

THE LOST HARDYS

A Concordance

BY

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CHAPTER I

INTRODUCTION

This is a concordance for *The Hardy Boys* mystery series; all named persons, places, and things in the books, and many other subjects as well, are listed and noted for context and continuity. Only the first 38 titles in the original versions as published by Grosset and Dunlap during 1927-1959 are covered. These volumes chronicled the adventures of teenaged sleuths Frank and Joe Hardy, sons of famed detective Fenton Hardy, as they tracked criminals from their home in the East Coast city of Bayport.

As most readers of this book will know, the original stories were written under the pseudonym "Franklin W. Dixon" by a procession of different writers hired by Edward Stratemeyer and his Syndicate, who owned the copyrights and supplied the writers with plot outlines. The first few books in the series were written by Leslie McFarlane, whose talent and dedication as a writer set a standard that was seldom met by his successors after he left the Syndicate's employ.

Beginning in 1959, the Syndicate had the stories revised (often completely rewritten) and republished under the original titles; volumes numbered after 38, and the revised versions of 1-38 are not considered here. Except for a few special facsimile reproductions by Applewood Books, the original stories are becoming more and more scarce in libraries and used book stores as the old ones wear out and are replaced by the newer versions. Soon they may be available only from collectors. This concordance focuses on these "Lost Hardys" to provide hobbyists and scholars an insight into the older stories they might otherwise lack. The article by Crawford (1993) in Chapter 9 gives detailed instructions as to identifying original vs. revised versions. Basically, any book 1-38 with fewer than 182 pages is revised; any with more than 182 pages is original.

This is not "an exhaustive and complete" concordance, indexing as some do every word; rather, it attempts to list every named person or thing in the series and the page reference where they are first mentioned. If a character appears in more than one book those volumes are noted. I have also attempted to trace character continuity, and to document descriptive or personality changes through the series. For example, Callie Shaw's hair changed from brown to blond over time and Lola Morton went from plump to slender. Major recurring characters are biographed in Chapter 2; all others are in Chapter 3.

I have indexed a variety of subjects mentioned or occurring in the books (Chapter 4), especially as they pertain to Frank and Joe. These include activities, skills, and tools they might use or have used against them. Some of these subjects have expanded treatment in Chapter 5. I have also included in Chapter 4 geographic place names away from Bayport that per-

tain directly to a plot, but I omitted place names if none of the plot took place there (e. g., “Dad went to Chicago this weekend” when nothing happened in Chicago affecting the plot). I also omitted some obvious padding in a few of the later books (e.g., the many references to Puerto Rican tourist sites in *The Ghost at Skeleton Rock*). Nor did I index the menus of the many meals described in the books. Sorry, Aunt Gertrude.

While indexing, I listed every geographic and place name associated with Bayport and its environs (roughly within 100 miles). I have included all in Chapter 6, with an attempt at mapping the area, and to plot the Hardy house floor plan and yard.

Chapter 7 discusses some of the major errors of fact or continuity discovered or confirmed during the indexing. Chapter 8 presents short plot summaries of the books and Chapter 9 lists a bibliography of the most important criticism and commentary on the series, and additional literature cited.

NOTATIONS AND CONVENTIONS

One fortunate consistency for the series has been the numerical sequence of the books; number 15 is *The Sinister Signpost* in the original and revised versions, and all the other volumes have fixed numbers, as well. This allows a numerical shorthand to reference a particular page in a particular book. Herein, a 5-digit number is used thus: **05012** references page 12 of book number 5, *Hunting for Hidden Gold*; **18122** means page 122 of book number 18, *The Twisted Claw*. The books are listed by title and number in Chapter 8, and on the clip-out bookmark after Chapter 9. A citation with “et al.” (“and others” or “and elsewhere”) means there are references to this matter throughout the series; a citation followed by “ff” means more on that matter follows throughout the book. A subject mentioned with the notation “q. v.” (“which see”) means a full account of the subject is elsewhere in this book. References to other works are done in the style of the biological literature, e. g., Dizer (1977), where Dizer is the last name of the author, and 1977 the year of publication. For longer works or specific quotes, a page number may be given (Dizer 1977: 138). References cited are in Chapter 9.

In Chapters 3-5, accounts are alphabetical. In the biographic accounts, they are by last name when known. Then follows the first page in the series where that person’s name appeared, and after that the other books the character appears in, listed by their standard number, followed by some commentary. In some cases the notation may be replaced with a narrative. Note that some characters, especially villains, may appear in a story somewhat earlier than they are named, but it is the appearance of the name that is indexed.

With one exception, characters never named are not indexed, however important, and references to “Mom,” “Dad,” etc., are not indexed unless the characters appear in the story and their names are clear from the context. For example if Chet says “I’ll have to check with Mom,” Mrs. Morton would not be counted in the book unless she actually appears in

the book later. Continuing the example, if “he found her in the kitchen and asked permission. ‘Yes, Chet, you may go to Alaska,’ she said,” Mrs. Morton would be counted even though not named. Named animals (pets, etc.) are treated as subjects, not characters, but *The Sleuth* is treated as a character.

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CHAPTER II

MAJOR CHARACTERS

Hardy, Frank (01001) and Hardy, Joe (01002)

The central characters of the series, they appear in every book; Frank is usually mentioned before Joe (exception: **17001**). Frank is first described as tall, dark, with straight black hair and brown eyes, and about 16. Joe is a year younger, pink-cheeked, with fair, curly hair and blue eyes. They share a firm, yet good-humored expression about their mouths (**01002**). Their physical attributes change little through the series, although they age two years, being 18 and 17 by the end (**38001**). Once Joe is described as “stouter” (**03001**), and obviously in error, two years Frank’s junior (**18001**). Frank wears a size eight shoe (**12036**); Joe wears a six (**09113**), and weighs 125 pounds (**09117**). Until 1949 at least (**28061**), they dressed for the most casual, even rugged, occasions in neckties, but now are more informal (**35024**).

They are known as and call themselves the Hardy Boys (**04083**, **15170**). They are in the same grade at Bayport High School (graduating prematurely once: **09067**); Frank lost a year in school because of illness, although its nature is never stated (**09010**). The Boys are popular, with many friends (see The Gang), and are star athletes on their school baseball and football teams. Frank is a pitcher and Joe the shortstop (**03022**); on the gridiron, Frank is the captain and quarterback and Joe the left halfback (**32001**). They are also members of the school gymnasium club (**21184**), but both prefer adventurous outings to sports (**03022**).

Frank is serious and an honor student (**34003**), keen-minded like his father (**25001**). Laura Hardy wants them both to go into the professions of medicine or law (**01003**, et al.) but they want nothing more than to follow in Fenton’s footsteps as private detectives (**01002**, et al.)

Frank is handy on the parallel bars (**04015**), plays the ukulele (**18142**), and has studied ventriloquism (**13163**). He is also quick-thinking in a jam: caught hiding in a car, he carries off a hilarious yet effective portrayal of a moron to deflect some thugs’ suspicions (**25161**). Joe is accomplished in sleight of hand card tricks (**18141**), is an expert marksman (**29108**), and has studied first aid (**07010**); he also knows the signal and location of every fire alarm box in Bayport (**29029**), is an amateur naturalist (**01047**), and likes sodas (**07044**).

The brothers share a mechanical ability for motor vehicles (**02030**, **28099**, **16068**), but can be careless about making sure the auto and boat are properly gassed up (**15004**, **069**, **171**). Both are skillful helmsmen for *The Sleuth*, although Frank will defer to Joe’s superiority (**30009**). They both have taken Latin (**03033**), know sign language (**25169**), Morse code (**24094**), and judo (**28046**). They drive and own automobiles (**06103**),

motorcycles (**01001**), and can fly airplanes (**24173**) and pilot iceboats (**08001**); they enjoy swimming (**03038**) and skin diving (**36001**), and have even tried deep-sea diving (**17127**), fencing (**21001**), and working as circus acrobats and trapeze artists (**21187**). They also fish occasionally (**03135**), including ice fishing (**08112**), and once learned the hobby of fly-tying (**26022**).

As detectives, they have mastered the techniques of fingerprinting (**20018**, et al.), photography (**18043**, et al.), plaster casting (**36157**), disguises (q. v.), and lockpicking (**20058**). They carry a detective kit in their car trunk (**29136**), and an astonishing variety of convenient things in their pockets (q. v.) Although usually the epitome of the law-abiding citizen, they have learned to bend or ignore the rules when necessary (**32156**).

Frank is a born leader (**04015**), and Joe usually defers to his older brother's judgment (**11035**, **042**). They share an uncanny ability to know the other's thoughts (**32015**), and are fiercely loyal to each other. Listen to Frank, stepping in between the smaller Joe and a threatening thug: "'Let me handle this!' Frank turned to the angry stranger. 'Just lay a finger on him,' he invited, 'just touch him and see what will happen'" (**10014**).

This incident also demonstrates Joe's unfortunate character flaw, his impetuosity. He displays this lack of self control throughout the series, often placing himself (**16135**) and others in danger (**30002**, et al.), and earning rather strong criticism (**36117**). Frank, on the other hand, is more even-tempered (**28110**), but with a tendency to keep plans to himself (**14170**), and once, at least, indulged in some conceited smugness (**16065**).

They frequently socialize with their friends, at picnics (**01046**, **09059**, **35103**), hayrides (**35106**), clambakes (**36078**), sleighrides (**33158**), and dances (**10017**), where their collection of the latest phonograph records adds to the fun (**29029**). At all these activities, they are sure to be with their girlfriends: Frank dates Callie Shaw (q. v.) and Joe, Lola Morton, Chet's sister (q. v.). Once, Joe could be rendered speechless in Lola's presence, so severe was his bashfulness (**04026**), although he is more at ease now (**30036**); Frank has always been more direct (**10018**, **11038**). For whatever reason, Frank, dark like his father, dates light-haired Callie, while Joe, fair and blond like his mother, dates dark-haired Lola.

They are exemplary American boys, perfectly suited for any job requiring initiative, athletic prowess, mental agility, and perseverance, including solving mysteries, which they enjoy above all other activities. Three things one would expect of such boys that they do not do are, first, they do not keep a pet. Aunt Gertrude's cat Lavinia visited the house once (**04040**), and they briefly kept a falcon to help solve *The Hooded Hawk Mystery*, but the Hardys do not have a family pet. Second, these Boys are obvious Eagle Scout material, yet they are never involved in scouting; in fact the Boy Scouts are never even mentioned in the series (NOTE 1, below). Third, if the Boys are religious and attend church, it is kept between them and God; the only reference that they or anyone in Bayport worships (**02058**) is vague: "Next morning, after church, they took the motorcycles..."

does not actually say they attended, although the implication is there (NOTE 2, below).

Hardy, Fenton (01002)

All volumes. "Fenton Hardy, who had earned a brilliant reputation in

