

The Indiana Historical Society (“IHS”) is seeking an individual/agency (“Vendor”) to develop a series of educational lessons (“WORK”) appropriate for use by grades 8 through twelve that supports the organization’s publication of *Legacy and Legend: The History and Mythology of Basketball in Indiana*.

Background

The Indiana Historical Society collects and preserves Indiana’s unique stories; brings Hoosiers together in remembering and sharing the past; and inspires a future grounded in our states uniting values and principles.

Scope of Service

The completed WORK will encompass a unit of study of between four and eight lesson plans which explore the important role basketball has played in developing the Hoosier identity. Lessons are encouraged to utilize *Legacy and Legend* (see attached sample) as reference material for both educators and students, and should include hands-on activities, primary source analysis, and/or the integration of technology. Lesson plans should directly address Indiana State Standards for Indiana Studies, but may also address standards in Ethnic Studies, US History, World History, Language Arts, and/or other appropriate subjects. Lesson plans should follow an IHS-provided template (see attached sample). Lesson plans can include handouts, reference materials, and definitions as appropriate.

It is expected that work would begin on, or about, March 18, 2024, with an anticipated timeline as follows:

May 10, 2024	Lesson outlines and first draft submitted to IHS
June 14, 2024	Final draft of lesson plans submitted to IHS
June 28, 2024	Final review of product for handover to IHS

VENDOR would be available for virtual check-ins with IHS staff as agreed upon by both parties. Further, VENDOR agrees to assign and convey to IHS the entire rights, title, and interest in and to the WORK.

Payments to Vendor

IHS has allocated \$1,000 to be paid to the VENDOR as compensation for developing the WORK to be paid in two (2) installments:

Upon submission of outlines and first draft	\$500
Upon acceptance of final review	\$500

Submittal

Interested VENDORS should electronically submit a **letter of interest**, which states your qualifications, interest and ideas for this project, and experience along with **two lesson plans** which illustrate use of primary source analysis, hands-on learning, and/or experience with Indiana Studies by **5 p.m. on March 8, 2024** to Bethany Hrachovec, Director, Education and Engagement: bhrachovec@indianahistory.org. Selected VENDOR will receive a copy of *Legacy and Legend: The History and Mythology of Basketball in Indiana* to use as personal reference.

Legacy and Legend
The History and Mythology
of Basketball in Indiana

J. Ronald Newlin

Indiana Historical Society Press
Indianapolis 2023

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1

A PERFECT MATCH

With three seconds to go in the biggest game of his life, the young coach from Zionsville, Indiana, called his last time-out.

As his charges approached the bench, the enormous crowd, which receded into the dark corners of a vast building not designed for basketball, fell into a muted rumble of exhausted anticipation. Most of them were cheering for the local team, an undersized squad from a small, private school that had improbably earned its way into a game of historic proportions. And throughout the game, using a tenacious defense and a patient, opportunistic offense, they had stayed within striking distance of their heavily favored opponent, a blue-blood traditional power from the East Coast.

Yet it appeared that the local team's best chance for a victory had passed a few seconds earlier when they finally had the ball with the chance to take the lead and missed a well-contested shot. Now the game had come down to desperate measures—the faint hope of a foul, a missed free throw, and a score from the length of the floor in the space of just three seconds.

The teams reassembled on the floor. The opposing player stepped to the free-throw line, accepted the ball from the referee, and eyed what could be the clinching shot, as the crowd summoned one more crescendo.

The opponent shot and missed. A lanky sophomore forward from Brownsburg corralled the rebound for the local team and immediately turned to dribble up the floor. The members of the opposing team raced back, in front of or alongside him—an impromptu tactic more of obstruction than classic defense.

As the ball handler approached midcourt, another member of the local team, a junior center from Connersville, saw an opponent racing toward him with his eyes on the dribbler. Instantly processing the opportunity to exercise a familiar basketball tactic called “setting a pick” on an unfamiliar place on the

floor, he set himself to absorb the impact of the onrushing defender. The bodies collided and sprawled and for a split second, a fraction of the final second of the game, the ball handler had an unobstructed view of the basket, fifty feet away. Mid-dribble, he brought the ball up and launched it toward the goal, in a motion that was astoundingly closer to a controlled shot than to a running heave.

Hearts caught in every throat in the building, and every eye in the place followed the trajectory of the ball as the horn sounded and the game ended. In the split second that it descended toward the basket, thousands of people thought, in hope or fear, “Oh, my God. That’s going *in!*”

The ball hit the backboard and caromed back true toward the rim—a touch too strong. No good. The crowd roared and groaned, and players from both teams erupted from their benches, some embracing, others collapsing to the floor. Goliath had survived, but by the smallest of margins.

Most Indiana basketball fans will recognize that vignette as the final seconds of the 2010 national championship game between Duke University and Butler University, played in Indianapolis’s Lucas Oil Stadium; the young coach was Brad Stevens and the sophomore and junior players, respectively, were Gordon Hayward and Matt Howard. Over the course of two hours and in its frenzied final seconds, that contest was the epitome of the nonstop action, the urgency, and the drama that has made basketball one of the world’s favorite spectator sports. It was also, on a national scale, one of the top sports stories of the year, and even the young century. Had Hayward’s half-court shot gone in, it might have been the single most memorable moment in all of sports. That night ESPN.com’s Pat Forde wrote, “I thought we had attained basketball nirvana—the greatest game-winning shot in basketball history to climax the greatest story in basketball history. And, what the heck, give us the greatest ending in athletic history.”

But change a couple of place names here and there, and it just as easily could have described earlier contests in Indiana’s basketball legacy. It could have been describing the final seconds of a college-division national championship game featuring what is now the University of Evansville in the 1960s, or Indiana State Teacher’s College in the 1940s—before or after the Sycamore’s young head coach, John Wooden, took a job with the University of California, Los Angeles. For that matter, it almost could have described a game featuring Indiana State’s drive to the national championship game as an underrated Division I program in 1979, behind an all-around talent named Larry Bird.



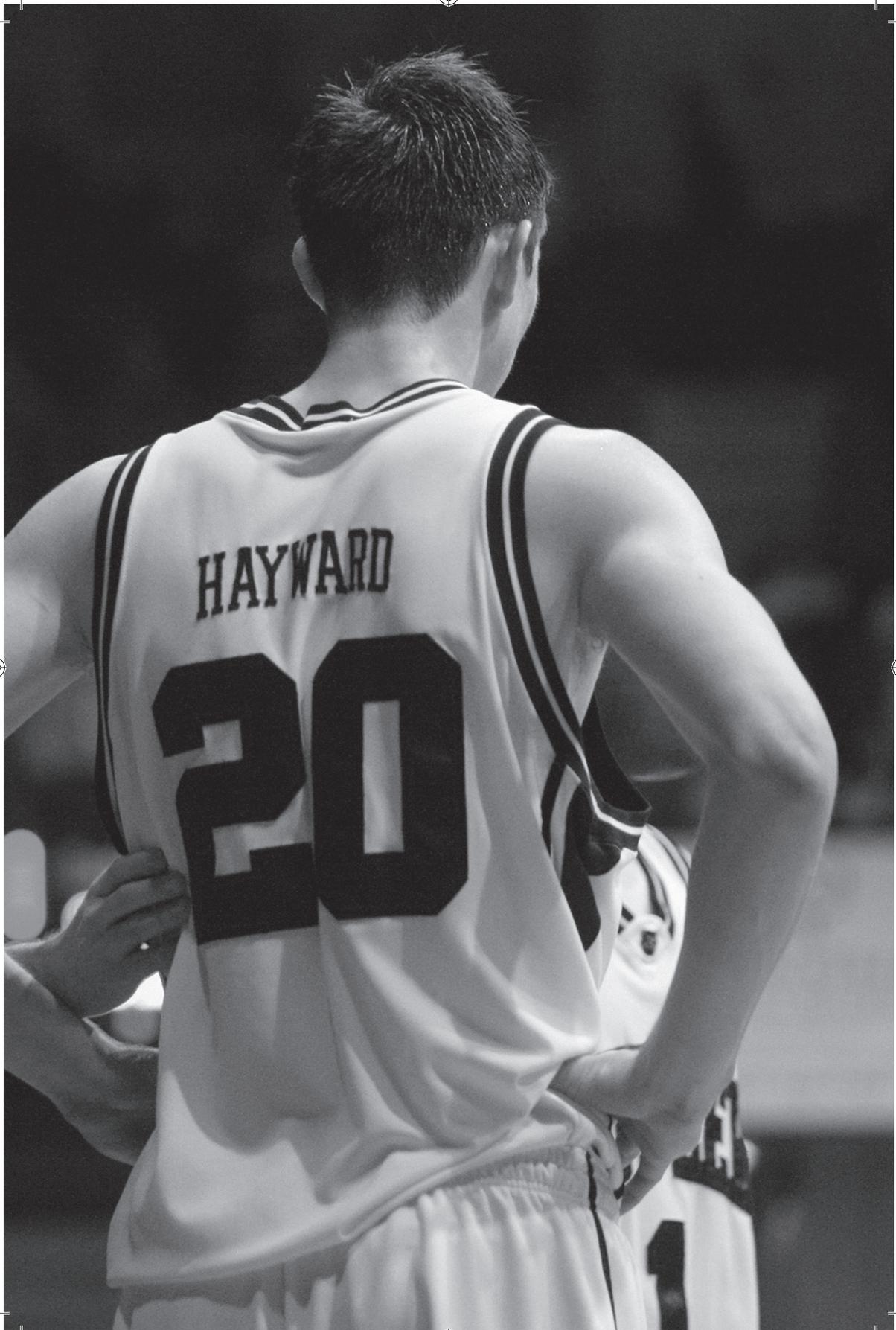
Before John Wooden won ten national championships at UCLA, he was coach at Indiana State in Terre Haute.

Or it could have been about Butler itself, in any one of a number of games in the 1920s, when its young coach Tony Hinkle led the Bulldogs to championships in two national tournaments sponsored by the Amateur Athletic Union, and the northside Indianapolis campus hosted frequent games against powerhouses of that era such as Purdue University. The only reason that it could not have described a Purdue game in that era is because Purdue, coached by Ward “Piggy” Lambert and featuring such homegrown talent as Wooden, was almost never an underdog. Go back far enough, and that moment could have been from the first decade of the twentieth century, when Wabash College consistently triumphed over touring teams from Harvard and Yale in makeshift gymnasiums.

And of course, change the schools from colleges to high schools, and that all-or-nothing moment could have, and did, describe the end of countless David-vs.-Goliath moments in the epic Indiana High School state tournament, including the one immortalized by Hollywood in the motion picture *Hoosiers*.

Butler's Brad Stevens and Gordon Hayward in 2010, participants in what ESPN called "[almost]...the greatest story in basketball history."





And it certainly played out several million times in games in Indiana barnyards and driveways, the shot executed by thousands of prospective Indiana legends, some of whom did indeed go on to earn the title.

Basketball has been called a uniquely American game, and it is certainly unique in the clarity of its origins. Unlike other sports that evolved gradually out of earlier forms of competition somewhere in the mists of time, we know exactly when and where this game began. Doctor James Naismith, a Canadian-born instructor at Springfield College's school for Young Men's Christian Association directors, sat down in December 1891 and composed a set of rules for an indoor game to keep his students' interest during the winter months between football and baseball seasons. We know the date of the first demonstration of the game, the names of the players, and where most of them went after graduation to spread their new gospel.

We know that one of Naismith's disciples, if not actual students, Doctor Nicholas McCay, brought basketball to his job running the YMCA in Crawfordsville, and shared it with his charges and with his peers in nearby Lafayette. By March of 1894 the Crawfordsville and Lafayette YMCAs staged an intercity game that was covered by the local media, and basketball as a spectator sport was born in Indiana.

Basketball did not immediately sweep Indiana like a lake-effect blizzard. There are a couple of fascinating examples of instances where early adopters, such as the Indianapolis YMCA and Shortridge High School, established programs with ripple-effect impact, but for the most part sports pages, college campuses, and early meetings of the Indiana High School Athletic Association, which was founded in 1904, continued to focus on more established games such as football, baseball, and track and field for another decade or two. When a state high school basketball tournament was established and grew throughout the decade of the 1910s, the first seven champions were from within thirty miles of Crawfordsville—evidence in part that it took the game more than a couple of decades to thoroughly capture a statewide following.

But capture a following it certainly did. The notion that Indiana and basketball were made for each other was firmly established by 1925, when Naismith attended a state tournament final at the Indiana State Fairgrounds, and later declared that basketball, while invented in Massachusetts, "Really had its origin in Indiana, which remains today the center of the sport." (Those words have appeared in print many times, apparently first in Herb Schwomeyer's original 1970 edition of *Hoosier Hysteria*. Schwomeyer attributes them to a

speech that Naismith gave at a return visit to Indiana for a YMCA banquet in 1936.)

The mythology surrounding Indiana basketball has only grown since then, aided by a growing national sports media. The myth of Indiana Basketball has developed along several lines. One is that Indiana loves and supports basketball unlike any other state or region. Another is that Indiana excels at basketball more than any other state or region. And another is that basketball defines Indiana in some sense, in the same way in which Jacques Barzun wrote of the United States in the 1950s, “Whoever wants to know the heart and mind of America had better learn baseball.”

The notion that Indiana has a special relationship with basketball can be easily measured and documented. One need look no further than the number of enormous high school basketball gyms in the state. As of 2013, twelve of the fifteen high school gyms in America seating more than 7,000 fans were in Indiana—and that does not include the venerable 8,900-seat Wigwam in Anderson, which was still standing but no longer used for high school games by 2014. Most of these fieldhouses were built in the twenty years following World War II, when the boys’ high school state tournament was at its numeric peak. But they were just the latest wave in a series of building booms that demonstrated the unique importance of *high school* basketball to Indiana’s culture.

Whereas major league baseball was marketing its stars on trading cards in packages of cigarettes before the turn of the twentieth century, and barnstorming “professional” football teams were drawing crowds in the factory cities of Ohio before most towns had universal secondary education (much less high school athletic teams), it is likely that the first basketball game that most Hoosiers saw was a high school game.

Universal secondary education (at least through age fourteen) had come to Indiana in 1897, with the Compulsory Education Act. By 1904 the State Board of Education recognized 205 “commissioned” high schools, but also more than 550 other rural schools that did not yet meet the requirements of the legislation.

In the first decade of the twentieth century, many of the largest high schools in the state were equipped with open, high-ceilinged gymnasias that were perfect for playing basketball, but not designed for accommodating large crowds of spectators. Smaller schools played their games outdoors, as in the case of Freelandville in Knox County, or found other spaces in town such as



Attica High School was one of several schools that offered girls' basketball, at least as an intramural sport, as early as 1902.

barns, warehouses, roller rinks, and theaters that could hold not only a playing court but also room for paying customers.

And so the first structures built as venues for watching basketball arose not in the cities, but in the smallest of towns. The Grant County Historical Society maintains that Swayzee built the first “fan-friendly” gym in 1912. Wingate, in Montgomery County, won two state championships in 1913 and 1914 while practicing outside and playing “home” games at nearby New Richmond. The community then built the school a stand-alone gym that for all intents and purposes was a barn.

The success of the open-to-all-comers high school state tournament, however, changed such picaresque projects by 1920. By the mid-1920s, participation in the tournament had grown to more than 700 schools, and in 1925 the IHSAA had established a model that lasted, with minor variations, for eight decades: sixty-four sectional sites, feeding into sixteen regional sites, with (at that time) all sixteen regional champions coming to Indianapolis for a three-day state finals tournament.

Schools were incentivized to build arenas that could hold hundreds of paying customers before the state tournament expanded; the opportunity to host a round of the tournament just trebled that incentive. In 1922 Frankfort opened Howard Hall, which seated 3,500 fans. In short order, Martinsville and Anderson built gyms seating more than 5,000; in 1926 Vincennes opened its Coliseum seating 6,000; and in 1928 Muncie dedicated a 7,500-seat field-house. Each of these facilities, and dozens of others, were designed in part to provide a home-court advantage for at least one round of the state tournament. Each of them would still, ninety years later, be the largest gym in most states in America.

The popularity of the tournament also led the IHSAA to enter into a long-term agreement with Butler University that allowed Butler to finance the construction, in 1927, of the 15,000-seat arena that today is known as Hinkle Fieldhouse. For three decades it vied with New York's Madison Square Garden for the status of world's largest indoor sports facility. And it had an auspicious beginning to its run of state finals as well. In the first championship game it hosted, Muncie Central won the first of its record eight state titles, 13–12 over defending state champion Martinsville and Wooden when Charles Secrist tipped a center-jump to himself and threw in a half-court shot.

Indiana's high school state tournament peaked in terms of ticket sales in the late 1950s, when a second round of new gymnasiums allowed the total number of session sales to exceed 1.6 million. Those numbers began to dwindle through the 1960s, but only because school consolidations resulted in fewer teams playing in fewer games.

The state finals continued to sell out, even after moving to the 17,000-seat Assembly Hall in Bloomington and then to the similar-sized Market Square Arena in Indianapolis in the 1970s. In 1990 the finals were held in Indianapolis's professional football stadium, the RCA Dome, and the curiosity factor and pent-up demand sold more than 40,000 tickets to a final four capped by Bedford-North Lawrence's Damon Bailey scoring the game's final twelve points in a 63–60 championship game thriller over Concord.

That 1990 game was an anomaly; competing interests and dwindling attendance were among the factors that caused the IHSAA to make the controversial decision to abandon the distinctive one-class tournament in 1997. But by that time Indiana's fascination with basketball had had generations to spread to other levels.

By the dawn of the television era, Hoosiers loved their college basketball, too. For two decades before the advent of cable television and ESPN in the late 1970s, local stations' broadcasts of Purdue, Indiana, and Notre Dame games became appointment television. Before cable sports networks began paying college basketball teams to play in every available time slot, small-town Indiana had settled into a routine that felt ordained. All activities needed to be scheduled on Monday or Tuesday evenings, because Wednesday night was church night, and Thursday night was Big Ten night.

In 1984, when Indiana University's Bob Knight was selected to coach what would be the last amateur U.S. Olympic team to win a gold medal, more than 60,000 fans packed into the RCA Dome to see that squad, featuring hometown star Steve Alford, play an exhibition game.

But the final evidence of Indiana's embrace of basketball at all levels may be the curious history of professional basketball in the state. Professional basketball was the last of the major team sports to develop in a recognizable modern form in America, lagging even hockey. All through the Great Depression and World War II, the model for professional basketball was barnstorming exhibition games between ever-changing teams that may or may not have featured recognizable stars; and Indiana had no lack of such teams.

The modern National Basketball Association was finally created prior to the 1949–50 season. It was effectively a merger between two leagues with different business models—the Basketball Association of America, based in the larger eastern media markets, and the somewhat older National Professional Basketball League, which, like the early National Football League, had grown up in Great Lakes factory towns such as Sheboygan, Wisconsin, and the Quad Cities of Iowa and Illinois.

The original NBA featured seventeen teams, three of which—the Anderson Packers, Indianapolis Olympians, and Fort Wayne Zollner Pistons—were supported by local ticket buyers and advertisers in Indiana. The Packers lasted only a season, and the Olympians four. The Pistons thrived, to the point that they were eventually lured to Detroit, where they won multiple championships a few decades later.

A decade later, the established NBA was challenged by a new league set up in secondary markets, the American Basketball Association. The league with the red-white-and-blue basketball and the three-point shot was an aesthetic success, if not a universal financial success. An Indianapolis franchise, called

the Indiana Pacers, became the flagship franchise of the league, winning three championships and routinely attracting large and raucous crowds to its games in the Fairgrounds Coliseum.

The league was successful enough to start winning bidding wars with the NBA for talented players, including the Pacers' success attracting local talent George McGinnis after playing one year at IU. The league was not as successful, though, as the eight-team American Football League had been at forcing a full merger with the NFL. In 1975 the Pacers were one of only four franchises from that league to be admitted into the NBA. They became Indiana's first "major league" franchise since the Pistons had left for Detroit, and after a few rocky years fielded a series of contending squads since the mid-1990s.

* * *

The idea that Indiana excels at basketball—that it produces more great players, teams, and coaches than any other state, certainly on a per capita basis, if not outright—is a little more open to debate, but still can be documented with impressive data. It is difficult to compare the *quality* of high school programs between states, since most states regulate interstate competition fairly rigidly.

At the college level, Indiana has an elite tradition, dating back for a century. IU's five national championships since 1940 put it behind only UCLA and Kentucky; Purdue, Indiana State, and Butler (twice) have reached the final game. In the years before the NCAA tournament, both Purdue and Butler were awarded mythical national titles; and Indiana State and Evansville have won multiple championships at the "college division" level. Add in the national championships won by the Purdue and Notre Dame women's teams, and Indiana's century-long college basketball resume is top-notch, but not better than those of North Carolina, Kentucky, or California.

College basketball, of course, is largely a matter of recruiting; and professional basketball is largely a matter of drafting and, more importantly, signing free agents. What really matters in determining the quality of Indiana basketball is not the performance of college and professional teams in Indiana, but the performance of individuals *from* Indiana at those levels.

When the city of Indianapolis and the Indiana Pacers opened a new state-of-the-art arena, then called Conseco Fieldhouse, in 2000, three of the celebrities on hand were Wooden, Bird, and Oscar Robertson. As the three of

them posed for a photo opportunity, Pacers' general manager Donnie Walsh, a native New Yorker, was heard to comment, "I dare any state to put up a better threesome."

Wooden was a great basketball player—an expert ball-handler, solid shooter, and exhausting defender, nicknamed "the Rubber Man" for his tendency to bounce up off the floor after tipping a loose ball to a teammate. He won a state championship at Martinsville in 1927 and was named an All-American and a member of a Helms National Championship Team at Purdue in 1932. In 1960 the Naismith Memorial Basketball Hall of Fame made him one of the first twenty-five individuals inducted into the international hall of fame, simply as a player—before, as a coach, he won ten NCAA championships at UCLA.

Robertson led Indianapolis Crispus Attucks High School to two consecutive state championships in 1955 and 1956, including the first state championship by an all-black school in the nation, and then the first undefeated season in Indiana history. In three years at the University of Cincinnati (freshmen were not eligible at that time), he led the Bearcats to a 79–9 record, and led the nation in scoring and was named All-American three times, although the team never won a national championship. Drafted by the Cincinnati Royals of the NBA, he proceeded to be named all-pro in twelve of his fourteen NBA seasons, and once became the first player in NBA history to average a triple double (double figures in points, rebounds, and assists) for an entire season. Unfortunately, his entire career in Cincinnati coincided with one of the great dynasties in sports history, that of Bill Russell and the Boston Celtics. Late in his career, after a trade to Milwaukee, he paired with the young Lew Alcindor (Kareem Abdul-Jabbar) to win an elusive championship. He retired as the consensus best all-around player in history.

Bird came out of tiny Springs Valley High School in 1974 to lead Indiana State to an undefeated regular season during his senior year in 1979, including a trip to the championship game, where the underdog Sycamores lost to Michigan State and Earvin "Magic" Johnson. That NCAA title game is credited with being the television event that catapulted the NCAA tournament into the top echelon of American sports events. Drafted by the Boston Celtics, Bird won three world championships and three NBA Most Valuable Player awards; and his ongoing rivalry with Johnson is largely responsible for elevating the NBA from a second-tier American sport.

Later, Bird returned to Indiana to coach the Indiana Pacers to the NBA Finals, and then to become the team president and assemble yet another

Pacers team that reached the league's "final four" multiple times. He is the only person in history to be named the league's best player, coach, and executive.

Perhaps three of the greatest basketball figures of all time is an anomaly (and that is not including the career of Knight, who, although a native of Ohio, achieved in Indiana alone a record that probably put him among the top basketball figures in history). In fact, the "mere" achievement of making the roster of an NBA team is probably the measurement that establishes, without doubt, Indiana's supremacy at the game. As of the summer of 2014, according to basketballreference.com, sixteen of the current players in the NBA were graduates of Indiana high schools. And 256 of all 3,024 NBA players since 1949 were Hoosiers. Indiana's contribution of players to the NBA, on a per capita basis, is the leading number in the nation.

* * *

It is the actual nature of the game and its rules that explain why basketball, and not some other sport, took root in Indiana at the start of the twentieth century when spectator sports in general were a new and growing phenomenon.

By the end of the first decade of the twentieth century, spectator sports were becoming established as an institution across the eastern United States, including Indiana. It was not yet certain that basketball and not some other sport would be the game that flourished in this state.

By the 1920s Indiana led the nation in 5,000-seat basketball arenas for the same reason that it also led the nation in Carnegie libraries—both were a function of a rural state's relatively dense population and gradual urbanization in an era when new technologies and new economic realities were changing American society. It only made sense that the state would embrace spectator sports as increases in leisure time, mass communications, and easier travel made them possible. But why was *basketball* the sport that Indiana adopted?

And is there an Indiana character? The image of a Hoosier as the embodiment of Jeffersonian-Jacksonian ideals—-independent, self-reliant, self-made descendants of pioneers, but also conservative and resistant to change, is an enduring one.

James H. Madison's landmark 1986 state history, *The Indiana Way*, concludes with a chapter called "Hoosiers Past and Present" that tries to identify an Indiana character. By the late nineteenth century, Madison wrote,

“East Coast savants created a robust stereotype of an illiterate rustic, a stereotype they used to contrast Hoosier with Yankee.” And this was before the rivalry between New York and Indiana’s professional basketball teams of the 1990s developed as a national “Hicks vs. Knicks” storyline.

Such a stereotype also played, no doubt, into an image of beloved underdogs, which is not unique to Indiana but certainly plays into the state’s continuing self-identity.

Madison continued, “Often the traits outsiders criticized Hoosiers celebrated. This was particularly true of the attachment to rural and small-town life. Increasingly in the twentieth century Indianans venerated values and lifestyles they saw as antithetical to urban, industrial America.

“Hoosiers perceived themselves to be independent, responsible, and God-fearing Americans. They took immense pride in those who had settled and cleared the land. . . . They gloried in the material prosperity and progress that came from the land and from railroads and factories. They celebrated the broad and intense popular interest in politics as an expression of their determination to direct and control their individual and community lives. And they took pride in their security and comfort, their ‘sense of belonging,’ as [Irving Leibowitz] commented, of ‘being part of something permanent and substantial.’”

That same year, the movie *Hoosiers* was released—a movie affectionately written and directed by Indiana natives in the 1980s, and set in the early 1950s, in a rural community that revolved around its basketball team and its history. Shooter, the town drunk played by Dennis Hopper who Coach Dale (Gene Hackman) offers a chance at redemption, constantly relives his own missed shot from a sectional game, decades before. The players themselves had a sense of history (“Let’s win this one for all the little schools that never had a chance to get here.”) Thirty years after its release, the movie is considered an American classic, and it still depicts an image of Indiana stretching back nine decades.

The turn-of-the-twentieth-century Indiana in which these stereotypes are rooted—and in which basketball took root—was rural, but not rustic. It was the center of the nascent American automobile industry. The Indianapolis Motor Speedway, home of another great American sporting tradition, the Indianapolis 500, which held its first race two months after the first state high school basketball tournament in 1911, was built as a testing ground for that industry. The success of such Indiana authors as James Whitcomb Riley, Lew Wallace, Booth Tarkington, Meredith Nicholson, and Theodore Dreiser

led to editorial posturing that Indiana had supplanted Boston as the literary center of America. Indiana's political importance as a swing state led to Hoosiers being nominated as presidential or vice presidential candidates in eight of fourteen national elections before and after the turn of the century. Historian Mark Sullivan wrote in 1905 of the "omnipotence" of Indiana voters in national elections: "His ideas, his prejudices, his economic interests, were universally considered and generally deferred to."

But what about the nature of the game of basketball reflected or reinforced such character traits, to the extent that it became a state sport?

Certainly, the fact that basketball quickly developed as a sport requiring five-man teams meant that any school (or club or business) could field a team, no matter how small. It was also less expensive to outfit a team than football or baseball. Before the race to build gymnasias began, it required only uniforms and a ball. It was even a team sport that girls could play, and which fans could appreciate watching girls play. Although Indiana did not start a state tournament for girl's high school basketball until 1976, and then only after a long hiatus that began in the Great Depression, competitive interscholastic girls basketball dates back to the first decade of the twentieth century as well.

The fact that basketball was an indoor, winter sport fit perfectly within the rhythms of an agricultural economy, where young men were in the fields in the fall and spring, but where the excuse for a community gathering helped fill the social calendars of a long winter.

Even more important perhaps, it is a team sport that rewards individual effort. For a state that embraced the mythology of the rugged pioneer and the self-made man, the image of the farm boy (or later, farm girl) or gym rat practicing jump shots and ball-handling through countless hours of solitary practice—at one of those ubiquitous barnyard or driveway goals—is an indelible part of the Indiana landscape.

In actual practice, basketball strikes a complex balance between individual excellence and excellent teamwork. Partly because there are only five players in the game at a time, instead of nine or eleven, the relative impact of each individual is magnified, especially on such a compact playing surface. One great player can make a good team a championship contender, in a way that not even an elite quarterback in football or a Triple-Crown hitter in baseball can match. At the highest level, the history of the NBA over recent decades suggests that the correlation between having the best player (Larry Bird,

Magic Johnson, Michael Jordan, or LeBron James) correlates with being the winningest team more than in any other major American sport.

On the other hand, the rules of basketball allow and require each player to contribute equally. Each may have different roles, but all are expected to be able to defend, rebound, dribble, pass, and score. There are no proletarian linemen who are denied access to the ball, no pitchers and catchers (or goalies) given special equipment and dispensations. Indiana fans have a special affinity for the well-balanced team where every player plays every role, dating back from the recent successes of “The Butler Way,” through Branch McCracken’s earliest “Hurryin’ Hoosiers,” and no doubt before.

Another observer of Indiana culture writing at the dawn of the basketball era, *Indianapolis News* editor Charles M. Walker, wrote in 1908, “For although the twentieth century Hoosier is a distinct product, quite sui generis, he is more impressive in mass than he is as a separate entity. Not that he lacks individuality, for that is one of his strong points, but because of a certain innate modesty, due perhaps to conscious merit, prevents him from appearing to so decided advantage in his individual capacity as he does in his communal relation. . . . In and of himself he is not an extraordinary person, but with his State for a background he is many times magnified.” Coach Wooden would have no doubt agreed.

Finally, because sports in general tend to be a meritocracy where talent and results trump birthright and entrenched interests, there were events in Indiana’s social history that happened on basketball courts that would not have occurred in board rooms or at ballot boxes. Indiana’s history of progress toward racial equality is a complicated one, even in basketball. The state was infamous in the 1920s for the extent to which the Ku Klux Klan had infiltrated various levels of government; and in the 1920s most of the state’s larger cities established segregated high schools. These schools often became sources of community pride in the years before integration, but separate was not equal. Indiana’s segregated high schools (and its parochial ones) were not admitted to the high school state tournament until 1942.

But in smaller communities where there was not critical mass for a segregated school, basketball was an enterprise where some black players were able to demonstrate their worth. In 1930 a junior named Dave DeJernett led Washington High School to a state championship over a similarly integrated Muncie Central team led by Jack Mann. DeJernett was recognized as the first Black to win a state championship on an integrated team in the United States.

In a grisly though unrelated counterpoint, a few weeks after the game, the last public lynching in Indiana took place. Integrated teams such as Washington and Muncie were not welcome in many places in Indiana.

In 1939 the long-standing rivalry of the Indiana-Kentucky High School All-Star game was initiated, and the panel of sportswriters that selected Indiana's team named Franklin High School's Black star and future Cincinnati Reds player George Crowe as Indiana's first "Mr. Basketball." But a decade and a half later, Crowe's older brother, Ray, was coaching an Indianapolis Crispus Attucks team that was still segregated and still had no home gym. The dominance of Ray Crowe's championship teams built around Robertson and a host of other future college and professional stars is credited, in part, with hastening the integration of Indianapolis public schools that feared never winning another sectional. In between, in 1947, Shelbyville's Bill Garrett became the first Black athlete to play basketball at Indiana University. But not every aspiring Black athlete in the late 1940s and the 1950s found such doors open.

As recently as the early 2000s, it was deemed remarkable that the head coaches of four of Indiana's flagship sports enterprises—the Indiana Pacers' Isiah Thomas, the Indianapolis Colts' Tony Dungy, IU basketball's Mike Davis, and Notre Dame football's Tyrone Willingham—were Black. The road to racial equality has been rocky in Indiana, as in America, but sports have provided a venue where more is possible.

The extent to which these features of basketball truly reflect an Indiana approach to sports and to life, versus whether Indiana fans and commentators have projected that approach onto the game, is open to debate. Certainly, for a culture that claims to value individual effort and "self-made-ness" over innate talent, soccer and even baseball are sports that lend themselves to more success on the part of average-sized athletes that are willing to work hard to master skills. Measuring such correlations would be difficult to do, and beyond the scope of this volume. But the fact that Hoosiers do project values onto their favorite sport is beyond dispute, and will be explored in the writings and conversations of various Indiana basketball figures in subsequent chapters.

Regardless, by the second decade of the twentieth century, basketball was Indiana's game. It has remained so ever since.

5

BASKETBALL AS BUSINESS

It did not take long for people to figure out that there was money to be made with this popular new game. In fact it is somewhat surprising that some of the commodification of the game developed as gradually as it did, and that more basketball-related businesses did not originate in Indiana. Just like the game itself, Indiana may not have been where the products were invented, but it quickly became the state where the distribution system was perfected.

In fact there is probably no single better-known brand name across the 130 years of basketball history than the Chuck Taylor Converse All-Star basketball shoe.

Charles Taylor graduated from Columbus High School in 1919 after leading his school to its first-ever appearance in the old sixteen-team final weekend of the state tournament. Taylor was not the leading scorer on his team—he was more of what today would be called a “play-making guard”—but his ball handling and passing skills would be his trademark through a decades-long career of offering clinics for high school and college coaches around the country in the employ of the Converse sporting goods manufacturing company based in New England.

Knowingly or not, Taylor’s career was patterned off the career of another pioneer of the American sporting goods industry and another landmark figure in the development of basketball as an American institution. Basketball was famously invented as a sport that required virtually no capital investment. The first game used a soccer ball and two peach baskets. For a few years, while the Young Men’s Christian Association promulgated the rules of the new game through its national newsletters to its members, the game continued to be played using a ball borrowed from another sport. By 1894 Doctor James Naismith had decided to commission a ball made specifically for this new sport,

and he reached out to one of the most successful entrepreneurs in the fledgling industry, Chicago's A. G. Spalding.

Spalding was one of the early stars of the national pastime, baseball. A native of northern Illinois, in the 1870s he was a pitcher for the precursors of today's Atlanta Braves (then in Boston) and then his hometown Chicago Cubs. While playing in Chicago, Spalding purchased a sporting goods company, and he subsequently became widely recognized as the first major player to begin wearing one of the crude fielding gloves of the era—conveniently as an advertisement for the gloves sold by his off-season business.

By the late 1890s Spalding had been retired as an athlete for ten years, but he was still active as a league official. In accepting Naismith's commission to create a first official "basketball," he became a pioneer in two sports. Spalding's original official basketball was, at a diameter of nine-and-a-half inches, somewhat larger than a soccer ball. Composed of eight "slices" of brown leather stitched around a rubber bladder and secured by a strip of white laces similar to a modern football, the Spalding basketball created two generations of ball-handlers who were famous for being able to dribble from a crouch, keeping their hand very close to the floor to account for the unpredictable bounces of a ball with laces on one side.

Thus, while thousands of young people started playing basketball with a soccer ball, a rubber playground ball, or even a ball made of rags, by late in the first decade of the twentieth century a "real" basketball was one of the most requested Christmas presents in America, and especially in Indiana. As recording artists Cheech and Chong would recite decades later in their radio single "Basketball Jones": "Then one day, my mama bought me a basketball / and I loved that basketball / I even put that basketball underneath my pillow / Maybe that's why I can't sleep at night." Similarly, since the first "baskets" in basketball were cheap wooden peach baskets, it is undoubtable that the first goals were reduced to splinters after a few practice games.

By the late 1890s baskets had been replaced by iron rims with fabric sacks and then closed-bottom nets with lengths of rope draped over the top of the rim. These ropes allowed players on either team to reach up after a successful goal had settled into the bottom of the net and eject the ball. Prior to that, someone had to jump up and punch the ball out of the sack. James B. Griffith, one of the players in the well-documented "first" Indiana game in Crawfordsville, drew that assignment that game. Fifty years later, he told the local newspaper, "the thing I remember most vividly was having a pair of bruised

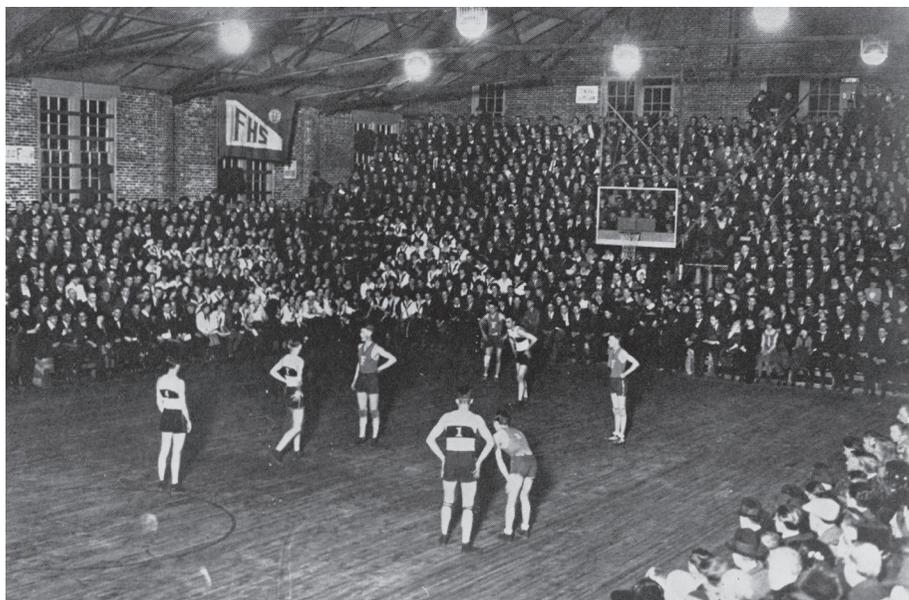
knuckles the next morning, caused by knocking the ball out of the sack every time someone tossed a goal.” Since the rules of basketball called for the teams to return to center court for a jump ball after every score until the late 1930s, the obvious solution of cutting a hole in the bottom of the net was not an urgently needed improvement.

Backboards developed in a similar manner. Many of the earliest games were played in gymnasiums where the playing floor took up the entire area of the room and the baskets were hung from the railing of a running track built around the room’s exterior, ten feet off the floor, that served as the gallery for the audience. The original purpose for a backboard was not to give the players something to aim bank shots at, but to prevent fans from reaching through the railing to block shots.

As larger buildings were built with fixed seats behind the goals, the presence of a solid wooden backboard between the crowd and the basket itself prevented fans in those seats from seeing a key component of the action. It was long accepted that the first place to solve that problem by commissioning the creation of a glass backboard was Indiana University, a few games after its 2,400-seat Men’s Gym opened in 1917. Since there was no such thing as a glass backboard to be purchased from a sporting-goods company, the school commissioned the local Nurre Mirror Plate Company to create the first two, using inch-and-a-half-thick plate glass. This bit of legend was corrected in 1917, when the *Indiana Daily Student*, of all sources, reported a newspaper article from 1916 describing glass backboards at Purdue.

It is also widely believed, and entirely plausible, that tiny Owensville High School in southwestern Indiana’s Gibson County was the first high school to mimic the college game, installing glass backboards in its gym in 1920. One of those backboards was delivered seventy years later to the Indiana Basketball Hall of Fame. Photos of that gym, and other gyms across Indiana, from the early 1920s document that glass backboards quickly became standard. The fact that Owensville’s coach had a day job as a federal judge could explain how such a small school could afford this luxury.

The development of scoreboards was even more haphazard than that of basketball goals. Mass production of electronic scoreboards did not become widespread until 1934, when, remarkably, three of the longest-lasting brand names in the industry were all created virtually simultaneously. Manual scoreboards, consisting of large flip cards to display the score, were staples at college sporting events by the 1880s, and no doubt many early Indiana basketball



DEDICATION OF GYM. START OF FRANKLIN SHELBYVILLE GAME

Marching Towards Victory

Franklin High School's new 1923 gym was one of the early gyms to feature glass backboards.

games were played with homemade versions of these devices. Displaying the time remaining to be played for the fans remained problematic for decades. The official time was kept on a stopwatch by the referee, much as is still the case in international soccer.

Although it was not possible in the 1910s or 1920s to simply call up a manufacturer and order an electronic scoreboard, Indiana fans did not have to wait until the 1930s to see some improvements in technology. This was also the era when radio was coming into play and tinkering with electronics and mechanics was a popular hobby. Across Indiana, colleges and high schools and even community centers began to benefit from some homemade ingenuity. One common scoreboard technique was to have the numbers 0 through 9 painted on four large discs that could be rotated—first manually, later electromagnetically—so that the correct two-digit score showed through four small “windows” cut into the face of a panel that obscured the discs. Advance High School in Boone County had such a homemade device by 1920.

Other backyard inventors stumbled upon ways to illuminate a different pattern of incandescent light bulbs, in the pattern still common today in inexpensive LED scoreboards, years before any corporation patented the idea. When Elmer Foster built his first Fair-Play Model A scoreboard in Des Moines, Iowa, in 1934, he was motivated, according to the company history, by a team's loss on a disputed late basket. His first scoreboard was focused on solving the problem of telling how much time remained. Foster's solution involved a large, round clock face with a single hand moving past the marks for eight minutes in a quarter. It probably did not provide much satisfaction on whether there were five or two seconds left in a game, but it was a huge improvement.

Also in 1934, Ralph Nevinger founded Nevco Scoreboards in Illinois, and when a high school principal in Wisconsin, Myrle Spencer, received his patent he launched All-American Scoreboards. Twenty years later All American Scoreboards would get the commission to create the National Basketball Association's first twenty-four-second clock, a development deemed necessary, as we shall see, by another Indiana basketball stratagem pioneer, the 1954 Fort Wayne Pistons.

The development of radio was perhaps the biggest catalyst in the development of spectator sports, and perhaps nowhere was that more so than Indiana. One of the earliest and most influential radio stations in the Midwest started broadcasting in Fort Wayne in 1925. WOWO got its start as a marketing promotion for owner Chester Keen's Main Auto Supply Store, which sold farm implements and home appliances in addition to auto parts, often by sending sales representatives out into the field. The reps loved the idea of adding this exciting new product that could bring music and entertainment into every home, but there was no guarantee, if they brought along a model to demonstrate while on a call, that they would be able to find a signal to show how the contraption worked. So Main Auto Supply started broadcasting specifically to its own salespeople, often amazing the prospective buyer by naming him or her on the air based on the calls that they knew their salesmen would be making.

The forerunner of the Federal Communications Commission was the Federal Radio Commission. Although in future years this government agency would often be condemned by broadcasters and consumers alike for overreach or inconsistent regulations, it was actually created by Congress and developed

under the supervision of Secretary of Commerce Herbert Hoover at the specific request of the broadcast industry.

The first entrepreneurs to invest in broadcasting technology were quickly finding that there was money to be made by selling advertising on the programs that they were transmitting for free into millions of American homes. They were also finding that Johnny-come-latelies could buy much less powerful broadcasting equipment that nonetheless had a stronger broadcasting signal in their immediate area, overpowering or garbling the signal that the earlier broadcasters were beginning to rely upon. The fledgling industry prevailed on the federal government to regulate radio by awarding (or withholding) licenses to broadcast on certain frequencies in certain areas, typically giving preference to the stations that had “been there first.”

The basis for ceding this authority to the federal government was that the airwaves through which radio signals were transmitted were a finite natural resource. It is difficult to imagine that such an argument would have carried much water had the industry itself opposed being regulated, but it became an accepted fact and shaped how news, entertainment, and advertising were delivered for most of the next fifty years, until cable television became ubiquitous.

It took a few years for the FRC and its successor the FCC to develop guidelines for how it would award these licenses, but when it did in 1934 the FCC established a standard that was distinctly populist and American, and even more Hoosier. The guidelines called for a local station to provide music, both classical and popular; news; entertainment; and other content of specific interest to the local populace.

The guidelines also specified that, in the case of awarding a license in any disputed territory, the station that was delivering local programming (particularly news and public affairs) would get the priority over a station that would primarily be broadcasting more generic national programming. In the rural Midwest and West, these local stations often only broadcast during the daytime and evenings. At night, powerful stations such as WOWO, and WHO in Des Moines, Iowa, were allowed to boost their signal and reach surrounding states. The latter station is where Ronald Reagan was among the broadcasters who first became regionally and nationally famous, sometimes by re-creating play-by-play accounts of the day’s games from newspaper copy.

There is ample evidence that the FCC often failed to follow its own rules. Regardless, by midcentury virtually every county seat in Indiana had one or

more radio stations. Fans of almost every local high school could follow their teams on the air at least several times a year, if not every game. Local college games took over on Saturday afternoons. Local merchants who would never have been able to afford to advertise on a regional station could promote their products and services to targeted audiences. For a half century, radio and sports strengthened local economies.

Nationally, and almost certainly in Indiana as well, the origins of professional basketball had little to do with leagues or even organized corporate sponsorships. Professional (in the sense of non amateur) basketball got its start in the form of barnstorming teams of players who usually had day jobs, but would rent a facility for a night and charge admission for a game against a similar squad from another city or factory or social club, then, at the end of the night, divide the gate.

The most famous and successful of these barnstorming teams were the Original Celtics. While modern fans associate the name Celtics with Boston's National Basketball Association franchise, these Celtics hailed from New York City, as did perhaps their chief competition, the New York Rens (short for Renaissance). Starting in the 1910s, the Celtics toured the nation for thirty years, often playing 200 nights a year, and compiled records such as 193–11 in 1923 and 204–11 the following year. Several of the team's rare losses occurred in Indiana.

For today's fans, the closest modern equivalent to an early barnstorming team is the Harlem Globetrotters. For decades, the Globetrotters have been known as a traveling entertainment troupe—a group of comedians and trick-shot artists (almost always Blacks) that delivered clever and skillful shticks against the backdrop of a fake basketball game. The Globetrotters did not start out as a comedy show, but as a genuine traveling basketball team that gradually developed the trick shots and gags to lighten the mood late in a game where they were steamrolling the local team. In addition, the team was not from Harlem—that was just a marketing ploy. The Globetrotters got their start on the south side of Chicago. By the time they were nationally famous in the 1950s, they recruited heavily from Indiana. Anderson's Jumpin' Johnny Wilson and Indianapolis Crispus Attucks's Wee Willie Gardner and Hallie Bryant were among their stars.

Just as Spalding started wearing a crude fielder's glove to promote his new side business running a sporting-goods store, many businesses in the early decades of the twentieth century started sponsoring basketball teams to draw

attention to their brand name. This frequently included, but was certainly not limited to, sporting goods stores.

In 1913 in Indianapolis two entrepreneurs, Lee Emmelman and Walter Roeder, started Em-Roe Sporting Goods Company, dealing largely in hunting and fishing gear. But by the fall of their first year, they had determined that their most effective means of advertising was to sponsor a traveling basketball team. While their earliest players were young men who had graduated from high school before a state tournament began identifying great high school players, one of their first players, Al Feeney, had been a football teammate of Notre Dame's Knute Rockne. Nonetheless, the Indianapolis Em-Roes won 122 consecutive games between 1914 and 1916 even before they recruited Homer Stonebraker, a two-time state champion from Wingate who went on to play at Wabash College.

Stonebraker, like many other young men of his generation, joined the military during World War I. When he returned, he accepted an offer from an army buddy to join the Fort Wayne Knights of Columbus team, known as the Caseys. In 1922 Stonebraker's sixteen points assured a 21-17 victory over the Original Celtics.

The success of the Fort Wayne Caseys had earned that city a franchise in one of the first actual professional basketball leagues, where teams with established rosters played for an entire season. Stonebraker's army friend, Dink Alter, had secured a franchise for Fort Wayne in the original American Basketball League in 1925. The Fort Wayne Hoosiers, still featuring Stonebraker, were marginally competitive for two years before he retired. The team then recruited New York's Bennie Borgmann, a fast, small, sharp-shooting guard who fit into the developing Indiana ethos of fast-break basketball. One of the teams in this new league was the Original Celtics.

At the end of the 1928 season, the Hoosiers earned a spot in the best three-out-of-five finals against the Celtics. Borgmann injured his knee in the first game of the series and was a spectator as the Hoosiers lost the title, three games to one. The following year, a healthy Borgmann helped the Hoosiers win an exhibition game against the New York Rens. But the stock market crash in October 1929 put an end to the ABL.

Meanwhile, semiprofessional and industrial-league basketball was far from over. In 1930 Indianapolis grocer Frank Kautsky was convinced to sponsor a team. While he probably lost money doing so for two years, that changed in

late 1932 when he was able to convince recent Purdue graduate John Wooden, now coaching high school in Dayton, Ohio, to travel 120 miles each way to play for his squad for \$50 a game.

The following year Kautsky also recruited former collegiate All-Americans Stretch Murphy and Branch McCracken and joined a failed one-year effort to establish a National Basketball League. The year after that, reverting to the game-at-a-time barnstorming model, the Indianapolis Kautskys defeated both the Original Celtics and the New York Rens.

Women's basketball never reached the full-blown "league" model, but in the 1920s there were industrial and semipro women's teams, and the exploits of teams like the Hottentots, the Prest-O-Lite Girls, and Saint Ann's of Lafayette occasionally earned a couple of inches' worth of coverage in the *Indianapolis Times*.

World War II probably delayed the development of a stable nationwide basketball league by ten years. In the years immediately following, two rival leagues emerged—the Basketball Association of America, centered in the major metropolitan areas of the Atlantic Coast, and the National Professional Basketball League, centered in the midwestern factory towns where the National Football League had taken root. Purdue coach Ward Lambert became the commissioner of the NPBL, which had franchises in such locations as Sheboygan, East Moline, and Indianapolis, where the Kautskys evolved into the Jets. After three years, the two leagues merged. The original seventeen franchises in the new NBA included three teams in Indiana—the Fort Wayne Pistons, the Anderson Packers, and the Indianapolis Olympians.

The Olympians were an echo of the Franklin Wonder Five, a team composed largely of members of the University of Kentucky's 1948 national championship team. They had an excellent first season in the new NBA but fell apart amid the gambling scandal that emerged around their college careers.

The Packers folded after one year. The Pistons, still known as the Zollner Pistons after the company that had sponsored them during their barnstorming years, survived and reached the league semifinals in 1954. That was the year that they attempted to upset the Minneapolis Lakers and their Hall of Fame center, George Mikan, by resorting to stall tactics. After the season, the NBA commissioned the All-Star Scoreboard Company to develop a twenty-four-second clock, and the Pistons soon moved to greener pastures in Detroit.



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PHOTO

**The Hottentots, a central Indiana
women's semiprofessional team.**



* * *

Chuck Taylor had become a semiprofessional basketball player less than a week after his final high school game in Columbus in 1919, suiting up as a seventeen-year-old for the Columbus Commercial against a military team from Camp Grant on the Wednesday after a state finals loss. As the son of a high school teacher, Taylor would have been an obvious choice to pursue the college basketball route, but he had other plans.

For Taylor, the best path toward basketball being a career instead of an extracurricular activity was in joining an industrial league team. Though he no doubt played for some local semipro teams in 1920, by 1921 he had secured employment with the Firestone Rubber Company in Akron, Ohio, to work in the factory and warehouse, but mostly to play for the Akron Firestone Non-Skids team against such vaunted opponents as the Original Celtics and the Buffalo Germans. In the early 1920s, as Taylor's biographer Abe Aamidor pointed out, industrial league teams were, even more than traveling barnstorming teams, the apogee of basketball competition. "Industrial league athletics in general were seen by corporate America as bringing the benefit of sport and competition to the working man and woman just as they did for the middle classes in YMCAs and colleges," wrote Aamidor, "but they were also decidedly designed to keep working people away from Bolshevism and communism."

Taylor immediately made an impact on the Non-Skids, including a game-winning three-quarter-court shot to secure a 28–26 victory over archrivals Goodyear. Whether or not he had a secure future at Firestone, on-court opportunities were no doubt the reason he moved on to two other industrial teams before landing, in 1922, as a salesman for the Converse Rubber Company in Malden, Massachusetts.

Taylor's passion for being on center stage made him a success with his new company. Converse had begun marketing a lightweight shoe with a rubber sole and a cloth upper in 1918, but it was Taylor's success at selling it, not only to individual sporting goods store owners, but also especially to individual coaches at clinics, that made it the best-selling shoe in America and caused Converse to put Taylor's name on its "All Star" brand. From the late 1920s through the early 1950s, a legend (mostly true) arose around Taylor, who spent 365 days a year on the road, living in hotels and out of the trunk of an expensive sedan leading clinics built around his still-solid dribbling and passing skills to high school and college coaches and their charges. Many of his most loyal custom-

ers were his fellow Hoosiers, who by the 1950s had fanned out across the nation as high school and college coaches. By the time Taylor passed away in 1969, a few months after having been inducted to the Naismith Basketball Hall of Fame for his contributions to the game, the Chuck Taylor All-Star was by far the most common basketball shoe in America.

That status did not survive Taylor. Almost immediately after his passing, other brands such as Adidas, Reebok, and Nike began to produce more expensive but more stable shoes, and Converse's market share has fallen ever since.

As did many other prominent basketball figures—including college coaches such as Lambert and Tony Hinkle, in spite of their advanced ages—Taylor joined the armed forces during World War II. They were all used to coach and train recruits in physical fitness. The U.S. military saw the advantage in using sports, rather than boring calisthenics, to build endurance and maintain troop morale. While baseball and football were the most popular sports of the era, those sports involved a lot of standing around between plays, and military officials found basketball and soccer to be preferable sports in terms of aerobic exercise. Soccer never caught on, but basketball did.

Another aspect of Taylor's preeminence as a basketball expert, however, came in the form of the *Converse Basketball Yearbook*. Starting in 1922 and running through 1983, the company began to publish an annual preseason guide to the best college and high school teams in the country, based largely on the intelligence that Taylor and his fellow salesmen brought back from their year-round conversations with coaches. By 1932, when Taylor's name had been permanently affixed to Converse's premier shoe, his picks for college basketball All-Americans were considered as official as any other All-American team selected by polls of sportswriters.

In Indiana Tom Keating, a columnist for the *Indianapolis Star*, launched in 1970 *Hoosier Basketball Magazine*, an annual preseason publication that featured thumbnail sketches, written by a team of local sportswriters across the state, of every boys' high school team in Indiana. It was an era when sports had not quite yet been relegated to a separate section of a newspaper, later to be referred to as the toy department. The following year, however, Keating sold *Hoosier Basketball Magazine* to Garry Donna. Much like Taylor before him, over the course of the next forty-six years Donna established himself as an expert on the up-and-coming teams and players in Indiana high school and college basketball.

The fact that Donna made the magazine profitable by selling ads to local businesses and athletic departments to promote their best players, rankled some high school basketball coaches. On the other hand, one of his great contributions to Indiana basketball was that he quickly embraced girls' basketball and began to cover girls' teams at a very early stage. Despite concerns about commercialism, the Indiana Basketball Hall of Fame, between 1987 and 1995, never selected the teams for its annual early-season Hall of Fame Classic tournaments without consulting Donna. When Donna retired in the summer of 2016, it marked the end of a nearly unbroken century in which two businessmen, Taylor and then Donna, knew, through their businesses, as much about Indiana basketball coaches and players as any other coach or sportswriter alive.

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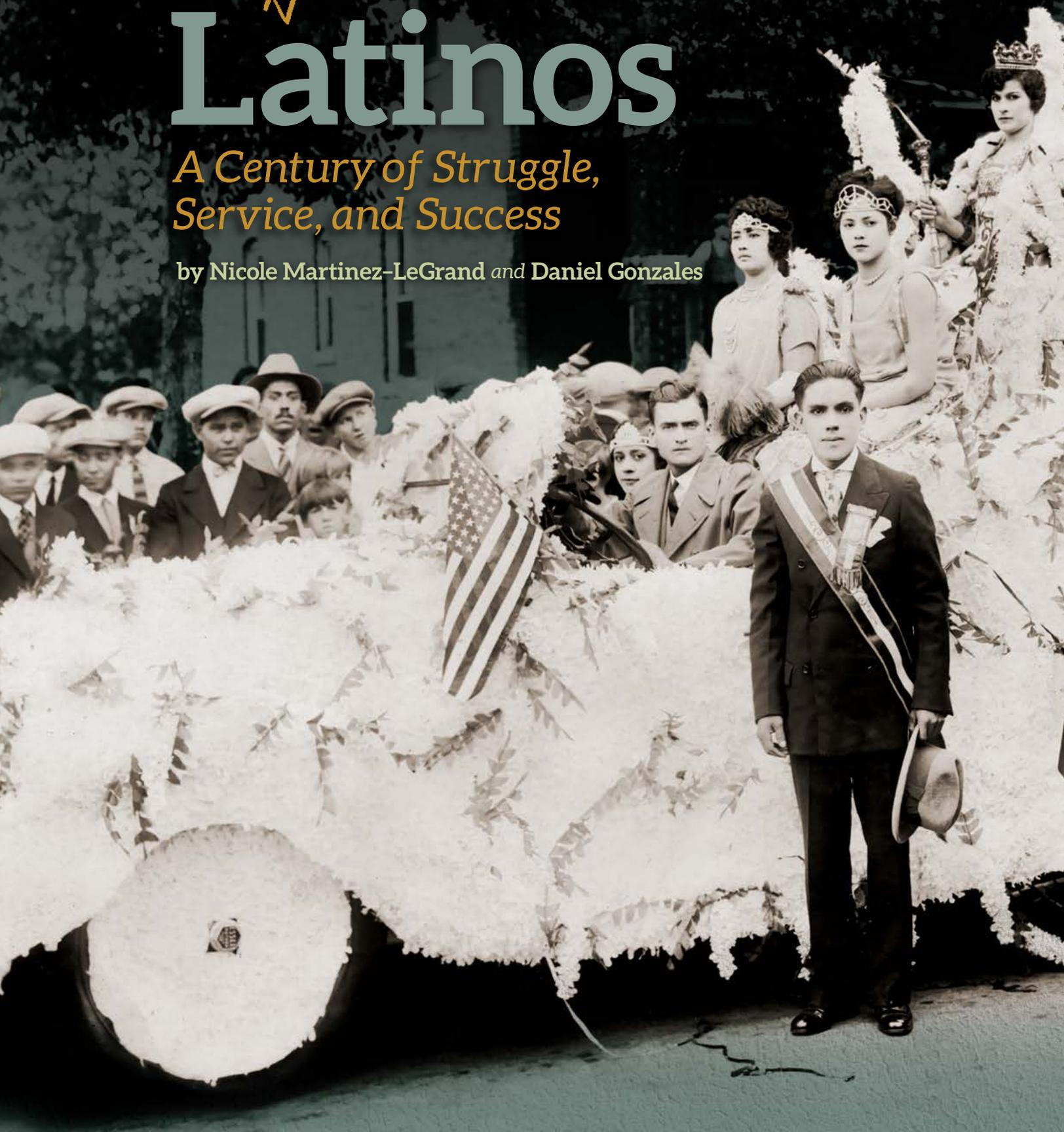
Lesson Plans by Mariah Pol for

Hoosier

Latinos

*A Century of Struggle,
Service, and Success*

by Nicole Martinez-LeGrand and Daniel Gonzales



Introduction

Hoosier Latinos: A Century of Struggle, Service, and Success began in 2016 as a collecting initiative through the Indiana Historical Society, and a recognition of the Society to fully collect and preserve the contributions and stories of Latinos. The project involved the collection of oral histories from the Latino community, researching historical material for contextual information, digitizing photos, and bringing in new materials to the Society's collection to begin to tell the story of Latinos in Indiana. This vital work grew into an exhibition in 2018, *Be Heard: Latino Experiences in Indiana*. Following that, came a travelling exhibit, an online exhibit, the book *Hoosier Latinos: A Century of Struggle, Service, and Success*, and these lesson plans to assist educators in teaching the Latino experience in Indiana. This work is ongoing and will continue to facilitate dialogue on the importance of weaving Latino history into the historical narrative of Indiana and the nation.

Created for high school educators teaching Ethnic Studies, Indiana Studies, U.S. History, and other related topics, these resources dive into themes related to immigration, civil rights, identity, culture and more. Students will be

encouraged to think critically and look deeper at the history of Latinos in Indiana, including their contributions to their local and national communities.

Through a series of eight lesson plans guided by compelling questions, educators will be guided through incorporating the virtual exhibition *Be Heard: Latino Experiences in Indiana* exhibit into their classroom. Students will be prompted to complete primary and secondary source analysis, explore oral histories, and grow in empathy and understanding of others' lived experiences. Educators are encouraged to use *Hoosier Latinos: A Century of Struggle, Service, and Success* to supplement their own contextual knowledge of the history of Latinos in Indiana.

Accompanying this set of lesson plans is a list of resources that can be used in additional lessons or for teachers to further their own exploration of the importance of the Latino community to the state and country.

Bethany Hrachovec,
Director of Education
and Engagement

Lesson Plan Components

Each lesson plan contains the following elements:

- **Compelling Question** – This question will set the stage for the lesson and guide the inquiry.
- **Staging the Compelling Question** – This section will assist educators in preparing their students to begin exploring content and inquiry related to the Compelling Question.
- **Lesson Overview** – This summary will provide an overview of the lesson for educators, including length of time required to complete the lesson, expected outcomes of the lesson, overview of content, and activities involved.
- **Materials** – This is a list of materials that students may need in order to complete the lesson.
- **Procedures** – These step-by-step instructions will guide educators through teaching the lesson.
- **Supplementary Materials** – These materials can include graphic organizers, worksheets, and additional information that is helpful in completing the lesson.

Lesson 2: Different Latino Ethnic Groups in Indiana

Compelling Question

Who are Indiana's Latinos and what are their experiences?

Staging the Compelling Question

Ask students who is considered a Latino? Ask them which Latino ethnic groups are in Indiana today?

Lesson Overview

This inquiry is designed for one class period and leads students to compare the experiences of various Latino ethnic groups in Indiana through examining the compelling question “Who are Indiana’s Latinos and what are their experiences?” Students will interpret maps and charts related to Indiana’s various Latino ethnic groups. They will also examine an online museum exhibit with primary source images and interviews and two historians’ blog posts about Latino migration in Indiana. Students will compare the experiences of Mexican, Puerto Rican, and Peruvian immigration to Indiana. After completing a graphic organizer to scaffold the information, students will answer reflection questions on how these experiences are similar and different to one another, how they compare to other ethnic groups, and to immigration today.

The formative performance task requires students to use historical thinking skills by producing a poem. Students will need to use the graphic organizer and reflection questions to assist them in empathizing with the historical perspective of these immigrant groups to imagine what they would have written in a poem about their experiences.

Materials

Device to access the Internet, pencil/pen, headphones

Procedures

1. To introduce and hook students to inquiry, ask: What do you already know about Latinos? Who are Latinos? What Latino groups are in Indiana? Make a bullet point list of their responses.
2. Share with students the map of Latin America. Explain that Latinos are anyone whose ancestry

originates in these countries. These countries were all colonized by either Spain or Portugal, sharing those common histories and languages.

3. Next, show students the pie chart of Indiana’s Hispanic Population, 2010. As students observe the pie chart, ask them the following questions:
 - a. What is the largest Latino ethnic group in Indiana? What percentage?
 - b. What is the second largest group? What percentage?
 - c. What is the difference in percentages between those two groups?
 - d. Why do you think these two groups would have the largest numbers?
4. Introduce today’s compelling question: “Who are Indiana’s Latinos and what are their experiences?” Inform students that today we will be examining historical examples of various Latino ethnic groups immigration experiences to Indiana.
5. Distribute the **Different Latino Ethnic Groups in Indiana Handout**. Direct students to click the links on the handout. Have them read the webpages and engage with the multimedia to complete the columns on the graphic organizer. The first column can be teacher led, the second column can be student groups, and the last can be done individually. Alternatively, all can be completed in groups or independently by students.
6. Pass out the **Reflection Questions Handout** to students. After they have completed the graphic organizer, have students work in pairs or individually to answer the reflection questions. Bring the whole class together to share their responses.
7. For the formative assessment: After completing the graphic organizer and reflection questions students will work individually on developing an I am Poem— **using the “I Am” poem template**. These poems are to engage students empathetically with immigrant experiences in Indiana. After students have finished their poems, have students share with the class.

Map of Latin America



"Latin American Countries", World Atlas <https://www.worldatlas.com/geography/latin-american-countries.html>

Name: _____ Period: _____ Date: _____

Different Latino Ethnic Groups in Indiana Handout

Directions: Please go to the following listed links. As you read, take notes responding to the following columns.

Puerto Rican Migration - <http://northwestindianahistorianjamesblane.blogspot.com/2016/02/puerto-rican-migration.html>

Not all Latinos are Mexican: The Story of a 1920s Peruvian Steel Worker from Gary, Indiana - <https://indianahistory.org/blog/not-all-latinos-are-mexican-the-story-of-a-1920s-peruvian-steel-worker-from-gary-indiana/>

Founding a Community - <http://beheard.ihs.yourcultureconnect.com/e/latino-experiences/founding-a-community>

Country of origin	Area of settlement	Date of arrival (estimate)	Reasons for coming	Struggles faced