



*Horatio Alger, Jr.*

1832 – 1899

THE HORATIO ALGER SOCIETY

OFFICIAL PUBLICATION

# NEWSBOY



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

VOLUME L

SEPTEMBER-OCTOBER 2012

NUMBER 5

## *The real ‘Newsies’*

Newsboys’ strikes,  
unionization and  
collective action  
— off Broadway

-- See Page 3



*The saga of champion athlete,  
boys’ author Arthur F. Duffey*

-- See Page 13

## President's column

### *The Holidays are around the corner ...*

"Underneath protecting branches,  
from the highway just aloof,  
Stands the house of Grand'ther Baldwin,  
with its gently sloping roof."

In 1875, Horatio Alger gave us *Grand'ther Baldwin's Thanksgiving* and other poems. It's fine reminder that festive times are at hand. Once a year, the Baldwin house fills with kids. There's noise and cavorting and a wonderful meal.

In stanza 22, Alger says, "Fairly groans the board with dainties, but the turkey rules the roast."

Rules the roast? Not the roost? Is that a typo? I think not. In Gilbert and Sullivan's comic opera *Princess Ida* (1884), Lady Blanche and her daughter Melissa sing the song, "Now wouldn't you like to rule the roast."

I bring this all up to remind members that the holidays are just around the corner. That's a wonderful time to be as generous as an Alger hero is (and an Alger country squire is *not*).

Eat well, live well, and give something to others. You don't need to dish up meals at the local homeless shelter, but it's an option. If you can, donate something to the local food bank or church food closet. I like to give about ten one-pound packages of dried pasta and ten one-pound packages of dried beans. Those items are low-cost and high-value; a family can get a lot of mileage out of them. At the least, write the food bank a check.

The point is to treat yourself *and others* well. In *Grand'ther Baldwin's Thanksgiving*, the second poem is "St. Nicholas." Alger asks St. Nicholas to find "from your overflowing store, something to give them whose hearts are sore."

### **Birthdays**

Edward Stratemeyer's 150th birthday was October 4. Recall that Stratemeyer brought forth many a boys' and girls' series, either written by himself or by contracted authors writing under pseudonyms. Whenever we talk about an Alger "Stratemeyer completion," we first take a large grain of salt.

Charles Austin Fosdick was born 170 years ago, on Sept. 6, 1842. We know him better as "Harry Castleton."

Remember, it's never too late to plan a 180th birthday

(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, pulps and dime novels.*

### **OFFICERS**

BARRY SCHOENBORN	PRESIDENT
JEFF LOONEY	VICE-PRESIDENT
CHRISTINE DeHAAN	TREASURER
ROBERT G. SIPES	EXECUTIVE DIRECTOR

CAROL NACKENOFF	(2013) DIRECTOR
BART J. NYBERG	(2013) DIRECTOR
MICHAEL MORLEY	(2013) DIRECTOR
LEE SWITZER	(2014) DIRECTOR
ROBERT M. PETITTO	(2014) DIRECTOR
CARY STERNICK	(2014) DIRECTOR
DAVID J. YARINGTON	(2015) DIRECTOR
KENNETH BROADIE	(2015) DIRECTOR
RICHARD B. HOFFMAN	(2015) DIRECTOR
LEO "BOB" BENNETT (1932-2004)	EMERITUS
RALPH D. GARDNER (1923-2005)	EMERITUS

### **PAST PRESIDENTS**

KENNETH B. BUTLER	WILLIAM R. WRIGHT
JACK ROW	ROBERT E. KASPER
DR. MAX GOLDBERG	MARY ANN DITCH
STEVE PRESS	JOHN CADICK
JUDSON S. BERRY	CARL T. HARTMANN
LEO "BOB" BENNETT	ARTHUR P. YOUNG
JERRY B. FRIEDLAND	CAROL NACKENOFF
BRADFORD S. CHASE	ROBERT G. HUBER
ROBERT E. SAWYER	ROBERT R. ROUTHIER
EUGENE H. HAFNER	MICHAEL MORLEY
D. JAMES RYBERG	LAWRENCE R. RICE
GEORGE W. OWENS	ROBERT G. SIPES

**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](http://www.horatioalgersociety.net).

**Newsboy** ad rates: Full page, \$32.00; one-half page, \$17.00; one-quarter page, \$9.00; per column inch (1 inch deep by approx. 3 1/2 inches wide), \$2.00. Send ads, with check payable to Horatio Alger Society, 1004 School St., Shelbyville, IN 46176.

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](mailto:hasnewsboy@aol.com)

# *The real 'Newsies'*

## Newsboys' strikes, unionization and collective action — off Broadway

By Carol Nackenoff (PF-921)

The musical "Newsies" opened on Broadway in March 2012, adapted from a 1992 Disney movie starring a young Christian Bale (as central character, newsboy Jack Kelly) alongside Robert Duvall (Joseph Pulitzer) and Ann-Margret that had been considered a box-office flop.

The Broadway musical version has fared far better. For the musical, Harvey Fierstein ("Torch Song Trilogy") was brought in as a story-writer. At the Nederlander Theater, newsboys dance, sing, whirl, and do backflips in the new hit show — all while going on strike and attempting to unionize. Nominated for a number of Tony Awards and winner of Best Musical Score (Music and/or Lyrics) Written for the Theater and also Best Choreography, the musical has most decidedly not been a flop on Broadway this year. The story is made Disney-simple, but it is based loosely on a real newsboys' strike in New York in 1899.

While the Broadway newsboys clean up nicely, the lot of many real newsboys during the last several decades of the 19th century was far from easy. From Alger's *Ragged Dick* Series, we can begin to get a sense that the situation for most child bootblacks and newsboys was very hard. In 1872, James D. McCabe, Jr., a Confederate supporter who lived for a while in Brooklyn and wrote about what he saw in New York had observed that "There are 10,000 children living on the streets of New York. ... The newsboys constitute an important division of this army of homeless children. You see them everywhere. ... They rend the air and deafen you with their shrill cries. They surround you on the sidewalk and almost force you to



Life on the streets was not easy for the many New York City newsboys during the late 19th and early 20th centuries. In this photo, several newsboys and their friends are depicted selling the *Evening Telegram* and other afternoon papers.

buy their papers. They are ragged and dirty. Some have no coats, no shoes and no hat."<sup>1</sup>

While Charles Loring Brace's Newsboys' Lodging-House was a bright spot, some lodging houses forced boys out the door during the dark early morning hours to work. Some children slept out-of-doors. In 1903, during the crusade against child labor, a feature in *McClure's* (a magazine that would soon take up the cry against white slavery) linked newsboys and liminality:

The paper is sold in a twinkling, and like a flash the little urchin is off through the crowd. We admire his tense energy, his shrewd, bright self-reliance. We hear of newsboys who in later life have risen high; and we think of street work, if we think of it at all, as a capital school for industry and enterprise. Those who follow deeper are forced to a directly opposite conclusion. The homeless, the most illiterate, the most dishonest, the most impure — these are the finished products of child street work.<sup>2</sup>

Not all children were orphans or homeless. Reformers blamed greedy parents or guardians, when such existed, for exploiting children's labor rather than send them to school. Some children selling papers were, however, in school; when school let out, they picked up a supply of afternoon papers and earned some money, returning to their homes. As afternoon papers gained in popularity during the 1880s and 1890s, the number of children who sold only in the afternoon, after school, increased. It is difficult to estimate what percentage of children

(Continued on Page 7)



## President's column

(Continued from Page 2)

party for Horatio Alger, Jr. He was born on January 13, 1832.

### Sad news

I'm regret to report that Bob Huber's mother, Jeanne Marie Huber, passed away on October 6, 2012, at the age of 83 from complications of ALS (amyotrophic lateral sclerosis, also known Lou Gehrig's disease). Services were held on October 10. To send condolences, you can write Bob at [roberthuber@neo.rr.com](mailto:roberthuber@neo.rr.com).

Bob tells me that Jeanne and Gordon attended many H.A.S. conventions and really liked to be there. On this page is a photo from the 2006 convention.

The Society has sent a donation. If you'd like to do so as well, send a contribution to The Packard Center for ALS Research, John Hopkins University, 100 North Charles Street, Suite 436, Baltimore, MD 21201. Attn: Jolynn Hall.

### Time to improve your collection

Let me suggest you use the fall and winter to improve your collection. Maybe it's time to get rid of those books of lower quality. Oh, and if you want to get rid of any Alger autographs or *cartes de visite*, you can send them to me.

How about adding some missing titles or buy books in better condition? You can get better books by first, telling your family how much you'd love to get them. Second, write me. I have entire sets (some complete, some not) that are interesting to a few, but which I can't store anymore. These are mainly transition copies and non-first formats, such as "Boy with whip."

If you don't want to get new books, at least fix up and preserve those you have. You can get all the book repair and archival materials you need at Brodart ([www.shopbrodart.com/archival-supplies/](http://www.shopbrodart.com/archival-supplies/)).

### Time to write something

**Newsboy** is a wonderful publication, only partly devoted to member news. Its main value, I feel, is in its quality scholarly articles. Maybe it's time that you write one.

Also, if you're thinking of writing a book, best to get to it. I know of one member who's ready to do a book on Oliver Optic. You can always write me about this. After all, I am the head of Willow Valley Press, a tiny, cheap, publishing house.

### And personal news from Barry!

Look for my latest book, *Physician Assistant Exam For Dummies* (Wiley, 2012), to release on Amazon on Dec. 4, 2012. Dr. Rich Snyder is the co-author. He's the doc, of course; I'm the language and grammar guy.



**Gordon and Jeanne Huber at the 2006 convention in Omaha, Nebraska.**

This is a great book, if I do say so myself! It's a test prep book with 504 pages, plus a bonus CD. The CD contains 411 additional pages of interactive practice tests, flashcards, and a slideshow of disgusting dermatologic conditions. You can't beat that with a stick! And the price is far lower than the competition.

If you know anyone who's thinking of becoming a physician assistant, please visit [www.amazon.com](http://www.amazon.com), and in the search window type **physician assistant exam for dummies**, and the book (with cover image) will appear on your screen. The pre-order price is only \$22.39.

Your Partic'lar Friend  
Barry Schoenborn (PF-1087)  
552 Brock Road  
Nevada City, CA 95959  
(530) 265-4705  
E-mail: [barry@wvswrite.com](mailto:barry@wvswrite.com)

## MEMBERSHIP

### Change of address

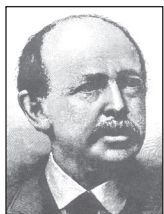
Bradford S. Chase (PF-412)  
10 Knollwood Circle  
Enfield, CT 06082

### New official H.A.S. address!

*Direct all correspondence to:*

Horatio Alger Society  
1004 School St.  
Shelbyville, IN 46176

# Horatio Alger interviews Rob Kasper (PF-327)



**Editor's note:** On the 113th anniversary of Horatio Alger's death and his 180th birthday year, Horatio Alger returns to earth to interview H.A.S. members regarding their Alger collections. This the fourth in a new series written by an anonymous author posing as Horatio Alger.

*Horatio Alger here, is this Rob Kasper?*

**Rob Kasper:** That's correct, sir.

**H.A.:** How are you doing, Rob?

**R.K.:** I'm doing real well.

**H.A.:** So am I for a 180-year-old man. How did you get started collecting my books?

**R.K.:** I started when I was 10 years old when I was vacationing in Maine. My aunt bought one of your books and gave it to me to read. I didn't read it for about two weeks, but one day I started to read it and I finished it in about 90 minutes. I read it again and again because I was so excited about it and that's when I started collecting all of your books.

**H.A.:** Wow, where did you get them when you were 10 years old?

**R.K.:** At flea markets and used bookstores in the area. I would usually get a few of your books at Christmas time too, purchased by various relatives the summer before.

**H.A.:** How long have you been collecting?

**R.K.:** I've been collecting for 45 years now.

**H.A.:** No kidding! So what books do you collect?

**R.K.:** I collect all of your books.

**H.A.:** All 119 of them?

**R.K.:** I have 114 first editions. I'm missing about four or five. And I have about one thousand copies of all your books.

**H.A.:** How about that! Do you still find them at flea markets and book stores?

**R.K.:** Not really, I buy most of them on the Internet now, which you might not know anything about.

**H.A.:** Oh, I know the Internet. Fantastic!

**R.K.:** I buy my best books there, today.

**H.A.:** Who's your favorite character?

**R.K.:** I think they are all pretty much interchangeable, but the first book I read was *Ragged Dick* and I think my favorite is Richard Hunter.

**H.A.:** Yes, he was *Dick*, *Ragged Dick* was the book.

**R.K.:** I had that book and two others and liked them very much.

**H.A.:** Your favorite book?

**R.K.:** *Dan the Detective* is my favorite, along with *Ragged Dick*.

**H.A.:** Why is that?

**R.K.:** Well, I liked the story and Dan just didn't get ahead on pure luck and happenstance. He used his skills and wits as a "junior" detective to solve various crimes including the one perpetrated against his father's business.

**H.A.:** What else can you tell me about your collection? Is there anything unusual about it?

**R.K.:** I have lots of unusual things.

**H.A.:** Tell me about them.

**R.K.:** Well, I have 114 first editions. I have about 20 letters and poems signed by you also.

**H.A.:** Oh my. I think I should sell my autograph on eBay!

**R.K.:** I have a certain affinity for antique board games and have four Alger games: *The Errand Boy*, *The Telegraph Boy*, *Ragged Dick*, and *The Luggage Boy*. I also have some periodicals, weekly and

monthly, that carried serials of your stories. I have about fifty books with dust jackets including a couple of first editions. And I have some original art work from J. Watson Davis, whose art is in your books.

**H.A.:** Yes, good old Jim — good artist.

**R.K.:** There you go. Yes, I have a couple of his original drawings. I also have been lucky enough to find some of your foreign-published books from different countries — Germany, Czechoslovakia, Norway, Japan and Great Britain.

**H.A.:** Holy cow!

**R.K.:** And that's a synopsis of my collection.

**H.A.:** I know you have a rather unique position in this society named after me. Tell me about that — you are the Executive Director?

**R.K.:** I'm the Executive Director of your Society. I've been doing it for the last 18 years.

**H.A.:** How did that come about?

**R.K.:** Well, it came about back in 1994, when I finished my two-year term as president. The then-executive director

(Continued on Page 6)



**Rob Kasper, who recently retired as Executive Director of the Horatio Alger Society after 18 years, began reading Alger books at age 10.**

## Editor's notebook

Another year is winding slowly away, and here in the Midwest, the chill of winter is already in the air. There is still hope for a brief period of Indian Summer!

First, I want to echo President Barry Schoenborn's condolences to Bob and Gordon Huber on their recent loss of Jeanne, one of the nicest individuals I have known in my many years of attending H.A.S. conventions. Sometimes you take people for granted and think they'll live forever, and then they're gone. If you want to make a gift of remembrance, Bob has suggested that you send it to Johns Hopkins University's Packard Center for ALS Research in Baltimore. Barry has included the full address in his President's Column.

**Two pieces of housekeeping:** You will notice that on the front cover, this issue (as well as the July-August issue) is listed as "Volume L". That is correct. For the previous seven issues, through May-June 2012, I had been

one year behind in my Roman numerals. The first three issues of this year should all be part of Volume L (50 in Arabic numerals) instead of Volume XLIX. Going back to the May-June 2011 issue, the correct volume should be XLIX, with the change to Volume L taking place with the January-February 2012 issue. This was simply an error by your editor.

I want to thank Edna Bussey of the Library of Congress for inquiring about this discrepancy in an e-mail this summer. Feel free to make pen-and-ink corrections to the affected issues.

Another interesting item is the inclusion of an erroneous Horatio Alger first-day cover in the full-color centerspread in the July August issue. You'll notice that the gentleman pictured in the second cover from the top in the far right column is not Alger, but his brother-in-law, Amos P. Cheney.

This is the kind of error that can happen when various independent vendors with limited knowledge about the subject can create cachets in support of a particular stamp issue. That's why the five covers on those pages carrying the official endorsement of the Horatio Alger Society and Horatio Alger Association of Distinguished Americans are the ones you want for your collection.

## Horatio Alger interviews Rob Kasper (PF-327)

*(Continued from Page 5)*

wanted to retire and I couldn't find anybody to replace him so I decided to do it myself. That was almost 20 years ago.

**H.A.:** *You must get to know every member.*

**R.K.:** I don't get to meet everyone, but I correspond with them when they join. I collect their dues and answer any questions they may have about the Society.

**H.A.:** *Do you have a daytime job? What do you do?*

**R.K.:** I have a full-time job. I deal with state and federal tax credits.

**H.A.:** *Oh!*

**R.K.:** Let's just say I'm an investment banker, that's a little easier to understand. I invest other people's money for tax credits.

**H.A.:** *Can you tell me more about that?*

**R.K.:** I can tell you a lot. The federal government and about 30 states provide tax credits to people who fix up historic buildings. We take those tax credits and monetize them. It's a program to allow old buildings to be fixed up and become useful again. And it creates a lot of jobs and puts properties back on the tax roll.

**H.A.:** *That must be interesting.*

**R.K.:** It's very interesting but somewhat complicated.

**H.A.:** *Is there anything you'd like to ask me, Rob?*

**R.K.:** Let me see ...

**H.A.:** *I've been around now for 180 years: I was born in 1832.*

**R.K.:** You sound like it! How's your health?

**H.A.:** *Why, you young whippersnapper, my health is fine for a 180-year-old man. I've enjoyed talking to members about their collections.*

**R.K.:** Who have you talked to from our organization?

**H.A.:** *Well, Brad Chase, Carol Nackenoff and Milt Ehlert, so far. There will be more in future Newsboys.*

**R.K.:** I look forward to seeing the interviews.

**H.A.:** *Anything else about your collection?*

**R.K.:** I collect a few other authors, but you are the most important. You might know some of them. Elijah Kellogg is one and Charles Asbury Stephens is another. They both were from Maine and wrote books for boys in the 19th century.

**H.A.:** *My memory is a little weak these days — I've forgotten about them, but I probably knew them. I've really enjoyed talking to you, Rob.*

**R.K.:** You too, Horatio.

**Editor's note:** Following this interview earlier this year, Rob Kasper retired as Executive Director of the H.A.S. In appreciation, he was honored with the 2012 **President's Award** at the annual convention in DeKalb, Illinois.



# *The real ‘Newsies’*

## Newsboys’ strikes, unionization and collective action — off Broadway

(Continued from Page 3)

selling afternoon papers were attending school, but it is highly likely that even the more fortunate children were augmenting very slim family incomes. Younger children often had to sell in disadvantageous locations because the older boys had prime spots, and a location was treated as property.

There were newsgirls on the streets, too. (See Alice

Austen’s photo, at right). Reformers were anxious to get child laborers off the street, where they were exposed to a number of corrupting moral influences and denied the benefits of education. While children were, according to the rhetoric of the period, dependents on whose behalf the state could act if necessary for their protection and the welfare of the community, young women were often special targets of protective legislation at the turn of the cen-

tury, and the newspaper companies in New York were less vigorous in defending the right to work for girl newspaper distributors than boys, described in David Nasaw’s *Children of the City*.<sup>3</sup> At the turn of the century, working-class women had taken to street corners as they attempted to rally support for unionization in the clothing trades, but public speaking in the streets was not then the domain of middle-class women, even those who supported suffrage, and work out of doors was hardly considered a proper girls’ domain.

At the end of the century, newsboys, bootblacks, and telegraph boys struck — but obviously not Alger’s boys.

While Alger was still in New York, *The New York Times* had been reporting on newsboy strikes that pre-dated the strike featured by Disney/Broadway. Alger would surely have known about earlier newsboy strikes in the New York metropolitan area dating back to at least 1886, though his fictional newsboys did not organize (or, as far as I can recall, consort with unionizing types). *The New York Times* reported on a Pottsville, Pennsylvania,

newsboy strike in which the entire workforce for the *Evening Chronicle* — 75 newsboys — went on strike seeking a rollback in the price they were charged for the third edition; violence among the boys followed when four of their number broke rank and attempted to return to pick up papers.<sup>4</sup> A strike in Brooklyn in 1886 in which newsboys neither took nor allowed anyone else to take for distribution the *Brooklyn Times* centered on differential pricing boys had to

pay for the papers in different districts; the higher price was rolled back to a standard one cent per paper.<sup>5</sup> In January, 1887, the *Times* reported on a newsboy action in the Yorkville section of the city, wherein 50-60 newsboys went on what they called a “strike” to protest the prices they were being charged for the papers.<sup>6</sup> And in August, 1889, the *Times* reported on a larger strike involving several hundred New York newsboys who were protesting a price increase for newsboys and other distributors of the *Evening Sun* and the *Evening World*. The strike also spread to Brooklyn, where some papers

(Continued on Page 8)



**Although newsboys were in the great majority on New York City streets, newsgirls sold papers as well, as shown in this turn-of-the-century image from noted photographer Alice Austen.**

## The real ‘Newsies’

(Continued from Page 7)

were burned. When some Manhattan boys were able to buy their papers at the old rate, they were set upon by the striking crowd and a few arrests ensued; delivery trucks heading uptown were beset by a “howling mob of half-grown men and boys, who showered them with volleys of stones and brickbats at every opportunity.”<sup>7</sup> According to one source, there were about two dozen newsboy strikes prior to 1899, the earliest known in 1886.<sup>8</sup>

So what do we know about the 1899 strike that captured the Walt Disney corporation’s imagination? A rich account and analysis of the circumstances surrounding the 1899 strike that draws on newspaper accounts of the day and archival documents can be found in the above-mentioned *Children of the City*. Another book that has a more narrative and human interest-centered approach to various strikes of the period — including a chapter on the New York newsboys’ strike — is *Kids on Strike!* by Susan Campbell Bartoletti.<sup>9</sup> (Both of these books include many great historical photos, including some by anti-child labor photographer Lewis Wickes Hine, a number by Alice Austen, and some by Jacob Riis).

And we have the newspaper coverage, the strike reported almost gleefully by rival papers to the Hearst and Pulitzer papers. **The New York Times** and the **Sun** are among these.<sup>10</sup> Frank Luther Mott makes brief mention of the strike in a sentence of his *American Journalism: A History*,<sup>11</sup> but scholars have found little to corroborate his evaluation. A relatively new journal, *Image of the Journalist in Popular Culture*, has an interesting article by Miami University Journalism Professor Stephen Siff titled “Carrying the Banner: The Portrayal of the American Newsboy Myth in the Disney Musical *Newsies*.”<sup>12</sup> As Siff points out, in part because of Horatio Alger’s writings (and the fact that Ben Franklin had once been a newsboy), “Newsboys were perceived as social problems and potential criminals, but they were also torchbearers for the American dream.”<sup>13</sup>

On July 18, 1899, the very day on which Horatio Alger, Jr. drew his last breath, the spark that ignited the newsboys’ strike featured in the movie and musical took place in New York. It was not the first newsboy strike, and it would not be the last, but the 1899 strike stood out for its success.

The 1899 strike targeted newspaper moguls Joseph Pulitzer and William Randolph Hearst for their manner of compensating child laborers. Children — including some girls — as young as 4 or 5 years old, began their workday before daylight, buying a stack of papers from the company for a set price for some number of copies.

The newsies would sell their papers for a bit more than they paid, pocketing the difference. They were not wage employees, but they were hardly in control of their own economic fortunes.

The Hearst and Pulitzer papers in question were considered “yellow” newspapers — with bold type, provocative or witty, or even misleading, headlines, and lots of sensational stories, fashion pages, sports coverage, and questionable taste. Politics was treated more by scandal coverage and allegations than as old-fashioned partisan coverage or straight news.



William Randolph Hearst

These were new newspapers, and they claimed to articulate the voice of the masses.<sup>14</sup>

During the Spanish American War, Nasaw explains, Hearst’s **New York Journal** and Pulitzer’s **New York World** raised the 10-news-paper price from five to six cents. The wholesale price may have been bumped up, Nasaw thinks, because these papers were spending a lot to compete with each other on extra editions, eyewitness reports, and splash front pages.<sup>15</sup> There was, apparently, not a great deal of complaint as long as war events produced flashy headlines and extra editions; Bartoletti remarks that “the more war, murder, mayhem, and disaster, the happier the newsies seemed to be.”<sup>16</sup>



Joseph Pulitzer

However, by summer of 1899, the news grew tamer, the headlines less bold, and

the economic effect of the penny increase began to be felt more. At the time, unsold papers could not be returned, so newsies had to consider a number of factors in trying to calculate how many papers to buy, including weather, season and day of the week, sports news, and importance of the headline.

On July 18, the spark was ignited when newsboys in Long Island City determined the **Journal** deliveryman was cheating them; they turned over his wagon, took the papers, and ran him out of town.<sup>17</sup> The boys decided to make a stand against the **Journal** and the **World**, demanding to pay \$0.50 per hundred papers, a rollback to the price before the 1898 increase. The next day, downtown boys gathered in City Hall Park and declared they would





A newsgirl and newsboy (photo by Alice Austen).

strike on Thursday, July 20. They organized their union that day, elected officers and sent delegates to spread the word to other newsboys around the city and in Jersey City, asking them not to sell the **Journal** and **World** until their demands were met. They also developed a strike strategy and formed a committee on discipline. The boys had learned a great deal from strikes among adults, some of whom were surely relatives or friends.

Striking boys wore signs on hats or coats bearing messages such as the following: "Please don't buy the Evening Journal and World because the newsboys has struck."<sup>18</sup> Placards put up near the Brooklyn Bridge read "Kill De Guy Wot Sells De Xtras" and distributed handbills urging support in somewhat better English.<sup>19</sup> They took up a collection and used the money to print up circulars to hand out at transportation hubs and to stuff into nonstruck papers.<sup>20</sup>

The strike spread from the Battery to the Bronx, to Brooklyn, and to Harlem. It also spread to cities in New Jersey, Massachusetts, Connecticut and Rhode Island, where newsboys struck in support with their New York counterparts. Boys in New York formed a union, and so did boys in some other cities; only the Boston Newsboys' Union, formed during the strike, would have some longevity.<sup>21</sup> The union got the strike started, but once begun, central coordination was not a key feature of the New York strike; groups of newsies policed their own districts. The publishers did not negotiate with the union, according to Nasaw.<sup>22</sup> No dues were collected.

At least in one Manhattan location, boys seized and burned boycotted papers. One boy declared they were three thousand boys strong and would prevail; boys

who sold the boycotted editions faced violence as scabs. Police broke up groups of "urchins," protected delivery vehicles, and protected those who were brought in to sell the papers.<sup>23</sup> Newsboys followed newspaper agents down to the Bowery, where the newspaper companies were trying to hire bums to sell their papers, and persuaded the Bowery residents that they should instead support the striking boys.<sup>24</sup> The girls and women who sold newspapers appear not to have been involved in the strike, since **The New York Times** reported:

The few weary-looking women who sell newspapers on Park Row and at the entrance to the Brooklyn Bridge apparently are not participating in the strike, for they offered all the evening papers for sale, as usual. They passed unmolested through the lines of strikers and indeed mingled with the boys and offered the barred papers for sale. ... The boys said they "ain't fighting women."<sup>25</sup>

According to one author who cites no sources, leaders of the boys waited outside the **Journal** office for William Randolph Hearst on July 22 and a few managed to have a meeting with him, in which they demanded the price be rolled back.<sup>26</sup> Hearst promised an answer on the following Monday. However, Hearst and Pulitzer instead hired strong, large men to sell the papers. The boys responded with more raids and violence against those selling the papers; one reporter said that six men were felled like "tender stalks before a cyclone."<sup>27</sup> And the boys, certainly not lacking in street smarts, collaborated to outwit policemen. There was a large meeting of striking newsboys on July 24 that took place at New Irving Hall (Broome Street); five thousand showed up, with those who could not fit inside the hall remaining outside (approximately 3,000). The meeting lasted two hours and included a number of speeches and songs. Leaders exhorted the boys to curtail violence against delivery wagon drivers. A parade for July 27 was promised, although it did not materialize.

It seems that a few of the strike leaders were bought off by Hearst and Pulitzer, and the boys turned on them. Newsboys followed newspaper agents down to the Bowery, where the publishers were trying to hire bums to sell the papers, and persuaded the Bowery residents that they should instead support the striking boys. The **Journal** and **World** again advertised for men to sell papers on July 28, vowing they would not back down.

The newsboys managed to hold together; boys had been joined by informal networks of trust well before the strike. After two weeks, Hearst and Pulitzer's losses in circulation were considered "colossal" — the press run of the **World** had been reduced by two-thirds, and

(Continued on Page 10)

## The real 'Newsies'

(Continued from Page 9)

advertisers were abandoning the papers.<sup>28</sup> And so the owners offered the newsies a compromise: the price of the papers would not be rolled back, but the companies agreed to refund the full price of all the unsold newspapers. That offer was accepted on August 2, 1899.

In explaining why this particular strike was a success, Nasaw points out that "the New York City newsies were, in 1899, in the enviable position of being irreplaceable."<sup>29</sup> Newspaper circulation was growing, but evening papers accounted for a great deal of this growth in the 1880s and 1890s. Nasaw explains that "because of the time of the [afternoon] editions and the hundreds of thousands of customers anxious to get their papers on their way home from work, no newspaper ever had enough newsies ... the boys were the last and most vital link in the business chain."<sup>30</sup> In cities with multiple afternoon papers, "circulation managers fought with one another to build up their stock of boys," and recognized the importance of keeping their goodwill. They might treat them to a show, put on Thanksgiving or Christmas dinners, set up baseball leagues, or furnish recreation rooms (depending on the city).<sup>31</sup>

The indispensability of the newsboys would not last long beyond the turn of the new century; with money to be made in the newspaper business, adults moved in to set up independent newsstands and to set up distribution companies. But in 1899, children remained essential to newspaper distribution in New York, especially for the afternoon dailies and extra editions.

Newsboy strikes continued. There were strikes in Chicago in 1912, Butte, Montana, in 1914 and in Louisville, Kentucky, in the 1920s. The Boston newsboys, who had joined the American Federation of Labor in 1901, sent a delegate to the 1906 annual convention, where he introduced a resolution asking that the adults "make a special endeavor during the coming year to organize the newsboys throughout the country."<sup>32</sup>

But newsboys were at an increasing disadvantage as they became less central to large-scale newspaper distribution networks. Boys collaborated to try to improve their wages, recognizing that they were all in the situation together. But by 1920, reformers were having greater success getting child labor off the city streets and into the schools, securing legislation in many states to penalize adults who contributed to the delinquency or neglect of a child or juvenile. Street trades witnessed the substitution of adults for children, though newsies were among the last to experience this transition.

The newspaper business was a good, expanding one

during the late 19th and early 20th centuries, unlike today's Internet and electronic news. But the days of the independent, locally-owned paper were numbered. By 1919, the business had become much more consolidated, with market and distribution networks for major papers penetrating even the south. Multiple papers per city and competition for advertising revenue declined.<sup>33</sup> Extra editions subsided, and circulation managers moved toward weekly or monthly subscription of papers, plus home delivery.<sup>34</sup>

The New York newsboys of 1899 could celebrate winning at least part of what they had demanded in the strike, but within two decades, the world inhabited by these young street merchants would be very different.

### NOTES

1. James D. McCabe, Jr., *Lights and Shadows of New York Life, or The Sights and Sensations of the Great City*, 1872, p. 738, accessed at <http://ows.edb.utexas.edu/site/andrea-joshuas-site/participant-accounts>

2. Ernest Poole, "Waifs of the Street," **McClures**, May 1903, 40, quoted in Stephen Siff, "Carrying the Banner: The Portrayal of the American Newsboy Myth in the Disney Musical *Newsies*," *Image of the Journalist in Popular Culture* 1 (Fall 2009): 12-36.

3. David Nasaw, *Children of the City*. Garden City, New York: Anchor Press/Doubleday, 1985, 103; available through Amazon.com and as a Kindle book.

4. "Newsboys Strike," **The New York Times**, October 14, 1884, 1. ProQuest Historical Newspapers.

5. "Newsboys Indulge in a Strike," **The New York Times**, March 30, 1886, 5. ProQuest Historical Newspapers.

6. "Strike of Newsboys," **The New York Times**, January 29, 1887, 8. ProQuest Historical Newspapers.

7. **The New York Times**, August 13, 1889.

8. Stephen Siff (p.14) cites Jon Bekken, "Newsboy Strikes," in *The Encyclopedia of Strikes in American History*, ed. Aaron Brenner, Benjamin Day and Immanuel Ness. Armonk, N.Y.: M.E. Sharpe, 2009, 611.

9. Susan Campbell Bartoletti, *Kids on Strike!* Boston, Houghton Mifflin, 1999; the 2003 paperback as well as the cloth version available from Amazon.com.

10. **The Sun**, available through Chronicling America: Historic American Newspapers, a project of the National Endowment of Humanities and the Library of Congress, is not quite as easy to keyword search as is the **The New York Times**, so my own historical examination of coverage is based on the **Times**.

11. Frank Luther Mott, *American Journalism: A History of Newspapers in the United States Through 250 Years, 1690-1940*. New York: The Macmillan Company, 1941.

12. *Image of the Journalist in Popular Culture* 1 (Fall 1999): 12-36.



# 'You furnish the pictures and I'll furnish the war'

By William R. Gowen (PF-706)

The Spanish-American War, which lasted just three and a half months (April 25-August 12) in 1898, was ostensibly a war fought between the United States and Spain over Cuban independence, with involvement of the Philippines as well. The brief conflict resulted in the 1898 Treaty of Paris, which temporarily gave the United States control over Cuba and, following their purchase from Spain, indefinite colonial authority over Puerto Rico, Guam and the Philippines.

The war was sparked by the sinking in February 1898 of the American battleship *U.S.S. Maine* in Havana Harbor, which many war-mongers thought was the result of Spanish sabotage. In historical hindsight, the cause may have been an accidental explosion.

Be that as it may, the Spanish-American War has become known today as a war spurred by newspaper publishers William Randolph Hearst and Joseph Pulitzer, who decided the Spanish were to blame for the loss of the *Maine*, and they publicized that as fact in their New York City papers using sensationalistic stories and headlines. In a well-known anecdote, when contacted by illustrator Frederic Remington that the situation in Havana was quiet and that he wanted to return to New York, Hearst responded: "Please remain. You furnish the pictures and I'll furnish the war."

This new "yellow journalism" was the catalyst for the 1899 New York newsboys' strike, as presented by Carol Nackenoff in her article. When the war ended so quickly, circulation of Hearst's and Pulitzer's papers declined, and the publishers refused a rollback of the newsboys'

**William Randolph Hearst's afternoon *New York Journal*, along with the Joseph Pulitzer's competing *New York World*, both struck by newsboys in 1899, came to prominence the year before when their "yellow" journalism promoted and covered the Spanish-American War.**

wholesale cost to 50 cents per 100 papers from the war-time level of 60 cents per 100 papers.

And so, the real "newsies," in fact, became an integral footnote for an important event in American history.

13. Siff, "Carrying the Banner," 15.

14. See Marek D. Steedman, "Demagogues and the Demon Drink: Newspapers and the Revival of Prohibition in Georgia," forthcoming in Carol Nackenoff and Julie Novkov, eds., *Statebuilding from the Outside In* (under contract with University of Pennsylvania Press), Ch. 3.

15. Nasaw, *Children of the City*, 168.

16. Bartoletti, *Kids on Strike!*, 49.

17. Nasaw, *Children of the City*, 169.

18. "The Strike of the Newsboys Continues with Unabated Vigor," *The New York Times*, July 22, 1899, 4.

19. Bartoletti, *Kids on Strike!*, 54-55.

20. Nasaw, *Children of the City*, 175.

21. Nasaw, *Children of the City*, 177.

22. Nasaw, *Children of the City*, 177.

23. "The Strike of the Newsboys Continues with Unabated Vigor," *The New York Times*, July 22, 1899, 4.

24. Nasaw, *Children of the City*, 174.

25. "The Strike of the Newsboys Continues with Unabated Vigor," *The New York Times*, July 22, 1899, 4.

26. Bartoletti, *Kids on Strike!*, 56.

27. Bartoletti, *Kids on Strike!*, 57.

28. Nasaw, *Children of the City*, 167.

29. Nasaw, *Children of the City*, 168.

30. Nasaw, *Children of the City*, 63.

31. Nasaw, *Children of the City*, 64-65.

32. Quoted in Nasaw, *Children of the City*, 181.

33. Steedman, "Demagogues and the Demon Drink," see supra note 15.

34. Nasaw, *Children of the City*, 192.



# ***‘Newsies’ on stage and screen***



In the Broadway version of the movie musical, Jeremy Jordan stars as Jack Kelly, leader of the 1899 Newsboys' strike against the *New York World* and *New York Journal*.

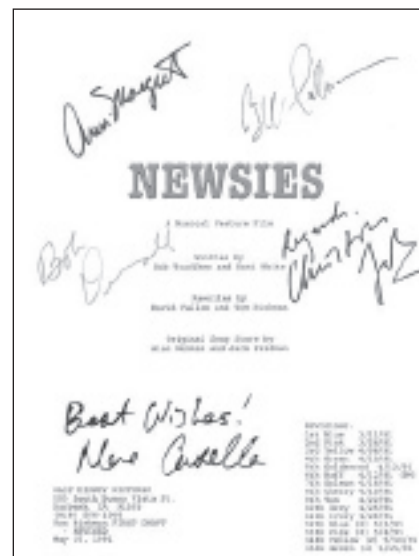


A young Christian Bale starred in the 1992 Hollywood film version of "Newsies," which did poor business at the box office.



Poster art for the Broadway production, which won a pair of 2012 Tony Awards.

An autographed copy of the script for the 1992 movie version of "Newsies," signed by Christian Bale, Ann-Margret, Robert Duvall and others.



# Amateur ... or not?

*The saga of champion athlete, boys' author Arthur F. Duffey*

By William R. Gowen (PF-706)

It happened on May 31, 1902, at the National Intercollegiate Track and Field Championships in New York City: Arthur F. Duffey, a native of Roxbury (South Boston), Massachusetts, won the 100-yard dash in the world-record time of 9 3/5 seconds while representing Georgetown University. It was a mark that would not be broken for two decades.

But there's more to that story — much more.

Duffey, who was born June 14, 1879, became the Jim Thorpe of his era when, three years later, the Amateur Athletic Union (AAU), had all his records stricken from



Arthur F. Duffey  
(1879-1955)

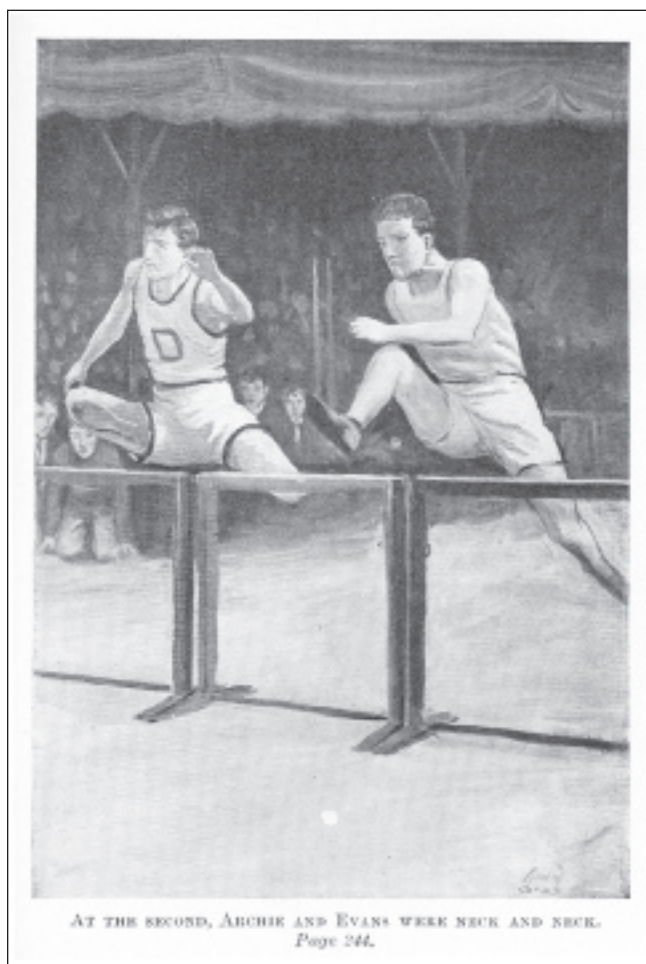
the books because he admittedly accepted expense money to travel to athletic competitions in the United States and overseas. A similar fate would soon befall Thorpe, who saw his 1912 Olympic gold medals in the decathlon and pentathlon taken away by the AAU because he had accepted money in 1909 and 1910 while playing semipro baseball. Thorpe and Duffey were two of the most prominent American

athletes of the early 20th century.

Back then, the sports world was far different than today. In those days, the so-called "major" sports were baseball, horse racing, boxing and track and field. Sports like football, basketball and ice hockey were not "big time" in the early 1900s. Track and field's running, jumping and throwing events were collected under the category "athletics," the term still used today in the Olympics and other competitions, governed by the rules of the International Association of Athletics Federations (IAAF).

Why is this of interest to readers of **Newsboy** and of boys' books? Three years following his retirement from competition, Duffey became a sports writer, joining the now-defunct **Boston Post** in 1908. He covered a wide range of sports (including those mentioned above), and later in his writing career became a well-known **Post** sports columnist, considered the dream position for any writer working for a big-city newspaper.

Shortly after joining the **Post**, he was approached by



One of the six illustrations by John Goss for Arthur Duffey's *For Old Donchester*, (L, L & S, 1912).

Boston publisher Lothrop, Lee and Shepard about writing a series of books for boys. This publisher, and its predecessor, Lee & Shepard, knew the field of juvenile fiction very well, having been the flagship publisher for such authors as William T. Adams ("Oliver Optic") and Edward Stratemeyer, along with several other writers of books for boys and girls.

As the result of Duffey's deal with L, L&S, he wrote two boys' novels with a prep school setting, under the banner **Donchester Series**. The first was *On the Cinder Path*, published in 1911, followed by the second book, *For Old Donchester*, in 1912. Both were substantial in length, the first book 366 pages and the second coming in at 350 pages (exclusive of advertising pages). Both, not surprisingly, concentrate on track and field as their main emphasis.

In 1905, Duffey also authored a non-fiction instructional book in the Spalding Sports Series, titled *How To Sprint*, in which he contributed text and photos of proper

(Continued on Page 14)



# Arthur F. Duffey

(Continued from Page 13)

starting position and running form. We should note that Spalding updated these books periodically (the early Spalding baseball guides are highly collectible today), so that when a new version of *How to Sprint* appeared in the late 1920s, Duffey had been replaced by a different analyst.

In addition to the 1902 world record in the 100-yard dash, Duffey eventually held the sprinting marks for distances of 40, 50, 60, 75, 80 and 110 yards. Note that yards were used to calibrate track and field distances at the time; the metric system did not come into wide use until decades later.

When Duffey set the 100-yard record in 1902 at New York's Berkeley Oval, he was called the "boy wonder" of track due to his small stature and youthful appearance. He stood 5 feet, 6 inches tall and weighed 137 pounds, and he wore only a size 5 running shoe. Bernard Wefors, the defending champion and record-holder, by comparison stood 6 feet and weighed 160 pounds, with a longer running stride. Also falling to Duffey in the race was former champion and four-time Olympic gold medalist Alvin Kraenslein. Former intercollegiate sprint champion Evert J. Wendell had the following to say in reaction to Duffey's feat:

"Arthur F. Duffey's performance in running the 100 yards in 9 3/5 seconds will go down in athletic history as the greatest achievement on the cinder path of the present age. I never expect to see another man run in such marvelous time. It took a great occasion, a great



**Georgetown's Arthur Duffey, left, setting the world record of 9 3/5 seconds for the 100-yard dash at the 1902 Intercollegiate Championships in New York.**

athlete and a perfect day to accomplish the task. And it is seldom that there is such a combination. In my opinion, the little Georgetown wonder can secure the records for the 50, 60, 75 yards any time he goes for them. He must have broken the records for those distances in his great run last Saturday. He should make the attempt while he is still in such superb form."

Actually, Duffey did not begin his athletics career as a sprinter. While in high school in Roxbury, he competed in the pole vault, and in 1895, although his English High School team captured the Boston Athletic Association indoor championships, he did not contribute any individual points. When the outdoor season began the following spring, he badly injured an elbow during a vaulting attempt, so he decided to become a sprinter, though failing to make the lineup on his first attempt.

The following year, he made big strides as a sprinter, turning in an amazing time for his age of 10 3/5 seconds; at the 1897 indoor championships, he lowered his personal-best mark to 10 1/5, before moving on the following year to Worcester Academy to complete his college preparatory work.

During that period, he traveled to England, winning nine of 10 races, and defeated Wefors in an 80-yard race, tying the world record of 8 1/5 seconds. The following year, as captain of the Worcester team, he won a highly-publicized race against Wefors and Kraenslein at the national championships in Boston.

Duffey entered Georgetown University in Washington, D.C. the following year and traveled to competitions in England and Paris in 1900, injuring a leg during the Paris meet, thus ending his season. In 1901, he hit the 9 4/5-second mark several times, all leading up to his world-record run the following year in New York City.

## CHAMPION DUFFEY DENIES ALL SENSATIONAL STORIES

They Were Published Without the Knowledge  
of the Famous Sprinter, Who Now Comes  
Forth and Repudiates Them All.

New York, Dec. 4.—Arthur F. Duffey, against whom charges of professionalism were made in the recent statement issued by Bernard McFadden, yesterday denied in toto the statements made and repudiated them as unauthentic and incorrect. Bernard McFadden could not be seen yesterday, but his representative said that the article when written was supposed to have been submitted to Duffey before publication, but through some error Duffey had no opportunity of it, and that Mr. McFadden would retract his reference to Duffey's status and stamp them as unfounded in fact.

But Duffey admitted that the provisions

which he characterized as extra were practiced by him. He simply says: "I have done nothing which the letter of the law proscribes."

Continuing, he declared: "There is no line of demarcation between the amateur and the declared professional. Under the guise of 'exposure' star athletes receive amounts of money sufficient to make their participation in athletics profitable, and still cannot be disqualified under the rules. I refused my own exposure, and what I know has been done by others. I have accepted exposure money in the manner I describe, but this does not disqualify me under the rules of the Amateur Athletic Union."



It was not until 1905, the year Duffey announced his retirement from competition, that the Amateur Athletic Union took away his records. Earlier, Duffey admitted he had received expense money, just as had other athletes, in order to pay for travel overseas. As he explained, "There is no line of demarcation between the star amateur athlete and the declared professional. Under the guise of 'expenses,' star amateurs receive amounts of money sufficient to make their participation in athletics profitable, and still cannot be disqualified under the rule. I related my own experiences, as what I know have been done by others. I have accepted expense money in the manner I describe, but this does not disqualify me under the rules of the Amateur Athletic Union."

James E. Sullivan, head of the AAU, on Nov. 3, 1905, sent letters to the heads of the three major sanctioning organizations — The Amateur Athletic Union of England, the Australasian Association and the Intercollegiate Association of Amateur Athletics — condemning Duffey's admission and seeking "suitable punishment."

In a public statement, Sullivan said the following:

"The confession of Arthur F. Duffey, made through his manager and by himself that he has been a professional athlete since the year 1898, is the most startling confession ever made in athletics. Many officials and athletes in New York knew, from the statements made recently by Duffey, that he intended to make his exposure and they were not at all surprised. Pity is expressed on all sides for the man who has now announced that he has been making a living out of athletics, when officials and others believed him to be an amateur.

"No punishment that can be meted out is too severe for Duffey. I have this day taken from the amateur records, that I compile, the following records of Duffey's:

"Forty yards, 4 3/5 seconds; made in Boston Feb. 13 and March 4, 1899; also Feb. 16, 1901.

"Fifty yards, 5 2/5 seconds; made in Washington, D.C., Feb. 21, 1904.

"Sixty yards, 6 2/5 seconds; made in New York City Nov. 30, 1899, and June 7, 1902.

"One hundred yards, the world's record, 9 3/5 seconds; made at Berkeley Oval on May 31, 1902.

"I have taken his name from the list of America's champions for the year 1899 — 100 yards championship, 10 seconds." Sullivan went on to say Duffey's name would be stricken from the American collegiate record book as well as for his accomplishments at the British championships in 1900, 1901, 1902 and 1903.

Duffey, understandably, was unhappy with Sullivan's decision, and in February 1906 he and his attorney served

papers on Sullivan to show cause why the records should not be recognized by the AAU. The association refused to change its decision, and Duffey's series of appeals lasted for more than two decades. Finally, on Nov. 15, 1926, at its annual convention in Baltimore, the AAU refused to consider Duffey's final appeal. A large contingent of Boston-area supporters attended the conference to plead Duffey's case, but the agenda item was tabled, closing the case forever (see article at left).

Interestingly, it took 24 years for a sprinter to break Duffey's 9 3/5-second mark, when renowned American athlete Charles Paddock (gold medalist in the 100 at the 1920 Antwerp, Belgium Olympics), saw his mark of 9 5/10 seconds accepted. Accuracy of stopwatches had by then improved to the point that records were clocked to tenths of a second instead of fifths of a second. Converted to tenths, Duffey's famous mark was 9 6/10 seconds.

Duffey was married to the former Helen L. Daley of Neponset, Mass. They had three sons: Arthur, Jr. (whose father was present when he also was timed in 10 seconds as a prep school sprinter); John and William, both officers in the military; and a daughter, Mrs. Daniel Shea of Hingham, Mass. Duffey had 13 grandchildren at the

time of his death at age 75 on Jan. 4, 1955. He is buried in Mt. Pleasant Cemetery in Arlington, Mass.

It is with a touch of irony that after decades of unsuccessful appeals to the Amateur Athletic Union and International Olympic Committee in his behalf, Jim Thorpe's children were finally able to see his Olympic gold medals restored in 1983.

By the 1960s and 1970s, everyone involved with so-called amateur sports (including the general public) realized that true amateurs did not exist, that travel and

(Continued on Page 16)

## Duffy Again Loses Fight Over Record

Baltimore, Md., Nov. 16 (AP). — Finis was written Tuesday to a colorful chapter of athletic history when the Amateur Athletic union, after a prolonged debate at its closing convention session, refused to reconsider a 21-year-old decision barring recognition as an amateur record to the performance of Arthur F. Duffey, who ran one hundred yards in 9 3/5 seconds in 1902.

Over the objections of a solid New England delegation which sponsored the fight for Duffey's mark, and after a spirited debate that revived the spectacular features of an ancient controversy, the convention "tabled" the matter. Afterwards W. C. Prout of Boston admitted that the action meant the burial of Duffey's achievement, so far as amateur records are concerned.

Charges of professionalism against Duffey, now a Boston sports writer, were responsible for expunging his marks from the books in 1905 after it had stood for three years as the accepted world's record. The contention of his supporters has been that at the time made the mark, May 31, 1902, at New York in the intercollegiate championships, he had not professionalized himself.

# Arthur F. Duffey

(Continued from Page 15)

appearance money was the rule rather than the exception, which Duffey had eloquently stated in 1905.

For example, tennis amateurs were referred to as "shamateurs" because of widespread under-the-table payments until that sport became began its "open era" in 1968. Various other former amateur sports, including the Olympics, became fully professionalized by the 1980s. But for Arthur Duffey, it was too little, too late.

## The Donchester Series

Arthur Duffey's limited involvement in boys' series books produced two excellent examples of the prep school/sports genre popularized by such contemporaries as Ralph Henry Barbour, William Heyliger, Albertus T. Dudley and others.

The Donchester Series, published by Lothrop, Lee & Shepard in 1911-12, consisted of only a pair of titles, the bare minimum for traditional series consideration.

But Duffey's unique qualifications to write these books literally jump off the pages. First, as a recently retired athlete, he could write from first-person experience. Second, his educational credentials were exemplary, having attended Georgetown University. Third, he was a young, eager sports writer in his native Boston, and his writing style was of the sort admired by newspaper editors: short sentences, expertise in writing dialogue, and a full knowledge of his subject.

It is not a stretch to say the Donchester Series is semi-autobiographical. The books' hero, Archibald Jefferson ("Archie") Hartley, is a track athlete, specializing in the shorter sprinting events. That was Duffey's specialty in prep school and at Georgetown. The physical resemblance between author and protagonist is similar: both are slightly built, with uncanny quickness and stamina for this most demanding of sports. Initially described by Duffey in *On the Cinder Path; or, Arthur Hartley's First Year at Donchester*, as "a forlorn little chap," Hartley soon shows he is made of much sterner stuff, beating the school bully, Snaggy, in an impromptu sprint race moments after the first-year student (called a "minny") arrives on campus. It was part of the prep school's "ragging" ritual, described by the author as a mild form of hazing.

Soon, Hartley has eyes for Mildred, the attractive daughter of a professor. Among the traditional coterie of school chums with unusual nicknames, he gets to meet an upperclassman named Evans, a tough competitor and admired rival on the track.

The second book, *For Old Donchester; or, Archie Hartley and his Schoolmates*, picks up the story following Christmas recess, including the big buildup to the climactic



interscholastic meet in Boston involving 15 to 20 prep schools from throughout New England. The big rivalry is against Ameswood, which had beaten Donchester by small margins the previous two years.

I won't spoil the ending, except that in addition to his track exploits, Archie saves Mildred from drowning, for which he receives from his classmates a gold medal for bravery. And by his fourth year at Donchester, he is elected captain of the track team.

Duffey closes the second book by saying "We will leave Archie, at least for the present ..." Does that mean the author had further adventures for Archie Hartley in mind, possibly at college? We will never know, for these are the only two boys' books Duffey left us.

**Acknowledgements:** The author wishes to thank James D. Keeline (PF-898) for providing from Internet sources a wealth of vintage newspaper articles and photos on Duffey's career; and to Neil J. Morrison of South Boston, Mass., for supplying copies of Duffey obituaries published in **The Boston Globe** and **Boston Post**.