

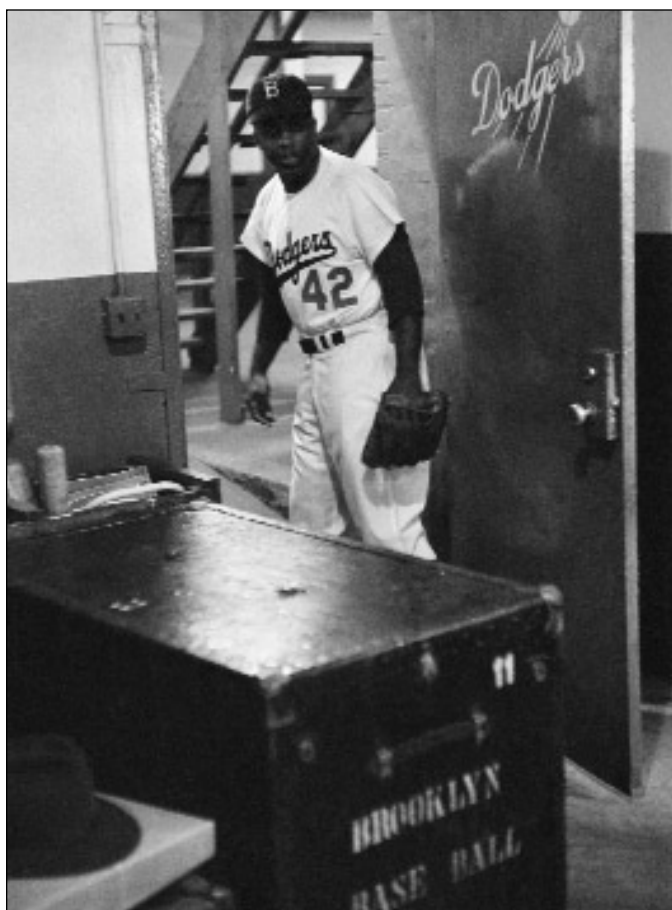


# BASEBALL'S “EXHIBIT A” IN COURAGE

*“Though [Jackie] Robinson encountered withering racism during his career, [these] photographs reveal a hard-fought sense of comity, joy, and self-assurance from a man whose contributions extended far beyond the field.”*

**I**n the Dugout with Jackie Robinson: An Intimate Portrait of a Baseball Legend,” which opened at the Museum of the City of New York on Jan. 31—what would have been Robinson’s 100th birthday—features 32 photographs originally shot for *Look* magazine, as well as home movies of the Robinson family, and memorabilia related to the Hall-of-Famer’s career.

The exhibition—on view through Sept. 15—is presented in collabo-



Kenneth Eide, Jackie Robinson in the Dodgers clubhouse (1953).

Images courtesy of the Museum of the City of New York.

Kenneth Eide, Jackie Robinson in the home dugout at Ebbets Field (1953).



**Frank Bauman, Jackie and Rachel Robinson with their three-year-old son, Jackie Jr. (1949).**



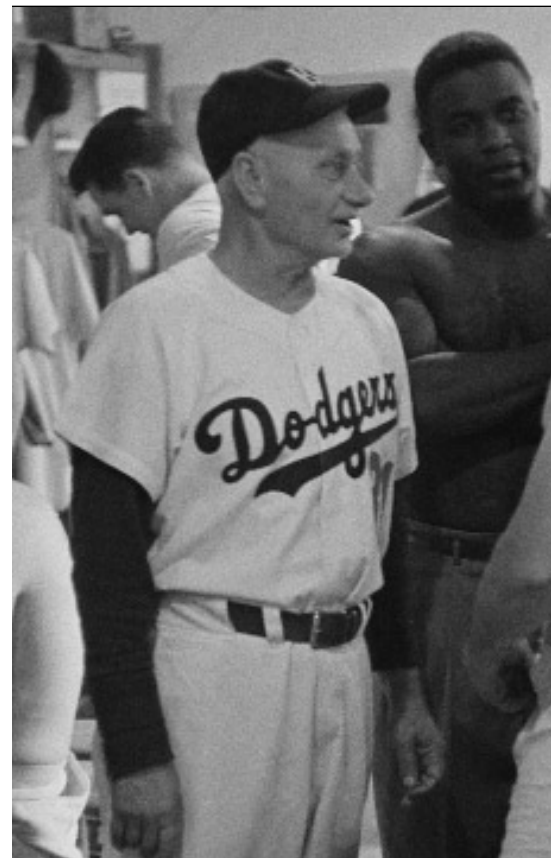
**Frank Bauman, Jackie and Rachel Robinson at home in Brooklyn (1949).**

ration with the Jackie Robinson Foundation and launches the Foundation's yearlong, national Jackie Robinson Centennial Celebration, culminating in the December opening of the Jackie Robinson Museum in New York.

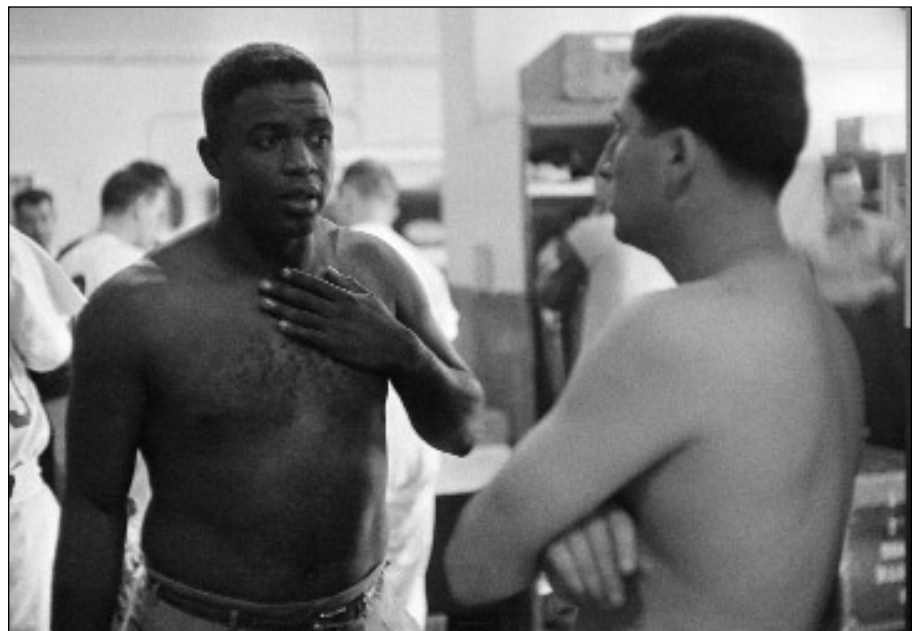
"We are honored to partner with the Jackie Robinson Foundation in celebrating the legacy of a true American icon," says Whitney Donhauser, director and president of MCNY. "Robinson's trailblazing years as a Brooklyn Dodger captivated the country and these pho-



**Kenneth Eide, Jackie Robinson in conversation with Duke Snider (1953).**



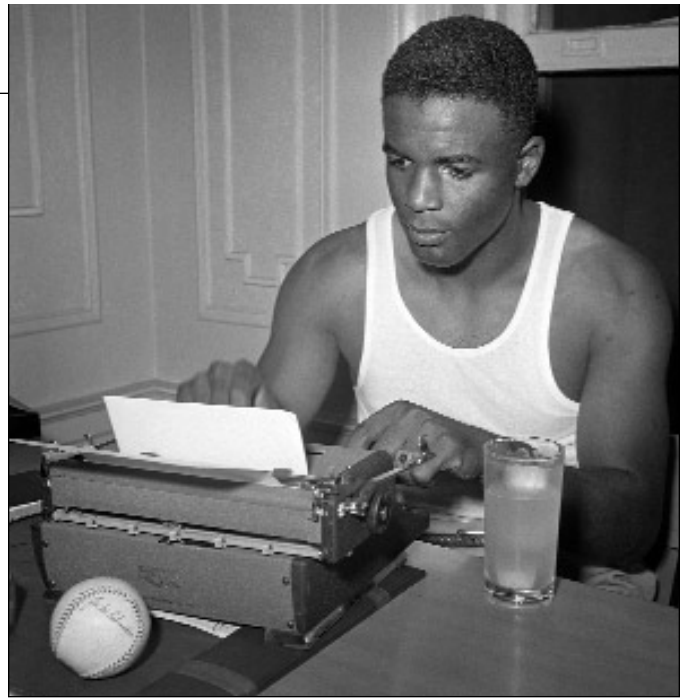
**Kenneth Eide, Jackie Robinson with coach Jake Pitler (1953).**



**Kenneth Eide, Jackie Robinson with teammate Carl Furillo (1953).**



Frank Bauman, Rachel Robinson (1949).



Frank Bauman, Jackie Robinson (1949).

## A 19TH-CENTURY RIVALRY FOR THE AGES

BY WAYNE M. BARRETT

*" . . . That iconic moment when Bobby Thomson's bottom-of-the-ninth, three-run homer gave the [New York] Giants the [1951 National League] pennant and . . . the Polo Grounds [was] in absolute bedlam . . . one man remained a study in concentration; [Jackie] Robinson's laser-beam glare was trained on Thomson's feet, as the [Brooklyn] Dodgers second baseman was making sure that Gotham's newest hero indeed touched all four bases as he triumphantly circled the diamond."*

Of course everyone knows and remembers Jackie Robinson—as well they should—as the trailblazer who opened up the big leagues for people of color. I am no exception but, upon seeing these exhibition photos, I could not help but reflect on the most-intense rivalry in all of sports: Dodgers-Giants.

How heated was this hate-fest back in the day? Well, rather than play for the reviled Manhattanites, Robinson retired from baseball when Brooklyn traded him to New York after the 1956 season.

Yet, it was the conclusion of the 1951 campaign—the Miracle of Coogan's Bluff, that iconic moment when Bobby Thomson's bottom-of-the-ninth, three-run homer gave the Giants the pennant and broke Brooklyn hearts everywhere—that (to me at least) defined Robinson as a player. With the Polo Grounds in absolute bedlam—who hasn't heard Russ Hodges' famous call of the Shot Heard 'Round the World?—one man remained a study in concentration; Robinson's laser-beam glare was trained on Thomson's feet, as the Dodgers second baseman was making sure that Gotham's newest

hero indeed touched all four bases as he triumphantly circled the diamond.

Eleven years later, with these 19th-century rivals transplanted to the

West Coast, the now-San Francisco Giants again raised the National League banner in dramatic fashion, staging yet another ninth-inning rally—this time at Dodgers Stadium in Los Angeles—to once more win the third and deciding game of a three-game playoff after the two clubs finished deadlocked atop the regular-season standings.

I admittedly relish recounting these two seasons with glee. While both of my grandfathers rooted for the Brooklyn Dodgers, I have been a devoted Giants fan since age seven. Although I was conceived in Brooklyn during the teams' final season on the East Coast, and was born in the famed borough of Dem Bums a few months before the clubs' 1958 West Coast debut, my DNA somehow jumped ship . . . and I had to wait nearly a half-century for my (Giants) ship (pun intended) to come in.

I became a Giants fan in 1965. They did not win the World Series on my watch until 2010—and then shocked the baseball world by repeating the feat in 2012 and 2014. The Dodgers, meanwhile, although the reigning two-time defending National League champions, have not won the WS since 1988, which was their fifth Fall Classic title since shifting to L.A.

What always has struck me about the Dodgers' move West was that they won only one World Series in Brooklyn (1955, having lost in 1916, '20, '41, '47, '49, '52, '53, and '56, the latter six to the Yankees, thus giving rise to the famed battle cry: Wait till next year!), but nabbed

a ring in just their second season in the City of Angels.

The Giants and Dodgers are tied for the most N.L. pennants at 23 apiece. The Giants won the bulk of theirs (17) in N.Y. The Dodgers, though, pretty much have split their success, capturing 12 flags in Brooklyn and 11 in L.A. When it comes to World Series titles, the Giants maintain an 8-6 edge, five of those championships coming prior to moving westward.

As for the progeny of these two franchises—both of which formed in the 1880s—the New York Metropolitan Baseball Club, better known as the Mets, was created as an expansion team so that the Big Apple would not be without a National League representative. MLB's lone club with the team colors of blue (from the Dodgers) and orange (from the Giants), the Mets have captured pennants in 1969, 1973, 1986, 2000, and 2015, winning it all in '69 and '86.

So, in case you were not keeping count, since the Amazin's became part of the Senior Circuit in 1962, they have won five pennants and two World Series to the Giants' six pennants and three World Series.

So there . . . that'll teach 'em to mix Dodgers' blue with Giants' orange.

**Wayne M. Barrett** is Publisher and Editor-in-Chief of USA Today.







tographs offer an intimate glimpse of a defining period in American sports history.”

Adds Della Britton, president and CEO of the Jackie Robinson Foundation: “We are thrilled to begin our yearlong celebration with this showcase of photographic treasures that depict Jackie Robinson’s life and career in New York, and the . . . Museum of the City of New York is a fitting venue, as it was in this

city that our namesake paved a way for a more-inclusive America.”

In 1947, Robinson (1919-72) made history when he joined the Brooklyn Dodgers and became the first African-American to play Major League Baseball in the modern era. Robinson spent only one season with the Negro Leagues’ Kansas City Monarchs before he was recruited by Dodgers general manager Branch Rickey.

Rickey chose Robinson not only for his talent, but for his demeanor and courage. From the moment Robinson stepped onto Ebbets Field on April 15, 1947, he endured jeers and even physical threats from fellow players, ticket buyers, and a segregated American public.

Despite adversity, Robinson ended his first season as the winner of the inaugural Rookie of the Year award. He was named the Nation-



Frank Bauman, Jackie Robinson at bat (1949).

al League's Most Valuable Player two years later and the Dodgers went on to win six pennants in Robinson's 10 seasons in Brooklyn.

Following his retirement from baseball, Robinson continued to break barriers as a vice president of Chock full o'Nuts, becoming the first African-American officer of a major national corporation. He remained dedicated to civil rights and the advancement of African-



Frank Bauman, Jackie Robinson takes a long lead off of first base (1949).



Frank Bauman, Jackie Robinson playing second base at Ebbets Field (1949).

Americans in industry and commerce, serving on the board of the NAACP and cofounding the Freedom National Bank in Harlem, which became one of the largest black-owned banks in the country.

The exhibition features photographs taken on assignment by *Look* staff photographers Kenneth Eide and Frank Bauman that are part of the extensive *Look* collection in MCNY's permanent archives. Robinson was a frequent face in *Look*, where he contributed three autobiographical essays (including 1955's "Now I

Know Why They Boo Me!") and announced his retirement.

Most of the black-and-white images in the exhibition never were published in the magazine; they show Robinson on the field and in the clubhouse with his teammates, as well as at home with his family. Though Robinson encountered withering racism during his career, the photographs reveal a hard-fought sense of comity, joy, and self-assurance from a man whose contributions extended far beyond the playing field. ★