

dream wish, the most shunned black golfer—Charlie Sifford—is still not invited to partake of the bread; Sifford, still bitter at age 75 for never being invited to the Masters, does not make light of the exclusion.

Sampson's layering of Master's golf stories will satisfy those who enjoy the drama of golf, but his stop-and-start style kept me wishing he would take the dream of Earl Woods closer to communion. Tiger's father Earl asserted in the pages of *Sports Illustrated* that Tiger could now be "compared to Indian religious leader Mahatma Ghandi" (234), with the capability to change the course of humanity, but Sampson trivializes the incident as an "embarrassing crescendo" (234). Will "Tiger Ghandi" ever reach communion with Thailand, Tiger's mother's native land? Could Tiger ever be intellectually honest about a corrupt Thai military that continues to destroy jungle habitat and build golf courses for itself and land-starved golf addicts from Japan? Obviously, nothing is mentioned about Jack Nicklaus taking million-dollar-consulting fees from a corrupt military government in Thailand.

While *The Masters* is one small voice against master-slave relationships and other cruelties, its wish for communion after inquisition ignores forgiveness. If forgiveness were applied in this dream wish, Charlie Sifford could help prevent history from repeating, and no other author then need write a cruel chronicle of Sifford joyfully watching Augusta's members suffer the guillotine for blackballing poor Charlie.

*The Masters* is mostly smooth reading and a solid contribution to the field of sport history, but it leaves large questions of power and money unanswered. Sampson is in the business of entertainment, but dreams like his need more active and honest ingredients before reaching the historical magnitude of a Martin Luther King, Jr. or a Ghandi.

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PEPER, GEORGE, WITH ROBIN MCMILLAN AND JAMES A. FRANK, EDs. *Golf in America: The First One Hundred Years*. New York: Harry N. Abrams, 1994. Pp. 304. Illustrated. Bibliography, index, tables. \$45.00 cb, \$25.00 pb.

*Golf in America* is a collection of essays written by *Golf Magazine's* distinguished staff of writers. It is a pictorial history with essays covering the origins of golf in America, the USGA, the emergence of women's golf, the growth of professional golf, the heroes of golf, golf course architecture, golf equipment, and instructional practices. The photographs themselves form a beautiful and informative narrative, illustrating not only the legends of golf, but describing the changes in technology in a way that words would fail to capture.

The "story" of golf's origin in America is well known, although its accuracy is uncertain. It is re-told again in the first chapter. According to the story, golf in America began on 22 February 1888 in Yonkers, New York, when a Scotsman named John Reid taught some of his friends to play. The first club was named St. Andrew's, not to be confused with St. Andrews, the old course in Scotland. Although it seems unlikely that no one played golf in America before 1888, the story certainly has greater validity than baseball's Doubleday myth. The members of St. Andrew's were quick to take credit and certainly provided documentation of their efforts to promote golf. Popular tales such as this one go unchal-

lenged, and the book offers no new information concerning golf's origins. The authors defend this date and at the same time ignore other works such as Robert Browning's *A History of Golf* (which even appears in the bibliography of this work).

Carson Codd's chapter on the USGA and Mike Bryan's chapter devoted to the professional game attempt to explain the cultural forces leading to the change from amateur golf to professional golf as the premier game, but both of these efforts lack depth of analysis. These chapters reflect a lack of concern for the shift in the dynamics of golf participants. Analysis of the economic forces that contributed to not only these changes, but also the growth in golf's popularity among the masses is also deficient. Bryan does give a good explanation for the trend toward lower scores in competitive tournaments. Advances in technology not only improved golf equipment, but also improved course management and design as well. Tom Doak does a nice job explaining how course design has changed, and how the rationale for building a course has changed from having land suitable for golf, to projects developed solely for the purpose of profit. However, he might have considered more carefully his assumption that profit was not a part of golf's roots in America from the beginning.

Although a beautiful and well-done work on the game, this book is really a popular history of golf meant for avid golf enthusiasts. It adds nothing new to golf scholarship and lacks critical insight. Little is made of the fact that persons of color were excluded from the PGA tour until 1961, and that many courses still had "Caucasian only" clauses a decade or more later. Certainly the book is marketed to those on whom golf has a passionate hold, but at the same time the book itself has overlooked the depth of the connection between golf and its participants.

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GEORGE, NELSON. *Elevating the Game: Black Men and Basketball* Lincoln, NE: Bison Books, 1999. Pp. xix + 261. Illustrated. Bibliography, index. \$15.00 pb.

It may be overstating the obvious to assert that African American men play basketball. Even a cursory glance at college or professional leagues will make clear that such is the case. Indeed, a number of good works exist that describe and interpret the role of blacks in sport (Arthur Ashe, *A Hard Road to Glory: The History of the African American Athlete, 1619-1918*; Pete Axthelm, *The City Game*; and Phillip Hoose, *Necessities: Racial Barriers in American Sports*, to name just a few). George's contribution is to join African American sport performance to a *black aesthetic*, a term he describes succinctly, if belatedly, on page 240: "Black aesthetic—our [African American] music put into physical motion," George, a former columnist for *Billboard* and *The Village Voice*, displays a great deal of knowledge regarding musical forms and an impressive understanding of basketball. *Elevating the Game*, George confesses, is not a balanced book. He does not include an analysis of African American women or European American players, except as counterpoints or as examples of practitioners of a different form. Instead, George focuses on the African American players that have helped transform American basketball, and by extension, the style of the