

OPENING DAY 2022 | VOLUME 44 | NUMBER 2

Memories and Dreams



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and for taking your place among the legends of the game.

With admiration, respect, and so much love,
Your friends at the Boston Red Sox



David Ortiz
34

Memories and Dreams

THE OFFICIAL MAGAZINE OF THE HALL OF FAME

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H. ZIMMAN, Inc.

Seaport Landing / 152 The Lynnway / Lynn, Massachusetts 01902
Email: info@hozinc.com / Website: hozimman.com
Phone: (781) 598-9230 / Fax: (781) 599-4018

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ON THE COVER

Whether it's at the ballpark or on stage, music and baseball strike a harmonious chord. This issue of *Memories and Dreams* looks at that connection and those who've brought the two together.



One of my favorite conversation starters is asking someone about the first concert they attended. For so many of us, it evokes the same emotions of our first baseball game. For me, it was 1984 and the “Victory Tour” at Dodger Stadium, featuring Michael Jackson and his talented siblings.

My memories from that December night are vivid, but they have little to do with the amazing performance. That was the first time I set foot on a major league field and I could not believe where I was sitting. I spent much of the show envisioning what it was like to play center field there, having no idea that just over a decade later I would call that venue my office for nearly 15 years.

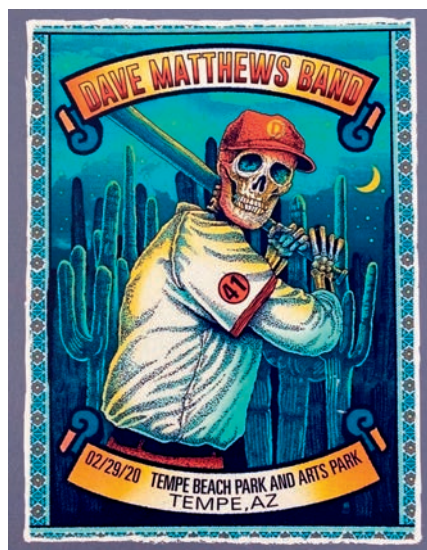
Since then, I’ve seen hundreds of live concerts at venues across the globe, from Billy Joel’s “Last Play at Shea,” Kenny Chesney at Chase Field and the Rolling Stones at Dodger Stadium, to my favorite musicians, Dave Matthews Band, nearly 60 times and in multiple major league ballparks.

The connection between music and baseball dates back to the game’s earliest days, as visitors to our museum quickly note in our *Taking the Field* exhibit about the 1800s. It was the early 1900s when a former Cooperstown ballplayer named Bud Fowler penned a song called “The Royal Giants” – a tune that will be celebrated this summer when he is inducted more than a century later (see page 44).

Of course, a ballpark organ brings a smile to every face and no outing to a ballgame is complete without the national anthem and “Take Me Out to the Ball Game.” But for so many fans around the country, their hope is to hear their favorite tune when walking out of the ballpark. “Go Cubs

Go,” “I Left My Heart in San Francisco,” “I Love LA,” “New York, New York,” “D-backs Swing” and countless others are the lasting reminder that their team was victorious on that day.

Our newest electee, David Ortiz, loved to hear “Sweet Caroline,” as Red Sox Nation belted out that song in unison at Fenway Park more than 1,200 times during his Boston career. Then there is Ortiz’s 2004



The Dave Matthews Band is one of many groups that plays in big league ballparks.

championship teammate, Bronson Arroyo, who became known throughout the game for his musical talents. When he was injured during his lone season with the Arizona Diamondbacks in 2014, I had the privilege of accompanying Bronson to several performances around the desert and his talents were quite impressive.

While Arroyo was mostly an acoustic cover artist, nothing can quite compare to watching the late José Lima sing “The

Star-Spangled Banner” before a game in 2004 and then head out to a local Los Angeles nightclub to perform an hours-long merengue concert with his full band. The sheer joy on his face and mesmerizing dance steps will stick with me forever.

At our last two Induction Ceremonies, Yankees-legend-turned-jazz-guitarist Bernie Williams performed a thrilling rendition of the national anthem. The five-time All-Star is hardly the first player to transition to a musical career (see page 12).

The reality is, many ballplayers want to be rock stars and vice versa. Garth Brooks participated in Spring Training with the Padres, Mets and Royals from 1999-2004. Pearl Jam’s Eddie Vedder is known for his lifelong love of the Cubs. Grammy Award-winning country music duo Florida Georgia Line once took batting practice with one of their biggest fans, Paul Goldschmidt, before either became a household name. Even die-hard Tigers fan Jack White wanted to play ball at Cooperstown’s Doubleday Field on the day his band performed at our local Ommegang Brewery in 2018 (see page 16).

The 100-plus-year-old Doubleday Field has hosted numerous music legends – from Bob Dylan and Willie Nelson to Paul Simon, who famously asked the country, “Where have you gone, Joe DiMaggio?” in Simon & Garfunkel’s 1968 No. 1 hit “Mrs. Robinson.”

When Joltin’ Joe was wreaking havoc on American League pitchers in the ’30s, ’40s and ’50s, there was no “walk-up music” for his at-bats, but by the 1990s that practice had become commonplace. In fact, one of my favorite tasks early in my career was when a different player would come to me almost every day with a new song in order to help break out of a slump or because he just felt a change was needed.

So settle in with the latest edition of *Memories and Dreams*, pick out your own walk-up song or throw on your favorite album in the background. After all, it’s a beautiful day for a ballgame and our great sport has always been a part of America’s soundtrack.

With gratitude,

Short Hops

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

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HALL OF FAME TO CELEBRATE CLASS OF 2022 WITH VIRTUAL PROGRAMS

The National Baseball Hall of Fame and Museum will provide fans with an up-close look at the members of the Class of 2022 via *Virtual Voices of the Game* events throughout the coming weeks.

Programs highlighting Gil Hodges, Jim Kaat, Minnie Miñoso and Tony Oliva were held throughout January and February, and recordings of these programs can be found at youtube.com/BaseballHall.

Programs featuring the careers of additional Class of 2022 members will be announced soon.

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The National Pastime has connected fans and families of all kinds for more than a century.

Now, thanks to virtual technology, businesses can provide their staff and clients with Cooperstown moments through the

Hall of Fame's Virtual Event Experiences.

With companies searching for new ways to keep their constituents and employees engaged, the Museum is offering Virtual Event Experiences that provide unique and meaningful interactions.

To learn more about these Virtual Event Experiences, visit baseballhall.org/corporateexperiences. You can also get more information and book your event by calling (607) 547-0249 or emailing experience@baseballhall.org.

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STAFF SELECTIONS



Name: Bruce Brodersen

Position: Director of Multimedia

Hall of Fame Debut: 1989

Hometown: South Farmingdale, N.Y.

Favorite Museum Artifact:

John Fogerty's custom-made Louisville Slugger Guitar. Nothing combines my love of both music and baseball better than this! He used this while performing his song "Centerfield" during the 2010 Hall of Fame *Induction Ceremony*. The song was also featured in the original presentation shown in the Hall's Grandstand Theater, which I was originally hired to oversee. I've heard it thousands of times!

Memorable Museum Moment:

While putting a microphone on Gary Carter to do an interview the day after he was elected to the Hall in 2003, I mentioned to him I was a lifelong Mets fan. Without hesitating, he let me try on his 1986 World Series ring. After we were all set, he gave me a stern look and then a big smile and made me give it back.

receptions, dinners, business meetings or would simply like to have after-hours access to the Museum for your group, the Museum provides an experience your guests will remember for a lifetime.

For more information and available dates, please call the Museum's Special Experiences office at (607) 547-0249 or email experience@baseballhall.org.

SHARE YOUR MEMORIES

We love hearing from our readers about their connections to the stories in each issue of *Memories and Dreams*. Please send your letters to the Hall of Fame at membership@baseballhall.org.

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THANK YOU to the National Baseball Hall of Fame and Museum donors for their recent gifts to support our mission to preserve history, honor excellence and connect generations. Memorial and honorary gifts are listed below.

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Diamond Notes

MUSIC HAS BEEN AN INTEGRAL PART OF THE BASEBALL EXPERIENCE FOR MORE THAN A CENTURY.

By Peter Gammons

EDDIE VEDDER NEVER CHOSE THE SHINY ONES. It was always about the rusted signs and those about whom he cared.

When he was a child, “the Cubs and WGN were on every afternoon and were part of the family,” Vedder remembered. It didn’t matter that the TV in his house in Evanston, Ill., was black and white. It was all about the Cubs, Ernie Banks and Ron Santo. And years later, it was why he found a life-changing part of his life, then sang “Take Me Out to the Ball Game” before Jon Lester won Game 5 of the 2016 World Series to bring the Cubs within two games of his musical promise that “someday we’ll go all the way” for the first time since 1908.

It did not matter that when Vedder was 5, the Cubs were beginning a run during which they had three winning seasons in a decade. He forever talks of what he remembers of the day his uncle took him to his first game at Wrigley Field.

“The green was a green I had never seen,” Vedder said. “The blues and the whites of [the Cubs] uniforms were the brightest whites and blues, and Roberto Clemente was warming up on the field down in front of us.”

Music has been the overture and accompaniment to baseball since the first modern World Series in 1903, when a gaggle of Bostonians marched to games at the Huntington Avenue Grounds and streets of

Pittsburgh singing “Tessie,” which 101 years later the Dropkick Murphys rewrote and performed at Fenway Park on a Saturday afternoon – a game in which Jason Varitek shoved Álex Rodríguez, Bill Mueller won the game with a ninth-inning homer off Mariano Rivera and the Red Sox began a run to their first championship since 1918.

Then there was Bronson Arroyo. The Red Sox claimed his contract off waivers in 2003, and a year later he made his public singing debut singing Vedder’s “Black” at a fundraiser for Theo Epstein’s Foundation To Be Named Later. During that same season, he started four games against the Yankees, all of which were won by the Red Sox, including the afternoon “Tessie” debuted. When Mueller’s homer off Rivera landed in the bullpen, the Fenway Park speakers blared “Dirty Water” over and over until dusk.

The National Baseball Hall of Fame and Museum’s *Sacred Ground* exhibit pays tribute to some of baseball’s classic anthems – and music fills the Museum daily as part of the visitor experience.

Arguably the most pre-eminent musician among MLB players has been Bernie Williams. He won four World Series rings, one batting title and four Gold Glove Awards across 16 seasons with the Yankees. His mother was a music professor at the University of San Juan, he was a



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

Above: The National Baseball Hall of Fame and Museum celebrates music in the *Sacred Ground* exhibit, including an interactive display that features famous ballpark songs. **Opposite:** Dozens of musicians with a passion for baseball have visited the Museum throughout the years, including (clockwise from top left): The Baseball Project (which performed in the Museum’s Grandstand Theater in 2015), Toby Keith, Crosby, Stills and Nash, Jim Adkins of Jimmy Eat World and The Mystiqueros. Middle left: Longtime White Sox organist Nancy Faust is often credited with helping launch the walk-up music phenomenon that is now present before each at-bat in the big leagues.

NANCY FAUST: NATIONAL BASEBALL HALL OF FAME AND MUSEUM; ALL OTHER IMAGES BY MILO STEWART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM





music prodigy as well as a baseball and track star, and has played guitar with extraordinary musicians at many parks and events. He played the national anthem before Derek Jeter’s final game, at Fenway Park, and at Jeter’s Hall of Fame induction in September 2021.

Williams has been nominated for a Grammy Award; he plays classical, jazz, blues and rock. When he plays with the Hot Stove All Stars in Boston, he always goes to visit kids at the Foundation To Be Named Later, spending hours with the children.

This author has had the privilege of making music with him.

In Chicago, playing behind Vedder, as he finished a lead riff, Eddie turned to me and asked, “Did you know he is this good?”

Yes.

After Bernie and this writer had the privilege to play five songs with Buddy Guy and Guy left the stage, Bernie walked across the stage, hugged me and said: “This is the greatest thing I’ve ever done.”

For musicians, music is about the moment, and playing with Buddy Guy was a moment.

For baseball players, it’s about the moments and the career: Four World Series rings and a permanent place in Yankees – and big league – history is a career.

“Take Me Out to the Ball Game” is a seventh-inning tradition at all major league ballparks, especially Wrigley, where legendary broadcaster Harry Caray introduced it with his signature “A one, A two ...” The song itself was a Tin Pan Alley tune written about a young lady telling her beau that she’d go out with him if he took her to a baseball game.

It was first sung at a park in 1934, then at Game 4 of the 1934 World Series, in which Hank Greenberg had four hits and three RBI. Later, it became a national hit performed by Frank Sinatra and Gene

Kelly in the 1949 MGM movie of the same name. Some 86 years later at a Jackie Robinson memorial at UCLA, Williams’ guitar version of the song reduced some members of the audience to tears.

In the last 15 years of the 20th century, “Centerfield” by Creedence Clearwater Revival lead singer John Fogerty had become nearly as much a baseball staple as “Take Me Out to the Ball Game.”

Huey Lewis of Huey Lewis and the News – who, like Fogerty, is a Bay Area rocker – was a familiar face at the two Bay Area parks, and the Athletics and Giants were forerunners in making music part of in-game entertainment. When the A’s lost the fifth and final game of the 1988 World Series to Orel Hershiser and the Dodgers, U2’s “I Still Haven’t Found What I’m Looking For” was played after the final out. And when the Athletics finished sweeping the Giants in the next year’s Earthquake Series, Lewis’ “The Power of Love” blared across the East Bay.

Yankee Stadium has Sinatra’s “New York, New York” as its victory song; Fenway Park plays The Standells’ “Dirty Water.” When the Orioles played in Memorial Stadium, every seventh-inning stretch included John Denver’s “Thank God I’m a Country Boy.”

White Sox organist Nancy Faust is credited by 2022 Hall of Famer Jim Kaat as inventing the walk-up song, as she played “Jesus Christ Superstar” every time Dick Allen came to the plate in his 1972 AL MVP season. Paul O’Neill’s walk-up song, The Who’s “Baba O’Riley,” became legendary in Yankee Stadium, and in what would be his final game there in the 2001 World Series against the Diamondbacks, the Yankees were trailing in the eighth inning of Game 5 when O’Neill got to the batter’s box. The Who echoed across the South Bronx – and Yankee Stadium actually shook.

From left: Bernie Williams, who has transitioned from All-Star center fielder to award-winning musician, has performed the national anthem at multiple Hall of Fame Induction Ceremonies. Singer/songwriter Kenny Loggins shows off a Sandy Koufax jersey during a Hall of Fame tour. **Opposite:** Grammy-nominated singer Sharon Jones performed “God Bless America” at the 2016 Hall of Fame Classic at Doubleday Field. Singer Willie Nile and his father toured the Hall of Fame in 2016. Timothy B. Schmit, who was elected to the Rock & Roll Hall of Fame in 1998 as a member of the Eagles, toured the Baseball Hall of Fame in 2015.



There have been major league players who had successful musical careers. Before ballpark music became part of the game experience, there was Arthur Lee Maye, who made the big leagues with the Braves in 1959 and played through 1971, when his career ended with the White Sox after stints with the Indians, Senators and Astros. He grew up in Los Angeles with several blossoming R&B singers that included Richard Berry (with whom he sang on the original “Louie, Louie”). He sang on hits “Earth Angel,” “At My Front Door” and “Have Love, Will Travel” (later covered by Johnny Watson, whose son De Jon is a longtime MLB executive). Maye had hit singles in the 1970s, and his 1964 album *In and Out of Love* sold more than 500,000 copies.

In Maye’s time with the Senators, he was a close friend of Hank Allen, who remembers “Lee Arthur would sing during batting practice and on buses, which (manager) Ted Williams didn’t particularly like. He was good, though.”

Allen’s family knew music. Hank’s brother Dick had a group called Dick Allen and the Ebonistics, which sang at clubs in the 1960s. He also sang at a halftime concert at the Spectrum, where he heard cheers, which he seldom did in Philadelphia playing baseball.

Perhaps more significant, in 1989 Hank became the first Black trainer at the Kentucky Derby in 78 years with a horse named Northern Wolf.

Music attracted many players. Tony Conigliaro was not only the second-youngest player (after Mel Ott) to hit 100 homers, but he broke in with his hometown Red Sox at age 19 and was a teen idol. He fashioned a singing career that landed him on *The Merv Griffin Show* before he was hit in the eye by a pitch in 1967. He was never the same player after the injury.



Lee Maye played 13 big league seasons and simultaneously was a successful rhythm and blues singer, selling hundreds of thousands of records during the 1960s.

Mudcat Grant was not only the first Black American League pitcher to win 20 games (in 1965), but claimed he “made more money singing than pitching” with Mudcat and the Kittens.

In the next generation, left-hander Scott Radinsky was one of the game’s best relievers for a decade after making his debut with the White Sox in 1990. His career was hampered in 1994 when he overcame Hodgkin’s Disease, and all the while with Chicago and the Dodgers had his side career as a singer for the punk bands Scared Straight, Ten Foot Pole and Pulley. He recorded 15 albums, several of them quite successful in Europe.

Former Padres infielder and Giants coach Tim Flannery made several albums with his bluegrass band Lunatic Fringe and played concerts with members of the Grateful Dead, singing the national anthem several times with Bob Weir and Phil Lesh. Arroyo, Jack McDowell and umpire Joe West have had successful recording and touring careers.

David Ortiz will be inducted into the Hall of Fame this July 24. On his final Opening Day, in 2016, the Red Sox surprised him by having his daughter Alexandra sing the national anthem. As she sang, Big Papi broke down in tears, 50 feet from where he made his “This is our city” speech three years prior.

“So much comes back to baseball and music,” said Derek Trucks, a guitar prodigy – whose great uncle was former Tigers pitcher Virgil Trucks – now making music with the Tedeschi Trucks band. “They tie generations together.” 🎸

A three-time National Sportswriter of the Year, Peter Gammons’ journalism career spans seven decades. He was the 2004 winner of the BBWAA’s Career Excellence Award.

Sing a Song

DAVE FRISHBERG'S "VAN LINGLE MUNGO" BECAME A FAVORITE OF BASEBALL HISTORIANS THANKS TO ITS NEARLY ENDLESS PATTERN OF RHYTHMIC NAMES.

By Steve Wulf

JULIET ASKED THE QUESTION IN ACT II, SCENE II of *Romeo and Juliet*, written by William Shakespeare in about 1595.

"What's in a name?"

Dave Frishberg answered it centuries later. The reply came right after he started paging through the brand new Macmillan's *Baseball Encyclopedia* and came across the name of Van Lingle Mungo. Frishberg had been writing a bossa nova-style song at the time, and the name fit perfectly into the melody that was going through his head.

"I instantly sang it out loud," he wrote in a 2007 article for the Society for American Baseball Research. "I knew then that the lyric would be only names – not names of famous stars, but names that evoked my childhood memories."

What's in a name? Or more precisely, what's in the 37 resonant, rhyming names that Frishberg carefully knitted into the delightful tapestry of "Van Lingle Mungo"? Well, it's the thrill of opening a new pack of cards, and a trip down memory lane, and an ode to the immigrant experience, and a saga propelled by amazing adventures, and a roster of characters that mirrors a major league clubhouse.

Best of all, it's a love story that – like *Romeo and Juliet* – has stood the test of time. Written in 1969, it still brings a smile to your face, whether you're hearing it for the first time or the thousandth time. There's the pleasure of Frishberg's voice, which sounds like dessert, and with the joy of his dexterous fingers tickling the ivories. The first chords are so enchanting that you have to laugh when you hear the first words: *Heeney Majeski ... Johnny Gee ...*

Then, before you even get a chance to ask, "Who are those guys?" Frishberg is on to three more names from his childhood: *Eddie Joost, Johnny Pesky, Thornton Lee ...*

So who was this guy who wrote the song? Dave Frishberg, born in 1933, grew up in St. Paul, Minn., the youngest of four children of Sarah and Harry Frishberg, the owner of a clothing store. As a kid, he was drawn to both sports and music. His father took him to his first St. Paul Saints baseball game, while his older brother Mort introduced him to the piano and steered him toward jazz.

After graduating from the University of Minnesota in 1955 and

-serving two years as a reluctant Air Force recruiter, Frishberg headed off to New York, where he wrote material for the WNEW radio station by day and played piano in jazz spots at night. Among the luminaries he accompanied were drummer Gene Krupa, saxophonist Zoot Sims and singer Carmen McRae.

By the early 1960s, Frishberg was making a name for himself with compositions like "Peel Me A Grape" (1962) and "I'm Hip" (1966). And then *The Baseball Encyclopedia* fell into his lap. The serendipity of "Van Lingle Mungo" is in the stories of the men themselves. Five are Hall of Famers, four were musicians who could have backed him, five had sons or grandsons who became major leaguers, and all of them are worth remembering.

Take Heeney, or Hank, Majeski, a third baseman who hit .310 with 120 RBI for the 1948 Philadelphia Athletics. After his father died when he was an 8-year-old, a man gave him the glove of his deceased son and told him, "Now you take it and become a big leaguer." Johnny Gee, nicknamed "Whiz," was a 6-foot-9 left-hander who also played in the NBA and was the tallest player in MLB history until Randy Johnson, himself an amateur drummer, came along.

Eddie Joost was a light-hitting infielder who played 17 seasons in the majors before becoming the last manager of the Philadelphia A's. Johnny Pesky spent 61 years with the Red Sox as a shortstop, third baseman, manager and coach, and is immortalized by the Pesky Pole in right field – he once won a game by hooking a homer around it. Thornton Lee and son Don hold the unique distinction of giving up home runs to Ted Williams.

Some more names from the song:

Danny Gardella

The 5-foot-7 Gardella was an outfielder for the Giants and Cardinals who could walk on his hands, quote Plato and sing arias.

Van Lingle Mungo

The right-hander from Pageland, S.C., had an arm that drew comparisons to Walter Johnson and Rube Marquard. He had a little trouble with the strike zone, though, as well as with various teammates.

Whitey Kurowski, Max Lanier

Dave Frishberg's ode to Dodgers pitcher Van Lingle Mungo and other stars of the 1930s and '40s has stood the test of time as one of baseball's most famous songs.



Kurovski's right arm was shorter than his left. Doctors cut some of the bone out when he got blood poisoning as a child, but that didn't stop the Cardinals third baseman from homering off Yankees Hall of Famer Red Ruffing in Game 5 of the 1942 World Series to clinch it for St. Louis. Lanier, who pitched for that same Gashouse Gang, could also play the guitar and harmonica and sing in a beautiful "moaning mountaineer hillbilly voice." His son, Hal, played infield in the majors and managed the Astros to the 1986 NL West title.

Eddie Waitkus and Johnny Vander Meer

A slick-fielding first baseman, Waitkus had a part in two classic baseball movies: He did the fielding and hitting scenes for Gary Cooper in *Pride of The Yankees*, and then, a few years later, he was shot by a deranged female fan, inspiring Bernard Malamud to write *The Natural*. All Vander Meer did was become the only pitcher in AL or NL history to throw back-to-back no-hitters.

Bob Estalella

Estalella, whose grandson also reached the big leagues, was discovered in Cuba, which is why he had this message pinned to the ticket on his coat when he got off the boat in Key West: "Albany, New York. Please deliver to the baseball park."

Big Johnny Mize and Barney McCosky

Mize is the first of the Hall of Famers in the song, and the first of two players with a feline nickname. McCosky was such a popular outfielder for the Tigers that he was called "Detroit's DiMaggio."

Roy Campanella (Art Passarella)

In his first version of the song, Frishberg sang the praises of one of baseball's greatest catchers. But because he felt Campanella's career was too recent, Frishberg changed the call to the equally alliterative Passarella, a longtime American League umpire who became a TV actor.

Harry Brecheen and Lou Boudreau

Cardinals left-hander Brecheen became known as "The Cat" because of his uncanny fielding ability. In 12 major league seasons, he was charged with just eight errors. Boudreau became the shortstop-manager of the Indians at the tender age of 24, and seven years later led them to the 1948 AL title by batting .355 with 18 homers and 106 RBI.

Frankie Gustine and Claude Passeau

Pie Traynor discovered Gustine, Frankie Frisch made him the Pirates' second baseman, Honus Wagner tried to set him up with his daughter, Ralph Kiner roomed with him and Roberto Clemente, Willie Stargell and Bill Mazeroski often stopped by his restaurant near Forbes Field.

Passeau pitched one of the greatest games in World Series history for the Cubs: A one-hit, 3-0 victory over the Tigers in Game 3 of the 1945 Fall Classic.

Eddie Basinski

Basinski was such a violin virtuoso that he held a chair in the Buffalo Symphony Orchestra when he was a high school freshman. The Dodgers found him playing shortstop in a semi-pro league, and pretty soon, Red Barber was telling his listeners, "The violin is playing sweetly today."

Ernie Lombardi

Otherwise known as "Schnozz" or, more poetically, "The Cyrano of the Iron Mask," Lombardi was so slow that opposing managers would station their infielders on the outfield grass. But that didn't stop him from hitting .306 over 17 seasons.

Hughie Mulcahy

He had a 3.60 ERA in 36 games, all starts, in 1940, but because he was on the mound for the "Phutile Phillies," he finished with a record of 13-22. No wonder his nickname became "Losing Pitcher Mulcahy" – the last line of many a box score. He was also the first major leaguer drafted to serve in World War II.

Van Lingle Mungo

Frishberg and Mungo actually met shortly after the song became something of a hit. Frishberg was invited to sing it on the nightly *Dick Cavett Show* in New York City, and unbeknownst to him, the producers also arranged for the ex-pitcher to make the trip from Pageland, S.C. According to Frishberg, Mungo asked him backstage, "When do I get my first check?"

The singer gently explained that there would be no payment for Mungo or any of the other players, to which Mungo replied, "But it's my name." Frishberg offered a solution: "The only way you can get even is to write a song called 'Dave Frishberg.'"

Frishberg moved to Los Angeles in 1971 and became part of the West Coast jazz scene while building an amazing oeuvre of songs. An invitation to write for the kids' show *Schoolhouse Rock* in 1975 led to one of his biggest hits, "I'm Just A Bill," a wonderful tune about the legislative process. He was held in such high esteem as a singer and composer that four of his albums were nominated for Grammy Awards for best male jazz vocals in the '80s.

A member of SABR starting in 1984, Frishberg ventured back out to the diamond to write "Dodger Blue," a string of names celebrating the Dodgers who came West, and "Matty," a tribute to Christy Mathewson that contains the line, "I'd swear that God had sent his right-hand man."

Frishberg moved to Portland, Ore., in 1986 with his then-wife and infant son. It was there that he chanced to meet another of what he called his "Mungolians": Basinski, who had settled there after finishing his baseball career with the Vancouver Mounties. Frishberg told him, "You're in my song, you know."

"Your song?" replied Basinski.

"Yes, have you heard my song, 'Van Lingle Mungo?'"

As Frishberg later described it, Basinski stared at him as if he were from Mars and walked away.

Frishberg passed away at the age of 88 on Nov. 17, 2021, after a long illness. He is survived by his two sons, Harry and Max, and his wife, April Magnusson. At the time of his death, only one player from the song was alive: Eddie Basinski. Alas, the violinist/shortstop died at age 99 on Jan. 8, 2022.

"I first heard Dave sing the song at a club in San Francisco in May of 1982," said Magnusson, who married him in 2000. "I loved it then, and I never got tired of hearing it.

"In his last days, he would ask me, 'Will I be remembered?' and I assured him that he would. People love his songs. Our senator, Ron Wyden, even paid tribute to him in the Congressional Record. In fact, when I went to the art store to have the citation from the senator framed, the woman in the store looked at it and told me how much she loved his music."

Yes, there's an awful lot to the name Dave Frishberg. 🍷

Steve Wulf is a freelance writer from Larchmont, N.Y.



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Hits on and off the Field

FROM BUD FOWLER TO BERNIE WILLIAMS,
BASEBALL'S BIGGEST STARS HAVE LONG CROSSED OVER TO MUSIC.

By Steve Wulf

THE 1925 CHICAGO CUBS weren't much good at baseball, but as first baseman Charlie Grimm found out when he arrived on Catalina Island to meet his new teammates at Spring Training, they could carry a tune.

"Hack Miller, the muscular outfielder, played a guitar that was held together with bicycle tape," Grimm wrote in his 1968 autobiography *Jolly Cholly's Story*. "Barney Friberg, the third baseman, played the mandolin. Cliff Heathcote's instrument was the ukulele. I quickly brought my left-handed banjo out of hiding. We had a group."

When the team owner, William Wrigley, heard them in the clubhouse, he offered to buy them new instruments. In the words of Grimm: "In return for this wonderful acceptance of our unit, and new equipment, we walked up the hill almost every night to serenade him."

Wrigley, it seems, owned a magnificent nearby mansion atop one of Catalina's hills. While we may never be so lucky to have such a home, we do have the opportunity to look down upon the history of the National Pastime and enjoy the songs of a host of men who could swing from both sides – baseball and music.

There's 31-game winner Denny McLain playing the organ. Hall of Famer Stan Musial is on the harmonica. Dodgers shortstop Eddie Basinski strokes the violin he played for the Buffalo Symphony Orchestra. Cubs third baseman Carmen Fanzone is blowing on his trumpet. Charley Pride, a pitcher for the Birmingham Black Barons, sings one of his country hits. There's Tim Flannery joining Bob Weir of the Grateful Dead on "A Friend With The Devil," and the Miracle Mets performing "You Gotta Have Heart" on *The Ed Sullivan Show*, and the hillbilly stylings of Pepper Martin's Mudcat Band.

Among the genres the players have played are classical, jazz, R&B, salsa, K-pop, polka, bossa nova, country, rap, blues, emo, ragtime, metal and folk.

In order to break up that cacophony, let's stop and listen to guitarist and five-time All-Star outfielder Bernie Williams play a rendition of

a certain waltz written by Jack Norworth and Albert von Tilzer in 1908. Though "Take Me Out to the Ball Game" is sung during the seventh-inning stretch of every ballgame, it takes on a fresh meaning and transcendent beauty at the fingers of Williams, who included it on his 2009 album *Moving Forward*, which was nominated for a Latin Jazz Grammy.

As the heir to Joe DiMaggio and Mickey Mantle, Williams played with such Hall of Famers as Derek Jeter, Mariano Rivera, Wade Boggs and Randy Johnson. As a guitarist, he has shared the stage with Bruce Springsteen, Paul Simon, David Benoit and Dave Koz. He has written beautiful songs of his own, some drawn from a life that began in Puerto Rico. At the age of 8, he fell in love simultaneously with the feel of a baseball bat and the sound of the flamenco guitar that his father, a merchant seaman, brought home from Spain. His parents placed him in a music academy, but they also encouraged him to run track and play baseball.

According to Williams: "They never saw me becoming either a professional athlete or a professional musician. They just wanted me to go to college and earn a degree."

When the Yankees signed Williams out of high school in 1985, "I left home and brought my guitar with me." When he made his major league debut in 1991, he celebrated by buying a Fender Stratocaster. Sixteen seasons later, he had four Gold Gloves and more postseason RBI (80) than any player in history. And in 2016 he fulfilled his parents' dreams by graduating with a bachelor's degree from the prestigious Manhattan School of Music.

Besides composing music, Williams has also written a book, *Rhythms of the Game*, with fellow musicians Dave Gluck and Bob Thompson. Subtitled "The Link Between Musical And Athletic Performance," it finds that sweet spot between the two disciplines and identifies the characteristics that they share.

The book begins with a foreword by Paul Simon himself. He recounts a conversation he and Williams had in center field of Yankee Stadium in April 1998, shortly before Simon was to perform “Mrs. Robinson” at the unveiling of the monument to Joltin’ Joe.

“How do you control your nerves in a situation like today?” Williams asked me.

“How do you come to bat in a World Series game and block out everything but the spin of a baseball traveling 95 miles per hour?” was my counter-question to him.

The answer, of course, is the knack of getting in a “zone,” that ability to slow down time and deny the pressure of the situation. Then there’s the discipline and hard work that comes with the two pursuits, the creativity and daring, the

teamwork and leadership, the virtues of both deception and power, the sheer dexterity in your fingers and the stamina in your legs.

When did the love story between baseball and music begin?

Well, at least as early as 1858, the year songwriters composed “Base Ball Days” and “The Base Ball Polka.” When vaudeville shows came along, they brought baseball players with them in the offseason, calling upon them to sing or dance or handle a rudimentary instrument.

But some players were accomplished musicians. Among the early progeny of the marriage was Noodles Hahn, a left-hander who won 23 games for the 1899 Redlegs and played a mean piano, thanks in part to his father’s job in a piano factory. Hall of Famer

Rube Marquard parlayed his 19-game winning streak for the Giants in 1912 into “The Marquard Glide,” a ragtime song he wrote with his vaudeville partner Blossom Seeley.

Down through the years, other future Hall of Famers revealed their hidden talents: Waite Hoyt could sing in a lovely tenor voice, Frankie Frisch could play the violin, and Mickey Cochrane the saxophone.

Besides the little group that the ’25 Cubs put together, there were other clubhouse bands – like the one that came out of the Cardinals’ Gashouse Gang: Pepper Martin’s Marvelous Musical Mississippi Mudcats. While their talents were more comic than melodic, they did have Max Lanier, a pitcher who played the guitar and harmonica and sang in a “fine moaning mountaineer hillbilly voice.”

The list goes on and on. Frenchy Bordagaray of the Cards could play the washboard and the fiddle. Frankie Pytlak, a catcher for the Indians, was known for his mandolin playing. Bob Kennedy, an outfielder for the world champion Indians in ’48 and later a major league manager, played the xylophone. Charlie Maxwell, a two-time All-Star outfielder for the Tigers, knew his way around a set of drums.

Baseball and music nearly had a falling out, though, in 1964. It happened on the team bus taking the Yankees to O’Hare Airport after New York had been swept in a four-game series with the White Sox. Utility infielder Phil Linz began playing his harmonica in the back of the bus. Manager Yogi Berra, feeling that such levity was inappropriate after the losses, told him to knock it off, and Linz, upset at not playing, threw the harmonica in anger. The writers on the bus had themselves a story.

Linz was fined, but all’s well that ends well. The fine was offset by an endorsement deal he got from the Hohner harmonica company, and Berra’s show of strength lit a fire under the team, which rallied to win the AL pennant.

And just as Marquard took advantage of his 19-game winning streak, McLain parlayed his 31-win season in 1968 into an appearance on *The Ed Sullivan Show*, playing “The Girl From Ipanema” on the organ. Could he actually play? As Sullivan himself said after the number, “Yes, indeedy.”

As music sales exploded, so did the roster of players who took to the stage or recording studio. One of the most notable was Pride, whose sore arm in the early ’60s pointed him



Top: Stan Musial thrilled Induction Ceremony audiences over the years with his harmonica rendition of “Take Me Out to the Ball Game.” Above: Former Negro Leagues pitcher Charley Pride became a country music star in the 1970s and performed at the 2006 Hall of Fame Induction Ceremony in Cooperstown.

MILO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM

MILO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM



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

Former Yankees center fielder Bernie Williams (right) performed “The Star-Spangled Banner” at the 2021 Hall of Fame Induction Ceremony while accompanied by saxophonist Richie Cannata.

in a direction toward the Country Music Hall of Fame. After Jim “Mudcat” Grant won 21 games for the Twins in ’65, he started a nightclub act – Mudcat and the Kittens – that led to an appearance on *The Tonight Show with Johnny Carson*. Fanzone put in five seasons as an infielder for the Red Sox and Cubs before he heard his own trumpet call. Baseball literally married music when Fanzone tied the knot with acclaimed jazz singer Sue Raney.

Oh Say Can You Sing is the title of a CD released by Good Sports Recordings in 2005 and endorsed by both Major League Baseball and the Players Association. It features 11 tracks, most of them covers. Some, like Ben Broussard on U2’s “With or Without You” and Matt Ginter doing the bluegrass classic “Dooley” by The Dillards, are pretty good.

There is one nice juxtaposition of tracks, when Jimmy Rollins pays tribute to Ozzie Smith on his own rap, “Wish List,” and Ozzie follows by nailing the Sam Cooke standard “Cupid.”

Suffice it to say, or sing, you could put together a nice team, or concert, with a collection of recent players who played. Behind the drums are Hall of Famers Mike Piazza and Randy Johnson, along with Paul O’Neill and Ron Guidry, who once played with The Beach Boys. On guitar, there’s J.D. Drew, Josh Beckett and Tim Wakefield. There is no shortage of vocalists: Hall of Famer Ken Griffey Jr., Yoán Moncada, Hyun Jin Ryu,

Deion Sanders, Scott Radinsky and Dwight Smith, among others. Jack McDowell and Wayne Edwards had a band called V.I.E.W. Broussard has recorded two albums that evoked comparisons to Dave Matthews.

Then there’s Barry Zito, the former Cy Young Award winner for the A’s (23-5 in 2002) and World Series champion for the Giants (2012). He, too, is a singer, and his 2017 album *No Secrets* hit No. 37 on the country music charts. Three years later, and three days after the birth of his third child, he appeared on *The Masked Singer* as The Rhino. He literally brought the crowd to tears and to its feet.

On Dec. 5, 2021, Bud Fowler was elected to the Hall of Fame by the Early Baseball Era Committee. Fowler, the pioneering Black player who grew up in Cooperstown, had already been honored by having a street named after him – Fowler Way, which leads to Doubleday Field. But his formal induction on July 24 will truly complete his trip around the bases.

Fowler was a pitcher, a second baseman and a force to be reckoned with as Major League Baseball began closing its doors to Black players. He was also something of a renaissance man who wrote plays and composed music. He’s already in the Hall of Fame in the form of the sheet music for “The Royal Giants,” a song he wrote in 1909 that’s preserved in the Penny Marshall Collection in the Archives. (The late actress

and director of *A League of Their Own* left much of her extensive collection of baseball memorabilia to the Hall.)

The song is subtitled “The Baseball Hit of The Season” and dedicated to “Johnson and Monroe, Colored Stars.” That would be Home Run Johnson and Bill Monroe of the Brooklyn Royal Giants. There is no known recording of the song, but the Larchmont (N.Y.) Music Academy brought it to life via singer Bianca Barragan and pianist Douglas Kostner.

While the song is about the Brooklyn Royal Giants, Fowler begins the last verse with a tribute to his hometown: “Now Baseball is the National Game, From Cooperstown comes its name.”

Fowler passed away at the age of 54 in 1913 in Frankfort, N.Y., just 31 miles north of Cooperstown. The fact that he wrote that song seems especially sweet because music has become so much a part of the Hall of Fame ceremonies over the years. Inducted in 1969, Musial would often entertain the other Hall of Famers on the back porch of the Otesaga Hotel by playing “Wabash Cannonball” on his harmonica. On the night before his induction in 2001, the late Kirby Puckett sang “What A Wonderful World” in the Hawkeye Grill of the hotel, then made sure that subsequent inductees performed their own favorite songs on the eve of induction. When “The Wizard,” Ozzie Smith, gave his moving speech in 2002, “Somewhere Over The Rainbow” was playing in the background.

At Mariano Rivera’s induction in 2019, Bernie Williams took his guitar on stage and made the crowd smile by playing the first few bars of Metallica’s “Enter Sandman,” Rivera’s entrance music at Yankee Stadium. But then Bernie segued into his rendition of “Take Me Out to the Ball Game,” and a hush fell over the crowd as the beautiful chords began to ring through the valley. There it was, the reason why we love baseball and music so much.

When we feel their magic, we don’t care if we ever get back. 🎸

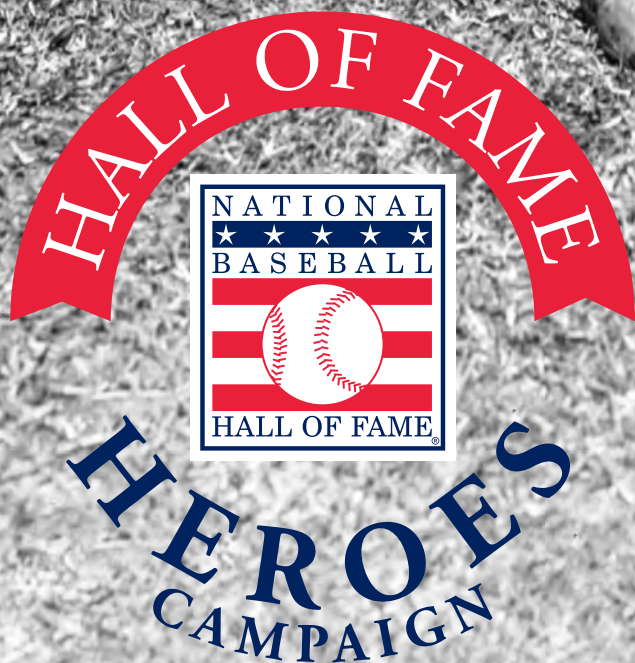
Steve Wulf is a freelance writer from Larchmont, N.Y.



Listen to Bernie Williams’ version of “Take Me Out to the Ball Game.”



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– Bob Crotty



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White's Space

ACCLAIMED MUSICIAN JACK WHITE HAS A PASSION FOR BASEBALL AND THE HALL OF FAME.

By Bill Francis

SIMILAR TO A BIG LEAGUER, BASEBALL-LOVING ROCK STAR Jack White travels across the country entertaining fans. But instead of performing on a sun-draped diamond with a bat and glove, he shines on a lit stage, his tools of the trade a raw guitar and wide vocal range.

So imagine White's surprise when asked to donate a game-used bat to the National Baseball Hall of Fame and Museum.

"That's so great, man. I mean, come on. Are you kidding me?" said the critically and commercially successful singer and guitarist known for his work with the White Stripes and the Raconteurs as well as a solo artist.

"That's just mind-blowing to me. I couldn't believe they asked. I get goosebumps thinking about it now. It's just exciting to me that they would even consider that. I love it," White said. "But in another way, I think that's a testament to the Hall's love of the art and love of the game."

Back on May 27, 2018, White was in Cooperstown to perform at a nearby brewery. After a tour of the Hall of Fame the morning of the show, White and his road crew, the Warstic Woodmen, faced a local team of ballplayers, the Leatherstocking All-Stars, that afternoon in a baseball game. White and former big league infielder Ian Kinsler are part-owners of Warstic, a Dallas-based company that makes baseball bats.

Due to rainy conditions, the contest's original site, historic Doubleday Field, was not available, but a nearby public diamond was found and the game went on. Afterward, then-Hall of Fame president Jeff Idelson approached White about donating the game-used Warstic bat – the white and blue Vintage Model 3.

"There was actually a barn next to the field. It was such a beautiful day and such a beautiful game. To be able to go to the Hall of Fame and then play a game and then play a show that night in town ... wow, incredible, just incredible.

"Actually, I think it was even better that we did it at the other field because it just made it more special in a way."

The only other trip to the Hall of Fame for White came in September 2014 between shows in Cleveland and Boston.

"I absolutely love it. I love the history of it. I think it's the Hall of Fame that everybody thinks of when anybody mentions a Hall of Fame," White said. "I got to hold Ty Cobb's glove, are you kidding me? It was unbelievable."

White, 46, grew up in Detroit in the shadow of Tiger Stadium. Years before he became a veteran of the music industry and a 12-time Grammy Award winner, he was just a kid who fell in love with baseball and his Detroit Tigers.

"Baseball's just such a unique sport, not like anything else," White said. "The only sport where the defense has the ball. I mean, that's bizarre."



Jack White donated this bat to the Hall of Fame following a sandlot game in Cooperstown in 2018 that featured him and his road musicians playing against a local team.

MILIO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM



Musician Jack White shows off a baseball before throwing out the ceremonial first pitch prior to a Detroit Tigers game against the Chicago White Sox.

In White's case, there was also a local program that nourished the youngster's inherent love of the game.

"Besides the Tigers, who we all loved, there was playing baseball at Clark Park, which was this kind of inner-city, really rough public park, where the playing of this ragtag baseball would come together every day," White said. "Whoever showed up got to play in this loose organization with Morris Blackwell, who was the coach there. That was great. That's what really made me love baseball."

Upon reflection, White is disappointed he didn't pursue participating in organized baseball at the time.

"I'm really bummed at myself. It's one of my regrets," he said. "I remember there was a kid in freshman year in high school saying he was going to go try out for the baseball team, and I was walking with him and I was thinking about going with him. I was like, 'Man, I would love to do that.' Then I thought, 'I'll go to all these tryouts and they're never going to pick me.' There were

all these way bigger kids at my school. But I should have gone and I didn't.

"Maybe perhaps if I had gone with that other kid in high school in freshman year, if I had walked across to the field and tried out for baseball, maybe my life would have taken a different course. We never know these things."

His affection for the hometown Tigers runs deep and long.

"Sweet Lou Whitaker, Alan Trammell, Chet Lemon, John Hiller and John Wockenfuss. These were the Tigers players you were hoping to get as you opened baseball card packs on the front porch," White said. "And these are the people that we still talk about today.

"I remember when I first met Al Kaline at Spring Training and he walked up and said, 'The legend Jack White.' My hands just went over my mouth. I couldn't understand that this was even happening. This was like a saint walking into the room being from Detroit. He's someone you didn't even think was a real human being, him being talked

about so much and revered so much."

White even remembers the first conversation he had with the exulted Mr. Tiger, the Hall of Fame Class of 1980 member who spent 22 seasons in Detroit.

"I said, 'You know what's great about baseball? I haven't been to one barbecue or one family gathering in my life in Detroit where someone didn't mention the 1968 Tigers and the 1984 Tigers. It just doesn't happen.'

"That's crazy that we're still talking about things that happened so long ago. That's how beautiful the game is. It's just unbelievable."

Eligible for election to the Rock & Roll Hall of Fame for the first time in 2024, White joked: "I'd rather be in the Baseball Hall of Fame," before adding, "Those things are all nice and everything. It's hard to think about them out loud though." 🗨️

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

All The Way

CUBS SUPERFAN EDDIE VEDDER, LIKE SO MANY MUSICIANS, HAS BLENDED HIS LIFELONG PASSION FOR BASEBALL INTO HIS SONGS.

By Paul Sullivan

A MAN IN A CHICAGO CUBS JERSEY walked up to the Cubs clubhouse with team president Theo Epstein after a game against the Seattle Mariners at Safeco Field in 2013 and flashed his credential to the security guard.

The guard studied the photo for a second before determining it was legit, then let him inside.

There was, however, one small problem.

The MLB-issued credential said his name was José Cardenal, the former outfielder who once played for the Cubs. But in reality, the man had never played Major League Baseball, and was known to millions throughout the world as the lead singer of Pearl Jam.

There may be bigger baseball fans than Eddie Vedder, though it's doubtful you'll find anyone whose allegiance to his hometown team is as strong as Vedder's bond with the Cubs.

"Eddie as a Cubs fan? He's the real deal, the best," Epstein said in 2015. "He remembers specifics about games he attended as a kid growing up in Evanston, and he hardly ever misses a game these days. Eddie has real genuine affection for the Cubs organization and its players, and the feeling is mutual."

Those covering the Cubs beat over the years are well acquainted with Vedder's love of baseball.

Actor Bill Murray may be known as the world's biggest Cubs fan for his lifelong devotion to the organization and appearances in the WGN-TV booth with Ford C. Frick Award winner Harry Caray. But over the past decade, no celebrity fan has been around the club as much as Vedder, thanks in part to his close relationship with Epstein, whom he

met in 2002 when Epstein was an assistant general manager of the Boston Red Sox.

"He had just started with Boston," Vedder said. "I heard that there was a guy that really loved the group. We had a crew member who is one of the biggest baseball fans I know, and he said, 'Ed, we've got this Theo, and he'd love to say hi.' He was such a great character with such amazing character, and he's really become one of my closest friends.

"We talk a lot, and he said, 'This year (2015), you can probably play shows in October. But for the next few years, make sure you're not playing in October.'"

Pearl Jam was scheduled to start a South American tour in Santiago, Chile, on Nov. 4 that year, which coincided with the end of the World Series.

What would he do if the Cubs made it that far?

"If I'm alone and in a hotel room in Venezuela drinking a beer and crying by myself if the Cubs win it all, I'll be really happy," he replied. "That'll be just fine with me."

The Cubs, alas, only made it to the National League Championship Series in '15, so Vedder was spared the bittersweet moment of missing the event he'd waited a lifetime to see.

Timing is everything.

Vedder, 57, grew up a Cubs fan in Evanston, a suburb bordering Chicago's North Side, and remembers going to games at Wrigley Field with his uncle as early as age 6. His favorite player, as you may have guessed, was Cardenal, who was acquired from the Milwaukee Brewers in December 1971 and played six seasons on the North Side, hitting .296 on teams that were mostly awful but usually entertaining.

Cardenal's unique playing style in the outfield and genial personality made him a fan favorite. Vedder said he began sitting in the right field bleachers to watch Cardenal, but switched to the opposite side of the bleachers when Cardenal moved over to left field.

"He was (wearing) No. 1, and he had this great Afro," Vedder recalled. "He was always smiling, he was colorful. I didn't meet him until he was here with the Reds at Wrigley about 15 years ago, and we've become really close. I talk to him a couple times a week ... Just an amazing guy. His knowledge of baseball is just incredible. I actually thought about writing a book.

"I did a little research and put together hundreds of photos and put them in a book and sat there and looked through them with a tape recorder on. It's interesting, especially with the past guys, so many stories about racism in the 1960s. He was one of the last guys to be let out of Cuba, in 1961 or so. He's the only one who made it in the majors. Everyone else went back except one other guy. He came with a pair of cleats, a pair of shoes, one pair of pants and his mitt, and then was in baseball for 40 years. All those great stories need to stay in baseball. They need to be told to different players and people they trust."

Vedder also has some stories to tell, and in a podcast with FOX Sports broadcaster Joe Buck he revealed his love of the Cubs led him to a serendipitous moment in which he



IAN JOHNSON/GETTY IMAGES

Pearl Jam lead singer – and huge Chicago Cubs fan – Eddie Vedder celebrates after Game 7 of the 2016 World Series between the Cubs and the Cleveland Indians. Chicago defeated Cleveland, 8-7, in 10 innings to win its first world championship in 108 seasons.

first heard his late father say his name. Vedder never knew his father, and grew up thinking his step-father was his biological father.

But years later, after he began gaining recognition as the front man for Pearl Jam, Vedder attended a Cubs fantasy camp in Arizona and was introduced to former third baseman Carmen Fanzone, who played for the Cubs from 1971-74.

Fanzone was renowned in Chicago for playing a trumpet, and after the fantasy camp session, he would invite campers to watch him jam with some friends. The keyboardist, Danny Long, told Fanzone he thought he had played with Vedder's dad, Eddie Everson, and a year later, he showed Eddie photos of his father. At a later fantasy camp, Long delivered a manila envelope with a CD containing four of Eddie's father's songs.

Eddie told Buck that he couldn't listen to it at the time, not knowing how he would react because he missed him and might

"think of what could've been." Vedder carried the CD around with him for a few years before a night at a hotel room in South America with close friend Chris Chelios, the former Chicago Blackhawks star and NHL Hall of Famer. He finally played the CD on the hotel stereo, and discovered his father also had a great voice and could play. He was struck by one song in particular, when his father changed a lyric on a song about a broken marriage to, "Would you take good care of Eddie?"

Chelios and Vedder were stunned.

"We both just were crying like babies," Vedder told Buck. "It was really something. Could you imagine that happened because you love the Chicago Cubs? And because of the camp, and because of Carmen Fanzone, who was like Chicago's first No. 23, before Michael Jordan, before Ryne Sandberg. It's just a crazy thing to hear your dad singing to you from the beyond."

Vedder's most recent album, *Earthling*,

features guests Stevie Wonder, Elton John, Ringo Starr and ... Eddie Everson. He and producer Andrew Watt decided to end the album with a collage of his father's songs. "It's a happy landing," he recently told David Marchese of *The New York Times*. "I like those."

Vedder lived out a lifelong dream in 2013 when Pearl Jam played a concert at Wrigley, the ballpark he grew up in. A summer storm rolled in that night and delayed the concert by a couple hours, which Vedder later said was an angst-ridden experience because of the possibility of cancellation.

He waited out the rain delay in the visitor's clubhouse with his kids and Ernie Banks.

"It was very hectic," he said. "But what I learned from that situation was here I was, getting to go play at Wrigley Field, and now it was all going horribly wrong. It was traumatic. But looking back, what I didn't realize was I had an hour-and-a-half with Ernie Banks. I got to sit there in the visitor's

MUSICIANS EMBRACE PASSION FOR THE NATIONAL PASTIME

By Janey Murray

In 1990, Country Music Hall of Famer Emmylou Harris started a bluegrass band with bandmate Sam Bush, a Cardinals fan.

The two went on tour, and they needed something to entertain themselves on off days. So they started going to baseball games.

"Throughout our tour together, it just so happened that every day off we had was in a city with a baseball team, so we started going to baseball games," Harris told ESPN in 2011. "In fact, we came to call it 'The Stadium Tour.' Which was a kicker, because Sam and I were playing all the clubs, and then we'd go to stadiums on our days off."

Harris, a longtime Braves fan who is also a supporter of the Museum's Membership Program, is one of numerous musicians who have been vocal about their love for the National Pastime.

Like many others, Harris became a Braves fan when their games were available to a national audience on TBS.

"Really, when it came time to just sort of watch baseball, I only had two choices: I could watch the Cubs on WGN or the Braves on TBS," Harris said. "I love Chicago, but I didn't think I had enough soul to be a Cubs fan."

For rapper Ben Haggerty, known by his stage name Macklemore, his love of baseball bloomed throughout his childhood spent in Seattle, during which he became a diehard Mariners fan.

Months after the death of 2008 Frick Award winner Dave Niehaus in 2010, Macklemore released his single "My Oh My," written in honor of the longtime Mariners broadcaster. The song tells the story of baseball in Macklemore's youth and references several of Niehaus' signature catchphrases, including the title, "My Oh My," and, "Get out the rye bread and mustard, Grandma, it's grand salami time!" Niehaus' call of "The Double" from the 1995 American League Division Series is also featured within the song.

Macklemore performed "My Oh My" prior to Seattle's home opener at Safeco Field in April 2011 and has maintained a relationship with the team since, throwing out multiple first pitches and even appearing on a Mariners bobblehead.

"My Oh My" is not the only Mariners anthem written by a renowned musician. After Ichiro

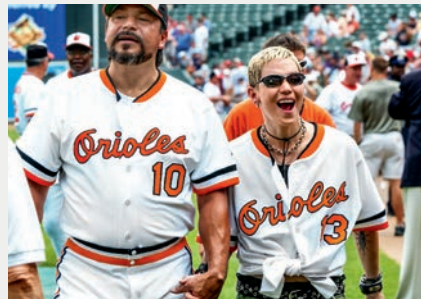
Suzuki was traded to the Yankees in 2012, Death Cab for Cutie singer Ben Gibbard released an ode to the beloved outfielder, titled "Ichiro's Theme" – and the lyrics are now preserved at the Hall of Fame. Gibbard, a Pacific Northwest native, grew up an avid fan of all of Seattle's sports teams.

On the opposite coast, Rock & Roll Hall of Famer Joan Jett has been an Orioles fan for decades and has ties to an iconic moment in baseball history.

When Cal Ripken Jr. tied Lou Gehrig by appearing in his 2,130th consecutive game on Sept. 5, 1995, Jett was on hand at Camden Yards, performing the national anthem prior to the matchup with the Angels.

"As a kid, the Orioles were the team I went and saw," Jett told the *Baltimore Sun* that night. "In the history books, when it talks about Cal breaking the record, maybe there will be a little note that Joan Jett sang the national anthem." 🎸

Janey Murray is the digital content specialist at the National Baseball Hall of Fame and Museum.



Rocker Joan Jett (right, with Todd Cruz) served as an honorary bat girl during the Baltimore Orioles' reunion game against the Philadelphia Phillies in 2003.

MARK S. GOLDMANGETTY IMAGES

clubhouse with my kids and talk baseball with Ernie Banks."

Banks and Vedder played catch, and Banks surprisingly asked Vedder if he could have his childhood glove. As much as he treasured it, how could he say no to "Mr. Cub?" When Banks died in 2015, Vedder

thought he'd never see the glove again.

Vedder took Epstein's advice and didn't plan a fall tour for 2016 in case the Cubs made it to the postseason. Epstein turned out to be prescient. The Cubs finally ended their 108-year championship drought, and Vedder was along for the ride all October,



Eddie Vedder performs "Take Me Out to the Ball Game" during the 2016 World Series at Wrigley Field.

PATRICK GORRISKI/GETTY IMAGES

watching the Series-clinching Game 7 thriller in Cleveland along with Epstein and his family.

Fast-forward to 2017, when Pearl Jam was back playing at Wrigley again. In between songs, Vedder told the crowd the story of the rain-delayed first concert, and about Banks asking for his glove.

"Today it showed up," Vedder said as the crowd went wild. "It was given back to me, and I almost didn't want it, I was so happy to know it was Ernie's."

He followed up with his Cubs anthem, "Someday We'll Go all the Way." It was an ode to Cubs fans and their passion for the team, and one he said Banks had suggested he write when they were at a fantasy camp in the early 2000s.

The crowd happily sang along with the full knowledge the Cubs had, at long last, gone all the way:

And when the day comes for that last winning run.

And I'm crying and covered in beer.

I look to the sky and know I was right today.

Someday we'll go all the way.

Yeah, someday we'll go all the way. 🎸

Paul Sullivan is a baseball writer for the Chicago Tribune and a former president of the Baseball Writers' Association of America.

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3 Times World Series Champion
1957, 1958, 1959

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298 Lifetime Batters Avg
3 Times AL MVP
3 Times World Series Champion
2004, 2007, 2013

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1971 AL MVP
8 Times All-Star
1958 World Series Champion
3 Times World Series Champion
1959, 1958, 1957, 1959

7297 RBIs
4 AL MVPs
1958 AL MVP
1975 AL MVP
13 Times World Series Champion
1955, 1956, 1957, 1958, 1959



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The Big Unit's Photo Library



MIKE GROLL/AP IMAGES

Hall of Famer Randy Johnson was the subject of millions of photographs during his big league career, but has long been comfortable behind the lens, too.

Hall of Famer Randy Johnson began working with a camera long before he reached the big leagues. Once his legendary baseball career ended after the 2009 season, he returned to a passion that intersects with his love of music.

"Photography was something I studied in college," said Johnson, who attended the University of Southern California, where he worked for legendary Dodgers photographer Jon SooHoo. "It took a back seat when I was pitching. Essentially, when I retired I dusted off all my camera equipment.

"I was fortunate: Having met friends over the years while playing baseball, many of those friends allowed me to come out and photograph them in concert."

Some of Randy's favorite concert shots are pictured here, with some background on each photo by Randy.

Top to bottom: BILLY JOEL: This photo, from 2016 at Safeco Field in Seattle, is taken from on stage. All those little lights are cameras or lighters from in the audience. I had the opportunity to meet Billy as well.

KISS: Kiss was doing a residency in 2014 in Las Vegas and I had an opportunity to shoot a couple shows. From a photographer standpoint, it's probably one of the top two or three bands you can shoot. There was just so much going on with the pyro, the lighting and their makeup. I always enjoyed photographing them.

METALLICA: I shot two Metallica shows in Mexico City in 2012 as they were in preproduction for a movie, I think. Lead singer James Hetfield was belting out a song in this photo.





Clockwise from top: **BRUCE SPRINGSTEEN:** In 2012, Bruce Springsteen was performing in Washington, D.C., at a charity function for the military. This was a great opportunity, one of many that I am thankful for.

ZZ TOP: Taken at the Arizona State Fair, I had a great time photographing the fabulous threesome, aka ZZ Top. I first met Dusty Hill (left) and Billy Gibbons in Houston, then they allowed me to shoot their concert in Arizona.

U2: I first shot U2 at the L.A. Sports Arena, shooting for the *Daily Trojan* when I was in college. Twenty-five or 30 years later, I had the opportunity to shoot them at Anaheim Stadium on their 360° Tour. Bono is at the microphone and bass player Adam Clayton is behind him. This was a color photograph that I converted into black and white.



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CLASS OF 2022**





Juan Marichal P

**CLASS OF
1983**



NATIONAL BASEBALL HALL OF FAME AND MUSEUM

JUAN MARICHAL

Elected: 1983 • Born: Oct. 20, 1937, Laguna Verde, Dominican Republic
 Batted: Right Threw: Right • Height: 6-0 Weight: 185 pounds
 Played for: San Francisco Giants (1960-73); Boston Red Sox (1974); Los Angeles Dodgers (1975)



Year	Team	W	L	PCT	ERA	G	GS	CG	SHO	SV	IP	H	R	ER	BB	SO
1960	SFG	6	2	.750	2.66	11	11	6	1	0	81.1	59	29	24	28	58
1961	SFG	13	10	.565	3.89	29	27	9	3	0	185.0	183	88	80	48	124
1962	SFG	18	11	.621	3.36	37	36	18	3	1	262.2	233	112	98	90	153
1963	SFG	25	8	.758	2.41	41	40	18	5	0	321.1	259	102	86	61	248
1964	SFG	21	8	.724	2.48	33	33	22	4	0	269.0	241	89	74	52	206
1965	SFG	22	13	.629	2.13	39	37	24	10	1	295.1	224	78	70	46	240
1966	SFG	25	6	.806	2.23	37	36	25	4	0	307.1	228	88	76	36	222
1967	SFG	14	10	.583	2.76	26	26	18	2	0	202.1	195	79	62	42	166
1968	SFG	26	9	.743	2.43	38	38	30	5	0	325.2	295	106	88	46	218
1969	SFG	21	11	.656	2.10	37	36	27	8	0	299.2	244	90	70	54	205
1970	SFG	12	10	.545	4.12	34	33	14	1	0	242.2	269	128	111	48	123
1971	SFG	18	11	.621	2.94	37	37	18	4	0	279.0	244	113	91	56	159
1972	SFG	6	16	.273	3.71	25	24	6	0	0	165.0	176	82	68	46	72
1973	SFG	11	15	.423	3.82	34	32	9	2	0	207.1	231	104	88	37	87
1974	BOS	5	1	.833	4.87	11	9	0	0	0	57.1	61	32	31	14	21
1975	LAD	0	1	.000	13.50	2	2	0	0	0	6.0	11	9	9	5	1
16 Years		243	142	.631	2.89	471	457	244	52	2	3507.0	3153	1329	1126	709	2303

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: Six-time 20-game winner (1963-66, 1968-69) • 1965 All-Star Game MVP • 10-time All-Star (1962-69, 1971)

DID YOU KNOW ...

- ★ ... that Juan Marichal tossed a one-hit shutout in his first big league game on July 19, 1960?
- ★ ... that when he retired, Marichal's 243 victories ranked first on the wins list among Latin American-born pitchers?
- ★ ... that in 1983, Marichal became the first native of the Dominican Republic to be elected to the Hall of Fame?

WHAT THEY SAY ...

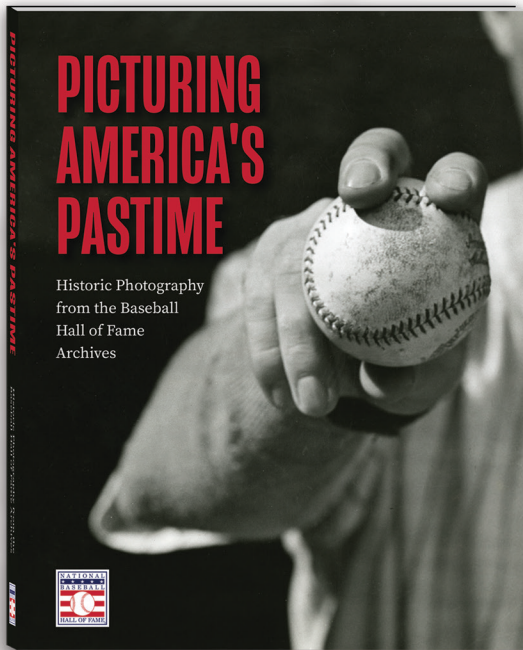
- ★ "Put your club a run ahead in the later innings, and Marichal is the greatest pitcher I ever saw." — MANAGER ALVIN DARK
- ★ "He can throw all day within a two-inch space, in, out, up or down. I've never seen anyone as good as that." — HALL OF FAMER HANK AARON
- ★ "The only thing you knew was that it was going to be over the plate. You didn't know where it was going to come from or which part of the plate it was going to go over. He was just remarkable. You could put a postage stamp down there and he could throw the ball over it." — HALL OF FAMER JOE TORRE



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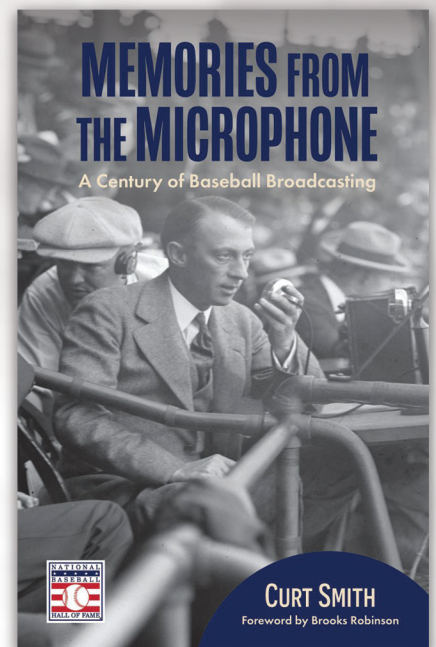
Picturing America's Pastime celebrates baseball through the unique photography collection of the National Baseball Hall of Fame and Museum. Selected by the historians and curators at the Baseball Hall of Fame, the book's photos reveal the enduring relationship between photography and the National Pastime. Each image is accompanied by an historic quote and a detailed caption, often highlighting little-known information about the photographers and techniques.

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Center of Attention

JOHN FOGERTY'S TIMELESS BASEBALL ANTHEM COMBINES THE BEST OF MUSIC AND THE NATIONAL PASTIME.

By Maury Brown

1984. Luis Aparicio, Don Drysdale and Harmon Killebrew are elected by the Baseball Writers' Association of America while shortstop Pee Wee Reese and catcher Rick Ferrell are elected by the Veterans Committee to the Baseball Hall of Fame. The All-Star Game is played at Candlestick Park, where Dwight Gooden and Fernando Valenzuela combine for six strikeouts as the National League bests the American League, 3-1. And John Fogerty, the legendary American singer and songwriter, enters the recording studio to record his chart-topping album *Centerfield*.

Music and baseball have always been intertwined as tightly as the spin of a Sandy Koufax curveball. From 1941's "Joltin' Joe DiMaggio" by Les Brown to 1949's "Did You See Jackie Robinson Hit That Ball?" by Woodrow Wilson "Buddy" Johnson to baseball's official anthem "Take Me Out to the Ball Game," written by composer Albert Von Tilzer and lyricist Jack Norworth, history is littered with songs about the National Pastime and its players.

If "Take Me Out to the Ball Game" is the song seen as the official anthem for baseball, then Fogerty's song "Centerfield" is the unofficial song of baseball. From Little League fields to minor league parks in the heartland to the Hall of Fame Induction Ceremony – where it is annually played right before the returning Hall of Famers are introduced – its handclaps will be heard countless times each season.

Fogerty headed into the *Centerfield* recording sessions following a long hiatus after the release of his second solo album, *John Fogerty*. After leaving Creedence Clearwater Revival in 1972, his early solo work had garnered limited success. He took a break and decided to play all the instruments for the *Centerfield* album while also producing it. So heading into Record Plant studios in



John Fogerty (center) poses with former Hall of Fame President Jeff Idelson (left) and Hall of Fame Chairman of the Board Jane Forbes Clark. Fogerty performed his baseball anthem "Centerfield" at the 2010 Hall of Fame Induction Ceremony in Cooperstown.

Sausalito, Calif., to make the album, he was well prepared.

"As I was approaching that point where songs were starting to come together with seven or eight songs demoed at home – I

could see that not too off in the future I'd be heading into the studio. I had already named the album *Centerfield*," Fogerty said in an interview for the Baseball Hall of Fame.

How the name and song came about has been told differently over the years. Some said Fogerty got the inspiration while attending the MLB All-Star Game in San Francisco in 1984. But the reality is it came from a place before Major League Baseball had moved to the West Coast in 1958.

"The name came from my baseball realization as a little, little kid," Fogerty said. "I had heard from the time I was probably 2 years old from my dad about Babe Ruth and the mythical Yankees. And as I got a little older, I had the idea that on all baseball teams, the center fielder seemed 'the guy' on the team. He always seemed to hit all the home runs and was the 'rock star' of the team. And so, center field became 'the place' – that center field at Yankee Stadium in the '50s was like the most important place in the world. So, I was naming the album *Centerfield* for that reason. I was feeling very strong about where I and the material I was writing was at. I felt like this was what would be my comeback album."

As part of the process of writing the songs that would become the album, that now-famous guitar riff came to Fogerty as part of working in his recording studio at home.

"I thought the riff was really good, and for some reason, I immediately started thinking about baseball for the lyrics. I was basically having a conversation in a way that I related to baseball."

Fogerty went on to say how baseball used to hold more of a collective consciousness with the country due to only getting to see it sparingly. With only three main television channels, national games were once a week.

"One thing that was a real part of me was just being able to see (the) *Game Of The Week*. So, oftentimes I would sit and practice guitar while watching it," Fogerty said. "And at some point, there would be talk of some hot prospect that had come up from Oklahoma or somewhere like that. The team playing



MICHO STEWART / NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Hall of Famer Willie Mays (left) shares a moment with John Fogerty at the 2010 Hall of Fame Induction Ceremony. Mays was one of Fogerty's baseball heroes when the future Rock & Roll Hall of Famer was growing up in the Bay Area.

would be behind and need some firepower, and the phenom would come in to help the team storm back. So, that resonated with me and where I was at. I was feeling strong about the material.”

The song has been said to be a metaphor for everyone – that idea that we’re confident and ready to come into the game, whatever that game may be. Fogerty said that while he could see that, the place where the lyrics came from was personal – his love of the history of baseball and his working back to writing strong material.

When released in 1985, the album became a huge hit. The song “Centerfield” reached No. 4 on the rock charts and eventually even appeared on Billboard’s Country chart – one of the key reasons it has become so popular across all parts of America.

“The start of each baseball season is a blank slate,” he said. “Everyone is in first. Anything seems possible. As the lyrics say, ‘Born again, there’s new grass on the field.’ I really like that idea; that we all have a fresh start. There are no blemishes then and anything is possible. I love that feeling. That’s what ‘Centerfield’ is about. It’s that mindset and time of year.”

Since then, one of the key questions about the lyrics is in the first verse where Fogerty writes, “A-roundin’ third, I’m headed for home. It’s a brown-eyed handsome man.” Given that Fogerty lived in the Bay Area, some may think

“I HAD THE IDEA THAT ON ALL BASEBALL TEAMS, THE CENTER FIELDER SEEMED ‘THE GUY’ ON THE TEAM.”

– JOHN FOGERTY

the character in question is Willie Mays. After all, he says, “So Say Hey Willie, tell Ty Cobb and Joe DiMaggio” in the second verse. But Fogerty said the “brown-eyed handsome man” is someone he holds in high regard for his place in history, not just in baseball.

“That’s Jackie Robinson,” Fogerty said. “The most important thing in baseball in our culture at the time was breaking the color barrier. It took baseball far too long, but it’s good they finally did. And for all he endured and how he held himself up, he’s someone anyone could look up to.”

Fogerty went on to say that “brown-eyed handsome man” came from the Chuck Berry song of the same name. “I loved that song so much because Chuck had written these fantastic lyrics to it.”

As for the handclaps at the beginning that

have become a signature for the song and are often played in-between at-bats at ballparks around the country, Fogerty said it initially came out of necessity. At home in his studio, he used a drum machine with claps to set the meter for recording like a metronome.

“I added delay – a form of echo – and reverb to it to make it sound like a crowd clapping inside a ballpark when I went into the studio to record the song, but it was initially used for laying down for the foundation tracks – the bed tracks – of the song.”

Since the album has become a hit, Fogerty uses a one-of-a-kind baseball guitar called “Slugger” that he says, “It’s for ‘Centerfield’ and nothing else.” Crafted by guitar maker Phillip Kubicki, the guitar – of course – had to have the baseball bat shape, which meant hiding the tuning pegs using banjo tuners, and the electronics had to match the Fender Stratocaster he used in the studio, but Fogerty wanted more.

“I said to Phil that I wanted to try and get it stamped like a Louisville Slugger,” Fogerty said. “We got permission from the company and they sent a stamp out. Phil heated it in his oven so he could burn the logo into the guitar.”

One of Fogerty’s Kubicki baseball bat guitars is currently on loan to the Baseball Hall of Fame, and the Museum also preserves lyrics from the song. Fogerty performed the tune at the 2010 *Induction Ceremony* in Cooperstown.

“Centerfield” is as much baseball as hot dogs, popcorn and Cracker Jacks. Since 1985, it has become part of the fabric of baseball. So how does Fogerty feel about hearing it played at games he attends?

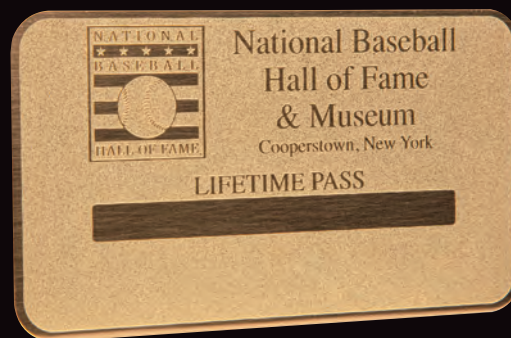
“When my kids were growing up, I was an assistant coach for their teams. At a field across from where they were playing, the PA started playing ‘Centerfield.’ So it was this pure moment for me with my kid and innocence of Little League,” Fogerty said.

And then he begins to chuckle. “Of course, my kids were old enough to know it was dad’s song, but they had to act all cool like it was no big deal.”

Maury Brown is a member of the BBWAA who has covered baseball for more than 20 years for publications that include Baseball America, Baseball Prospectus, USA Today and Forbes.

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Pop Goes the Baseball

FOR MORE THAN A CENTURY, MUSICIANS HAVE TURNED TO THE NATIONAL PASTIME FOR INSPIRATION.

By Mark Preston

THE RELATIONSHIP BETWEEN BASEBALL AND POPULAR MUSIC is a longstanding one, dating back nearly as long as there's been baseball and popular music.

Indeed, a full half century before the words and music to "Take Me Out to the Ball Game" were committed to paper in 1908 by Jack Norworth and Albert von Tilzer (two guys who'd never actually been to a ball game), J. Randolph Blodgett, a player with the Niagara Baseball Club of Buffalo, N.Y., penned "The Base Ball Polka," a tune that proved immensely popular with both fans of the fledgling sport and the far more-established polka crowd.

Through the years, countless songwriters have woven the National Pastime into their lyrics, some as their song's primary focus, others as carefully crafted analogies that utilize the essence of the game as essential brush strokes in a much more detailed portrait of the world outside the lines. Here's a look at a few of the singles that have proven themselves as lyrical home runs:

TALKIN' BASEBALL (WILLIE, MICKEY & THE DUKE)

A former minor leaguer in the Detroit Tigers organization, Terry Cashman had a major league hit with this ode to the greats of the game, which ironically debuted just before the MLB players' strike in 1981. The lyrics to the song – which Cashman performed in Cooperstown during the 2011 Induction Weekend – read like a phone directory of past and present MLB stars, lovingly headlined by the three men who patrolled the center fields of New York's three major league parks in the 1950s: the Giants' Willie Mays, the Yankees' Mickey Mantle and Dodgers star Duke Snider. "We're talkin'

baseball/ Kluszewski, Campanella/ Talkin' baseball/ The Man and Bobby Feller/ The Scooter, the Barber, and the Newk/ They knew 'em all from Boston to Dubuque/ Especially Willie, Mickey and the Duke." For baseball fans, it's the very definition of a love song.

GLORY DAYS

OK, setting aside the whole "speedball" thing, this Bruce Springsteen classic – one of seven Top 10 singles from *The Boss*' 1984 *Born in the USA* album – has to be included in any list of baseball backed by a beat. The idea for the opening stanza ("I had a friend was a big baseball player/ Back in high school/ He could throw that speedball by you/ Make you look like a fool") arose

from an evening Springsteen spent with a childhood friend from New Jersey, during which the two shared beers and memories of their days playing Little League baseball. Equal parts mirthful and melancholy, it's a song that hits home with so many of us; the musical equivalent of the quote, "The older I get, the better I used to be."

THERE USED TO BE A BALLPARK

Frank Sinatra was close friends with Hall of Fame manager Tommy Lasorda, and this wistful tune from his 1973 album *Ol' Blue Eyes Is Back* is generally thought to be an homage to Brooklyn's Ebbets Field, although others (likely Giants fans) have suggested the Polo Grounds as the subject of Sinatra's affection. But whichever stadium created the memories, the song is memorable in its ability to beautifully conjure up images of the singular joy of a summer day at the ballpark while also precisely capturing the lament of losing your team – and the home you'd shared.

JOLTIN' JOE DIMAGGIO

In August 1941, less than a month after the Yankee Clipper's 56-game hit streak came to an end in Cleveland, bandleader Les Brown and His Orchestra – featuring singer Betty Bonney – recorded this tribute to DiMaggio and his remarkable record run. The lyrics proved both popular and prescient: "He'll live in baseball's Hall of Fame/ He got there blow by blow/ Our kids will tell their kids his name/ Joltin' Joe DiMaggio."

DID YOU SEE JACKIE ROBINSON HIT THAT BALL?

In 1949, two years after Jackie Robinson broke baseball's color barrier, jazz musician Buddy Johnson first released this song, which both celebrates and marvels at the exploits of the man who would become an icon of sport and society. Johnson's version reached No. 13 on the charts, but later that same year, bandleader Count Basie re-recorded the song, and his version exploded in a popularity that lasts to this day. The song excitedly asks listeners: "Did you see

Jackie Robinson hit that ball?/ Did he hit it? Yeah, and that ain't all/ He stole home/ Yes, yes, Jackie's real gone." It is a joyous tribute to a man who'd literally changed the face of the game.

BROWN EYED HANDSOME MAN

Robinson was likewise one of the inspirations for Chuck Berry in this 1956 rock and roll classic, which implicitly addresses racial bias by brilliantly amplifying social commentary to an irresistible trademark Berry beat. The song, later also a hit for Buddy Holly, ends with the verse: "Two-three the count, with nobody on/ He hit a high fly into the stand/ Roundin' third, he was headed for home/ It was a brown eyed handsome man/ That won the game it was a brown eyed handsome man." Here is a walk-off that wins not just a game, but long-sought respect. In his biography of Berry, fittingly titled *Brown Eyed Handsome Man*, author Bruce Pegg describes the song as rock and roll's first Black pride song.

THE CHEAP SEATS

This song, from the 1993 album of the same name, is country rock group Alabama's

celebration of the minor league experience that makes summers special in so many small towns across this country. The words emphasize the size of the experience – and not the expectations – that define the magic of the minors. "We don't worry about the pennant much/ We just like to see the boys hit it deep/ There's nothing like the view from the cheap seats." The music video, filmed at historic Engel Stadium in Chattanooga, Tenn., is presented in sepia tone, brilliantly embellishing the pangs of nostalgia brought about by the simple joys of a remarkable game. For anyone who's ever reveled in the singular experience of Minor League Baseball in Anytown, USA, it's an anthem whose every verse hits home.

SAY HEY (THE WILLIE MAYS SONG)

In Game 1 of the 1954 World Series, Giants center fielder Willie Mays made The Catch that defined the growing greatness of the budding superstar, still in only his third season with New York. The following year, that greatness was extolled in song by the R&B and blues group The Treniers, led by brothers Cliff and Claude Trenier, with lyrics that include: "Yes he covers center like he



had jet shoes/ The other batters get the Willie blues/ Anything hit his way is out/ Man it just don't pay those guys to clout."

THE GREATEST

Country legend Kenny Rogers had a multitude of hits during his career, but for anyone who's ever set foot on a baseball diamond, this 1999 song about a young boy alone with a bat and ball and big dreams is particularly poignant: "Little boy, in a baseball hat/ Stands in the field with his ball and bat/ Says I am the greatest player of them all/ Puts his bat on his shoulder and tosses up his ball/ And the ball goes up and the ball comes down/ Swings his bat all the way around/ The world's so still you can hear the sound/ The baseball falls to the ground." In three tries, the boy fails to make contact, but consoles himself with the words, "I am the greatest/ That is a fact/ But even I didn't know I could pitch like that." 🎯

Mark Preston is a Connecticut-based freelance writer and lifelong Yankees fan who's written on a variety of sports for more than 40 years.

Listen to a Playlist of the "Pop Goes the Baseball" songs on Spotify.



Above: Terry Cashman's "Talkin' Baseball (Willie, Mickey and The Duke)" was a pop sensation when released in 1981 and remains a standard for fans of the National Pastime. Cashman performed the song at the 2011 Awards Presentation at Cooperstown's Doubleday Field. **Top right:** Performed by Les Brown and His Orchestra along with vocalist Betty Bonney, "Joltin' Joe DiMaggio" became a fan favorite in 1941 when DiMaggio set a new record with a 56-game hitting streak. The song can be heard in the Museum's *One For The Books* exhibit in a display dedicated to DiMaggio's streak.

The Song is the Star

AT THE 1918 WORLD SERIES, 'THE STAR-SPANGLED BANNER' BECAME BASEBALL'S ANTHEM.

By Scott Pitoniak

HE WAS YOUR CLASSIC GOOD-FIELD, NO-HIT PLAYER, a third baseman who could handle hot smashes at the hot corner but struggled mightily at the plate. In 247 Major League Baseball games spread over three seasons, Fred Thomas batted .225 with four home runs and 45 runs batted in.

Despite those forgettable stats, he still managed to carve his name into history thanks to something he did during the seventh-inning stretch at Game 1 of the World Series on Sept. 5, 1918.

It's not known if Thomas could carry a tune, but he unwittingly helped launch one that day. And his simple, spontaneous gesture would spark an enduring connection between the national anthem and the National Pastime.

Seventeen months earlier, the United States had entered World War I, and the gloom of that “war to end all wars” hung heavy over that Fall Classic opener as 19,274 spectators gathered in Chicago’s Comiskey Park to watch the Cubs host the Boston Red Sox. Despite being treated to one of the most riveting pitching duels in Series history – a 1-0 shutout victory by Red Sox southpaw Babe Ruth against Cubs ace Hippo Vaughn – the crowd seemed subdued, more preoccupied with the conflict in Europe that already had claimed the lives of 100,000 American soldiers. The previous day’s bombing at a federal building in the Windy City put the spectators further on edge. A Chicago sportswriter described the crowd as “perhaps the quietest on record.”

That would all change just before the start of the bottom of the seventh when a military band struck up “The Star-Spangled Banner.” Thomas, who was playing for the Red Sox while on furlough from the U.S. Navy, immediately snapped to attention and snapped off a salute. Players from both teams took notice and followed suit, standing erect, caps over hearts, while facing the American flag atop the pole in right field. Soon, the majority of spectators were on their feet, too, joining along in the singing of the lyrics Francis Scott Key had penned a century earlier after watching the bombardment of Baltimore’s Fort McHenry during the War of 1812. When the last note was struck, the energized fans burst into thunderous applause.

“It all was so spontaneous – an eruption of patriotic fervor sparked by a rousing patriotic song,” said Jim Leeke, author of *From the*



Dugouts to the Trenches: Baseball During the Great War. “It was just one of those moments that was hard to explain, but something special happened that moment, something that would lead to something more.”

Realizing they had just witnessed something unique, Cubs officials arranged for the band to play “The Star-Spangled Banner” during the seventh-inning stretch at the next two games at Comiskey. Theatrical Red Sox owner Harry Frazee decided to take it up a few notches when the Series shifted to Boston. He instructed the band play the song before the game, and to add to the emotion of the moment, he provided free tickets to wounded veterans and had them line up on the diamond at Fenway Park, eliciting cheers much louder than any the ballplayers received.

“The Star-Spangled Banner’ wouldn’t become our country’s official anthem until President Herbert Hoover signed it into law 13 years later,” Leeke said. “But there’s no doubt that what transpired at that Series served as a catalyst.”

That star-spangled moment prompted teams to hire bands to play the anthem at special baseball occasions, such as Opening Day, Memorial Day, Fourth of July and the World Series. But the clubs couldn’t afford to do it for the majority of games. It wasn’t until the advent of ballpark sound systems and World War II that the national anthem became an every-game occurrence.

According to Marc Ferris, author of the book *Star-Spangled Banner: The Unlikely Story of America’s National Anthem*, the earliest documented performance of the song at a baseball game occurred on May 15, 1862,



BRAD MANKIN/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Left: Red Sox players face the flag for the national anthem before Game 1 of the World Series on Oct. 23, 2004, at Fenway Park. Below: “The Star-Spangled Banner” became the official national anthem of the United States in 1931. Since the 1940s, the song has been played prior to almost all organized baseball games, including this one at Yankee Stadium that featured Mickey Mantle (second from left).

during the season-opener at Union Base Ball and Cricket Grounds in Brooklyn. There would be other instances of it being played before baseball games in the ensuing years, but usually as part of a band concert featuring numerous songs. The 1918 Fall Classic changed all that.

Now, it’s ubiquitous, played at every level

of baseball, from tee ball to the big leagues. Once ballpark public address systems were in place, performances shifted from large marching bands to individual singers. During that transformation, few anthem performers were more popular or prolific than opera legend Lucy Monroe, who sang the song annually at Opening Day at Yankee Stadium from 1945 through 1960. A descendant of President James Monroe, she also performed it at World Series games in the Bronx during those years, and even sang it at a ceremony before the demolition of Brooklyn’s Ebbets Field in 1960. Counting baseball events, Monroe claimed to have performed it publicly “at



OSVALDO SALAS/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

least 5,000 times,” earning her the nickname “The Star-Spangled Soprano.”

Through the years, the anthem has been performed at baseball games by a wide range of singers – from Frank Sinatra, Billy Joel and Reba McEntire to Placido Domingo and Marvin Gaye. The various genres of the song weren’t always accepted, but that changed, thanks to Puerto Rican guitarist Jose Feliciano, whose slow, blues-style rendition before Game 5 of the 1968 World Series was initially lambasted by purists but wound up opening the door to other musical interpretations.

Interestingly, at the 2021 Hall of Fame *Induction Ceremony*, which included the induction of his former teammate, Derek Jeter, All-Star center fielder and Grammy Award-nominated guitarist Bernie Williams strummed the anthem as Richie Cannata accompanied him on saxophone. The performance elicited a rousing applause. That reception was in stark contrast to the one received by comedian Roseanne Barr, whose screeching rendering and obscene gestures before a 1990 San Diego Padres home game evoked fusillades of boos and a public rebuke from then-President George H.W. Bush.

Given its expansive scales and long lyrics, “The Star-Spangled Banner” can be a technically challenging song to sing. It has humbled even the most experienced of vocalists, many of whom have drawn fans’ ire after failing to hit the high notes or botching the words. But that pressure hasn’t stopped singers from seeking the assignment they consider an honor. Major and minor league teams receive hundreds of requests each season from aspiring anthem artists.

The historical tie between the song and baseball might be strongest in Frederick, Md., where the summer collegiate team is named the Keys in honor of the anthem’s lyricist, who is buried there in a cemetery near the ballpark where the MLB Draft League franchise plays its games.

Key couldn’t have envisioned his words becoming as famous as they have, just as Fred Thomas never could have imagined a patriotic gesture would spark such an enduring connection. 🇺🇸

Scott Pitoniak is a nationally honored journalist and best-selling author who lives in Penfield, N.Y.

Jackie's Arrival

ON APRIL 15, 1947, JACK ROOSEVELT ROBINSON BECAME THE FIRST BLACK PLAYER IN MODERN AL/NL HISTORY, SETTING IN MOTION FORCES THAT WOULD ELEVATE THE GAME.

By Andrew Lawrence

THIS IS THE SECOND OF A SERIES CELEBRATING THE GROUNDBREAKING EVENTS OF CIVIL RIGHTS PIONEERS IN BASEBALL IN 1947.

For a National League rookie debut, the scoreline was appropriately inauspicious: No hits in three at-bats. And yet he'd reach base anyway on a seventh-inning error and score, sending 26,623 fans at Ebbets Field home happy.

For any other player, their part in the Brooklyn Dodgers' 5-3 Opening Day victory against the Boston Braves would still be the story. But because the player was 28-year-old Jackie Robinson, April 15, 1947, is a historic date, the day when the Cairo, Ga.-born son of sharecroppers became the first Black player to play in the segregated big leagues since Moses Fleetwood Walker laced 'em up for the Toledo Blue Stockings in 1884. But more than auguring the end of baseball's color line, Robinson's premier season heralded a new day in America, one in which segregation was soon to become a relic of the past.

On the 75th anniversary of his groundbreaking moment, it is clear Robinson wasn't just ahead of his time; he was ahead of himself. In 1947, Blacks still weren't allowed to vote in some southern states or attend schools with white children. They were banned from public playgrounds and pools, sat in designated areas of buses and trains, funneled into theaters and ballparks through side entrances and back doors. The situation up north wasn't as overtly racist, but there was still a clear line between white and Black society that the latter group didn't dare cross uninvited.

But change was coming. Federal judges stepped in to protect the Black vote. Harry S. Truman, riding the crest of victory following World War II, signed an executive order putting an end to the country's

separate-but-equal military. And in the AL or NL, Robinson became the first Black player in modern history.

Dodgers general manager Branch Rickey knew he was playing a dangerous game with this big league signing, which came a mere five days before Robinson debuted with the Dodgers. Not only was this rookie in for a public hazing like none before him, but he had a running back's mindset toward conflict resolution from having played the position at UCLA and having gotten into his share of race-based altercations at Pasadena Junior College and in the Army. What's more, whatever the crowd gave him would likely pale in comparison to the inhospitality he'd have to endure from teammates and opponents.

And even though Rickey, from pushing Robinson's buttons himself, was confident the kid would turn the other cheek, there

was still the fact of the matter that the Dodgers' general manager was staking his job and baseball's future on a Negro Leagues prospect who could charitably be called medium-grade. His throwing arm was weak, his ankle was balky and he was trying out a new position – first base. Let him miss a routine throw to first or stumble on his way to the bag and the country was liable to break out into civil unrest.

Still, there was something about Robinson – the way he hustled down the basepath after a hit, the way he drifted from the bag on the balls of his feet and messed with pitchers' minds. He wasn't just fast. He was gritty. And with no recourse for responding to the heaping abuse that came his way in the form of death threats, racial slurs and intentional spikings, he wound up doing most of his fighting within the game. Rickey knew he was onto something.

But he also knew something else from having observed Robinson during a lone minor league campaign with the Triple-A Montreal Royals that saw the Negro Leagues export electrify the league. This kid was going to be a star.

Of course the Black press was all over this story from the beginning. ("It's Really Official Now" read *Cleveland's Call and Post*.) But the mainstream (read: white) press treated Robinson's debut as a fad, with many focusing more on Pete Reiser and his game-winning RBI than the racial trailblazer. The vibe on the diamond was just as cool. Reportedly, a boycott plot by the



NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Jackie Robinson debuted with the Brooklyn Dodgers on April 15, 1947, beginning a season that would end with a National League-leading 29 stolen bases, a World Series appearance and MLB's inaugural Rookie of the Year Award.

St. Louis Cardinals was quickly embraced by other teams and nearly set in motion until National League president Ford Frick threatened suspensions.

The Dodgers' southern stars gave their own ultimatums in protest of the Black guy in the clubhouse, but manager Leo Durocher wasn't having it. "I do not care if the guy is yellow or Black, or if he has stripes like a [expletive] zebra," Durocher said. "I'm the manager of this team, and I say he plays. What's more, I say he can make us all rich. And if any of you cannot use the money, I will see that you are all traded."

In time, though, those Dodgers players accepted the new guy, mostly because he was outstanding. In Year One, Robinson logged the Dodgers' third-highest batting average

(.297) while leading the National League in sacrifice hits (28) and stolen bases (29) – stats that helped earn him Major League Baseball's inaugural Rookie of the Year prize. After struggling with the move to first base, he turned out not to be a bad glove, overcoming 16 errors (the NL's second-most) to finish third in assists and tops in double plays turned. Fairly soon, even the baseball men who once snarled at and about him had no choice but to respect him.

All the while, the Dodgers went from possible contenders to appearing in the World Series for the first time in six years. And though this trip would end in heartbreak (and the next one, and the next one ...), there was no doubt that the

breakthrough was soon coming or that Robinson – with his play and by kicking the door down for his Black peers – would be the difference.

You'd think that someone in his position might be intimidated or even dazed by the enormity of this season. But Robinson played it cool from the start.

When reporters asked if he had any butterflies before the historic start against Boston, Robinson shrugged. "I wish I could say I did," he said, "because then maybe I'd have an alibi if I don't do so good." 📌

Andrew Lawrence is an award-winning writer based in Beaufort, S.C., whose work has appeared in Sports Illustrated, Men's Health and The Guardian.

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.

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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'll share selected ones with our "baseball family."

Here is a story from one of our Museum Members:

>>> *In 1970, part of my proposal to my future wife was a trip to Cooperstown, New York, and the Baseball Hall of Fame, which had been on my bucket list for years. She couldn't resist my offer of the Hall of Fame, and a few days after our wedding we were walking the halls of MY favorite museum, of which I've now been a member for 20 years.*

I had taken friends who loved baseball as much as me, but this year I got to take my 17-year-old grandson, who also loves baseball. He couldn't get enough; in fact, we were there three days and went to the Hall all three days.

Thank you for making the Hall of Fame and Museum as memorable for him as it has been for me for more than 50 years.

Jim Pearl, Member since 2003

LOOK MAGAZINE PHOTO COLLECTION

Thanks to generous gifts from Lt. Col. Warren Adamson, Ray Alcaraz, Jaime Aron, Gary Baker, Keith Basham, Edward A. Bauman, Michael A. Belt, Mike Bender, Sandra Berg, Thomas M. Brennan, Howard M. Brooks, Dennis Brown, Robert Burtker, Linda L. Coffey-Hoyle, Jim Daniel, Kerry J. DeMarco, Francis DiBacco, Edward J. Dowling Jr., Gilles N. Ducharme, Michael Elam, Beth Elliott, William Fielitz, Todd Flenniken, Martin P. Franke, John H. Gaffney, Peter Gallagher, Kathy and Michael H. Gallichio, M.D., Dean Geesler, Sheldon Green, Christopher Gunsel, Bill Haelig, Pete Hand, Kevin P. Hofeditz, Brian Huber, Kevin M. Hughes, Bill Jahn, Robert J. Janetschek,

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Thanks to the support of this project, this nearly unmined collection of over 4,100 images will be more accessible to fans at our website and will streamline access for our staff for exhibits, research and other projects. Additionally, these donors are helping ensure that these historic images are preserved for generations of fans to enjoy.

HANK AARON TROPHIES

Thanks to generous gifts from Kathy and Michael H. Gallichio, M.D., Pete Hand, Tim Powers, Mike Thaller and Woods Construction, Inc., two Hank Aaron trophies will receive much needed restoration and conservation work.

Over the years, Aaron donated numerous awards to the Museum, but two symbolize his accomplishments in special ways. In 1967, the 33-year-old Aaron was the oldest player in the Braves' starting lineup and might have been excused for taking Spring Training a little easy. After all, The Hammer's place in right field was secure. However, the 13-year vet continued to impress all observers, earning the 1967 Outstanding

Braves Player Spring Training trophy for his preseason work.

Aaron was awarded the second trophy in 2002 by the Rev. Jesse Jackson Sr. and the Rainbow PUSH Coalition. The Muhammad Ali Life Achievement Award was given to Aaron in honor of his athletic achievements, business acumen, community service and leadership in civil rights and human rights.

Through the support of this project, we can care for and preserve these trophies that illustrate Hank Aaron's accomplishments both on and off the field.

JULIE CROTEAU MITT

Thanks to generous gifts from Daniel Akright, Lane Baseley, Les Birken, William G. Braudis, Gregory Byerley, Robert Cooke, Martha Coons, Michael J. Corso, Thomas W. Davis, Gordon Edes, Sean Flansburg, Arthur Frangella, David Fuller, Elizabeth Hibel, Maryjo Kamin, William Kuchta, Mary Kusmirek, Stephen Marmon, Marshall R. Merims, Kevin O'Toole, William Parmley, Laura H. Peebles, Henry Renteria, Lucha Maria Rodriguez, Clayton W. Rowley II, Gloria Rubac, Carole R. Schork, Teri Warner and three anonymous donors, Julie Croteau's mitt will receive conservation treatment.

Croteau used the mitt as the first baseman for St. Mary's College of Maryland (1989-91), becoming the first woman to play regularly for a men's collegiate baseball team. By conserving Croteau's mitt, her story and legacy will be preserved in Cooperstown for future generations.

NEGRO LEAGUES PHOTOGRAPH COLLECTION

Thanks to generous gifts from Jon Piantes and Debra Williams, the *Negro Leagues Photograph Collection* – which contains more than 800 photos – will be digitally preserved, reorganized, rehoused and conserved.

Additionally, these donors are helping ensure that these historic images are preserved for generations of fans to enjoy.

MUSEUM BENCHES

Thanks to generous gifts from Richard Allen, Vanessa Aronson, Gail Baker,

Stephen Bratkovich, Paul Depietro, Michele Fitzgerald, Peter and Linda Hantzis, Joy Harvey, Walter Helmus Jr., David Maryles, Thomas J. Ricci Jr., and an anonymous donor, new benches have been added within the Museum and on the grounds to enhance the visitor experience.

Through this program, the Museum has added 50 benches to our spaces, which allow guests the opportunity to relax and reflect during their trip to the home of baseball.

PHOTOS TO BE DIGITALLY PRESERVED

Thanks to a number of generous donors, photographs featuring 330 Hall of Famers from our archive – more than 97 percent of all inductees from the Classes of 1936 to 2022 – have been funded in full and will be digitally preserved. Many of these photographs will be added to our online digital collection, which you can browse at collection.baseballhall.org.

Projects recently funded include:

- **Gil Hodges** – Thanks to a gift from Peter O'Malley
- **Casey Stengel** - Thanks to gifts from Jaclyn Adamson, Dr. Larah Alami, Edward Apuzzo, Georgianne Berte, Brandon Borzelli, Fleming and Nancy (Lopes) Calder, Steve Decristofaro, Len Eddinger, Theresa Fitzgerald, Wayne Forrest, David Fuller, Ethel Fyffe, Ann Gordon, Dr. Joseph Goscilio, Clint Howard, Carol Hughes-McGann, Kathleen Johnson, Robert Kimmel, Nicole Leombruno, Joan Malone, Carl N. Marcus, Mark R. McCallum, David L. McKinney, Joseph Mikiel, Joanne Murray, John Paci Jr., John Poelstra, Jess J. Porres, Daniel S. Potsko, Marybeth Romani, Joe and Debi Scarfo, Carole R. Schork, Brad Sherman, Jacqueline Sloan, Gary and Judith Sloan, The Ciampa Family, Carlos Torres, Jason Wilcox, the friends and family of Dennis M. Fitzgerald, and two anonymous donors

What You Can Help Us Do



DOUG McWILLIAMS PHOTOGRAPH COLLECTION

The memories of the trades with friends, the thrill of the hunt while tearing into yet another pack, hours of organizing and sorting – all are part of the joy of collecting baseball cards.

These simple treasures hold a special place in the hearts of fans, young and old. Beginning with the tobacco cards of the 1880s, to cards used in games and in bike spokes during the 1950s and '60s, to the collecting boom of the 1980s, baseball cards have provided generations of fans with a unique and personal connection to our favorite players and the game we love.

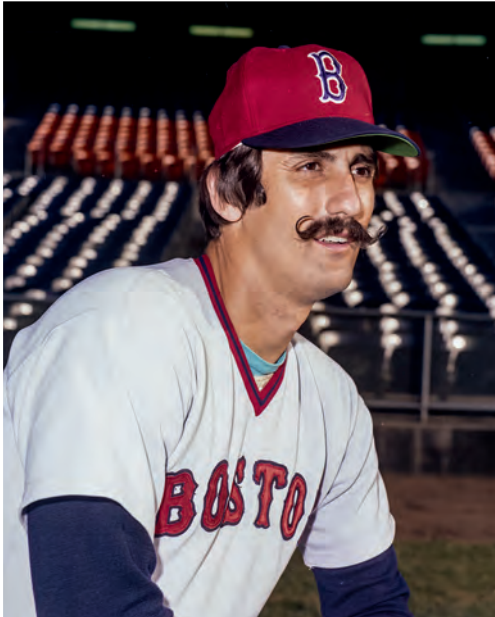
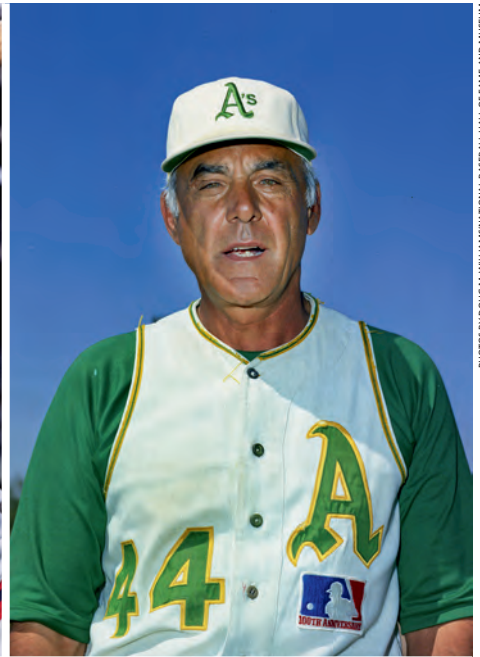
As you shuffle through a pack of cards or flip through the pages of your favorite card binder, have you ever wondered who captured all these wonderful baseball images? Or perhaps, as a fan of baseball photography, too, what does a similar photo look like without the card design elements – no white or colorful border, team, ballplayer name and position displayed?

One collection in the Dean O. Cochran Jr. Photograph Archives can answer both questions. In short, Doug McWilliams and AWESOME!

McWilliams spent nearly a quarter of a century photographing players for Topps baseball cards. In 2010, McWilliams traveled to Cooperstown to personally donate more than 10,000 negatives from his collection to the Hall of Fame's Photo Archive. Mostly color shots, those negatives span the years that McWilliams worked for Topps, bringing to the Hall of Fame much of the game's iconic photography from the 1970s, '80s and '90s.

"These photographs document a period of time that was particularly weak in our archives and McWilliams' images both fill that void and elevate our entire collection. Since their donation, these have become some of our most requested images from researchers and enthusiasts alike," said Hall of Fame director of digital assets/photo archivist Kelli Bogan.

As we continue our work to digitally preserve our Photos Archives, the Doug McWilliams Photograph Collection is our next major initiative. This collection needs to be reorganized,



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

rehoused and conserved. As each image is rehoused, we will digitize it, which will reduce handling of the original, ensuring that it is preserved for years to come.

Additionally, digital preservation of the images will make this collection more accessible to fans at our website and will streamline access for our staff for exhibits and other projects.

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.

Estimated balance to preserve the Doug McWilliams Photograph Collection: \$77,568

The Doug McWilliams Photograph Collection at the National Baseball Hall of Fame and Museum features outstanding color photography from the 1970s, '80s and '90s when McWilliams worked for Topps. Subjects of McWilliams' photography included players such as (clockwise from top left) Dusty Baker and Rick Burleson, coaches Phil Cavaretta and Roger Craig, and future Hall of Famers like Rollie Fingers – shown in a Boston uniform when he was temporarily a member of the Red Sox in 1976 – and Willie McCovey.

ADDITIONAL PROJECTS ONLINE

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

Explore additional projects, including artifacts, photographs and Library documents that are in need of 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.



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July 22-24 (or 25), 2022 • Cooperstown, NY

Be there as Hall of Fame members make the annual trip to Cooperstown to be part of this special occasion, and attend the Weekends events. David Ortiz will join Golden Days Era electees Gil Hodges, Jim Kaat, Minnie Minoso and Tony Oliva, and Early Baseball Era electees Bud Fowler and Buck O'Neil as the Class of 2022.

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With trips full of avid baseball fans, you are guaranteed to make new friends along the way!

Call or visit us online today, and leave the planning to us.



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May 27-29, 2022 • Cooperstown, NY

The National Baseball Hall of Fame and Museum will salute the start of the summer season with this Cooperstown tradition, Hall of Fame Classic Weekend. The weekend will be highlighted by the Hall of Fame Classic legends game at historic Doubleday Field, featuring many of your Hall of Fame heroes and favorite players from yesteryear.

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Hall of Fame members save 5% on baseball travel packages.

A portion of every Sports Travel and Tours purchase generously provides funds to support the Hall of Fame's mission to preserve baseball history.

For his participation in his fourth All-Star Game, Lou Gehrig received this 1936 American League emblem on a tie clasp but had it transformed into a charm for the bracelet.

This charm commemorates the 1927 world champion Yankees, often cited as one of the greatest teams of all time. A key member of the New York dynasty, Gehrig would play for five more world championship squads.

In 1937, Lou Gehrig presented his wife, Eleanor, with this stunning bracelet as a four-year wedding anniversary gift. A few charms, such as the 1939 World Series diamond, were added at a later date.



Arti-Facts

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

Eleanor Gehrig's Bracelet

The bracelet is made up of emblems representative of seven world championships, six All-Star Games, two AL MVP Awards, two *Sporting News* MVPs and the film *Rawhide*.

In 1933, Comiskey Park hosted the first All-Star Game between the National and American Leagues. Lou Gehrig received this charm for starting as the AL first baseman in the inaugural Midsummer Classic.

While consulting on the 1942 film *The Pride of the Yankees*, Eleanor Gehrig loaned this bracelet for production so it could be used instead of a prop. Teresa Wright, who wore the bracelet in several scenes while playing Eleanor, starred alongside Gary Cooper, who portrayed Lou Gehrig.



Already a star on the diamond, Lou Gehrig tested his talents on the silver screen by starring in the Western movie *Rawhide*. Filming took place in January 1938 and this charm celebrates his work.



The center medallion combines Lou's 1935 and 1937 All-Star Game awards. The reverse is inscribed:

To Eleanor
with all
my love forever
Lou
Sept. 29, 1937



This bracelet is featured in the fourth episode of the YouTube series *Hall of Fame Connections: From a Triple Play to Shohei*.

To learn more about Eleanor Gehrig's bracelet, follow the QR code to this episode of the Museum's *Hall of Fame Connections* series.

Cooperstown Bound

CLASS OF 2022 REWARDED WITH THE GAME'S ULTIMATE HONOR.

By Craig Muder

Once he reached Boston, David Ortiz was on a career path headed straight to Cooperstown.

But when the call finally came welcoming him to the Hall of Fame, Ortiz had trouble believing it was really happening.

“I really want to thank the (Baseball Writers’ Association of America) for giving me the opportunity to be part of this elite group of players, which is the Hall of Fame,” Ortiz said on the evening of Jan. 25, after learning he had earned election. “It’s something that I never really dreamed of, you know. I was the type of player that I knew I had the talent; all I was looking for was the opportunity to be an everyday player.

“(When) I got to the Red Sox, the rest is history.”

Ortiz was the only candidate on the 2022 BBWAA Hall of Fame ballot to earn votes on 75 percent of ballots cast – the threshold necessary for election. He joins Early Baseball Era Committee electees Bud Fowler and Buck O’Neil along with Golden Days Era Committee electees Gil Hodges, Jim Kaat, Minnie Miñoso and Tony Oliva as the Class of 2022.

The *Induction Ceremony* will be held Sunday, July 24, in Cooperstown.

As part of Induction Weekend, longtime writer and ESPN analyst Tim Kurkjian will be presented with the BBWAA’s Career Excellence Award. Jack Graney, who called Indians games in the 1930s, ’40s and ’50s, will

be posthumously honored with the Hall of Fame’s Ford C. Frick Award for broadcasters.

A 10-time All-Star and three-time World Series champion, Ortiz played 14 of his 20 big league seasons with the Red Sox. He becomes the fourth native of the Dominican Republic to be elected to the Hall of Fame, following Juan Marichal (1983), Pedro Martínez (2015) and Vladimir Guerrero (2018).

“The Dominican Republic is a country that breathes baseball,” said Ortiz, who



David Ortiz warms up for the Home Run Derby at the 2005 Hall of Fame Game at Doubleday Field in Cooperstown.

maintains a home in the Dominican and was there when he found out he had been elected to the Hall of Fame. “People are very excited here. Everything is going crazy.”

Ortiz last visited Cooperstown in 2005



Jim Kaat (left) shakes hands with Bob Feller at the 2009 Hall of Fame Classic at Doubleday Field in Cooperstown. Kaat, then age 70, pitched a scoreless inning in the game.

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HALL OF FAME WEEKEND 2022

Schedule subject to change



HALL OF FAME WEEKEND

July 22-25

AWARDS PRESENTATION

Saturday, July 23

PARADE OF LEGENDS

Saturday, July 23

INDUCTION CEREMONY

1:30 p.m., Sunday, July 24
Grounds of the Clark Sports Center

LEGENDS OF THE GAME ROUNDTABLE

Monday, July 25



Tony Oliva (second from right) and Cardinals manager Red Schoendienst (far right) share a moment with Ted Williams (left) and Stan Musial prior to the 1966 Hall of Fame Game at Doubleday Field.

as a member of the Red Sox when Boston faced Detroit in the Hall of Fame Game. Ortiz won the pregame Home Run Derby.

Kaat and Oliva, who join Ortiz as the living members of the Class of 2022, have also made memorable trips to Cooperstown to set the stage for this summer's induction.

Kaat was part of the inaugural Hall of Fame Classic in 2009, working a scoreless inning on the mound at the age of 70. And in 1947, Kaat's father had his own memorable moment in Cooperstown.

"One of my favorite pictures is my dad standing in front of the Museum when he drove to Lefty Grove's induction in 1947," Kaat said. "He was such an avid fan and a big Lefty Grove fan. That's the first baseball star that I remember hearing about."

Kaat would grow up to follow Grove's footsteps to Cooperstown, winning 283 games over 25 big league seasons and amassing 16 Gold Glove Awards.

Kaat and Oliva were teammates on the Twins from 1962-73 when Minnesota advanced to the postseason three times, including winning the 1965 American League pennant. Oliva won the AL batting title in each of his first two full seasons, was the 1964 AL Rookie of the Year and received votes in the AL Most Valuable Player Award balloting in eight straight years from 1964-71.

Oliva and Kaat were part of the Twins team that played in the Hall of Fame Game in Cooperstown in 1966.

"I've been waiting for this moment for 45 years," Oliva said of his Hall of Fame election. "And it's a great, great feeling."

Fowler, who was raised in Cooperstown, is often acknowledged as the first Black professional baseball player. In 1894, Fowler helped form the Page Fence Giants, who would go on to become one of the all-time great Black barnstorming teams. Fowler passed away on Feb. 26, 1913.

Hodges played 18 seasons with the Dodgers and the Mets from 1943-63, earning eight All-Star Game selections and three Gold Glove Awards at first base. He went on to manage the Senators and Mets for nine seasons, leading New York to a memorable World Series title in 1969. Hodges passed away on April 2, 1972.

Miñoso starred in the Negro National League with the New York Cubans from 1946-48 before debuting with the Cleveland Indians in 1949. That year, he became the first dark-skinned Latin American player to appear in an AL or NL game, and in 1951 finished second in the AL Rookie of the Year voting. Miñoso finished his career with 2,110 hits and a .299 batting average. He passed away on March 1, 2015.



The Otesaga Resort Hotel will welcome Hall of Famers in July as part of the celebration of the Class of 2022.

O'Neil played, managed, coached, scouted and served as an executive for nearly eight decades. After becoming a revered player and manager for the Kansas City Monarchs in the 1940s and '50s, he signed on as a scout for the Chicago Cubs. The Cubs promoted O'Neil to their major league coaching staff in 1962, making him the first Black coach to serve on an AL or NL roster. A beloved champion of the game and gifted storyteller, O'Neil helped establish the Negro Leagues Baseball Museum in Kansas City in 1990. O'Neil passed away on Oct. 6, 2006. 📌

Craig Muder is the director of communications for the National Baseball Hall of Fame and Museum.



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Rocking the Game

BASEBALL AND ROCK & ROLL CONNECT FANS THROUGHOUT THE GENERATIONS.

By Greg Harris

Life is a Ballgame. Like The Iron Horse, at times I've considered myself "the luckiest man on the face of the earth." I'm grateful to have spent the past 27 years employed at two national treasures: The Rock & Roll Hall of Fame and the National Baseball Hall of Fame. They both celebrate subjects that have reflected, and at times shaped, American culture – and they engage and inspire by touching a special place deep within all of us. I have vivid memories of listening to Pirates radio broadcasts with my grandfather, celebrating a walk-off homer with my kids, singing along to The Beach Boys in the car with our entire family and seeing Bruce Springsteen live with my brothers.

The memories are strong and shared. We all have them. In a world that seems to focus on the things that make us different, baseball and rock and roll bring us together. They weave through our lives and are a rich part of our cultural identity.

Broadcasters and DJs span decades, and their voices and play-by-play connect generations in the same household and region. The biggest moments belong to our national collective consciousness – Bobby Thomson's home run, Hank Aaron's 715th, Cal's 2,131st game, The Beatles on Ed Sullivan, Jimi Hendrix at Woodstock and a growing multitude of other shared experiences.

When we pass a stranger and they are wearing our favorite team's cap, there is an immediate connection, and this reaction is amplified if you are far from your hometown and in a sea of unfamiliar faces. They didn't



Rock & Roll Hall of Fame President & CEO Greg Harris (far left) and Hall of Famer Dave Winfield (third from right) pose with members of The Baseball Project.

grow up in your neighborhood, but you are bonded together, and with a well-timed "Go Phils, Yanks, or Sox," you can elicit a smile and reply – a true connection.

The same thing happens with your favorite band. A Clash shirt or Beach Boys cap is an intro beyond words, an immediate cultural connection. We've walked the same path, sung along to the same songs, shared them with our kids, and likely raised our hands in the air, somewhere.

These two streams intersected in a powerful way in Cleveland, the home of the Rock & Roll Hall of Fame, when in 2019 our city hosted the All-Star Game. To connect with the multitude of baseball fans visiting Cleveland, the Rock & Roll Hall of Fame hosted one of the most unique bands on the planet: The Baseball Project, a true super group featuring 2007 Rock & Roll Hall of Fame Inductees from R.E.M. Peter Dinklage and Mike Mills, along with Scott McCaughey (The Minus 5 and Young Fresh Fellows), Linda Pitmon (The Filthy Friends) and Steve Wynn (The Dream Syndicate).

They're all deeply knowledgeable – and fully certifiable – baseball fans. So much so, that they write and perform all original songs and every single one is baseball themed! Their catalog, as deep and varied as the game, features songs about players such as Curt Flood, Ted Williams and Ichiro, songs about eras and errors, triumph and tragedy, and at times the simple crackle of the radio waves beaming through the ether. It is beautiful, authentic music that resonates deeply with those who love the game and those who love rock and roll. If you love both, it's magic.

The Baseball Project graciously agreed to be the Rock & Roll Hall of Fame "All-Star Weekend House Band," and to the delight of our visitors they played live each day on our main stage. A beautiful moment occurred when they performed "Harvey Haddix," a song that recounts Haddix's heroic perfect 12 innings and the injustice of it not qualifying as a perfect game because his Pirates lost to the Braves in the 13th. As the band blasted, to underscore the exclusivity of the rare feat, the singer name-checked each player in the Perfect Game Club – working through Sandy Koufax, Cy Young, Jim Bunning, Don Larsen and the select others. Meanwhile sitting in the audience, unannounced and unexpected, was none other than perfect game winner Dennis Martínez! We immediately brought him to the stage and all in attendance shared in the collective moment when rock and roll, baseball and our lives all swirled together.


At that moment, the astronomical odds of throwing a perfect game converged with the even greater odds of a band writing a song about perfect games and performing it live – while you are in the audience with zero advance planning. Clearly the Baseball gods and the Rock and Roll gods were smiling down. At that moment, we were all connected and all the luckiest fans on the face of the earth. 🍀

Greg Harris is the President & CEO of the Rock & Roll Hall of Fame and the former vice president of development at the National Baseball Hall of Fame and Museum.



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