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The Yankees, the Giants, and the Battle for Baseball Supremacy in New York

LYLE SPATZ

AND STEVE STEINBERG

FOREWORD BY

CHARLES C. ALEXANDER
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Set in Minion Pro by Bob Reitz. Designed by A. Shahan.
To my grandson,
Timothy William Spatz,
whose smile lights up my life.

To the memory of Bill Kirwin:
teacher, mentor,
and friend.

Buy the Book
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“It is no time in which to count McGraw and his men out of any race”

Ascent to First and Then a Demoralizing Loss

“It was the greatest game ever played”

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A Pennant for the Yankees, At Last

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Buy the Book
One can argue that in the course of American professional baseball's long and rich history, various baseball seasons—for a variety of reasons—have been particularly significant. The 1893 season, for example, saw the distance between the pitcher and home plate set at its present sixty and a half feet, a change that established the basic features of the game as we know it today. In popular understanding, the “modern” World Series dates from 1903 (a distinction that ignores the 1883–89 postseason competitions between champions of the National League and the American Association, the second Major League of that era). How about 1941, the last peacetime season, in which Joe DiMaggio hit safely in fifty-six consecutive games and Ted Williams batted .406—achievements unequaled over the many succeeding decades? In 1946 players who had served in the armed forces during the Second World War resumed their careers at the start of the greatest attendance boom that baseball had known up to then. Certainly the next year was meaningful, since Jackie Robinson became the Major Leagues’ first black player in more than sixty years.

In terms of what might be called baseball’s institutional history, an argument can be made for the importance of 1958, when the Dodgers and Giants deserted New York City and, relocating in Los Angeles and San Francisco, made the Major Leagues transcontinental. In 1976 baseball’s century-old reserve system was radically altered, and the advent of free agency was formalized in a new Basic Agreement negotiated between the club owners and an increasingly powerful Major League Players Association. In 1981 a players’ strike tore a fifty-game hole in the season, and in 1994 another strike closed down the season and cancelled the World Series.
But for all that, Lyle Spatz and Steve Steinberg make a convincing case that the season of 1921 was a truly pivotal one. For the first time, both New York teams won pennants. The Yankees had finally come out on top of the American League, powered by Babe Ruth after eighteen mostly lackluster seasons. Both teams had to struggle through tight races; the outcome in the American League wasn't decided until the season's final days. Along the way, Babe Ruth slammed fifty-nine home runs, breaking his own record of fifty-four, which he had set the previous season, and solidifying his hold on the popular imagination of many millions of Americans, including people who had previously followed baseball only casually if at all. As Spatz and Steinberg show, Ruth's spectacular prowess with the bat worked a revolutionary effect on the way the game was played. The pitching-dominated inside baseball of the previous two decades gave way to a new big-inning, power-oriented game, in which a growing number of other sluggers would follow Ruth's example (or try to).

Besides Ruth, the 1921 World Series featured a number of memorable personalities. John McGraw, long hailed as baseball's "Little Napoleon," led his Giants into their sixth Series (the Giants had refused to play the American League champions in 1904) but their first since 1917. McGraw had won only with his 1905 team; for the imperious McGraw, 1921 would be another opportunity to answer critics who said that for all his regular-season managing skills, he faltered in postseason play. All the games in the 1921 Series would be played in the Giants-owned Polo Grounds, which the Yankees had been renting a share of since 1913. McGraw bitterly resented the ascendancy of the Yankees. Like Ty Cobb, who was king of the players in the pre-1920s Deadball Era, McGraw abhorred the way Ruth's slugging style was changing the game. Moreover, starting in 1920, when the Yankees became the first team to top 1 million in home attendance, the Giants found themselves being outdrawn—and outglamorized—in their own ballpark. Back in 1914 McGraw had been instrumental in bringing about the purchase of the Yankees franchise by Jacob Ruppert and Tillinghast L'Hommedieu Huston, but since then the relationship between the Giants and their wealthy tenants had grown increasingly unpleasant.

Much of the drama of the 1921 season and World Series had to do with the predicament of little Miller Huggins, the Yankees' long-suffer-
ing manager. Although Huggins would lead the Yankees to six pennants and three Series championships in the 1920s, he never had the confidence of T. L. Huston (who sold out his interests to Ruppert in 1923) or of a number of the baseball reporters and columnists writing for the dozen or so morning and evening newspapers published in New York City. Nor did he have the confidence or the obedience of the roisterous Ruth or of some of Ruth's almost equally roisterous teammates. For Huggins, who was frail and often ill, the 1921 season became a considerable ordeal.

One of Huggins's most difficult players was Carl Mays, an outstanding pitcher but a complex man who had no real friends and seemed not to want any. During the 1919 season, Mays simply walked out on the Boston Red Sox. Over the determined but ultimately futile opposition of American League president Ban Johnson, Boston owner Harry Frazee quickly sold Mays to the Yankees for $40,000. Mays had a reputation for trying to intimidate batters with high and tight pitches—a reputation that became infamous after August 16, 1920, when one of his pitches inflicted a fatal skull fracture on Cleveland shortstop Ray Chapman. Yet a twenty-six-game winner in 1920 and a twenty-seven-game winner in 1921, Mays remained the ace of the Yankees' staff. Although Mays's career record is superior to several other pitchers in the National Baseball Hall of Fame, there has never been much sentiment in favor of his election.

The 1921 World Series did have on the scene a total of ten future Hall of Famers. Both managers are in the Hall of Fame, both elected posthumously. The Yankees' roster listed three future Hall of Famers: Waite Hoyt, Frank Baker, and of course Ruth. The Giants fielded four of their own electees: Ross Youngs in right field, George Kelly at first base, Dave Bancroft at shortstop, and Frank Frisch at third base. (Coaches Hughie Jennings and Jesse Burkett and reserve Casey Stengel, who is in the Hall of Fame on his managing record, spent the Series on the Giants' bench)

The all-New York Series occasioned unprecedented coverage, not only from the host of local writers, but from representatives of numerous out-of-town newspapers who jammed the press section at the Polo Grounds. An especially appealing feature of Spatz and Steinberg's book is the extensive treatment they give to the way the print media—virtually the only source of daily information in that period—reported on
doings in baseball, beginning with dispatches from the spring training sites in the southern climes and climaxing with detailed inning-by-inning narratives and postmortems during the “Fall Classic.” Long before television and with radio still in its infancy, the vast majority of Americans who couldn’t attend Major League games depended on the accounts they could read in their newspapers. This book regales us with excerpts from the work of some of the legendary figures in American sportswriting—men such as Grantland Rice, Heywood Broun, H. G. Salsinger, Damon Runyon, and a galaxy of others. Anybody reading such reportage from that long-ago time may regret what has happened to sports journalism in the age of television.

Spatz and Steinberg’s 1921 also appeals to the eye. The authors include more than fifty photos, many of which have been seen only rarely if ever. Babe Ruth was the most photographed person of his day; but how many people have ever viewed sharp images of such men as Mike McNally, Johnny Rawlings, Aaron Ward, or a very young Waite Hoyt (pictured with his sister and parents)?

Spatz and Steinberg’s 1921 is a finely detailed, meticulously researched and documented, and well-illustrated book that conveys a vivid feel for the times in baseball and in American society in general. It is a major addition to an exponentially growing literature in baseball history. Although the Giants defeated the Yankees in eight games (in what was scheduled as a best-of-nine World Series), never again—under McGraw or his successors—would they be masters of the city’s sports scene, as they had been before Babe Ruth arrived. For the history of baseball in New York City and, to a great extent, baseball as a whole, what happened in the year 1921 was transformative. I wasn’t there, but Spatz and Steinberg often made me feel that I was.
Nineteen twenty-one was a remarkable baseball season, one that signaled that a seismic shift in how the game was played was underway. Baseball was moving from low-scoring contests dominated by pitching to a power game with more hits, runs, and home runs. It was the year that New York City rose to the top of the baseball world, where it would remain for most of the twentieth century. At hand was a long-anticipated confrontation between the two New York clubs: the Yankees, led by Babe Ruth, and the Giants, led by John McGraw. They represented two very different philosophies. Sharing one ballpark, the two teams fought for the fan base of the nation's largest city, for the top of the baseball world, and for the future direction of the game.

Books have been devoted to nearly two dozen seasons between 1901 and 1966 and to virtually every season of the last four decades. Yet the story of this historically significant 1921 season has not been told until now. Highlights include two dramatic pennant races, the New York Yankees' first American League pennant, and the first all–New York City World Series. With as much drama and as many turnarounds as any postseason ever, that Series, a match between the American League's Yankees and the National League's Giants, provided a worthy climax to an eventful season.

With the end of World War I, the nation was ready to focus on less-momentous clashes, ones that were not about life and death. The election of President Warren Harding, who in his March 4, 1921, inauguration promised the nation a “return to normalcy,” signified that Americans had tired of world affairs. They were ready to consider less cosmic issues and to enjoy themselves. Newspapers across the country responded with expanded sports sections. Baseball occupied an increasingly large part of the nation's newspapers, as well as its psyche. In 1921 the game provided a season for the ages.
In 1921 baseball had center stage of the sports world almost to itself. Professional football and basketball had not yet developed as popular alternatives for fan support. College football emerged each fall, but it was a plodding game with little offense. The forward pass, which would revolutionize football in much the same way the home run did baseball, was still in its infancy. Boxing was popular in the lower weight divisions in New York City; yet except for infrequent heavyweight title fights, the sport did not appeal to the nation at large. Moreover, the sport meant little to the youth of America in the way baseball did. The same was true of horseracing, which was recovering from corruption—fixed races—far worse than that of baseball's 1919 Black Sox scandal.

In New York City, it was on this stage that the larger-than-life figures of Ruth and McGraw, two of the dominant personalities of their day, took over in 1921. The Giants and McGraw, their autocratic manager since 1902, had dominated National League baseball and the New York City sports scene. McGraw’s disdain for the American League dated from 1902, when he quit as an AL manager after repeated suspensions by and clashes with the league’s president, Ban Johnson. McGraw’s contempt for Ruth’s new slugging game, which was repudiating the very style of play McGraw had helped make famous, only added to his disdain. Now the Giants were back in the World Series for the sixth time under his leadership.

The Brooklyn club had won the National League pennant in 1916 and 1920, but it was not a serious contender for the devotion of New Yorkers outside of that borough. Brooklyn remained a separate entity—not accepted as New York, by New York—even after it had joined the city in 1898. The feeling of Brooklynites was mutual.

At the start of 1921, the Yankees—who have since won forty pennants—had won none. They were a franchise with a long history of losing. By 1921, however, the allegiance of New York City’s baseball fans was in play. Ruth was the force behind the Yankees’ rise in the standings and at the box office. In 1920, Ruth’s first year in New York, the Yankees outdrew the Giants, the team that owned and shared their ballpark, the Polo Grounds, by 360,000 fans. That year, the Yankees had become the first team to top 1 million fans in home attendance. Ruth was also the catalyst behind a shift away from the game McGraw’s teams had excelled at for years. When they met in the 1921 Series—the Giants and Yankees,
McGraw and Ruth—they represented two very different styles: what the game had been and what it would soon become.

Often thought of as the season in which baseball emerged from the Great War, 1920 was dominated by the spectacular slugging of Babe Ruth. Yet 1919 was when attendance rose dramatically and Ruth first astounded the baseball world playing in Boston, where he hit an unheard of twenty-nine home runs. The year 1920 is also remembered as the season that baseball rebounded from the 1919 Chicago Black Sox scandal. However, the scandal was not exposed until the final days of the 1920 season. In fact, the year that tested the loyalty of baseball fans was 1921 not 1920.

With the arrival of the game’s first commissioner, Judge Kenesaw Mountain Landis, 1921 also marked a revolution in baseball governance. Baseball’s owners had selected an outsider—the maverick federal judge who himself was a big fan of the game—and had given him enormous power. Confronted with a crisis of confidence in the integrity of the game, Landis began his rule with an iron, if somewhat erratic, fist and an eye on how baseball could best recover. It was also the year that Landis, Ruth, and the sheer drama of the baseball season brought the game back from its darkest days.

In 1921: The Yankees, the Giants, and the Battle for Baseball Supremacy in New York lies a gem of a baseball season, one that has not gotten the attention it deserves. The drama unfolds and builds to a climax, as seesaw and cliffhanger pennant races give way to another tense battle, the World Series in October. In this story, heroes are larger than life, and baseball is the undisputed king of American sport. The game was undergoing fundamental change. John McGraw personified the Deadball Era, which was not going quietly; and Babe Ruth was fueling the new power game almost single-handedly. This season was one of the great tipping points in the history of our national pastime.
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PART I  The Preseason
By 1921 the World Series had become America's greatest sporting event. Even those who paid little attention to baseball during the regular season were cognizant of the multigame struggle between the champions of the American and National leagues. And while no one individual game could create the furor and excitement of the previous July’s heavyweight title fight between champion Jack Dempsey and his French challenger, Georges Carpentier, no other event could hold the sporting public’s protracted interest that the battle for baseball’s championship could.¹

Dempsey was one of the two 1920s athletes whom American sports fans would come to idolize and who would symbolize the era of the Roaring Twenties. The other was New York Yankee slugger Babe Ruth. No player before (or since) has so captured the imagination of the American sporting public, many of whom had begun following the Babe’s at bats on a daily basis. His fame spread nationwide and even beyond, with more words written about him than about President Warren Harding. Ruth’s presence in the Yankee lineup assured that the 1921 Series between the Yanks and John McGraw’s New York Giants would be the most closely followed championship series ever. Even before the first pitch was thrown, fans were discussing whether McGraw’s pitchers would be able to handle the Yankee sluggers as a group and in particular, Ruth.

With the Polo Grounds, the home park for both teams, hosting all the games, Ruth appeared to be even more of a looming threat to the Giants’ pitchers. The seats down the right-field line at the Polo Grounds were a mere 256 feet away, not that the Babe needed the help. Fifty-two of his 113 home runs in two seasons with the Yankees had come on the road.

The glamour and prestige surrounding the World Series had come a long way since that day seventeen years earlier, when, after the Giants had won the 1904 National League pennant, manager McGraw
famously announced, “The Giants will not play a postseason series with the American League champions.” Now the Giants were preparing to do just that. They had done so before, of course, although with limited success, much to the chagrin of McGraw, who passionately hated the American League and its president, Ban Johnson. After having defeated the Philadelphia Athletics in the 1905 World Series, McGraw’s Giants had lost four consecutive Series to the American League pennant winners: to the Athletics in 1911 and 1913, to the Boston Red Sox in 1912, and to the Chicago White Sox in 1917.

Back in July 1904, when McGraw, backed by owner John T. Brush, issued his refusal to play a World Series against the champion of the upstart new league, there was a strong possibility that the Highlanders, as the Yankees were then called, might be that champion. But the Highlanders lost the pennant to Boston on the last day of the season, whereupon Highlanders co-owner Frank Farrell proposed to Brush and McGraw that the Giants meet his second-place team in a postseason series. Brush’s refusal was brutally and mockingly short. “Who are these people?” he asked dismissively. “We do not know them at all. The Giants do not care to play minor leaguers, so this absurd challenge from a lot of nobodies will be ignored.” Recognizing the new team in New York as being on a par with the lordly Giants was something neither their manager nor their owner wanted to do.

Two years later, in 1906, Farrell had his revenge. The Yankees had again been involved in an exciting pennant race, finishing in second place, three games behind the Chicago White Sox. Moreover, they had surpassed the Giants in attendance for the first time. Hoping to convert the Yankees’ popularity into dollars for the Giants, Brush and McGraw suggested a postseason series between the two teams. Farrell, who had hoped the Yanks’ postseason play would be against the Chicago Cubs in the World Series, turned the Giants down flat. The “nobodies” had gotten their revenge.

Now that the Yankees, a team McGraw despised above all others, had won their first pennant, these two New York teams would meet, with the world championship at stake. That the Yankees’ potent offense was led by Babe Ruth, the game’s greatest attraction and the antithesis of the “inside baseball” McGraw had helped foster, only heightened the drama of this match. There were many reasons for McGraw’s current antipathy.
to the Yankees. Perhaps foremost was that the American Leaguers had now shed their image as New York’s “other team” and taken their place as the Giants’ equals in the estimation of New York’s fans.

Furthermore, by 1921 the hordes of early twentieth-century immigrants who had descended on New York City, mostly Jewish and Italian, had changed not only the ethnic composition of the city but also the fan base of its baseball teams. Author Harry Golden’s tales of his childhood attachment to the Giants were symbolic of a generation of new-comers to America who had taken to America’s game without assistance from, and often as an act of revolt against, their old-world fathers. Eric Rolfe Greenberg touched on a similar theme in his novel *The Celebrant*, a story centering on a young Jewish immigrant’s devotion to pitcher Christy Mathewson.

Neither the National League team that had been in neighboring Brooklyn since the 1890s nor the American League entry relocated to Manhattan from Baltimore in 1903 had done much to change the Giants’ entrenched position as the team of choice for the vast majority of New Yorkers. Brooklyn, despite becoming a part of the city in 1898, was just too far away; and its inhabitants did not fully embrace New York either. Just four years earlier, Brooklyn had voted for the merger by only 277 votes out of more than 129,000 cast; and on the eve of 1898, the editor of the *Brooklyn Daily Eagle* had declared, “Though borough it may be, Brooklyn it is, Brooklyn it remains, and Brooklyn we are.”

Because the Yankees rarely generated much excitement, a good portion of the American Leaguers’ attendance came from fans anxious to see the great stars of the American League rather than to watch the home team. Only by going to watch the Yankees play at Hilltop Park, located at Broadway and 168th Street, not too far from the Polo Grounds, could older fans and those youngsters new to the game have the opportunity to see players like Nap Lajoie, Ty Cobb, Eddie Collins, Tris Speaker, Rube Waddell, Cy Young, Addie Joss, and Walter Johnson.

John McGraw’s constant bullying of umpires and complaints that everyone was out to get the Giants had alienated fans in the league’s seven other cities. Over time, his behavior came to alienate and drive away a significant number of New Yorkers. Yet despite the defections, New York had remained a strong National League town through the end of the First World War. That began to change when the Yankees
became serious pennant contenders in 1919, and accelerated with the coming of Babe Ruth to New York in 1920. Ruth's arrival had won new converts for the Yanks and the American League. On the eve of the 1921 Series, New York was evenly divided in its sentiment. "A few years ago, the Giants had the big following in New York, and the Yankees were given little consideration. McGraw and his men have still as great a grip on one part of fandom as any Giant team of the past had, but in the meantime a new army of fans has rallied to the Yankee standard where there once was a scattering few."

Sid Mercer, of the New York Evening Journal, also recognized the inroads made by Yankee rooters and credited Ruth for bringing it about. "This is a National League town. John J. McGraw put his label on it years ago, and the Giants are firmly established. Up to a couple of years ago, the Yanks were just the 'other New York team.' But the immense personal popularity of Babe Ruth and the dynamite in the rest of that Yankee batting order have made the Yanks popular with the element that loves the spectacular."

Unlike in future years, when rooting for one New York team meant rooting against the others, many New Yorkers had been happy to see both teams win. New York fans wanted and demanded winning teams, and they had not had a pennant winner since the Giants in 1917. The Brooklyn Dodgers had won the National League pennant in 1920, but that World Series had not generated much interest or excitement in New York. People in Manhattan just could not get very enthused about a team from Brooklyn.

When the Dodgers reached that Series to play the Cleveland Indians, one New York newspaper noted in an editorial that "the honor will go to a new city." Another paper sarcastically editorialized that there would be a World Series "in town," if Brooklyn would concede that "Manhattan is part of New York and admit the inhabitants of this inconsiderable suburb to a humble share in their triumph." Should Brooklyn repeat as National League champions in 1921, "there'd be nothing but thick gloom from the Statue of Liberty to Westchester County," unless the Yankees thrashed them in the World Series, wrote sportswriter Joe Vila.

This year was different. New York fans were certain of one thing: for the first time since Christy Mathewson and 1905, a New York team would be baseball's world champions.
The cleaner brand of play in the American League, along with its star-studded rosters, contributed to the Yankees gaining a foothold in New York. Nevertheless, the overwhelming factor was the addition of Ruth. The bigger-than-life Babe, now playing on the nation’s biggest stage, won the hearts of New Yorkers immediately. After having hit twenty-nine home runs—a record at that time—with the Boston Red Sox in 1919, Ruth shattered that mark with an unprecedented fifty-four in 1920, more than any other team in the American League and thirty-five more than runner-up George Sisler. He also led by similarly large margins in runs scored, runs batted in, on-base percentage, slugging percentage, and walks.

Yet despite the Babe’s accomplishments, McGraw remained defiant, convinced his pitchers could handle the Yankee slugger. When asked before the Series if the Giants would pitch to Ruth, he responded, “Why shouldn’t we pitch to Ruth? I’ve said it before, and I’ll say it again, we pitch to better hitters than Ruth in the National League.”

Despite McGraw’s disdain for Ruth, the Babe had impressed him since he first saw the young slugger back in 1914, when the Giants were playing a spring-training game against the International League Baltimore Orioles. Ruth was, of course, a pitcher then; and McGraw envisioned him some day pitching for the Giants. When Orioles owner Jack Dunn sold Ruth to the Red Sox without even contacting him, McGraw was so upset he never forgave his old Baltimore teammate. Nor, seemingly, did McGraw ever again have a kind word to say about Ruth. In the spring of 1919, Ruth was pestering Red Sox manager Ed Barrow to allow him to play every day. “If he plays every day,” said McGraw, “the bum will hit into a hundred double plays before the season is over.” The Red Sox and Giants played a series of exhibition games that spring, and whenever Ruth had a hit he would direct a “How’s that for a double-play ball, Mac?” at the Giants’ bench.

Now a full-time outfielder, Ruth had almost single-handedly begun changing the game from the old-style inside baseball practiced by McGraw to one that featured power hitting and home runs. McGraw had been the embodiment of that old style of play—a low-scoring, scientific game that had prevailed in baseball since the turn of the century, a game dominated by pitchers, many of whom threw “trick” pitches, a game where a walk, a stolen base, and a couple of sacrifices would...
scratch out a precious run. Even the introduction of the cork-centered baseball in 1910 had not changed the style of play.

Ruth did. The Babe represented the new power-hitting game, where one swing of the bat generated runs. Twenty-five Major Leaguers had slugged ten or more home runs in 1921, a steep increase from the usual three or four who had done so during a typical year of the Deadball Era. As recently as 1917, Yankees first baseman Wally Pipp had led the American League with nine home runs.

McGraw hated this new style of play. “I do not like the lively ball,” he said. “I think the game far more interesting when the art of making scores lies in scientific work on the bases.” He believed that while fans liked to see home runs hit, there were times when they got weary of the long ball.

But evidently the fans were not getting weary of it. More than 1 million of them had paid their way into the Polo Grounds in 1920 to watch

1. The Giants had shared their home ballpark, the oddly shaped Polo Grounds, with the Yankees since 1913. For the first time, all games of the World Series were played in one park. Since the arrival of Babe Ruth in New York in 1920, the tenant was outdrawing its landlord. 

*Private collection of Dennis Goldstein.*

*The Preseason*
the Ruth-led Yankees stay in contention all season before finishing third, behind the Chicago White Sox and the pennant-winning Cleveland Indians. The Yankees’ failure to win that year emboldened those in the New York press who had never cared for manager Miller Huggins to call for his removal, just as they had after the 1919 season.

Huggins also had to deal with unrest among his own players, who often second-guessed his moves. Yankees co-owner Tillinghast “Til” Huston was in favor of firing Huggins, but his partner, Jacob Ruppert, had faith in Huggins and wanted him to remain. Ruppert had prevailed, and now Huggins had rewarded him and Huston with the Yankees’ first American League pennant.

While the *Sporting News* complained in an October 13 editorial that “baseball is a national game, not just a diversion for Manhattanites,” the *Detroit News* more accurately reflected the opinions of baseball fans everywhere: “Never before have two teams as colorful as the contending clubs in this Series met for the title. Never has personality and individuality entered so strongly into a clash for baseball supremacy.”

The Giants had finished in second place in each of the three preceding seasons. Over that same period, the Yankees, under Huggins and with the addition of Ruth in 1920, had become legitimate pennant contenders. As a result, supporters of both teams had spent countless hours arguing which was the better team. Now, finally, the first all–New York Series was here, and the answer would be determined on the field.

In one corner stood John McGraw and the old, established Giants, a fixture in the city since the Rosie O’Grady days of the Gay Nineties. In the other, stood Babe Ruth and the brash Yankees, the perfect sports symbol for what would come to be called America’s Jazz Age.

Also at stake was the battle for who would be New York’s team of choice. From a vantage point ninety miles away, the *Philadelphia Inquirer* wrote, “It is more than possible that the victor in this combat will plunge ahead as the chosen team of the city, and if the American Leaguers bring home the bacon it will mean much, very much to them. . . . McGraw has never lost his hold on the popular imagination of New York, and the legend that he is the greatest still exists and is still potent.”

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