

collection is more sociological than historical. It covers such diverse topics as gender and sport, the application of stereotypes to African American athletes by the media and society, the effect of civil rights laws in overcoming oppression in sport, and stacking (relegating blacks to certain playing positions because they are presumed to have greater running and jumping gifts than thinking ability).

Many issues raised in this work lend themselves to lively classroom discussion. Why do blacks dominate certain sports? Do they possess inherent physical talent, or is that an argument advanced by racists who maximize the physical and minimize the intellectual gifts of African American players? Should student-athletes in big-time college sports programs be paid? Why are the graduation rates of African American athletes so low? Are Propositions 42 and 48, established by the NCAA as minimal academic standards for first-year students to play intercollegiate sports, examples of racism? Why are there so few African American head coaches and athletic directors? Is there a glass ceiling, or perhaps more appropriately, a figurative domed stadium roof, that rarely retracts for people of color seeking coaching and administrative posts? This volume raises these and many other important and controversial issues relating to racism in college sports. It also recommends plans of action to temper or even abolish those factors contributing to racism toward the Black college athlete.

On the whole, *Racism in College Athletics* is informative, even-handed, well documented, and thought-provoking. But, like any textbook, it is chock-full of detail and not readable quickly. Moreover, there are few illustrations, and the narrative is interrupted by parenthetical citations that occasionally run to four or more lines. As with most collections containing the work of several authors, the writing is uneven. Most essays are concise and clearly written, but a few are downright dreary. And there is repetition. How many times do we need to be told that Jackie Robinson broke the racial barrier in major league baseball, that rowing was the first intercollegiate contest, or that Jimmy "The Greek" Snyder and Al Campanis made racist statements to the media? The issue of stacking also seems overworked. These caveats aside, this book is a worthy contribution that will appeal mainly to physical educators and upper-level undergraduate and graduate students in sport studies courses. The works cited sections alone make it a valuable reference tool for specialists in sport studies.

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ROSS, CHARLES K. *Outside the Lines: African Americans and the Integration of the National Football League*. New York: New York University Press, 1999. Pp. 201. Illustrated. Notes, appendix, bibliography, index. \$35.00 cb.

Black athletes today are an essential part of the National Football League. At the start of the 1999 season, for example, slightly over two-thirds of all NFL players were African Americans. This extensive black presence on the gridiron is a relatively recent phenomenon, however. During the first three decades of the twentieth century, racial discrimination prevented all but a few African Americans from participating in professional football.

Worse yet, NFL owners imposed a color line on the sport in 1934 and maintained complete racial exclusion through the end of World War II. In 1946, professional football began the slow process of reintegration, but it took sixteen more years before the last holdout team, the Washington Redskins, finally accepted black players. This long struggle by African American athletes to achieve a level playing field is the subject of Charles K. Ross's straightforward narrative.

The first African American to gain entry into professional football was Charles W. Follis, who played for the Shelby Athletic Club of Ohio from 1904 to 1906. By 1917, three more African Americans had participated in what most Americans regarded as a relatively minor, working class sport. Ross argues that it was precisely professional football's lowly status that allowed clubs to use African Americans without running afoul of prevailing racial codes. From the formation of the NFL in 1920 through the end of the 1933 season, thirteen more African Americans joined professional teams. But in 1934, apparently at the insistence of George Preston Marshall, NFL owners abandoned their limited toleration and reached an informal "gentlemen's agreement" to exclude black players. Ross suggests that this racial ban remained somewhat provisional until 1937, when Marshall relocated his franchise to Washington, DC, where the Redskins became "the team of the South" (50).

Even during World War II, when every club was short-handed, owners insisted on bringing older white players out of retirement rather than signing black athletes. While barred from the NFL, African Americans continued to play football for a variety of minor league professional clubs. The chapter on these "invisible men" and their teams is the most useful part of the book. The best known all-black squad was the Harlem Brown Bombers, coached by Fritz Pollard. The Bombers regularly played against semi-pro white teams and in 1938 became "the first all-black team to play in an integrated professional football league" (57).

Ross documents on a year by year basis the painfully slow process of athletic integration after World War II. He notes that teams from the upstart All-American Football Conference were more willing to sign African Americans than were the more established NFL clubs. Ross also emphasizes that the battle for full integration continued after the merger of the two leagues in 1950. The experience of black NFL players during the 1950s, he writes, "was one of struggle, limited opportunities, and an overall precarious existence," which demonstrated that "the integration of the league was a reluctant process" (120). The book's final chapter discusses the stubborn resistance to integration maintained by the recalcitrant owner of the Washington Redskins, George Preston Marshall. Because of substantial legal pressure from the federal government, Marshall finally relented in 1962 and signed four African Americans for his team. In a brief epilogue on the contemporary scene, Ross suggests that in a larger sense the true integration of the NFL is still not complete, accurately citing the dismal record of owners in hiring African Americans as head coaches. But he overstates his case when he charges that even today "it is an unwritten fundamental policy... that black quarterbacks not be given a legitimate opportunity" to earn a starting position (162).

Relying heavily on secondary studies and selected black newspapers, Ross has produced a competent monograph on the tense and often hostile relationship between African American players and professional football. Although specialists will find little that is new in the book's conclusions, the volume should appeal to a wide general audience and

prove effective in undergraduate classes. Moreover, the author has provided a valuable appendix, which lists each black player from 1904 to 1962. Unfortunately Ross's writing style is somewhat pedestrian in places, and he failed to include any personal interviews with former players, coaches, or journalists. Nonetheless, this is a useful survey of an important topic.

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MILLER, JON, WITH MARK HYMAN. *Confessions of a Baseball Purist: What's Right—and Wrong—with Baseball, as Seen From the Best Seat in the House*. New York: Simon & Schuster, 1998. Pp. 269. Indexed. \$24.00 cb.

This is not an academic work, though it is a ready text for scholarly analysis. In Miller's career as a baseball broadcaster one detects an evolutionary pattern of the development of the baseball broadcast medium. His protodevelopmental steps mimic the evolution of the species.

Many of the earliest broadcasters crafted their narrative from data supplied by telegraph wire. They were nowhere near the playing field, but created the narrative sight unseen. An early creator of these word pictures was one Ronald "Dutch" Reagan, who made up narrative of the Cubs games in his first job out of college in 1932 (and later changed careers). Boy Jon began creating narrative in his bedroom, not the ballpark. He used the 20th Century *Strat-o-matic* baseball board game, a game still popular in its original board format, and now found on various Internet web sites as well. Thus, substance of his narrative-formation was provided by the popular baseball board game, rather than cues from the telegraph or telephone as in earlier "real" broadcasts. His sound effects, at this juncture, were not pre-recorded as they were in the created narratives of the early 1930s, but self-generated. He attests that the noises escaping the boundaries of a ten-year-old boy's bedroom sounded horrific to his parents, but at least they knew where he was.

Farther up broadcasting's evolutionary ladder, Jon Miller continued to develop. He graduated to audiotaping his improving narrative skills while watching basketball on television and by taking his tape recorder into the highest bleachers in Oakland's Coliseum, where he could record not only his narrative, but the ballpark sounds as well. At high school in Hayward, California, he taped play by play of the boy's basketball team, using his tapes to enliven a recap over the school's room-to-room intercom the next day.

At the College of San Mateo, he finally left simulations behind and threw himself into broadcasting on the college UHF television station, and finally into professional sports as broadcaster for the San Jose Earthquakes soccer team. The help from others in broadcasting and his lucky, rather than natural selection, completed the evolution of this man into a major league baseball broadcaster, at various times for the Padres, Orioles, Rangers, and Oakland A's, and nationally for *Sunday Night Baseball*.

It was television baseball, the author contends, which brought baseball broadcasting to its present position as truthsayer. In the early 1950s, very few games were on television, and next to none on network TV. When an outfielder threw to the wrong base, who