SUMMER 2023 | VOLUME 45 | NUMBER 3

Memories and Dreams

THE OFFICIAL MAGAZINE OF THE NATIONAL BASEBALL HALL OF FAME AND MUSEUM

CONGRATULATIONS

HALL OF FAME CLASS OF 2023

Memories and Dreams

THE OFFICIAL MAGAZINE OF THE HALL OF FAME

THE NATIONAL BASEBALL HALL OF FAME AND MUSEUM
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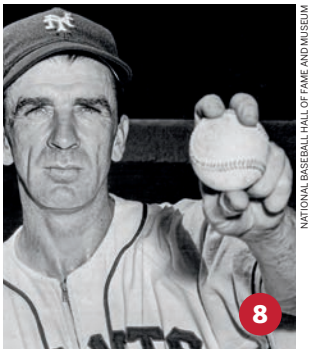

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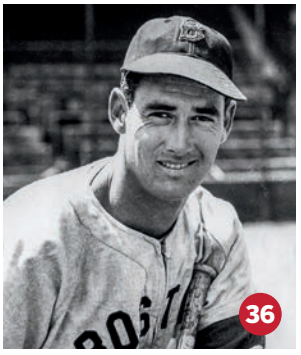

NATIONAL BASEBALL HALL OF FAME AND MUSEUM

All-Star Game

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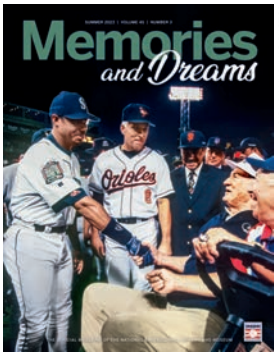


RICH PILLING/MLB PHOTOS

ON THE COVER
Ted Williams was feted in spontaneous and spectacular fashion prior to the 1999 All-Star Game in Boston, with future Hall of Famers Ken Griffey Jr. (left) and Cal Ripken Jr. (center) among those greeting him.

From the Board TOM GLAVINE

Baseball's All-Star Game and Hall of Fame Weekend are two of the greatest mid-summer traditions in sports. At the All-Star Game, we celebrate the best of the current players, and then a week or two later, the baseball world turns to Cooperstown to celebrate the game's ultimate all-star team.

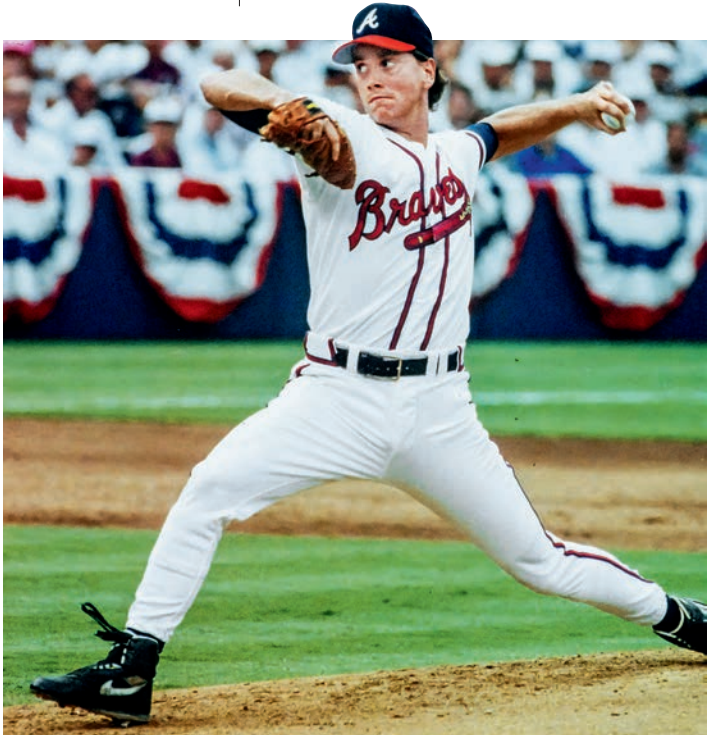
When you're in the middle of the long baseball season, those three or four days off in July during the All-Star break are precious. But playing in an All-Star Game is well worth the time commitment. I was humbled to be selected as an All-Star 10 times in my career, and every one of them was special.

A player's first All-Star recognition is a big deal. For me, it was something that brought both pride and a realization that I was being considered among the best players on the planet.

I felt I had a chance to make my first All-Star team after a hot start to the 1991 season. I made the team and got to enjoy the fanfare with my extended family as the starting pitcher for the National League.

Talk about an incredible experience for a 25-year-old – and it happened again the next year when I played on the same team as one of my future teammates, Fred McGriff, who was the National League's first baseman and clean-up hitter as a member of the Padres. I got to know Fred a little bit as All-Star teammates that year. And 31 years later, I'll be teammates with him again in Cooperstown, an honor he truly deserves.

When you're in the clubhouse with the stars of the game, you have the opportunity to get to know the other guys a little bit. I'd have the chance to connect with some players I'd only known from the other dugout — and didn't necessarily think I'd like. But when you get into the locker room with them, you almost always realize you might like that guy as a teammate.



MLB PHOTOS

Tom Glavine delivers a pitch during the 1992 All-Star Game, where he was in the starting lineup with future fellow Hall of Famer Fred McGriff.

Later in my career, All-Star Games became a special experience to share with my wife and kids when they were a little older and able to enjoy it. In 2006 in Pittsburgh, I remember trying to soak it all in. I was thinking back at all my previous All-Star appearances, and I knew this was probably going to be my last one. Two of my favorite pictures of my kids are them shagging fly balls during batting practice in the outfield at PNC Park.

I was inducted into the Hall of Fame eight years later. What makes that honor so special is that the Hall is the all-time all-star team. As the years have gone by and I return to Cooperstown each July, I've really got to know the other Hall of Famers. It's incredible to cultivate relationships among the group and across generations of greatness.

I grew up watching and following the careers of Nolan Ryan and Bob Gibson. When I sat down with them at the Sunday evening Members Dinner after Induction Day, I knew full well their reputations as a couple of the most intense guys ever to take the mound. I was pleasantly surprised to realize that when you took them off the field and put them in Cooperstown, they were pretty nice!

But it's still strange for me to sit on the veranda at the Otesaga Hotel overlooking Otsego Lake and have a conversation with Johnny Bench or Reggie Jackson — guys I grew up watching. That part of it never seems to go away, and I hope it never does.

Here I am on the same playing field, so to speak, talking to these heroes of my childhood. And that's the beauty of Cooperstown, summed up. It's where the greatest all-star team ever assembled comes together. Each summer, I feel so fortunate to be a part of it.

Tom Glavine was elected to the Hall of Fame in 2014 and was elected to the Museum's Board of Directors in 2021.

Short Hops

FOR MORE BASEBALL INFORMATION AND NEWS FROM THE HALL OF FAME, VISIT BASEBALLHALL.ORG.

@BaseballHall

INDUCTION WEEKEND JULY 21-24 IN COOPERSTOWN

The Hall of Fame Class of 2023 will be inducted Sunday, July 23, on the grounds of the Clark Sports Center in Cooperstown.

Fred McGriff was unanimously elected by the Contemporary Baseball Era Players Committee, receiving all 16 possible votes, and will be joined in the Class of 2023 by Scott Rolen, who was elected by the BBWAA.

John Lowe and Pat Hughes will be honored with the BBWAA Career Excellence Award and the Ford C. Frick Award, respectively, at the July 22 *Awards Presentation*, which is a private event. The 3 p.m. *Awards Presentation* will be simulcast on the big screen at Doubleday Field.

The *Induction Ceremony* is scheduled to begin at 1:30 p.m. on the grounds outside of the Clark Sports Center, located on lower Susquehanna Avenue (one mile south of the Hall of Fame). The Ceremony is held rain or shine, unless severe weather forces the cancellation of the event. Professional interpreters will be provided for the hearing impaired.

The *Induction Ceremony* historically lasts two-to-three hours. Lawn seating for the event is unlimited and free of charge, and attendees are encouraged to have a blanket or lawn chair for comfortable viewing and to bring a cap and sunscreen. Clear bags are recommended, and all bags are subject to search. Drone flights are prohibited.

Merchandise, including the 2023 Induction Program and Museum membership packages, will be available for purchase at the induction site. Refreshments also will be sold on-site. For information on reserved seating options for Museum members, please call (607) 547-0397.

Two special paid parking lots will be available only on Sunday, July 23: Adjacent to the Blue Trolley Lot on Linden Avenue (paid lot is Cy Young Lot) and on Route 33, just east of the induction site (paid lot is the Hank Aaron Lot). Trolley service extends to the Cy Young Lot, but neither trolley nor bus service extends to the Hank Aaron Lot.

TELL US YOUR STORIES

We love hearing about our readers' connections to the stories in each issue of *Memories and Dreams*. Send your notes and letters to membership@baseballhall.org.

STAFF SELECTIONS

MILO STEWART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Name: Rachel Wells

Position: Reference Librarian

Hall of Fame Debut: April 2022

Hometown: Washingtonville, NY

Favorite Museum Artifact: The "Holy Cow," honoring Phil Rizzuto. Growing up, my favorite book was "Cow Parade," which showcased the painted cows that were placed around New York City in the summer of 2000. When I visited the Hall for the first time, I was excited to see one of the cows from that summer in person!

Memorable Museum Moment: Watching from a few feet away as MLB Network broadcast the *Induction Ceremony* in 2022 was incredible. It was fascinating to see all the work that goes into a live television production.

HALL OF FAME WEEKEND 2023

Schedule subject to change

HALL OF FAME WEEKEND
July 21-24

AWARDS PRESENTATION
Saturday, July 22

PARADE OF LEGENDS
Saturday, July 22

INDUCTION CEREMONY
1:30 p.m., Sunday, July 23
Grounds of the Clark Sports Center

LEGENDS OF THE GAME ROUNDTABLE
Monday, July 24

MEMORIAL AND HONORARY GIFTS

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Where the Stars Shine

INTRODUCED 90 YEARS AGO AS A ONE-TIME SPECTACLE, MAJOR LEAGUE BASEBALL'S ALL-STAR GAME HAS GROWN TO BECOME A STAPLE ON THE BASEBALL CALENDAR.

By Scott Pitoniak

ARCH WARD WAS BORN IN 1896 in Irwin, Ill., about 55 miles south of Chicago, and grew up dreaming of playing for his beloved White Sox. Those dreams, though, were dashed early by poor eyesight and sloth-like speed. Ward would need to find another way to make an impact on the game of baseball, and he would do so by wielding influence rather than a Louisville Slugger.

Years later, as a powerful, well-connected sports editor and promoter, this man of many hats put on his thinking cap and created an event that gave baseball's biggest stars an opportunity to shine.

On July 6, 1933, Ward's idea for a Major League Baseball All-Star Game to coincide with that summer's World's Fair in Chicago became a reality. As 47,595 fans at Comiskey Park sought respite from the throes of the Great Depression, a 38-year-old Babe Ruth — in the twilight of his marvelous career — rose to the occasion once more by homering to propel the American League to a 4-2 victory against the National League.

"Wasn't it swell — an All-Star game?" the ebullient New York Yankees slugger said afterward. "Wasn't it a great idea? And we won it, besides."

This "Game of the Century," as Ward billed it, was supposed to be a one-hit wonder, but was so well-received by players and fans that the AL and NL owners decided to make it an annual event.

The Negro Leagues hosted their first East-West Game two months after the white majors debuted their All-Star Game. And just as Ruth had christened the AL-NL game with a homer, so, too, did slugger Mule Suttles in Black baseball's first star-fest, also played at Comiskey. Suttles, a future Hall of Famer, smashed a home run and a double to power the West to an 11-7 victory.

The East-West Game would become "the pinnacle of the Negro League season," wrote esteemed Black baseball historian Larry Lester. "It was an all-star game and a World Series all wrapped into one spectacle."

Ninety years later, these all-star games are still revered by baseball fans and remain a part of the game's rich history.

Although Ward's brainstorm is officially recognized as the first All-Star Game, the reality is that the roots for such crème-de-la-crème affairs can be traced all the way back to 1858. As MLB's official historian John Thorn has written: "Picked nines from the top clubs of New York [that year] played against those selected from the elite clubs of the rival city, Brooklyn. New York won the match, two games to one, and ushered in the age of professionalism."

Thorn cites an exhibition between Rube Foster's X-Giants Black World Series champs and the Kingston, N.Y., Colonials on Sept. 21, 1903, as perhaps the first professional in-season all-star game. Sources indicate that Foster, who went on to create the Negro National League in 1920 and would earn a plaque in Cooperstown in 1981, won 51 games that year. He added to his lofty '03 win total by defeating Kingston, a Class D minor league team, 3-2.

Other all-star games followed, such as a July 24, 1911, benefit exhibition featuring Ty Cobb, Walter Johnson and Tris Speaker that helped raise $12,914 for Addie Joss' widow and children following the hurler's death months earlier from tubercular meningitis. The all-stars defeated the Cleveland Naps, 5-3, in a game that Society for American Baseball Research writer Vince Guerrieri said "demonstrated the public's appetite for an all-star game."

Four years later, *Baseball Magazine* editor F.C. Lane broached the idea of an All-Star Game between the National and American Leagues, but was snubbed by the sport's leadership, according to Thomas Littlewood, author of the Ward biography "Arch — A Promoter. Not a Poet."

The public's appetite wouldn't be sated until nearly two decades later, and it would take a perfect storm of events to make it happen.

Left to right: Babe Ruth, Lou Gehrig and Al Simmons pose with Chicago native and future journalist and author Edwin Diamond prior to the inaugural All-Star Game at Chicago's Comiskey Park. Ruth would belt the first home run in All-Star Game history, a two-run blast in the American League's 4-2 victory.

America was feeling the full effects of the Great Depression by 1933. Unemployment had skyrocketed to 25 percent. Nearly 4,000 banks had closed that year alone. Hundreds of thousands of people had been rendered homeless, many of them living in cardboard boxes in shanty towns that became known derisively as "Hoovervilles," after Herbert Hoover, who had been president during Wall Street's collapse four years earlier.

Like virtually every business, Major League Baseball had taken a huge hit, with attendance plummeting 40 percent from a peak of roughly 10 million in 1930.

Despite the economic woes, Chicago, which was celebrating its centennial in 1933, decided to go ahead with plans to host the World's Fair — officially named "A Century of Progress International Exposition." Seeking a way to boost attendance, Windy City mayor Ed Kelly approached *Chicago Tribune* publisher Colonel Robert McCormick about staging a sporting event during the fair, and McCormick contacted Ward, who was the *Tribune*'s sports editor at the time. Though just 36 years old, Ward already was well on his way to becoming one of the most influential sporting voices in the country.

While a student at Notre Dame, Ward had made a name for himself doing publicity for legendary Irish football coach Knute Rockne. In his role as sports editor, Ward had become quite influential — not only in Chicago, but nationwide. He immediately suggested a big league All-Star Game, and shrewdly sold it to MLB Commissioner Kenesaw Mountain Landis and the owners, several of whom initially balked at the proposal.

Two months after the debut of the AL-NL All-Star Game in 1933, the Negro Leagues held the first East-West All-Star Game, also played at Comiskey Park. The game quickly grew in stature — highlighting the talents of Satchel Paige, Josh Gibson, Cool Papa Bell and others — and lasted until 1962, the final season of the Negro Leagues.

To heighten interest in the game, Ward suggested giving fans the power to elect the All-Stars, with ballots running in major newspapers nationwide. At Ward's urging, John McGraw was coaxed out of retirement to manage the NL squad, while Connie Mack agreed to skipper the AL team. The game wound up being a rousing success.

"That's a grand show, and it should be continued," Landis said afterward. At the next owners meeting, a measure was passed to make the "Game of the Century" an annual event to be played in a different city each season.

The idea for the Negro Leagues All-Star game also was championed by sportswriters, as Roy Sparrow of the *Pittsburgh Sun-Telegraph* and Bill Nunn of the *Pittsburgh Courier* pitched their proposal to Gus Greenlee, the owner of the Pittsburgh Crawfords, a Black baseball juggernaut. Greenlee pointed them in the direction of Chicago American Giants owner Robert Cole, and Comiskey Park was secured for Sept. 10, 1933.

Though played on a drizzly day, 19,568 fans turned out for the game, which outdrew the crowd that showed up to watch the Cubs play cross-town at Wrigley Field that afternoon. The mainstream press pretty much ignored the East-West Game, but the historically Black newspapers provided blanket coverage and used it to push for integration.

"Professional baseball has been and is losing thousands of dollars yearly by its narrow and asinine prejudiced attitude in the operation of the nation's game," editorialized the *Chicago Defender*. "We ask again: What is the matter with baseball? The answer is plain prejudice — that's all."

Showcasing megastars such as Satchel Paige, Josh Gibson and Cool Papa Bell, the East-West Games occasionally outdrew the white All-Star Games. In 1939, the Negro Leagues began playing two such exhibitions per season — something the AL and NL would emulate from 1959-62 in hopes of adding money to the players' pension fund.

Though East-West Games would be played through the summer of 1962 — the final season of the Negro Leagues — they began to lose some of their appeal after Jackie Robinson broke the National League's color barrier in 1947. Two years later, Robinson helped integrate the AL-NL All-Star Game when he was joined by former Negro Leaguers Roy Campanella, Larry Doby and Don Newcombe at the Midsummer's Classic at Ebbets Field in Brooklyn.

An influx of Black stars, particularly in the National League, helped infuse the exhibitions with the exciting brand of ball that had made the East-West Games so riveting. And players of color, such as Robinson, Willie Mays, Hank Aaron and Roberto Clemente, would contribute mightily to a dominating stretch that saw the NL post a 33-8-1 record from 1950 through 1987.

Since that time, the AL has been on a run of its own, going 27-6-1, to lead the series, 47-43-2, heading into this year's game on July 11 at Seattle's T-Mobile Park.

NATIONAL BASEBALL HALL OF FAME AND MUSEUM; COURTESY LARRY HOGAN (Poster)

From players to coaches to umpires, more than two dozen future Hall of Famers took part in the inaugural AL-NL All-Star Game, held July 6, 1933, at Chicago's Comiskey Park as part of the city hosting that year's Worlds Fair. With 47,595 fans on hand, the American League prevailed, 4-2. The game was so well-received that it became an annual event beginning in 1934.

Of all the All-Stars through the years, none shined consistently brighter than Mays, whose five-tool skills enabled him to establish All-Star Game career marks for hits (23), runs scored (20), triples (3) and stolen bases (6). As Boston Red Sox Hall of Famer Ted Williams noted, "They invented the All-Star Game for Willie Mays."

Williams, whose 12 RBI in All-Star play are a record, had his moments, too. Perhaps the most memorable occurred in the 1946 contest at Fenway Park, when Teddy Ballgame smashed Rip Sewell's high-arcing, slow-pitch "Eephus" toss over the right field fence. "That remains one of my biggest thrills," Williams said decades later.

The All-Star Game also may have been "invented" for Stan "The Man" Musial, whose six homers and three pinch-hit base hits remain standards. Of those homers, none was more important than the one the St. Louis Cardinals legend clubbed in 1955 while leading off in the bottom of the 12th to give the NL a 6-5 victory at Milwaukee County Stadium.

"I think guys like Willie and Stan Musial and Williams shifted into high gear in those games," said New York Giants pitcher Johnny Antonelli, a six-time NL All-Star in the 1950s. "They wanted to show they were the best of the best."

Giants pitcher Carl Hubbell clearly discovered that higher gear in 1934 when he struck out five future Hall of Famers in succession. Some 65 years later, the Red Sox's Pedro Martínez became the first pitcher to strike out the game's first three batters in the Midsummer Classic.

Through the years, the All-Star Game has produced numerous indelible moments. Fans won't ever forget Pete Rose bowling over catcher Roy Fosse to score the winning run in the bottom of the 12th of the 1970 game at Cincinnati's Riverfront Stadium. Or monster home runs off the bats of Reggie Jackson in 1971 and Bo Jackson in 1989. Or two game-saving throws by Pittsburgh Pirates right fielder Dave Parker in 1979. Or Mike Trout winning his second All-Star Game MVP in 2015 — enabling the Los Angeles Angels center fielder to become the first back-to-back winner while joining Mays, Gary Carter, Steve Garvey and Cal Ripken Jr. as the only two-time winners.

Over time, the All-Star Game became an event rather than just a game. It's now a three-day lovefest celebrating baseball's best. In 1985, a home run derby was added to the lineup, and it's proved immensely popular, producing unforgettable moments of its own. A celebrity softball game was added, too, as well as a Futures Game to highlight the next generation of stars from the minor leagues.

After a 7-7, 11-inning tie in 2002 in which managers Joe Torre and Bob Brenly ran out of pitchers, then-MLB Commissioner Bud Selig attempted to make the star-studded exhibition more meaningful by announcing the winner would determine which league champion had home-field advantage in the World Series. This hotly debated move was ended in 2017 by current commissioner Rob Manfred.

This July, the All-Star Game is scheduled to be played for the 93rd time. It's doubtful even an ingenious promoter like Arch Ward could have envisioned it becoming the extravaganza it has. Despite never realizing his dream of playing for the White Sox, Ward wound up having an enormous impact on the National Pastime. His creation became so much more than a one-hit wonder.

Scott Pitoniak is an award-winning journalist and author who resides in Penfield, N.Y. His latest book is "Memories of Swings Past: A Lifetime of Baseball Memories."

NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Screw Driver

CARL HUBBELL USED HIS FABLED SCREWBALL TO STRIKE OUT FIVE FUTURE HALL OF FAMERS IN A ROW IN THE 1934 ALL-STAR GAME.

By John Erardi

Game time for baseball's second annual All-Star Game was set for 1:30 p.m. on Tuesday, July 10, 1934, at the Polo Grounds — Carl Hubbell's home field in upper Manhattan, across the Harlem River from Yankee Stadium in the Bronx.

Only a quarter-mile separated the "House That Ruth Built" and the house that Hubbell hoped to further distinguish. His team, the New York Giants, had won the previous year's World Series, and Hubbell's 23 victories led the National League. But King Carl, 31, still felt he had something to prove.

The main storyline was laid out by the *Associated Press*: "It was the first time the American League's mighty home run trio of Babe Ruth, Lou Gehrig and (Jimmie) Foxx ever came to bat against a pitcher in that order."

Only 27 years earlier, Hubbell's farming family had moved from Missouri to Indian Territory in Oklahoma just before it became a state in 1907. He and his brothers collected twine to make their own baseballs.

What Hubbell *did* have was a remarkably durable left arm and a brain agile enough to go head-to-head with three of the greatest hitters who ever lived.

Foxx came into that year's All-Star Game leading the AL with 26 home runs; Lou Gehrig was just behind, with 24. The Bambino had half that, but everybody knew the Babe could still call upon his famous flair for the dramatic.

That morning — all across New York City, including on the way to the Polo Grounds — fans could grab a copy of the *Daily News* for two cents and be reminded of that.

"The Bambino is 40. He is carrying layers and layers of lard on his huge frame and his arches no longer are firm, but only [two days ago, on the day before the All-Star break], he celebrated his 20th anniversary as a major league workman by fashioning his 13th home run of the year," raising his batting average to .300 and driving in four runs.

It was the Babe's 699th career home run. Would he hit another one on this day off one of the best pitchers in the city? No one would have been surprised, since the Bambino had a way of putting his stamp on things.

Only a year earlier at Comiskey Park in Chicago, he had hit the first homer in All-Star Game history. The year before that, in Game 3 of the 1932 World Series at Wrigley Field, the Babe, who was being heckled by Cubs fans and players, allegedly pointed to a spot beyond the center field wall and hit one out. Some said the Babe hadn't pointed. Gehrig, the Babe's famously honest teammate, disagreed. Only five days after the game, Gehrig read this statement on national radio (it was discovered only a few years ago):

"He called his shot and then made it," Gehrig attested. "What can you do with a guy like that?"

Hubbell knew what *he* was going to do "with a guy like that." He was going to throw him a bunch of screwballs. The Babe had never faced Hubbell in an official game. Nor had Foxx. (Gehrig had, working a walk in the 1933 All-Star Game.)

The screwball was terribly hard on the arm — it requires an outward turn of the wrist instead of the more natural inward turn for the curveball — and, thus, few pitchers dared throw it. Because of that, the screwball was a rare sight. It confounded hitters.

In the pregame, NBC's Graham McNamee identified his broadcasting location as "second tier off third base." That's also where play-by-play man Tom Manning called the action, so it was no wonder he couldn't distinguish the type of pitches Hubbell was throwing.

As the game got underway, Ruth, Gehrig and Foxx would have been watching Hubbell closely — as was the rite whenever Hubbell pitched.

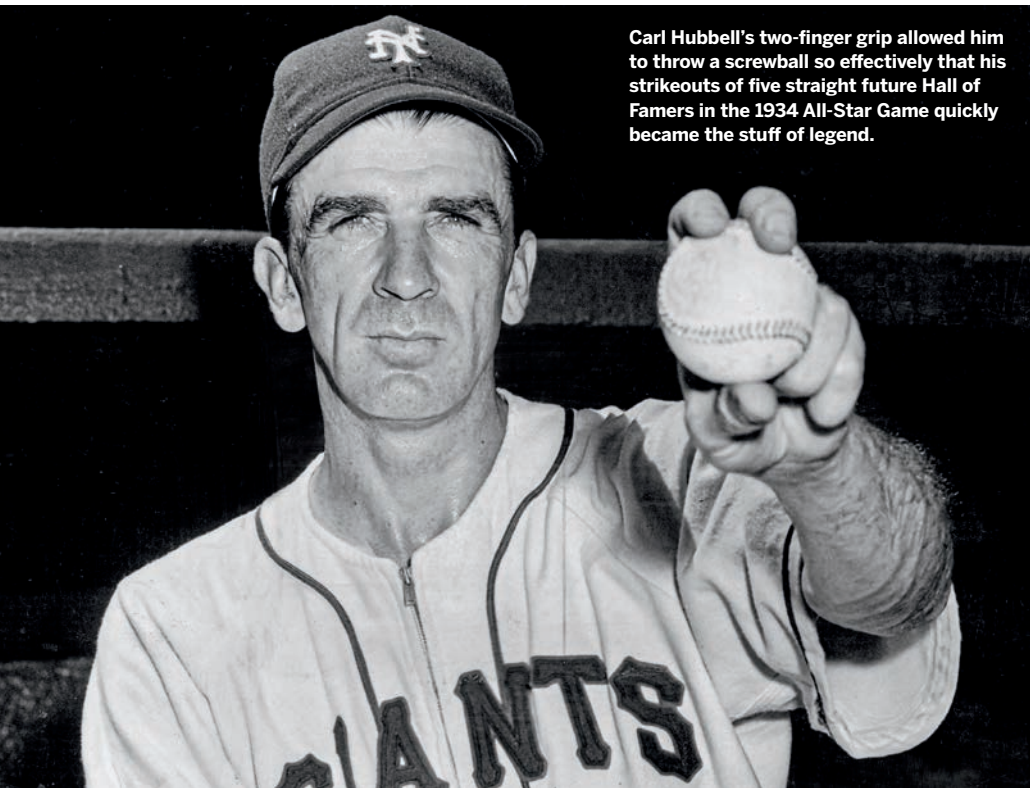
Billy Herman, the 25-year-old Chicago Cubs infielder who was Hubbell's teammate on that NL team, recalled years later the aura that was attendant to Hubbell.

"When he was pitching, you hardly ever saw the opposing team sitting back in the dugout. They were all up on the top step," Herman said. "He was a marvel to watch, with that screwball, fastball, curve, screwball again, changes of speed, control. He didn't have really overpowering stuff, but he was an absolute master of what he did have."

Hubbell knew the one thing he had to do in his three innings of work — if he could get through them — was keep AL leadoff hitter Charlie Gehringer and two-hole hitter Heinie Manush off base. Both were future Hall of Famers. Hubbell knew well the reputation of the Murderers' Row that followed.

Hubbell was only 16 years old when Ruth was traded to the Yankees by the Boston Red Sox. But Hubbell could read. He would have known that the Babe had hit more regular-season home runs at the Polo Grounds (85) than anywhere else except Yankee Stadium. (The Yankees shared the Polo Grounds with the Giants for Ruth's first three seasons in New York: 1920-22). And all four of the Babe's homers in the three World Series between the Yankees and Giants came at the Polo Grounds.

There were 48,363 paying fans in the 55,000-capacity ballpark for the All-Star



Carl Hubbell's two-finger grip allowed him to throw a screwball so effectively that his strikeouts of five straight future Hall of Famers in the 1934 All-Star Game quickly became the stuff of legend.

Game. It was the heart of the Great Depression. Every seat had been sold, except the 50-cent bleacher seats in center field, which went on sale that morning.

And what did Hubbell do to open the game? Exactly what he didn't want to do: He gave up a single to Gehringer, who advanced to second on a bobble by center fielder Wally Berger. Manush then walked on a 3-2 pitch.

"Listen to the cheering," said CBS' France Laux, holding out the microphone to capture it. "Guess who's coming up now?"

"What odds that the Americans wouldn't score at least one run?" wrote Paul Gallico, the *Daily News*' nonpareil sports columnist. "Don't be cheap. It's a 500-to-1 shot. How would you have liked Hubbell's spot? A hundred thousand eyes burning little individual spotlights [into your] reputation."

Before NL manager Bill Terry headed for the mound, he called for the Cubs' Lon Warneke to start warming up. A conference ensued to discuss the matter. Catcher Gabby Hartnett did most of the talking.

"We'll waste everything except the screwball. Get that over, but keep your fastball and hook [out of the strike zone]. We can't let 'em hit it in the air."

The distance down right field — still the Bambino's sweet spot — was only 258 feet.

Hubbell struck out the Babe on three straight screwballs, the last one looking. It was on the outside corner — a similar effect to what is known today as a "backup" slider from a right-handed pitcher to a left-handed hitter. The pitch comes back into the strike zone — the back door — after initially being outside it. Babe wouldn't have been used to seeing such a pitch from a left-handed pitcher.

We know now that Hubbell used the screwball to dispatch everybody in his strikeout streak that day. The NBC and CBS broadcasters certainly didn't.

NBC's Tom Manning called the third strike to Ruth a changeup, understandable because it was a few miles per hour less than his sinker (fastball). Hubbell's screwball threw the hitter's timing off just enough.

Gallico: "There was a great yell from the crowd as Ruth walked away. Hubbell stood hitching at his pants and pulling down his cap and weighing the next man up, Lou Gehrig."

The count went to 3-2 — "This is the big moment," said CBS' Laux — just before Gehrig swung through a screwball. "The crowd [went] simply insane," wrote Gallico. "If it was 500-to-1 that Hubbell would get by scoreless, it was 1,000-to-1 that he would strike all three men out."

Up stepped right-handed hitting Foxx.

The left field overhang that extended 21 feet into play looked inviting; it reduced the home run distance for a fly ball to 279 feet.

"Hubbell's magic had become too potent," wrote Gallico. "The old dipsie-doodle ball… was turning into a rabbit…a canary bird…a bunch of flowers on its way to home plate… Foxx struck out swinging. The crowd lifted the Polo Grounds six feet off the ground with a roar and then set it down again."

On the CBS broadcast, there was no mention of Hubbell's screwball until his second-inning strikeout pitch to Al Simmons, victim No. 4; Joe Cronin was victim five. All five were future Hall of Famers.

CBS' Laux exclaimed, "The boy has never been this good!"

That's when Bill Dickey singled, ending the streak. ("I'm glad he did," Gehringer later said. "It was starting to get embarrassing.") Hubbell struck out pitcher Lefty Gomez to end the inning. Six strikeouts in two innings. A no-hit third inning ended Hubbell's stint.

For all practical purposes, it also ended people's memories. Nobody remembers that Hubbell's team lost, 9-7.

Gallico opted in summary for the big man's exit.

"Merlin, the magician, was no longer there.… A slim, tanned fellow with No. 14 pinned to his back [trotted] off the field toward the locker room. A crowd of 50,000 covered his departure with crashing applause and cheers that lingered long after the figure in gray had taken the last pat on the back.

"[Fans in the bleachers] leaned far out of the stands by the door in center field to touch the wonderful shoulder of the man who with two men on base had struck out Ruth, Gehrig and Foxx."

What did Hubbell think of it all? Years later, he was asked if he thought future Hall of Famer Nolan Ryan might match or break his feat in an All-Star Game. (Ryan never did, but Fernando Valenzuela did strike out five consecutive batters in the 1986 game.)

"Well, it would be kinda hard to answer that," Hubbell said, "because Nolan Ryan won't be pitching against Ruth, Gehrig, Foxx, Simmons and Cronin."

John Erardi is the co-author of "Crosley Field: The Illustrated History of a Classic Ballpark."

Proof of Arrival

AT THE 1949 ALL-STAR GAME, CAMPANELLA, DOBY, NEWCOMBE AND ROBINSON MADE HISTORY...AGAIN.

By Justice B. Hill

THEY WERE THE FIRST — ALL FOUR OF THEM. Their names are now etched into the pages of baseball history. All four have plaques in Cooperstown, and their deeds will forever be recognized there till the end of baseball.

Or till the end of time.

For on July 12, 1949, second baseman Jackie Robinson, catcher Roy Campanella and right-hander Don Newcombe in the National League, and center fielder Larry Doby in the American League, stepped on the diamond in Ebbets Field as the first Black players to appear in baseball's AL/NL All-Star Game.

They had one more thing in common: All launched their professional careers in the Negro Leagues.

Bob Kendrick, president of the Negro Leagues Baseball Museum, called their taking the field together in the '49 All-Star Game vindication of "Black baseball." On a drizzly day, Doby, Robinson, Campanella and Newcombe proved the Negro Leagues weren't a minor league.

The four ballplayers did so on the same ballfield in Brooklyn where Robinson had broken the color line on an April afternoon in 1947.

Robinson had another first ahead of him. He became the first Black ballplayer to start in the game.

In the *New York Times*, sportswriter Roscoe McGowen penned: "This is a fitting tribute considering the Dodgers' second sacker and currently top hitter in the National League with a .362 mark was the first member of his race to appear in the major leagues and also the first to play in a world series."

During the sloppily played slugfest, 32,577 fans watched Robinson become the first Black player to record a hit and the first to score a run in an AL/NL All-Star Game, while Campanella and Doby went hitless, and Newcombe was the losing pitcher.

Campanella and Newcombe did, however, share a dubious first with Robinson, the top vote-getter in the National League: They were the first Black players to play on the losing side of an All-Star Game.

Robinson, who told McGowen afterward how thrilled he was to have been selected, bemoaned the 11-7 loss.

His reaction proved no surprise.

"Jackie was the ultimate competitor," Kendrick said.

Contemporary sports fans have heard

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The two players who broke baseball's color line in 1947 — Jackie Robinson (left) in the National League and Larry Doby (right) in the American League — were part of another groundbreaking moment when they were selected to the 1949 All-Star Game.

the tales about how competitive Michael Jordan was when he played in the NBA, Kendrick said. Jordan hated to lose in anything — golf, basketball or even baseball.

"Jackie had Jordan's same level of competitiveness," Kendrick said. "There was nothing exhibition about this game for him. He wanted to win, so I can understand why it was a disappointment."

Kendrick and Larry Lester, a co-founder of the Negro Leagues Baseball Museum, pointed to the larger significance of the game, which had nothing to do with winning or losing.

Although the AL and NL remained mostly white, particularly the American League, Robinson, Campanella and Newcombe, among seven Brooklyn Dodgers on the team, demonstrated how rich the talent pool was in the Negro Leagues.

In reaching the big leagues, they carried the banner of greatness for Josh Gibson, Rube Foster, Willie Wells, Buck Leonard, Cool Papa Bell and Oscar Charleston, those Negro Leaguers who played their best baseball before the Dodgers reintegrated the game. In the late '40s, they all proved too old (or had died) to play in the AL or NL.

In one aspect, the incredible talent of Charleston & Co. was getting recognized in the play of these four All-Stars. The baseball world got to see it, read about it and/or listen to play-by-play broadcasters Red Barber, Mel Allen and Jim Britt talk about it.

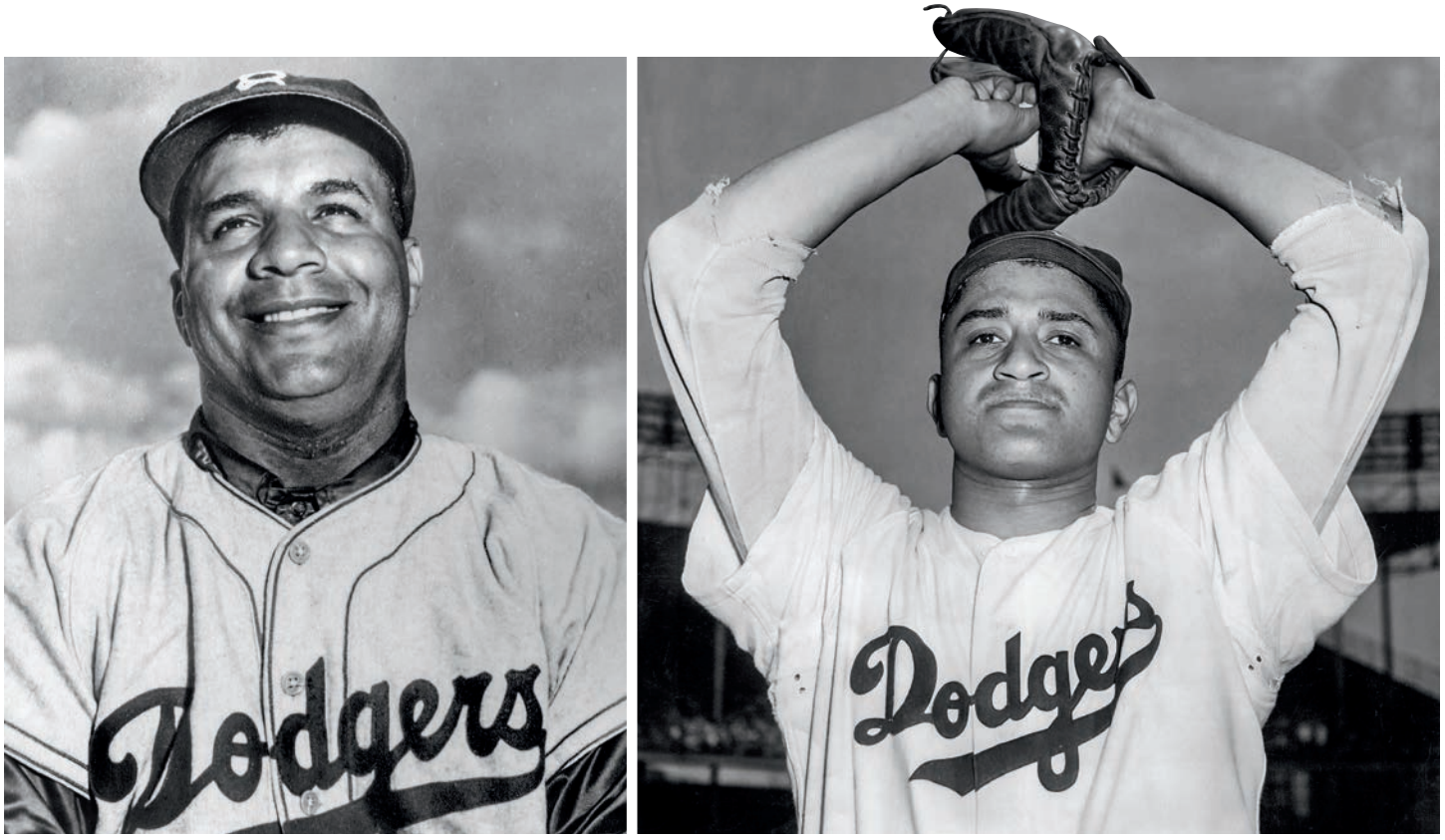
The writers who watched these men play took note as well. They knew who had game.

For Black baseball fans, the 1949 All-Star Game might have been the second-biggest moment in the sport, said Lester, one of the foremost experts on Black baseball.

"1947 is the experimental year," he said. "People were curious about the publicized greatness of Black stars: 'Are these fellows as good as they claim to be?'"

Two baseball seasons later, fans got their answer. The former Negro Leaguers were better than the white establishment expected.

"We go from five Black ballplayers in the (AL and NL) in '47, and in 1949, we have



PHOTOS BY NATIONAL BASEBALL HALL OF FAME AND MUSEUM

The Brooklyn Dodgers were well-represented at the 1949 All-Star Game, played at their Ebbets Field home. Seven Dodgers were named to the game, including catcher Roy Campanella (left) and right-handed pitcher Don Newcombe (right).

nine ballplayers — Black and brown," Lester said. "So 1949 was a come-out year. We know they're here to stay."

Of those nine ballplayers, four played in the All-Star Game, and a case could have been made for a fifth, right-hander Satchel Paige. He could have received an invitation to play, for no ballplayer embodied the Negro Leagues like the ageless Paige, who had helped the Cleveland Indians win the 1948 World Series.

Leslie Heaphy, an associate professor of history at Kent State University and an authority on Black baseball, wondered whether those who put together the American League team might have done the game a favor by adding Satchel, one of the most iconic figures in the game's history.

"Satchel was on the downside of his career," Heaphy said. "But should he have gotten an opportunity? Yes, but that's a different story."

All-Star Games reward ballplayers who deserve it, and exceptions ought to be rare, she said.

"That, to me, is what not choosing Satchel says," she said.

Two years after Robinson and Doby reintegrated the game, most teams still didn't have a Black ballplayer; many general managers and team owners remained skeptical of the talents of those athletes.

The AL, which received significant performances in the 1949 game from Dom DiMaggio (single, double and an RBI) and Joe DiMaggio (single, double and three RBI), moved slower to embrace Negro Leaguers.

It wasn't until 1951 that the league had two Black ballplayers on its All-Star roster, and they were Doby and Minnie Miñoso, whose playing career also began in the Negro Leagues.

The 1949 season fueled a run of Black ballplayers in the NL. And their talents quickly earned recognition, particularly in the print media. From 1949 until 1962, the Baseball Writers' Association of America named 10 Black ballplayers MVPs in the National League; the American League, however, had none.

"All of America is seeing that," Lester said. "Black players were making an impact; they had a presence."

Kendrick agreed.

"That All-Star Game is a pivotal moment," he said, "because this incredible run of talent coming into the National League was demonstrating how good these Negro Leagues players were.

"They were being recognized."

Lester could not guess what might have happened in 1949 on the color front had the National League, despite its aggressive approach to courting ballplayers from the Negro Leagues, won the game.

Neither could Kendrick.

With the Negro Leagues having lost some of its allure by 1949, the '50s saw more and more Black ballplayers make their way to the AL and NL. Monte Irvin, Mays, Hank Aaron and Ernie Banks led that migration.

The infusion of Black talent looked one-sided. Most ended up on National League rosters; many became All-Stars.

"Black players added color to the games — with flair, with base-running styles, a little swagger," Lester said. "That brought fans into the ballpark.

"Jackie Robinson started it; Willie Mays finished it."

Justice B. Hill grew up and continues to live in Cleveland. He practiced journalism for more than 25 years with several daily newspapers and with MLB.com before settling into teaching at Ohio University. He quit May 15, 2019, to write and globetrot. He's been doing both.

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Let's Play Two

IN AN EFFORT TO FUND PLAYER PENSIONS, MLB HELD DUAL ALL-STAR GAMES FROM 1959-62.

By Henry Schulman

On a brutally hot midsummer afternoon in 1959, more than 55,000 fans filed into the Los Angeles Memorial Coliseum to watch the 27th Major League Baseball All-Star Game, a 5-3 American League victory.

Angelenos, who had no big league club to cheer until the Dodgers moved west the year before, must have been over the moon watching Ted Williams, Mickey Mantle, Hank Aaron, Willie Mays, Stan Musial and Ernie Banks dressed in their teams' uniforms, playing in the grandest exhibition that American sports offered — even if hometown hero Don Drysdale of the Dodgers surrendered three runs and took the loss.

That Aug. 3 All-Star Game would have been otherwise unremarkable except for one thing: It was the second in four weeks. The first, largely featuring the same rosters, was played on July 7 at Pittsburgh's Forbes Field, a 5-4 NL triumph.

Nineteen fifty-nine introduced a unique footnote to the history of the Midsummer Classic. In that season and the three that followed, the American and National Leagues played two All-Star Games.

Money was behind the second All-Star Game, although the motivation was altruistic. The players, led by Phillies pitcher and future Hall of Famer Robin Roberts, devised the plan to raise more money for their pension fund, which was created in 1947 and distributed only a modest payment to retirees.

The dual All-Star Games were controversial from the get-go. Some hailed a set-up that brought stars from both leagues into more cities each summer at a time when interleague baseball did not exist, aside from the World Series, and few games were televised. On the other hand, more than a few critics in the press who were not well-versed on the paucity of pension dollars available to players decried the second All-Star Game as a "greedy grab" that would dilute what had become an extremely popular annual tradition.

Even some players who stood to benefit with larger pensions were skeptical.

"It's the phoniest front baseball has put up in 20 years," Chicago White Sox pitcher Early Wynn, a future Hall of Famer, was quoted as saying in contemporary newspaper reports. "They'll get a pot full of money out of it this year, but wait until the novelty wears off. The game's value is in its uniqueness. Two games a year will cheapen it in the long run."

By 1962, players, owners and the press came to the same conclusion.

"The public at large is finding a second all-star attraction something of an anticlimax," *New York Times* columnist John Drebinger wrote, "like playing a second World Series in Brazil."

Baseball returned to a single All-Star Game in 1963 after team owners, tiring of the logistical issues that plagued the dual games and impacted pennant races, and finding it more difficult to shoehorn two All-Star Games into the 162-game schedule, agreed to funnel 95 percent of All-Star gate and broadcast revenues from a single game to the pension fund.

The eight games played between 1959 and 1962 produced five victories for the National League, two for the American League and the first All-Star Game tie when rain truncated the second 1961 game at Fenway Park.

And while they did not produce any legendary moments, there were standout performances. Willie Mays, who hit a robust .414 during the eight All-Star Games between 1959-62, thrilled his home fans at Candlestick Park in the first 1961 All-Star Game when he hit a game-tying double in the 10th inning and then scored the winning run on a Roberto Clemente single.

Yes, the Say Hey Kid really was still around in the 10th inning. The biggest stars in those days did not come out of All-Star Games because wins and losses meant much more at a time when the leagues were separate entities.

In fact, it was eye-popping to see Mays replaced by the Reds' Vada Pinson in the sixth inning of the first 1960 game, at Kansas City. Mays loved Pinson, who otherwise might not have seen action, and asked NL manager Walter Alston to make the move.

"Vada didn't even have his glove," Mays recalled in a recent interview with his biographer, John Shea. "When I went over there and told him, 'Hey, man, you're going to replace me,' he said, 'Get out of here. I know you're not coming out.'"

When Mays told Pinson to find his glove, Pinson said, "Thank you," and ran onto the field.

Mays knew he could be munificent with his innings since he would get another All-Star start two days later at Yankee Stadium. As for playing two All-Star Games in three days, Mays said, "It wasn't that big a deal to me. I liked to play. I remember the same guys played both games. I enjoyed the All-Star Games myself."

The most memorable "occurrence" in the dual All-Star years actually did not happen. Legend says Giants reliever Stu Miller was "blown off the mound" by a wind gust at Candlestick Park. Indeed, the wind was strong enough to cause Miller to sway, leading to a balk. However, as Miller said years later, "The next day in the paper the banner headline was, 'Miller blown off mound.' You'd think I was pinned against the center field fence."

There was evidence that having two

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Left to right: Charlie Neal, Hank Aaron, Ted Williams, Stan Musial and Willie Mays gather outside the batting cage prior to the 1959 All-Star Game in Los Angeles. From 1959-62, two All-Star Games were held each year.

All-Star games diluted the product. The 1960 game at Yankee Stadium drew only 38,362 fans.

Logistics were an issue as well. MLB had to eliminate some off days to fit two All-Star Games into the championship schedule, especially in 1959, the first year of the experiment, when owners were eager to plant a second game in Los Angeles after the season schedule had been finalized.

Part of the deal with players gave owners 40 percent of the gate, and the teams foresaw a big payout at a park where, a year earlier, 93,103 attended an exhibition to honor former Dodger Roy Campanella, who was paralyzed in a car accident before the team moved west.

They held the game on a Monday, a day after every team played a regular game or even a doubleheader. Players reported being exhausted when they arrived after cross-country flights and even more so when they returned to their teams. Attendance was 55,105.

Over the next three years, owners wavered between playing the two All-Star Games in one mid-season break or spacing them several weeks apart. Teams bickered when All-Star managers wore out star pitchers who then had to rest when the season resumed. There were headaches, sure, but for a good cause.

For most of the first half of the 20th century, there was no big league pension. A fund existed for retirees down on their luck and widows of players who died young, partly funded by their cut of All-Star Game revenues, but there was no formal mechanism to support players once they hung up their cleats.

Andrew Harner, a baseball historian who wrote an exhaustive article on the four years of the dual All-Star Games for the website www.howtheyplay.com (the source for many of the historical quotes in this story), said even big stars whose salaries were held down by the reserve clause were not set for life after they retired.

"And what about the guy who played five, seven, eight years as the third starter in a rotation making $10,000 to $15,000 a year?" Harner asked.

The tide changed in 1946 when players gained rare leverage. A new Mexican League had formed and was courting them to leave the American and National Leagues for bigger money, just as the nascent Federal League had done three decades earlier.

In a bid to keep players from defecting, owners made several concessions, including minimum salaries and establishment of a pension fund to which owners and players would contribute.

Even then, the money was not spectacular.

Harner said a player with five years tenure received $50 a month upon retirement, plus $10 a month for each additional year of service until he was fully vested at 10 years and received $100 a month, about $1,300 in today's dollars. Nowadays, a fully vested major leaguer gets roughly $16,000 a month.

With the first big national TV contracts, pensions grew in the 1950s, which indirectly led to the dual All-Star Games because the players earned a cut of those revenues. The monthly payout increased for both current players and those in the league before the television money rolled in.

That generosity, however, created a $12 million pension-fund deficit that needed to be repaid over a number of years.

That's where Robin Roberts came in. He proposed the second All-Star Game in 1959 to raise more money that could help chip away at the deficit more quickly.

"Robin Roberts was looking out for the older players," said David W. Smith, co-author of "The Midsummer Classic," a 2001 encyclopedic history of the All-Star Game. "He was definitely union-active and very concerned about the guys who were already retired."

Said Harner: "I think he was just well-versed and an intelligent guy who saw a need for this and put a proposal together. He seemed like a sharp individual who saw what needed to be done, and he'd be the one to do something about it."

In 1959, after discussions with player representatives from other teams, Roberts pitched the idea to Commissioner Ford Frick, who got the owners on board.

The extra games served their purpose. In 1959 alone, the pension fund grew by $750,000 from playing two games, but after four years, all sides said "enough," and the short-lived age of dual All-Star Games became another bygone quirk of baseball lore.

Henry Schulman is a San Francisco-based freelance writer. He covered the Giants from 1988-2020 for the Oakland Tribune, San Francisco Examiner *and* San Francisco Chronicle.

Transforming Blast

REGGIE JACKSON'S TITANIC HOME RUN IN THE 1971 ALL-STAR GAME STILL REVERBERATES ACROSS THE BASEBALL LANDSCAPE.

By Steve Wulf

GOING, GOING...ACTUALLY, IT'S STILL GOING. Here we are in 2023, and the ball that Reggie Jackson hit off Dock Ellis in the bottom of the third inning of the 1971 All-Star Game in Tiger Stadium is caroming around our collective memory the way it ricocheted off the girders of the light tower on the right-center field roof.

Future Hall of Famer Al Kaline, who knew the park and baseball physics as well as anyone, told reporters after the AL's 6-4 victory, "I think it would have gone 600 feet." Scientists at Wayne State University thought that was an underestimation — they projected the ball would have traveled 650 feet unimpeded.

As for Jackson himself, he did not hazard a guess. In the clubhouse after the game, he said: "I smoked it, didn't I!? I could feel that one from the top of my hat to the tips of my toes."

This much is certain. Thanks to Jackson's two-run homer with no outs and Luis Aparicio on first base, the AL cut the NL's lead to 3-2 and gave the Junior Circuit hope that it might break its All-Star Game losing streak of eight. And with that blast, Jackson launched his own career into the orbit of super-stardom. The AL did win the game, 6-4, and three months later, Jackson got his first taste of October.

Twenty-two years later, Jackson was inducted into the Hall of Fame after making 14 All-Star teams, playing for six World Series-winning teams (three for the A's, three for the Yankees) and hitting 563 home runs in the regular season and another 18 in postseason play. His three homers in Game 6 of the 1977 World Series against the Dodgers not only clinched the championship for the Yankees, but also gave him one of the most telling nicknames in sports: Mr. October.

"It's funny," Jackson said recently. "All these years later, I actually get asked more about the homer in the All-Star Game than I do about the three homers in Game 6. A few years ago, I did an appearance in Detroit, and the reception was amazing. People were showing me all this stuff they had from 1971, like I was one of their own."

Oddly enough, Jackson wasn't supposed to be in Detroit. He had started in the 1969 All-Star Game in Washington, but his numbers plummeted so much the next season that he felt the need to play winter ball for Frank Robinson in Puerto Rico. He got off to a good start in '71, but it was only after Twins outfielder Tony Oliva hurt his left knee the Saturday before the All-Star Game that Jackson got word that Orioles and AL skipper Earl Weaver needed him to fly from Oakland to Detroit to take Oliva's place on the All-Star roster. As Weaver told reporters, "We might need somebody who can jerk one out, and that kid Jackson is a threat on any pitch."

As Jackson recalled: "Before I left, my teammate Sal Bando told me, 'Whatever you do, don't embarrass us. I hope you're not flying 2,000 miles just to strike out."

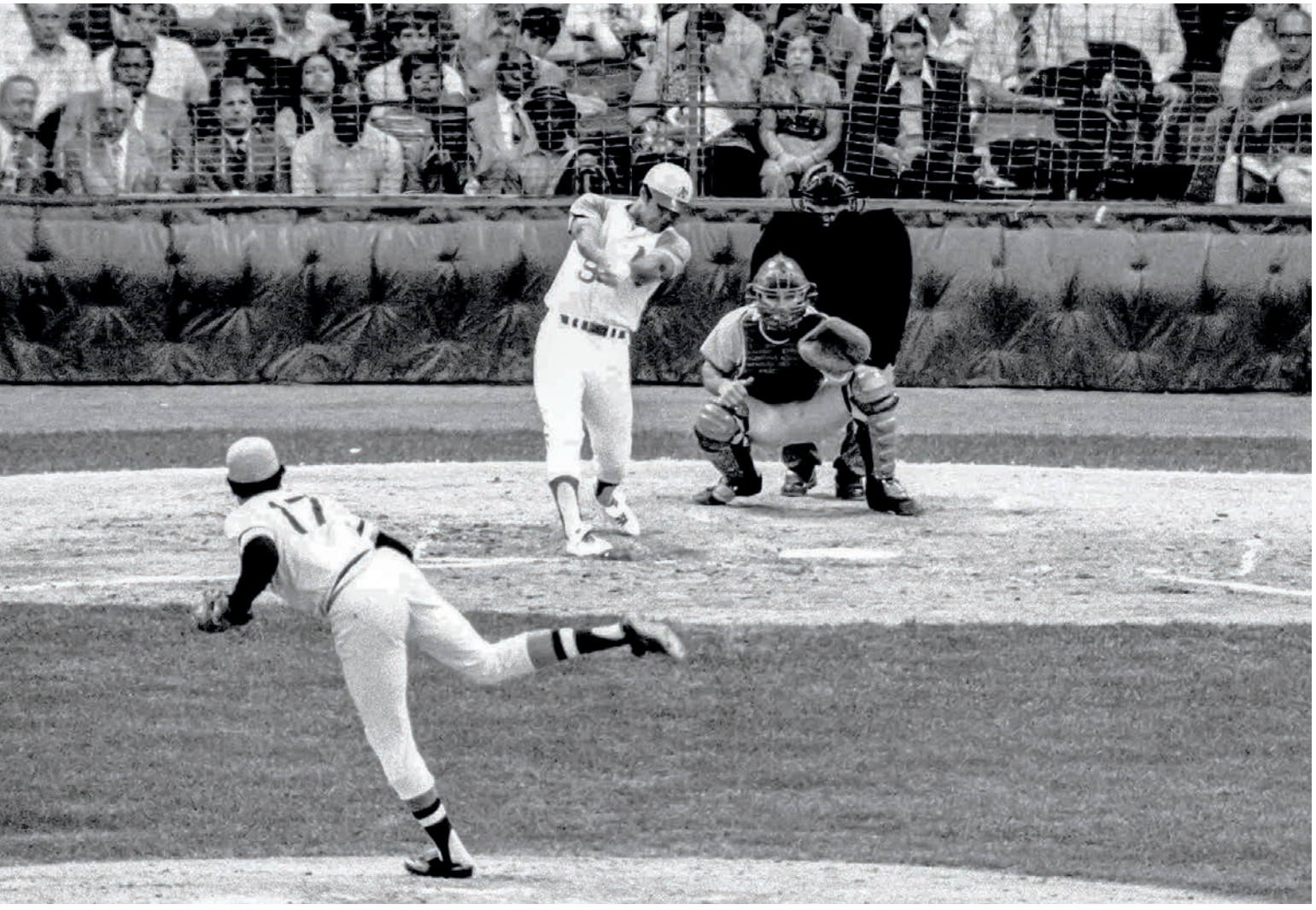
The focus of the 42nd Midsummer Classic was on another member of the A's, starting pitcher Vida Blue. Not only had the 21-year-old left-hander won 17 games at the break, but he was scheduled to face the Pirates' Ellis, making them the first Black All-Star starting pitchers to oppose one another — and disproving the prediction of Ellis that baseball would never allow "two brothers" to start the Midsummer Classic.

When Jackson got to his locker at Tiger Stadium the day before the game, he found half a dozen Adirondack bats waiting for him.

"Rawlings manufactured the Adirondack, and their rep was Frank Torre, Joe's older brother," Jackson said. "I had just switched from Louisville Sluggers, and he wanted to make sure I had one that felt right. 36 ounces, 37½ inches. One of them had a little thicker handle than the others, and that's the one I chose, even though I still had to sand it down a little."

Jackson went out to watch the National League take batting practice. "Oh, my God," he recalled thinking. "There's Willie Mays and Hank Aaron and (Roberto) Clemente and Johnny Bench and Joe Torre, who was hitting like .375 at the time. I was in awe. These were some of the greatest players in the history of the game. And then it comes time for the AL to take BP, and I didn't hit the ball very well because, hell, I'm in the company of Harmon Killebrew, Carl Yastrzemski, Frank Robinson, Al Kaline…and I was an alternate. They were superstars, and I was a player, small 'p.'"

Before an overflow crowd at Tiger Stadium, the AL took the field. Throwing into a strong



Reggie Jackson launches a massive home run off Dock Ellis in the 1971 All-Star Game at Tiger Stadium, sparking the American League's 6-4 comeback win. Some researchers say the ball would have traveled 650 feet if it hadn't struck the base of a light tower on the stadium's roof.

AP IMAGES

wind that favored the long ball, Blue retired Mays, Aaron and Torre 1-2-3 in the top of the first, and Ellis returned the favor by keeping Rod Carew, Yastrzemski and Robinson off the bases while giving up a harmless single to Bobby Murcer. But Blue hit Willie Stargell with a pitch to lead off the second, and one out later, Bench homered deep to right-center to give the NL a 2-0 lead. One inning later, Aaron hit a solo homer off Blue to make it 3-0.

When Ellis gave up a leadoff single to Aparicio in the bottom of the third, Weaver sent Jackson in to pinch-hit for Blue in the No. 9 spot — the same number as the one on his back. He quickly fell behind 0-and-2.

"Sal Bando was in my head," said Jackson. "I'm telling myself, 'Man, let me not strike out. I can't strike out. I cannot strike out.' So for the first time in my career, I choked up on the bat."

He fouled off a pitch and then watched Ellis' next offering miss outside. Then came a slider that stayed up in the zone, right in Jackson's wheelhouse. He swung and…we'll let Frick Award-winning broadcaster Curt Gowdy, calling the game for NBC alongside Tony Kubek, take over:

"There's a long drive…that ball is going, way up. It is…off the roof. That hit the transformer up there."

Jackson stood at home plate for just a second, admiring his shot, then took off in a trot around the bases as usual, shaking the hand of third base coach Billy Hunter as he rounded third. Greeting him at home plate was the next batter, Rod Carew.

"I greeted him," said Carew, "and said, 'Man, that was big.' He looked at me and said, 'I know.'"

The witness with both the best and worst seat in the house was Bench, the NL catcher, who would later say, "You can take all the home runs you've ever seen and throw them in a bag. There's never been one like that one before."

Jackson's cohorts in the AL dugout began pointing to where the ball had gone, while up in the press box, the writers were equally incredulous. Here's how a trio of journalists — all of whom would win the Baseball Writers' Association of America Career Excellence Award — described what happened:

"From the moment of impact, the crowd of 53,559 at Tiger Stadium knew the ball was gone. It was not a matter of if, but of how far. The ball landed on the light tower, high above the second deck, and dropped almost 100 feet to the turf."

— Larry Whiteside, *Milwaukee Journal*

"The daddy of [the six homers in the game] was Reggie Jackson's as it cleared both decks in right-center and rattled among the

NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Reggie Jackson (right) smiles as he is congratulated by American League teammate Frank Robinson at the 1971 All-Star Game in Detroit.

white-painted girders of the lights in right-center. The PA system in the press box announced that the airport weather registered the wind at 11 miles per hour with gusts up to 31. 'That was a thirty-oner,' someone said."

— Dick Young, *New York Daily News*

"Who will ever forget Reggie Jackson's drive? I saw it when he connected and right away I thought it was going out of the park. I lost it when it got up into the sky and was disappointed when I saw it falling back to the field after striking the base of the light tower. You can't hit a ball much harder than Reggie Jackson hit it. And he hit it in our ball park. In the All-Star Game. Before the eyes of the entire country."

—Joe Falls, *Detroit Free Press*

Watching a replay of the homer now, with the comfortable NBC voices of Gowdy and Kubek describing it, the sound of bat hitting ball is what literally speaks the loudest. The home run reverberates, the meeting of ball to bat, speed to power. And the result was an arching drive into history.

The drama of Jackson's homer was followed by poetry. Ellis walked Carew, then retired Murcer and Yastrzemski on popups. That brought to the plate Frank Robinson, a man Jackson called "a ballplayer's ballplayer, a man's man." He had adopted Robinson as a father figure during winter ball, when Frank managed him, roomed with him and renewed his drive to succeed.

Robinson took Ellis deep to give the AL a 4-3 lead and become the first man ever to hit a home run for both the NL and AL in an All-Star Game.

"We brought us back," said Jackson. "That meant a lot to me because Frank meant a lot to me."

The American League tacked on two more runs in the sixth, and after Clemente hit a solo homer in the eighth, the Tigers' Mickey Lolich set the NL down in order in the ninth to give the AL its 6-4 victory.

In the clubhouse afterward, Jackson described his confrontation with Ellis this way: "When I hit that tater, I looked over at him and saw his eyes as big as grapefruits. He couldn't believe what Reggie had done to the man."

As for the spectacle he had provided, he said: "I gave them a good show. It will be awhile before anybody kisses that transformer up there again."

Ellis, for one, didn't forget. In 1976, while pitching for the Yankees against the Orioles, Ellis threw high and inside at Jackson, breaking his glasses and sending him to the hospital. As for Jackson's boast about kissing the transformer, there was a similar blast in 1984, only it happened on the silver screen, when Robert Redford as Roy Hobbs set off the fireworks in *The Natural*.

"I'm smiling just thinking about the All-Star home run," said Jackson. "Every now and then, I'll go back and look at the clip — the crack of the bat, the trajectory of the ball, the roar of the crowd, the trip around the bases, the reception of my teammates.

"I'm not saying it's the greatest thing I've ever done, or the most important. But it just might be the coolest."

Steve Wulf is a freelance writer who resides in Larchmont, N.Y.

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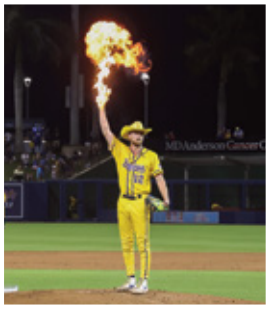

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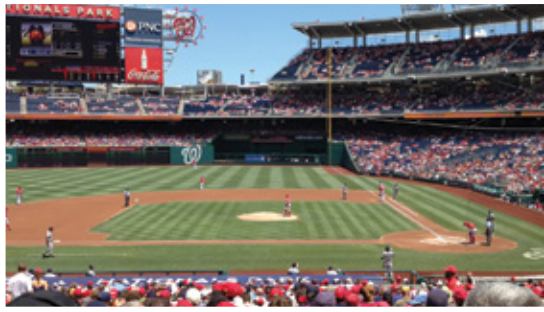

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Star-Studded Slugfest

MONDAY'S HOME RUN DERBY HAS BECOME A MUST-SEE PART OF THE ALL-STAR CELEBRATION.

By Jerry Crasnick

Josh Hamilton's resumé includes an MVP award with the Texas Rangers, five All-Star appearances and a four-home run game at Baltimore's Camden Yards. But in the final analysis, nothing may surpass the night of July 14, 2008, when he went "all video game hero" in the Bronx.

During the 2008 All-Star Game Home Run Derby at Yankee Stadium, Hamilton launched 28 homers in the first round, going deep on 13 consecutive swings and topping out at 518 feet in front of a loud and rapturous crowd. It was such a breathtaking power display, people watching live or on TV can be excused for having the mistaken impression that he won.

The title actually went to Minnesota Twins first baseman Justin Morneau, who outlasted Hamilton in the final round and was kind enough to let him sneak a peek at the trophy during a chance encounter at their Manhattan hotel later that evening.

"Justin and I were walking in, and we shared the same door and got on the same elevator, and he was holding the trophy in the bag," Hamilton said. "I told him, 'You know I've got to look at it.' And he said, 'You deserve to look at it.' So he pulled it out of the bag, and I said, 'Congratulations, man.' And he thanked me and told me he appreciated it. He said, 'Man, that was fun to watch.'"

It was Hamilton's only Derby appearance, but he will forever be linked with the event, which has evolved from a fun All-Star Game sidelight to a featured attraction, replete with fast and furious action and gladiatorial allure.

Derby viewership peaked in 2008, when 9.1 million viewers watched Hamilton's epic display. But the demand for tickets and buzz surrounding the event reflect its growing stature. Last year, 6.9 million viewers tuned in to watch Juan Soto outlast Julio Rodríguez in a finale pitting young superstars, compared to 7.6 million viewers for the MLB All-Star Game. In an era of more entertainment options and fragmented audiences, Derby viewership surpasses the numbers for both the NFL Pro Bowl and NBA All-Star Game.

Broadcaster Chris Berman called more than 20 Derbys live or on tape delay for ESPN through the years, serenading home runs with his signature phrase, "Back, back, back, back…gone!" and giving shoutouts to neighboring towns that might be endangered by tape-measure blasts. From his seat in the booth, he came to embrace the spectacle and its across-the-board appeal.

"You see peers watching their peers and the kids on the field and hear the 'oohs and ahhs' of the crowd," Berman said. "[The energy] is palpable. You don't have to know the infield fly rule or be born a baseball fan to enjoy it. To this day, I think it brings in younger fans or casual fans who say, 'Wow, that was pretty cool.'"

The syndicated television series *Home Run Derby* helped immortalize the long ball in a way that now seems quaint. Hank Aaron, Willie Mays, Mickey Mantle and seven other future Hall of Famers were among 19 sluggers who took part in the competition, which was filmed in December 1959 at Wrigley Field in Los Angeles. Aaron posted a 6-1 record and collected a total of $13,500 in prize money. The show aired for 26 episodes in 1960 until the sudden death of Mark Scott, its creative force and host, at age 45.

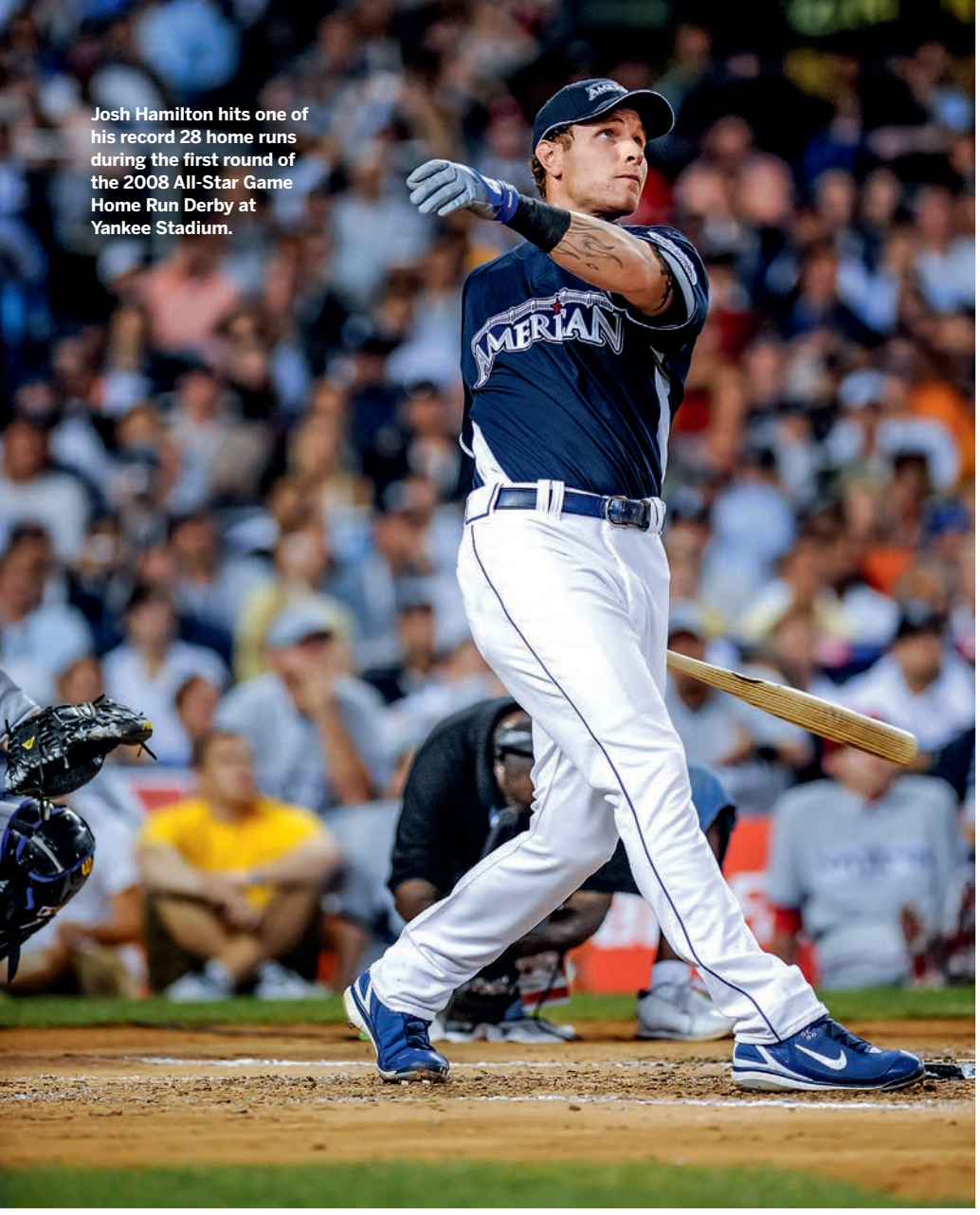
The first "All-Star Home Run Contest," conceived as a fun addendum to the proceedings, took place in 1985 at the Metrodome in Minneapolis. Fans paid $2 per ticket to watch two teams of five sluggers each. Cincinnati's Dave Parker led the pack with six homers, but the American League squad of Jim Rice, Eddie Murray, Carlton Fisk, Cal Ripken Jr. and Tom Brunansky outlasted the Nationals, 17-16.

Brunansky, a young outfielder with the Twins, was entrusted with the anchor leg as the hometown entrant in the competition. He stepped into the box with a sense of trepidation and ended it in jubilation, hitting a walk-off homer off Twins coach (and his personal batting practice pitcher) Tom Kelly.

"There's the anxiety and fear of not getting a home run and getting shut out," Brunansky said. "So the first thought is, 'OK, I just want one home run so I can get the feel.' Once you find your rhythm, you feel like you're invincible and you can hit every ball out. Then you just want to ride that as long as you can."

In the 1980s and '90s, Major League Baseball's social schedule during the All-Star break revolved around a big Monday night gala, so the Derby took place in advance of primetime and was summarized in a highlight reel on ESPN. The first live Derby telecast occurred in 1998 at Coors Field in Denver, when Ken Griffey Jr. put on a riveting power display to win the second of his three titles.

Over time, numerous tweaks were introduced to add to the drama. Participants took their cuts against the field before going head-to-head in bracketed competition. In 2015, MLB added a clock to the proceedings. ESPN has more than 20 cameras in place from every conceivable angle, players are mic'd up to enhance the human element and



Josh Hamilton hits one of his record 28 home runs during the first round of the 2008 All-Star Game Home Run Derby at Yankee Stadium.

MARC LEVINE/MLB PHOTOS

mounds of Statcast data give the broadcast more of a new-age feel.

In 2019, contestants began competing for prize money, a welcome development for Mets first baseman (and two-time champion) Pete Alonso. The Polar Bear was making the big league minimum of $555,000 when he pocketed $1 million for the first of his two Derby victories — and then donated some of that purse to charity.

Derby history is replete with memorable moments. Griffey hit Camden Yards' B&O Warehouse on the fly in 1993, and Mark McGwire treated Fenway Park's Green Monster like a speed bump in '99. Bobby Abreu was dubbed "the king of Venezuela" by Phillies teammate Jimmy Rollins after dominating the 2005 Derby in Detroit. Vladimir Guerrero Jr. put on a show at age 20, and sentimental favorite Albert Pujols made a run in his final Derby last year at age 42. Like Hamilton, they made their mark even while coming up short.

Some of the most entertaining Home Run Derbys have been family affairs. Young Jadyn Fielder generated laughs by proclaiming his father, Prince, "the best player ever" during the 2012 Derby press conference. Three years later, Reds third baseman Todd Frazier rode the cheers of hometown fans in Cincinnati to victory against the offerings of his brother, Charlie. And Robinson Canó and Bryce Harper both won the event with help from their batting practice pitcher dads.

When the cameras show Alonso gearing up in a basement batting cage or Pujols being fanned and feted with energy drinks by his fellow competitors during a break in the action, the Derby provides a window into player competition and camaraderie that fans rarely see.

"Baseball isn't a sport that naturally puts the focus on individual stardom the way basketball or football do," said ESPN producer Phil Orlins, who has overseen about 20 Derbys through the years. "Tom Brady and Aaron Rodgers and Pat Mahomes are at the center of every play for half the game's plays. When LeBron (James), Steph Curry or Michael Jordan are on the floor, almost the whole offense revolves around them. But in baseball, everyone takes turns.

"We can talk about Kirk Gibson's homer off Dennis Eckersley and things like that, but they're hard to find. Circumstances have to coalesce at just the right time for it to happen. The Home Run Derby puts it all in the pot, and it almost has to explode."

All the planets aligned for Hamilton to make Derby history. He wore No. 32 and sensed something special might be on the horizon when he saw a countdown sign with the No. 32 — symbolizing the remaining games at the old Yankee Stadium — posted in the outfield. Amid an early break in the competition, he gestured to his parents and brother in the stands to thank them for their support during his early career struggles. Clay Council, his 71-year-old former American Legion coach and designated Derby pitcher, found the sweet spot in his swing, and Hamilton made it rain.

"Any kid who wants to play professional ball at some point in their life has played Home Run Derby and imitated Babe Ruth or Mickey Mantle or Willie Mays," Hamilton said. "Standing there in the box, I could feel the transformation and the energy of the crowd as I hit more and more and more. To have Yankee Stadium chanting your name while you're doing that, you can't imagine how it felt.

"In the NBA, they have dunk contests and three-point contests. In baseball, people see games all the time, but they never really get to see players turn it loose. [The Derby] is a pretty neat thing because it gives players a chance to show off a little bit. That's why I never did it again. I had showed off good enough."

After three decades as a baseball writer, Jerry Crasnick currently works as a senior adviser for the MLBPA.

Fred's Neighborhood

FRED McGRIFF VISITED THE HALL OF FAME IN PREPARATION FOR INDUCTION DAY.

By Bill Francis

It was just a few days from the start of the 2023 big league regular season and Fred McGriff, like any other rookie, was staring at his new teammates in amazement.

The Class of 2023 member of the National Baseball Hall of Fame, during his first trip to Cooperstown, was now sitting in a director's chair surrounded by the 340 bronze plaques from the sport's most exclusive club.

"It's very special, and it's humbling. Just this morning, walking through the Museum and seeing the artifacts and now the great players who are in here in the Plaque Gallery," said McGriff, who visited the Hall of Fame on March 28 as part of his Orientation Tour. "To be a part of this, it's awesome. It's a blessing.

"Cooperstown, it's tough getting here. Living down in Florida, [I] didn't get an opportunity to get up this way too much. So this is special."

The lanky first baseman — who seems as trim as ever — with almost 500 career home runs was elected unanimously by the 16-member Contemporary Baseball Era Players Committee at the Baseball Winter Meetings in San Diego on December 4.

Nicknamed "Crime Dog" after the cartoon public service bloodhound McGruff the Crime Dog, McGriff will be joined in the Hall of Fame Class of 2023 by Scott Rolen, who emerged from the Baseball Writers' Association of America voting in January. Induction Weekend is set for July 21-24, with the *Induction Ceremony* on Sunday, July 23.

MILO STEWART, JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Fred McGriff visited the Hall of Fame on March 28 and signed the spot where his Hall of Fame plaque will hang.

McGriff, in a 19-year major league career between 1986 and 2004, was a five-time All-Star, won the Silver Slugger Award for first basemen three times and hit 30-or-more home runs 10 times. In 1995, he helped lead the Braves to their first world championship in Atlanta. In 10 postseason series, he batted .303 with 10 home runs, 37 RBI and 100 total bases.

After wrapping up a tour of the Museum with his wife, Veronica, McGriff took questions from the assembled media in the Plaque Gallery — not far from where his plaque will be located following his induction.

"This day has just brought up so many great memories from over the years," McGriff said. "Playing first base, I got a chance to meet a lot of the guys who are in here. A lot of things going through [my] mind about talking to Cal Ripken at first base, being teammates with Tony Gwynn, Greg Maddux and (John) Smoltz, manager Bobby Cox and opposing players like Frank Thomas. Just a lot of special memories."

McGriff added, "Baseball, it's a great game, but it's almost like a fraternity. You're talking to most of the players every night at first base — and you don't have much love for pitchers — but you enjoy the opposing players. It's just great to be in this room and reminisce. Earlier, watching the *Generations of the Game* film, growing up it was baseball 24/7 for myself. So just a lot of great memories making me think about the past."

After entering the Hall of Fame Plaque Gallery for the first time, McGriff viewed the plaques of Jackie Robinson, Gwynn, Rickey Henderson, Pat Gillick, Cox, Maddux and Smoltz, among others. He was then escorted to where his plaque will be found and signed the plaque backer.

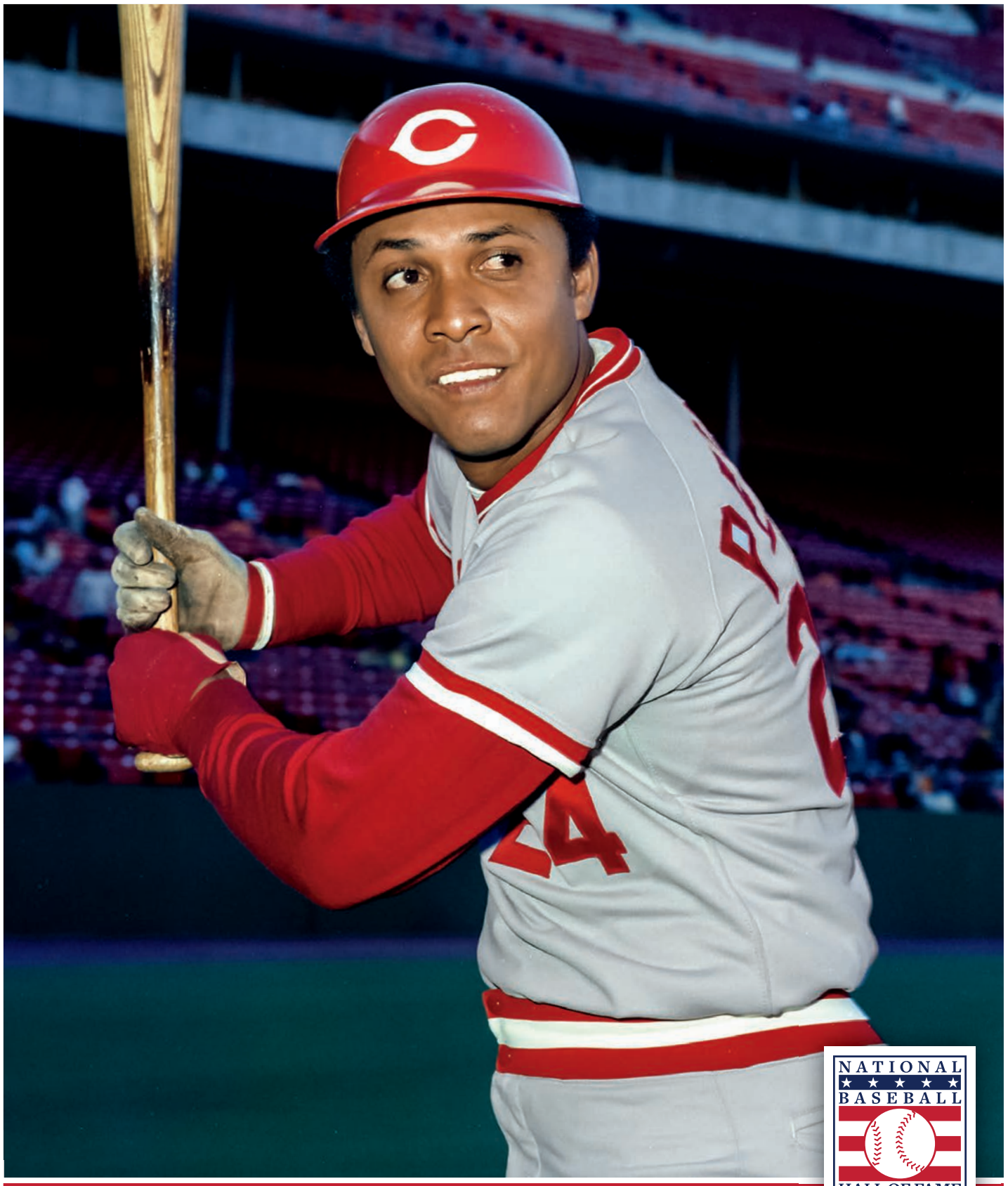
The 1994 All-Star Game MVP totaled 493 home runs, tied with Lou Gehrig for 29th on the all-time list, while leading his league in homers twice. He was also the first player to hit 30-or-more home runs for five different teams.

"Over the years, everybody's like, 'You're tied with Lou Gehrig,'" McGriff said. "So it was always special because he was considered a great ballplayer from what [I] read and heard."

While splitting his major league career with the Blue Jays, Padres, Braves, Devil Rays, Cubs and Dodgers, the 6-foot-3, 200-pound McGriff reached the 100-RBI milestone eight times and six years finished in the top 10 of his league's MVP voting. In total, he compiled 2,490 hits, 1,550 RBI, a .284 batting average, a .377 on-base percentage and a .509 slugging percentage.

Knowing his bronze plaque will be here for eternity for generations of family and fans to enjoy, McGriff smiled before saying: "America, what a country. It's beautiful. Now they can know about the Crime Dog."

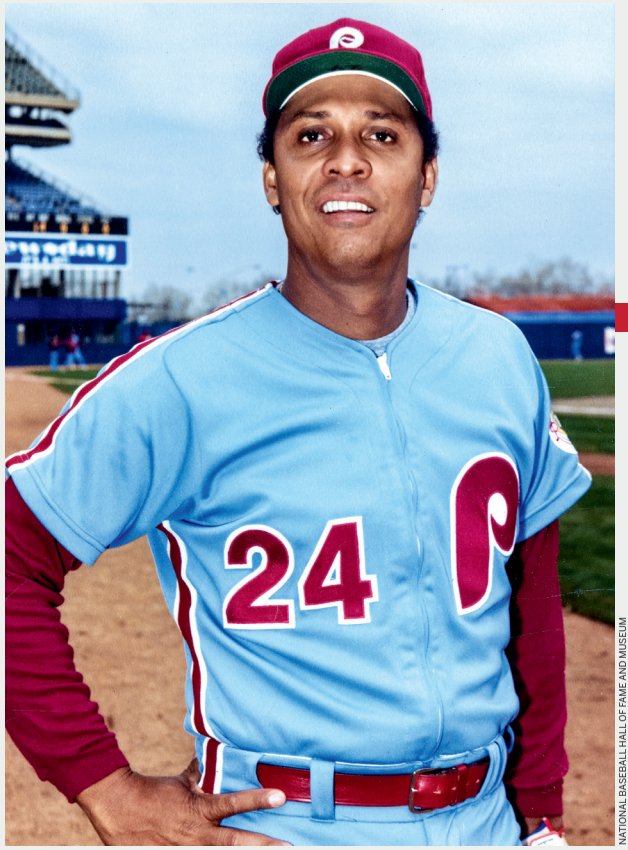
Bill Francis is the senior research and writing specialist at the National Baseball Hall of Fame and Museum.



NATIONAL BASEBALL HALL OF FAME

Tony Pérez 1B

CLASS OF 2000



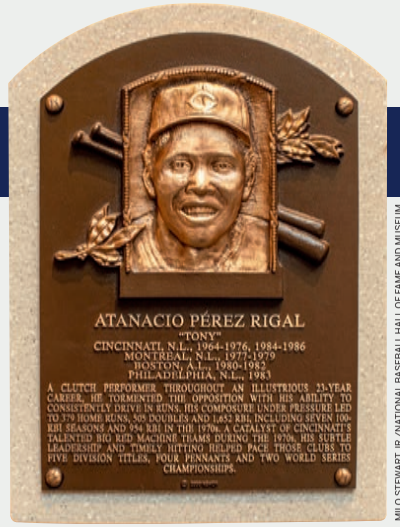
NATIONAL BASEBALL HALL OF FAME AND MUSEUM

ATANACIO PÉREZ

Elected: 2000 • **Born:** May 14, 1942, Camaguey, Cuba
Threw: Right • **Batted:** Right • **Height:** 6'2" • **Weight:** 175 pounds
Played for: Cincinnati Reds (1964-76, 1984-86); Montreal Expos (1977-79); Boston Red Sox (1980-82); Philadelphia Phillies (1983)

YEAR	TEAM	G	PA	AB	R	H	2B	3B	HR	RBI	SB	BB	BA	SLG
1964	CIN	12	28	25	1	2	1	0	0	1	0	3	.080	.120
1965	CIN	104	307	281	40	73	14	4	12	47	0	21	.260	.466
1966	CIN	99	278	257	25	68	10	4	4	39	1	14	.265	.381
1967	CIN	156	644	600	78	174	28	7	26	102	0	33	.290	.490
1968	CIN	160	690	625	93	176	25	7	18	92	3	51	.282	.430
1969	CIN	160	704	629	103	185	31	2	37	122	4	63	.294	.526
1970	CIN	158	681	587	107	186	28	6	40	129	8	83	.317	.589
1971	CIN	158	664	609	72	164	22	3	25	91	4	51	.269	.438
1972	CIN	136	576	515	64	146	33	7	21	90	4	55	.283	.497
1973	CIN	151	647	564	73	177	33	3	27	101	3	74	.314	.527
1974	CIN	158	667	596	81	158	28	2	28	101	1	61	.265	.460
1975	CIN	137	574	511	74	144	28	3	20	109	1	54	.282	.466
1976	CIN	139	586	527	77	137	32	6	19	91	10	50	.260	.452
1977	MON	154	633	559	71	158	32	6	19	91	4	63	.283	.463
1978	MON	148	590	544	63	158	38	3	14	78	2	38	.290	.449
1979	MON	132	537	489	58	132	29	4	13	73	2	38	.270	.425
1980	BOS	151	635	585	73	161	31	3	25	105	1	41	.275	.467
1981	BOS	84	336	306	35	77	11	3	9	39	0	27	.252	.395
1982	BOS	69	215	196	18	51	14	2	6	31	0	19	.260	.444
1983	PHI	91	285	253	18	61	11	2	6	43	1	28	.241	.372
1984	CIN	71	149	137	9	33	6	1	2	15	0	11	.241	.343
1985	CIN	72	207	183	25	60	8	0	6	33	0	22	.328	.470
1986	CIN	77	228	200	14	51	12	1	2	29	0	25	.255	.355
23 Seasons		**2777**	**10861**	**9778**	**1272**	**2732**	**505**	**79**	**379**	**1652**	**49**	**925**	**.279**	**.463**

All statistics are from baseball-reference.com • All bolded marks are league-leading totals • Bolded and italicized marks are major league-best totals
Awards & Records: Seven-time All-Star • Two-time World Series champion • 1967 All-Star Game MVP



MILO STEWART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM

DID YOU KNOW...

- ...that Tony Pérez's first name, Atanacio, was shortened to "Tany" and then became "Tony" once he started playing professional baseball?
- ...that Pérez's two-run homer in the sixth inning of Game 7 of the 1975 World Series cut Cincinnati's deficit to one run in a game the Reds won, 4-3?
- ...that Pérez totaled 1,028 RBI from 1967-76, the most of any big league player during those 10 seasons?

WHAT THEY SAY...

- "With men in scoring position and the game on the line, Tony's the last guy an opponent wanted to see."
  — HALL OF FAMER WILLIE STARGELL
- "Anyone who's ever come in contact with Tony knows what a terrific guy he is. He's a man of integrity."
  — FELLOW CLASS OF 2000 HALL OF FAMER CARLTON FISK
- "He turns mean with men on base."
  — HALL OF FAME MANAGER SPARKY ANDERSON

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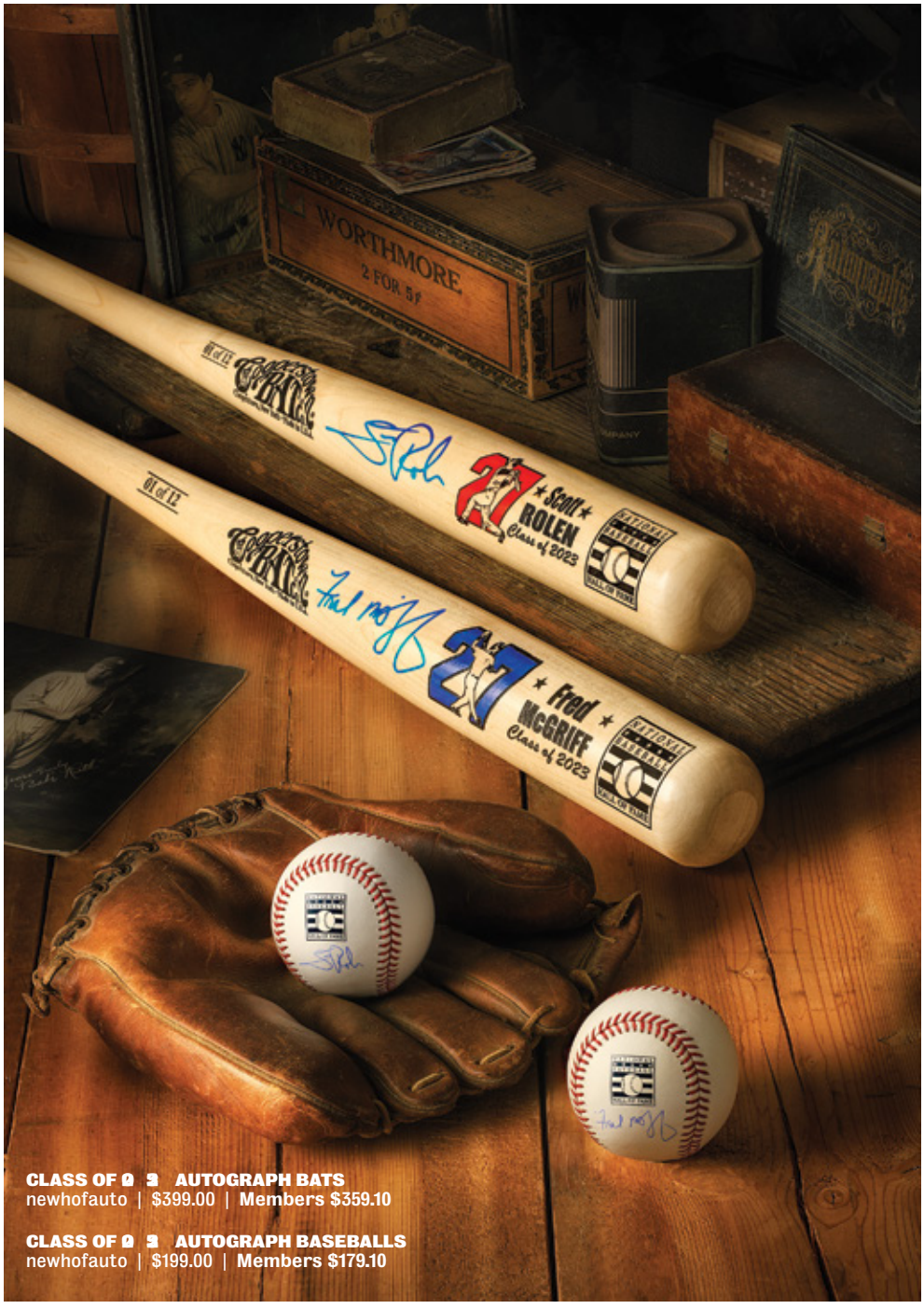

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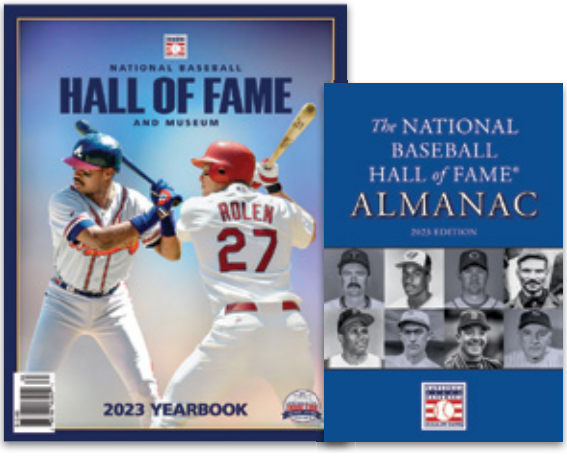

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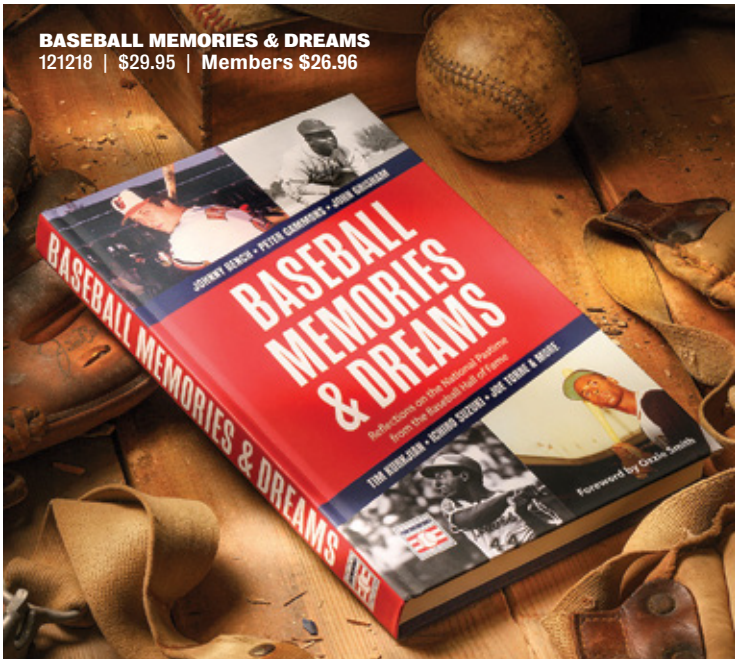

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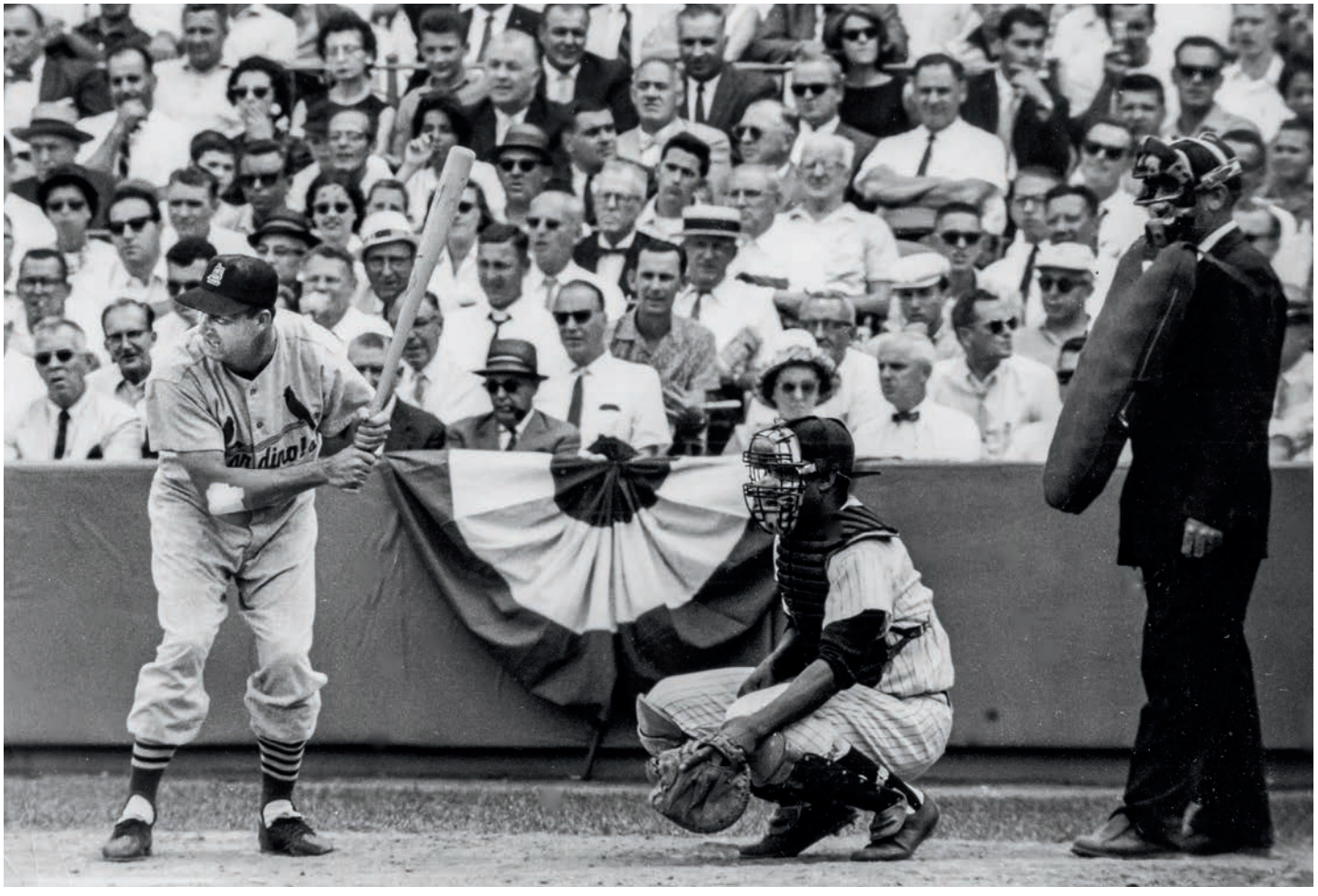
St. Louis Star

STAN MUSIAL'S ALL-STAR GAME RECORDS MAY NEVER BE BROKEN.

By Rick Hummel



NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Stan Musial pinch hits in the second of the two All-Star Games played in 1961, held July 31 at Fenway Park. The Yankees' Elston Howard is the catcher and Larry Napp is the home plate umpire.

Albert Pujols was discussing the immortal Stan "The Man" Musial when he was told that Musial had precisely as many hits at home (1,815) as he did on the road.

Pujols' eyes widened. "Do you think he tried to do that?" Pujols asked.

The reporter confessed that he really didn't know but wouldn't put it past Stanley Frank Musial.

There wasn't much that Musial didn't get done, especially in All-Star Game competition.

For instance, 60 years after his final All-Star Game appearance, Musial still holds the record for All-Star Game home runs at six, two ahead of both Ted Williams and Fred Lynn, neither of whom will catch him. Nor will any of the players who have three, among them Willie Mays, Johnny Bench, Ralph Kiner, Gary Carter and Harmon Killebrew.

For the record, Musial owns several more Midsummer Classic marks. The Donora, Pa., product had 40 total bases and eight extra-base hits in his 24 All-Star Games. Both totals are tied with Mays for first place, and Musial

is first among National League players with 10 runs batted in.

Oh, yes, he also is first in All-Star Game pinch hits at three and tied for first with Mays in NL history in walks at seven.

In his 21 full big league seasons, Musial was named an All-Star in each one except for his first complete year in 1942.

And he hit a walk-off homer in the 1955 All-Star Game, breaking a 5-5 tie in the 12th inning at Milwaukee with a game-ender off Red Sox right-hander Frank Sullivan.

"I knew it was gone when I connected," Musial told reporters afterward.

Of course, he did.

"I'd swung at a couple of bad balls earlier in the game," Musial said. "That's the way it goes. You hit homers sometimes when you're not swinging for the fences."

As he arrived in the batter's box, Musial told New York Yankees catcher Yogi Berra, "Boy, that ball is tough to see out there. You can't pick it up in all those shadows." He then added, "I'm tired."

"You're tired?" responded Berra, who'd caught the whole game. "What about me? We're all tired."

On Sullivan's first offering, which he later recalled as "a lousy pitch, a fastball, high and a little inside" (Musial said the pitch was belt-high), Musial swung and drove the ball into the right field bleachers. Immediately, his NL teammates erupted on their bench, yelling and dancing in celebration of the league's fifth win in six years.

Worth noting is that All-Star Games don't last 12 innings anymore. Musial didn't play 12 in this one either, pinch hitting for Del Ennis in the fourth and staying in the game to play left field. Sullivan also did something not done anymore. He worked 3.1 innings of relief.

The left-handed-batting Musial hit two of his six All-Star homers off left-handed pitching, including the likes of Boston's Mel Parnell and the Yankees' Eddie Lopat.

Musial's near-Triple Crown season of 1948 included his first All-Star Game homer, struck in the Cardinals' own Sportsman's Park off Washington right-hander Walt Masterson, against whom he also singled.

Five years earlier, Musial garnered his first All-Star hit: A double off Tigers Hall of Famer Hal Newhouser. His final All-Star hit came in 1962, a single off Camilo Pascual in Washington.

NATIONAL BASEBALL HALL OF FAME AND MUSEUM

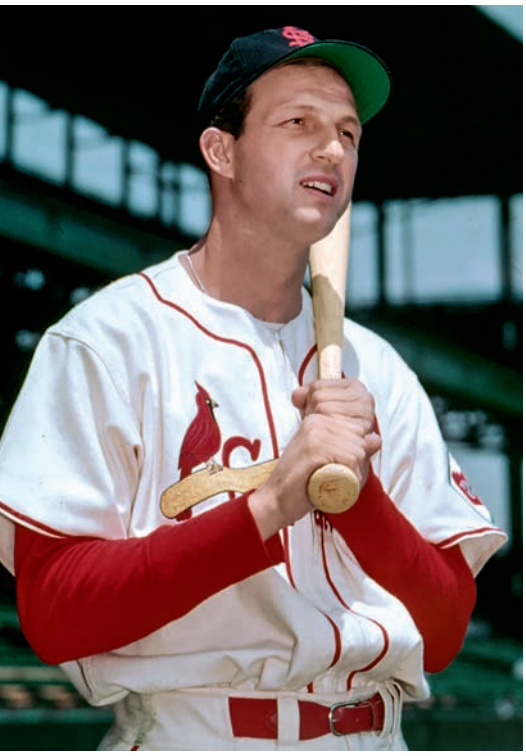
In 21 full big league seasons, Stan Musial was named to the All-Star Game in every year except for one.

He would made the last of his 24 All-Star game appearances in 1963, lining out against Hall of Famer Jim Bunning, then with the Detroit Tigers, in his final at-bat. A year later, Musial was retired and Bunning was in Philadelphia. Yet Stan the Man still got the last laugh when his beloved Cardinals rallied past the Phillies for the 1964 NL pennant and went on to capture the World Series.

Among the Hall of Famers Musial solved for All-Star safeties were the Yankees' Whitey Ford and Cleveland's Bob Lemon.

In 22 big league seasons from 1941-63 (he spent 1945 serving in the Navy), Musial had only four seasons batting under .300.

"The last two years, he was starting to show his age a little bit, but, damn, he had a helluva career as far as consistency," said one of his fans as a kid, St. Louis area native Dorrel "Whitey" Herzog, who wound up



LOOK MAGAZINE/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

signing professionally with the Yankees and then, of course, became a Hall of Fame manager with Kansas City and the Cardinals.

As a youngster, Herzog would take the bus from Belleville, Ill., near his birthplace of New Athens, Ill., to Sportsman's Park and either bring back a Musial autograph or one from somebody on the Yankees when they played the American League's St. Louis Browns. Musial and Joe DiMaggio were his favorite players.

One time, he got the autographs of DiMaggio, Tommy Henrich and Charlie Keller as they came down the runway at Sportsman's Park.

"But I left the scorecard on the bus," lamented Herzog. "The next time, I got back there, I got the same three guys' autographs on the scorecard in the same place."

He didn't forget his scorecard this time, but he wishes he had forgotten Musial's corkscrew batting stance.

"The first time I saw Musial play, it was against the Dodgers," Herzog said. "He hit (multiple) doubles off the (right field pavilion) screen."

"I always told him: [When] I went back to East St. Louis to play with some friends, they had a big lot next to the house. We chose up sides, and I told Musial he ruined my career because I tried to copy his stance. I wasn't worth a darn after that."

Herzog became a .250 hitter instead of the .300 batsman he aspired to be. Musial hit .331.

"I was so impressed. I started like a corkscrew, and [Musial] screwed me up the rest of my life," joked Herzog. "He laughed a lot, just like when he told those same old jokes over and over."

If the screen hadn't been in front of the short right field porch 310 feet away, Musial would have sailed well past his career total of 475 home runs. Herzog knows this because he homered on the pavilion roof as a high schooler.

"When I was a junior in high school, I went over to [Sportsman's Park] when the Brownies would bring out some of their prospects or thought were prospects. They'd invite me over a couple of times. I was a skinny kid at 5-foot-9, and I was hitting them on that roof for God's sake," Herzog said.

"Stan hit 475 home runs, and he was not a home-run hitter."

Dal Maxvill, who later had the same job as Musial and Herzog — general manager of the Cardinals — didn't hit any balls on the pavilion roof when he played in high school …or for the Cardinals.

"[Musial] was my idol growing up," said Maxvill, who was raised in nearby Granite City, Ill. "I had a bubble-gum card of him tacked onto my bedroom wall. He was my hero from probably about the age of 5 or 6 or so."

Fast forward about 35 years to a flight the Cardinals took to Minnesota for the start of the 1987 World Series. Maxvill was the general manager, and Musial, who served as the team's GM for the 1967 season, was his seatmate.

"I'm saying to myself: 'Here I am, after all these years of being in awe of this gentleman, and he's sitting next to me and he's a normal human being,'" said Maxvill. "This is kind of unusual that anybody of his stature would be a normal human being. But he was that, for sure."

Not so normal on the baseball field, though. As a teenager, Maxvill recalled listening to both ends of a Sunday doubleheader on the radio — instead of playing outside — because Musial was on his way to a record five home runs in the two games.

"I guess I should have been out learning how to hit better instead of listening to the radio," said Maxvill, a Gold Glove-winning shortstop but a notoriously light hitter during his 14-year major league career.

"But I could not pass up that opportunity when he hit a couple of home runs. And I cannot think of anybody who ever had a bad word to say about him. Anybody, anywhere. There's an awful lot of great people where you hear, 'This guy did this or did that.' But I never heard anybody say, 'Stan disappointed me with this or that.' He was just one of those guys thought of highly by strangers, kids, adoring fans, etc. He was 'Stan The Man.'

"However, when you're playing in middle America — Cincinnati, Houston, St. Louis, Pittsburgh even — there's not the coverage that you get in a media center like New York, or even L.A. [Musial] probably didn't receive the accolades he deserved because he was in St. Louis. It was not a rap on the media in St. Louis. It was just a smaller bunch.

"But he definitely was Mr. Baseball in St. Louis, that's for sure."

With the same Midas touch he had on the field, Musial moved into the general manager's chair in 1967. The Cardinals won the World Series that year, and Musial stepped down after the season.

"He was smart," said Maxvill, laughing.

"He won the World Series in his first year and said, 'This can't go anywhere but down. I'm out of here.'

"Stan not only was a star, but he was smart as hell."

Musial made a hard game seem simple. But a look back at his career reveals the complexity of the man.

When the Cardinals suffered an injury during the 1967 season, they played with only 24 players. One of the coaches asked Musial if he intended to comb the waiver wire in order to add somebody. Musial replied that there was no reason to.

"Who do we want to get rid of?" Musial asked.

"We didn't need anybody," Maxvill said. "That was Stan. To him, it was, 'If it ain't broke, why fix it?'"

Rick Hummel won the Baseball Writers' Association of America's Career Excellence Award in 2006.

Splendid Occasion

AT THE 1999 ALL-STAR GAME IN BOSTON, BASEBALL'S BEST HONORED THE 'GREATEST HITTER WHO EVER LIVED.'

By Bill Francis

Though he hadn't been an active player for almost four decades, Ted Williams was in many respects the star of the 1999 Midsummer Classic.

A legendary figure in a Boston Red Sox uniform for 19 seasons, Teddy Ballgame was not only recognized by the joyous standing room crowd as he was honored on the field of his beloved Fenway Park, but those he shared the diamond with that night — the past, present and future of the game — surrounded the icon for a symbolic embrace.

"I can only describe it as great," said the 80-year-old Williams afterwards.

Selected to 19 All-Star Games during his storied career, the Splendid Splinter played in 18, batting .304 with four homers and 12 RBI during those contests. And a few of his performances remain memorable decades later, either due to the fact that his bat may have won a pair of these clashes singlehandedly or because of a devastating injury suffered while playing defense may have affected the rest of his career.

On July 8, 1941, before 54,674 fans at Detroit's Briggs Stadium (later renamed Tiger Stadium), a still gangly 6-foot-3 Williams performed what is considered by many one of the most dramatic feats in All-Star Game history. His American League squad down, 5-4, with two outs and two on in the bottom of the ninth inning, the lefty-swinging 22-year-old uncoiled and ripped a pitch on a two-ball, one-strike count from Chicago Cubs right-hander Claude Passeau down the right field line into the upper deck for a walk-off 7-5 triumph.

In addition to that game-ending clout, Williams hit regular-season walk-off homers three times in his career: off Tommy Bridges in 1946, Virgil Trucks in 1947 and Hank Aguirre in 1958.

With an ear-to-ear grin, Williams, who would go on to famously bat .406 that season, boyishly clapped his hands as he joyously skipped around the bases. For the remainder of his life, Williams would call it the most thrilling hit of his life.

"In the eighth inning, [Passeau] had struck me out. I was late on that one, and as I came up in the ninth, I said to myself, 'Damn it, you've got to be quicker. You've got to get more in front of this guy. You've got to be quicker,'" said Williams in his 1969 autobiography "My Turn at Bat." "He worked the count to 2 and 1, then he came in with that sliding fastball…and I swung. No cut-down protection swing, an all-out home run swing, probably with my eyes shut.

"I had pulled it to right field, no doubt about that, but I was afraid I hadn't got enough of the bat on the ball. But gee, it just kept going up, up, way up into the right field stands in Detroit. Well, it was the kind of thing a kid dreams about and imagines himself doing when he's playing those little playground games we used to play in San Diego. Halfway down to first, seeing the ball going out, I stopped running and started leaping and jumping and clapping my hands, and I was just so happy I laughed out loud. I've never been so happy, and I've never seen so many happy guys."

In an amazing turn of events that took place four decades later, the ball hit for the walk-off homer in the 1941 All-Star Game was returned to Williams at the 1985 National Baseball Hall of Fame *Induction Ceremony* by fellow Hall of Famer Enos "Country" Slaughter, who was playing right field at the time. The treasured artifact dropped down to the feet of Slaughter, who put it in his pocket. After Slaughter presented the ball to Williams, they both autographed the sphere, and it was donated to the Museum.

Five years after his first All-Star heroics, Williams again took the spotlight on the brightest of stages when he batted 4-for-4 with two home runs and five RBI in the Junior Circuit's 12-0 defeat of the NL at Fenway Park. This contest is best remembered today because of the resounding eighth-inning wallop Williams gave to a Rip Sewell "eephus" pitch — a high-arching lob of a throw — that was considered at the time impossible to hit out of any park.

"Everybody got a charge out of [the home run] because Sewell threw me his blooper pitch.… How he controlled it is

MAX BECHERER/GETTY IMAGES

All-Stars and members of MLB's All-Century Team gathered on the field to greet Ted Williams prior to the 1999 All-Star Game at Fenway Park. Williams was selected to 19 All-Star Games during his career.

anybody's guess, because it came to the plate like a pop fly. It had a 20-foot-high arc. I remember watching him warm up, standing in the dugout with Bill Dickey and saying to Dickey, 'Gee, I don't think you could ever generate enough power to hit that pitch out of the park.' Nobody ever had.

"Dickey said the way to do it was to advance a step or two as it came toward you. Kind of run at it. That's about what I did, and I hit it into the bullpen in right field."

After being away from the big leagues for three seasons due to his military service during World War II, Williams not only captured the imagination of fans with his round-tripper off of a blooper pitch, but the 28-year-old roared back that year to win his first AL MVP Award with 38 homers, 123 RBI and a .342 batting average.

Williams' eighth All-Star Game, the July 11, 1950, affair at Comiskey Park — home of the Chicago White Sox — did not result in the familiar accolades but concern for Boston's left fielder. In the first inning of a game the NL would ultimately win, 4-3, Williams jammed his left elbow when he thrust his gloved hand against the outfield wall after making a great catch of a Ralph Kiner drive.

"I knew I had hurt my elbow the moment I hit, using the elbow as a brace as I made the catch, but I had no idea how bad," Williams recalled in "My Turn at Bat."

On July 13, 1950, surgeons removed seven bone fragments from Williams' fractured left elbow. Miraculously, he was back in the Red Sox lineup two months later.

Over the next decade, Williams would earn nine more All-Star selections and win two more batting titles before retiring after the 1960 season. And 39 years after his final hit — a home run, of course — his greatness was again celebrated while surrounded by the game's best. Prior to the start of the 70th All-Star Game, held at Fenway Park on July 13, 1999, the introduction of Williams had the 34,187 in attendance standing and cheering. Entering the field in a golf cart, "The Kid" could be seen waving his cap as the intimate ballpark thundered.

"It didn't surprise me that much because I know how these fans are in Boston. They love this game as much as any players, and Boston's lucky to have the faithful Red Sox fans," Williams would say. "They're the best."

Soon, the All-Stars and members of the MLB All-Century Team surrounded the man who famously called left field home at Fenway Park for almost two decades. Bob Feller, Tony Gwynn, Tom Seaver, Derek Jeter, Ken Griffey Jr., Willie Mays, Larry Walker, Warren Spahn, Jim Thome, Al Kaline, Juan Marichal, Stan Musial, Cal Ripken Jr., Carlton Fisk and Mike Piazza were among the baseball royalty that greeted an appreciative Williams, who sat in his golf cart near the pitcher's mound.

While Williams set himself to throw the ceremonial first pitch, he was steadied by Gwynn. The game's start was delayed 14 minutes due to the contingent of ballplayers refusing to leave.

Boston shortstop Nomar Garciaparra thought it was funny when they asked everyone to go to the dugout: "We were like 'no.' What time is the first pitch? Who cares? It was time for us to enjoy. Everybody appreciated the game.… It was a special time."

"This was the chance of a lifetime," said Texas Rangers first baseman Rafael Palmeiro. "To me, that was a big moment in a lot of players' careers. I felt we should let it go on as long as we could."

Colorado Rockies outfielder Larry Walker said that when he got there, tears were coming out of Williams' eyes.

"I kind of turned away; it almost brought tears to my eyes," he said. "The greatest player in the world is surrounded by more great players. I know Ted was extremely touched by it."

St. Louis Cardinals first baseman Mark McGwire agreed: "When you see Ted Williams with tears running from his eyes, it's an emotional time. What a man. He's loved in Boston and loved all over baseball."

Bill Francis is the senior research and writing specialist at the National Baseball Hall of Fame and Museum.

Clutch Clout by the 'Crime Dog'

IN 1994, FRED McGRIFF'S MEMORABLE ALL-STAR HOME RUN WAS A HIGHLIGHT OF A 'WHAT COULD HAVE BEEN' SEASON.

By Carroll Rogers Walton

A month after the 1994 All-Star Game, a work stoppage wiped away the rest of that season, putting it forever into baseball's "what if" world.

But on the night of July 12 at Three Rivers Stadium in Pittsburgh, Fred McGriff launched a home run for the ages.

His game-tying two-run shot in the ninth — "She's gone!" bellowed broadcaster Bob Costas — set up an extra-innings win for the National League, snapping a six-year streak of American League dominance.

It may have been the high point of a summer that seemed headed for one of the great Octobers of all time.

Nearly 30 years later, it was still vivid in McGriff's mind when he ran into the closer who surrendered that long-ball — Lee Smith — in the halls of the Marriott Marquis in San Diego.

"You can laugh about it now," McGriff recalled. "Well, he can laugh about it."

The two were at Baseball's Winter Meetings this past December, both Hall of Famers now. Smith had just turned 65 the day before. He celebrated his birthday on the same day that McGriff was elected to the Hall.

All 16 members of the Contemporary Baseball Era Players Committee voted for McGriff, who retired seven home runs shy of the 500 career benchmark, after he'd spent 10 years on the writers' ballot. The emphasis was no longer on the home runs he didn't hit, but the ones he did.

"He congratulated me on the Hall of Fame," said McGriff, now 59, of Smith. "And he said, 'Yeah, you got me.' I said, 'Yeah, man. You gotta do what you gotta do.'"

It was a bit of a struggle to know what to say, even after all those years.

In 1994, McGriff was 30 and playing in his second All-Star Game. He'd started at first base two years earlier in the All-Star Game in San Diego, but this time was a reserve. (St. Louis Cardinals first baseman Gregg Jefferies was voted as the starter.)

Eager to find ways to make the best use of his time, McGriff competed in the Home Run Derby and came up just two homers shy of Ken Griffey Jr., 7 to 5, taking second place.

"It was a fun thing to do," McGriff said. "It's also a lot of pressure. You've got 40,000 to 50,000 people watching you take batting practice."

He wasn't one to spend those two days around the game's elite, gawking at his fellow All-Stars, especially as a veteran of eight major league seasons by then, but he did like to ask pitchers to sign balls for him. Pitchers? It was all part of his strategy to disarm the men he would stare down for the rest of the season.

"I tried to use the All-Star Game as an advantage for me," McGriff said. "I got a chance to talk to these same pitchers that I got to face during the regular season. Now I'm in the same locker room with them.

"I'm thinking, 'Oh, this pitcher has been getting me out. OK, let me go and get him to sign this baseball.' And then you say, 'Oh, man, you've got great stuff. Your pitches, that curve you throw, that's awesome. Can you sign this ball for me?'

"Intimidation and fear is a big part of baseball. So being able to talk to the opposing pitchers is cool."

During the actual game, though, McGriff started to get restless. He was used to playing. During the course of his 19-year career, he pinch hit just 62 times. By the fifth or sixth inning that night, he was starting to get miffed at NL manager Jim Fregosi, who wanted to hang on to his left-handed ace in the hole.

"I'm sitting there thinking I could have been doing a lot of things," McGriff said. "I had three days off. I could have been vacationing somewhere."

The American League scored three runs in both the sixth and seventh innings to lead, 7-5, going into the ninth. AL manager Cito Gaston brought on Smith, who was with the Orioles at the time and had an MLB-best 29 saves, to pitch the ninth.

He walked Marquis Grissom. Craig Biggio then grounded sharply to third base — where Scott Cooper double-clutched on his throw to second. Grissom was out there, but the hesitation was just enough to allow a hustling Biggio to reach first base. That's when Fregosi sent McGriff up to bat for pitcher Randy Myers.

McGriff had gone 1-for-6 in his career against Smith, including a pair of strikeouts when he was with Toronto and Smith with Boston. But he had doubled to score a run off Smith in 1992 when McGriff was a Padre and Smith played for the Cardinals.

"Lee was a tough, very tough pitcher," McGriff said. "He threw a lot of strikes and was always around the plate. I'd been sitting on the bench for eight innings and was a little stiff, but I'd been going down in the tunnel to take some swings. I told myself, 'Be aggressive.'"

McGriff fouled off the first pitch. He swung through the second. Down 0-2, he took a ball outside. Then he fouled off another strike.

FOCUS ON SPORT/GETTY IMAGES

Fred McGriff is presented the 1994 All-Star Game MVP trophy after the National League's 9-7 win at Pittsburgh's Three Rivers Stadium. His two-run, pinch-hit home run in the ninth forced extra innngs.

Gaston had been watching McGriff launch home runs as far back as rookie ball, when McGriff was a Yankees minor leaguer and Gaston was coaching in the Atlanta Braves system. He'd once called Hank Aaron, then the Braves' farm director, to tell him about a kid named McGriff the team should try to get if they ever had the opportunity.

In 1986, Gaston was the hitting coach in Toronto when McGriff broke into the major leagues there, and he took over as Blue Jays manager when McGriff was in his second year of hitting 30-or-more homers in seven consecutive seasons.

"I wanted to go out and tell Lee Smith not to give Freddy anything to hit, not to give him a fastball out over the plate," Gaston recalled. "And I said, 'Ah, Lee probably knows, and he's probably going to throw him the splitter.' But no, he threw a fastball out over the plate."

McGriff got his arms extended on it.

"The ball is skied to left-center field," Costas relayed from the TV booth. "Lofton goes back. Lofton to the fence…."

As center fielder Kenny Lofton reached the fence, the ball disappeared over the wall and 59,568 fans at Three Rivers roared. McGriff stoically trotted the bases as Smith muttered "Damn," before beckoning for another ball from catcher Iván Rodríguez. Gaston turned toward Chicago White Sox manager Gene Lamont, sitting beside him as a coach in the visitors' dugout.

"I've always said Freddy and John Olerud are two big guys who really had good eyes out there," Gaston said. "They didn't swing at too many bad pitches, and they did hit strikes. That's why he was so successful."

McGriff's game-tying shot sent the game to extra innings. In the 10th, Tony Gwynn led off with a single to center and Moises Alou doubled him in for an 8-7 walk-off win. McGriff was named the game's MVP.

As McGriff flew to Atlanta to rejoin the Braves, the MVP trophy was shipped to his hometown of Tampa, Fla., to be displayed in the new house he was building. The pyramid-shaped trophy with a glass base and topped with a baseball was one of the few tangible remembrances of that 1994 season.

McGriff was hitting a career-high .318 when baseball halted for the strike. His 34 home runs at the time were three shy of his career high — with 48 games still to play.

"I was having my best year ever," McGriff said. "And we went on strike."

All of that potential represented just a slice of what baseball lost in the final two months of that season.

Gwynn was hitting .394 and in the hunt to become baseball's first .400 hitter since Ted Williams in 1941. Matt Williams (43), Griffey Jr. (40), Jeff Bagwell (39) and Frank Thomas (38) were all aiming for Roger Maris' single-season record of 61 home runs.

Greg Maddux possessed a 1.56 ERA, the second-lowest since Bob Gibson's 1.12 ERA in 1968. (Dwight Gooden had a 1.53 ERA in 1985.) And on Aug. 11, when Randy Johnson recorded the last out for Seattle at 9:45 p.m. Pacific time before baseball shut down, it marked his 204th strikeout of the season.

"Baseball was rolling," McGriff said.

The Montreal Expos had the best record at 74-40, better than both the New York Yankees and division rival Atlanta. They were six games up in the National League East and in ideal position to make the playoffs.

"We shared the same Spring Training complex with the Expos, and they had no fear of playing against us," McGriff said. "That would have been very interesting."

Instead, the Braves got a mulligan and a chance to extend their unprecedented run of what would be 14 straight division titles in 1995. The strike proved the beginning of the end for baseball in Montreal, and within 10 years, the Expos had been bought by the major league owners, sold again and relocated to Washington, D.C.

And what might have been in 1994 ultimately had to take a backseat to a singular moment to remember for McGriff and his All-Star teammates.

"To perform and hit a home run against the best of the best is always special," McGriff said. "It's one I'll never forget."

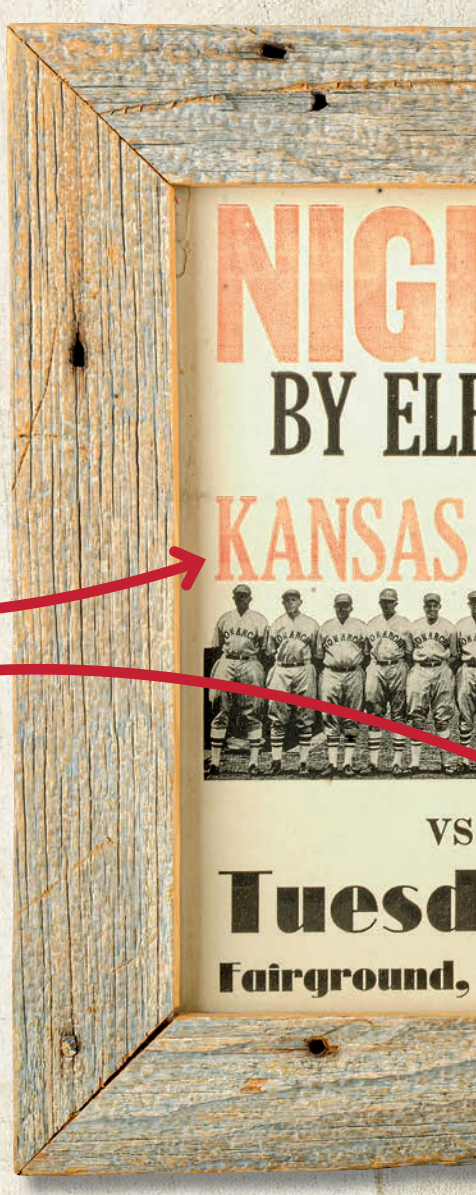
Carroll Rogers Walton covered the Braves for the Atlanta Journal-Constitution *and is currently a freelance writer based in Charlotte.*

Arti-Facts

AN INSIDE LOOK AT ONE AMAZING PIECE FROM THE COLLECTION AT THE NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Kansas City Monarchs Advertisement

This broadside advertises a night game in Concordia, Kan., on Sept. 16, 1930, between the local team and the Kansas City Monarchs. Black clubs such as the Monarchs relied on barnstorming matchups with small town teams between official league games to enhance team revenue.



The Kansas City Monarchs were a powerhouse team in Black baseball circuits for 29 seasons. Founded in 1920, the team played in the Negro National League, the Negro American League and as an independent club.

Concordia, Kan., is approximately 200 miles west of Kansas City, Mo., a long distance for Concordia residents to travel to see the Monarchs play a home game in 1930. Instead, the club provided the opportunity for fans to attend games by barnstorming through small towns.

THE NATIONAL BASEBALL HALL OF FAME AND MUSEUM IS CELEBRATING AND HONORING THE HISTORY OF BLACK BASEBALL WITH A NEW INITIATIVE THAT INCLUDES A LINE-UP OF EDUCATIONAL OUTREACH PROGRAMS AND A GROUNDBREAKING MUSEUM EXHIBIT THAT WILL OPEN IN APRIL 2024.
READ MORE ABOUT THE INITIATIVE AT BASEBALLHALL.ORG/BBI.

Monarchs owner J.L. Wilkinson announced before the 1930 season that the club would play night games across Kansas and Missouri. As one of the first professional teams to pioneer this innovative concept, the Monarchs played games under portable lights to give working fans the chance to see them play.

The Monarchs traveled from town to town with large trucks carrying floodlights and generators that could be installed and ready for a night game in about three hours.

The Monarchs captured the Negro National League pennant with a 63-17 record in 1929. Without an agreement to play in a Negro League World Series, Kansas City challenged and then swept the Houston Black Buffaloes, the best team of the Texas-Oklahoma-Louisiana League, to become the "World's Colored Champions."

A box score for the game has yet to be discovered, but Kansas City likely beat Concordia since the *Republic City News* reported on Sept. 18, 1930, that the "Monarchs had pickins as usual."

MILO STEWART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM

The Forgotten Hero

OCTAVIUS CATTO'S PASSION FOR BASEBALL INSPIRED EARLY INTEGRATION EFFORTS.

By Rowan Ricardo Phillips

On Oct. 1, 1874, a Dr. J. W. H. Hacks published an open letter in the *Philadelphia City Item*.

Now, friends of the lamented Catto, please help me in an honest and just cause, that is, to raise Money enough to erect a creditable Tomb Stone at, or as near the place where the body rested, as possible; I think we can find the spot. To further this object, I propose we reorganize the Famous, Reliable, and well-known PYTHIAN BASE BALL CLUB, and hire Ten of the best Base Ball players that can be obtained; pay them as much wages as possible; the same to be under regular base-ball restrictions and forfeitures, and for non-compliance to the rules and law; said players to be ready to enter the field on or about the 1st of April 1875, and continue in our service until the middle of October following.

Coming across the name "Catto" would have certainly struck a nerve for readers of the Philadelphia newspaper on that autumn morning. Almost to the very day three years earlier, he had been murdered in broad daylight a block away from his home on 814 South Street, caught in the jaws of a brutal race riot during the most important election in the city's history.

A Civil War veteran and a leading figure in Philadelphia as a voice for civil rights, Octavius Catto's funeral was the largest the city had seen since President Lincoln's funeral train made its slow passage across Broad Street. Suffice it to say that Catto's final resting place didn't match that grandeur of the public spectacle, and Dr. Hacks wanted to remedy that. It speaks volumes that he thought his best shot at accomplishing this goal — finding a way to ensure that Octavius Catto was remembered — was through baseball.

How fitting that Dr. Hacks would send out a baseball challenge in October to get a team together to play starting the following April. October has always been baseball's true field of dreams: As one season ends, there is always next season; a diamond in the distance that sparkles and sings to the dreamer just as the cold winds start to blow and the bats are put away until signs of spring return.

NATIONAL BASEBALL HALL OF FAME AND MUSEUM

This woodcut depicts Octavius Catto, one of the earliest Black baseball organizers and pro players in the United States.

But Dr. Hacks' dream would go unfulfilled.

The grave of Octavius Catto would remain a plot of grass dozing alongside countless other unremarkable plots of grass in Lebanon Cemetery. And Philadelphia's most prominent Black baseball team, "the Famous, Reliable, and well-known PYTHIAN BASE BALL CLUB," would remain in its current state, something between dormant and disbanded, as it had for the previous three years — which is to say, ever since the team lost its heart, soul, co-founder, captain, team manager and star: Octavius Catto.

That Dr. Hacks made no bones about finding the best ballplayers and paying them "as much wages as possible" showed how much the times had quickly changed. The same *City Item* newspaper that welcomed Dr. Hacks' search for paid ballplayers had published the following:

What must be the contempt for those who would degrade our great national game and make it a business? When such becomes the case, farewell to baseball. The excitement which is at present attended on these contests will cease.

Just a few years before, the idea of paying baseball players had been looked upon with suspicion. In 1869, the all-white Cincinnati Red Stockings openly paid the 10 players on their roster, some seven times more than the average worker, and went on to log a 57-0 record. But by the end of 1870, the club's costs had proved unsustainable, and the Red Stockings were no more. Dr. Hacks, however, was undeterred. This wasn't a matter of looking to assemble a group of old friends or work colleagues for a sociable couple of hours of outdoor recreation. Dr. Hacks wanted the Pythians to return as a force capable of taking on all comers. The fourth season of baseball's first professional league — the National Association — was rounding the corner toward its end, as baseball continued to hold the City of Brotherly

CELEBRATING BLACK BASEBALL

The National Baseball Hall of Fame and Museum is celebrating and honoring the history of Black baseball with a new initiative that includes a lineup of educational outreach programs and a groundbreaking Museum exhibit that will open in April 2024.

Love in its thrall. So much so, in fact, that the National Association boasted not one, but two Philadelphia-based teams: The prominent Athletics and the less-regarded Whites. The two teams were on their way to third- and fourth-place finishes, respectively, as the Boston Red Stockings — a team stacked with five future Hall of Famers — pulled away from the competition.

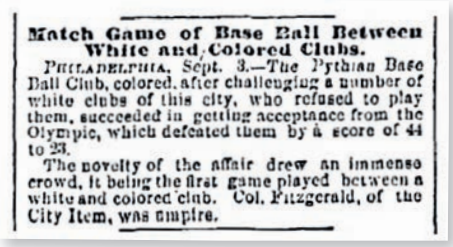
With the exploits of these big league teams appearing regularly in the local papers' game reports and box scores, Dr. Hacks must have thought about what once might have been. The Pythians had received some press as well once upon a time. The *New York Clipper*, having witnessed a game between them and another team of Black ballplayers visiting from Washington, D.C., flashed across one of their pages the headline:

COLORED BALL PLAYERS

Dr. Hacks remembered them as more than that: Cannon on the mound and leading off; Catto at second; Graham in left; Hauley behind the plate; Cavens at first; Burr in right; Adkins at third; Morris in center; and Sparrow at short and batting ninth. They racked up nine wins against only one loss. But that late July day in 1867 already seemed so long ago. As did the promise of those days, when other Black social clubs would come to town with their baseball nine and seed a rich social atmosphere of picnics, dances and banquets that would last for days. The promise of those days. The Pythians flourished as time passed and, feeling they had found the best calling card by which to publicly challenge the status quo, they sent a formal challenge to every white baseball team in the city.

And, eventually, one accepted the challenge.

On Sept. 3, 1869, the Olympics of Philadelphia — a team with roots dating back to the 1830s — became the first white baseball team on record to play a Black baseball team. And their 44-23 victory over the Pythians did better for the Pythians than the final score would lead one to think. The press had descended onto Philadelphia for the game and left impressed with the skill and fight displayed by the city's premier Black baseball team. So much so that the event even landed on the front page of the *Baltimore Sun*. "The novelty of the affair drew an immense crowd, it being the first game between a white and a colored club."



Match Game of Base Ball Between White and Colored Clubs.

PHILADELPHIA, Sept. 3.—The Pythian Base Ball Club, colored, after challenging a number of white clubs of this city, who refused to play them, succeeded in getting acceptance from the Olympic, which defeated them by a score of 44 to 23.

The novelty of the affair drew an immense crowd, it being the first game played between a white and colored club. Col. Fitzgerald, of the City Item, was umpire.

The *Baltimore Sun* wrote about the 1867 game between the Pythians and the Olympics.

The Pythians would beat the next white team they played. And Hacks, in looking to memorialize Catto, also found himself caught up in the rapture of those days: He contemplated getting the band back together.

The wounds of the Civil War were still fresh, but the lure of baseball did not discriminate. Instead, baseball had become the perfect vehicle for Catto's views of racial equality and social change. And he was not alone. Even Frederick Douglass was known to take time out of his schedule to enjoy a ballgame. The *Clipper* reported of one such day in which "Mr. Frederick Douglass was present and viewed the game from the reporter's stand." Douglass' son, Charles, played third base for the Pythians' rivals — the Alert — that day.

And the Alert were yet another all-Black baseball team, one of many flourishing at the time. There were the Mutual Base Ball Club and the Excelsior Base Ball Club of Washington, D.C.; the Moravian Base Ball Club of Harrisburg, Pa.; the National Excelsior Club of Philadelphia; the Monitors and the Uniques of Brooklyn; the Oneida Base Ball Club of Bergen, N.J.; the Liberty Base Ball Club of Jersey City, N.J.; and scores more. America was barely out of the shadow of the Civil War and Black baseball was already burgeoning.

That same October, the Uniques and the Mutuals squared off for a self-proclaimed "championship of colored clubs" and, heartened by the success of their season — in which they not only hosted traveling Black teams from out of state but also played several well-attended games against white teams — the Pythians decided to apply for official recognition as a professional team.

They were turned away. Twice. First, in October 1867, by their local professional organization — the Pennsylvania State Base Ball Association — about which Pythians club secretary (and Catto's best friend) Jacob White Jr. noted:

Whilst the Committee on Credentials were making up their report, the delegates clustered together in small groups to discuss what action should be taken. Sec. Domer stated although he, Mr. Hayhurst, and the President were in favor of our acceptance, still the majority of the delegates were opposed to it, and they would advise me to withdraw my application, as they thought it were better for us to withdraw than to have it on record that we were black balled.

Undeterred by their prior setback, the Pythians again applied for membership, this time in December 1867 at the year-end conference of the National Association of Base Ball Players. By the time the Association had concluded its business at the conference, it had accepted "eight State Associations, representing 237 clubs…eight clubs [as] probationary members…eight clubs whose applications are more or less irregular" and to ban all Black ball players from the Association. And further, to make sure they had finessed away any confusion regarding the matter, any team caught with a Black player on its roster from that point on would face expulsion from the ranks of "organized" baseball.

Still, the Pythians persisted playing the game they loved despite being relegated to permanent amateur status. They traveled out of state for games against other Black clubs, much like the Mutuals did when they visited Philadelphia for the 1867 championship. In 1868 and 1869, the Pythians consolidated their standing as an elite team. They arrived at their games wearing blue pants and a white-bibbed shirt with a large gothic "P" emblazoned on the chest; and the club, by 1868, was so bursting at the brim with players that they had four distinct teams.

And yet, come 1870, the Pythians weren't playing at all. In February of that year, Congress passed the 15th Amendment, which was the third and final of the "Reconstruction Amendments" — this one granting Black men the right to vote for the first time since 1838. Catto, along with many of his other prominent teammates, was swept up in this seismic event, although the initial tremors could never anticipate what was eventually to come.

Catto's skill in coordinating, organizing and encouraging extended well beyond the bounds of a baseball field. He was a committed social activist: During the Civil War, he had fought for Blacks to have the right to serve in the military; he led organized protests of the Philadelphia trolley system that led directly to its desegregation; he served as secretary of the Pennsylvania State Equal Rights League; and he was a major and inspector general of the Fifth Brigade, First Division of the National Guard of Pennsylvania. With the new political reality, Catto knew he would be needed in some, and perhaps all, of these capacities in the year ahead. There was an election upcoming in October, and the following year would bring the event everyone in Philadelphia had their eye on: The mayoral election of 1871.

Under the circumstances, the more minor election of 1870 came and went with far less fireworks than one would have expected. A little rioting was reported to have taken place when whites, many from Catto's integrated and heavily immigrant Fourth Ward, attempted to prevent Blacks from voting. None of these flailing efforts worked: Catto's planning had helped ensure a high Black voter turnout in the Fourth Ward as well as throughout the city that day. Like the Pythians, Black voters had been tightly organized and well-drilled: They had gone to the polls early with ballots filled out beforehand and made sure to vote quickly. By nine o'clock in the morning, just about any Black resident of Philadelphia who had any intention of voting had already done so. The voting tactic had caught would-be instigators by surprise and played a major role in suppressing violence instead of suppressing votes.

Meanwhile, it took a year for the Pythians to regather without the guiding light of their second baseman. But after a year in the void, the team took to the field for the 1871 season…although only twice and without its beacon, Catto, who would take another year's sabbatical from the game, devoting his time to traveling to Washington and social organizing in preparation for Philadelphia's high-stakes general election, which was set for the 10th of October of that year. Baseball was part of Catto's vision of a more perfect union. But baseball, for him at least, would have to wait.

Still, as a sign of Black baseball increasingly becoming part of the news, the *Philadelphia Inquirer* went with the simple title of:

BASE BALL

when on, Sept. 20, 1871, the paper reported on a game between the Pythians and the Unique — a team from Chicago that had also taken to challenging Black and white baseball clubs. Unbeknownst to either team at the time, tragedy awaited them. The Unique returned home to find themselves in the middle of the Great Fire of Chicago that would burn unchecked for three days. And when the fire was finally put out in Chicago, on Oct. 10, Philadelphia would barely survive a day destined to go down as one of the worst in its long history.

The phenomenal Black voter turnout for the 1870 election only increased the opposition's desperation to snuff it out, especially with the city's very seat of power up for grabs. Violence erupted as never before through the Fourth Ward and across the city as rioting whites attempted to intimidate Black voters to keep them from the polls. Two Black men were shot and others waiting in line to vote were attacked by mobs. Catto, aware of this possibility, had dismissed his students from the Institute for Colored Youth early that day.

His short walk home to South Street became a longer one amidst the chaos of that afternoon, as he followed a friend's advice on a safer, more circuitous route back to his door. Nevertheless, a block from his home, Catto ran into a white mob. An argument ensued, then seemed to peter out and Catto continued past them only for a volunteer fireman named Frank Kelly to pull out a pistol and shoot at Catto from behind. One bullet lodged into his right arm. One lodged into his left shoulder. Catto stumbled and tried to find cover behind the trolleys that he had worked so tirelessly to desegregate. Kelly chased after him and fired again. And again. One bullet found Catto's left thigh. And a fourth lodged into the right ventricle of his heart.

While one police officer who had rushed to the scene held Catto in his arms as he died, another helped Kelly escape. Six years later, Kelly would be found — in the Unique's hometown of Chicago — and he would stand trial in Philadelphia, where an all-white jury found him innocent on all counts.

The Pythians would not rise from the dead at Dr. Hacks' suggestion. Not even the offer of money could stir 10 ringers in need of cash to stand up, be counted and put the blue "P" on their chest. Eventually, in 1887, some form of the Pythians would emerge again and do what up until that point had never been done: They founded an all-Black baseball league. It wouldn't last a season, as logistical challenges, financial challenges and Jim Crow led to the league folding after only a few games. The Pythians would never play the game of baseball again. And it would be another 120 years before Catto's grave — after first being relocated to suburban Collingdale — received that upgrade Dr. Hacks wished for way back in 1874. In 2007, the Octavius Catto Foundation funded a large black headstone at Catto's grave. At the top, it reads:

THE FORGOTTEN HERO

The Pythians were gone, never to return. But their efforts solidified Philadelphia as a haven for Black baseball. The Philadelphia Giants would rise in 1902 and be around until 1911. Then came the Hilldale Club, one of the most renowned Black baseball teams of the 1920s. Hilldale proved to have more staying power than its predecessors, flush with fresh talent from the Great Migration and the surging popularity of the game. They signed great players, including future Hall of Famers Judy Johnson, Oscar Charleston and Biz Mackey. Ten years into their existence, they joined up with other Black baseball teams as Negro Leagues baseball was thriving.

In the span of four September days in 2017, the city of Philadelphia erected a statue of Catto outside of City Hall — the city's first memorial statue of a Black person in its 338-year history — and a commemorative plaque at the Jefferson Ball Parks in North Philadelphia in honor of the Pythians' game against the Olympics that broke baseball's first color barrier. The dots that connect Catto's historical legacy to his baseball legacy span from one end of Philadelphia to the other, drawing a line across the heart of the city that can never be erased.

Rowan Ricardo Phillips is a Curatorial Consultant for the Hall of Fame's ongoing Black Baseball Initiative.

Our Museum in Action

THESE ONGOING PROJECTS ARE JUST A FEW OF THE WAYS THE NATIONAL BASEBALL HALL OF FAME AND MUSEUM'S MISSION IS BEING SUPPORTED TODAY.

baseballhall.org/museuminaction

What We've Done Together

#COOPERSTOWNMEMORIES

As history has shown us time and time again, baseball has a tremendous impact on families and friends everywhere — bringing us together and creating special memories. As baseball fans, we all have stories: Our first trip to Cooperstown, meeting a Hall of Famer in *America's Most Perfect Village*, seeing an exhibit that brings our own memories flooding back, stepping into the Plaque Gallery and feeling the connection to the game's all-time greats — the memories are countless.

We would love for you to share your **#CooperstownMemories** with us.

Simply send an email that includes your story and your name to **development@baseballhall.org**, and we will share selections with our "baseball family."

Here are a few stories from our Museum Members:

>>> *Thank you for this opportunity to send a few of my baseball memories of Cooperstown.*

First, I have to admit that when I go to the Baseball Hall of Fame, the first thing I do is go to the Plaque Gallery and "visit" my favorite players. Even though I am a Red Sox fan through and through, I visit players from other teams as well. I go to see Kirby Puckett, Harmon Killebrew, Ozzie Smith, as well as my favorite Red Sox players: Carl Yastrzemski, Jim Rice, Pedro Martínez and David Ortiz. I attended the Induction Ceremonies of Rice, Martínez and Ortiz.

Second, one of my favorite memories emanates from Pedro's Induction Ceremony. It was a brutally hot day. Thousands (or at least it seemed that way) of Pedro fans from New York City had arrived with Dominican musical instruments, as well as many cardboard "Ks" to honor the brilliant pitcher. They lined up with K cards to honor his amazing ability to strike out hitters. They had drums, percussion sticks and other portable instruments popular in the Dominican Republic, and pounded on them in between Pedro's speech. Pedro spoke in Spanish, and I, with my rudimentary "command" (if you can call it that) attempted to take notes on what he was saying. I took notes in Spanish and came away with the unique experience of having learned that Pedro was encouraging the Hall of Fame and the baseball writers to induct more Dominicans because of the culture of baseball in the DR. He mentioned Juan Marichal as

HEATHER AINSWORTH/MLB PHOTOS

being the only other Dominican in the Hall of Fame. He also explained how much the Dominican baseball stars have done for their homeland with their monetary contributions to schools and hospitals to make it a better place.

The other thing that happened during Pedro's induction was this: I was speaking Spanish to some of Pedro's fans. They looked at me, a woman with an Irish face, and couldn't believe that I was speaking Spanish! Two or three of them lifted me up and carried me around as they marched with me on their shoulders! I am not a small person, but I had so much fun with them. My husband looked over at me as I was being carried on their shoulders and asked, "What's going on here?" I shrugged my shoulders and just responded, "I don't know. I'm going with the flow!" They danced around with me on their shoulders as they played their instruments. We had a blast.

Finally, I was invited by a group of Montreal Expos fans to participate in a charity bowling tournament in 2018 when Vladimir Guerrero was inducted into the Hall of Fame. I had written a fiction book about Minor League Baseball players, and they had heard about my novel somewhere. They invited two of my friends and me to participate in the bowling tournament. Several

former Expos, including Curtis Pride, the only (I think) deaf player to play in the MLB, was there, as was the former PA announcer at the Expos park. We had so much fun with them.

So those are my favorite stories. I have many more, but these are my favorites.

Wanda Fischer
Member Since 2009

>>> *I am 59 years old and spent probably 50 of those years wanting to visit the Hall of Fame. This March along with my friend John, I finally made it! Fifty years of expectations can be overwhelming to live up to, but being there in person exceeded them. We spent more than 17 hours over the course of two-plus days just soaking it all in. Reading everything. There is just something to me about sitting in the Plaque Gallery when it's all quiet, feeling like those men are there with you, that is just so relaxing. I can't wait to go back!*

Tim Brkovic
Member Since 2023

>>> *My Dad and I made the trip from California to Cooperstown in 2008. We had a great time spending three days at the Hall. We saw so much and recorded the whole trip, and still today I look back at the tapes in astonishment of the power that I felt as we walked through the Museum. I was in awe as I searched out my grandfather's pieces in the Hall. My grandfather was Jimmie Foxx, and I could not get enough seeing his uniforms, hats and signed balls. I plan on going back someday and taking my boys and my grandson. The HOF is something EVERY baseball fan should see.*

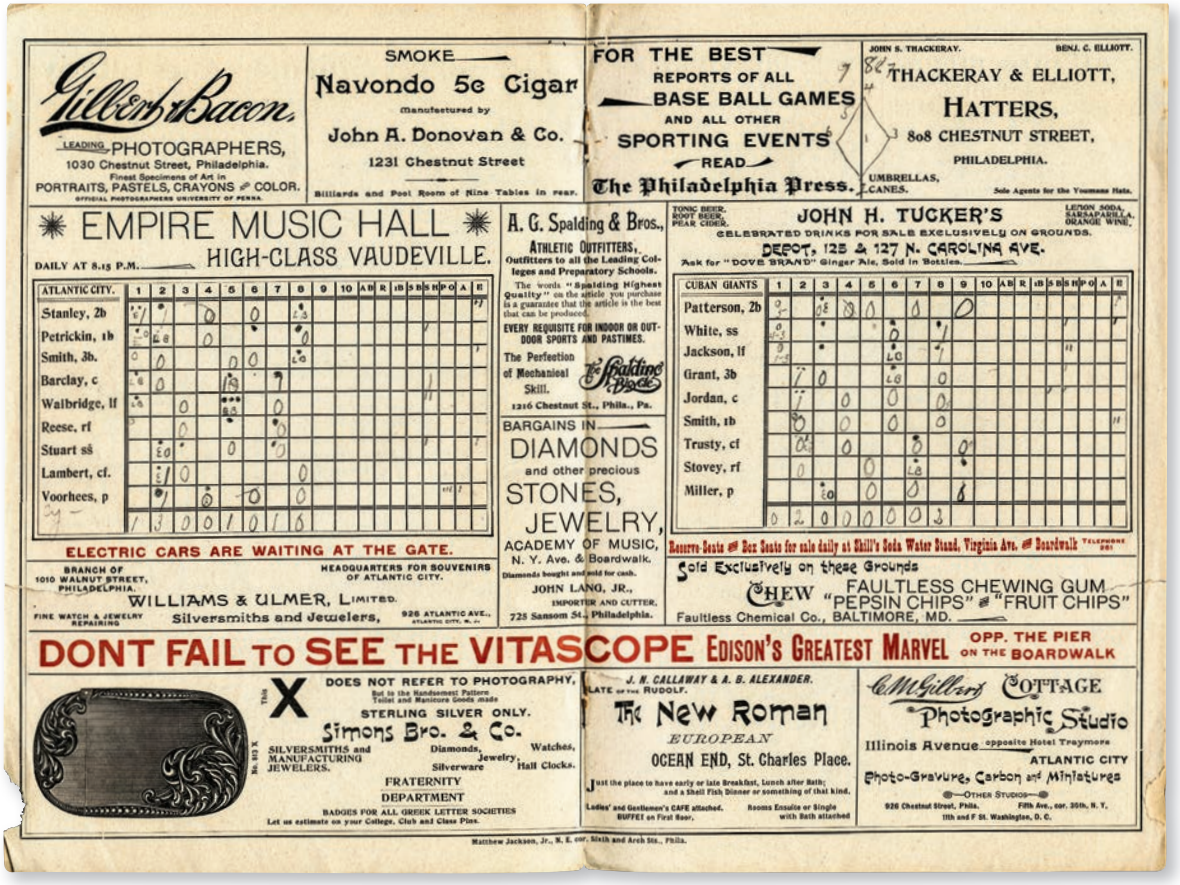
James Conlin
Museum Visitor

PROJECT FUNDED: 1896 CUBAN GIANTS VS. ATLANTIC CITY SCORECARD

Thanks to generous gifts from Erik Nielsen and Michealene M. Redemske, a scorecard from an 1896 game between the Cuban Giants and Atlantic City will be digitalized and conserved.

The 1896 Cuban Giants played at least 10 games against Atlantic City's top local club, an amateur team comprised of collegiate standouts. The scorecard documenting their July 23 matchup was donated to the National Baseball Hall of Fame and Museum in 2022. Three thousand fans congregated at Atlantic City's Inlet Park for the game, won 6-4 by the home team. According to the *Philadelphia Inquirer*, "The game was exciting throughout, and not till the last man was out was the result of the game a certainty."

The Cuban Giants, among the earliest professional Black baseball teams, began in 1885 in part as entertainment for guests at Long Island's Argyle Hotel. After showcasing their skills on Long Island, the team went on the road, traveling around the country challenging local teams and major league talent alike. One frequent stop was the famed seaside resort town of Atlantic City, N.J. The Giants continued to travel to Atlantic City for years, competing against local white teams as well as other professional Black clubs.



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This item from our collection honors the pioneers of professional Black baseball and illustrates a period of baseball history and its broader connection with American culture.

This scorecard is one of many items that will be highlighted within our Black Baseball Initiative. **Learn more about this major initiative, which will feature a new exhibit set to open in 2024, at baseballhall.org/bbi.**

Thanks to gifts from Museum Members Erik Nielsen and Michealene M. Redemske, this scorecard chronicling an 1896 game in Atlantic City, N.J., featuring Black baseball pioneers will be digitized and conserved.

What You Can Help Us Do

DOUG McWILLIAMS PHOTOGRAPH COLLECTION

COURTESY DOUG McWILLIAMS

PHOTOS BY DOUG McWILLIAMS/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Photographer Doug McWilliams (above) donated his life's work to the Museum, and you can help ensure these images are preserved for generations to enjoy. Images of longtime major leaguer Vic Davalillo (top right) and pitcher Don Stanhouse (bottom right) are just two of hundreds of brilliant color photographs in the Museum's Doug McWilliams collection.

In 2010, Doug McWilliams traveled to Cooperstown to personally donate more than 10,000 negatives from his collection to the Museum's Dean O. Cochran Jr. Photograph Archives.

As we continue our work to digitally preserve our Photo Archives, the **Doug McWilliams Photograph Collection** is a major initiative. This collection, featuring mostly color images from the 1970s, '80s and '90s, needs to be reorganized, rehoused and conserved.

Please consider making a gift today toward the **Doug McWilliams Photograph Collection** project to ensure these historic images are preserved for generations of fans to enjoy.

To learn more about this project and to make a gift to support this initiative, visit **support.baseballhall.org/mcwilliamsphotos**.

Estimated balance to preserve the Doug McWilliams Photograph Collection: $77,568
Donations to date: $7,663
Support still needed: $69,905

We are grateful for all our donors and Museum Members who help us preserve baseball history. We have accomplished a lot together, but there is more to be done.

Explore additional projects, including artifacts, photographs, Library documents and exhibit updates that need conservation and preservation, at our website.

baseballhall.org/museuminaction

*For more information — or to make a donation of any amount toward one of the projects — visit **baseballhall.org/museuminaction** or contact our Development Team at (607) 547-0385 or **development@baseballhall.org**.*

HALL OF FAME NATIONAL BASEBALL HALL OF FAME HEROES CAMPAIGN

Please consider enrolling today to make a monthly gift through our **Hall of Fame Heroes Campaign.** Your monthly gift will help preserve the greatest moments in baseball history.

Becoming a monthly donor is easy, and a recurring gift of ANY amount — $10, $25, $50, $75 or more — helps sustain the work we are doing every day to preserve the game.

"THE BASEBALL HALL OF FAME AND THE HALL OF FAMERS ARE THE BEST OF WHAT THIS GAME HAS TO OFFER. THE MISSION OF THE HALL IS VERY CLOSE TO MY HEART. IF I CAN GIVE BACK A FRACTION OF WHAT I'VE GAINED FROM THIS GAME AND THE HALL OF FAME FAMILY, IT WOULDN'T BE ENOUGH.

BUT NO MATTER WHAT ANYONE CAN GIVE, I KNOW IT WILL HELP INSPIRE LOVE OF THIS GREAT GAME AND THIS GREAT HALL FOR FUTURE GENERATIONS."

— DEB WILLIAMS

Our goal for this urgent need is to have 342 monthly donors, a number that honors those elected to the Hall of Fame.

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Receive this special "Heroes" cap with a new monthly gift of $25 or more.

To learn more about this Campaign and to see the list of Hall of Fame Heroes, visit **baseballhall.org/monthlygiving.**

Star Spangled

BASEBALL'S ALL-STAR GAME HAS PROVIDED COUNTLESS MEMORABLE MOMENTS THROUGHOUT THE DECADES.

By Tim Kurkjian

The All-Star Game captured me on July 13, 1965 — which was also the day the first color TV set was watched in our house.

I was 10. I was already hopelessly addicted to baseball and the greatness of the perfect player, Willie Mays. On that day, in living color, Mays homered to open the game in Minneapolis. From that moment on, I was mesmerized by the All-Star Game.

Baseball's All-Star Game is the best of all the major sports because it remains a real competition highlighted by confrontations between the best pitchers and hitters in the game. There have been so many memorable All-Star Games and stories for me.

In 1969, in my hometown of Washington, D.C., Willie McCovey hit two home runs. The 1971 game in Detroit, featuring 23 future Hall Famers, was perhaps the greatest collection of talent ever on one field. "It was like walking into Cooperstown," said Joe Torre, the third baseman for the National League that night.

Those were the days when Pete Rose would meet his NL All-Star teammates at the clubhouse door with a warning: "We're going to beat their butts again this year, you hear me!"

I have covered every All-Star Game starting with 1982 in Montreal. That day, I asked the Expos' Al Oliver: "Al, how are you doing?" He responded: "I had 75 line drives caught the first half of the season."

In 1983 at Comiskey Park, Fred Lynn hit what remains the only grand slam in All-Star Game history; I will never forget him pumping his fist as he rounded the bases.

In 1989, Bo Jackson, á la Mays in 1965, led off the bottom of the first with a home run onto the tarp in center field in Anaheim.

RON VESELY/MLB PHOTOS

Tim Kurkjian (right) interviews 2014 All-Star Game MVP Mike Trout at Target Field.

In 1993 in Baltimore, lefty Randy Johnson jokingly threw over the head of the Phillies' John Kruk, who patted his heart and looked to the heavens, a thank you for still being alive. Four years later in Cleveland, the Rockies' left-hand-hitting Larry Walker laughingly put his batting helmet on backwards and entered the right-hand batter's box to face Johnson.

In 1997, the Brewers' Jeff Cirillo was headed for his first All-Star Game.

"Aren't you Jeff Cirillo?" a fan asked him while boarding the plane.
"Yes, I am," said Cirillo, flattered at being recognized.
"Aren't you going to Cleveland for the All-Star Game?" the fan asked.
"Yes, I am," Cirillo said.
"But," the fan said, "this plane is going to New York."

Cirillo eventually got on the right plane and got into the game, which his AL team won, 3-1.

In 1999 at Fenway Park, the Red Sox introduced Ted Williams as the greatest hitter of all time; before the game, he was escorted onto the field. With the urging of Cal Ripken Jr. and Tony Gwynn, all the All-Stars huddled around Williams; many players were awestruck.

In the game, Boston's Pedro Martínez struck out five of the six batters he faced. Williams told him, "That is some of the greatest stuff I've ever seen." Martínez calls his interaction with Williams that day the highlight of his career.

The 2001 All-Star Game in Seattle was the final one for Ripken, who started the game at third base. But AL shortstop Álex Rodríguez insisted in the top of the first inning that Ripken move from third base to shortstop for an inning, a tribute to a man who changed the position with his power and size. And, of course, Ripken homered in his first at-bat of the game.

The 2002 All-Star Game in Milwaukee ended in a tie, prompting a change: The winner would get home field advantage in the World Series (until 2017). In 2007, the Mariners' Ichiro Suzuki hit the only inside-the-park homer in All-Star Game history.

"Very cool," he said.

Another incredible moment came in 2013 at Citi Field, the last All-Star Game for Mariano Rivera. When he went to the mound to start the eighth inning, players on both teams stood on the top step of their dugouts, allowing the great Mariano to stand alone on the field amid a thunderous ovation. When Rivera returned to the AL dugout after a typical 1-2-3 inning, he was greeted with hugs and handshakes from his entire team. Rivera openly wept over the show of reverence.

"This is as good as it gets," he said.

From Mays to Bo to Ripken to Mariano, the MLB All-Star Game is as good as it gets.

Tim Kurkjian won the 2022 BBWAA Career Excellence Award.

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AROUND COOPERSTOWN

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Spring blossoms returned with warm weather as Cooperstown gears up for a memorable summer.