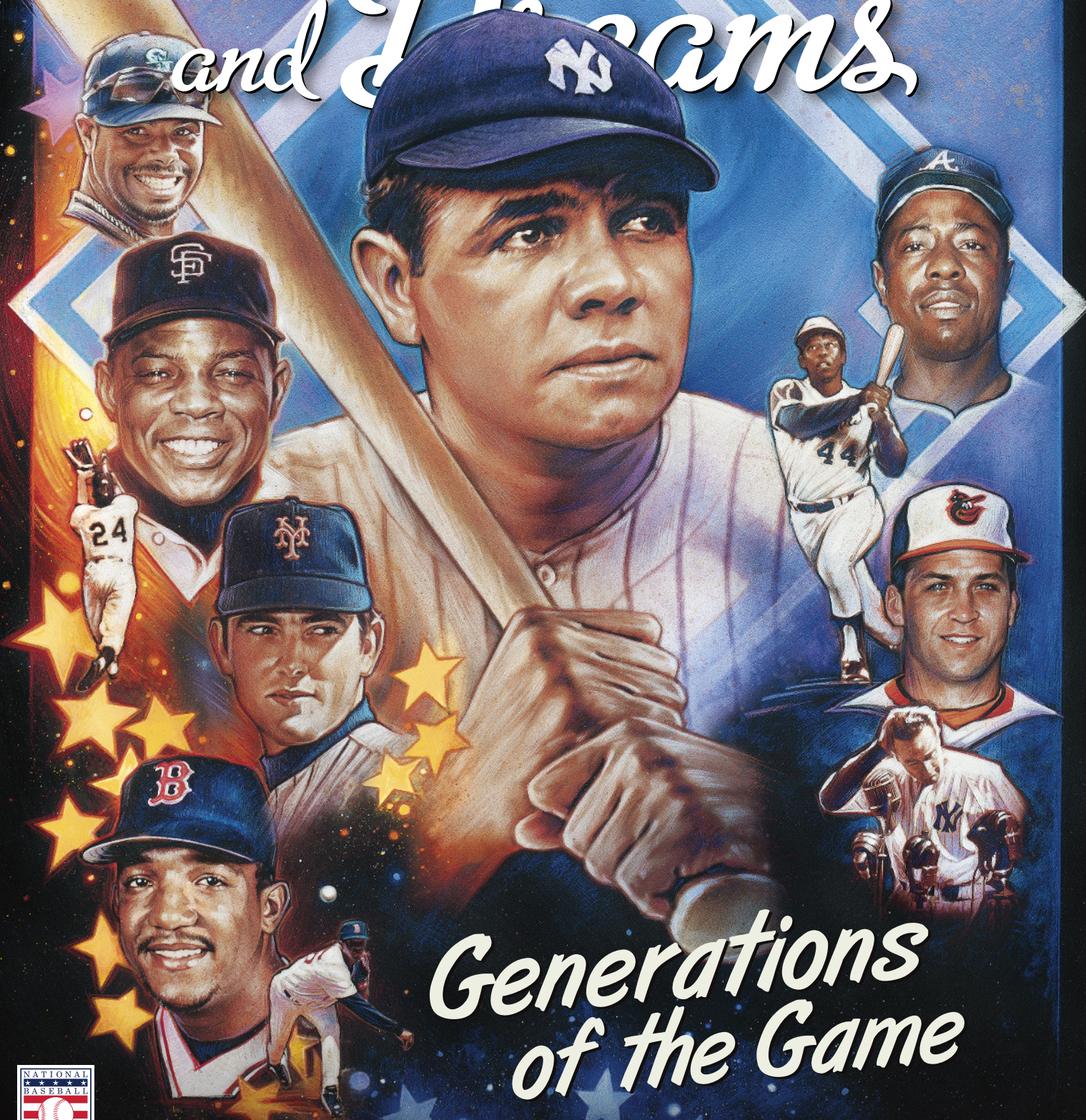


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# MEMORIES

*and Dreams*



*Generations  
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# MEMORIES and Dreams

The Official Magazine of the Hall of Fame

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AND MUSEUM

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PHOTO CREDITS: All historical images,  
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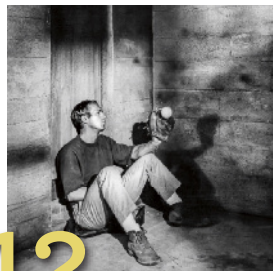
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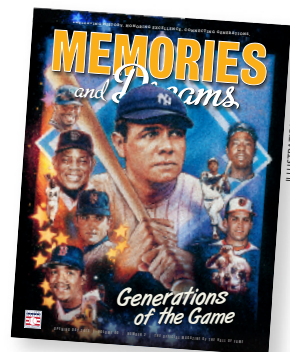


ILLUSTRATION BY STEVEN CHORNEY

### ON THE COVER

The Museum's new *Generations of the Game* film at the remodeled Grandstand Theater will share the stories of baseball's legends, including (clockwise from middle) Babe Ruth, Hank Aaron, Cal Ripken, Lou Gehrig, Pedro Martínez, Nolan Ryan, Willie Mays and Ken Griffey Jr.

### ABOUT THE ARTIST

Steven Chorney has created some of the most widely recognized images in the world during his long career in entertainment art.

Chorney's considerable talents have been applied to more than 200 motion picture campaigns for many of the major studios, including Disney, MGM and Warner Bros. – for movies as diverse as *Who Framed Roger Rabbit*, *License to Kill* and *Indiana Jones & the Last Crusade*.

He also has created the dramatic final art for more than 50 *TV Guide* ads, and has illustrated artwork for book covers, created works for Universal Studios Parks, Paramount Parks and Knott's Berry Farm.

From *TV Guide to Reader's Digest*, and from *Star Wars* to the Barnum & Bailey Circus, Chorney's work has been viewed by millions. You can learn more about him and see his art at [stevenchorney.com](http://stevenchorney.com).



# FROM THE CHAIRMAN > JANE FORBES CLARK



**O**ne of the many successes of the Baseball Hall of Fame has been its innate ability to stay current and relevant through the years. We've expanded and renovated the Museum many times to share the stories of baseball's ever-growing place in American culture; and, to show how the game has unfolded, and evolved, on the field. We have artifacts from baseball's milestone moments and from its greatest players; and, we tell the interesting, and important stories, of why they have a home in Cooperstown.

The Grandstand Theater has been a part of this Museum experience since 1989, opening in celebration of the Hall of Fame's 50th birthday. Many of you remember that the theater was themed after the original Comiskey Park in Chicago. It featured 197 wooden ballpark-style seats painted green, and there was a small stage that looked like a playing field in front of the screen. Murals of a robust White Sox crowd and a facsimile scoreboard, replete with pinwheels akin to what Hall of Famer Bill Veeck had installed during his tenure as team owner, added greatly to the theater's décor.

The theater's primary purpose was to provide a place for visitors to enjoy a short welcome film, *The Baseball Experience*. Sounds of ballpark public address announcers set the scene, and a deep, booming voice narrated a 13-minute multimedia show that included video and slides. As technology advanced, the film was updated and presented entirely in a video format. The film played three times each hour and as it ended each time, the crowd was encouraged to sing baseball's seventh inning anthem, *Take Me Out to the Ballgame*.

And now, nearly 30 years later, the

Grandstand Theater is undergoing a major transformation. Its oak-lined walls and maroon-cushioned seats will provide a contemporary and comfortable setting to begin your Museum experience. The design was provided by the architectural firm Populous, renowned for its work with baseball stadiums; and, we could not be more appreciative of the generous donations from Dolby Laboratories and Christie Digital, allowing every baseball fan to enjoy the film with state-of-the-art surround sound and movie theater-quality projection.

Through the vision and generosity of Hall

of Fame Board Member Thomas Tull, the theater will have a new and very powerful welcome film, *Generations of the Game*. The film explores some of baseball's incredibly poignant stories, and some of the magical moments from baseball's vast canvas, narrated by Hall of Fame members. Current ballplayers, and other cultural icons in our sport, give the film a multi-generational voice.

"The film is incredibly powerful: Cal Ripken remembering Lou Gehrig. Willie Mays tell us the magnitude of Jackie Robinson, Juan Marichal speaks of his amazement in getting to play with Mays, and Ken Griffey Jr. talks about Mays and "The Catch." Hank Aaron recalls chasing the Mighty Babe, but also about the pursuit of his own dream. And the game's heroes of the 21st century reflect on baseball's timeless spirit. These are just a few of the many stories that connect generations of Hall of Famers and preserve the history of our game for our visitors!"

During your next visit to the Hall of Fame, we hope you will enjoy our wonderful new film in our stunning, new Grandstand Theater. For a museum steeped in history and in story-telling, this experience is a grand slam home run! 🏆



The Grandstand Theater has been part of the visitor experience at the National Baseball Hall of Fame and Museum since 1989. The renovated Theater will re-open this spring.



# SHORT HOPS

@BaseballHall

For more information and news from the Hall of Fame, visit [baseballhall.org](http://baseballhall.org).

## “Best Baseball Day Ever” contest in progress

Iconic bubble gum brand Big League Chew and the National Baseball Hall of Fame and Museum are teaming up to give fans the opportunity to be a part of history.

In 108 words or less (the number of stitches on a baseball), the duo wants to know about fans’ “Best Baseball Day Ever.” The contest winner and up to three guests will receive round-trip airfare and accommodations in Cooperstown for Induction Weekend 2018 (July 27-30); an Induction Weekend VIP Package that includes tickets to all public events; a one-year Hall of Fame Benefactor Membership; and one \$250 gift certificate to the Baseball Hall of Fame store (terms and conditions apply).

Contest details are available on select pouches of Big League Chew and online at [bigleaguechew.com/essaycontest](http://bigleaguechew.com/essaycontest). Entries close at 11:59 p.m. on Friday, May 1.

## A night among the legends

Spend a night with baseball’s legends in Cooperstown as part of the Museum’s Extra Innings Overnights program. Children ages 7-12 and their adult guardians can sleep in the Hall of Fame Gallery among the plaques honoring Babe Ruth, Ted Williams, Jackie Robinson and other greats.

The evening includes all-access to the Museum’s public areas after hours, special hands-on programs and a late-night snack and movie. Upcoming dates include April 21, Oct. 20 and Nov. 3.

To book your experience today, call (607) 546-0313.

## Experience the Museum as a VIP

Fans have the opportunity to explore the Hall of Fame through a special program designed to

## STAFF SELECTIONS



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

**Name:** Larry Snyder

**Position:** Manager of Development Operations

**Hall of Fame Experience:** A little under a year in my current position. I worked six summers in the membership department as a high school and college student. Additionally, I was a Steele Intern in 2010.

**Hometown:** Starkville, NY

**Favorite Museum Artifacts:** The mural located in the Giamatti Research Center and the 50th Anniversary Hall of Fame painting. Both of these pieces have a family connection; they were created by my grandparents Charles and Janet Munro.

**Memorable Museum Moment:** Induction Weekend in 2007 with Cal Ripken and Tony Gwynn. The excitement and atmosphere around the Museum and in Cooperstown during that weekend was an experience I will always remember.

give Cooperstown visitors a VIP Experience. The Museum has partnered with Cooperstown accommodations to offer this unique package, which features behind-the-scenes experiences at the Museum that include a Hall of Fame Sustaining Membership (\$100 value), exclusive after-hours access to the Museum on Thursday evening, a Library archive tour, a Museum collections artifact presentation and concludes with a private late-afternoon reception with light refreshments served.

This special package is a great way to learn more about the Museum and baseball history, and is only available for purchase through select Cooperstown Chamber of Commerce accommodations.

Visit [baseballhall.org/VIPexperience](http://baseballhall.org/VIPexperience) for more info and a list of participating accommodations. Dates for upcoming packages include Sept. 6-7, Oct. 25-26 and Nov. 8-9.

## MEMORIAL AND HONORARY GIFTS

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# HISTORY OF THE THEATER

REDEDICATED GRANDSTAND THEATER WILL FEATURE NEW FILM, STATE-OF-THE-ART TECHNOLOGY.

BY CRAIG MUDER

**F**or millions of Hall of Fame visitors, the Museum experience began in a darkened room in stadium seating, their eyes focused on the screen down front. One-by-one, the images flashed by – stirring their memories and raising expectations of more to come in Cooperstown’s hallowed halls.

The power of moving pictures filled the Hall of Fame’s Grandstand Theater for decades, with fans cherishing every minute of *The Baseball Experience* as the introduction to their visit.

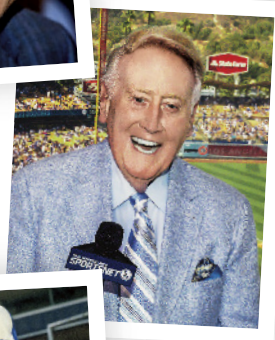
Now, with this year’s rededication of the Grandstand Theater, a new film titled *Generations of the Game* – by acclaimed director Jonathan Hock – brings home the passion and love carried by fans and players across generations.

“As opposed to other documentary projects, our film isn’t the whole experience for the viewer, where they watch the film and it ends and they move on to something else,” said Hock, who has directed such renown films as *The Lost Son of Havana* and *Fastball*, as well as ESPN “30 for 30” documentaries.

“Our film is the set-up for the viewers’ Museum experience to follow – so we tried to create the most magnificent ‘pre-game show’ we could imagine. We wanted to take the viewers – many of whom have traveled far to get to Cooperstown and have looked forward to it for months or years – and prime them emotionally for what’s to follow in the Museum.”

Hall of Fame Board Member Thomas Tull served as the executive producer for the project.

“Some of my most cherished childhood memories are the trips I took to Cooperstown to see the Hall of Fame,” Tull said. “Having the chance



to showcase via film an organization that means so much to me is a privilege. I’m excited for baseball fans from all around the world to have a new way to experience the Museum through this film, and I hope it creates lasting memories for them as it has for me.”

Featuring Hall of Famers and current-day players – many of whom were moved to tears as they spoke – *Generations of the Game* connects players throughout the game’s history as they describe what baseball means to them.

And for many, the memories are about more than just their playing days.

“When I think about baseball,” said Hall of Famer Phil Niekro, “I think about sitting in that backyard, or playing catch with my mom, my dad or my sister.”

That’s a feeling most Museum visitors share:

The timeless power of baseball to connect families and friends.

“Everyone we talked to was so proud to be included in this project, and you could see them, all of them, reach a little bit deeper inside themselves to add something to this movie,” said award-winning author Joe Posnanski, the film’s writer. “It all felt so collaborative. I thought that everyone we talked with, from Henry Aaron to Vin Scully, wanted this to be a wonderful movie as much as we did.”

The movie will be experienced in the completely renovated Grandstand

**Above:** Jonathan Hock (top) directed the Museum’s new *Generations of the Game* film that will debut at the Grandstand Theater later this spring. Vin Scully (center) and Phil Niekro (bottom) share their baseball memories in the film. **Opposite:** The Museum’s collection documenting the ties between baseball and film includes (clockwise from top left): a cap used in *The Natural*; a glove from *Mr. 3000*; a jersey worn by Tim Robbins in *Bull Durham*; a cap worn by Jimmy Fallon in *Fever Pitch*; the bat “Wonderboy” from *The Natural*; a glove from *Eight Men Out*; a corn cob from the site of *Field of Dreams*; the “Savoy Special” bat from *The Natural*; and a Dodgers jersey and the fedora worn by Harrison Ford in *42*.

SCULLY: JEAN TRUFWALD; NIEKRO: NATIONAL BASEBALL HALL OF FAME AND MUSEUM; OPPOSITE: MILO STEWART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM







Theater. Supported through the generosity of Museum Board member Thomas Tull, the Museum's new "Grandstand" will feature theater seating created by design firm Populous, a Dolby Atmos sound system donated by Dolby Laboratories and state-of-the-art projectors provided by Christie Projectors to provide an immersive experience for viewers.

"We're honored to partner with the Baseball Hall of Fame on the new Grandstand Theater," said Kevin Yeaman, President and CEO Dolby Laboratories. "Together we're creating an immersive experience that will connect generations of fans and families to their favorite baseball moments. The crack of the bat and the roar of the crowd will make you feel like you're in the ballpark."

"Christie is proud to contribute to the ongoing story that is baseball, America's pre-eminent pastime, with the donation of a top-of-the-line digital projector to energize the Grandstand Theater for years to come," said Kathryn Cress, vice president, Global Corporate Marketing at Christie. "Our Christie CP4220 provides the world's most brilliant standard and 3D images in a lamp-based solution that is known for its ease of operation and simple maintenance. It will delight fans of the game for years to come."

For Hock, the chance to create a film for Cooperstown was the opportunity to connect with greatness.

"The quality that all the members exuded when we spoke about their careers and the game itself: Dignity," Hock said. "Maybe it comes from



Actors Thomas Jane (left) and Billy Crystal visited the Museum in 2011 for the 10th anniversary of the film *61\**. The power of the National Pastime has been captured on film for more than a century, and that story is told every day in the Hall of Fame.





**Above:** Lou Gehrig’s “Luckiest Man Alive” speech is among the many landmark baseball moments captured in *Generations of the Game*. **Right:** Another moment included in the Hall of Fame’s new film is “The Catch.” Willie Mays’ grab of Vic Wertz’s long drive to center in Game 1 of the 1954 World Series is considered one of the greatest plays in the game’s history.

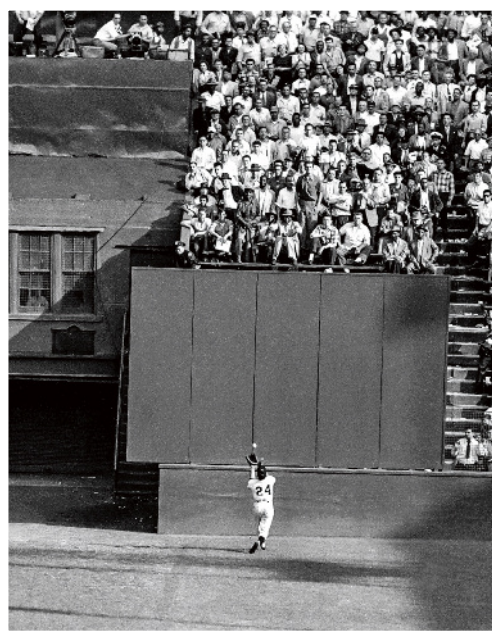
having the stature of ‘Hall of Famer’ conferred upon them, or maybe it’s what helped make them so great in the first place, but they all brought such a sense of class and dignity to the interview sessions. As a director, you can only hope to honor that with the film itself.”

For the Hall of Famers, the film captured the emotions – often hidden on the field – that drove them to be the best in the game.

“It’s those type of moments when you realize the impact you had on people’s lives,” said Hall of Famer Ozzie Smith. “Where you can create memories, memories that last a lifetime. It’s what makes this game so great.”

Those memories are brought to life every day in Cooperstown, and will echo for decades to come in the Museum’s rededicated Grandstand Theater.

“Baseball fans come to the Hall of Fame looking for that ‘wow’



FRANK HUBLEY/NEW DAILY NEWS ARCHIVE VIA GETTY IMAGES

moment, and the new *Generations of the Game* introductory film, shown in the beautifully renovated and state-of-the-art Grandstand Theater, sets the stage and delivers an emotional foundation for a memorable Museum experience,” said Jeff Idelson, President of the National Baseball Hall of Fame and Museum. “This experience truly connects generations, as the film is narrated by nearly two dozen Hall of Famers, current day stars and cultural icons who share stories of baseball’s greatest moments that fans of every age will enjoy.

“We are thankful for the generosity of Board Member Thomas Tull, who produced an emotional and compelling film, as well as to Dolby Laboratories and Christie Projectors, both of which also made significant contributions, allowing stories of our National Pastime to be shared in a

compelling and dynamic environment.” 🎬

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



# SNEAK PREVIEWS

## HOF EXHIBIT *BASEBALL AT THE MOVIES* BEING REVAMPED THIS YEAR.

BY ALEX COFFEY

**O**n July 29, 2015, Mets infielder Wilmer Flores took the baseball world by storm. In an age when general managers are scrutinizing everything from injury reports to average launch angles, mid-season trades can seem mechanical – cold, even – as players are ripped from one fan base and expected to immediately adjust to another.

But on that hot Wednesday night in July, Flores showed some humanity in response to the rumors swirling around of his impending departure from New York. He cried on the field.

As if by clockwork, the tears of a shortstop who'd been playing for the same organization since he was 16 sparked a raging debate on Twitter. The question at hand was simple: Is there crying in baseball?

Defenders of Flores said they admired his loyalty to the franchise; adversaries referenced Tom Hanks. "Haven't you seen *A League of Their Own*? Everyone knows there's no crying in baseball!"

It is certainly true that Flores' moment of vulnerability (the trade ultimately didn't take place) showed us that ballplayers aren't simply

pawns to be swapped. But on top of that, one could also argue that the baseball world's reaction to his emotion exhibited the interconnectedness of pop culture and the National Pastime. Nobody had to reference Jimmy Dugan, but that's where the conversation went, as if by instinct.

If you need more evidence, just look to Dyersville, Iowa. The home of the *Field of Dreams*, approximately 100,000 people each



The Museum's *Baseball at the Movies* exhibit was first installed in 1994. Later this year, the exhibit will receive a makeover while preserving the stories of beloved baseball films throughout the years.

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

year travel from far and wide to visit a town inhabited by 4,058 people. They're not coming for the corn.

For these fans, it's a chance to stand on



JONATHAN DANIEL/GETTY IMAGES

A photo from 1991 shows cars parked at the baseball field that was created in Dyersville, Iowa, for the motion picture *Field of Dreams*. The owners of the site have turned the cornfields and baseball diamond into a summertime tourist attraction that includes "ghost player" reenactments.





Actor Harrison Ford wore this fedora while portraying Dodgers general manager Branch Rickey in the 2013 film *42: The Jackie Robinson Story*.



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

the same baseball diamond where Ray Kinsella watched history to come to life.

Two of the most iconic baseball movies ever made, *A League of Their Own* and *Field of Dreams* have helped create some common ground between diehard sports fans and film buffs. You don't need to understand WAR or sabermetrics to appreciate the films. Simply

put, since their release, they've transcended sports to amass fans from all walks of life.

So in the early 1990s, when the Hall of Fame's curators were mapping out future exhibits to incorporate into the growing Museum, they knew that baseball movies needed to have a dedicated area.

"We tried to do something that tapped into

the connection between pop culture and baseball," said vice president of exhibitions & collections Erik Strohl. "We didn't have a lot of exhibits in the Museum at the time, and *Baseball at the Movies* helped connect us to a broader audience. To this day, people don't only find the exhibit entertaining, but are also surprised by how many films there are, and how long they've been made."

Twenty-four years after *Baseball at the Movies* was first installed in 1994, the Hall of Fame is refurbishing the exhibit to include more movie posters as well as updated artifacts from recent films that include *Sugar*, *42: The Jackie Robinson Story* and *Fever Pitch*. A temporary exhibit case – on display in 2018 – will also be created to highlight *Damn Yankees!*, a 1958 film adapted from the 1955 Broadway musical. This expanded *Damn Yankees!* exhibit will be adjacent to *Baseball at the Movies*.

"We felt it was time to do something more than swap one uniform out and replace it with another," said curator of history & research





Jimmy Fallon (left) presents items from his 2005 movie *Fever Pitch* to Jeff Idelson, then the Hall of Fame's VP for communications and education and now the Hall's President. Inset: The hat Fallon wore in the movie will be part of the Museum's newly expanded collection celebrating baseball in film.

John Odell, who leads the project. "There were a number of artifacts that hadn't yet been featured, ones that we wanted to showcase in a more engaging and dynamic way."

Rather than replace the Hollywood classics that baseball fans have come to know and love, the space will be reshaped and expanded by putting movie posters on the top half of the walls and adding small exhibit cases devoted to specific films like *42* and *A League of Their Own*. With hundreds of baseball movies to choose from – many of which have artifacts now preserved at the Hall of Fame – there's no shortage of avenues for the curators to pursue. The updated *Baseball at the Movies*

exhibit is expected to be unveiled in the fall of 2018.

"At the Hall of Fame, we pride ourselves on not just being a collection of bats and balls and gloves," said Odell. "We're looking toward the cultural aspects of the game that affect not just baseball-game fans. *Baseball at the Movies* is a vehicle that showcases the Hall's relevance in the cultural sphere and is engaging for our visitors. At the end of the day, our goal is to fully captivate our audience as best we can."



MILO STEWART FOR NATIONAL BASEBALL HALL OF FAME AND MUSEUM

It's hard to imagine a better way to captivate an audience than by using the magic of Hollywood. 🍌

*Alex Coffey is the communications specialist at the National Baseball Hall of Fame and Museum.*



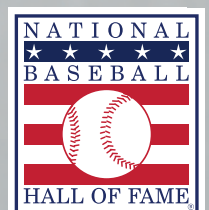
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# GAME ON

## BASEBALL HAS PROVIDED MEMORABLE SCENES FOR DOZENS OF NON-SPORTS MOVIES.

BY MATT KELLY

**Y**ou've convinced your parents you're sick, and once again you've finagled your way out of school. What do you do with your free time?

For the main characters in *Ferris Bueller's Day Off*, the list included the Sears

Tower, a cameo in the Von Steuben Day Parade and a classic afternoon at Chicago's Wrigley Field.

"Hey Cameron," says Ferris, after catching a foul ball, "do you realize if we'd played by the rules, right now we'd be in gym?"

Bueller's afternoon at Wrigley (complete with a "Save Ferris" message on the vintage marquee outside) still resonates from a movie otherwise not about baseball at all. Indeed, it's true that most diehard baseball fans are familiar with *Field of Dreams*, *The Natural* and *Bull Durham*, but many movie buffs are also familiar with baseball – even if they don't watch the sport – simply through the number of ballgames they've seen at the theater. That's because the National Pastime is a part of the American story.

Kids share experiences on the diamond that can shape the rest of their lives. The crowd at a big league game, 40,000 strong, provides the audience for something truly epic. And how does one show an idyllic American summer without a ballgame?

Most of all, baseball has changed in step with our daily lives, making for compelling stories in both real life and on camera.

"Given baseball's status as 'America's pastime,'

it allows screenwriters to explore larger themes of societal change," said Violet Lucca, a digital producer and critic for *Film Comment* magazine. "It was the first sport to be (widely) racially integrated, and, presently, serves as a way for young men from the Caribbean to achieve financial success. Because baseball had this special status, and so many struggles for equality have played out on it, it's a way for a screenwriter or director to explore topics of racism or sexism outside of a contemporary context."

Movies have used baseball to mirror conflict as well as shine a light on the sport's own blemishes, both which are seen in the movie *42*. And while Katharine Hepburn ranked among the world's most revered personalities, her character Tess Harding entered the Yankee Stadium press box as an outsider in 1942's *Woman of the Year*. Tess can't understand why her newspaper sends two writers to cover a single game, while the male writers – in a nod to the attitude of the time – can't understand why she's there in the first place. The scene foreshadowed 2017 J.G. Taylor



Wrigley Field's marquee was used in *Ferris Bueller's Day Off*; Steve McQueen (opposite page) in *The Great Escape*.

Spink Award winner Claire Smith's own struggle with the clubhouse structure four decades later.

Few events have ever been portrayed on screen as much as World War II, and baseball entered the fray in the form of Steve McQueen's ball and glove on the set of 1963's *The Great Escape*. McQueen's character, Hilt, bounces his baseball against the walls of the German prison during the famous "cooler" scene, and it's his stray baseball that leads him to defiantly cross the wire. McQueen's glove left no doubt as to which prisoner was the American lumped in with all the Brits. Films set in World War II often present clear sides of who to root for and against, and American audiences flocked to the man with the mitt.

McQueen was an aspirational figure to many, but baseball has often been used to bring eccentric characters down to a more even playing field. Many of us know someone who can recite Abbott and Costello's "Who's on First" or the back of a player's baseball card, though perhaps not with the stunning precision of Dustin Hoffman's character in *Rain Man* ("Big Klu. First base. Of course, traded for Dee Fondy. Lifetime batting average of .298.")

At Oregon State Hospital, believing himself to be trapped in a place in which he doesn't belong, Jack Nicholson's Randle McMurphy yearns so much for a slice of normal life that he recreates a broadcast of the 1963 World Series in *One Flew Over the Cuckoo's Nest*. McMurphy re-imagines a slightly different afternoon for Dodgers ace Sandy Koufax, in which he gives up a couple backbreaking homers instead of striking out 15 Yankees.

The National Pastime has also shown to be a unifying force in film. The titular *City Slickers* found common ground with the ranchers in arguing whether Hank Aaron or Roberto Clemente was the better right fielder (good luck determining the winner of that debate), and they were all quick to name the Pirates' starting third baseman in 1960 (Don Hoak, obviously). Bruno Kirby's character, Ed, perfectly sums up why many men would rather talk about baseball statistics than relationships.

"If that were as interesting as baseball," says





MIGO STEWART/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

When 2017 J.G. Taylor Spink Award winner Claire Smith (above) related stories from her years covering baseball, it rekindled thoughts of Spencer Tracy and Katharine Hepburn (right) in the 1942 film *Woman of the Year*.

Ed, “they’d have cards for it and sell it with gum.”

Adds Daniel Stern’s character, Phil, “When I was about 18, and my dad and I couldn’t communicate about anything at all, we could still talk about baseball. That was real.”

The ballplayers in *A League of their Own* showed that women are just as passionate about the game. And nearly everyone goes through the experience of falling in love, making the story told by Robin Williams’ character, Sean, in *Good Will Hunting* even more powerful. Sean and his friends had slept outside Fenway Park to score tickets to Game 6 of the 1975 World Series, but Sean wasn’t there as 35,000 fans rushed the field following Carlton Fisk’s dramatic homer.

“I slid my ticket across the table and said, ‘Sorry guys,’” Sean recalls. “‘I got to see about a girl.’” For a man in love, no further explanation was needed.

Actor Ethan Hawke and his *Boyhood* co-stars



SILVER SCREEN COLLECTION/VIEWPICKETTY IMAGES

actually did go to the ballpark for a Houston Astros game in 2005, when Astros right fielder Jason Lane hit a homer right toward the camera for a moment that was stranger than fiction.

“That was a wonderful collaboration with the unknown, and the film gods were with us,” *Boyhood* director Richard Linklater recalled. “I’m pointing my camera down the third base line, basically the point of view of my people. I’m just saying, ‘Well, let’s just hope something happens. I need something!’ And then Jason Lane, who’s my favorite player of all time now, hits a home run. It’s not out of the frame, it’s not to center

or right. It’s right down the line, in the shot.”

Baseball was once such a large part of the monoculture that it was revered even by the fringes of society. Mob boss Hyman Roth professes that he “loved baseball ever since Arnold Rothstein fixed the World Series in 1919,” in *The Godfather Part II*. Possibly the most terrifying gang in 1979’s *The Warriors* was the Baseball Furies, clad in iconic Yankees pinstripes while wielding their menacing bats.

A ballpark, meanwhile, can offer plenty of versatility in the scenes it can set. Dodger Stadium was packed for Leslie Nielsen’s umpiring debut in *The Naked Gun* (upping the stakes as Nielsen hilariously juggles balls and strikes while protecting the Queen of England), while *The Cameraman* gave Buster Keaton an empty Yankee Stadium to serve as his somber playground. The bowels of Fenway Park set the eerie ambience needed for *The Town*’s climactic shootout.

Most times, however, baseball fans just want to be there when something happens that they’ve never seen before. That’s why the most relatable baseball scene of all might be from *The Odd Couple*, when Bill Mazeroski hits into a game-ending triple play – and sportswriter Oscar Madison misses it because his friend, Felix, just had to call about dinner plans.

“Are you crazy? Are you out of your mind!?” Oscar screams through the phone. Felix, like many who don’t follow baseball religiously, will never realize just what Oscar missed. 🍌



NATIONAL BASEBALL HALL OF FAME AND MUSEUM

Baseball’s role as a storyteller of the American experience can be seen in numerous films, among them *42*, which brought to the big screen the compelling story of Jackie Robinson overcoming racism to integrate the major leagues in 1947.

*Matt Kelly is a freelance writer from Brooklyn.*



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# AS TIME GOES BY

## CLASSIC BASEBALL FILMS *DAMN YANKEES!*, *BULL DURHAM* AND *THE SANDLOT* MARK ANNIVERSARIES IN 2018.

BY SCOTT PITONIAK

**T**here is a scene late in *The Sandlot* where Benny “The Jet” Rodriguez has a dream about meeting Babe Ruth. The Bambino encourages the teenager to run into the sandlot and retrieve an autographed Ruth baseball being lorded over by a huge, ferocious dog the neighborhood kids have nicknamed “The Beast.”

“Remember kid,” the Babe tells Benny, “there’s heroes and there’s legends. Heroes get remembered, but legends never die. Follow your heart kid, and you’ll never go wrong.”

The next morning, an inspired Benny laces up his PF Flyers – the sneakers guaranteed to make a kid run faster and jump higher – and embarks on a harrowing rescue mission in which he narrowly evades the Beast’s choppers while attempting to retrieve the priceless, but ruined, baseball belonging to his friend’s stepdad.

By overcoming his fears, Benny achieves legendary status, and so does the film.

A quarter-century after its release, this coming-of-age movie remains ageless, with enough cult followers to fill theaters and

ballparks throughout the country. Similar to two other baseball movie classics also celebrating milestone anniversaries this year – *Bull Durham* and *Damn Yankees!* – *The Sandlot* has stood the test of time and still causes us to laugh and repeat its lines. Benny the Jet and Scotty Smalls, the baseball-challenged kid Rodriguez takes under his wing, live on, as do unforgettable characters Crash Davis, Nuke LaLoosh and Annie Savoy from *Bull Durham*, and slugger Joe Hardy and sultry Devil handmaiden Lola from *Damn Yankees!*

As we’re reminded in the rousing vaudeville song from the musical comedy *Damn Yankees!*, “You gotta have heart, miles and miles and miles of heart.” These three films have plenty of heart, and miles and miles and miles of humorous moments, indelible lines and meaty metaphors. To paraphrase the Babe, legendary flicks like these will never die.



The “Babe Ruth” ball from the movie *The Sandlot* is preserved in the Museum’s collection.

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



## All “Bull”

Ron Shelton’s real life influenced his reel life. Since he was knee-high to a Louisville Slugger, he had dreamed about becoming a major league ballplayer, but the former minor league infielder’s script took him on a different, more rewarding journey – from Rochester, New York’s old Silver Stadium to the silver screen.

Shelton’s five seasons in the Baltimore Orioles’ farm system – he rose as high as Triple-A – provided fodder for his classic 1988 romantic comedy *Bull Durham*. The movie earned him an Academy Award nomination as a screenwriter and was ranked the best sports movie of all time by *Sports Illustrated*. It also sparked a dramatic revival of interest in minor league baseball.

The plot centers around a minor league lifer (catcher Crash Davis, played by Kevin Costner) who is sent down to the Durham Bulls so he can mentor pitching prospect Nuke LaLoosh (Tim Robbins). LaLoosh, as we learn, has “a million-dollar arm and a five-cent head.” The story is told from the perspective of Annie Savoy (Susan Sarandon), a spiritual-seeking baseball groupie who becomes involved in a love triangle with the two ballplayers.

The Davis character was loosely modeled after Joe Altobelli, the former Baltimore Orioles World Series-winning manager who managed Shelton in the minors, while LaLoosh was influenced by Steve Dalkowski, a hard-drinking flame-thrower regarded by some as the fastest and wildest hurler in baseball history.

“Alto was always regaling us with stories about Dalkowski, who once threw a ball so hard he accidentally took a guy’s ear off,” Shelton recalled. “Joe said the Orioles were trying to get Steve to lay off the booze, so they decided to room him with a steadying influence like Alto. The experiment failed miserably. Alto joked that he spent most of his time rooming with Dalkowski’s suitcases because Steve was always out drinking.”

Crash also is based on Shelton, who never received a call-up to the big leagues.

“There definitely is some of me in him, though I never had Crash’s power,” he said. “There’s an aspect here of loving something more than it loves you. Writing that movie was a catharsis for me. It gave me a chance to

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



This jersey was worn by Tim Robbins’ character Ebby Calvin “Nuke” LaLoosh during the filming of *Bull Durham*.

affectionately treat a world I always loved, but had to leave.”

Quoting famed American poet Walt Whitman, Annie sees great things in baseball. She even builds a shrine to the game in her home.

“I’ve tried all the major religions and most of the minor ones,” she muses. “And the only church that truly feeds the soul, day-in, day-out, is the Church of Baseball.”

## Sainted Yankees

*Damn Yankees!* main character Joe Boyd worships baseball, too, but winds up making a Faustian pact with the Devil. Frustrated rooting for the perennially basement-dwelling Washington Senators, Boyd is transformed by Satan into Joe Hardy, a strapping young slugger played by 1950s Hollywood heartthrob Tab Hunter, who leads his team to the pennant by knocking off those damn Yankees.

Joe negotiates an escape clause with the Devil (known as Mr. Applegate), and to ensure he

doesn’t exercise it, Mr. Applegate tries to hook him up with a temptress named Lola (Gwen Verdon). The plan doesn’t work, and “Shoeless Joe from Hannibal, Mo.” is transformed back to Boyd’s paunchy, middle-aged body just as he’s chasing a long drive off the bat of Yankees star Mickey Mantle. Boyd stumbles, but manages to catch the ball and secure the pennant for his beloved Senators.

The film was based on a novel by Douglass Wallop, titled *The Year the Yankees Lost the Pennant*, and the immensely popular Broadway musical *Damn Yankees!*, which garnered seven Tony Awards. The 1958 movie focuses on a season in which the Bronx Bombers are gunning for their ninth consecutive American League pennant. Fiction didn’t veer far from truth, as the real-life Yankees were in the midst of a dynastic run that saw them win 10 World Series titles and 15 pennants in 18 seasons. The film includes archival game footage of Hall of Famers Yogi Berra and Mantle.



Some of the more memorable moments and lines derive from its songs, including the “You Gotta Have Heart” pep talk scene in the Senators clubhouse before Hardy joins the team.

*You gotta have heart  
All you really need is heart  
When the odds are sayin’ you’ll never win  
That’s when the grin should start.  
You’ve gotta have hope  
Mustn’t sit around and mope  
Nothin’s half as bad as it may appear  
Wait until next year and hope  
When your luck is battin’ zero  
Get your chin up off the floor  
Mister, you can be a hero.*

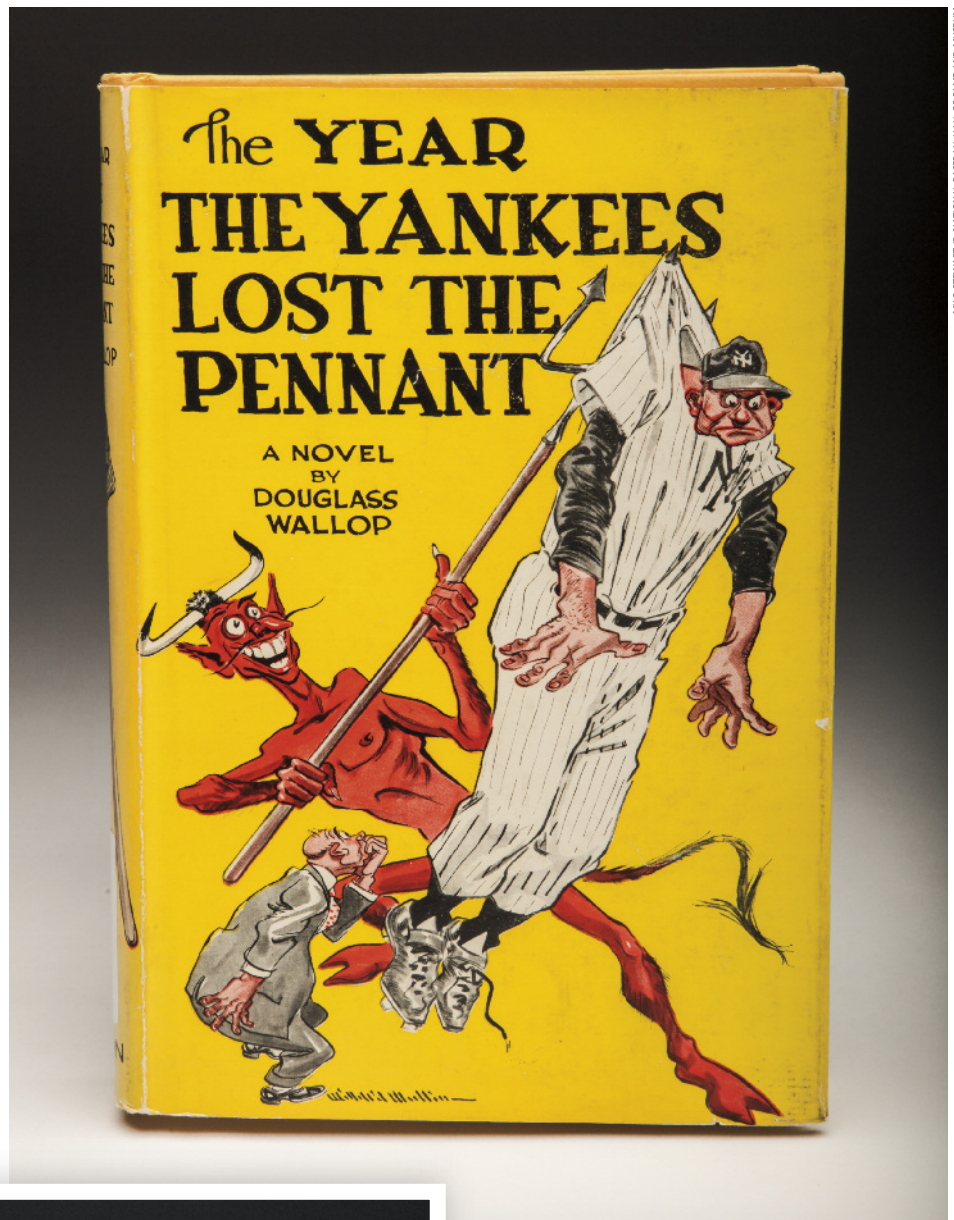
### Lots of luck

When Scotty Smalls moves to a new town in the summer of 1962, he attempts to fit in with the neighborhood kids by learning how to play baseball. Like LaLoosh with Crash, Smalls (Tom Guiry) is taken under the wing of an experienced player, Benjamin Franklin Rodriguez (Mike Vitar), and *The Sandlot* shenanigans begin.

The pre-teens ride bikes, hang out at the municipal pool, play ball and run for their lives from a neighbor’s mythically huge attack dog that lives on the other side of the fence. They also take pleasure in razzing each other. After Benny holds up practice to teach Smalls how to catch and throw a ball, smart-aleck Michael “Squints” Palledorous bellows: “It’s about time, Benny. My clothes are going out of style.” And after the new kid on the block flubs a catch, Hamilton “Ham” Porter shouts one of the film’s most repeated lines: “You’re killing me Smalls!”

One day, Benny hits a ball so hard that he literally tears the cover off of it, and since the group can’t afford another ball, they have to call off the game. Smalls runs home and steals an autographed ball from his stepfather’s trophy room and brings it to the sandlot so the game can resume. Impressed by the gesture, the players allow him to bat first and he hits one over the fence near the dog. Smalls’ elation of homering gives way to deflation when he realizes his stepfather’s ball was signed by the Babe.

“When you do a film, you never have an idea that it’s going to be any good, let alone stand the test of time,” said Chauncey Leopardi,



who played “Squints.” “But everyone can relate to this film, and they can take a piece of it and say, ‘That was me and my friends.’”

Mickey Evans, who directed, narrated and co-wrote the 1993 film, concurred.

A copy of the novel “The Year The Yankees Lost The Pennant” and the cast album from *Damn Yankees!* are both part of the collection at the National Baseball Hall of Fame and Museum.

“Some people are like, ‘I did that.’” Evans told a reporter a few years ago. “And even kids of this generation, who don’t have this kind of life where you get up in the morning at 6 a.m. and don’t come home until the sun goes down – they watch this movie and go, ‘Man, that would be really cool to do.’ I think it will always be like that. It’s never going to be anachronistic. Those kids in this movie are immortal.”

*Best-selling author Scott Pitoniak resides in Penfield, N.Y., and recently published his first children’s book, “Let’s Go Yankees: An Unforgettable Trip to the Ballpark.”*





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# Summer Dreams

Class of 2018 will be inducted July 29 in Cooperstown.

BY CRAIG MUDER

**J**ack Morris played 18 seasons in the big leagues, then waited 23 years for his first visit to Cooperstown as a Hall of Famer. And it was everything he thought it would be.

“You walk into this room (the Plaque Gallery) and it’s like the Holy Grail,” Morris said during a visit to the Hall of Fame in February. “It’s what baseball dreams are made of for every kid.

“Other than the guys right behind me (the Hall of Fame plaques of the first five Hall of Fame inductees) who started the whole process, I’m not sure everybody else didn’t dream of this day. And now I get to be a part of [the Class of 2018]. It’s just overwhelming.”

Morris, along with Vladimir Guerrero, Trevor Hoffman, Chipper Jones, Jim Thome and Alan Trammell, will be inducted as the Class of 2018 on July 29 in Cooperstown. The *Induction Ceremony* will be televised live by MLB Network.

Hall of Fame Weekend 2018 will also feature the Saturday, July 28, *Awards Presentation*, when Ford C. Frick Award winner Bob Costas and J.G. Taylor Spink Award winner Sheldon Ocker will each be honored. The weekend is also highlighted by several family programs, including the July 28 *Parade of Legends* and the July 30 *Legends of the Game Roundtable* discussion event with the inductees.

Admission to the *Induction Ceremony*, the *Awards Presentation* and the *Parade of Legends* is free and open to the public. *The Legends of*

*the Game Roundtable* is open to participants in the Hall of Fame’s Membership Program.

The Hall of Fame now consists of 323 elected members, and more than 50 Hall of Famers are expected to return for Hall of Fame

Weekend – with the full list of returnees to be announced in early July – to honor the Class of 2018 at the National Baseball Hall of Fame and Museum.

Weekend activities begin Friday, July 27, with *PLAY Ball* as Ozzie Smith and Hall of Famer guests host a morning experience in a fundraiser for the Hall of Fame’s educational programs.



Alan Trammell played for the Detroit Tigers from 1977-1996 and will take his place in the Hall of Fame as a member of the Class of 2018.



ALEX TRAUTWIG/MLB PHOTOS  
MILO STEWART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM

This is the 17th year for *PLAY Ball*, which brings together “Players, Legends And You” for an interactive morning of fun and baseball.

*PLAY Ball* features more than two hours of non-stop interaction, including individual instruction and the chance to turn double plays. Each participant receives time on the field with these baseball legends, as well as personalized photos and special mementos to mark the occasion. Prior to the on-field activities, participants and Hall of Famers will share a special breakfast in the Hall of Fame’s Plaque Gallery starting at 8 a.m.

This event is open to fans of all ages, and





Jack Morris demonstrates his split-finger fastball grip during his Orientation Visit to the Museum on Feb. 13.

those interested in participating can register by calling (607) 547-0397.

Additional features of Hall of Fame Weekend include special Museum hours and programs and commemorative Hall of Fame Weekend merchandise available at the Museum Store. For more information on Hall of Fame Weekend, please visit [baseballhall.org/HOFW](http://baseballhall.org/HOFW). 📍

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

### **Plan your trip to Cooperstown**

The National Baseball Hall of Fame and Museum has teamed up with Sports Travel and Tours to offer baseball fans a one-stop opportunity to purchase Induction Weekend travel packages. For more information or to plan a trip to Cooperstown, please call 1-888-310-HALL (4255). Membership participants receive a 5% discount on all their baseball travel packages.

### **Accommodations**

Accommodation information is available through [thisiscooperstown.com/lodging](http://thisiscooperstown.com/lodging) and through the Cooperstown Chamber of Commerce at (607) 547-9983. For driving directions from major cities, area cities and local airports, visit the directions page on the Hall of Fame's website at [baseballhall.org/visit/cooperstown](http://baseballhall.org/visit/cooperstown).

### **Induction Ceremony seating**

To learn more about reserved seating for the *Induction Ceremony* through the Museum's Membership Program at the Contributor, President's or Benefactor levels, visit [baseballhall.org/join](http://baseballhall.org/join) or call (607) 547-0397.





# Hall of Film

Members of the Hall of Fame weigh in on their favorite movies.

**A**s the saying goes, “Athletes want to be actors, and actors want to be athletes.” But for many Hall of Famers, the big screen brings both of their passions together with some of the greatest baseball films of all time.

Here’s a sample of the favorite baseball films for a few Hall of Famers:



## ⬆ Bert Blyleven

“Probably *Field of Dreams*, because of the history of the game and because I like Kevin Costner. He’s a great actor.”

## ⬆ Chipper Jones

“*Bull Durham*. I think it’s a pretty accurate description of what minor league life is like. I love the bus scenes, where you’ve got a bunch of different guys from different backgrounds trying to get along and trying to make it to the big leagues. It’s Hollywood-ed up a little bit, but I thought it was a great story. And having played in Durham, in that old ballpark, it was a little nostalgic for me.”



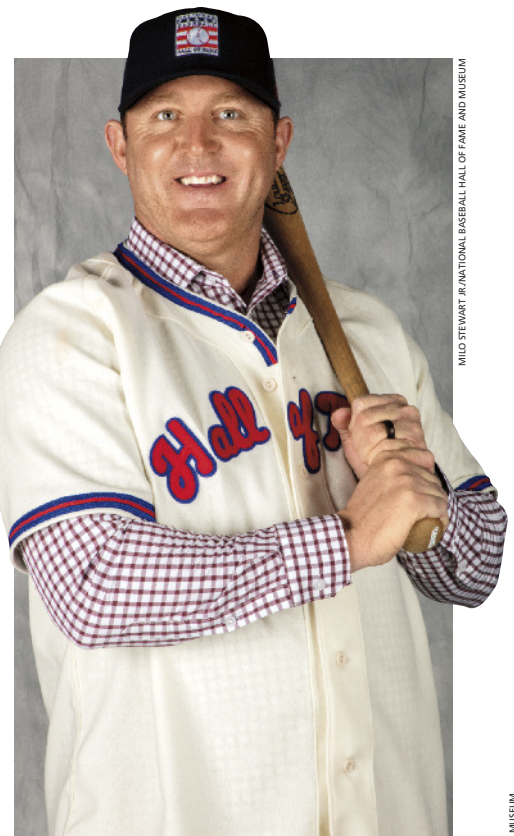
## ⬆ Bobby Cox

“The Lou Gehrig story (*The Pride of the Yankees*); it was great. It was so heartbreaking actually. Dying at a young age, being the trouper that he was – the Iron Man. *Field of Dreams* was another really neat movie for everybody: Children, adults, everybody.”



## ⬆ Greg Maddux

“Tough question. Probably *Major League*, it made me laugh the most. *Bull Durham* was good, too. I like the comedies.”



## ⬆ Jim Thome

“There’s many of them. To me, I loved *Field of Dreams*. Growing up in the Midwest, I enjoyed the whole Iowa setting – the corn fields and the guys walking out of the field. I also thought *Bull Durham* was great. I thought Kevin Costner did great. And then *61\**. I think *61\** told the whole Mantle-Maris home run chase, and as a home run hitter, it was really special to watch that.”



**↕ Ozzie Smith**

“*Field of Dreams*. It shows the relationship between a father and son, and I think as a baseball player, you always think about those times you spent with your dad.”



NATIONAL BASEBALL HALL OF FAME AND MUSEUM



RON VESELY/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

**↕ Tom Glavine**

“*Bull Durham*. It was a good combination of some realistic minor league life, with some not so realistic funny stuff sprinkled in.”

**↕ Trevor Hoffman**

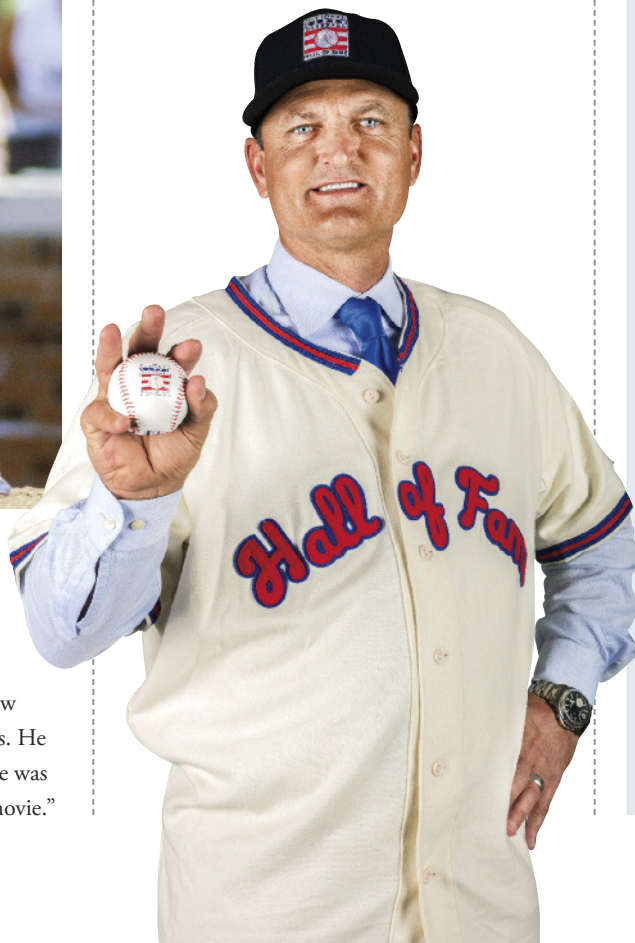
“I’m partial to *Bull Durham*. Partly because I enjoyed my minor league experiences, and it seemed pretty authentic to me.”



RON VESELY/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

**↕ Tim Raines**

“*The Natural*. Robert Redford, he showed he had a great swing. The whole movie itself, it tells you about a guy who was a great player that nobody really knew about, and didn’t get to play until his 30s. He showed that when he was a young kid, he was the best player ever. I really enjoyed that movie.”



## Baseball Movies By The Numbers

In 2015, *Sporting News* asked its staffers to rank the greatest baseball movies ever made. Here are the results (with year released):

1. *Bull Durham* (1988)
2. *Major League* (1989)
3. *Field of Dreams* (1989)
4. *A League of Their Own* (1992)
5. *Eight Men Out* (1988)
6. *The Natural* (1984)
7. *The Sandlot* (1993)
8. *Moneyball* (2011)
9. *The Bad News Bears* (1976)
10. *67\** (2001)
11. *The Pride of the Yankees* (1942)
12. *Sugar* (2008)
13. *42* (2013)
14. *The Bingo Long Traveling All-Stars and Motor Kings* (1976)
15. *For the Love of the Game* (1999)

Box Office Mojo recently listed the highest-grossing baseball movies in history. Here are the Top 10:

1. <i>A League of Their Own</i> .....	\$107,533,928
2. <i>42</i> .....	\$95,020,213
3. <i>Moneyball</i> .....	\$75,605,492
4. <i>The Rookie</i> .....	\$75,600,072
5. <i>Field of Dreams</i> .....	\$64,431,625
6. <i>The Benchwarmers</i> .....	\$59,843,754
7. <i>Rookie of the Year</i> .....	\$53,615,089
8. <i>Bull Durham</i> .....	\$50,888,729
9. <i>Angels in the Outfield</i> .....	\$50,236,831
10. <i>Major League</i> .....	\$49,797,148

In 2015, Fandango listed its 10 best baseball movie moments:

1. “Taylor Calls His Shot,” *Major League*
2. “Doc Graham Saves Karin,” *Field of Dreams*
3. “Cerrano Tells Off Jobu,” *Major League*
4. “Discussion on the Mound,” *Bull Durham*
5. “Smashing the Lights,” *The Natural*
6. “Ray Meets His Father,” *Field of Dreams*
7. “There’s No Crying in Baseball,” *A League of Their Own*
8. “Is Losing Fun?,” *Moneyball*
9. “Get Me Up,” *42*
10. “Show Them the Curve,” *Trouble with the Curve*



Rookies



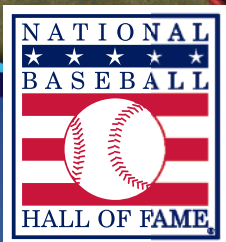
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**CLASS  
OF  
1981**



**Pitcher**

**BOB GIBSON**



# ROBERT GIBSON

Elected 1981 • Born: Nov. 9, 1935, Omaha, Neb.  
 Batted: Right Threw: Right • Height: 6'1" Weight: 189 pounds  
 Played for: St. Louis Cardinals (1959-1975)



NATIONAL BASEBALL HALL OF FAME AND MUSEUM



Year	Team	W	L	PCT	ERA	G	GS	CG	SHO	SV	IP	H	R	ER	BB	SO
1959	STL	3	5	.375	3.33	13	9	2	1	0	75.2	77	35	28	39	48
1960	STL	3	6	.333	5.61	27	12	2	0	0	86.2	97	61	54	48	69
1961	STL	13	12	.520	3.24	35	27	10	2	1	211.1	186	91	76	<b>119</b>	166
1962	STL	15	13	.536	2.85	32	30	15	<b>5</b>	1	233.2	174	84	74	95	208
1963	STL	18	9	.667	3.39	36	33	14	2	0	254.2	224	110	96	96	204
1964	STL	19	12	.618	3.01	40	36	17	2	1	287.1	250	106	96	86	245
1965	STL	20	12	.625	3.07	38	36	20	6	1	299.0	243	110	102	103	270
1966	STL	21	12	.636	2.44	35	35	20	<b>5</b>	0	280.1	210	90	76	78	225
1967	STL	13	7	.650	2.98	24	24	10	2	0	175.1	151	62	58	40	147
1968	STL	22	9	.710	<b>1.12</b>	34	34	28	<b>13</b>	0	304.2	198	49	38	62	<b>288</b>
1969	STL	20	13	.606	2.18	35	35	<b>28</b>	4	0	314.0	251	84	76	95	269
1970	STL	<b>23</b>	7	.767	3.12	34	34	23	3	0	294.0	262	111	102	88	274
1971	STL	16	13	.552	3.04	31	31	20	<b>5</b>	0	245.2	215	96	83	76	185
1972	STL	19	11	.633	2.46	34	34	23	4	0	278.0	226	83	76	88	208
1973	STL	12	10	.545	2.77	25	25	13	1	0	195.0	159	71	60	57	142
1974	STL	11	13	.458	3.88	33	33	9	1	0	240.0	236	111	102	104	129
1975	STL	3	10	.231	5.04	22	14	1	0	2	109.0	120	66	61	62	60
<b>17 Years</b>		<b>251</b>	<b>174</b>	<b>.591</b>	<b>2.91</b>	<b>528</b>	<b>482</b>	<b>255</b>	<b>56</b>	<b>6</b>	<b>3884.1</b>	<b>3279</b>	<b>1420</b>	<b>1258</b>	<b>1336</b>	<b>3117</b>

All statistics are from baseball-reference.com • All bolded marks are league-leading totals, numbers in italics led both leagues and career stats asterisks are all-time records  
**Awards & Records:** Two-time World Series champion • 1964 and 1967 World Series MVP • National League Cy Young Award winner in 1968 and 1970 • 1968 NL MVP  
 Nine-time All-Star • Nine-time Gold Glove Award winner

## DID YOU KNOW ...

- ★ ... that Bob Gibson's 1.12 ERA in 1968 is the lowest qualifying single-season mark in the Live Ball Era (since 1920)?
- ★ ... that when he retired, Gibson and Walter Johnson were the only pitchers in MLB history with at least 3,000 strikeouts?
- ★ ... that Gibson was a standout basketball player who spent a season with the Harlem Globetrotters?

## WHAT THEY SAY ...

- ★ "Bob Gibson is the luckiest pitcher I ever saw. He always pitches when the other team doesn't score any runs."  
 — FORMER MLB CATCHER AND 2012 FRICK AWARD WINNER TIM MCCARVER
- ★ "Gibson pitches as though he's double parked."  
 — 1982 FRICK AWARD WINNER VIN SCULLY





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# ACT LIKE A PLAYER

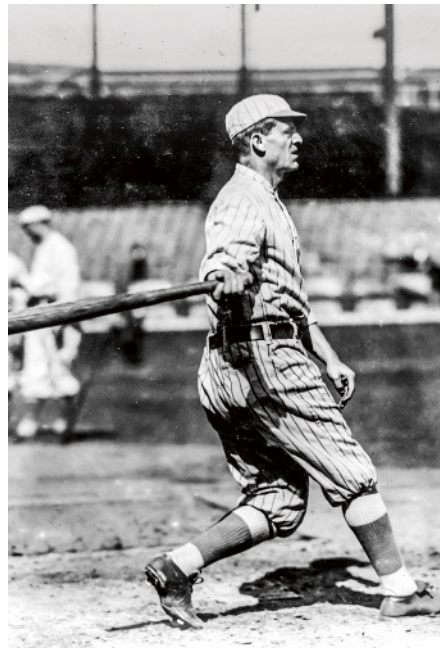
## SEVERAL MULTI-TALENTED PLAYERS HAVE TRANSITIONED INTO ACTING.

BY BILL FRANCIS

**T**he dream of becoming a professional baseball player or a working actor is one shared by many. Unfortunately, these two highly sought-after professions are admittedly reserved for the few with talent, ambition and good luck. And to succeed on both these unique stages is, it's fair to say, even more rare and remarkable.

The National Pastime, at the big league level, dates back to the 1860s. Over that time, the sport has seen more than 19,000 men reach the game's pinnacle, but only in infrequent instances has one of these diamond heroes gone from performing at a ballpark for fans to a second act as a working thespian in front of an audience.

Arguably one of the most successful examples of this unique occupational transition is Chuck Connors, a left-handed first baseman who played a total of 67 games with the 1949 Brooklyn Dodgers and the 1951 Chicago Cubs. At 6-foot-5, square-jawed, blond-haired, blue-eyed and with a gregarious nature, Connors had many of the attributes that might be parlayed into becoming a successful film and television star.



Mike Donlin, an outfielder for 12 big league seasons and one of the key members of the 1905 World Champion New York Giants, followed his wife, Mabel Hite, onto the vaudeville circuit during his playing days.

In the offseason prior to the 1953 campaign, the 31-year-old Connors, who had played for the Pacific Coast League's Los Angeles Angels the previous year, announced he was quitting the game for a motion picture career.

"It wasn't an easy decision," Connors said.

"Baseball has been my whole life since boyhood. It made my entrance into the film industry immeasurably easier than I could have made it alone. To the greatest game in the world I shall be eternally in debt."

The switch from playing baseball to playing roles onstage seemed natural to Connors, who once joked, "Anytime a batter is called out on strikes, he does plenty of acting when he returns to the dugout. After all, he has to convince the manager the umpire is a lunkhead."

With that, Connors would remain a working actor – best remembered for his five seasons (1958-63) portraying Lucas McCain on the TV western *The Rifleman* – until his death at age 71 in 1992.

"It was baseball that opened all the doors for me," he said in a 1959 interview. "Out here in Hollywood, when I got the break, they all remembered me because of the home runs I'd hit for the Angels. When I hit a home run in Los Angeles, I'd slide into second and third, and then shake hands with the other catcher as I crossed the plate.

"A Hollywood director saw me do that one day (in 1952). His name was Billy Grady and he was then casting director at MGM. He came down to the clubhouse after the game and said, 'I like your style and I like you. How would you like to make 500 bucks for a day's work as an actor? I've got a spot for you.'

"I asked him if he said 500 bucks a month or 500 bucks a day. After all, I was making only \$6,500 a year after eight years in professional baseball. But I know my eyes lit up at the offer."

The supporting role as a police sergeant was for the 1952 film *Pat and Mike*, starring Spencer Tracy and Katharine Hepburn.

"I said right then, 'This is my racket,'" recalled Connors, who also played two seasons of pro basketball with the Boston Celtics in the late 1940s. "Playing with Tracy and Hepburn, I was in the big leagues much faster than I arrived there in baseball.

"I made \$15,000 that offseason, and never reported to the Chicago Cubs for 1953," he added. "Here I was, quitting baseball just as I was becoming a home run hero in Los Angeles ...

NATIONAL BASEBALL HALL OF FAME AND MUSEUM



quitting the game I had struggled and scrambled to succeed at for years ... and quitting it for success in a town I hated so bitterly when the Cubs sent me down from the majors in 1951. Some story, isn't it?"

Connors, a Brooklyn native who played baseball and basketball at Seton Hall University, won an elocution contest while in college, which may have foreshadowed his future in show business.

"Maybe all first basemen aren't hams, but I sure am and I took right to the greasepaint," Connors said in a 1958 interview. "If I were 21 now, there's nothing I'd rather do than play baseball. But I'm 34, over the hill as far as the big leagues are concerned, and I'm all for this acting."

"I made \$42,000 in 1957 in TV and movies. How many ballplayers, except the top stars, can earn that?"

But it was Connors' switch from spikes to spurs with *The Rifleman*, in the heyday of television westerns, that made him a TV idol overnight. Within weeks of its premiere, it went from just another series taking place in the Old West to among the highest-rated programs on the air.

"My whole ability to make a living is derived from the fact that I was 'The Rifleman,'" he said in 1983.

Besides *The Rifleman*, Connors also starred in such television series as *Arrest and Trial* (1963-64), *Branded* (1965-66) and *Cowboy in Africa* (1967-68), was nominated for an Emmy for 1977's *Roots* miniseries, and guest starred in dozens of shows, including *Adventure of Superman*, *Gunsmoke*, *Climax!*, *Wagon Train*, *The Virginian*, *Night Gallery*, *Here's Lucy*, *The Six Million Dollar Man*, *Fantasy Island*, *The Love Boat* and *Murder, She Wrote*.

Among Connors' acclaimed movie credits are *Target Zero* (1955), *Hold Back the Night* (1956), *Old Yeller* (1957), *The Big Country* (1958), *Geronimo* (1962), *Flipper* (1963), *Soylent Green* (1972) and *Airplane II: The Sequel* (1982).

Around the same time that Connors was giving up his baseball career, John Beradino hung up his big league uniform for a shot at Hollywood success, ultimately becoming a soap opera institution with a 33-year run as Dr. Steve Hardy on *General Hospital*, beginning with the first episode on April 1, 1963.

Beradino (spelled Berardino during his baseball career) was a middle infielder for 11 big league seasons beginning in 1939, interrupted by four years with the Navy in World War II, playing for the St. Louis Browns, Cleveland Indians and Pittsburgh Pirates. But having been exposed to acting as a child, the ruggedly handsome ballplayer was lured back to the profession when his playing career was on the wane.

"Major League Baseball had been my life for 13 years," said Beradino in a 1958 interview, "and my friends thought I was crazy to give it up to become a nobody in the acting profession. But I dreaded sinking down the baseball ladder, as I would have. I injured my leg and was sold by Cleveland to the Pittsburgh Pirates in 1952. I was on the road to being a has-been."

"Then I got a chance that year to act in Warner Bros.' *The Winning Team*, a baseball story. I found I liked acting. I had played in the *Our Gang* comedies as a kid in Los Angeles, where I was born. So I took the big step and didn't report for spring practice with Pittsburgh."

According to Beradino, kids in his neighborhood were always picking up

BETTMANN/GETTY IMAGES



Chuck Connors was an accomplished athlete who played pro baseball for nine seasons, including two in the majors, before becoming an actor. With Triple-A Montreal of the International League in 1949, he hit .319 with 20 homers and 108 RBI. Connors is best remembered for his five seasons (1958-63) portraying Lucas McCain on the TV western *The Rifleman*.

a few dollars working in the movies. Though initially his folks thought he had a chance to be a second Jackie Coogan, a child star at the time, a later financial loss with a shady film producer turned his father against the industry.

"You can imagine his feelings toward show business," Beradino recalled. "'Look,' he said to my mother, 'forget that Jackie Coogan stuff. Give the kid a bat and let him be another Tony Lazzeri!'"

Later, during his days playing pro baseball, he studied during the offseason at the Pasadena Playhouse and with a private acting coach.

"Wow-ee," said Beradino in a 1963 interview. "When I'd go up to bat, did they (opposing players) give it to me! And now some of these same guys say, 'John, how about getting me into your soft racket?'"

"The truth is, the ballplayers I knew are happy for me. I saw Stan Musial here (in Hollywood) last year and he was really overjoyed. He said, 'Johnny, it does my heart good to see a ballplayer do something with his life.' Stan has seen too many old ballplayers end up low man at a gas station."



In 1948, Indians owner Bill Veeck announced the club had insured Beradino's face for \$100,000 against baseball injury.

Asked which was more fun, playing baseball or acting, Beradino replied, "Playing ball. Boy, you can't beat those hours. But I won't pretend it was fun when I was with the St. Louis Browns, though. One year we lost 110 games – after the season I swear I came home shell-shocked."

Beradino remained a working actor until his death at the age of 79 in 1996. Besides his long run on *General Hospital*, he was a series regular on such TV shows as *The New Breed* (1961-62) and *I Led 3 Lives* (1954-56), and played a minor league manager in the 1981 television movie *Don't Look Back* about onetime teammate Satchel Paige.

"In my day, athletes were frowned upon by the acting profession. Maybe once in a while a movie was made about Babe Ruth or Lou Gehrig, and that was it," Beradino said in a 1979 interview. "I had a tough time getting started, and my baseball career was more of a hindrance than any kind of help."

Things got so bad early in his acting career that Beradino had to pawn his 1948 Indians World Series ring for only \$80. He got it back six months later.

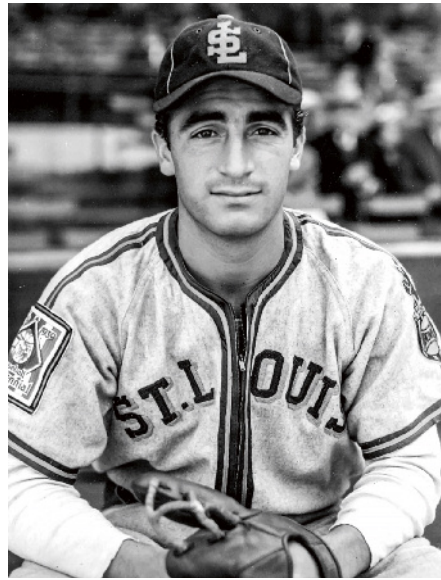
"Once I got turned down for a part in a baseball picture. The producer said I didn't look like a ballplayer," Beradino said in 1961. "All my life I wanted to be only two things – a ballplayer and an actor. I had 13 years in baseball and I have no regrets. They were great times."

On April 1, 1993, 30 years after the debut of *General Hospital*, a star on the Hollywood Walk of Fame was unveiled in honor of Beradino.

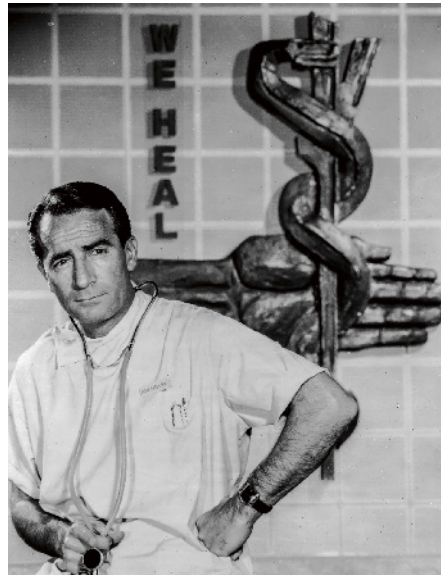
Many decades earlier, during the early years of the 20th century, Mike Donlin was one of baseball's top stars. In his first eight major league seasons, from 1899 to 1906, he compiled a .337 batting average, topped by his .356 mark in 1905 with the New York Giants. In the midst of his stellar play, though, "Turkey Mike" decided to leave baseball to join his wife on the stage.

Donlin married Mabel Hite, a famous comedy stage actress, in 1906. Unhappy with a Giants contract offer, he did not play baseball in 1907 and instead performed on the vaudeville circuit with his wife. Over the next half-dozen years, he would intermittently return to baseball then to the stage.

"There is something about the footlights



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A&P PHOTO ARCHIVES/GETTY IMAGES

John Beradino played 13 big league seasons, including seven years with the St. Louis Browns, before pursuing an acting career. He starred for three decades on the soap opera *General Hospital* as Dr. Steve Hardy.

that always appealed to me. ... Baseball won't keep me forever," Donlin once said. "You see, when a man's been playing baseball out in front of 30,000 people, and a lot of them of the critical sort – and mighty free with their remarks at that – well, it gives him a little assurance, enough, anyway, to let him get by when he faces an ordinary audience in a theater."

One newspaper story read that as an actor, Donlin was universally praised as being a great ballplayer. But there were also the occasional positive reviews of his performing abilities.

"Mike's acting is a revelation," wrote the *Chicago Tribune* after Donlin and Hite performed in *Stealing Home* in January 1909. "He isn't merely there because he's there. He's

present because he has business to be.

"To say he is the equal of his wife, Mabel Hite, in power to entertain, from a theatrical standpoint, would be to run over three feet out of the line of base. On the other hand, to assert he is a figurehead on the stage would be equally in violation of the rules. Mike really says his lines. He looks the part. And, best of all, he dances. Nerve is supposed to be the ballplayer's most necessary asset. No one who has seen Mike dance ever will accuse him of being 'yellow' in any walk of life. To see him get out there and do fancy steps when you know it's hurting him fills you simultaneously with admiration and pity for the young man."

In an interview with the *Buffalo News* in 1911, Donlin shared his thoughts on his career change.

"The principal difference between acting and baseball is that when you act they wait until you get outside to tell you what they think of you, and when you play baseball they tell it to you then and there," said Donlin. "Every man who has to face an audience, whether it is in a theater or out at the Polo Grounds, must be an actor. You have your back to 'em out there at the bat, and in the theater you have to look 'em in the face."

After World War I and out of baseball for good, Donlin headed to the West Coast, where he soon found himself a part of the fledgling movie business. He continued acting on the silver screen until he passed away at the age of 55 in 1933.

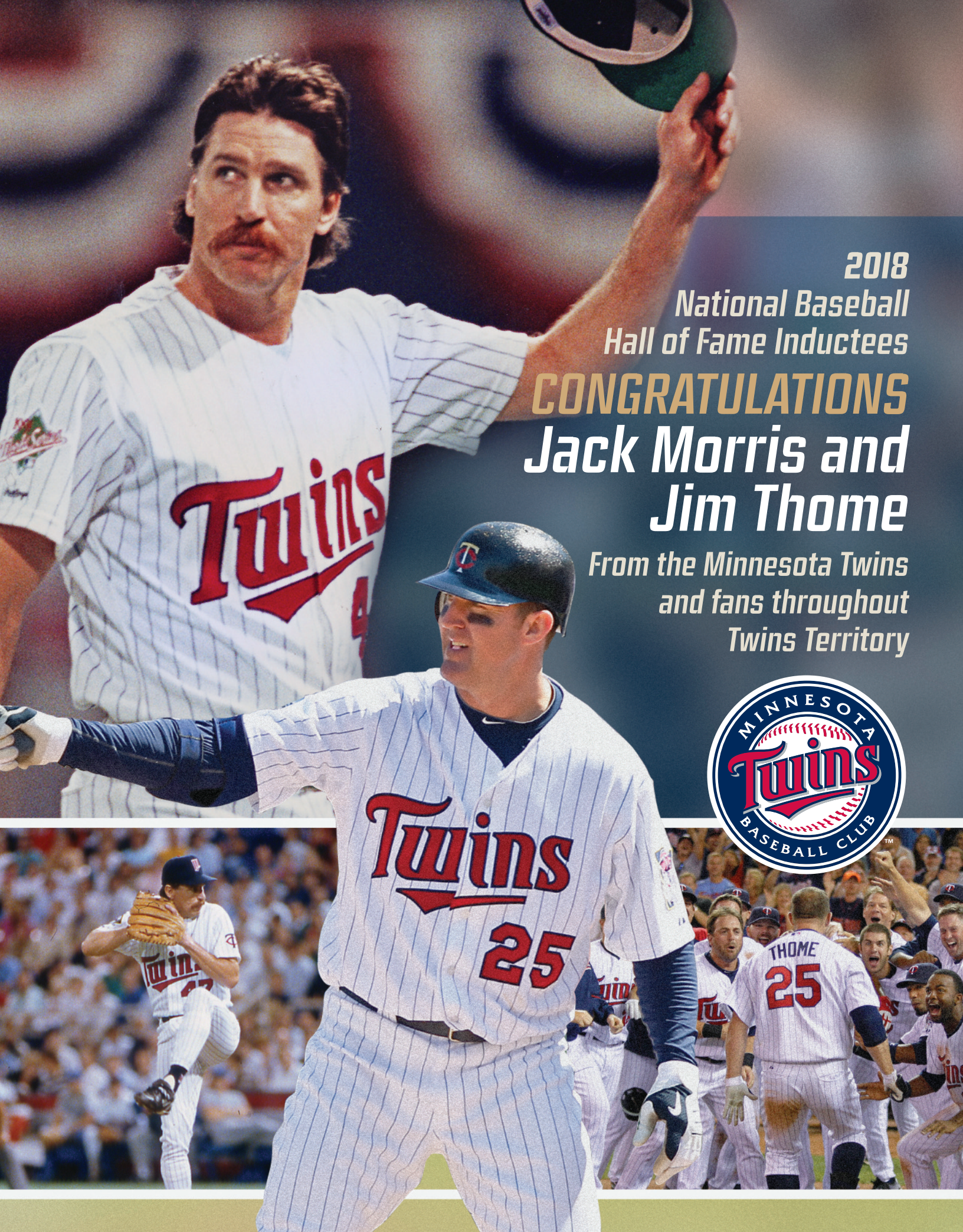
Donlin would appear in more than 50 movies, and though most were bit parts, he did play himself in 1915's *Right Off the Bat*, a film based on his life.

In its review, *Motion Picture News* wrote, "Besides his diamond achievements, Mike has a captivating screen personality. If nothing but his smile registered, that would bring in a run every time he used it."

Donlin's wife possibly best summed up this peculiar pull both baseball and acting have: "Human nature is a queer piece of goods. I have talked with lots of baseball men who wanted to be actors, and then many big actors have told me that the one bright dream of their lives was to be a diamond hero. So it goes." ❶

Bill Francis is a Library Associate at the National Baseball Hall of Fame and Museum.





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and fans throughout  
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# HORSE SENSE

## TRIUMPHANT IMAGE OF WADE BOGGS ON HORSEBACK REMAINS A LASTING MEMORY OF A HALL OF FAME CAREER.

BY HAL BODLEY

**P**icture this: You've just exorcised the demons of an excruciating World Series loss a decade ago by finally reaching the Promised Land. But instead of celebrating with your teammates, you climb

aboard a horse and ride around the ballpark, embracing the masses of raucous fans.

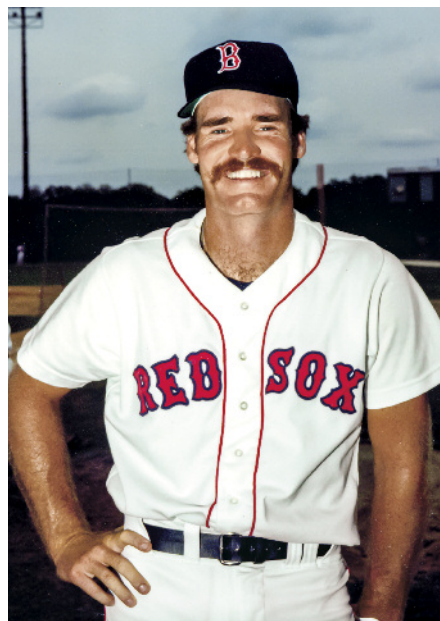
"I don't remember a thing," said Wade Boggs. "I'm scared to death of horses, but all of a sudden, here I am on the back of this horse taking a victory lap around Yankee Stadium."

There have been batting titles, five of 'em, two Gold Glove Awards, 3,010 hits and a career .328 batting average. But mention the name Wade Boggs and the image you see is him on that police horse with an officer as they circle the field after the Bombers beat the Braves to win the 1996 World Series.

It was one of those spontaneous, priceless moments etched in the game's storied history.

"After we beat the Braves, we all piled on each other at the mound," Boggs said. "Then, we looked up and were surprised all the people were remaining in their seats and didn't rush the field. So, we decided to take a victory lap. I think there were 3,000 police officers. The players took off and the next thing I know I'm in center field on the back of a horse."

Boggs says helping the Yankees win that



Wade Boggs reached the major leagues with the Red Sox in 1982 and spent 11 seasons in Boston, where he won five batting titles. His lifetime .328 batting average is second among players whose careers started after World War II.

World Series and end the franchise's 18-year title drought "is undoubtedly the highlight of my career. It helped erase the heartbreak of 1986 when I was with the Red Sox and we lost to the Mets. You know – we have it won, the ball goes through Bill Buckner's legs and ...."

He didn't finish the sentence.

It was also in '86 when his mother, Sue, who once said Wade "was born to hit like some kids are born to play the violin," lost her life in a car accident in Tampa.

"That was one bad year," Boggs said. "One really bad year."

But there's Boggs, still wearing the famed pinstripes, hanging onto NYPD Lt. Jim Higgins, atop the bay gelding Beau, riding into Yankees history. And putting to rest the horrible memories from 1986.

There was no violin, but Wade Anthony Boggs, now 59, was a virtuoso with a baseball bat.

He played 11 of his 18 major league years with Boston, and when he was elected to the Hall of Fame on the first ballot in 2005, he was inducted with a Red Sox cap on his plaque. He also played five seasons with the Yankees and finished his career with his hometown Tampa Bay Devil Rays. They retired his No. 12 in 2000. He wore No. 26 when he played with the Red Sox; it was retired in 2016.

Nearly 13 years have gone by since Boggs was inducted into the Hall of Fame, "but it seems like almost yesterday. The greatest honor a baseball player can achieve, the pinnacle of greatness for the sport. It's the Mount Everest. When you start Little League and play high school baseball, get drafted professionally, have a professional career and then, after you retire, if you put up decent enough numbers, the writers vote you into the Hall of Fame. It's almost a dream.

"First ballot? A shocker."

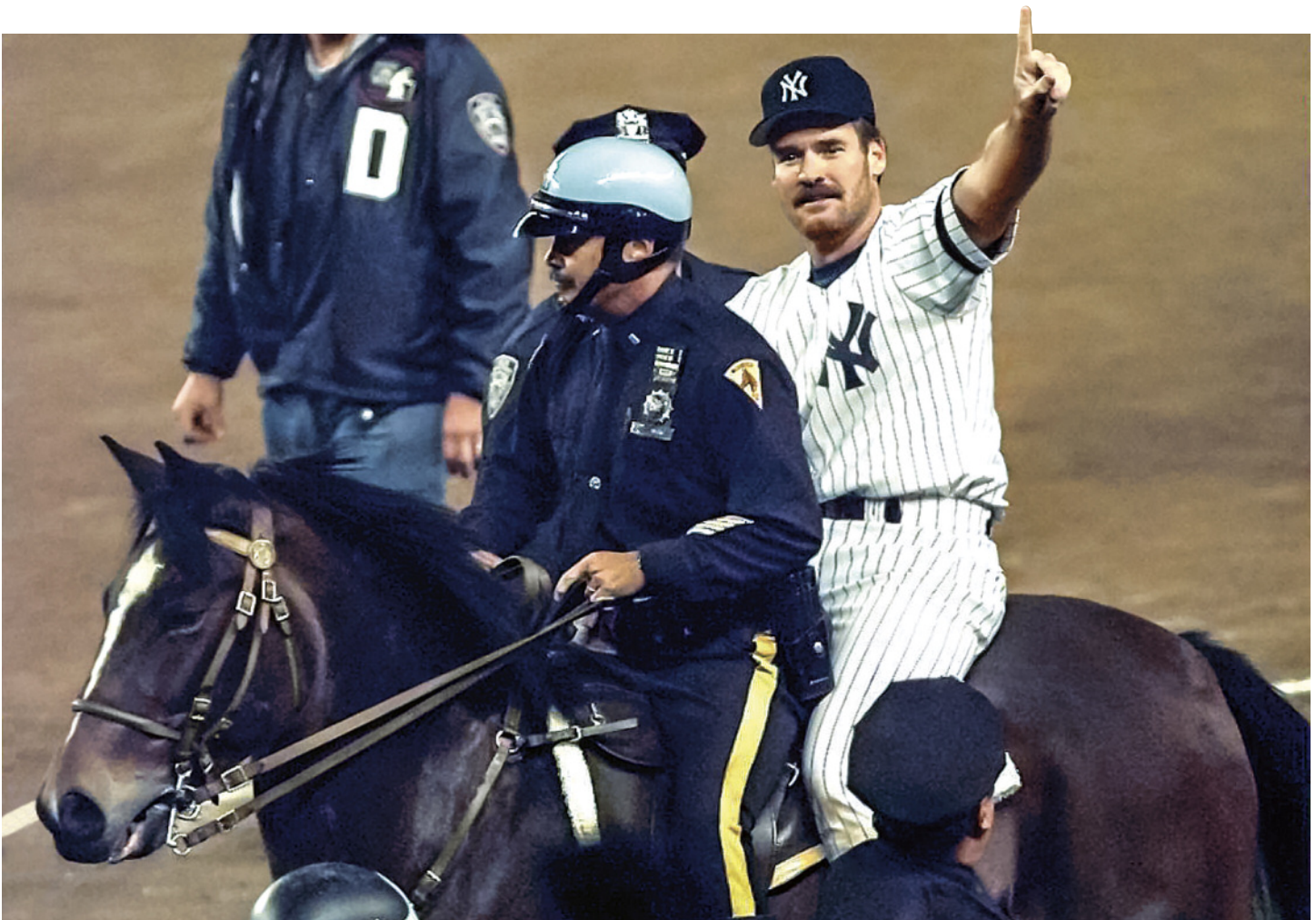
Well, not really. Boggs earned it. A left-handed hitter, his inside-out swing – taught to him by his father – propelled him to 12 All-Star Game selections and seven straight 200-hit seasons. He hit .300 or better 15 times in his career.

"What always impressed me most about Wade Boggs was his tremendous dedication to be the best player he could be," said former Yankees manager Joe Torre, himself a Hall of Famer. "He was very passionate about hitting, but he also took tremendous pride in his defense. I was very proud that I was the manager when he accomplished his goal of winning a World Series championship."

"Honing my craft was the ability to get on base, hit for high average and score runs," Boggs said. "That was my game. I knew I

NATIONAL BASEBALL HALL OF FAME AND MUSEUM





Wade Boggs is given a ride around Yankee Stadium by a New York City mounted police officer after the Yankees won the 1996 World Series over the Atlanta Braves. Boggs spent five seasons in New York, where he added four All-Star Game selections, two Gold Glove Awards and a World Series championship to his Hall of Fame résumé.

could hit a line drive the majority of the time when I swung.”

The hitting came easily, but Boggs had to work diligently on his defense. It wasn't until his 13th season – as a member of the Yankees – that he won a Gold Glove Award, becoming the oldest (at age 36) first-time winner among non-pitchers in the process.

“I was told [early in my career] that I would never play third base, that I was a defensive liability,” he remembered. “I think everyone who plays this game wants to be recognized as a complete player, not as a one-dimensional player. It's everything rolled into one. Basically, you have two jobs. One of them is four to five plate appearances each game; the other is playing defense for eight or nine innings.

“That was a big thing for me when (Yankees teammate) Don Mattingly called me at 12:30 in the morning and congratulated me on winning the Gold Glove in 1994,” said Boggs, who won another Gold Glove Award the following year. “I just started crying right there

“  
**You'd think that horse  
 remembered me because  
 when I started talking to him,  
 he just looked at me like,  
 'Oh my gosh, I've heard  
 that voice before.'**

Hall of Famer Wade Boggs

in the middle of my bed. I never cried after winning a batting title, so that right there goes to show how much more the field aspect meant than hitting. I always wanted to be regarded as a complete ballplayer. So, there were a few tears.”

And nobody blamed Boggs several years

later when he shed a few more tears at a Yonkers card show after Beau the horse and Lt. Higgins showed up.

“Beau was living in upstate New York and I was surprised to see him,” said Boggs. “You'd think that horse remembered me because when I started talking to him, he just looked at me like, ‘Oh my gosh, I've heard that voice before.’”

Higgins remembers it this way: “I was watching Derek Jeter, who was going nuts, and all of a sudden I feel this tap on my back. I turned around and saw this gigantic mustache. Wade Boggs was on the horse and asking if it was OK. How could I say no at a moment like that?”

Boggs says he has a large picture of himself on the police horse “and folks are always sending me photos they took that night from different angles.”

If Boggs is remembered for getting aboard Beau, he also has become well-known as an actor.

“I love it,” he said. “I'm a card-carrying member of the Screen Actors Guild. I always





In addition to developing into star ballplayer during his years in Boston, Wade Boggs (center) began an acting career by appearing as himself in a 1988 episode of the TV sitcom *Cheers*. He has since appeared in numerous shows, including *The Simpsons* and *It's Always Sunny in Philadelphia*, along with the movie *Swamp Shark*.

tell actors on the set that when I booted a ground ball at third base, I didn't get a second 'take.' It forever showed me booting the ball."

Boggs first got involved in acting in 1988.

"My agent group had sent out feelers to *Cheers* and all the television shows that were associated with the Boston area. The folks at *Cheers* said, 'Wow, we're writing a script and want Wade to be in [the episode "Bar Wars"]."

In that episode, the *Cheers* bar was to compete against Gary's Olde Towne Tavern in bowling. The gang at *Cheers* became paranoid about every stranger who came into the bar, including someone who claimed to be Red Sox third baseman Wade Boggs and said he was sent by Gary to sign autographs. He looked like Wade Boggs, sounded like Wade Boggs, but did that make him Wade Boggs? He was accosted by the *Cheers*

regulars, who were convinced he was a fake.

When Boggs received the acting offer, he asked then-manager John McNamara if he could leave Spring Training and go to Los Angeles for the filming. He was turned down.

Boggs said he told McNamara, "This could be big for me. He asked me if I was giving up baseball for acting. I told him it was my first acting gig, then took the red-eye to LA and did the filming. It was just one take."

He has since appeared in *The Simpsons*, the *Psych* episode called "Dead Man's Curveball" and *It's Always Sunny in Philadelphia*.

"In most of those shows, I played myself," said Boggs. "But I played Deputy Stanley in *Swamp Shark*, a psycho thriller. In that movie, the big guy, Jeff Chase as Jason 'Swamp Thing' Bouchard, strangles me in the end.

"We filmed in Louisiana and I had a pretty

good part. I was one of the deputies in the jailhouse involved in the breakout and all that. I had a bad Louisiana accent, but I had a lot of fun doing it. It's so neat to be on the set and see how the other half lives."

When Boggs isn't acting, he spends much of his time as an assistant baseball coach at Wharton High School near his home in the Tampa suburbs.

"I'm in my 18th year and it has become my passion," he said. "It's a lot of fun and very rewarding. I don't have to pack a suitcase and get on a plane, and get back in that rat race. I just put on the uniform and teach kids."

Scott Hoffman is the head coach, but don't blame the players if they are in awe of working with a Hall of Famer.

"No, I'm just another coach," Boggs said modestly. "I guess with Google nowadays, I'm



sure they realize what I've done. We teach the game the right way – to hustle on and off the field, to play the game the right way. We teach it on a major league level: Double cuts, bunt plays, pickoff plays and things like that. On the high school level, we teach it on what I'd call a professional level.

"We've been very fortunate, won back-to-back district titles, three districts in our school's history," said Boggs, who adds that striving for the Florida state title is his next goal.

"That would be extremely rewarding."

When Boggs was a player, he said he gained new respect for the strike zone after reading Ted Williams' "The Science of Hitting." He said it should be required reading for all hitters. He's convinced most players today just don't know the strike zone.

As a result, with his high school players, he stresses quality at-bats.

"We teach situational hitting. Guy on second, move him over. Guy on third, fewer than two outs, get him in," Boggs said. "Nowadays in the big leagues, get a guy on third base with one out and the batter more times than not strikes out.

"They don't understand if you're short to the baseball and long through the baseball and big and strong, you're going to create distance. They think, 'If I drop the hands and swing up, I'm going to hit the ball out of the ballpark.' Not so coincidentally, you're going to fly out most of the time. Or strike out."

And then there were his superstitions. Few players in the majors had more than Boggs.

"Chicken was the big one; it started in 1983," he said with a snicker. "I ate it before every game. That's why (Red Sox teammate and fellow Hall of Famer) Jim Rice nicknamed me 'Chicken Man.' I still eat chicken five days a week. And then there was the fact I woke up at the same time every day and ran sprints at the ballpark at 7:17 p.m."

Many of his superstitions can be traced to the fact that his father was a Marine who ran things by the clock. The sense of timing and being on time has never abandoned Boggs, who was brought up in a regimented military environment.

"When I ran at 7:17 every day, Toronto and other teams tried to mess up my timing," Boggs said. "And Rick Dempsey of the Orioles would try to cross out my Chai sign.



Wade Boggs (right) shares a laugh with fellow Hall of Famer Ozzie Smith during the 2017 Hall of Fame Classic at Doubleday Field in Cooperstown.

"That's the Hebrew sign for [life]. I would draw that in the dirt before I'd get in the batter's box. I'm not Jewish, but I saw it when I was 5 or 6 on the back of a comic book of symbols and things and started using it. That's the longest superstition I've had."

Others included stepping over the foul line when he ran onto the field and stepping on it when he returned to the dugout, and the pine tar resin and donut having to touch when he was at the on-deck circle.

And there were others that, "I'm not going to mention. Thank God I'm not as OCD as I used to be," said Boggs.

Born in Nebraska, Boggs lived in several places before the family settled in Tampa, where he graduated from Plant High School and then signed with the Red Sox after being selected in the seventh round of the 1976 MLB amateur draft.

So, it was fitting as a free agent that he would sign with his hometown Tampa Bay Devil Rays when they entered the American League as an expansion team in 1998. He played for the team for two seasons before retiring.

"It was time to go home," he said. "I would have loved to stay in New York and win a couple more World Series rings, but it was time. I don't think I would have enjoyed it as much in the middle of my career, but the light at the end of the tunnel was getting brighter. I was

closing in on 3,000 hits and family and friends could see me play at home. It was special.

The then-Devil Rays played their first game at Tropicana Field on March 31, 1998. They fell behind Detroit, 11-0, in the fifth inning, but in the sixth, Boggs smacked a two-run homer off Tigers lefty Justin Thompson, the first home run in franchise history.

Even though his reputation was as a singles hitter, on Aug. 7, 1999, when he collected his 3,000 hit, it was with a home run.

"Go figure," he said.

Now, he's home for good: Working with the high school baseball team; handling the "honey-do" list for wife, Debbie; and keeping track of his son and daughter, who are nearby.

Brett works for the St. John's Episcopal School, and Meagann is a stay-at-home mom. There are six grandchildren.

Just for old time's sake, he can glance up at that huge photo on the wall of a guy with No. 12 on his back in Yankee pinstripes riding a horse around the House that Ruth Built.

"And I'm still scared to death of horses," he said. 🐎

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*Hal Bodley, dean of American baseball writers, is correspondent emeritus for MLB.com. He has been covering Major League Baseball since 1958 and was USA TODAY baseball editor/columnist for 25 years.*



## Classic Memories

Legends game has brought timeless moments to Cooperstown over the past decade.

BY CRAIG MUDER

**F**our years ago, Jim Thome stood on the mound at Doubleday Field prior to the Hall of Fame Classic, nearly bursting with pride.

His son, Landon, then age 6, walked out onto the field and presented Hall of Fame Chairman of the Board Jane Forbes Clark with the baseball Thome hit for his 600th major league home run.

It marked the second time Thome gave the Museum a milestone baseball – and the second time he experienced the moment with his family. In 2008, Thome and his father, Chuck, came to the Museum to deliver his 500th home run ball.

Now, Thome himself is a Hall of Famer. And those moments mean even more.

“As special as the 500th home run ball was with dad, bringing my son, Landon, here and donating that [600th home run ball], I’ll never forget that moment either,” Thome said. “To have your son walk out and deliver the ball to the Hall of Fame is so, so great.”

Those moments are among what make the annual Hall of Fame Classic one of the must-see events on the baseball calendar. This year’s legends game – the 10th edition of the event – will be held Saturday, May 26, at Doubleday Field.

Nine weeks later, Thome will be inducted into the Hall of Fame.



Presented By



“They should be here,” said Thome of artifacts representing his career. “I would much rather have them here so fans can see them.”

The traditional Hall of Fame Classic Home Run Derby will begin at noon at Doubleday Field as a lead-in to the Hall of Fame Classic, a seven-inning legends game featuring



**Above:** Jim Thome (center) poses with his son, Landon (left), and Hall of Fame Chairman of the Board Jane Forbes Clark at Doubleday Field prior to the 2014 Hall of Fame Classic. **Opposite:** Landon gets a high-five from Jane Forbes Clark after presenting his dad’s 600th home run ball to the Museum. Thome and Hall of Fame President Jeff Idelson look on.

### Golf with Hall of Famers

As part of Classic Weekend, Hall of Fame members will lead an exclusive golf outing, with a limited number of spots available for golfers, at the beautiful Leatherstocking Golf Course on Otsego Lake. For more information on supporting the Hall of Fame through this exclusive golf outing, please call (607) 547-0310.

six Hall of Famers and recently retired players representing all 30 major league teams.

The 2018 Hall of Fame Classic, presented by Ford Motor Company and fueled with assistance from Major League Baseball, highlights a weekend of family entertainment programs designed to celebrate the timeless connection of baseball across generations.


Tickets for the Hall of Fame Classic are on sale now at (877) 726-9028 and [baseballhall.org](http://baseballhall.org). Game tickets are \$12.50 for first- and third-base seats and \$11 for general admission outfield seats.

Hall of Famers Phil Niekro and Ozzie Smith will return to their roles as team managers for the Classic, with fellow Hall of Famers Rollie Fingers, Randy Johnson and Tim Lincecum joining them as coaches, with an additional Hall of Famer to be announced this spring. The complete roster of players will also be announced in the coming weeks.

Following the Classic, the Hall of Fame will reprise its *Night at the Museum* program, now in its sixth season. Hall of Fame legends and former players will greet fans throughout the Museum on Saturday, May 26, beginning at 6 p.m. Legends participants will be stationed throughout the Museum during the course of the two-hour event that will bring the Museum to life with special programs and interactions.

While *Night at the Museum* is not an autograph session, fans should remember to bring their camera to capture their special family memories.

Tickets for *Night at the Museum* are priced at \$50 for participants in the Museum’s Membership Program and \$100 for non-Members. A ticket to *Night at the Museum* also includes a ticket to Saturday’s Hall of Fame Classic.

For information on Museum Membership, please visit [baseballhall.org/join](http://baseballhall.org/join). 









# Homecoming Royalty

Jack Morris, Jim Thome overwhelmed by first visits to Cooperstown as Hall of Famers.

BY BILL FRANCIS

**H**is emotions on full display, tears of joy rolling down his cheeks, Jim Thome saw the Hall of Fame as a Hall of Famer for the first time in February.

“It’s hard to explain the emotions that go

through you,” said Thome, six weeks after earning election. “How do you ever dream of this happening, walking through and having all those great players stare at you? It was just a special feeling. Really, really special. It’s something I’ll never forget.

“As much as the call meant (when he learned

of his Hall of Fame election on Jan. 24), this was right there with it, to come here and share it with Andrea (his wife) and everybody here today.”

Thome and Jack Morris were the first members of the Class of 2018 to experience their Orientation Tours, which includes a full tour of the Museum and archives along with a Hall of Fame Weekend planning session.

Morris made his visit on Feb. 13 with his wife, Jennifer, and 13-year-old son, Miles.

“When you get a private tour, it’s extra special because there are explanations behind the exhibits,” Morris said. “Then you walk into (the Plaque Gallery) and it’s like the Holy Grail. It’s what baseball dreams are made of for every kid.”

Morris, the right-handed hurler who pitched from 1977 to 1994, winning 254 games for the Tigers, Twins, Blue Jays and Indians, said the two-hour tour was simply not enough time to experience the Museum.

“I am a connoisseur of the history,” he said. “The older you get, the more you can



Jim Thome signs the backer where his Hall of Fame plaque will hang after the July 29 *Induction Ceremony*. Thome visited the Hall of Fame for his Orientation Tour on Feb. 27.

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





While touring the Hall of Fame on Feb. 13, Jack Morris stops to admire artifacts on display on the Museum's timeline, including a Pittsburgh Pirates cap/sunglasses combo.

appreciate some of this stuff. You can't see it all in an hour or two – you just have to spend more time.”

After his two hours of touring the exhibits and collections on Feb. 27, Thome was overcome by the moment – especially after experiencing the Plaque Gallery.

“To come through here and [know you’ll] soon to be on the wall with them is beyond special,” Thome said. “You don’t ever envision an opportunity to walk down this hall and have all this staring at you. And to share this moment with everybody here. I just feel so honored to be here.”

Thome and wife were guided on their tour by Hall of Fame vice president of exhibitions and collections Erik Strohl. As the tour ended, Thome hugged his guide and then signed the backer where his plaque will hang after he is inducted – a new tradition that concludes each Orientation Tour.

“All the years, all the history, where baseball started, where it’s evolved, where it’s

“  
**When you get a private tour,  
 it’s extra special because  
 there are explanations  
 behind the exhibits.**

Hall of Famer Jack Morris

gone to, the great players who have played in it, just all the artifacts, all the things that you can’t imagine that are out there,” is how Thome explained his tour.

“Getting an opportunity to hold Lou Gehrig’s bat or Babe Ruth’s bat or to see the Cy Young display or to see Bob Gibson, Mickey Mantle, to see a picture of where he grew up, it’s a dream,” he continued.

“As a baseball player, you’re blessed as a kid to just play, you keep going and you get

drafted and you get the opportunity to play in the major leagues. Then, when it’s all done, you get this gift granted to come here. To go through all of this is just so special.”

At a press conference after the tour, Thome talked about why he was so generous with donations to the Hall of Fame throughout his career. These artifacts included baseballs hit for his 500th and 600th career homers, the bat he used to club his 587th career homer (to pass Frank Robinson for eighth place on the all-time list) and his Phillies jersey from when he recorded his 400th career homer.

“When you take the tour, as we did today, you really learn the thoughtful process that they have,” Thome said. “I’ve been lucky to have played a long time, so I’ve got a lot of stuff from over the years, but all those important items I think should be here so everybody who loves baseball can see them.” 📌

*Bill Francis is a Library Associate at the National Baseball Hall of Fame and Museum.*





**T**here are 1,596 wins in this 2004 Hall of Fame Weekend photo. From left, Tom Seaver, Steve Carlton, Gaylord Perry, Don Sutton and Phil Niekro each recorded more than 300 wins in their major league careers, and the Hall of Fame quintet pitched a combined 113 big league seasons. Together, they represent more than 20 percent of all pitchers who have won at least 300 games in the big leagues.

More than 50 Hall of Famers are expected to return for Hall of Fame Weekend 2018. Tom Glavine, Randy Johnson, Greg Maddux and Nolan Ryan complete the list of the nine living Hall of Famers who have won 300-or-more games.

# LEGENDS in FOCUS

MILY STEVART JR./NATIONAL BASEBALL HALL OF FAME AND MUSEUM











# Sixty Years of Aftershocks

Dodgers, Giants debuted in California in 1958.

BY MATT ROTHENBERG

**T**he rumblings were felt for years before. The aftershocks still persist.

It might as well have been “The Big One,” as they call it in California. And it was quite a big one-two punch – to those in New York City.

The first domino fell Aug. 19, 1957, when the New York Giants board of directors voted to move the franchise to San Francisco for the 1958 season. The team had already decided to abandon the Polo Grounds following the 1957 season, and while they entertained playing elsewhere in New York City, the team’s future on the West Coast came quickly into focus.

Then, on Oct. 8, 1957, it became official: The Brooklyn Dodgers – a team synonymous with its borough and deeply rooted in the hearts of its fans – received word that the mayor of Los Angeles, Norris Poulson, signed an ordinance marking an agreement between the city and the baseball club.

Just like that, in a matter of several weeks, New York City was without National League baseball for the first time in 75 years. Sportswriter Red Smith did not hold back his feelings.

“The departure of the Giants and Dodgers from New York is an unrelieved calamity,” he wrote, shortly after Los Angeles signed its agreement with the Dodgers, “a grievous loss to the city and to baseball, a shattering blow to the prestige of the National League, an

indictment of the men operating the clubs and the men governing the city.

“So go ahead, put the blame where you feel it belongs,” Smith told his readers. “An incredibly stupid thing has been done. Some of the men responsible are stupid and some are not. All must share the discredit.”

In the eyes of the fans, especially Dodgers

fans, it was as though Walter O’Malley and Horace Stoneham, primary owners of Brooklyn and New York, respectively, committed the highest form of treason. New York’s mayor, Robert Wagner, also received his share of vitriol, yet he announced that the city would move to bring the National League back.

Despite a World Series title in 1954 – as well as a National League pennant in 1951 – the New York Giants had a great deal of difficulty attracting fans to the aging Polo Grounds. Except for the bump thanks to the World Series, annual attendance dropped below one million fans. For the final few years, it fell below 750,000. Leo Durocher, manager of the 1954 champions, admitted at a San Francisco press conference and luncheon held after that year’s World Series that the Bay Area was a promising locale for a major league team.

“I’d sure like to see my team come out here,” Durocher stated. “But my shirt just reads ‘Manager.’ Talk to the owner (Stoneham).”

Brooklyn also played in an aging ballpark in Ebbets Field, but its annual attendance figures remained over one million. The team was also reported to be in far better financial shape than the Giants. Nevertheless, O’Malley



Fans line the streets of San Francisco to welcome the Giants – including Willie Mays, shown saluting the crowd – to town in 1958. The team had played in New York from its founding in 1883 until moving to the West Coast city. **Opposite:** Traffic comes to a virtual standstill in Los Angeles during a parade to welcome the Dodgers following their move from Brooklyn. Shown in the front car on the right is future Hall of Famer Pee Wee Reese.









The National Baseball Hall of Fame and Museum preserves many artifacts from the New York Giants and Brooklyn Dodgers, including (left) a jersey worn by Willie Mays during the Giants' final season in New York in 1957 and the cornerstone from Ebbets Field.

sparred with various city and borough officials in attempts to build a modern, domed ballpark in downtown Brooklyn, essentially on the same spot the Barclays Center is located today.

Rumors of a shift had been in the works for some time. *Washington Post* columnist Bob Considine noted in April 1954 that Dodgers manager Charlie Dressen discussed a possible move during the 1953 World Series, “with or without the blessing of Walter O’Malley.” Los Angeles sportswriter John B. Old said, according to an Associated Press report in the Nov. 17, 1954, issue of *The Washington Post*, that secretive plans called for the Dodgers to explore a move to the West Coast.

“Walter O’Malley ... has long eyed Los Angeles as a possible future home for the Dodgers,” Old reported. “Moreover, Ebbets Field is a highly desirable site for a proposed new hospital.”

Though it would ultimately become an apartment complex, the Ebbets Field site becoming a hospital would have been appropriate, for the team’s departure resulted in broken hearts for many.

When the dust cleared and it became apparent that the Dodgers and Giants were gone, likely for good, baseball in 1958 went on. While Dodger Stadium and Candlestick Park were being planned, Los Angeles and San Francisco entertained fans at the Memorial Coliseum and Seals Stadium, respectively. Each club is now celebrating 60 years in California, though for some of their one-time fans in New York, the wounds are still fresh.

“It still gets to me. It’s still sad,” Rick Goldstein, a Brooklyn native, said to the *New York Post* in 2012. “We just suffered. It was absolutely devastating. I think Brooklyn never recovered from that loss because you lost your identity.”

In that same *Post* article, former Brooklyn Dodgers pitcher Carl Erskine compared the team’s departure “to a young person who dies too early in life. The memory is still fresh. People still remember the young life, the young vibrant experiences with that person. It was like snatching a person away before their time.”

Fortunately for Brooklyn Dodgers and New York Giants fans, memories of their beloved ballclubs live on at the Baseball Hall of Fame in Cooperstown. In addition to Ebbets Field’s cornerstone, numerous photos from the 1957 season and ticket stubs from Brooklyn’s final home game (played Sept. 24, 1957), there is also a stadium seat from Ebbets Field. The last baseball tossed at Ebbets Field is also preserved there, as is a uniform Duke Snider wore during the team’s final season in New York City.

Letters from fans to Dodgers and government officials relating their concerns over the team are preserved in the Hall of Fame’s Library, along with programs and scorecards from the final season. One of the scorecards is from the last game between the Giants and Dodgers at the Polo Grounds, played Sept. 8, 1957.

Uniforms from 1957 belonging to Giants Willie Mays and Johnny Antonelli are also at the Hall of Fame, along with a season pass

booklet used in New York’s final season at the Polo Grounds. A blueprint featuring a seating chart of the Polo Grounds is also in the Hall’s collection. Ticket stubs for the final Giants home game at the Polo Grounds, held Sept. 29, 1957, are present as well, as is a scorecard from the same day.

The Hall of Fame also has plenty in its collection from the Giants’ and Dodgers’ first year on the West Coast. Among the many photographs are those taken April 15, 1958, when the teams squared off on Opening Day at San Francisco’s Seals Stadium. This was the first major league game played on the West Coast. A lineup card, signed by Giants manager Bill Rigney, and official score sheets from the game are also in the Hall’s collection. Yearbooks, scorecards and autographed baseballs from the 1958 Dodgers and Giants can be found in Cooperstown as well.

When the National League returned to New York in 1962 with the Mets, many Dodgers and Giants fans switched allegiances to the new club, spurning any thought of rooting for the rival Yankees.

Though the day may never come when the Giants and Dodgers permanently return to New York, their fans – and baseball fans in general – can be assured artifacts from those days at the Polo Grounds and Ebbets Field will have a forever home in Cooperstown. ❀

*Matt Rothenberg is the manager of the Giamatti Research Center at the National Baseball Hall of Fame and Museum.*





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# 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.

## WHAT WE'VE DONE TOGETHER

### Digital Preservation Project

Since the PASTIME digital collection launched online in the fall of 2016, we have added more than 65,000 items to PASTIME, including 15,000 photographs, 15,000 three-dimensional artifacts, 2,000 scrapbook pages, 30,000 Library documents and 100 oral histories.

Thanks to a generous gift from La Vida Baseball (lavidabaseball.com) – the Hall of Fame's Latino baseball content partner – we will continue to expand the offerings on

PASTIME, allowing fans to experience the Museum collection like never before, online through personal technology anywhere.

### Photos to be digitally preserved

Thanks to a number of generous donors, photographs of several Hall of Fame members and other former major leaguers are being digitally preserved and added to the PASTIME online collections database at [collection.baseballhall.org](http://collection.baseballhall.org). They include:

- **Johnny Bench, Ban Johnson, Walter Johnson and George Wright** – Thanks to a gift from Peter Hand
- **Fred Clarke and James Collins** – Thanks to a gift from John C. Magnuson

- **Ed Delahanty** – Thanks to a gift from Ron Atkinson
- **King Kelly** – Thanks to a gift from Marty Appel
- **Christy Mathewson and John McGraw** – Thanks to a gift from Ann and Stephen A. Good
- **James O'Rourke** – Thanks to a gift from Isaac Stephenson
- **Wilbert Robinson** – Thanks to gifts from Thomas Boone and Jeff Jones
- **Albert Spalding** – Thanks to a gift from Thomas Boone

## WHAT YOU CAN HELP US DO

### No-hitter cap

This cap (pictured bottom left) from the Museum's collection was worn by Chris Heston, a 27-year-old rookie for the San Francisco Giants, during his no-hit gem pitched June 9, 2015, at Citi Field against the New York Mets. It is in need of conservation work to ensure that it is preserved for future generations of fans.

Heston, making just his 13th career start after joining the rotation to fill in for the injured Matt Cain, placed his name in the history books with his effort – the fourth consecutive year a Giants pitcher had hurled a no-no and the first of seven thrown in Major League Baseball during the 2015 season.

With 11 strikeouts and zero walks, Heston's no-hit performance was nearly flawless. The only blemish – actually three of them – were three hit batters, a feat that hadn't happened in a no-hitter since 1914. After hitting the leadoff hitter to start the bottom of the ninth, Heston became the first pitcher since Sandy Koufax in 1965 to end a no-hitter by striking out the side.

*Estimate for conservation to be performed by B.R. Howard and Associates: \$400*

### Digitally preserve historic photos of the Hall of Fame Classes of 1953 and 1954

We need your help to continue our work to digitally preserve the Museum's photo collection, which contains more than 250,000 images. You can help us to preserve the images of the Classes of 1953 and 1954.



This cap, worn by the Giants' Chris Heston during his no-hitter on June 9, 2015, is part of the Museum's collection and is in need of conservation efforts to preserve its structural integrity.

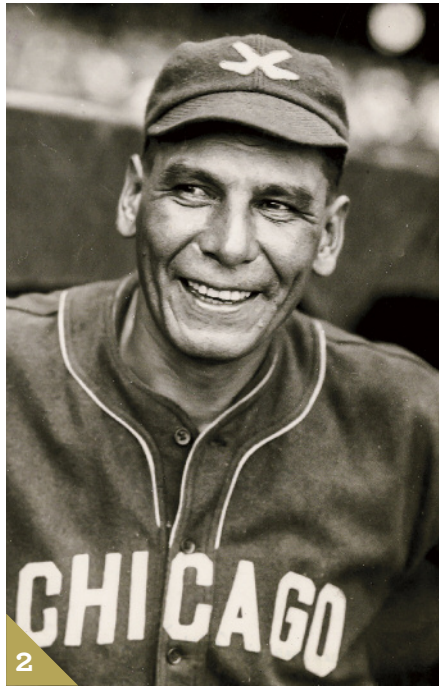
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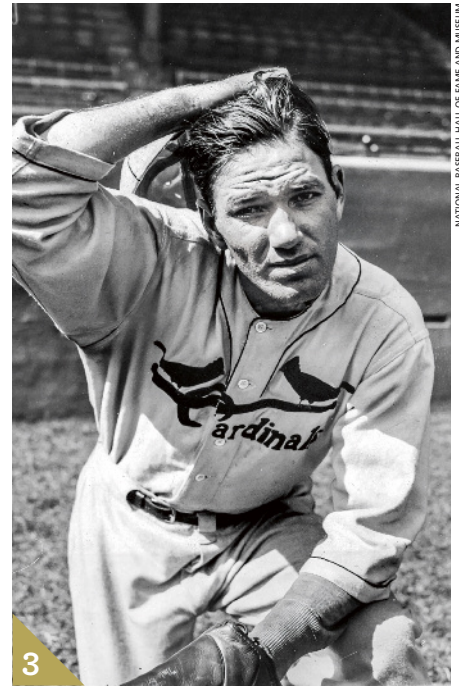
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NATIONAL BASEBALL HALL OF FAME AND MUSEUM

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NATIONAL BASEBALL HALL OF FAME AND MUSEUM

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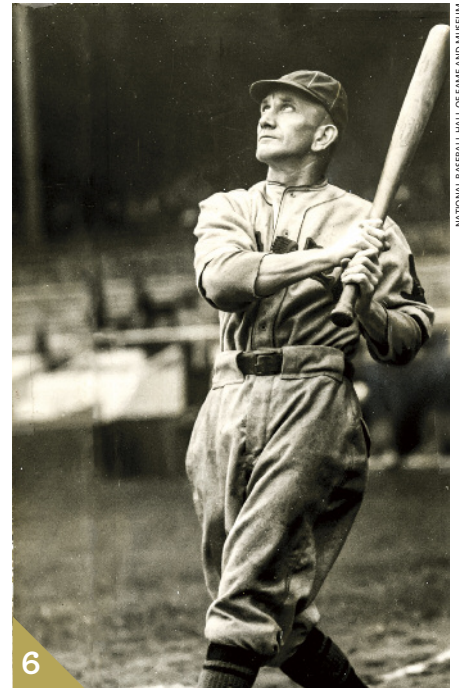
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NATIONAL BASEBALL HALL OF FAME AND MUSEUM

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NATIONAL BASEBALL HALL OF FAME AND MUSEUM

6

**1-6.** As part of the Museum's efforts to preserve historical images, efforts are now being focused on members of the Classes of 1953 and 1954, which include Ed Barrow (1), Chief Bender (2), Dizzy Dean (3), Bill Dickey (4), Bill Klem (5) and Rabbit Maranville (6).

Cost to digitally preserve images of:

**Class of 1953**

Ed Barrow (85 images):	\$445
Chief Bender (69 images):	\$365
Tom Connolly (24 images):	\$120
Dizzy Dean (188 images):	\$990
Bill Klem (30 images):	\$160
Al Simmons (87 images):	\$525
Bobby Wallace (18 images):	\$90
Harry Wright (15 images):	\$75

**Class of 1954**

Bill Dickey (165 images):	\$865
Rabbit Maranville (78 images):	\$410
Bill Terry (153 images):	\$795
<i>Total cost to digitally preserve all 912 images:</i>	<i>\$4,840</i>

**Options to give to this project:**

1. Fund a Hall of Famer in FULL
2. Contribute any amount toward a Hall of Famer or Class

3. Make a general gift to fund historical photos with a gift of:

- \$5 for (1) Standard Size Photo
- \$25 for (5) Standard Size Photos
- \$50 for (10) Standard Size Photos

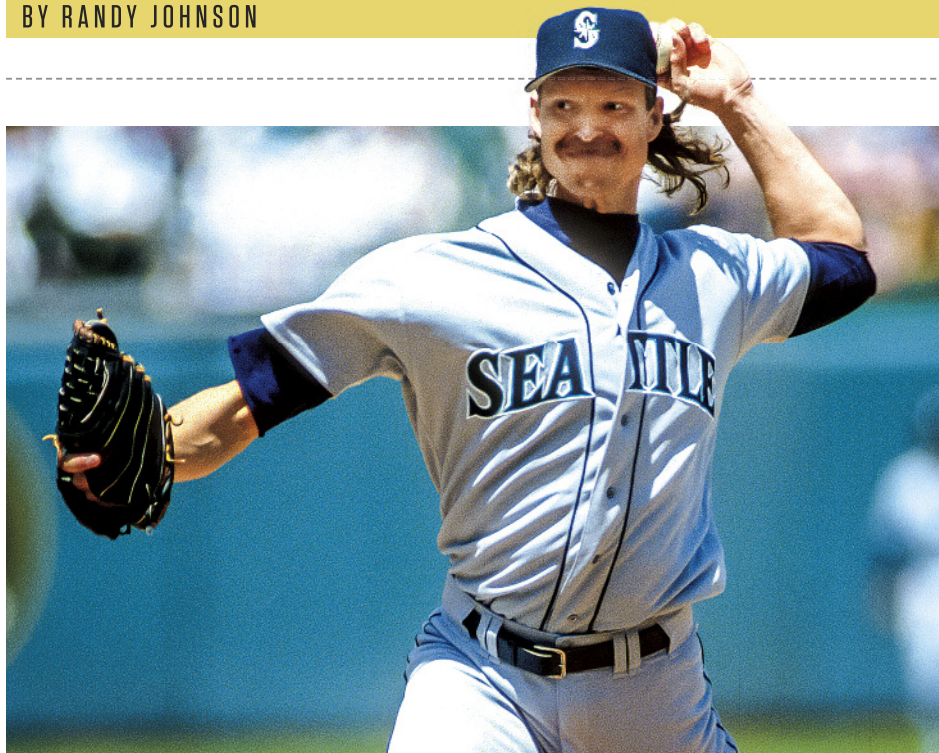
*For more information – or to make a donation of any amount toward one of these projects – please contact Becky Ashe of our Development Team at (607) 547-0310 or [bashe@baseballhall.org](mailto:bashe@baseballhall.org).*



# PICTURE THIS

Appearing in the film *Little Big League* was a thrill I still cherish.

BY RANDY JOHNSON



An accomplished photographer, Hall of Famer Randy Johnson was on the other side of the lens when he appeared in the 1994 movie *Little Big League*. Fellow Hall of Famers Ken Griffey, Tim Lincecum and Iván Rodríguez also were in the film.

**M**y first experience working on screen was as part of the 1994 film *Little Big League*. The movie was about a boy who became owner of the Minnesota Twins, but I was a member of the Seattle Mariners.

At the end of the movie, I came into a game at a crucial time against the Twins as a visiting pitcher, playing myself. The first shot was me leaving the bullpen. Then I pitched to the fictional Twins slugger Lou Collins, who connected on a would-be home run to deep center. My teammate, Junior (Ken Griffey Jr.) catches the ball over the fence to

save the game for us and end the Twins' season.

The real-life Mariners were finishing up the 1993 season facing the Minnesota Twins at the Metrodome – that's how they chose to have the Twins playing against the Mariners. Junior and I were asked if we would be interested in being extras in the movie. The film featured made-up players from the Minnesota team, and the filmmakers wanted them to be playing some recognizable Mariners. As soon as the season was over, production moved into the Metrodome.

As far as my scenes being filmed, there was a little bit of give and take with the filmmakers. I suggested maybe I kick a little dirt by the

rubber, dig a little toehold for my push-off foot, for example, and they thought that added some authenticity. In general, I went with what they wanted me to do, and then I just threw some nuances in as my scene was being shot.

There were a few other players making cameos in the film. Along with me and Griffey on the Mariners, Tim Lincecum and Pudge Rodríguez also appeared. Now we're all in the Hall of Fame.

*Little Big League* is old now, but occasionally during the baseball season or Spring Training they'll show it on TV. And it still gets brought up to me every once in a while in conversation. It's a nice talk-piece.

My favorite baseball movie is probably *Bull Durham*. I remember when that movie debuted in 1988, I could relate to it. I was in the middle of my fourth minor league season, and I thought it was a great portrayal of a journeyman who made his career in the minor leagues. I know how tough that lifestyle is. The character I most related to was "Nuke" LaLoosh, not knowing where the ball was going to go.

Still photography has been a passion of mine for many years. While attending USC in Los Angeles for three years from 1983-85 on a baseball scholarship, I majored in photo-journalism. Video work has crossed my mind, but I'm still trying to continue to improve at still photography. It is more accessible than video, so that's why I gravitate toward it.

If I take a picture of something, I can put it out on my social media, I can put it on my website (rj51photos.com), I can get the picture enlarged and frame it and put it in my house, or someone else can buy it from me and put it in their house. With video, you can't really do that.

I've made a few other cameo appearances, but *Little Big League* was special because it was the first movie that I was asked to be associated with, and it is my only appearance in a real baseball movie. I'm glad I was asked to be a part of it. 📸

*Randy Johnson was elected to the Hall of Fame in 2015.*



# THE PASTIME ONLINE COLLECTION

The team in Cooperstown is working to digitally preserve the Museum and Library collections. Artifacts, photographs, documents and audio and video recordings are regularly added to the PASTIME digital collection.

Visit

[collection.baseballhall.org](http://collection.baseballhall.org)



LOOK MAGAZINE/NATIONAL BASEBALL HALL OF FAME AND MUSEUM

PASTIME includes images like this one of Hall of Fame executive Bill Veeck.

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## AROUND COOPERSTOWN

[cooperstowngetaway.org](http://cooperstowngetaway.org)

The spring thaw emerged in Cooperstown at Leatherstocking Falls as baseball season returned to Central New York.

