaps he had just had the pleasure of reporting some juniors for arriving at the school gates one minute after they were closed. There may be excuses for Gosling's grouchiness and for his opinion, openly expressed, that all boys ought to be "drowned" at birth. He has had to do with innumerable boys during his unnumbered years at Greyfriars, and as a result he has become rather soured where boys are concerned.

**W**HE NEXT MEET a Removite who seldom plays an important part. He is Robert Donald Ogilvy (Number 42), from Bonnie Scotland. Some of the parts he has played are recalled, with the summing-up: "One of the rank and file, a fellow with no very striking achievements to his credit; but a good fellow, a sound fellow, with his head well screwed on."

The French master comes next (Number 43, Magnet No. 507), and the question is asked, "Why is the French master in a school looked upon as a natural butt

by the boys?" I don't know if this is the case outside of school stories, but in them it certainly is! Although M. Henri Charpentier is of a very excitable nature and a ready victim for jokesters, he is a very good-natured gentleman, imposed upon a little financially (one is inclined to suspect) by that small army of nieces and nephews across the English Channel. "Mossoo" is regarded quite favorably by the better element among the boys at Greyfriars, and that is a good recommendation.

We pause at Magnet No. 508, but only briefly, to be introduced to George Blundell (Number 44), captain of the Fifth Form. He "is not one of the most prominent characters in the stories. . . Nevertheless, he stands out clearly enough from the ruck—a fellow of the right sort, with faults and weaknesses, of course, but worthy of the place he holds."

Who should come along now but that "limb of the law" P. C. Tozer, who is the Friardale police force. He is Number 45 in the Gallery, but mis-numbered 44. "Poor old Tozer! He will never feel really friendly to Greyfriars, one fears." But, we are told, "the pompous old chap is not really bad-hearted."

*Part 7 Will Appear in the Next Issue*

## PITHY PARS

NEWS HAS COME from Mr. Jack Cook, 178 Maria St., Newcastle-on-Tyne, England, of the formation of a Northern club of old boys' books collectors. The first meeting of the new group, which will be known as the Novocastrian Story Paper Collectors' Club, was held on Thursday, August 17th. We wish the new club every success and take as a graceful compliment (intended or not) the choice of a name.

SLATED FOR INCLUSION in the next issue—it arrived just too late for this—is an article by Roger Jenkins which we feel will be found eminently readable. The title is "The Duffer of Greyfriars" and it is (naturally) about Alonzo Todd, one-time member of the Greyfriars Remove.

MR. LEON STONE tells us that the Australian Library of Amateur Journalism is in urgent need of copies of these amateur magazines: *Vanity Fair* (J. Parks) : Nos.

1, 2, 6, 8, 12 (1917-19); *Collector's Miscellany* (J. Parks) : Nos. 18, 21, 23 (1937-39); *Peep-Show* (Fred T. Singleton) : Nos. 1 to 16. Leon's address is: Elgin Street, Gordon, N. S. W., Australia.

THE REPRODUCTION of the first page of the first number of *The Boys' Friend*, which appears in this issue, is one of five that have been prepared of various B. F.'s. All are of some particular interest and each will be accompanied by a brief write-up.

THIS IS *Corrigendum*: Make the last line of the introduction to the extract from the Edgar Wallace Biography, page 155 of this issue, read: "with that of an unidentified author of boys' stories:"

OUR SPECIAL FEATURE, "The Story Paper Collector Who's Who," is now open territory and contributions are invited.

"COLLECTING SOLDIERS' PAPERS" is rather off the beaten track that we usually follow, but it will, we hope, prove of interest.

—W. H. G.

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*The Story Paper Collector* is edited, printed, and published quarterly by Wm. H. Gander, P. O. Box Sixty, Transcona, Manitoba, Canada.

Member: National A.P.A., The Fossils, United A.P.A., U.A.P.A. Alumni, British A. P. A., International Small Printers' Assoc'n, L. I. F., & Happy Hours Brotherhood.

This is an Amateur Magazine and it is mailed gratis to all who request it and who show continued interest by acknowledging receipt occasionally. This issue 226 copies.

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Printed by the Publisher at The Rookwood Press, 202 Yale Avenue West, Transcona.