

3 BASEBALL

As a Met, the flashy Yoenis Cespedes is on a new stage.

7 PRO FOOTBALL

The Hall of Fame says Seau's daughter can speak after all.



7 PRO FOOTBALL

Questions surround Victor Cruz and the Giants as training camp begins.

SCORES | ANALYSIS | COMMENTARY

# SportsSunday

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## A Star Swimmer's Challenging Turn

### Franklin, Now Pro, Tries to Add to Legacy

By KAREN CROUSE

KAZAN, Russia — The athletic super-ambassador Missy Franklin would seem to have more obstacles to overcome in her summer of 2015 sequel than Tom Cruise's superspy Ethan Hunt, whose latest big-screen exploits in "Mission: Impossible — Rogue Nation" were watched by Franklin before she

joined the United States swim team for the World Aquatics Championships.

Franklin's mission, starting Sunday in this capital city of the Republic of Tatarstan, is to build on the history she made in 2013 in Barcelona, Spain, where she won a record six gold medals to increase her world championships total to nine, another record. With a victory in the 200-meter backstroke, one of her four individual events, Franklin would become the first woman to win three successive world championships in the same event.

Franklin, 20, is one of the headliners in the eight-day swimming component

of the competition, which has a decidedly female-centric marquee. The absence of Michael Phelps, left home as part of the fallout from his drunken-driving arrest last fall, and others like the Australian sprinter James Magnussen and the Japanese individual medley specialist Kosuke Hagino, both injured, has thrust the women into the spotlight.

Can the freestyler Katie Ledecky repeat as the female swimmer of the meet after winning four golds and setting two world records in Barcelona? Will 16-year-old Daria K. Ustinova of Russia challenge Franklin in the backstroke

Continued on Page 8



Missy Franklin, center, with Chelsea Chenuault, far left, and Jessica Hardy on Thursday at the world championships. Franklin excelled in the last championships.

PHOTOGRAPHS BY PATRICK G. KRAEMER/EUROPEAN PRESSPHOTO AGENCY



The East Orange Golf Course, in nearby Short Hills, N.J., recently reopened to the public. Last year, East Orange leaders closed the course, which was in debt and disrepair.

PHOTOGRAPHS BY HILARY SWIFT/THE NEW YORK TIMES

## A City Rising From the Rough

Mayor Lester E. Taylor III promised a re-imagining of East Orange. He said the course, on land the city bought long ago, was "a tremendous business opportunity."



### A struggling community in New Jersey sees potential in a revitalized golf course miles away in a lush suburb.

By DAN BARRY

SHORT HILLS, N.J. — In taking office early last year, the mayor of East Orange inherited all the problems known to gritty New Jersey cities like his, from a deficit and blight to unemployment and crime. But he had one additional difficulty not shared by most of his mayoral peers.

A golf course. Not just any golf course, either, but a course in the rarefied Short Hills section of Millburn, 10 miles and a world removed from the urban streets just outside East Orange City Hall. A course

that few of the city's residents ever see, much less play.

The East Orange Golf Course, which covers more than 150 acres of extremely valuable real estate, once provided a pastoral escape for the city's golfers. But with time's passage, it became shaggy and underused, with a shuttered restaurant and greens made challenging more by poor maintenance than by design.

The new mayor, Lester E. Taylor III, studied the course's scorecard. It was operating \$372,000 in the red, its number of rounds was plummeting and its

clubhouse was a musty tribute to groovy 1970s aesthetics. "If you wanted a cold beer or something to eat?" he said. "Guess what, you can't."

Mayor Taylor had campaigned on a platform of reimagining for his city, which straddles the inner-city vibe of Newark and the suburban hum of South Orange. But if the municipality was to be run more like a business, he had to address the casual management of a golf course detached both physically and psychologically from the city itself.

So just as the 2014 golf season was beginning, the mayor called a timeout for this timeless game. He and the City Council abruptly closed the course, naturally leading to speculation that the city planned to sell the property — in

Continued on Page 6

## Modern Hitters Rely on Quick Hands (Of Home Ballparks' Audio Engineers)

By ROB HARMS

Mike Castellani put aside his pregame dinner, leaned back and smiled. Dressed in a blue polo shirt and gray jeans and twirling a pair of eyeglasses in his hand, he was as ready as he would ever be for the music to begin.

Castellani has been the sound man for the Mets since 1994, through some good years and numerous bad ones. From a room overlooking Citi Field filled with 35 monitors and co-workers banging on keypads, he can turn on the music in one of the stadium's ritzy lounges with the flick of a finger.

With another press, he can cue the walk-up music that plays over the public-address system when Mets batters stroll to the plate or when the team's relief pitchers jog in from the bullpen.

"Everything you hear in the park," said Tim

Gunkel, an official in the Mets' production and marketing department, "goes through him."

Which means that Castellani, 57, is providing the soundtrack for what may be a season of resurgence for the Mets, who, at least for now, are competing for a division title after six straight years of losing records.

Walk-up music is typically reserved for the home team in baseball and has loudly made its presence felt. The players pick the songs, and their choices often reflect pop culture. That means a lot of the lyrics are not necessarily suitable for ballpark audiences, although teams, by using only carefully chosen snippets of the songs, are generally able to sidestep that issue.

Castellani and others like him in ballparks around the major leagues make sure it all works —

Continued on Page 5



**HIP-HOP** The Mets' Travis d'Arnaud likes Drake's "0 to 100 / The Catch Up" as a walk-up song. It makes him feel "really good," he said.

**CHRISTIAN POP** The Yankees' John Ryan Murphy walks to the plate to "Give Me Your Eyes" by Brandon Heath, a musician he has met.

**HIP-HOP** The Mets' Curtis Granderson has used Snoop Dogg's "Drop It Like It's Hot" this season. Umpires and fans comment on his choices.

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## BASEBALL

## An Offbeat Approach Resonated for Decades

By ROB HARMS

In 1970, just before she was hired as the organist for the Chicago White Sox, Nancy Faust received a letter from a team official.

"I would suggest that perhaps, in your own mind, you start thinking of music that would be suitable for the park," the letter stated, according to Faust, who read it word for word during a recent phone interview. "Little comic gimmicks that involve umpires, players, fans, etc., are always welcome."

It ended, Faust said, "Enclosed is a roster showing the states where most of our boys live."

So began Faust's tradition of playing each player's state song when he walked to the plate to bat — and, apparently, so began the long, surprisingly intricate history of walk-up music.

Faust, whose musical wit throughout her 40-year tenure made her a Chicago baseball celebrity, believes she was the first person to assign music to players. So is she the founder of walk-up music?

"Maybe. 'And I think I'm probably the first to introduce rock 'n' roll music to the ballpark,'" she said.

"Many organists, they were stuck in a mode of the '60s," Faust said. "You had 'Moon Riv-

er."

When Faust arrived in the center-field bleachers of the old Comiskey Park, where the organ used to be located, she had an open mind and panache. She sat among the fans and solicited their suggestions, creating a musical community of sorts. During one particularly sluggish game in 1971, she remembered, the White Sox broadcaster Harry Caray complained on the air about its pace.

"I heard Harry say something about, 'Oh, this keeps dragging — they're going to have to carry me back home after this,'" Faust said.

So Faust played "Carry Me Back to Old Virginny." (If he had said that a few years later, Faust said, she would have played "Carry On My Wayward Son.")

Caray, in his first season with the White Sox, appreciated her creativity and let his listeners know. The radio mention, Faust said, "lit my fire and encouraged me."

Faust, with few restrictions, then began experimenting with songs. When she moved behind home plate during her third season, allowing her to see Caray call the games, she would play "Heartbreak Hotel" or other songs he liked. When the fans' attention shifted to him, Caray would beam and wave, and Faust



Nancy Faust in 2010, her final year with the White Sox. Initially, she played hitters' state songs.

would play "I'm Just Wild About Harry."

On a summer night in 1977, with the White Sox in the race for first place in the division, she played "Na Na Hey Hey Kiss Him Goodbye," after the Kansas City Royals pulled their pitcher. When a rookie with a difficult-to-pronounce surname walked to the plate, Faust would play "Who Are You" by the Who. If a player's father was in the league, Faust would use "Papa Don't Preach" by Madonna.

Faust played songs for the fans, for the moment. She did not think players found her music helpful; they had enough to worry about, she thought.

"I didn't do it for the player; I was there for the enjoyment of the fans," Faust said.

But then came walk-up music as we now know it. Faust said she was approached by a member of the White Sox' marketing department, who told her that the Cleveland Indians had begun letting players choose their own

walk-up songs.

What ensued was that she would play walk-up music for opponents, while a stadium D.J. would control the songs for White Sox players.

This new approach, she said, eliminated spontaneity, and maybe enthusiasm.

"If you have momentum going, and you've got three guys on base and the next guy comes up to bat, and you've got the fans going crazy — and it all stops to listen to what I might liken to a musical selfie?" Faust

## An organist brought rock 'n' roll and wit to Comiskey crowds.

said. "It just stops the momentum. And then you've got to hope you can get it going again."

Faust kept going until 2010, when she retired to fanfare befitting her tenure — 40 years, 13 managers and a World Series title. The team unveiled a plaque for her at a ceremony before one of her final games. Nancy Faust bobbleheads were handed out the same day. Faust, who grew up in Chicago and still lives there, had become a White Sox icon.

"I just found the right niche in life," she said.

Soon after her retirement, she received another letter. This one seemed more important, with a postman arriving at her house to have her sign for it.

"Dear Nancy," the letter began, according to Faust, "I'm pleased to join your family, friends and fans in congratulating you as you retire from your career as organist for the Chicago White Sox. Over the course of your career, you have demonstrated the ability to harness the energy of a crowd, capture the excitement of a moment and leave a lasting mark on our memories."

It closed: "Congratulations again on your special occasion. Best wishes to you in the years ahead."

"Sincerely, Barack Obama."

His walk-up song? "Hail to the Chief," of course.

## Modern Hitters Depend on Quick Hands (of Ballparks' Audio Engineers)

From First Sports Page

that the songs match the player, inning after inning, game after game, month after month. As the games become more important, the music takes on a little more meaning.

At Citi Field, Castellani — "I call myself an audio engineer," he said — keeps an eye on which Met is headed to the plate, or to the mound, and punches a player-specific code into a large pad in front of him.

To avoid confusion, he sorts the songs to be used not by the name of the artist but by that of the player. To play the song for a Lucas Duda at-bat earlier this season, for example, he entered the code "LD1." Soon, "All Along the Watchtower," the Jimi Hendrix version, was thumping through the stadium's speakers as Duda approached the batter's box.

"We can be somewhere else not looking at the field, and we hear the song and we're like, 'Lucas Duda's coming up,'" Gunkel said. "And I think the fans do that, too."

But it is not just the fans who are listening. Some time ago, the Mets' Curtis Granderson remembered, there was an umpire who really liked the song "Nuthin' but a 'G' Thang," a rap classic by Dr. Dre featuring Snoop Dogg.

Granderson used to walk up to the plate to that song, and the umpire felt compelled to praise the choice.

"He said, 'By far the best song in the big leagues,'" Granderson recalled.

Umpires, fans, users of social media — they all have told Granderson, who this season has regularly used "Drop It Like It's Hot" by Snoop Dogg, what they think of his musical preferences.

And in one instance, several years ago, when Granderson was using "Put Your Hands Where My Eyes Could See," he ran into Busta Rhymes, the man who sings it, when they were both on a talk show. (No, they did not break out in song.)

Other times, the artist approaches the athlete. Earlier this season, the Christian musician Brandon Heath found out that Yankees catcher John Ryan Murphy walked to the plate to "Give Me Your Eyes," one of Heath's most popular songs. Heath, who said he had always wanted to be a part of a player's walk-up music, wrote Murphy a Twitter message.

That eventually led to lunch at a pub in the East Village, where they discussed their families and how to navigate New York City. Murphy then treated Heath and his wife to a Yankees game, and they have plans to meet up again, a friendship borne of walk-up music.

But if religion informed Murphy's choice of music, movies have inspired one of his counterparts, Mets catcher Travis d'Arnaud.

"I don't know if you've seen that one U.F.C. movie with Kevin James in it," d'Arnaud said, referring to the comedy "Here Comes the Boom," about a teacher who trains to become a mixed martial arts fighter. "The teacher talks about how in war they used to play their battle songs to get you ready for the war. And for me, that moment, that's my war with the pitcher, so I need something to get me hyped up and get me ready to go out there and see



Mike Castellani, sound man for the Mets since 1994, in the control room at Citi Field. "Everything you hear in the park," a Mets official said, "goes through him."

a baseball coming at me at 95 miles an hour."

The song that meets d'Arnaud's lofty standards this year is "0 to 100 / The Catch Up" by Drake. "Because when I walk up to the plate, it makes me feel" — d'Arnaud paused, searching for the right words — "really good."

Players used to have little input about what song was played before their at-bats. In 1970, Nancy Faust, the popular organist for the Chicago White Sox who retired in 2010 and is believed to be the founder of walk-up music, started playing hitters' state songs as they came to the plate. She then started experimenting with other songs for various players, and they became her signature.

"I had the ability to be able to just play spontaneous," Faust said.

But in the mid-1980s, with better technology, walk-up music transformed into a player-driven phenomenon. Players chose their own songs, and walk-up music began its evolution to where it is today.

For the Mets, that means having members of the audio staff ask players in spring training for three or four songs they want to use in the regular season and to begin compiling playlists.

Song choices range from merengue to Macklemore. Matt Harvey consulted with a music editor to create his own Frank Sinatra-infused clip; on the Yankees, Alex Rodriguez used "Don't

Stop Believin'" by Journey earlier this season. Some players change their song every two years; others change it every other homestand.

Mike Piazza was famous for choosing a whole bunch of songs when he played for the Mets. "He would call for something pregame, and we wanted to try to get it for him," Gunkel said, "so we'd actually send an intern out to a record store." Now, of course, when players request a new song, the Mets' audio staff simply finds it digitally.

For players, the process for choosing a song can be more complicated than it appears. First, they have to find a 15-second clip that is clean, which is not always easy. The crowd, Granderson noted, contains thousands of people of all ages.

Faust said, "At first, when we were playing recorded music, we had to be very mindful — and we weren't at the beginning — of lyrics."

To manage, the audio staff members frequently use instrumentals, find clean versions of songs or work around the lyrics they do not want pulsing through the stadium.

Next, the song must be different from other players' choices because, Granderson said, "you don't want to double up."

One of the more notorious cases of doubling up involved "Enter Sandman" by Metallica, which had become the soundtrack of Mariano Rivera's walks

from the bullpen to the mound. When Yankees fans discovered that the Mets' Billy Wagner, newly arrived from the Philadelphia Phillies, also used that song when he came in to close games, they were, naturally, incensed — even though Wagner had been using it for years and even though Rivera said he was hardly in love with "Enter Sandman" in the first place. The uproar underlined the aura of walk-up music.

## Compiling playlists from player requests in spring training.

Songs and entrances for relief pitchers and closers, made popular by the 1989 movie "Major League," can be more theatrical than those used for hitters — check out "Craig Kimbrel entrance" on YouTube — because of the game situations in which they arise: late innings, game on the line, fans tense.

"That Broadway entrance," the Mets' Gunkel called it.

Gunkel noted that most stadiums now had "distributed sound" with speakers in every section, but he remembered a time when all of the stadium's speakers were entrenched behind center field and "you'd listen for a couple seconds, and you'd try to fig-

ure out what song it is."

Still, Granderson said, even current sound systems "might not do justice to the song you want," so players have to keep their ears open.

A few lockers away, the Mets rookie outfielder Darrell Ceciliani explained that there were two types of walk-up songs: those that pump up and those that calm down.

Ceciliani, who was called up to the Mets from Class AAA Las Vegas in May and has since been sent back, said that in the minors this season, he was walking out to "All-American Middle Class White Boy" by Thomas Rhett because of its mellowing effect. With the Mets? "I actually don't have one yet," he said. "I've got to get ahead of somebody to do that."

Well, maybe if he is called up again.

Some players, like d'Arnaud, care deeply, almost superstitiously, about their walk-up music; others seem more casual about it. When d'Arnaud was mired in a slump in the first month of last season, he cycled through four or five songs before returning to his original Busta Rhymes track. "And I started feeling good again," he said.

But can walk-up music enhance performance? Jonathan F. Katz, a psychologist who has worked with several professional athletes and teams, including the N.H.L.'s Rangers, said music — which athletes have used to men-

tally prepare for competition long before walk-up music emerged — was one of several factors that could affect on-field production.

"Music is a factor in getting people in the right mind-set," Katz said. "Now, the body and the mind work interactively, right? If you're kind of anxious and nervous, the tension in your arm and how you hold the bat and your grip could be affected."

He added, "The better the physical and mental state that a batter is when he gets in the batter's box, the better position he is to hit."

To cope with the musicless walks to the plate on the road, some players sing to themselves, said Blue Jays outfielder Kevin Pillar, who uses "Time of Our Lives" by Pitbull and Ne-Yo and imagines it playing before his at-bats in other stadiums. (Pillar, incidentally, has a higher career batting average on the road than at home, as do Granderson and d'Arnaud.)

During a recent interview with Pillar, the song "Springsteen," by the country singer Eric Church, was blaring through a speaker in the Blue Jays' clubhouse at Citi Field. About 30 seconds in, it cut off, and Pillar got up from his chair to investigate. He glanced at his cellphone, which was attached to the speaker.

"Sorry, I'm a popular person," he joked to his teammate Justin Smoak. Pillar then set the phone back down, and the music played on.