

class amateur “sportsman” at the expense of the overly specialized and therefore “incomplete” lower-class professional or semi-professional athlete. And while the authors offer a brief, tantalizing examination of how water polo came to represent national identity in Hungary, they offer no corresponding examination of the discursive and iconographic treatment of water polo players in France. Surely a cultural history of the sport, emphasizing attitudes (*mentalités*), representations, and the construction of identity should address such issues in depth.

Similarly, the authors’ brief treatment of women’s water polo suffers from an inadequate conceptualization of gender. They ask whether women’s water polo, because its players do not seek to imitate their male counterparts, will develop as a “real” female sport (176). What exactly is a “real” female sport? Presumably, one in which women remain “feminine,” that is, distinct from men. But who defines “feminine” and to what ends! The authors uncritically accept such categories as “masculine” and “feminine” as neutral and self-evident, rather than as social constructions designed to maintain or challenge a gendered social order.

Charroin and Terret convincingly argue that French water polo has been a relatively insignificant sport with few fans and players, and even fewer galvanizing moments of national triumph. With that in mind and although this book raises a number of interesting questions and provides a useful technical and institutional history of the sport in France, their failure to connect that specific history to broader trends, issues, and concerns in twentieth-century France will likely limit their audience.

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FITZPATRICK, FRANK. *And the Walls Came Tumbling Down: The Basketball Game That Changed American Sports*. Lincoln: University of Nebraska Press, 2000. Pp. 264. \$14.95.

Only a few basketball games in college history have captured a place in the collective memory of the past fifty years and almost all have involved some coach’s landmark victory—Dean Smith finally captures a tide, Indiana goes 31-0 under Bobby Knight, Jim Valvano’s Wolfpack upsets Phi Slamma Jamma, Wooden captures his th (fill in the blank) tide. A few are remembered for the players—Magic versus Bird, Jerry Lucas and OSU top Cal, David Thompson and Tommy Burleson lead NC State. Almost none, however, are known for players that few people can actually name, and the 1966 NCAA title game was such a contest. The two coaches were both elected to the Basketball Hall of Fame, but only one, Adolph Rupp of Kentucky, was seen that way then. His coaching counterpart, Don Haskins, was just 36 and beginning his coaching career, though the victory for his Texas Western squad would constitute his only trip to the Final Four, let alone another NCAA title.

This game was forever immortalized when the Texas Western five took the floor—five players of African American descent starting for one team for the first time ever in an NCAA title game. Today this hardly draws a second glance, but in 1966, just three years after Martin Luther King’s “I have a dream” speech and two after the 1964 Civil Rights

Act, the symbolism of five blacks confronting five whites representing the segregated South-eastern Conference was obvious to many observers.

It is this game and the social cultural and historical context in which it was played that comprises the focus of Frank Fitzpatrick's *And the Walls Came Tumbling Down*. Fitzpatrick, a sportswriter for the *Philadelphia Inquirer*, recalls in his acknowledgements the mythology of the time, a mythology which he and most white observers bought into. Blacks, it was believed, were not disciplined enough to play anything but "run and gun" basketball; the disciplined defensive play of "Rupp's Runts" would frustrate Texas Western allowing the Wildcats to win going away. Of course that was not the case, and the victory of Texas Western (now University of Texas at El Paso) shocked the basketball world into reassessing the ability and "coachability" of African American ball players. Fitzpatrick uses the championship game as a touchstone to examine segregation in basketball in the 1960s and the swift change in segregationist actions, if not attitudes, following the Miners' upset victory. He focuses on the coaches, the players, the universities, and the college towns involved in the clash as he sets the larger contexts and impacts of the game.

Both Rupp and Haskins had great coaching "bloodlines," Rupp having played under Forrest "Phog" Allen at Kansas and Haskins under Henry Iba at Oklahoma State. Rupp's ego made every victory his and each loss the fault of the players or referees. He comes across as a task master with little interest in integrating his team, no matter what pressures were brought to bear on him by the young University of Kentucky president, John W. "Jack" Oswald. Oswald emerges as a frustrated hero pushing his university into social and educational change, although he was never able to successfully persuade Rupp to integrate his basketball team. Haskins seemingly sublimated his ego, deflecting the media, an institution whose scrutiny he still eschews. Haskins rejects any heroic qualities or "social aspirations," attributing his decision to field a black starting five purely to pragmatism. They were, he noted, his best five players.

Though the Kentucky players were ostensibly southern, their top scorer, Pat Riley (the present Miami Heat coach) was from upstate New York; the second leading scorer, Louie Dampier, was from Indianapolis. On the other hand, Texas Western had fielded integrated teams since 1956, having been the first team in the southern half of the United States to integrate its teams, according to Fitzpatrick. Haskins had many coaches who could not pursue blacks for their schools, but steered them to Texas Western. The admission criteria for Texas Western were not rigorous, but most of the players on the team did graduate—and at a faster pace than the players on the University of Kentucky team. Nevertheless, critics of Texas Western implied that the players had been imported to play basketball and would leave school as soon as their eligibility expired. The two best players were from Detroit and Houston, with the rest of the starters from New York City and Gary, Indiana.

The only section of the book that is somewhat wanting attempts to set the social and historical contexts for integration in basketball before 1965. Because this is not Fitzpatrick's forte, small errors are evident. A player on the 1963 Loyola National Champions is given the wrong last name, there are wrongly credited quotations, the wrong last name for a player on the Original Celtics is given, and an overall lack of in-depth understanding of the sociology of the events is apparent. Nevertheless, these are minor flaws, and the book succeeds on Fitzpatrick's extensive contemporary research and his knowledge of sport.

This would be a fine volume for history or sociology of sport classes, but can stand alone as an excellent, contemporary case study examination of college basketball in the mid-1960s.

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NELLI, BERT AND STEVE NELLI. *The Winning Tradition: A History of Kentucky Wildcat Basketball* (2d ed.). Lexington: University Press of Kentucky, 1998. Illustrated. Statistics, bibliographic note, index. Pp. x + 276. \$24.95 cb.

From the cover, *The Winning Tradition* looks much like any of the countless glowingly formulaic treatments of college sports teams that fill bookstores in college towns from one coast to the other. On the front, a clean-cut Kentucky player rises above a Duke defender, launching a one-handed effort that seems destined for the basket (a jacket caption assures the reader that the shot did indeed go in). On the back, Coach Tubby Smith holds aloft the 1998 NCAA championship trophy, smiling in delight as a dozen hands, both black and white, reach out to caress it. The jacket copy proclaims that “Coaches and players come and go, but at the University of Kentucky, two things remain: the fans and the Winning Tradition.”

These images, however, belie the complexity of the stories that lie inside. Along with vintage photos, effusive descriptions, and blow-by-blow accounts of seasons good and bad, Bert and Steve Nelli paint a detailed picture of the corrosive pressures that seem inevitably to develop around big-time college athletic programs, problems that so often disappear beneath celebratory rhetoric of courage and competitive drive.

The *Winning Tradition* covers the entire history of Kentucky basketball, starting in the years when college basketball was merely a pale shadow of college football, and continuing through the national championships won in 1948, 1949, 1951, 1958, 1978, 1996 and 1998—achievements that helped to make Kentucky basketball, in the words of Tubby Smith, into “a way of life” (246). Many of the stories will be of interest largely to true-blue Kentucky fans; for example, most people outside the state will probably remain unmoved by a lengthy discussion of efforts made by the University of Louisville to get UK to drop its policy against playing instate teams. Still, the national significance of the Kentucky program and the often-vivid details the authors include should draw in a broader range of college basketball’s students and fans.

The central figure of the work, as in Kentucky basketball history, is Adolph Rupp, the brilliant and controversial coach who helped bring the Wildcats to national prominence, and whose legacy effects the program—and college basketball—to this day. Rupp coached the Wildcats from 1930 to 1972, garnering more wins than any coach before him, and the book presents him as both a hard-driving tyrant and a brilliant self-promoter in the mold of Knute Rockne. The account of Rupp’s career draws on an impressive number of interviews with former players and colleagues, providing ample evidence of Rupp’s talent and drive, while making little effort to whitewash his shortcomings. A lengthy account of the