

## BIBLIOGRAPHY COMMITTEE NEWSLETTER

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Editor: Ron Kaplan (23 Dodd Street, Montclair, NJ 07042, 973-509-8162, Ronk23@aol.com)

### Comments from the Chair

Andy McCue  
Riverside, CA

**WELCOME TO 2007.** May it be a better year for baseball books than this past season. I'd be interested in hearing from any of you about your favorites (or hates) for the past year. I'll put anything interesting in the April newsletter.

I recently received copies of Kent State University Press's reprints of *The Cleveland Indians* and *The Cincinnati Reds*, both with indexes provided by committee members. The late, great Bob Boynton did his boyhood favorites and Bill Hugo did the Reds. That brings to 10 (out of 16) the number of Putnam team histories that have been republished with our indexes. Another, *The Boston Braves*, has been published with an index they did themselves. That leaves the Phillies, Orioles, Senators/Twins, White Sox, and Tigers still to be republished. And maybe the Milwaukee Braves edition of the Braves. Now that committee member Pete Peterson has moved his Writing Sports series to Kent State U. Press, I suspect we'll see more reprints from them.

I hope to rejuvenate our committee's interest in producing indexes for baseball books that were published without them. Skip McAfee has produced an excellent guide for doing indexes and I'm happy to talk to any of you to find a book that needs an index and also is interesting to you.

Over the next few weeks I'll be sending you folks lists of books we're pretty sure were published in recent years, but where we haven't received a form for TBI. If you have a copy of the book, it would be great to help other SABR members by ensuring a quality listing in TBI. This remains our committee's core project and we are in need of volunteers. The work can be done either on line or via paper forms I can send you.

The date of this year's SABR convention has been set for July 26-28 at the Adams Mark Hotel in St. Louis. You'll receive a free, new, autographed book from luncheon speaker Joe Garagiola if you attend. The organizers still have some hope Bob Costas will be able to attend, if his fluid schedule permits. For more, visit SABR.org.

And, finally, from SABR Research Services Manager Rod Nelson, Sandlot Media, Inc. has extended the deadline for submissions for the W.P. Kinsella Award for Excellence in Baseball Short Fiction from December 29, 2006 to April 29, 2007. The Kinsella Award will be awarded to the writer of the outstanding short story related to baseball and its relationship to culture, history, and community. Sandlot Media will be awarding \$25,000 in prize money with the winners

to be announced on June 9, 2007. The top five stories will be published in the fall 2007 issue of *108*. The competition is open to any author with a baseball story and the skill to tell it. The entry fee is \$15 for each story submitted and you may enter as many manuscripts as you desire, provided each manuscript consists of no more than 3,500 words. For more details, write Sandlot Media at 517 N. Mountain Ave. Ste 237, Upland, CA 91786 or see [108mag.com/contests.aspx](http://108mag.com/contests.aspx).

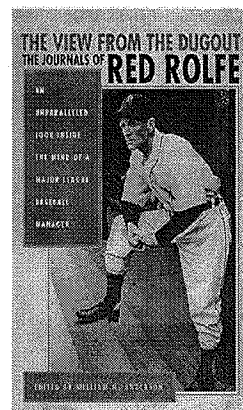
### Reviews

***The View from the Dugout: The Journals of Red Rolfe***, edited by William M. Anderson. University of Michigan Press, 2006. 360 Pages, ISBN 0472031481. \$22.95.

*The View from the Dugout: The Journals of Red Rolfe* is, as the cover says, "an unparalleled look inside the mind of a major league baseball manager." Its unique nature arises from Rolfe's careful daily redaction of game events, managerial strategies, his own scouting reports, and musings about his players' strengths and weaknesses.

Rolfe's journals are replete with details that take some care to appreciate. A reproduction of one of the carefully typed pages shows a very dry game account in which Rolfe writes, "Zernial opened the seventh with a double to center. Groth dropped this ball after a hard run and kicked it into right field. Seerey popped to Robinson and Michaels and Souchok went out easily." Most journals follow this style, comprised of notes about game details. But I sensed that these details added up to important generalizations about his players that Rolfe later used. I speculate that the comment about Groth's run, for example, reminded Rolfe that he hustled, but that he needed work cutting off balls in the alley.

Editor William Anderson deserves credit for making the book more readable by interspersing extracts from the journals with game summaries and contemporary newspaper accounts.



Naturally, he breaks the book up into sections by the seasons Rolfe managed the Tigers (1949, 1950, 1951, and 1952) and labels each entry by game number and date.

The journals also give insight into his perception of the game's contingencies. After a spring training loss, Rolfe wrote, "A bad call by [Jim] Duffy on a three and two pitch gave a base on balls and this was followed by a home run by Seerey. Another run was a gift when Kolloway dropped a perfect pickoff throw from Herbert with a runner on third and first." For fans of old game accounts, these comments provide more detailed insight than can be had from box scores.

These and many other details are related without the slightest hint of emotion, a fact that everyone around Rolfe noticed. As sportswriter H. G. Salsinger wrote, "Robert (Red) Rolfe will never be a victim of illusion. He is a stark realist where baseball is concerned. He knows that two and two still add up to four and not to five or six. He is cold and methodical in analyzing his available resources. Sentiment has no place in his reckoning and does not influence his conclusions." Indeed, the journals confirm Salisbury's evaluation on every page: players who were in a slump were to practice harder, spring training exercises were aimed at whipping the players into top condition, winning was to be the single goal, and winning could best be reached through continual striving toward excellence and careful modifications of plans.

Because they are journals, they portray Rolfe without bias. We see a dispassionate, meticulous, rational man who could not relate to the human aspects of the game. He gets frustrated with the talented but lazy Dick Wakefield, but frustrates his players in turn because of his taciturnity and insistence upon singular dedication to improvement. While the journal completely lacked pathos, I couldn't help but feel sorry for Rolfe. It is obvious from these entries that he understood the game and that he was something of a pioneer in his approach; but his dedication and rationality were not enough to help the Tigers win consistently or to aid him in becoming a memorable manager.

An odd aspect of Rolfe's observations is that everything was a pattern for him: he consistently finds insight even in the accidental. After his team grounded into four double plays against Ellis Kinder, for example, he wrote that the Tigers ought to play for one run against him. In the absence of scouting reports and video, however, these first efforts to strategize rationally are fairly insightful.

I recommend Rolfe's journals for serious students of the game, for fans of the Tigers from generations past, and for historical baseball researchers. On the other hand, those who think that Rolfe's book houses intrigue or even personal insights will be disappointed. They are an invaluable historical resource, but are less than entertaining.

**Dr. John Eigenauer**  
Bakersfield, CA

***Burying the Black Sox: How Baseball's Cover-Up of the 1919 World Series Almost Succeeded***, by Gene Carney. Potomac Books, Inc., 2006. 392 pages. ISBN 1574889729, \$26.95.

***Red Legs and Black Sox: Edd Roush and The Untold Story of the 1919 World Series***, by Susan Dellinger. Emmis Books, 2006. 320 Pages. ISBN 1578602297. Paperback. \$16.95.

Two very different books share the 1919 World Series as their subject.

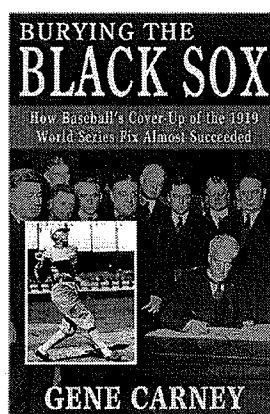
Gene Carney takes a comprehensive look at all aspects of the Black Sox Scandal, while Susan Dellinger focuses on the perspective of the city of Cincinnati, the Reds, and especially Reds' outfielder Edd Roush, her grandfather. Both books are valuable, particularly for those interested in the game in the first part of the twentieth century.

Carney makes the noble effort of examining all aspects of the scandal. His purpose, visible in the book's title and subtitle, is to refocus the reader's attention, "bury the Black Sox," from the players who conspired to lose the series, to the cover-up that ensued. He announces all this in his preface,

but this reader's favorite articulation of his thesis comes midway in the book: "The scandal of 1919-20 was not 'eight men out' for throwing the Series. . . . The scandal was that baseball was being preyed upon by gamblers. That the owners, thanks to the reserve clause, ruled over the players as masters over slaves. . . . As baseball boomed into the national pastime, money poured in. But it only trickled in for the players. The owners knew about the gamblers, as did the league presidents. By labeling the event the 'Black Sox scandal,' they conveniently swept a lot under the rug, safely out of the public's sight" (152).

Late in the book, Carney adds this, equating the scandal with contemporary cover-ups: "'what if event had broken differently after the Series fix, and baseball was fully exposed, like Enron, WorldCom, Tyco International, and other corporations that have been found out in recent years?" (293)

Carney's coverage is both comprehensive and thoughtful. He evaluates all the primary and secondary sources available, among them particularly the trial transcript of Joe Jackson's suit against Charles Comiskey in 1924, the accusations printed in the gambling newspaper *Collyer's Eye* right after the 1919 series, Frank Menke's series of articles in the 1924 *Sporting News*, Hugh Fullerton's writings (including his 1934 memoir), and much else, including book-length studies of the scandal, beginning with Eliot Asinof's *Eight Men Out*. In all this, the reader gets a strong sense of Carney's excitement in sort all this material out. And Carney leaves to the reader the decisions about (for instance)



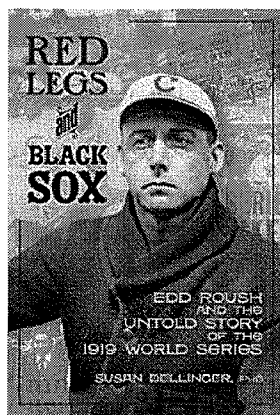
Joe Jackson's involvement in the scandal, proffering simply to set out all the evidence. In addition, he's excited by the way the discovery of new evidence requires the re-evaluation of other evidence. He looks forward to future discoveries.

His presentation of the culture of gambling and its relation to baseball is an important part of his thesis. Right away in his preface he states "gambling itself was big business, as was baseball, and what had seemed to be a beautiful friendship between the two now threatened to destroy the smaller — baseball" (xv). Among gamblers, it seems, "the idea of the fix . . . was as old as the Series itself" (44). Hugh Fullerton was particularly sensitive to this, having had dark thoughts about the 1912 Series. "Perhaps for Fullerton," Carney comments, "October 1919 was just the last straw" (89). In summarizing Fullerton's contribution, he commends him for bringing to public notice "the very real problem of baseball being strangled by gambling" (101).

In dealing with the gamblers themselves, Carney specifies "two things" that "strike one": "that the lines between gamblers and ballplayers become blurred" and "how pervasive gambling was in baseball by 1919" (236-237). He cites Chick Gandil who remembers "we [ballplayers and gamblers] mixed freely. Players often bet. After the games, they would sit in lobbies and bars with gamblers, gabbing away" (220).

Given all this, I was surprised to find Carney beginning his chapter "The Fixers" with this statement: "When I began researching the 1919 World Series, I had hoped that I could avoid 'the gamblers.' After all, they were not on the field, not part of baseball. However to understand the full event and its aftermath, some familiarity with 'the gamblers' was needed" (236). Surely this is an understatement, given Carney's conclusions quoted above. As I've mentioned, Carney looks forward to the appearance of new facts that will alter our understanding of the scandal. We ought also look forward to new perspectives that will accomplish the same thing. A study of the gambling culture in the U.S. is one such perspective.

Susan Dellinger's *Red Legs and Black Sox* is another, concerned as it is the memories of her grandfather and with the perspective of the Reds and the gambling culture of Cincinnati. The book actually has a double purpose: It is at once the story of Roush's life as passed on to his granddaughter and the story of the 1919 World Series. Dellinger says in the introduction that the book is both "the story of one such hero" whose exploits are "preserved in print" through "oral history and shared memory" and "the story of the most infamous moment in baseball history . . . through the eyes of a man who was on the field" (10). As such, it's not entirely successful. This reader, for instance, wanted more about Roush's playing career after 1919 — particularly his return to play (or — in 1930 — not play) for the New York Giants.



The book covers Roush's life up to the 1919 World Series and then the focus switches to the Series itself.

Dellinger relies centrally on oral history — stories passed down from her grandfather himself — for her narrative. Roush himself is a fascinating character, a genuine star on the field, a stubborn negotiator when it came to his salary with a working-class perspective on the sport and business of baseball. Throughout his life, Dellinger reports, Roush repeated this truism: "There is no way to earn money that is easier than playing baseball" (41). Certainly that is how he understood baseball, and his many holdouts — including the whole season of 1930 — bear witness to that. Dellinger records Roush's father saying to him "You should think about baseball as a business, just like our farm is a business. We have a product, and our customers pay a fair price for it" (44).

Roush probably didn't get a fair price for his product, but it wasn't because he didn't try. Dellinger calls him a money player "who played for the money," an annual holdout (76). There was an additional benefit for the holdout: he could "avoid the dreaded March training camp" (109). Though Roush was loyal to manager Christy Mathewson, Dellinger gives evidence that he wasn't so fond of the team's ownership. There is a reference to "Herrmann and his 'gang of thieves'" (109). In addition, "Edd called Herrmann a spoiled 'playboy' who never had to work for a buck" (174). Dellinger speaks of Roush having a rage that burned "below the surface . . . that could be unleashed quickly with violent results" (43). Roush's wife (Dellinger's grandmother) speaks of being embarrassed "when here husband decided to throw one of his angry fits" on the field (205).

No wonder players picked up extra money from gamblers circa 1918. I see I've made Roush sound like one of the Black Sox: underpaid and angry at the management. An honest ballplayer, he was suspicious of the behavior of two of Cincinnati's pitchers in the 1919 Series: Reuther and Salee in the sixth and seventh games. Dellinger's focus on the Cincinnati perspective of the series is her "untold story." Here we get not just Roush's memories but portraits of others: I was particularly interested to learn of the activities of Jimmy Widemeyer, Fred Mowbray, and detective Cal Crim. And we learn of the many who at the time thought the Reds the better team.

Dellinger's book is somewhat limited because it relies so much on oral history. She acknowledges considerable other research support — much of it from SABR — in her introduction, but her book has no bibliography. In fact, where both hers and Carney's books fall a little short is in their documentation. Carney's is an essential book, and his bibliography will become the place to start for those who want to research the scandal. But his notes aren't always up to this standard. For example, I was interested in the specifics of an interview Happy Felsch gave to Harry Reutlinger in the Chicago *Evening American* quoted by Carney on page 126. The note read "Nitz, 'Happy Felsch'" (320). I had expected the newspaper to be cited, but gathered from the citation I found that I'd find a fuller citation of Mr. Nitz's article earlier in the notes. I didn't, and I subsequently found no mention of Mr. Nitz in the otherwise excellent bibliography.

A second problem involves Carney's references to printed sources. Often, though by no means always, he fails to give page numbers for quoted material. A good example of this occurs in notes 35 through 41 on page 328. In the text, Carney is quoting various writers on the question of whether Joe Jackson played to win or not in the 1919 World Series (179-180). Carney quotes from six books, but he gives a page number for the quotation for only one of the six. This makes it unnecessarily difficult for those who would validate the quotation or who want to consider its context.

Finally, there is a problem in the footnoting for chapter 9. There are 58 notes in the text (236-262) and 59 in the notes (336-339). There's a footnote missing between numbers 37 and 38 (249-250). There's a reference to Martin Kohout's biography of Hal Chase that's in the notes (#38, 338) but that doesn't appear in the text, and the notes thereafter are one number off.

Dellinger's documentation is quite idiosyncratic, and she provides no bibliography. The reader interested in sources of quoted material is in for a difficult time. She provides no page numbers for quotation from printed sources. Notes follow each chapter in the text. Much of the material clearly comes from conversations with Roush and his wife, and Dellinger indicates in footnotes where she has recreated conversations. But there are occasions where her documentation seems simply inadequate. For instance, it would be of interest to know the source of thoughts attributed to Christy Mathewson on pages 97-98. Are they Roush's speculations? And on page 90, the author quotes from a column of Arthur Daley, but with no specific citation. On page 100, there is the curious in-text citation "Christy Mathewson, July, 1916." Again, are we counting on Roush's memory here?

Late in the book, the footnotes themselves go awry. In Chapter 8, footnote 7 in the text look like 8 in the notes. In Chapter 9, there are 41 notes in the text, 43 in the notes. While Dellinger's book offers problems for the researcher, it is still valuable for its perspective and fun to read. Carney's, on the other hand, is essential.

**Leverett T. (Terry) Smith**

*North Carolina Wesleyan College, Rocky Mount, NC*

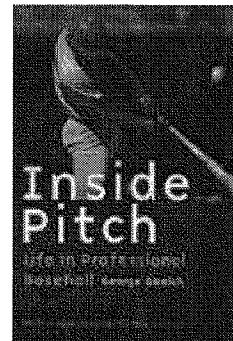
***Inside Pitch: Life in Professional Baseball***, by George Gmelch. University of Nebraska Press, 2006. ISBN 080327128X Paperback, \$17.95.

George Gmelch's *Inside Pitch: Life in Professional Baseball* was originally published in 2001, but went out of print. The University of Nebraska picked the title up and republished it with an additional chapter. It was a fine choice: the book deserves to be in print because of the unusual perspective that it brings baseball fans.

That perspective comes from Gmelch having played minor league baseball for the Tigers in the 1960s and later becoming a professional anthropologist. As the latter, he knows how to gather and assimilate data about people, see how their lives and habits fit into those of the group, track

individuals against a social and cultural background, and draw appropriate conclusions. He is also a very good academic writer.

Gmelch spent five years interviewing players at all levels. His research is compelling because even though he had lived the life, he made no assumptions. It turns out he was right. While his playing experience helped him connect to players, managers, and coaches, and helped him to know his way around baseball and understand the jargon, the game had changed greatly in the 25 years since he stopped playing. That makes the book not only an insightful piece of anthropology, but a fetching memoir.



Gmelch traces a baseball player's life from being scouted in high school, through the draft, on the long trip through the minor leagues, to the majors, and through retirement. He does not consider any one player's path to be typical, but finds what those many paths have in common and writes eloquently and insightfully about them. Throughout, Gmelch brings more than personal observation to bear on his insights, often citing academic studies to support his claims. In noting that young pitchers often press when scouts are in the stands, for example, he cites research that shows that the effects are quantifiable: young pitchers lose about 3.5 MPH off their fastballs when they know that the radar gun is on them.

Other observations are more anecdotal, but no less insightful. He writes about players earning nicknames as they gain acceptance, obsession with statistics, learning to compete for the first time against other great players (one player remarked that he had been accustomed to being the dominant player, and now was playing alongside guys who were All-Americans in other sports as well!), the elation at being promoted, the single-mindedness required to succeed, and the shock at being released. I sensed that when Gmelch portrayed a player's reaction, he did so because he had seen that reaction so many times that he considered it typical.

These observations paint a picture of players being completely absorbed in the experience of baseball as profession. One might be tempted to compare a player's struggle to reach the majors to law or medical school because of the talent and focus needed to succeed at each. But Gmelch makes the reader realize that the factors that add up to success are so numerous and uncontrollable that a baseball player's life is unlike anything else. I truly enjoyed Gmelch's surprise at his realization of how singular his own experience had been as he returned to the game as an anthropologist.

This last aspect of the book — rediscovery — is fascinating because anthropologists don't usually return to discover their own past by studying contemporary subjects. Above all, that is what makes the book worth reading: that it is more than an anthropological look at life inside baseball; it is a personal memoir whose intimacy adds value and insight to the study. Some observations are common knowledge, and some of the material is already dated, but the book

is a really fun read, it is quite well written, and it is refreshingly different from most baseball books in tone and topic.

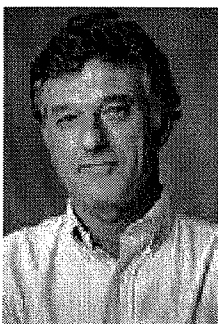
**Dr. John Eigenauer**  
Bakersfield, CA

[Editor's Note: Other books of this genre include Gmelch's earlier title, *In the Ballpark: The Working Lives of Baseball People* (written with J.J. Weiner, Smithsonian, 1998); *Baseball Lives: Men and Women of the Game Talk About Their Jobs, Their Lives, and the National Pastime*, by Mike Bryan (Pantheon 1989); and *Baseball: The Lives Behind the Scenes*, by Maury Allen (MacMillan, 1990)]

## Author Profile:

### Ira Berkow

by Ron Kaplan



WHEN HE BEGAN HIS CAREER at the *Minneapolis Tribune* in 1965, Ira Berkow's Baseball Writers of America Association membership number was around 800. Now it's 18, which means only 17 other baseball writers have been pounding the keyboard longer.

Eighteen is also *chai* — "life" in Hebrew — which seems appropriate since the Pulitzer Prize-winning

sports columnist for *The New York Times* recently published his memoirs, *Full Swing: Hits, Runs and Errors in a Writer's Life* (Ivan R. Dee, 2006).

"My role is trying to make sense of the sports world," Berkow said in an interview with *NJ Jewish News*. "I've always thought that writing a column should be the way Red Smith did it.... Sometimes there's the light touch, the funny story. Sometimes it's just holding up the mirror to the nature of sports."

Holding that mirror earned Berkow his Pulitzer in 2001 for national sports reporting for *The Minority Quarterback*, an essay about the difficulties faced by a white football player at an African-American college and the only sports entry in

the *Times*' series *How Race Is Lived in America*.

Berkow loves to refer to Smith, a mentor and fellow *Times* columnist and Pulitzer winner, when discussing his career. While on the staff of the student newspaper at Miami University in Oxford, Ohio, Berkow, who turned 67 on Jan. 7, made the audacious move of sending some of his work to Smith — considered the dean of American sportswriting — and asking for feedback, which was generously given.

Thus began a long and mutually respectful relationship. When Smith died in 1982, Berkow wrote a front-page obituary for the *Times* and, subsequently, a biography about his friend.

Among his 17 books, Berkow collaborated on the autobiography of Hank Greenberg.

When the ailing Hall of Famer decided he wanted to write his autobiography, he had his son, Steve, contact Berkow. "Actually it came down to a choice between James Michener and me, but he was busy that week," said Berkow, who originally turned down the proposal. "I knew Greenberg. He was Jewish; I'm Jewish. He was important in my growing up as a legend. Out of tribal loyalties, I felt I ought to do it if they wanted me to." In poor health, Greenberg was unable to meet with Berkow, who gave him a list of questions; Steve Greenberg told him working on the project prolonged his father's life. The book, which Berkow supplemented with interviews from family, friends, and ballplayers, became the basis of the award-winning documentary *The Life and Times of Hank Greenberg*.

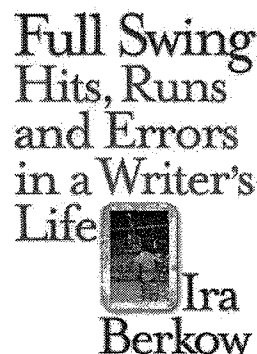
Berkow acknowledged the impact high salaries for athletes have had on his profession. "You don't take them out to dinner anymore. Sometimes you [would] have a drink or a meal and guys can open up in a way they can't do sitting in a locker room with a television blaring." Technology has also changed the relationships. "The athletes would rather be on TV and answer puff questions than try to deal with someone who's going to be writing in the newspapers." In the end, however, "if you ask good questions, you often will get decent answers."

In addition to older readers, Berkow thought *Full Swing* would be of interest to younger people, who, like him, don't know what they're going to do with their lives. "I hate to say I was a screw-up in high school, because most of us [were]; we didn't pay attention." His advice? "Find something you like and go after it with all your heart."

With *Full Swing* on the shelf, Berkow said, "I'm not going to be a daily newspaperman all my life; that's going to come to an end in the near future.... I don't have forever to do the other things," which include working on the book for a musical. "As I get older, the energy is not there to split the time between the newspaper and the other things."

Looking back on a career that spans almost a half-century, Berkow mused, "It all went pretty fast. It scares me."

(A version of this article appeared in the *New Jersey Jewish News*, Jan. 11, 2007.)



## Artist's Profile:

### Arnold Roth

by Ron Kaplan

Arnold Roth's work is instantly recognizable. A trip to the newsstand turns into a one-man exhibition: *Esquire*, *Golf Digest*, *New Woman*, *TIME*, *New Yorker*, and many more.

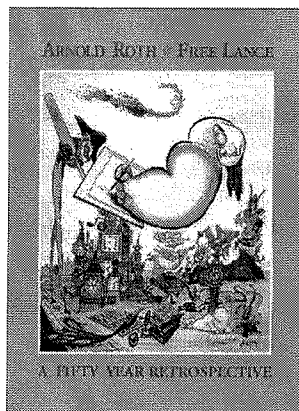
In a recent Roth, a resident from discussed a produced cartoons over half-century.

Growing Philadelphia in "followed all sports and minor ones." the Phillies as Athletics, who secutive world in 1929-30. that's not given he said.

Pinned the athlete he Roth selected Robinson, who baseball's 1947, "for

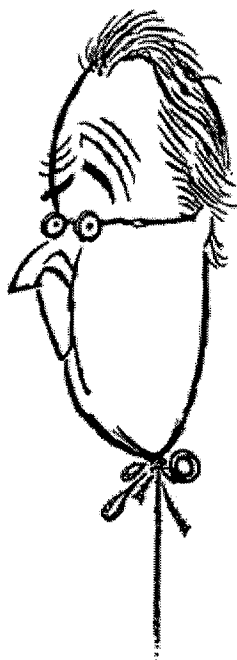
put up with." He still follows the game — although not as closely as he did in his youth — "just in case the Phillies offer me a tryout."

Roth has won international acclaim for his work, including the National Cartoonist Society's Reuben Award, presented to the year's top, and the organization's Gold Key Award for lifetime achievement; a collection, *Arnold Roth: Free Lance, A Fifty Year Retrospective*, was published in 2001.



it over for several hours, but in the end left the illustration intact. "The editor looked at it again and said, 'See, that's exactly what I was talking about.'"

Sports have always been a favorite subject for Roth.



interview, Princeton 1963-84, career that has thousands of more than a

up in the 1930s, Roth of the major some of the He was a fan of well as the won con-championships "It's a team much credit,"

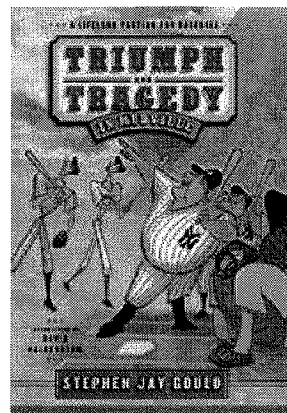
down to choose admired most, Jackie broke color line in what he had to

In 1974, he published *A Comic Book of Sports*, his own spin on the origins and histories of various games. Although considered a children's book, its visual and linguistic subtleties make it enjoyable for adults as well.

His unique style demands to be taken humorously. "That's the whole idea," he said. "It's all based on exaggeration. It's my natural propensity. I love to take any subject and work it for what its worth, either make up a hokey history, get playful with it. What I did a lot in that book was make an assumption that kids knew something about the sport just by absorption, and then I'll say completely the opposite of what is the truth. I don't do it all that consciously going in, but when I look at the end result, that's what I've done."

Roth's caricatures grace the cover of *Triumph and Tragedy in Mudville*, a collection of essays on baseball by the late Stephen Jay Gould. He was given the task of portraying several legends of the game, including Babe Ruth, Ted Williams, Joe DiMaggio, and other more contemporary athletes.

The cover, which spans the entire book jacket rather than just the front, "was probably done within what would be three normal working days." But for him, a "normal working day" can be almost 14 hours. "I really got into it. It probably looks more tedious [to draw] than it was." Roth also has a serious side as well — relatively speaking — providing illustrations for political and scientific publications such as *The Nation* and *Smithsonian*. "I even did one about a death and burial; they thought the article needed a lighter touch because the subject was so heavy," he said. "I try to force humor on every situation."



At 77, Roth is still active. "I work for whoever calls me," he said, rattling off a list of magazines to which he contributes.

Not every drawing draws smiles, however. His cartoon of Lassie for an issue of *TV Guide* earned reproach from a reader who chastised him for "making fun of an America icon."

"Controversy, that's in the eye of the beholder," Roth said. "There's always someone who will sound off on perceived offensive material." He spoke of correspondence about his work in *Humbug*, a defunct humor publication.

"People who objected to what we were doing would send in letters that would start off 'Dear bastard...' Then it got nasty..."

When he's not drawing, he keeps his hands busy by playing the saxophone. "I've played since I was a teenager during the Second World War," he said. With most adult musicians serving in the military, Roth and his young cohorts had the opportunity to work professionally. He still performs monthly in a private club with pianist William Zinser, author of *On Writing Well*. "I find it, to this day, fascinating." Zinser, in his 80s, and Roth "can play all the

1920s, 30s, 40s tunes. We don't know too many since Elvis came on the scene. We attract that age group. Of course, through attrition, we might start playing to an empty room." Roth quips, "If I hadn't become a cartoonist, I would have been working in Pep Boys selling auto parts and playing at Jewish/ Italian/German weddings on the weekend."

(A version of this article appeared in *New Jersey Jewish News*, Nov. 26, 2006).

## Baseball Book News

### Book Blogs and Review Sites

\* **Ron Kaplan**, editor of the SABR Bibliography Committee Newsletter, recently launched Baseballbookshelf.mlblogs.com, a collection of his reviews and author interviews over the past decade or so.

\* **Michael Webb** has a series of reviews on replaybb.com/XtrasPages/BookReviews/Book%20Reviews.htm.

### Author Sites

**Seth Mnookin**, author of *Feeding the Monster*, hosts his Web site at [www.sethmnookin.com](http://www.sethmnookin.com).

Former manager, pitcher, and broadcaster **Larry Dierker** hosts his Web site at [larrydierker.com](http://larrydierker.com).

**Steve Steinberg**, author of *Baseball in St. Louis, 1900-1925*, *The Genius of Hug*, and *Shocker: Discovering a Silent Hero of Baseball's Golden Age*, hosts his Web site at [stevesteinberg.net](http://stevesteinberg.net).

**Peter Golenbock**, who's new novel about Mickey Mantle seems to be in flux now that ReganBooks is defunct, hosts a Web site at [golenbockbooks.com](http://golenbockbooks.com).

Pulitzer Prize-winner **Doris Kearns Goodwin**, author of *Wait Til Next Year: A Memoir* (as well as "lesser" books), hosts her Web site at [doriskearnsgoodwin.com](http://doriskearnsgoodwin.com).

**Marty Appel**, former PR staffer for the New York Yankees, devotes a page of his Web site to his books and the books of a select few others. Visit him at [appelpr.com/books.htm](http://appelpr.com/books.htm).

**Terry Pluto**, a sports columnist for the Akron Beacon Journal, has twice been honored by the Associated Press Sports Editors as the nation's top sports columnist for medium-sized newspapers. His Web site is [terrypluto.com](http://terrypluto.com).

Peter Bjarkman, author of several works focusing on Latino baseball, hosts his Web site at [bjarkman.com](http://bjarkman.com).

(Authors wishing to have their sites listed in the newsletter is invited to send the URL to [Ronk23@aol.com](mailto:Ronk23@aol.com).)

### Web Resources

**Tim Morris**, author of *Making the Team: The Cultural Work of Baseball Fiction*, continues to update his Guide to Baseball Fiction ([www.uta.edu/english/tim/baseball/](http://www.uta.edu/english/tim/baseball/)), which has links to other resources on the genre.

Considering its wealth of information, *The Sporting News* could have done lots more with its on-line archives, located at [Sportingnews.com/archives/baseball.html](http://Sportingnews.com/archives/baseball.html). Aside from articles on a handful of the games elite (Hank Aaron, Ted William, Tony Gwynn and Cal Ripken, Jr., among a few others), the web site is somewhat disappointing, especially within its "almanac section," basically a list of World Series results.

*Spitball: The Literary Baseball Magazine* has a Web presence at <http://www.angelfire.com/oh5/spitball/>

**Sparknotes**, an on-line source for "Cliff Notes"-type literary analyses, offers Chaim Potok's *The Chosen* ([sparknotes.com/lit/chosen](http://sparknotes.com/lit/chosen)), as well as *The Natural* by Bernard Malamud ([sparknotes.com/lit/natural](http://sparknotes.com/lit/natural)) and August Wilson's play *Fences* [sparknotes.com/drama/fences](http://sparknotes.com/drama/fences).

**Gradesaver.com**, a similar Web site, includes *The Chosen* ([gradesaver.com/classicnotes/titles/chosen](http://gradesaver.com/classicnotes/titles/chosen)) within its offerings.

Issue of *Baseball Digest* going back to April, 2000 are available for free at [AccessMyLibrary.com](http://AccessMyLibrary.com)

*Mudville Magazine* is one of the more thoughtful baseball sites on the Internet, containing essays and links to other baseball (and non-) related sites..

**BaseballReliquary.org** describes itself as a nonprofit, educational organization dedicated to fostering an appreciation of American art and culture through the context of baseball history and to exploring the national pastime's unparalleled creative possibilities.

In the "tools the pros use" category, this from Gabriel Schechter, a research associate at the National Baseball Hall of Fame & Museum in Cooperstown:

"Head and shoulders above all baseball websites for research is **Retrosheet.org**. I use it almost daily to track individual and team performances, use it for major research work, and it's just plain fun to explore. Second ... is **Baseball-reference.com**. It's another one I use almost every day.

