

THE FIFTH ELEMENT?

A study
on the common ground
where
hip-hop
meets
basketball

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“If I wasn't in the rap game
I'd probably have a key knee-deep in the crack game
Because the streets is a short stop
Either you're slinging crack rock or you got a wicked jump shot”

Things Done Changed
(Notorious B.I.G., 1994)

“And that's around the time that your idols become your rivals.
You make friends with Mike, but gotta A.I. him for your survival.”

Thank Me Now
(Drake, 2010)

Abstract and Keywords

Hip-hop, as a culture, distinguishes four building blocks upon which it is built: turntablism, breakdance, graffiti and rap. These building blocks are unquestioned within the hip-hop community. However, basketball is often named as the fifth building block, the fifth element. Ever since Walt Frazier became NBA champion with the New York Knicks and DJ Kool Herc threw his first party in 1973, hip-hop and basketball are connected. Frazier signed a deal with Puma for exclusive signature shoes. Later on, Puma would become the official sponsor of *Beat Street* (1984), a movie about hip-hop culture. This is one of many connections between the sport and the music.

This master thesis explores the connections between basketball and hip-hop and studies the reception basketball culture got in The Netherlands from the early nineties on. It looks at the role basketball culture played in The Netherlands and how hip-hop culture played a role as a part of basketball culture. It contains interviews with basketball players, Dutch as well as American, professional and amateur, who have an extraordinary interest in music, and describes what role music plays in their lives. It connects the experiences the players have to concepts like musical affordances, agency and lived religion.

Key words: hip-hop, rap, turntablism, breakdance, b-boys, street culture, basketball, streetball, rap, graffiti, affordances, agency, lived religion.

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Studying at age 36 is keeping distractions away. Finishing at 39 is killing these distractions. The other day, when I was visiting a basketball game, a friend asked me how I have been. My answer was that I really, really miss my hobbies and social life. This is what I learned from trying to get a master's degree in my late thirties. Life becomes pretty straightforward and simple: eat, sleep, work, study, repeat.

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Introduction

On March 31st 2019, Nipsey Hussle was murdered outside his shop in Los Angeles, California. Nipsey Hussle was a rapper and a successful businessman. Born and raised in the Crenshaw neighborhood, he became a gang member of a sub-group of the Crips at age fourteen. After his “career” in crime he emerged as an entrepreneur and local youth worker, contributing lots of dollars to society, mostly in poor neighborhoods. His death shook Crenshaw, the hip-hop community and beyond. Celebrity friends payed tribute to the rapper, but something that stood out even more was that a lot of NBA stars publicly talked about the late rapper and payed homage to him.¹ Hussle was honored in pre-game ceremonies and players were wearing t-shirts with his name and image on it.

One of the questions immediately popping up in my mind was why a rapper receives this much attention and honor from basketball professionals. What happened between basketball and hip-hop and why are the two connected? How did this connection come to be? Thinking about these questions I was reminiscing about the time I discovered the beautiful game of basketball in the early nineties. I became curious whether other people growing up in The Netherlands had the same memories of playing basketball and watching American basketball in the nineties, also known as the Jordan era.

As I go back in time, I recall the feeling of being different. In my memory, the nineties were a period of subcultures, at least where I was brought up. When most youngsters were playing soccer in a village nearby, I was one of the few playing basketball in a city a little further away. It also felt to us that being “cool” was easier playing basketball and listening to hip-hop than hanging around a soccer field, rocking to Bon Jovi.

Something else that made basketball really “cool” was the fact that the NBA was filmed and televised in an extremely flashy matter. Every Friday afternoon at 5 o’clock, I rushed home to turn the television on and watched the most exiting 30 minutes of my TV-week. *NBA Action* was famous for its quick montage of the best game action.² This action was accompanied by thrilling beats as *NBA Action* showed a list of the ten most exiting plays of the week in *Courtside Countdown*. In my memory these beats were hip-hop beats, a genre I did not listen to at all, but

¹ NBA is the National Basketball Association, the biggest and most watched basketball competition in the USA, and therefore in the world.

² NBA Action premiered in 1990 on ESPN in the USA and was broadcasted by Sportnet in The Netherlands.

that meanwhile subconsciously entered my veins.³ The fact that my basketball trainer used this genre during practice really helped tying the music and the sport together.

Years later, in the early 2000s, when I was able to watch complete NBA games on television, I recognized that the music a DJ played in the stadium during games was hip-hop or affiliated music styles like disco and funk. It made sense, in retrospect, because Bill Simmons suggests in *The Book of Basketball*, a book about the history of the NBA, that Allen Iverson (born, 1975) was the player who brought hip-hop into the NBA.⁴ He wrote this in 2010:

[...] he was one of the most influential African American athletes ever, a trendsetter who shoved the NBA into the hip-hop era (whether the league was ready or not) and resonated with blacks in a way that even Jordan couldn't duplicate.

Iverson was a player who was indeed very charismatic: an outstanding basketball player and a non-conformist as well.⁵ The moment he publicly humiliated Michael Jordan (arguably the best player of all time), marked a new era in basketball.⁶ In the years that followed Iverson became one of the better players and grew into an example for NBA players. Many of them followed his taste in clothing and hairstyle, wearing cornrows looking like Snoop Dogg. Iverson was a trendsetter in his love for tattoos as well, until the moment came when the majority of players had tattoos.⁷

Nowadays, when I watch a game online and even when I visit a game in my hometown, hip-hop is the most heard genre of music. In this thesis I will explore the history and reasons behind the happy marriage between the two and briefly touch the reception basketball culture got in The Netherlands in the early nineties onwards.

³ Searching on YouTube, I found out that the music playing during *Courtside Countdown* was in fact some sort of up-tempo electropop, mixed with some good-old eighties rock. Watch an episode of the show here:

<https://www.youtube.com/watch?v=unye7P5pVNE>.

⁴ Bill Simmons, *The Book of Basketball: The NBA According to The Sports Guy* (New York: ESPN Books, 2010), 426.

⁵ Zatella Beaty, *Iverson* (Netflix, 2014).

⁶ Jordan would play one more successful season and would become an NBA champion that year and the year that followed. Still, Iverson knocked on the door. Iverson used a crossover, a highly humiliating streetball trick to beat Jordan one-on-one to the basket, just like a streetball player used to do back in the 'hood. As a rookie (first year in the NBA) it is highly unusual to embarrass a legend like that.

<https://www.youtube.com/watch?v=C977RCbuqFk>

⁷ Harry Cheadle, "A Brief History of Tattoos in the NBA," Vice.com, accessed April 14, 2019, https://www.vice.com/en_us/article/8gmmm4/a-brief-history-of-tattoos-in-the-nba.

Methodology

To get a perspective in this field of study, it is necessary to combine various methods. First of all, I will discuss scholars whose work contributed to both social and cultural sciences, in order to find overlapping historical and cultural practices in hip-hop and basketball culture. I will add some background information about professional basketball and the role of commercial parties in the USA to enlighten readers who do not have basic knowledge about the league and its history.

The second part will consist of interviews of predominantly Dutch basketball players, both professional and amateur. During the interviews I asked the players what memories they had of their first steps on the basketball field, whether this was a street court or an indoor gym. What attracted them to play basketball? Also, what memories did the players have of the music of that time and what attracted them to the music they loved. I asked whether there was a specific genre of music “connected” to basketball. Finally, I wanted to know what element of this genre of music was most appealing to them.

My methods in this part of the research are inspired by the methods Tia DeNora points out in *Music in Everyday Life*, particularly in chapter four: “Music and the Body”.⁸ DeNora describes in this chapter the way music influences and sometimes dictates the way people move, endure an aerobic session, are motivated, feel aroused, are co-ordinated and how people constrain the perception of fatigue.⁹ In short, aerobic music affords aerobic embodied agency. The interviews she conducted give a complete view of how people experience music in this particular setting and situation. DeNora connects the results of the interviews, as well as notes of her ethnographic research to existing scholarly concepts, such as “affordances” and “agency”.

I chose the interviewees after a search for basketball players who have a love for music. Two of the interviewees play in the team I worked with during my internship last year, at Landstede Basketbal in Zwolle. I found the other interviewees via posts on social media, in which I asked for basketball players who have a special interest in music. Indirectly, three amateur basketball players responded, with two of whom I eventually did an interview. The last two interviewees were streetball players who regularly play at the streetball court in Zwolle.

I have chosen to interview players from three different age groups: teens, young adults in their twenties and experienced basketballers in their (late) thirties. The reason behind this is my

⁸ Tia DeNora, “Music and the Body,” in *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000), 75-108.

⁹ DeNora, *Music in Everyday Life*, 89.

hypothesis that players who hit puberty in the twenty-first century think differently about the role hip-hop plays in basketball. In my introduction I cite Bill Simmons pointing out that, according to him, Allen Iverson brought hip-hop into the NBA. This means players who started watching NBA basketball in the nineties saw him debuting in 1996. At that time, I was sixteen years old, while most of the players I worked with in my internship were seven years at most at the time Iverson made his debut. The interviews I did with this group have the structure of an open interview, loosely guided by the structure of the survey I made, but never conducted. You can find the survey in Appendix F. My special interest in these interviews went out to the reception the NBA got in The Netherlands and the interviewees in particular. In my opinion, the game of basketball and the NBA were merely a media phenomenon in The Netherlands. The first time the interviewees came in contact with the game and NBA was through media: movies, video games and television, the latter through either highlight reels or complete games.

The theoretical framework and the interviews will be discussed in the last section of this thesis. In this part, I will discuss the similarities between the scholarly theory and the results of the interviews and draw my conclusions accordingly, combining the literature, the interviews and the concepts DeNora discussed to see how these three fit in the narrative of the stories the players told about their experiences with music (and hip-hop in particular), basketball culture and the NBA and its marketing strategy. Recommendations for further research will be added, (w)rapping up this thesis.

Theoretical Framework

Talking about hip-hop and basketball is talking about worlds meeting and coming together. It is talking about spaces as well. Physical spaces, but mental spaces too. In this theoretical framework I will try to knit these spaces together, talking about the place hip-hop has in culture and what place basketball has in hip-hop culture. I start off with laying down concepts of how music fits in certain spaces and how music constructs groups of people who occupy these spaces. Secondly, I will zoom in on one of these spaces, the world of streetball: the culture, the people and the music. Streetball is the type of basketball originally played in parks, in neighborhoods of the American inner-cities. Streetball culture has its origins in the same spaces hip-hop culture has. Though the game of basketball is much older than hip-hop and streetball culture, the latter became an influential force in the way the game was played in competitions in the USA, expanding all over the globe.

Hip-hop: time and place

To find the place where hip-hop and basketball meet, it is worth investigating why certain spaces house a particular kind of music. Hip-hop found its origin in the urban cities of New York.¹⁰ In *Sound Tracks: Popular Music, Identity and Place*, John Connell and Chris Gibson tie hip-hop to the neighborhoods of America's biggest cities as a way to represent the neighborhoods, but to be original (in a cultural sense) as well. Hip-hop, from the early eighties on, represented ghetto life in a way jazz, soul and funk did earlier. Many hip-hop songs, films, albums and even group names, put the listener straight into the urban neighborhoods of LA and New York.¹¹

With hip-hop situated in the ghetto, it helped shaping ethnic identities in Black and Latino communities. Hip-hop gave these communities a shared musical and lyrical identity and urban cities around the world adopted this identity, albeit in different languages.¹² Connell and Gibson state that "street corners, basketball courts, abandoned warehouses and clubs became central spaces in the process of making meanings and rituals out of commodities."¹³ In these spaces, hip-hop started to develop. It formed a culture and this culture was constructed by human agency as well as material agency. With various people from various backgrounds living together in the inner-cities, hip-hop housed elements of Jamaican toasters, African griots, jazz,

¹⁰ John Connell and Chris Gibson, *Sound Tracks: Popular Music, Identity and Place* (New York: Routledge, 2003), 182.

¹¹ Connell and Gibson, *Sound Tracks*, 85.

¹² *Ibid.*, 131.

¹³ *Ibid.*, 183.

funk, gospel, and street poetry. Early hip-hop pioneers put all these influences in one big blender and behold, a new genre was born. Or, in the words of Grandmaster Caz, one of the earliest hip-hop pioneers in the documentary *Something from Nothing: The Art of Rap*:

Hip-hop was not made up from scratch. The music and the foundation of the music of hip-hop comes from the records we found in our parent's crates. Old funk and soul grooves. We've given new life to artists like James Brown, Isaac Hayes, Sly and the Family Stone, George Clinton and Parliament Funkadelic and so many other groups because we'd be rappin' over their beats. So hip-hop didn't invent anything, but hip-hop re-invented everything.¹⁴

Together with this cultural mixture another element was added: turntables. The early hip-hop relied heavily on the DJ, someone putting different records together to form a beat, over which the MC could rap. Mark Katz argues in his book *Groove Music: The Art and Culture of The Hip-Hop DJ* that hip-hop brought about a new musical instrument, the turntable. These turntables were the center of a DJ set, the materials a DJ mixed records.¹⁵ This way, technical opportunities and limitations created a new style of music, hip-hop.¹⁶ He even goes a bit further by stating that hip-hop DJs can be seen as inventors, both in a concrete way, as inventors of a new style of music, as well as inventors in a more abstract way by inventing themselves. Katz calls this the performative DJ.¹⁷ This idea is in line with his view on identity. Someone's identity is not inborn, but constructed.

The African Americans and Latinos who created hip-hop didn't do it because of some essential blackness or brownness. That's not to say that their skin color and heritage were irrelevant; rather, they were factors – alongside time, place, class, economics, and the artistic contributions of certain individuals – that went into the creation of a new form of cultural expression in 1970s New York among marginalized working-class communities.¹⁸

¹⁴ *Something from Nothing: The Art of Rap*, directed by Ice-T. New York: Final Level Entertainment, 2012.

¹⁵ Most DJ's used two Technics SL1200 turntables.

¹⁶ Mark Katz, *Groove Music: The Art and Culture of The Hip-Hop DJ* (New York, Oxford University Press, 2012), 5.

¹⁷ Katz, *Groove Music*, 252.

¹⁸ *Ibid.*, 9.

Streetball culture

Up until now we placed hip-hop in the right time and place in history and read that the people occupying those spaces, constructed hip-hop. One of the spaces Connell and Gibson mention is the streetball court. In his ethnographic, autobiographical book *Black Gods of the Asphalt*, Onaje X.O. Woodbine tells the story of him, a Black, poor, inner-city child, eventually ending up playing as the star of the Yale basketball team.¹⁹

Woodbine begins to introduce basketball as an urban “lived religion”, an interpretation he describes as follows: “...[urban ‘lived religion’], in which the central problems and structures of inner-city life are displayed, renegotiated, and reimagined on the court.”²⁰ Woodbine derived “lived religion” from historian David Hall. The term describes religious practices by ordinary people, borrowing from traditional theological doctrines, but go outside of them in surprising ways.²¹ Religious phenomena, scholars like Nancy Ammerman argue, like ritual practice, healing, transcendent experience, spiritual encounters, and prayer occur in places and times that exist apart from the control of recognized experts and religious authorities.²² Historian Charles H. Long, Woodbine continues, claims that folklore, music and style of life have often touched deeper religious issues regarding the true situation of black communities than those of the church leaders of their time.²³ In this light, the basketball court can be seen as a demarcated environment in which players experience freedom and have religious experiences. It can also function as a place for escaping life and the troubles that come with it. This description of the basketball court touches on Johan Huizinga’s concept of the “toovercirkel”. In 1938, he writes:

The arena, the card-table, the magic circle, the temple, the stage, the screen, the tennis court, the court of justice, etc., are all in form and function play-grounds, i.e. forbidden spots, idolated, hedged round, hallowed, within which special rules obtain. All are temporary worlds within the ordinary world, dedicated to the performance of an act apart.²⁴

¹⁹ Onaje X.O. Woodbine, *Black Gods of the Asphalt: Religion, Hip-Hop, and Street Basketball* (New York: Columbia University Press, 2016), 4.

²⁰ Woodbine, *Black Gods of the Asphalt*, 9.

²¹ *Ibid.*, 10.

²² *Ibid.*, 10.

²³ *Ibid.*, 10.

²⁴ Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (London: Routledge & Kegan Paul, 1949), 10.

In this light, the streetball court, but I argue the indoor basketball field as well, are sacred spaces, safe havens, where rules are clear and boundaries are set. Within this demarcated environment, playing, experimentation, games – or to use a hip-hop term – freestyling is possible and expected. During his four years of ethnographical research of street basketball in Boston, Woodbine learned that streetball players celebrate and go through events in life together, in particular the loss of dear friends. He continues:

In addition, these young black men shared in common a propensity for flights of consciousness on the basketball court, as if playing the game had become an opportunity to transcend the difficulties of the streets.²⁵

Woodbine also addresses the question why black men are over-represented in basketball. In his view, most scholars in social sciences stick to two views. The first one is that blacks play basketball to compensate the feeling of failing in other social arenas, for example school. The second view is that white institutions are the reason black people participate in disproportional numbers. Young black men feel obligated to their families to pursue a career in basketball, to escape poverty. At the same time high schools and colleges pull young black men from their communities because these schools want to win more games. This push and pull-view created the hoop dream: unbridled hope in athletic achievement as a means to escape the urban crisis.²⁶²⁷

Woodbine does not disagree with these views, but takes it a step further. He argues that the lived experiences on the court add to the agency streetball players have. The outside world (media, scholars, government) often constrains black basketball players and reduces them to black male bodies and push them toward limited definitions of self as ballplayers, gangsters and hustlers. This constraint is often embodied and internalized by the players themselves. However, being on the court gives a communal sense of freedom that counters the effect of this dehumanization.²⁸ Woodbine puts it this way:

They (streetball players) go to discover their humanity, to demonstrate to themselves and others that they possess something intangible – something “more”, not subject to the decay of urban life. Especially during times of crisis,

²⁵ Woodbine, *Black Gods of the Asphalt*, 11.

²⁶ *Ibid.*, 13.

²⁷ *Hoop Dreams* (Fineline Features, 1994) is also the name of a documentary by Steve James. In my opinion a perfect inside look into Chicago inner-city life.

²⁸ Woodbine, *Black Gods of the Asphalt*, 20.

these men turn themselves into choreographers of the court, playing the game to express grief, find hope, and revel in community.²⁹

Thomas McLaughlin has a similar view in *Give and Go: Basketball as a Cultural Practice*:

This [...] comes as a reaction, I think, to cultural theories that deny agency to individual subjects either by characterizing culture as an impersonal system or by reducing individual subjects to victim status, manipulated by the dissemination of cultural commodities in mass media.³⁰

The streetball court turned into a space of “lived religion”. A place with its own practices, rules and rituals. A space where predominantly Black and Hispanic Americans could escape from daily troubles such as poverty, unemployment, murder and drug abuse. A space with a communal choreography, basketball, and a shared rhythm, hip-hop.

“Black” ball, “white” ball

So, in the seventies and eighties, basketball and hip-hop were linked through their communal background as an escape for young, urban, Black and Latino Americans from their inner-city life. The league (the NBA), however, was led by white owners who were brought up in a totally different (sub)urban context compared to the players they “owned”. The coaches, predominantly white and inspired by the owners, preferred a style of play that one could describe as heady, blue collar and fundamentally sound basketball. In the opinion of the coaches, basketball was a team game and should be played as such. Ego-centric behavior like keeping the ball too long or ignoring one’s team mates was not done. Basketball writers and broadcasters in the seventies and eighties used to call this “white ball”. “White ball” is a product of coaching and the ethic of the workplace. “Black ball” represented the more athletic, gifted and talented, physical game played on street courts throughout the inner-cities of the Black and Latino neighborhoods. “Black ball” is artistic and improvisational, like jazz, soul and rap.³¹ Beating the opponent one-on-one, using speed and physical strength is typically “black ball”, as well as using tricks and special moves to fool him. “Black ball” is the sort of basketball that the audience wants to see, the spectacular plays often cut together in a short highlight reel, accompanied by music and suitable for quick

²⁹ Ibid., 21.

³⁰ Thomas McLaughlin, *Give and Go: Basketball as a Cultural Practice* (Albany: State University of New York Press, 2008), 4.

³¹ McLaughlin, *Give and Go*, 42.

distribution via social media, highlight DVD's and *Courtside Countdown*.³² Within the basketball community, these theories concerning “black ball” and “white ball” are regarded to be oversimplified and artificial. However, outside this community, this racist view on how the game of basketball is (or should be) played, is still accepted as common cultural sense.³³ It is an essentialist view on a game which is way too complicated to be regarded as such. The essentialism in this case comes from the white broadcasters and sports writers in the seventies and goes both ways: black and white are reduced to caricatures of themselves.

These Black and Latino players found their way to the NBA and took the “black ball” to the league. For years, the NBA was the ultimate goal for high school and college players and thus, the NBA owners considered colleges to be the main supplier for new talent. The NCAA final of 1979 brought two future NBA stars to the best watched college basketball game of all time.³⁴ Larry Bird (born, 1956) from Indiana State University and Earvin “Magic” Johnson (born, 1959) of Michigan State University led their teams to a game watched by an estimated 40 million viewers nationwide, a 20 percent viewer raise compared to the 1978 final.³⁵ A few months later, both Bird and Johnson entered the NBA. Media were quick to label Bird's Boston Celtics as “white ball” and Johnson's LA Lakers as “black ball”. Thomas McLaughlin argues in *Give and Go* that this view on the game was oversimplified as he cites Todd Boyd:

More challenging to the conventional racial opposition are the insights of Todd Boyd, in his essay "True to the Game: Basketball as the Embodiment of Blackness in Contemporary Popular Culture." Boyd makes a familiar contrast of the “white” style of Larry Bird's Celtics with the “black” style of Magic Johnson's Lakers, but he also reminds us that the “blue-collar”, defensive-minded Detroit Pistons' championship teams of the late 1980s and early 1990s were also powerful expressions of black traditions³⁶

This clear dichotomy between two styles is a construct by commercially driven sports writers, the rivalry between two big teams from two big commercial markets (Boston and LA) did set the NBA on fire. TV-ratings rose and the interest in the NBA grew.³⁷ When Michael Jordan (born 1963) was drafted in 1984, a future superstar was added to the landscape. Jordan was born in Brooklyn, New York, but grew up in provincial Wilmington, North Carolina. He is

³² Read my Introduction for my own fascination for *Courtside Countdown*.

³³ McLaughlin, *Give and Go*, 42.

³⁴ NCAA = National Collegiate Athletic Association.

³⁵ Scott Taylor, “25th Anniversary: 1979 Final Four,” *Deseret News*, March 26, 2004, <https://www.deseretnews.com/article/595051666/25th-Anniversary-1979-Final-Four.html?pg=all>.

³⁶ McLaughlin, *Give and Go*, 43.

³⁷ See *Figure 3* on page 22.

Black, but plays both “white” and “black” ball and was quickly marketed in that matter. Or in the words of David Andrews and Michael Silk: “At the hands of a Nike-forefronted, multifaceted marketing stratagem, Jordan came to occupy and extend the symbolic space created by the Johnson-Bird relation.”³⁸ McLaughlin sums it up by stating that “Michael Jordan’s game – the great African American athlete and icon of the basketball ethic – provides a cultural opportunity to deconstruct a deeply held racial ideology.”³⁹

So we now see a landscape where three superstars represent different styles of playing. Jordan is put there as a middle man, using the best of both worlds. Commercially this is an excellent position for Nike, the company he is in business with. Jordan became attractive to fans of “black” and “white” ball. He was the perfect middle between the intimidating “black” way of playing the game and the hard working “white” style.⁴⁰ Later, in 1996, when Jordan was established as the best player in the league, Allen Iverson appeared in the NBA. He was the biggest talent in years and the media saw him as Jordan’s successor, both as a player and a role model for young, black teens. However, Iverson was not interested in being a role model. He could not care less about what people thought of him. Todd Boyd describes Iverson’s entrance as follows:

Iverson was not at all concerned about appealing to multiple interests. Instead, as rapper Tupac Shakur once suggested, Iverson’s style was “strictly for my niggas”. The Answer (Iverson’s nickname) was notably influenced by hip-hop culture and made no attempt at all to hide it.⁴¹

Iverson wore cornrows, a hairstyle, popular in ghetto during the seventies which had a revival in the nineties, predominantly amongst black prison inmates. It was not done to wear them outside the home or the neighborhood. Snoop Dogg started to wear them in public and made them popular, providing a link between hip-hop and crime. Thanks to Iverson, the NBA was added to this link. When tattoos got popular as well, the NBA had a representational problem.⁴² In the dichotomy of “black ball” and “white ball”, Iverson’s nonconformist attitude brought the street culture into the NBA. Younger players did not care about their image and Iverson did not want to be a media friendly figure, nor did he want to be an example for the youth.

³⁸ David L. Andrews and Michael L. Silk, “Basketball’s Ghetto-centric Logic,” *American Behavioral Scientist* 53 (11), (2010): 1629.

³⁹ McLaughlin, 42.

⁴⁰ Andrews and Silk, 1631.

⁴¹ Todd Boyd, *Young, Black, Rich and Famous: The Rise of the NBA, the Hip Hop Invasion, and the Transformation of American Culture* (Lincoln: University of Nebraska Press, 2008), 152.

⁴² Boyd, *Young, Black, Rich and Famous*, 153.



Figure 1: Allen Iverson in 2005, just before the NBA dress code was introduced.

Hip-hop culture is not about adjusting to the mainstream. It is about rebellion and being “real”. Wearing a suit and tie did not make someone “real”. Instead, players did not adjust and dressed “ghetto style” to games: unrestrained and comfortable. It is what the nineties gangsta rap movement was famous for. An era “in which gun-play, violence against women, and political nihilism were branded as ghetto authenticity”, also known as “keeping it real”.⁴³ Boyd continues:

[...], why should people change anything about themselves to accommodate someone or something else? [...] Being consistent and committed to one’s values is cherished in this world (of hip-hop, ed.).

Andrews and Silk put this story into a political perspective by saying that from the seventies onward a perfect storm (or better: a perfect nightmare) of reactionary and regressive social and economic trajectories was created to exacerbate the social injustices and inequalities that had historically plagued the urban African American populace.⁴⁴ All this led to the point where basketball became one of the opportunities for young, Black men to get out of a situation of poverty, crime, drugs and decreasing education and employment. Young men coming out of this urban African American populace learned to play basketball in the eighties, played in high school and college in the early nineties and entered the NBA in the late nineties. These are the same men who grew up with hip-hop, when hip-hop really took off in the late eighties and nineties, the time it slowly became mainstream pop music. Both basketball and hip-hop shared spaces (the street courts in sub-urban area’s) as well as the audience both attracted.

⁴³ Travis L. Gosa, “The Fifth Element: Knowledge,” in *The Cambridge Companion to Hip-Hop*, ed. Justin A. Williams (Cambridge: Cambridge University Press, 2015), 193.

⁴⁴ Andrews and Silk, “Basketball’s Ghetto-centric Logic”, 1630.

The role of music on and around the basketball court

Playing music during practice or games is fairly common on streetball courts. This is partly because hip-hop and basketball have a common talent pool, if you like. Young, urban inner-city boys and girls who see hip-hop or basketball as an escape and the court, or any other public space, as a place to show what they are worth. Katz writes in *Groove Music*:

As young men everywhere, they were told, whether directly or implicitly, that they needed to show power in order to command respect. At this time and place, they could have easily looked to guns or drugs for this power. They chose music.⁴⁵

In the last sentence, the word “music” could easily be replaced with “basketball”.

In *#Rucker50*, a documentary about the 50-year celebration of the legendary Holcombe Rucker Park tournament, many ex-players and those involved spoke about how the people built a community around Rucker Park.⁴⁶



Figure 2: Future NBA superstar Dr. J (Julius Erving) at Holcombe Rucker Park (1970's).

Music was a big part of the summertime life at Rucker Park.⁴⁷ DJ Red Alert talks about going to Kool Herc parties in the seventies and being the Rucker Park DJ at the same time. ESPN Sports analyst, writer and reporter Chris Broussard calls Rucker Park the basketball version of hip-hop. He was quoted saying: “[as a basketball player] you wanted that street credibility and to get it, you

⁴⁵ Katz, *Groove Music*, 252.

⁴⁶ Robert McCullough Jr., *#Rucker50* (HPI Films, 2016), 38 min. 35 sec. and onwards.

⁴⁷ Holcombe Rucker Park is a basketball court at 280 West 155th Street in Harlem, Manhattan, New York City. Since 1965, every summer a basketball tournament is held, hosting the best streetball players of New York City, as well as talented youth, ready to enroll in the NBA.

need to do it at Rucker.”⁴⁸ What goes for Rucker Park, goes for most streetball courts, albeit at a smaller scale. In *Black Gods of the Asphalt* Woodbine describes it as follows:

On the blacktop we also learned a street style, a way of moving our bodies, [...]. The shared style and rhythm that we created through hoops also facilitated our individual abilities of self-expression. Everyone possessed a unique way of dancing on the blacktop, but there was no mistake that it was a beautifully choreographed dance.⁴⁹

He clearly mentions “rhythm”, and “dancing”, as if the ball, the asphalt, his teammates, the opposition and possibly the spectators all contribute to the way the players were moving. He uses the words “choreographed dance” as well, as if the bouncing of the ball and the rhythm and pace of the game call for patterns in moving.

In *Music in Everyday Life*, DeNora describes the meaning of everyday interactions between music and individuals within context. Aerobics, she writes, distinguishes itself from other sports in the way a session is planned and fixed in advance.⁵⁰ Everything is choreographed: from the movement of the participants to the duration of the music and the exercises. She writes: “Thus, most forty-five-minute sessions are divided into sequentially organized stages, each characterized by a specific form of movement and energy level.”⁵¹ Except for a pre-game warming-up, team sports are not spelled out like aerobics is.⁵² DeNora applies the concept of “affordances” to her ethnographic research. She describes: “Objects ‘afford’ actors certain things; a ball, for example, affords rolling, bouncing and kicking in a way that a cube of the same size, texture and weight would not.”⁵³

Transferring the concept of affordances to the basketball field, one might say that all things surrounding a person (the actor) affect the way of playing and how other objects “behave” in certain situations, have certain properties: the ball, the basket, the asphalt, they all carry affordances. Music affords basketball if it is played in the nearness of a basket and thus puts a certain rhythm in the game, as I cited Woodbine earlier.

Musically, the circumstances afford the music that is played. The fact that an MC (Master of Ceremonies) is frequently commentating streetball games, is using a microphone and the circumstances in which there’s only room for a DJ and two turntables, makes the prevailing genre

⁴⁸ #Rucker50, 38.00.

⁴⁹ Woodbine, *Black Gods of the Asphalt*, 4.

⁵⁰ DeNora, *Music in Everyday Life*, 90.

⁵¹ Ibid., 90.

⁵² I mention my work on a warming-up mixtape in the methodology section.

⁵³ DeNora, *Music in Everyday Life*, 39.

on the basketball court to be hip-hop. Two turntables afford hip-hop and the performative DJ, as well as the material agency these turntables have.⁵⁴ Simon Frith writes in “Music and Everyday Life”⁵⁵ that music in public places has equal importance as an emotional tool and as a form of sociability. He continues by pointing out that most academic research focuses on music listening, but that music making is worth looking at. He states:

[...] what is equally remarkable is the sheer amount of music making in which people are engaged, and my point here is not just that people do, [...], but also that these musical activities are central to their understanding of who they are. Music making provides, as Ruth Finnegan argues, critical pathways through life.⁵⁶

I argue that hip-hop adds basketball to this equation, and basketball adds hip-hop. Both basketball and hip-hop give meaning to life and sometimes occupy the same space. Both have their roots and meaning in the inner-cities of the USA and both are spread around the world in the eighties and nineties, becoming mainstream music (hip-hop) and a globally watched media phenomenon (basketball).

⁵⁴ Katz, *Groove Music*.

⁵⁵ Simon Frith, “Music and Everyday Life,” in *The Cultural Study of Music: A Critical Introduction*, edited by Martin Clayton, Trevor Herbert, Richard Middleton (New York: Routledge, 2003), 100.

⁵⁶ Frith, “Music and Everyday Life,” 100.

The NBA: commerce and hip-hop

Professional basketball in the USA

Professional basketball in the USA is played since 1937. In the sixties of the twentieth century, two pro-basketball leagues existed simultaneously: the bigger NBA (since 1949) and the smaller ABA (since 1967).⁵⁷ In 1976 the two merged into one league when the financially healthiest of the two, the NBA, took over the almost bankrupt ABA. Nowadays, 30 teams play in the NBA.

In the eighties, basketball became more and more popular, mainly because television coverage increased. Still, basketball was the third popular sports to watch in the USA, right behind American football and baseball.

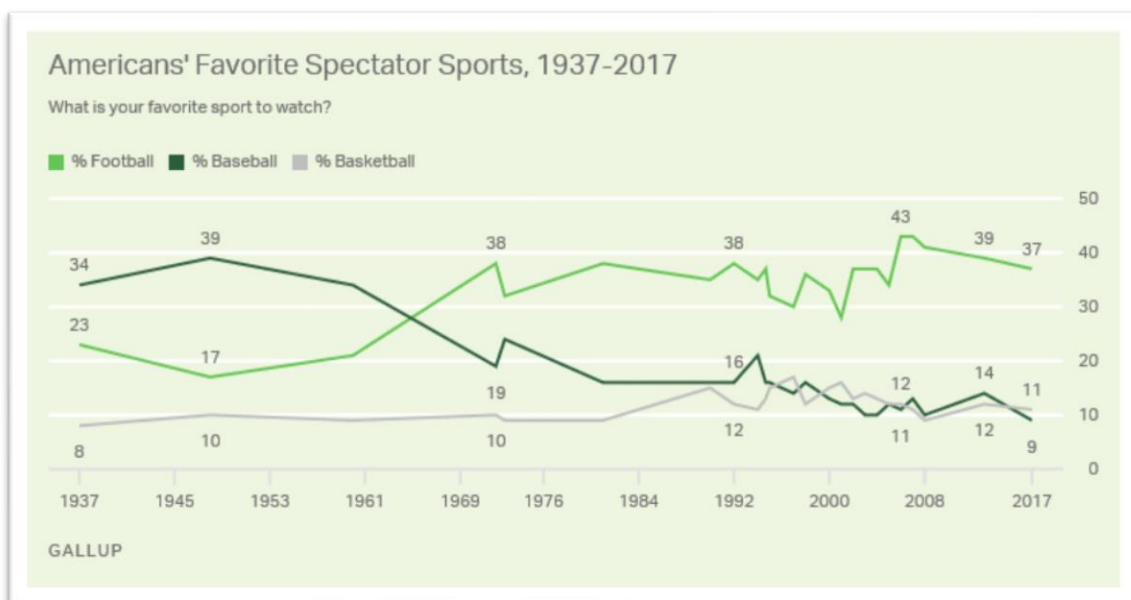


Figure 3: American’s Favorite Spectator Sports, 1937-2017. Source: gallup.com.⁵⁸

In perspective, the NBA is the fourth league worldwide, measured by total revenue, right behind the NFL (American football), MLB (baseball) and the English Premier League (soccer) and is still growing.⁵⁹

⁵⁷ In the ABA seven teams played, while the NBA consisted of eighteen teams.

⁵⁸ Jim Norman, “Football Still Americans’ Favorite Sport to Watch,” Gallup, accessed March 9, 2019, <https://news.gallup.com/poll/224864/football-americans-favorite-sport-watch.aspx>.

⁵⁹ Trevir Nath, “The NBA’s Business Model,” Investopedia, accessed March 9, 2019, <https://www.investopedia.com/articles/investing/070715/nbas-business-model.asp>.

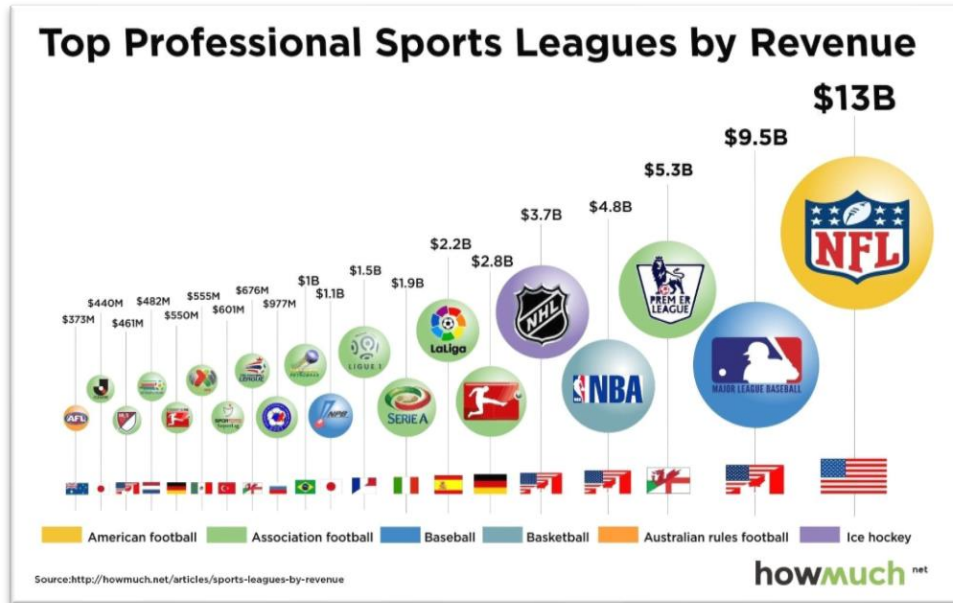


Figure 4: Top Professional Sports Leagues by Revenue, 2016. Source: howmuch.net.⁶⁰

Commercial deals in professional basketball

The fact that a league generates so much revenue is due to multiple factors, e.g. ticket sales and distribution of money from television deals. A third way of generating income is via merchandising deals for jersey and apparel sales. Players in the NBA are allowed to sign deals with companies to enhance their income and the majority has some kind of commercial deal with a third party. LeBron James, for example, is one of the best paid NBA-stars with a yearly salary of over 33 million dollars.⁶¹ He adds 52 million to this with commercial deals with companies of the likes of Nike (shoes), Coca-Cola Company (Sprite), Beats By Dre, Kia Motors, Intel, and Blaze Pizza.

Many of the franchise players⁶² in the NBA have shoe endorsement deals like LeBron James has with Nike. The first player who ever got a deal like that was Walt Frazier (born, 1945). Frazier, known for his flamboyant style of dressing and choice of clothing, had a nickname, Clyde, which he got because he used to wear his beret just like Warren Beatty, the actor who played Clyde in the television series *Bonnie and Clyde*. As a star of the 1970 and 1973 New York

⁶⁰ Raul Amoros, “Which Professional Sports Leagues Make the Most Money?,” Howmuch.net, accessed March 9, 2019, <https://howmuch.net/articles/sports-leagues-by-revenue>.

⁶¹ “2018 Celebrity 100 Earnings,” Forbes, accessed March 9, 2019, <https://www.forbes.com/profile/lebron-james/#491f7ce52398>.

⁶² A franchise player is important to the team in selling the team to the fans. Fans can buy jerseys with the franchise player’s name at the back. Franchise players appear on billboards around the team’s city.

Knicks, Frazier won two NBA championships. In 1973, Frazier signed a deal with Puma⁶³ and was involved in the creation of the “Clyde”. These shoes became an instant commercial success and found their way into the emerging hip-hop culture of New York City. B-boys and rappers saw Frazier play basketball on these shoes and wanted a little of the man’s coolness shining upon them.⁶⁴

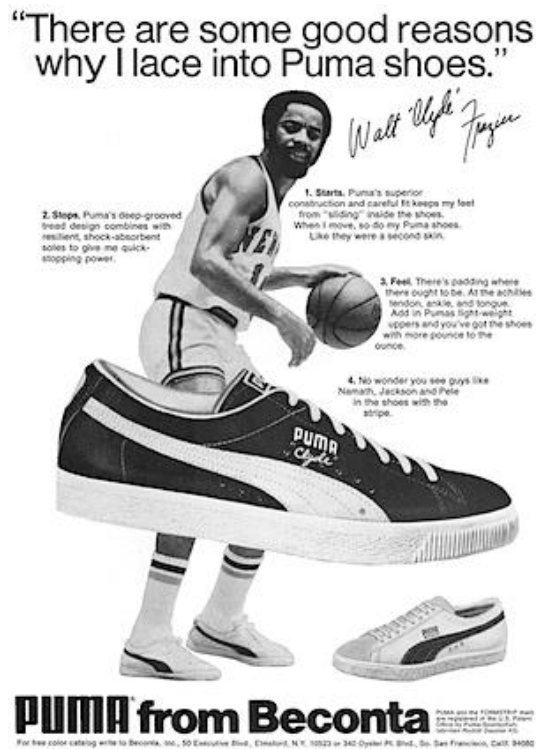


Figure 5: Puma advertisement for the “Clyde”, 1973.

From b-ball to b-boy

Frazier was a star in New York City, a city where a young Jamaican man called Clive Campbell lived since 1967. In the summer of 1970, when Campbell was fifteen years old, he was doing graffiti in and around The Bronx and needed a nickname. He landed on “Clyde”, after Clyde Frazier, the star player of the latest NBA champions.⁶⁵ He added “Kool” to this, so his graffiti name (tag name) became “Clyde as Kool”. Later, in 1973, Clive Campbell would make name on the basketball court with his bullish power drives to the hoop and was named

⁶³ Sarah Rowland, “Old-School Style Drives Historical Puma Forward,” Straight, accessed March 9, 2019, <https://www.straight.com/article-72958/old-school-style-drives-historical-puma-forward>.

⁶⁴ “Puma Clyde (1973),” Classic Kicks, accessed March 9, 2019, <http://www.classickicks.com/2014/01/puma-clyde/>.

If you would like to have a good look at Clyde Frazier’s wardrobe, take a look at <https://clydesofly.com>.

⁶⁵ Jeff Chang, *Can't Stop Won't Stop: A History of the Hip-Hop Generation* (New York: St Martin’s Press, 2005), 134.

“Hercules” by his friends, so he started using the name “Kool Herc”.⁶⁶ The link between Kool Herc and Walt Frazier is regarded to be one of the first links between basketball and hip-hop. Many would follow: Puma would become official sponsor of Beat Street (1984), a movie about hip-hop culture. Rapper Jay-Z became the owner of the New Jersey Nets,⁶⁷ Drake got to be a part of the Toronto Raptors entourage, Shaquille O’Neal (a basketball player) recorded multiple rap albums, and LeBron James is still using his 49 million Instagram followers as a marketing tool to promote hip-hop artists.⁶⁸ Besides all this, the gaming industry has become a factor as well, with two long-running basketball games on the market: NBA Live and NBA 2K. Both games have extended sound tracks, in which hip-hop is the dominant genre.

Summarizing, the early seventies were essential for the birth of hip-hop, but for the commercialization of basketball as well. In the years that followed, professional basketball and hip-hop (sharing a huge fan base) got intertwined in a commercial way through music, advertisement, movies, music videos and video games.

⁶⁶ Campbell would become the host of one of the first block parties in his apartment block at 1520 Sedgwick Avenue (West-Bronx) on August 11, 1973. It is argued that he was the first to come up with a new technique of playing records by using two copies of the same record to create a continuous beat on which a Master of Ceremonies (MC, Coke La Rock) would talk to entertain the crowd.⁶⁶ This way of playing records would become the art of turntablism, one of the building blocks of hip-hop. Dancing to these breakbeats would later be called breakdancing, one of the essential parts of hip-hop as well.⁶⁶ These b-boys, performing the breakdancing, used to wear their Puma sneakers.

⁶⁷ Jay-Z even moved the team from New Jersey to Brooklyn, the borough he grew up. No more New Jersey Nets, from 2012 they would be called Brooklyn Nets.

⁶⁸ Elias Leight, “How LeBron James Became Hip-Hop’s Most Important Fan,” *Genius.com*, November 30, 2017, accessed April 20, 2019. <https://genius.com/a/how-lebron-james-became-hip-hop-s-most-important-fan>.

Analysis of the interviews

As mentioned in the methodology section, the interviews would have an open structure. However, I did follow a pattern, outlined by the survey (see Appendix F) I initially wanted to use. All interviews were carried out by myself, except for the interviews with Joes Lanter and Nesta Agasi. I interviewed Mike Schilder and Sherron Dorsey-Walker shortly after a morning practice session with their team at the Landstede Sportcentrum. Both of them are professional basketball players who have been playing professionally for a few years. Longtime friends Arne van Terphoven and Peter Deumer invited me to come to Utrecht, so I found myself sitting on a couch in Arne's living room. Arne works as a music writer and journalist, Peter as a business consultant. Students Joes Lanter and Nesta Agasi are streetball players. Joes only plays streetball, while Nesta is an indoor basketball player for Landstede Basketbal U(nder)21 and youth international for The Netherlands.

I received the audio for the Lanter/Agasi interviews from Jonathan Mak, a Landstede Basketbal colleague. Jonathan is a sports teacher and film maker. In April and May 2019, he made a lot of basketball related promo material for both Landstede Basketbal and the *3x3 WE HERE* campaign, conducted by the NBB, the Dutch Basketball Association.⁶⁹⁷⁰ Transcriptions of the interviews can be found in appendices A to E.⁷¹ The discussion of the interview results will be done according to the questions of the survey.

Introduction to the sport

The majority of the interviewees grew up in The Netherlands, except for Sherron, he grew up in the USA, in Detroit, Michigan. In his neighborhood, basketball was something you just did in the backyard. Something you passed on to your brothers and sisters, nephews and nieces. He watched his older brother play and went to high school games at his uncle's school. I reckon playing basketball in the US is comparable to playing soccer in the streets in The Netherlands: it is just something you do when you are a child. In describing his relationship with music, Sherron

⁶⁹ You can watch work Jonathan made on his YouTube channel and on Instagram:
<https://www.youtube.com/user/Johnny1984Mack>
https://www.instagram.com/mak_media_/.

⁷⁰ In June 2019, the FIBA World Cup of 3x3 street basketball will be held in Amsterdam, at the Museumplein. To gain attention and to get the Dutch people enthusiastic for this fairly new version of the game, the NBB came up with a campaign to promote 3x3 in neighborhoods and cities around the country. The *3x3 WE HERE* campaign strives to build communities around street courts, connecting people of various backgrounds.

⁷¹ In addition to these interviews, I sent both Joes and Nesta supplementary questions regarding their personal relationship with music. They responded via mail. I have added these answers to the transcriptions in the appendices.

himself never mentions hip-hop to be the genre exclusively connected with basketball. He only mentions their shared background, something Woodbine and McLaughlin do as well.

The memories the Dutch interviewees have about their introduction to basketball are various, but they all talk about media. Arne and Peter, the oldest interviewees, talk about seeing Michael Jordan playing basketball on television and getting to know NBA basketball through American magazines. Mike talks about the movie *Space Jam* (1996) and so does Arne. Arne might have seen *Space Jam* in a movie theater in 1996 when he was fifteen years old. Mike was only two years old when the movie was released, so he must have seen it at a later age. For Mike, *Space Jam* is part of basketball culture, he even says it is a cliché to mention it as one of the earliest memories of basketball. It is defensible to see *Space Jam* as a landmark in media in which basketball and hip-hop are tied together. The movie combined two important elements of American youth culture, Looney Tunes and Michael Jordan (and some other NBA stars).⁷² Before *Space Jam*, no big, mainstream movie had used hip-hop for a soundtrack.⁷³ Of course there is *Boyz n The Hood* (1991), a movie about gang culture in Crenshaw, Los Angeles, but a movie with cartoon characters and basketball players, orchestrated with hip-hop was new. In my opinion, the movie should be seen as a worldwide distributor of the idea that basketball and hip-hop belong together, or at least go together really well.

The majority of the interviewees mention other media: highlight videos on VHS or DVD, on YouTube or NBA-TV.⁷⁴ Peter remembers those videos, especially the one in which Blackstreet's *No Diggity* was used in a mix of NBA highlights and the official video of the song.⁷⁵ Since this mix was released in 1997, the NBA understood it could not harm your business to mix hip-hop with basketball, since *Space Jam* was such a huge success. Since then, there was no way back. The videogame *NBA 2K* (1999) carries some elements of early hip-hop culture, especially the funky, up-tempo menu music.⁷⁶ It is possible interviewee Sherron is referring to this first issue of the game. When Nesta mentions his brother buying an *NBA 2K* videogame when he was around seven years old, it was probably either *2K8* or *2K9*. Both games lean heavily on their hip-

⁷² Douglas Greenwood, "In Case You Forgot, the 'Space Jam' Soundtrack is Still Incredible," *High Snobiety*, February 16, 2018. <https://www.highsnobiety.com/p/space-jam-soundtrack/>

⁷³ The movie score for *Space Jam* was written by James Newton Howard. The soundtrack contained music by Technotronic, Barry White, Chris Rock and Seal, as well as the hit song "Hit 'em High" by B-Real, Busta Rhymes, Coolio, LL Cool J and Method Man.

⁷⁴ NBA TV is the television channel, owned by the NBA. It launched in the USA in 1999. It broadcasts NBA games and other affiliated programs. In The Netherlands, NBA games are occasionally broadcasted by Ziggo. Online television is available via an NBA League Pass.

⁷⁵ I searched this VHS online and landed on *NBA Grooves*, hosted by Mitch Richmond and Tim Hardaway (1997). <https://www.youtube.com/watch?v=JoWjwwukCC4>

⁷⁶ You can relive the *SEGA Dreamcast* experience here: <https://www.youtube.com/watch?v=5yXpkhpyaic>.

hop soundtrack.⁷⁷ In 2018, *NBA 2K19* was released and it provides the gamer 50 songs of mostly hip-hop, although other genres are added over the years.⁷⁸ The songs for *2K19* are picked by Travis Scott, one of the artists Nesta mentions as music that hypes him when he prepares for a game.

Another thing that ties various interviewees is family transferring sports interest. Sherron learned by watching his brother play, Mike played basketball because both his parents played and Nesta's brother did not let him play, but he played anyway. Except for Sherron, the inspiration did not come from a community or a shared space within a neighborhood. The players had to find basketball. Basketball did not find them. However, I argue, basketball did find the Dutch youths through various media and by this media, hip-hop was communicated as the soundtrack of the game of basketball.

Safe haven

In the theoretical framework (section Streetball Culture), I introduce scholars who describe the street court as a place with a fixed set of rules and customs, a space wherein players can express themselves and where they are disconnected from daily life and struggles.⁷⁹ All these scholars draw on the ideas of Johan Huizinga's "Toovercirkel". The interviewees have similar experiences on the basketball court. Sherron talks about this in an interview with the *Detroit Free Press*. "Basketball was my safe haven", Dorsey-Walker said. "It took me away from doing a lot of things that was around. Basketball kept me focused."⁸⁰ Arne talks about how basketball "kept him out of trouble". The same, albeit on a smaller, less impacting scale, counts for Joes and Nesta, when they talk about how the street court is a place where they can get away from what school asks from you. A place where they can clear their heads, because life is easy on the court: the ball has to go through the net. That is it. The court is also a space to feel safe, both mentally and physically. The street court gives the players an opportunity to express themselves. It delivers the players agency over their lives, whereas the outside world where work, school, unemployment and poverty dictate how someone is supposed to live. One could apply the same analogy to hip-hop, where dancing, rapping, turntablism and graffiti are also ways to express yourself and to feel empowered. Nesta says this literally during his interview as he describes basketball to be a

⁷⁷ Listen to the soundtrack of NBA 2K8 on YouTube:

<https://www.youtube.com/watch?v=hwSzCjsvgDc&list=PL6xvZ0O2agVWWWs8pY2B4wjRjv71nSYC>.

⁷⁸ Regina Cho, "By The Numbers: NBA 2K Soundtracks Over The Years," *Genius.com*, September 24, 2018. <https://genius.com/a/by-the-numbers-nba-2k-soundtracks-over-the-years>.

⁷⁹ See Woodbine, McLaughlin, Huizinga, but the documentary *Hoop Dreams* as well.

⁸⁰ Snyder, "Oakland Senior Sherron Dorsey-Walker's Impact Transcends Basketball."

rhythmical way to express himself. Woodbine mentions self-expression and the opportunity to show individual abilities as an important aspect of streetball. This means that relatively more “black ball” is played on the street courts. Less team basketball (“white ball”, as mentioned earlier), more individual, one-on-one games. Arne puts this one-on-one style of playing in line with the tradition of rap battles in hip-hop culture.

Like Connell and Gibson state that hip-hop helped shaping identities within a community, so do many of the interviewees when they talk about basketball and the street court. Joes and Nesta both say that for them the basketball court was the place to make new friends in a foreign city. Joes talks about perseverance and developing life skills, so does Sherron. Basketball taught him to cope with adversities. Shaping identities, meeting friends, developing life skills, together they form what Woodbine calls “lived experiences”.

Hip-hop and the game of basketball

As how the interviewees use music on the basketball court, the responses are various. Music attributes differently to the game. Like DeNora describes in *Music in Everyday Life*, music can dictate the way people move, in this case on the basketball court. In the aerobics class DeNora researched, the aerobics teacher used specific music suitable for an aerobics class. The interviewees all recognize the rhythmic elements in basketball and mention hip-hop as the genre closest to basketball. They give various reasons: Joes likes the relaxed vibe the music provides, while Nesta uses hip-hop (in particular the music of Travis Scott) to get pumped up before a game. I think both answers have something to do with the tempo of the songs they are listening. A relaxed vibe is usually created by a slower tempo; a hyped up feeling by a faster tempo. Just like in DeNora’s aerobics class, the human body responds to the tempo of the music, I argue most music selected by the interviewees responds to the tempo of the movement it is selected for. The tempo affords the movement. If your favorite music is trance or techno, like in Mike’s case, the genre does not matter, as long as the tempo fits the activity. Mike mentions three different types of music he uses in three different types of activities: relaxed practice, focused practice and high energy workout. Mike uses subsequently Dutch hip-hop, old school hip-hop and house or techno in these three instances. Another similarity in the responses was that all the interviewees like music with a heavy beat. They do not play singer-songwriter or classical music when they play basketball. House, trance, The Prodigy, punk and hardstyle: all have a heavy beat in common. A heavy beat that affords an energetic style of playing.

Conclusion, discussion and further research

The common ground where hip-hop and basketball meet is obviously the urban areas of the cities in the USA. This is the place where both hip-hop and streetball culture originate from. The game of basketball is much older, but the game how it is played nowadays in venues all over the world, has its roots in streetball. In my opinion, the reason is as follows: the NBA as a league, and the USA as a country lead the world of basketball in individual talent, team excellence and commercial exploitation of the game. In the eighties, when hip-hop as a genre spread around the world, the NBA developed into a global export product. Video games, worldwide television exposure and online visibility made the NBA the example for basketball worldwide. In 1996, *Space Jam* was released and it was also the year Allen Iverson debuted in the NBA. Iverson, born in 1975, was one of the first top level basketball players who grew up in the eighties with hip-hop. Born in an inner city, Iverson took the streetball culture to the league wearing oversized clothing, tattoos and cornrows. As one of the best players, he became an example for high school and college players who grew up with hip-hop as well. Street culture became mainstream basketball culture. I reckon, if the street court is a church, streetball are communal practices and hip-hop is gospel music.

The global expansion of the game really set off with *Space Jam* and the *NBA Live* and *NBA 2K* videogame series. Because hip-hop is prevalent in the soundtracks, customers around the world associated NBA basketball with hip-hop. As my interviews show, the reception in The Netherlands was as such. Dutch players were fans of the NBA first, before they became basketball players themselves.

As a genre, hip-hop fits basketball very well. The heavy basses and rhythms make it audible in an outside situation and make it able to hype up the players. The steady beats provide a relaxed atmosphere in a slow tempo and a stimulating force when played at a faster tempo. In this case, the music of hip-hop played at a street court affords basketball.

Of course there are still many questions unanswered. Because I did not carry out a big, quantitative research, I am still wondering how basketball players experience music during practice and games. The focus in this future research would be on what musical parameter is most important to the player in experiencing music during activity. A follow up would be an accurate description of what music suits basketball venues and practice facilities best. The ethnographic research Tia DeNora did on aerobics classes could be adapted to the situation of a basketball practice. During my internship (November 2017 until June 2018), I compiled a “Warm-up

Mixtape”, to accompany the team in their warming up before home games. I applied the same principles – increasing BPM when the warming up needed to be more intense, decreasing BPM when relaxed – as the aerobics instructor in DeNora’s research.⁸¹ I would suggest repeating this experiment with a large group of basketball players.

The music and media part of this research asks for more in depth analysis of how the videogame soundtracks are compiled and what kind of music attributes to an overall immersive basketball gaming experience.

To end this thesis, I would suggest a thorough study on the reception of NBA basketball in The Netherlands. I realize this goes beyond a musicologists field of research and lies in the field of media studies, but a study on this, concentrating on the nineties, would be useful addition to this field. After all the nineties were an era when hip-hop and basketball started share common ground in Europe, as it has done for some years in the USA.

⁸¹ DeNora, *Music in Everyday Life*, 90.

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Appendices

Transcriptions of the interviews

Appendix A – Mike Schilder interview

Mike Schilder.

Zwolle, April 24, 2019.

Duration: 21 minutes.

JdJ: Jaap de Jong

MS: Mike Schilder

JdJ: Kun je voor de volledigheid je naam zeggen en je geboortedatum zeggen?

MS: Mike Schilder, 26-5-1994.

JdJ: We hebben dit interview op woensdag 24 april 2019.

JdJ: Waar ben je opgegroeid?

MS: Waar? Ik ben in Eindhoven opgegroeid. Tot m'n negende gewoond en toen naar Tilburg verhuisd. En toen op m'n achttiende op mezelf gaan wonen in Den Bosch. Of op mezelf, met huisgenoten in een huis van de club. En nu drie jaar in Zwolle.

JdJ: Dan ben je vrij jong op kamers gegaan omdat je daar in de opleiding terecht kwam.

MS: Ik zat toen bij het eerste team al. Toen ik in de opleiding zat ging ik met de trein op en neer. En toen ik bij het eerste kwam en achttien werd vonden zij het ook wel ok dat ik op mezelf ging wonen daar.

JdJ: En 'zij' zijn je ouders?

MS: Ja, maar de club ook. Zij moeten de financiële zaken regelen en op m'n achttiende kreeg ik een contract en gingen ze een huis voor me regelen.

JdJ: Weet jij nog je eerste herinnering die je hebt over basketbal?

MS: Nou, ik heb er eigenlijk een aantal. Natuurlijk *Space Jam*, een beetje cliché. Mijn ouders basketbalden ook allebei en één van mijn eerste herinneringen is dat ik best wel vaak meeding naar de wedstrijden. Ik voetbalde toen zelf nog en op een gegeven moment mocht ik toen meedoen met een training van een team dat een vriend van m'n vader coachte. Dus dat was een beetje mijn eerste herinnering en aanraking met basketbal. Dat was in Eindhoven. En ik denk twee, drie jaar later toen woonden we in Tilburg en had ik daar nog een jaartje gevoetbald, toen kwam ik op een ochtend beneden met de mededeling: ik wil gaan basketballen.

JdJ: Dus toen je zes was heb je een keer mee gedaan en toen je negen was ben je zelf gaan basketballen. En deed je toen al een beetje aan basketbal op pleintjes?

MS: Jawel, niet veel. Vooral als ik met m'n ouders mee naar de zaal ging. Die hebben altijd zelf gecoacht en gebasketbald, dus als ik met hen meegang was ik wel in de zaal en bezig. Maar ik zocht toen niet zelf de pleintjes op. Dat kwam pas toen ik twaalf, dertien was.

JdJ: En waren er bij jou in Tilburg toen pleintjes waar je wel kwam?

MS: Ja, er was toen ook nog een website, streetball.nl, daar had je van alle steden de pleintjes op. Er werd ook een beetje community gecreëerd. Toen was dat best wel "aan". In Tilburg had je ook een veldje bij de sporthal in Tilburg-Noord, waar heel veel mensen kwamen. Ook kreeg je op een gegeven moment langs de spoorlijn een heel mooi veldje met kleine tribunes en op m'n achttiende ging ik daar weleens naartoe. Daarvoor bij de sporthal met veel mensen van de club.

JdJ: Mijn volgende vraag zou zijn: wie kwam je daar tegen?

MS: Ja, nou veel Antillianen. Tilburg-Noord kent een grote gemeenschap Antillianen. Ook veel spelers van het eerste team waren Antilliaans. Maar ook veel spelers van de club, High Five, die daar naartoe kwamen. Daar waren altijd wel meer dan tien man gedurende de zomermaanden.

JdJ: Heb je op die pleintjes ook "games" gedaan. Dus niet alleen vijf tegen vijf, maar bijvoorbeeld ook weddenschappen, kleine spelletjes om geld?

MS: Nee, daar was ik niet zo in.

JdJ: Werd dat wel gedaan?

MS: Nee, ik kan me niet heugen dat mensen weddenschapjes deden of shooting games voor geld.

JdJ: Geen één tegen één?

MS: Ja, dat wel, maar ik weet niet of dat dan voor geld was of gewoon voor de eer.

JdJ: Je bent wel een muzikfanaat. Ik las in een interview dat als je niks met basketbal zou doen, dat je dan met muziek bezig zou zijn. Kun je dat uitleggen?

MS: Het was een tijdje terug. Ik heb wel instrumenten gespeeld en piano vrij fanatiek tussen mijn veertiende en zestiende. Daarna zelf, op mijn negentiende, een beetje gitaar gaan leren. Uiteindelijk lukte dat niet zo. Buiten dat ben ik een hele zomer bezig geweest met muziek te maken met Logic X. Dus ja, het heeft me wel altijd heel erg geïnteresseerd, dus als ik niet had gebasketbald, had ik buiten m'n studie wel altijd met muziek bezig geweest.

JdJ: Ik zit even te kijken naar een moment of een plek waar die werelden bij elkaar gaan komen. Was er, bijvoorbeeld in Tilburg-Noord, ook veel muziek aanwezig?

MS: Ja, veel gewoon hip-hop. Mensen namen toen nog een grote stereo mee. Playlistje aan, hip-hop muziek op. Nu, in de zomermaanden, in de Weezenlanden, is er altijd wel iemand die z'n box meeneemt. En dan relaxed, old-school hip-hop. Dus wel, inderdaad, de straatcultuur, de hip-hopcultuur waar basketbal een beetje mee in bloei is geraakt, die komt dan terug elke keer, eigenlijk.

JdJ: Kun je uitleggen hoe dat komt, dat het per se hip-hop is? En waarom niet, bijvoorbeeld...

MS: Tsjá...

JdJ: Ik zit te denken wat voor opties je nog meer hebt, behalve hip-hop, omdat het zo logisch is allemaal. Maar wat zit er in hip-hop dat het zo goed bij basketbal past?

MS: Ik denk dat het een aantal factoren zijn. Het is samen een beetje opgegroeid, het is van de straat en bepaalde mensen hebben er dan affiniteit mee en dan komt het in je community terecht en dan hoort hip-hop bij straatbasketbal en dat is dan een relatie die niet meer verdwijnt. En ik denk een beetje het tempo en de “swagginess” van de muziek die zo’n relaxte zomeravond op het pleintje ook een beetje sfeer geeft. Dus dat zo gewoon met elkaar in connectie staat, dat je er niets anders bij kan denken.

JdJ: Als je het over old-school hip-hop hebt, hoe old-school is dat dan? Is dat eighties, nineties?

MS: Nineties, vooral.

JdJ: Biggie, Tupac.

MS: Nas en zo.

JdJ: Illmatic.

MS: Ja.

JdJ: Zie je in Nederland ook de link met hip-hop en basketbal, zoals je die in de USA ook ziet met Kool Herc, Adam Yauch, Spike Lee, Damian Lillard en Shaquille O’Neal? Ken je mensen die hip-hop en basketbal met elkaar combineren?

MS: Ik denk dat het wel een stuk minder is. De invloeden uit Amerika komen hier een beetje over en er zijn mensen die dit overnemen. Maar ik merk niet dat er echt opinieliders zijn die dit echt uitdragen en volle bak... Ik denk meer dat het vanuit Amerika overslaat op sommige groepen.

JdJ: Als jij aan muziek hebt gedaan en je doet professioneel aan basketbal, heb jij dan ook de ambitie om iets meer in de hip-hop cultuur te gaan doen dan alleen te basketballen? Rapping, DJ-ing, graffiti en breakdancing zijn de vier elementen van hip-hop cultuur.

MS: Nee. Ik maakte vooral house en techno en af en toe een beetje hip-hop op m’n computer, dus ik zat in een andere muzikscene dan hip-hop. En ik moet ook zeggen dat graffiti en dans me nooit zo heeft getrokken. Voor mij is het interessant om een creatie in je hoofd in je laptop te krijgen.

JdJ: Heb jij vroege herinneringen aan muziek die je luisterde? Kan ook veel eerder zijn dan basketbal; herinneringen aan muziek?

MS: Ik heb wel een paar herinneringen aan muziek die wel met basketbal te maken hebben. Dat was toen ik zo’n twaalf, dertien was en je was als jongetje gewoon fan van Eiffeltowers (Den Bosch) toen nog en dat we daar dan gingen kijken en ik weet nog heel goed dat ze daar dan *Yeah* van Usher altijd draaiden en natuurlijk *Rood* van Marco Borsato, al is dat natuurlijk wat minder hip-hop. Dat zijn wel echt twee nummers waar ik nog bij kan terughalen dat ik daar boven bij de reling sta en dat de muziek draait en dat ik naar de warming-up sta te kijken. Dat is wel echt een herinnering die me nog echt bijstaat. *Music* van John Miles trouwens ook. Dat draaiden ze dan bij de warming-up. En als een speler scoorde hadden ze allemaal hun eigen nummertje. En één van de spelers had altijd als hij een driepunter scoorde dat (neuriet) *Tenenenenenut, Te Tee Tee Te Tee*.

Dat draaien ze bij Aris nog steeds in de warming-up. Als je dan staat te schieten en ze draaien het, dan krijg je een gevoel van nostalgie of zo. Dat zijn voor mij drie nummers van vroeger uit die een bepaald gevoel gecreëerd hebben. En, ja, dat was qua muziek voor mij het eerste qua basketbal. Daarvoor kocht ik weleens albums van 50 Cent of The Game of Kanye West toen ze net een beetje aan het groeien waren. Dus dat zijn mijn eerste aanrakingen met muziek en dat ik het een beetje begon te ervaren en een beetje een mening creëerde.

JdJ: Had je dat eerder ook? Bijvoorbeeld: mijn ouders hadden bepaalde platen en die draaiden muziek en die doet mij heel erg denken aan nog eerder?

MS: Nou, in elk geval een feestje, toen mijn ouders beiden 40 jaar werden, toen was ik acht/negen. Hadden ze een Elvis party met een jukebox met allemaal Elvis en wat oudere tracks, dus daar staat me nog wel wat van bij. Maar van veel eerder... Ik weet wel, mijn ouders hadden een grote cd-rack met singles en albums waar ik daarna wel veel naar geluisterd heb en de muziek wel erg kan waarderen, maar niet van dat ik echt zes/zeven was.

JdJ: Gebruik jij ook muziek in de voorbereiding van wedstrijden of als je alleen traint of fitnest – je komt net terug van blessures, dus je hebt waarschijnlijk veel tijd in de gym besteed – gebruik je daar muziek bij en kun je daar iets over vertellen?

MS: Ja, ik gebruik eigenlijk drie soorten muziek daarvoor. Als ik een beetje in een relaxtere sfeer train en ook m'n hoofd een beetje bezig wil hebben en niet constant gefocust wil zijn bij de training, dan luister ik vooral Nederlandse hip-hop. Omdat ik het heel nice vind hoe creatief ze zijn met teksten en dat je dan in je eigen taal meegevoerd wordt in hun verhaal. Dus daarom luister ik dan dat. Als ik naar old-school en hedendaagse hip-hop uit Amerika luister dan probeer ik iets meer gefocust te zijn op de training en gewoon lekker bezig te zijn. Als ik high-intensity train, dan ga ik toch naar house en techno. Tempo en pompen.

JdJ: We hebben het nog niet over school gehad. Had jij vrienden op school die basketbalden of met muziek bezig waren, of allebei?

MS: Ja, eigenlijk allebei. Vooral mijn eerste drie jaar van de havo heb ik in Tilburg op het Koning Willem II College gezeten, een school die zich echt inzet voor topsport en cultuur. Dus ze hadden een "normale" klas, ze hadden een muzische klas met zang, dans en theater. En ze hadden een topsportklas met alleen maar topsporters. Die muzische klas ging veel samen met topsporters. Ik zat met voetballers in de klas, met hockeyers, ijshockeyers en basketballers en we gingen dan veel om met theatergroepen.

JdJ: Heb je toen ook theatermensen en muzikanten geïnspireerd om te gaan sporten of andersom? Was er ook een soort van kruisbestuiving of had iedereen zijn eigen dingen?

MS: Nou, best wel veel van die muzikanten deden best wel aan hockey en voetbal op laag niveau. Ik denk niet dat die band zo sterk was dat we elkaar veel beïnvloedden, maar je merkt wel of het nou sport is of muziek of cultuur, dat je allebei een passie hebt voor iets die past binnen die groepen.

Additional questions, via email.

1) Wat herinner je je nog van de tijd dat je basketbal (en ook NBA-basketbal) leerde kennen? Via welke (media-)kanalen kwam dit bij jou terecht? Denk aan televisie, maar ook games of films.

Via een vriend van mij, hij bestelde altijd DVD's van NBA-games. Zo zag ik ze vooral. Daarnaast had ik DVD's van Kees Akerboom senior en Nashua Den Bosch. Ook *Space Jam* natuurlijk!

2) Hoe heeft deze mediaconsumptie zich in de loop der jaren ontwikkelt? Oftewel: wat is er veranderd in de manier waarop jij basketbal tot je neemt?

Nu voornamelijk op YouTube en via Ziggo.

Appendix B – Sherron Dorsey-Walker interview

Sherron Dorsey-Walker.

Zwolle, April 24, 2019.

Duration: 25 minutes.

JdJ: Jaap de Jong

SDW: Sherron Dorsey-Walker

JdJ: First, to start off, could you tell me your name, your date of birth and where you grew up?

SDW: Sherron Dorsey-Walker. Date of birth: March 16, 1993. And I am from Detroit, Michigan.

JdJ: How long have you lived in Detroit?

SDW: How long?

JdJ: How many years?

SDW: Lived in Detroit until I was eighteen and then went off to college. I went to college for a couple of years to Iowa State, for two years, came back home, and went to Oakland University which is in the suburb of Detroit. It's like 30 minutes away. Went to school there. Finished school there.

JdJ: Because Iowa is like a couple of hundred miles...

SDW: It's nine hours away from where I grew up, in Detroit.

JdJ: So you were completely disconnected from Detroit, then?

SDW: I went back home, maybe twice a year. That was during Christmas time and after the season.

JdJ: I thought Oakland was the Westcoast Oakland, San Francisco.

SDW: The thing is, Michigan State wanted a school in Oakland County, in Rochester, Michigan, where the school's at. So they gave a grant to the city to make a college there. It was Oakland University, named after the county.

JdJ: So, Michigan State is the big...

SDW: Yeah, Michigan State owns the school. But it's a Division 1 school as well.

JdJ: So does Michigan State have more universities?

SDW: No, Oakland is the only one they funded.

JdJ: I want to go back to Detroit, Michigan. Could you tell me some about the time and the neighborhood you grew up?

SDW: I mean, it's just like every urban city. There's poverty. You see certain things whether it's violence or what not. That's the environment you grow up. I was fortunate to have basketball to be my escape. You know, enjoy that and get away. See that I can do something with it, have fun

with it and use it as an opportunity to further my education. To further my experience in life. That's what it has been for me. That's something I found in my environment to get out, really.

JdJ: I read this a lot, in hip-hop scholars, that people either have music or basketball to get out of these situations. I do not want to ask a lot about the situations you went through. I mean, I am really interested in that part, but for the research, it is not really interesting. It is interesting, but another time.

What was your first memory of basketball? Playing basketball? Watching basketball?

SDW: What was my first memory? It was probably at a young age. I don't know the exact age, but I can tell you when I started playing basketball. My brother's always playing, I got one big brother, always playing in the backyard with his friends and I was always the younger one watching them play and can't wait to be old enough to shoot around with them. Cause I was always kicked off the court to the side because "You're not old enough, or not big enough and don't know what's going on".

JdJ: Typical brother stuff.

SDW: Yeah. From that sense I always watched my big brother and always idolized him. I had uncles that played in high school back then at the time. So them was getting recruited, so I would go to their high school games, which eventually I went to that same high school as well and have success. So, seeing that at a young age and NBA games, video games of basketball. I was always like, I want to do this. I was obsessed by the thing and I developed a love for it and you know, now I'm here. Years after.

JdJ: And how old were you when you watched your older brother play? Was it when you were six or seven years old?

SDW: Maybe around seven or eight. Yeah, because he was in middle school at the time.

JdJ: Middle school is around fourteen?

SDW: Yeah, fourteen, fifteen. I used to go to his middle school games and we would go to my uncle's games as well. Once I turned, maybe, eight years old, I started getting into organized basketball, just started developing skills and really knowing the other side of basketball, the structured part of it.

JdJ: And how does organized basketball look like, in the States? Because we all know street courts and playing hoops. What does the organized part mean? Do you have clubs, or neighborhood teams?

SDW: Every school has a team, or the majority of the schools. So you'd be on a team throughout your youth age. And then in the summertime, here (in The Netherlands, ed.) people would do national team stuff. Back home you have travel teams. In spring you go to Indiana or Kentucky to play. Then later, in like June, you go to Las Vegas, Los Angeles. Out to the really big west coast. To east coast to New York, New Jersey, they have good tournaments. Pittsburgh. So that's the basketball year 'round. Here it's soccer. People play a lot of soccer. Back home it's basketball all the time. That's what I was surrounded with, staying busy with as a kid. That was always the focus on and my way to get out and stay busy with that.

JdJ: I like that I hear it from you. Because when I read it, it sounds like a big story everyone's telling. Like a national story. If you are from the suburbs in a city you have the crime and poverty and basketball is a way to get out. But it is nice to hear it from you, in person.

SDW: Like I always tell people: everybody that comes from the inner-cities, nine out of ten everybody's got the same story. They come from impoverished circumstances, one-parent homes, a lot of brothers and sisters in the house, very limited resources and they need an escape to get out of that. Because, when you get to twelfth grade and looking for college, you can't look to your mom to say: "Could you put this much down for school?" No, you need, maybe, get loans. In my case, I knew my mom wasn't being able to pay for my college, so I needed to be great at something, so she wouldn't have that burden to scratch money up or figure out ways to get me through college when I knew it wasn't possible.

JdJ: Did you also feel the need to contribute to her well-being? Or was it just for yourself?

SDW: Absolutely. I felt that responsibility. Because you grow up and you see that my mom doesn't have this, don't have these type of resources. You try to fill that void of the father in the house. If I get some money here or there, from scholarship money. Maybe it'll help or out. Just to know that I'm there to support her, help around the house. That's what you're dealing with, coming from these different backgrounds.

JdJ: I want to talk about music. Do you have certain songs or certain genres of music that take you back to a very, very young age? I mean, four or five years old.

SDW: If you go back to four or five years old, it's gotta be my mom playing music in the morning. She grew up in that eighties era where there was a lot of funk music, a lot of techno music in Detroit, which mostly originated from there. So, at a young age I was exposed to different types of music. My mom used to have what she called "Kiddy Discos". She had them every year. There were big prizes. The first place winner would win \$150, the second place something like a gift card. It was always three winners and three prizes there, and from that point I was always exposed to different music. That's what moved our house. Whatever mood she was feeling; she would always have that type of music on at the house. It was always something to set the mood for the day. Just something she really enjoyed and I would really like to grasp for that.

JdJ: Is there one song that stood out? Or one artist maybe? Or a group?

SDW: She played a lot of Michael Jackson around the house. A lot of Rick James. Frankie Beverly and Maze. Earth, Wind and Fire. Very soulful music. Patti LaBelle. If you go to R&B, she had some R. Kelly in the house. I could go on and on. It depended on how she was feeling and what type of music she wanted to play. We fed off that energy in the house.

JdJ: You are obviously really into music. You are always the first to react to music when we play it during training. You played your music in practice today. Why is that? How did it come about?

SDW: I feel like I love the art of music. I'm a very arty person. Not saying that I'm the person that wanna rap or what not, but I like when people express themselves. I'm a person that listens. I'm a person that observes. I'm not a person that'll be out in the open and talking and what not.

But I'm always a person that sits back and listens to what people are saying in their music and looking at what they're doing, what their visuals and videos for music are. So, I don't know, I just respect and love how people express themselves. I know it's therapeutic for them and I like seeing people's projects coming together.

JdJ: If we connect it with basketball. Did your friends or teammates in school love music the way you love it?

SDW: I feel like everybody has their taste of music. It's different and it varies depending on the person's mood and music they like. For the most part, I've been around people with great taste for music. Cause I'm very versatile when it comes to music taste. I like any type of music and in that case I've been around people that have a similar interest. I like all music. How people express themselves through their beats, their production, their words, whatever it may be. I enjoy it for what it is and try to be not such a big critic.

JdJ: I want to talk about hip-hop. Do you have certain memories of hip-hop in connection with basketball? I just talked to Mike, half an hour ago, and he said that on the court where he used to play, in his hometown, people had big boom boxes and later on speakers and they always played hip-hop. Do you feel that hip-hop in some way is connected to basketball?

SDW: I would say that music is connected to probably everything. It's all about people's experiences and I maybe sometimes relate to hip-hop more because most of the things they talk about in their songs is something that I saw growing up. Maybe in a lyric line they're talking about certain situation and I remember that type of stuff growing up. In that sense I can relate to it a lot because most of the things they talk about is vivid, like somebody is doing this in a song or somebody reacted this certain way. It's very vivid in my mind what they are trying to paint.

JdJ: You do not focus on something; you see things really broad.

SDW: Yeah, it's always a message. No matter if it's the worst song ever. Or I feel it's the worst song ever. You can always see what kind of message they're trying to get across. If they are in the studio I know they're saying to their friends: "I want to get this message across." There's always a message, no matter if it's a good or bad message. They're trying to express something.

JdJ: Do you use music in your life to take you through certain difficulties or to set the mood, like you just told?

SDW: Even some days when I'm really down and I need that extra push, I'll turn on some soulful music that goes through me and just flows through me that I can count on. Like funk music. You can always turn that on and get a groove going on your way to practice or to a game. Cause it happens. People have those days you don't feel like doing anything or don't feel like talking to people. Sometimes you need that feel good music to get you up to beat and thinking about life and be grateful for the space that you're in.

JdJ: Do you see basketball as one of the elements of hip-hop, next to dj-ing, rapping, breakdancing and graffiti?

SDW: I would say it's one of those sports that can relate to it. Because most of basketball is dominated by people from the urban areas and come from that background. So I can say it

relates to it. You can say the same thing about American Football, because most of the people that's in it and are really successful are people coming from urban neighborhoods.

JdJ: So you have to work hard to be successful in life?

SDW: In life, no matter who you are, what color you are, life awards the people that work hard. The hungry people. The ones who put in extra hours to do certain things and wanna be different and wanna stand out. I believe that life rewards them.

JdJ: And your friends in school, in the basketball team, do they do well too? What careers do they have?

SDW: My high school was a power house in Michigan and in the Mid-West. I played with five or six pros in my high school team. We always had a great team and when they went to college to Michigan State, or me going to Iowa State. I also had a teammate going to Texas. No matter what level they're on, whether it's NBA, or overseas. Most of them are pretty successful as long as they stick to their roots and know why they started playing the game and had the same hunger they had when they got out of Detroit. The people who stayed hungry are the ones that went to the next level and got successful.

JdJ: They knew what they were doing?

SDW: Yeah, I have former teammates playing at the top level in China, in Ukraine, two in Italy from my high school. One in the G-League. I got people everywhere, wherever it's the NBA or in business. People are doing great things.

JdJ: Do you think that basketball has a part in that?

SDW: When you're playing basketball, you're faced with life things within the game. How to deal with adversity or connect with different people from different backgrounds, different relationships that you develop over the years. So, in that sense I feel you learn a lot from the game that you can take to different work places. If I stop playing basketball, I can take that with me in my work place.

Appendix C – Arne van Terphoven & Peter Deumer interview

Arne van Terphoven & Peter Deumer.

Utrecht, May 4, 2019.

Duration: 58 minutes.

JdJ: Jaap de Jong

AvT: Arne van Terphoven

PD: Peter Deumer

Note: to keep it relevant, I decided to skip some references to former NBA players. Also, during our interview Guus, Arne's baby boy was around, distracting us from time to time. Not in a bad way, by the way.

JdJ: Het is zaterdag 4 mei en we zitten bij Arne en Peter. Arne, wil je zeggen wie je bent en waar je vandaan komt?

AvT: Arne van Terphoven, geboren in Hengelo (Ov.). Daar een jaar gespeeld in de F6 van Tubantia (voetbal) als keeper. Daar vond ik het niet. Toen heb ik twee jaar gezongen in een Kinderen voor kinderen-koor. Tot ik op een gegeven moment Michael Jordan op tv zag.

JdJ: Wanneer was dat?

AvT: 1990. Het was nog op het open net. Misschien 1991. Het was nog op Eurosport. Tussen de middag. We dachten dat het live-wedstrijden waren, maar dat kan eigenlijk bijna niet. Toen ben ik gaan basketballen en het is voor mij eigenlijk altijd, tsja, mijn ouders vinden dat ik door basketbal op het rechte pad ben gebleven. Ze waren blij. Ik ben daar echt maniakaal ingedoken en heb gedurende tien jaar elke vrije seconde aan besteed. En het was, gek genoeg, ook goed te combineren met uitgaan, want dat deden we ook fanatiek. Maar dat deed ik met die basketbalploeg. Ik was er niet heel goed in, had weinig talent, maar het was de sociale factor van mijn jeugd.

JdJ: Wat sprak jou zo aan dat het dé sociale factor was?

AvT: Ik ben een enorme voetbalfan. Altijd al geweest. Maar ik herinner mij dat mijn vader langs de kant altijd 30 meter van de andere ouders vandaan stond. En dan vroeg ik waarom en dan zei hij: "Daar wil ik niet bij horen." Ik herinner me altijd dat op die velden altijd een heftiger en wat volkser sfeertje hing, en dat vond ik bij basketbal altijd meer ontspannen. Bij ons in het team zaten altijd hoogopgeleiden, terugkijkend zeker. Het sfeertje sprak me altijd erg aan. Daarbij kwam die hele attitude, het subcultuurtje er omheen. Die hele overlap met hip-hop en andere stoerdoenerij.

JdJ: Kun je die cultuur een beetje omschrijven. Je zegt: hip-hop zit er aan vast. Wat zat er, in jouw herinnering, nog meer omheen?

AvT: Blowen. Gek genoeg. Al heeft dat natuurlijk niet veel met sport te maken. Kleding. Ik heb een boek geschreven over de dancewereld, waar in de nineties ook veel mee is gebeurd. Je hebt het dan over gabbers, enzovoort. Ik heb heel vaak het gesprek gehad dat het in de nineties gold dat je een identiteit koos en ik vond de basketballers waar ik mee was altijd nog wat breder geïnteresseerd dan de hiphoppers. Ik was in die tijd wel heftig in het blowen en uitgaan. Ik zag er

altijd nogal uitgesproken uit, maar ik was wel altijd op tijd thuis. Had nooit problemen met de politie. Ik was dus iemand die wel “common sense” was bijgebracht en in de basketbalcultuur werd dat een beetje verenigd. Als je kijkt naar de cultuur er omheen. Het was wel stoer, maar het was nooit echt getto.

PD: Het waren blanke jongetjes die een beetje stoer deden.

JdJ: Was het dan een beetje een light-versie van hoe je de hip-hop en basketbalwereld nu ziet in Amerika? Of de reputatie die het heeft?

AvT: Het is nu misschien wat meer uitgesproken naar elkaar toegegroeid, maar de liefde is er altijd geweest.

PD: Maar dat komt, volgens mij, dat de hiphoppers van tegenwoordig popsterren zijn geworden. Net als de basketbal toppers. En daarom zijn het vriendjes van elkaar. Vroeger wilde je als Michael Jordan niet geassocieerd worden met badass hiphoppers.

AvT: Ik weet nog dat het toen al speelde dat David Stern (commissioner of the NBA) geen tattoos wilde en geen oversized pakken.

JdJ: Even naar Peter. Kun jij ook even zeggen wie je bent en waar je vandaan komt?

PD: Peter Deumer, ook uit Hengelo. 36 jaar oud inmiddels. 1983. In mijn jeugd eerst altijd gevoetbald. Pas vanaf mijn middelbare schoolperiode, toen Arne en ik op dezelfde middelbare school zaten, waar ook jouw (Arne) hele team toen op zat. We mochten altijd meedoen aan het Carmel College scholentoernooi. Daar speelden we altijd met het hele team, dus we zaten zo'n beetje allemaal op dezelfde school. Dus toen gestopt met voetballen en toen zocht ik, met een vriendje, een nieuwe sport. Zo hebben we wat sporten uitgeprobeerd. Basketbal ook. Ik had er redelijk wat aanleg voor en m'n lengte toen nog mee. Dus ik ben bij de tweedejaars aspiranten begonnen. De mini's heb ik overgeslagen, toen de aspiranten gedaan. We hebben allebei bij de Twente Icecubes in Hengelo gespeeld. Nu heten ze Twente Buzzards. We hebben daar best wel op niveau gebasketbald, met de junioren nog een jaar Junioren Eredivisie gespeeld. Daarna nog Eerste Divisie gaan spelen bij Tonego in Haaksbergen. Toen naar Utrecht gaan studeren, waar jij (Arne) toen al lang woonde. Ik ben veel langer in Twente blijven hangen. Toen in Utrecht gaan spelen bij Cangaroes in de Eerste Divisie en nog een jaar Promotiedivisie gespeeld. Toen een beetje afgebouwd en sinds drie jaar speel ik niet meer. Ik ben een heel fanatiek volger van de NBA. In het Nederlandse basketbal verdiep ik me niet meer in, maar de NBA volg ik wel fanatiek.

JdJ: Zit er voor jou, net als bij Arne, die hip-hop poot er ook bij?

PD: Zeker.

JdJ: En hoe uit zich dat bij jou?

PD: Onze school (Twickel College, Hengelo) was een beetje de links-artistieke, wat alternatieve school. Bij ons op school zaten geen gabbers. Het waren of alto's of hip-hop, skaters, hardrockers. Ik weet nog, toen ik in de eerste naar school ging, moest ik met mijn Dready, met een grote wietplant achterop, aan naar school.⁸² Toen basketbalde ik nog niet, maar zat al wel in die hip-hop vibe. En ik skate er ook nog bij. Ik zat dus wat meer in de hip-hop door het skaten en de muziek en toen kwam daar basketbal bij en dat paste natuurlijk prima. Wat Arne ook

⁸² <https://www.dreadybrand.com/>.

noemde, dat blowen, dat was voor mij niet een onderdeel wat daar bij hoorde. Het was er wel, maar voor mij niet zo. Als je op een pleintje was, draaide er altijd wel iemand een jointje.

JdJ: Weet jij ook nog het moment dat je wilde gaan basketballen?

PD: Voor mij is er helemaal niet zo'n punt geweest. Het Amerikaanse basketbal is redelijk aan mij, en het doet me pijn dit te zeggen, voorbijgegaan. Althans, de Jordan-periode (nineties, ed.). Ik ben gewoon later ingestapt en was het niet meer op tv. Toen ik het interessant ging vinden was het niet meer op tv. Het enige wat ik me van Jordan herinner, is hem in een Washington Wizards shirt (at the end of his career, ed.). Ik vond de sport om te doen heel cool. Ik heb er al mijn vrienden aan overgehouden. Dus de scene vond ik ook wel heel leuk. En wat Arne zei over z'n vader; mijn ouders hadden dezelfde associaties met voetbal. Het publiek wat daar was vonden ze verschrikkelijk. Ze vonden het een verademing om in die sporthal te zitten met ouders met wie ze fatsoenlijk konden praten en een bakje koffie konden doen.

(We now move to another spot in the room, so Guus is able to roll on the floor)

PD: Jij had het over Jordan.

AvT: Laten we eerlijk zijn, ik was toen ook tien toen de NBA voor mij begon. Live basketbal kijken was niet aan de orde, maar het was wel: elke verjaardag, elke Sinterklaas die video's overnemen. Mijn kamer hing vol posters en dat was wel een soort van verantwoording dat basketbal het coolste van het coolste was. Het was ook Amerikaans en het werd veel door negers gedaan. Het was spannender. Je had duidelijk zicht op dat er meer was dan alleen de plaatselijke voetbalclub.

JdJ: Het maakte je wereld groter en dat wilde je op dat moment heel graag.

PD en AvT: Ja, inderdaad.

JdJ: Wat voor muziek hangt er voor jullie om die scene heen? Hip-hop natuurlijk, dat noemden jullie al, maar weten jullie nog bepaalde artiesten of nummers? En was dat ook op pleintjes, speelden jullie daar ook?

PD en AvT (in koor): Zeker!

AvT: In de sneeuw, zelfs.

JdJ: Werd er op die pleintjes ook veel muziek gedraaid?

PD: Op de pleintjes zelf iets minder. Wij hadden één vast pleintje dat ook redelijk in de buurt van onze thuis-sporthal lag en ook de wijk waar veel van die jongens woonden. En daar waren we in de zomer zo'n beetje iedere avond. De meisjes waren er ook. Er zijn daar een hoop verkeringen aan en uit gegaan. Hadden we daar een boombox?

AvT: Ik heb altijd overal muziek bij. Heb ook altijd muziek in m'n hoofd. Dus die associaties gaan heel snel en gek genoeg, ging dat wel breder dan de hip-hop. Ik heb boven (in het appartement, ed.) nog een cd liggen die ik voor Peter gemaakt heb, de inloop-cd. Op een gegeven moment mochten we in de thuishal waar we speelden voor de wedstrijden onze eigen muziek draaien. Daar zat dan hip-hop tussen, de hits, de bovenlaag, LL Cool J en Space Jam. Maar daar staat ook echt wel hardstyle op en The Prodigy. Qua muzieksmaak waren wij absoluut niet gek op alleen maar elektronica. Ik weet nog dat we ook veel luisterden naar Metallica en dat we

sixties-muziek draaiden op feestjes thuis. Het was altijd heel breed en ik geloof dat dit absoluut niet de standaard is van vijftien-, zestienjarigen. Het werd aangejaagd door een paar lui met een brede smaak.

Qua identiteit ging het wel richting hip-hop. Wij hadden dan zo'n hele grote hal in de school met een kuil en dan had je overal die verschillende biotopen, groepen subculturen. Ik denk dat ze daar dachten dat de hiphoppers en de basketballers hetzelfde waren. Maar wijzelf vonden dat niet.

PD: Er was zeker een onderscheid. Er waren een paar gasten die vonden wij echt hip-hop. Als in: die rapten ook zelf, maar die basketbalden dan weer niet.

AvT: Basketbal was misschien wel, voordat Eminem kwam, de verantwoording om als bleek, provinciaals jongetje die zwarte cultuur cool te vinden. Althans, je mocht het wel cool vinden, maar dat je zwarte cultuur uitdroeg door je kleding, muziek, werd verantwoord door basketbal. Het was het alibi dat je daar mee bezig kon zijn. Bij mij is dat blank-zwart altijd een beetje ongemakkelijk geweest. Wij hadden op school ook lui die helemaal in de overdrive gingen. En dan gingen ze getto spelen. Die gingen dan tof doen en mensen pesten, of vechten. Het had die fuck you-attitude en dat heb ik altijd zo stom gevonden. Dat wigger-gevoel.

PD: Terwijl wij toch als pubers ook volop wigger waren.

JdJ: Welke hip-hop hoort er volgens jullie bij die tijd?

AvT: Ik had in de eerste helft van de nineties al goed zicht op Dre, Snoop, Cypress Hill, A Tribe Called Quest, De La Soul, Wu Tang Clan. Maar Wu Tang vond ik als fenomeen altijd leuker dan de muziek. Cypress Hill, dat was echt mijn ding.

PD: Osdorp Posse, dat was ook jouw ding.

AvT: Wij gingen naar alle concerten van Osdorp Posse, en dat was ook allemaal mega-blank. Onderhonden deden we ook. Dat was ook toen een hele discussie, want veel hiphoppers vonden dat gewoon metal.

PD: Die brede muzieksmaak waar jij het eerder over had, Arne, dat kan ik me nog wel goed herinneren. Ik had een oudere zus die was van Nirvana, maar op een gegeven moment ook in een Aussie (Australian, famous hardcore track suits) door het huis. Happy Hardcore zaten we dus ook middenin. Ze hield ook van house en rock. Leuke muziek die er altijd was en die we allemaal cool vonden. Maar niet als lifestyle. Ik had albums van Metallica, GZA en Beastie Boys. Zeer divers dus.

JdJ: Jullie gebruikten de inspeel-cd, zoals je eerder vertelde. Gebruikten jullie die ook tijdens trainingen?

PD: Nee. Daar was de coach te fanatiek voor.

AvT: We deden in de zomer wel mee aan alle pleintjestoernooien. En één van de coole dingen was dat daar muziek werd gedraaid. En hard ook. Dat was helemaal het ding. Daar kreeg je wel een attitude van. Dat pompte wel op.

JdJ: En wat in de muziek deed dat dan? Was dat het ritme, de teksten...

PD: Ritme, energie. Tijdens warmlopen gaat het niet om tekst. Mij niet in elk geval.

AvT: Hip-hop is natuurlijk voor een groot deel attitude. Als iemand een goede flow heeft over een lekkere beat, dan is het af. Dan maakt het niet uit waar zo iemand het over heeft. Ik was een enorme Cypress Hill-fan en die hebben maar één onderwerp: blowen. Maar het klonk ongelofelijk goed.

PD: We hebben Tupac en Biggie nog helemaal niet genoemd. Klinkt misschien gek, maar ik had daar toen niet zoveel mee. Ik associeerde het toen vooral met Marokkanen, gajes. Klinkt niet echt politiek correct, maar dat voelde toen zo. Nu, achteraf, vind ik het te gek, maar toen associeerde ik het vooral met groepen waar altijd gezeik mee was.

AvT: Ik had beiden levensgroot aan de muur. Voor Tupac gold weer hetzelfde dat ik het als fenomeen interessanter vond dan de muziek. Dat is alleen maar gegroeid. En Biggie... Ik vergeet nooit meer de eerste keer dat ik *Hypnotize* op tv zag.

JdJ: Wat trok jullie nog meer aan in hip-hop, behalve de muziek?

AvT: Ik denk dat dan toch de fashion was. De basketbalkleding was ook veel, wijd, oversized, felle kleuren. De hiphoppers droegen dat ook. Daar zit ook wel een overlap in. Maar uiteindelijk is datgene wat me vooral aantrok het hele pakket geweest. Die spanning die om de hip-hop heen hing, dat was wel op dat moment mijn "drug of choice". Je had ook bij ons op school ook veel alto's, maar met dat soort duisternis had ik wat minder. Wel met Pearl Jam en Rage Against The Machine, maar in de tweede helft van de nineties kwam daar die gothic bij. Dat vonden we niks.

JdJ: Rage Against The Machine was ook één van de eerste combinaties van hip-hop en metal.

AvT: Ja, Dog Eat Dog ook. Green Day, Bad Religion, de punk. Dat hoorde er voor ons ook allemaal bij.

JdJ: Willen jullie nog iets kwijt?

AvT: Nou, ik zit heel vaak bij diverse media om over gabbers te praten en te verklaren wat nou de aantrekkingskracht was daarvan. Dan begin ik altijd bij de jaren negentig, en dat het een gelukkige tijd was. De Muur viel, Nelson Mandela kwam vrij en iedereen dacht dat het goed kwam met de wereld. De house is daarop doorgegaan, met dat hele vrolijke, maar de gabber heeft zich er tegen afgezet. Dan zeg ik altijd: gabber zijn was de ultieme daad van verzet. Als jij als meisje je haar half afschoor, vonden je ouders dat echt niet leuk. En hip-hop was volgens mij een daad van verzet voor halve dagen. Voor mij, toen, in de nineties. Ik ging met m'n moeder, als 14-jarige, altijd kleren kopen in Enschede en dan kochten we bij smartshops T-shirts. Mijn moeder was daar wel blij mee, want die waren altijd van goede kwaliteit. Wel groot en glimmend.

PD: Jij liep op een gegeven moment in een zilver glimmend pak rond.

AvT: Mijn moeder betaalde dat wel altijd graag. Omdat het van die goede kwaliteit was. Niet kapot te krijgen. Maar dat heeft niet echt veel te maken met rebellie. Met je moeder kleren kopen.

PD: Was het ook niet dat het rebellie voor de wat slimmere kinderen was? Wij zaten op een school met havo en vwo.

AvT: Ja, dat was ook het publiek.

PD: Dat was het misschien ook: we hadden geen reden om ons ergens tegen af te zetten, maar we doen het toch maar, al is het de brave variant.

JdJ: Die hip-hop kleding zat in het begin van de jaren negentig nog niet zo verbonden aan basketbal. Kunnen jullie een moment aanwijzen dat de hip-hop kleding de NBA ingeloodst is en wie dat dan heeft gedaan?

AvT: Allen Iverson was wel een breekpunt. Hij was wel heel erg bad boy. Het leek er op dat de NBA-bazen het een beetje opgaven en accepteerden dat hij nu eenmaal zo was.

PD: Hij liep ook niet in een net pak (kostuum). Als ik de oude beelden terugkijk, dan zie ik alleen maar oversized nette pakken en schoudervullingen. Die uiterlijke associatie had je niet. Je zag aan het uiterlijk van de NBA-spelers niet dat ze van de straat kwamen, want ze hadden allemaal een pak aan. Behalve dan Allen Iverson, die met z'n tattoos en cornrows.

AvT: Dat is ook nog wel een link. Rappers doen veel aan battles. Dat zit ook heel erg in straatbasketbal, veel meer dan in vijf-tegen-vijf. Die strijd zit daar wel in.

PD: Wanneer kwamen die AND1-mixtapes? Want dat was wel het ultieme als je het over basketbal en hip-hop hebt. En Space Jam? 1996?

AvT: Daar zat qua soundtrack wel keiharde hip-hop in. Want als je kijkt naar de officiële video's van de NBA uit de jaren tachtig en negentig, dan zat daar geen hip-hop in. Tegenwoordig wel.

Dat is het verschil en dat is in de loop van de jaren veranderd. Ik herinner me een highlight reel waar ze ineens *No Diggity* draaiden. Dat was in 1997. Toen begon het te veranderen.

Additional questions, via email. Peter responds.

1) Wat herinner je je nog van de tijd dat je basketbal (en ook NBA-basketbal) leerde kennen? Via welke (media-)kanalen kwam dit bij jou terecht? Denk aan televisie, maar ook games of films.

Zoals ook tijdens ons gesprek aangegeven ben ik echt wat later basketbal op tv gaan volgen, mijn eerste echte herinnering zijn de Olympische spelen waarin Vince Carter over een Fransman heen dunkte!

2) Hoe heeft deze mediaconsumptie zich in de loop der jaren ontwikkelt? Oftewel: wat is er veranderd in de manier waarop jij basketbal tot je neemt?

Vanaf dat moment ben ik via NBA.com filmpjes gaan kijken en de laatste 4 jaar heb ik een NBA LP. Daarmee kijk ik soms lineair maar meestal on demand. Verder volg ik ook verschillende podcasts rond de NBA.

Appendix D – Joes Lanthers interview

Joes Lanthers.

Zwolle, May 20, 2019.

Duration: 9 minutes, 52 seconds.

JM: Jonathan Mak

JL: Joes Lanthers

JM: Hoe is straatbasketbal begonnen voor jou?

JL: Op jonge leeftijd kwam ik op de middelbare school. En dan heb je zeeën van tijd over. Toen heb ik samen met mijn broer een basketbal opgepakt. Zijn we op een gaar veldje gaan gooien en toen kwamen we een student tegen van Windesheim. Dus zijn wij als twaalfjarigen met hem gaan gooien. Hij begon ons een beetje te leren en speelde ons helemaal weg, eerst. Toen dachten wij, hé, dat is vet, hij maakt een goede cross-over. Hij kon zelfs dunken toen, dus daar kijk je dan tegenop. Op die manier is bij mij het straatbasketbal begonnen.

JM: Dat heb je doorgepakt. Dat ben je meer gaan doen. Kun je daar iets over vertellen? Hoe vaak doe je het nu? Kun je daar iets over vertellen?

JL: Ik kan wel een beetje vertellen hoe dat is gegaan. Dan begin je met straatbasketbal. Eerst doe je het één keer per week. Dan ga je het vaker doen. Op een gegeven moment is het mooi weer en heb je vakantie, dan doe je het iedere dag. Dan begin je filmpjes te kijken en zie je Michael Jordan. Je wordt steeds meer gemotiveerd. Dan wordt het winter en kun je ineens niet meer ballen. Toen was ik zo sterk gemotiveerd en dacht ik, ik ga die sneeuw gewoon weghalen en wegvegen met handschoenen aan en doorpakken. Daarna lekker basketballen. Je wordt er steeds beter in en je merkt dat het goed gaat. Dat versterkt elkaar alleen maar, vooral als je samenspeelt, 1-tegen-1, of 2-tegen-2 deed ik veel op die veldjes. Zo is dat steeds meer gaan ontwikkelen en wordt je ouder. Toen ging ik verhuizen naar een andere stad en eigenlijk, als je verhuist, dan ben je al je vrienden kwijt. En eigenlijk was basketbal voor mij een manier om weer nieuwe vrienden te maken. Je komt naar een veldje en je gaat gewoon spelen en leert zo mensen kennen. Op school hebben we toen een schoolteam opgericht. Gewoon wat gasten, ze speelden allemaal basketbal, allemaal verschillende klassen, verschillende leeftijden. We gingen gewoon trainen en de gymleraar vond het helemaal mooi. Dus wij lekker ballen. Toen ging ik weer verhuizen, weer terug naar Zwolle om HBO te gaan studeren. Toen kwam ik dus terug in de stad waar ik geboren ben. Je zoekt dan het beste veldje op en dat is Wezenlanden. Netjes. Lijnen. Dan ga je weer spelen en leer je weer nieuwe mensen kennen. Ik speel altijd twee keer per week en als ik veel tijd had dan speelde ik iedere dag. Nu is het, denk ik, iets minder. Ik ben weer aan het doorstuderen, dus het is nu één keer per week. Maar het is voor mij ook een soort van uitlaat. Je zit op school, je leert dingen en je stopt je hele hoofd vol met allerlei dingen. En als je gaat basketballen, het enige waar je aan hoeft te denken is die bal zo lekker in het netje gooien en dat is gewoon chill. Leuk om te doen. Even je gedachten op nul en lekker ballen. Je zweet je gewoon helemaal kapot. Dat is gewoon leuk.

JM: Wie willen jullie allemaal verbinden? Als je kijkt naar, het is natuurlijk je wijk, maar hoe zie jij dat voor je?

JL: Ik zie het voor me als een overdracht tussen ervaren en minder ervaren, jong en oud. Dat is mijn eigen ervaring ook. Ik speelde met een oudere speler en die legt mij dingen uit. Zo moet je dribbelen en dit is de techniek. Ik heb nooit op basketbal gezeten, ik heb het alleen op straat geleerd. Door die community, wat echt een overdracht van kennis en ervaring is, en wie dat dan zijn, dat kan iedereen zijn. Dat kan een kind zijn. Ik was een jongen van twaalf en ik leerde van een student. Nu is er een man van 30 jaar en die leert mij even de cross-over. Ik denk dat het iedereen kan zijn, ongeacht je niveau of dat je op basketbal hebt gezeten of niet. Dat is juist het mooie: een open atmosfeer voor iedereen.

JM: Gaat dat verder dan alleen basketbal? Zou je ook andere dingen kunnen leren op zo'n veldje?

JL: Het gaat sowieso verder dan basketbal. Als je klaar bent en je bent bekaf, dan ga je even zitten. Je pakt wat water. Dan ga je ook gewoon praten, en heb je het over allerlei zaken. Dat kan over van alles gaan. Als je een student spreekt en die heeft het over HBO, dan ga je daar over nadenken. Wat ga ik na de middelbare school doen? Daar moet ik een keer over na gaan denken. Je wordt er op school wel geforceerd om er over na te denken, maar juist als het in een ontspannen setting is, dan open je jezelf soms veel makkelijker voor dat soort dingen. Ook de skills die je bij basketbal leert, die zijn ook veel breder toepasbaar. Als je je bijvoorbeeld gaat focussen een bepaalde techniek aan te leren dan zie je in het begin helemaal geen resultaat. Juist als je doorzet, dan ga je steeds meer resultaat zien. Zo is het in het echte leven ook. Het mooie van zo'n basketbalveld is dat je buiten je normale omgeving, je thuis, waar soms allemaal dingen kunnen spelen, een plek hebt waar je dingen kan leren. Je pakt dingen op in een ontspannen omgeving en voor sommige mensen is dat onbewust, maar je leert er altijd wat.

Additional questions, via email.

Joes answers by filling in the questionnaire.

SURVEY

In this survey you will be questioned on the topic of hip-hop from a basketball perspective.

- 1) What age group are you?
 - a. 10-19 years old
 - b. 20-29 years old**
 - c. 30-39 years old
 - d. 40-49 years old
 - e. 50-59 years old

2) Do you play basketball?

- a. **Yes.**
- b. No. (*You are finished!*)

3) Where do you play basketball?

- a. At a club.
- b. **On street courts.**
- c. Both.

4) At what age did you start playing basketball?

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5) When you started, did you play streetball or at a basketball club indoors?

- a. **Streetball.**
- b. Club.
- c. Both.

6) When you visit games, what is your favorite music before or during games?

Rap / Hip Hop

7) Why is this your favorite music?

Pop

8) What attracts you the most in this music?

- a. Tempo (fast or slow).
- b. **The relaxed vibe it delivers.**
- c. The high energy it delivers.
- d. The beat.
- e. Lyrics.

9) When you play basketball, do you like to listen to music?

- a. **Yes.**
- b. No. (*continue to question 12*)

10) What music do you use?

Rap / Hip Hop

11) Why do you prefer this particular music?

Basketball is a sport with a certain rhythm in it, rap suits this very well

12) Do you remember your first time listening to hip-hop?

a. **Yes.**

b. No. (*continue to question 18*)

13) How old were you when you first listened to hip-hop?

10 years old

14) Was hip-hop popular among your friends at school?

Not really

15) Was hip-hop popular among your basketball friends?

Yes

16) What hip-hop artist or group did you listen to the most?

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17) What other hip-hop activities do you engage in?

Check the box(es).

a. **Rapping.**

b. DJ'ing.

c. Graffiti.

d. Breakdance.

18) According to you, what is the reason hip-hop and basketball go together really well?

Basketball is a sport with a certain rhythm in it, Hip Hop suits this very well. Also the culture around basketball has a lot in common with Hip Hop culture; clothes, people and attitudes, this amplifies each other.

Appendix E – Nesta Agasi interview

Nesta Agasi.

Zwolle, May 20, 2019.

Duration: 9 minutes, 58 seconds.

JM: Jonathan Mak

NA: Nesta Agasi

JM: Straatbasketbal, hoe is dat begonnen voor jou?

NA: Voor mij is het begonnen als de eerste vorm van basketbal, en de eerste vorm van sport. Ik was een jaar of zeven en mijn broer had een spel gekocht, NBA 2K. Alle basketballers kennen het. Allemaal spelers uit de NBA en dan kun je als teams tegen elkaar spelen. Ik wou supergraag met mijn broer meedoen, maar hij was altijd van “Nee, Nesta, je mag niet meedoen. Je bent nog te jong.” Maar ik was altijd vet nieuwsgierig, ik wilde altijd meekijken. Dus op een dag was hij niet thuis en toen besloot ik zijn basketbal te pakken, want ik wist waar die lag, en toen ging ik naar buiten en toen ging ik gewoon lekker basketballen buiten. Op een gegeven ogenblik ging ik dat steeds vaker en vaker doen. Ik leerde meer mensen kennen en toen ontstond er een beetje een community bij mij: verschillende jongens uit de wijk die ietsjes ouder waren dan ik, maar ik mocht wel steeds meedoen en dat vond ik supertof. Veel van geleerd.

JM: Wat heb je geleerd dan?

NA: Voornamelijk life-skills. Manieren waarop je connecties kan aanleggen met mensen die je nog niet goed kent. Dus op mensen aflopen, liefhebbers van de sport, en te vragen: kun je even voor mij rebounden. Of: heb je zin om even 1-tegen-1 te gaan. Puur omdat de sport zo leuk is en op die manier leg je allemaal connecties. Zowel met mensen die je niet kent, als met mensen die je wel kent. En dat vind ik het toffe eraan.

JM: Kun je daar een praktisch voorbeeld van bedenken? Kun je een situatie omschrijven?

NA: Eén van mijn eerste situaties was dat ik zelf aan het schieten was. Ik was me er niet bewust van dat er iemand aan de andere kant op een basket aan het schieten was. Die jongen komt ineens naar me toe gelopen en vraagt aan mij of wij om de beurt kunnen schieten en of ik voor hem kon rebounden. Maar ik was nog zo jong, dus ik had totaal geen besef wat rebounden was, dus ik kijk hem met een vragend gezicht aan. Toen zei hij: “Oh, weet je niet wat rebounden is?” En ik: “Ja, maar ik was het vergeten.” Maar ik wist gewoon niet wat het was. Vervolgens legde hij het me uit en ontstond er een klik. We vonden allebei basketbal leuk. We wilden allebei beter worden. Dus hij begon als eerste vijf schoten te nemen, toen mocht ik vijf schoten nemen. Dat ging alsmaar door, het werd donker en werd gebeld door mijn moeder dat ik naar huis moest komen. Maar ik was te eigenwijs en dacht steeds: nog eventjes, nog eventjes. Voor ik het wist was het acht uur en had ik nog niet gegeten en was het pikkedonker. Ik op de fiets naar huis. Vond het super jammer, want ik had geen telefoonnummer van die jongen. Ik had niks genoteerd, wist niet eens z’n naam, maar we hadden wel van het begin af aan een klik. En die klik, dat maakt voor mij de life-skills bij basketbal zo leuk voor mij. Je leert steeds meer mensen kennen en dat vind ik het mooie eraan.

JM: En nu? Wat betekent 3x3 voor jou nu?

NA: Nu betekent 3x3 basketbal voor mij winnen. Op een gegeven ogenblik werd winnen heel belangrijk voor me, ook door topsport. Maar nog steeds vind ik een belangrijk onderdeel van 3x3 dat ik mijn vrienden ontmoet. Bijvoorbeeld bij een toernooi of bij Streetball Masters. Overal in Nederland zijn dat kleine toernooien en dan kom ik altijd wel vrienden van me tegen. En dat maakt dat ik altijd met een blij besef naar zo'n toernooi ga. Ik ga mijn vrienden weer zien en ik ga die overwinning weer pakken vandaag. Dat maakt het voor mij heel erg mooi.

JM: Als je nu naar een pleintje gaat, bijvoorbeeld het Wezenlanden Park. Wat betekent dat voor je?

NA: Als ik bijvoorbeeld naar een park ga om te basketballen is het belangrijkste voor me om lekker te socializen met m'n vrienden. Even weer andere vrienden van buiten zien. Praten over hoe het leven nou gaat. En lekker een balletje gooien. Puur omdat het gezellig is. Niet zozeer dat je er beter van wordt, maar het is gewoon leuk. Lol staat boven verbetering of boven winnen, dus daarom vind ik het wel belangrijk dat ik mijn vrienden blijf zien als ik in het park ga basketballen.

JM: Die opleiding die jullie doen (opleiding tot Streetball 3x3 Leader), wat leer je daar?

NA: Het voornaamste wat wij leren op de opleiding is hoe je een community kan creëren. Een community houdt in: verschillende mensen uit de wijk, zowel niet-basketballers als basketballers op een leuke manier een veilig sportklimaat laten creëren. Dat is het belangrijkste eraan. Dat willen wij stimuleren door onze cursus.

JM: Wat is je droom voor de community? Wat zou je graag zien?

NA: Wat ik graag zou zien is dat allerlei verschillende mensen uit de wijk, jong, oud, die nog nooit hebben gehoord van 3x3 basketbal gewoon eens een keer naar ons pleintje komen en lekker meedoen met wedstrijden, trainingen. Puur omdat ze dan wat leren over de sport, ze ervaren iets en ze leggen zoveel sociale connecties. Dat is een hele belangrijke voor iedereen.

Additional questions, via email.

In this survey you will be questioned on the topic of hip-hop from a basketball perspective.

1) What age group are you?

10-19 years old

2) Do you play basketball?

Yes.

3) Where do you play basketball?

Both.

4) At what age did you start playing basketball?

Ik zat op basketbal op mijn 9e, toen ik 12 was stopte ik met basketbal omdat ik op taekwondo moest gaan om mezelf te kunnen verdedigen.
Vervolgens begon ik weer met basketbal toen ik 14 jaar oud was.

5) When you started, did you play streetball or at a basketball club indoors?

Streetball.

6) When you visit games, what is your favorite music before or during games?

Iets als Hip Hop en soms ook wel pop, voornamelijk Travis Scott om mij een energierijk gevoel te geven als ik de wedstrijd start

7) Why is this your favorite music?

Het zorgt ervoor dat ik een extra energie boost krijg. Hierdoor kan ik voor mijn gevoel nog langer rennen en beter spelen door de "hype".

8) What attracts you the most in this music?

The high energy it delivers.

9) When you play basketball, do you like to listen to music?

Yes, voor mij is het afhankelijk van de soort training. Zo vind ik het luisteren van muziek op een 1op1 training alleen met een coach wel chill en tijdens streetball ook. Maar als ik een team training heb vind ik dit minder prettig omdat ik voor me gevoel dan sneller afgeleid raak.

10) What music do you use?

Ik luister altijd wel naar de muziek van andere omdat ik zelf geen box heb.
Meestal is dit een combinatie van old school hip hop, modern hip hop en pop.

11) Why do you prefer this particular music?

Omdat ik geen box heb.

12) Do you remember your first time listening to hip-hop?

Yes.

13) How old were you when you first listened to hip-hop?

10 jaar.

14) Was hip-hop popular among your friends at school?

Nee toen nog niet echt.

15) Was hip-hop popular among your basketball friends?

Ook nog niet echt.

16) What hip-hop artist or group did you listen to the most?

50 Cent.

17) What other hip-hop activities do you engage in?

Rapping.

18) According to you, what is the reason hip-hop and basketball go together really well?

Beiden hebben zich vanaf de straat ontwikkeld tot de samenleving, ook is hip-hop een goede ritmische manier om je gevoelens te uiten. Bij basketbal speel je zonder gedachten en hou je alleen bezig met hoe je beter kan worden of kan winnen.

19) Wat herinner je je nog van de tijd dat je basketbal (en ook NBA-basketbal) leerde kennen? Via welke (media-)kanalen kwam dit bij jou terecht? Denk aan televisie, maar ook games of films.

Dat de het basketbal vroeger veel fysieker was, dit kon ik zien op highlight filmpjes via YouTube.

20) Hoe heeft deze mediaconsumptie zich in de loop der jaren ontwikkelt? Oftewel: wat is er veranderd in de manier waarop jij basketbal tot je neemt?

Ja, eerst vooral voor de lol, vervolgens om te winnen, daarna om beter te worden en nu zit ik in een fase waarbij ik het voornamelijk doe om beter te worden en gevoelens te uiten.

Appendix F – Initial Questionnaire

Survey

Basketball and hip-hop

Jaap de Jong

March 2019

In this survey you will be questioned on the topic of hip-hop from a basketball perspective.

1) What age group are you?

- f. 10-19 years old
- g. 20-29 years old
- h. 30-39 years old
- i. 40-49 years old
- j. 50-59 years old

2) Do you play basketball?

- c. Yes.
- d. No. (*You are finished!*)

3) Where do you play basketball?

- d. At a club.
- e. On street courts.
- f. Both.

4) At what age did you start playing basketball?

5) When you started, did you play streetball or at a basketball club indoors?

- d. Streetball.
- e. Club.
- f. Both.

6) When you visit games, what is your favorite music before or during games?

7) Why is this your favorite music?

8) What attracts you the most in this music?

- f. Tempo (fast or slow).
- g. The relaxed vibe it delivers.
- h. The high energy it delivers.
- i. The beat.
- j. Lyrics.

9) When you play basketball, do you like to listen to music?

- c. Yes.
- d. No. (*continue to question 12*)

10) What music do you use?

11) Why do you prefer this particular music?

12) Do you remember your first time listening to hip-hop?

- c. Yes.
- d. No. (*continue to question 18*)

13) How old were you when you first listened to hip-hop?

14) Was hip-hop popular among your friends at school?

15) Was hip-hop popular among your basketball friends?

16) What hip-hop artist or group did you listen to the most?

17) What other hip-hop activities do you engage in?

Check the box(es).

- e. Rapping.
- f. DJ'ing.
- g. Graffiti.
- h. Breakdance.

18) According to you, what is the reason hip-hop and basketball go together really well?