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The Jim Lindsey Story

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The Jim Lindsey Story

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A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts in Journalism

By

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ABSTRACT

The history of Arkansas Razorback football is composed of legends, and without a doubt, Jim Lindsey is one of its most successful players—on and off the field. Lindsey won a national championship, became an NFL captain and built a thriving real-estate empire across the South.

Narrated by Dallas Cowboys owner Jerry Jones, “The Jim Lindsey Story” begins in the Arkansas Delta. Back then, Lindsey was simply a small boy who dreamt of playing ball.

Weekdays were spent in the cotton fields, and weekends were used for cow-pasture baseball. In time, that boy grew up to be a very big man. Lindsey led the Razorbacks to one of the most dominant winning streaks of the 1960s, played in Super Bowl IV, and parlayed his NFL signing bonus into a sizable fortune.

“The Jim Lindsey Story” is executive produced by Emmy Award winners Dale Carpenter and Larry Foley. The film features interviews with College Football Hall of Fame coach Frank Broyles, former Arkansas head coach Ken Hatfield, former NFL players Fred Cox and Dave Osborn, and Pro Football Hall of Fame coach Bud Grant.

DEDICATION

This film is dedicated to Marge Branch. Without her, none of this would be possible.

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I. INTRODUCTION

“The Jim Lindsey Story” is about a small boy from eastern Arkansas who grew up to do very big things. At first, all he wanted to do was play football. That certainly happened. Lindsey won a national championship, captured an NFL title and then built a thriving real estate operation across the South.

Many graduate publications come in the form of empirical research, literary analysis or social commentary. This project is none of these. Yes, it contains elements of the former examples, but at its core, this is a documentary film—an exercise in storytelling. It rests on a foundation of investigated facts, but its findings have been compounded to elicit the greatest emotional reaction. This is an effort of objective exploration. However, the execution is undoubtably subjective. The images on screen are based on truth, but in no way should they be considered the absolute reality. The collected accounts have been manipulated, covered in a shroud of light, shadow and production value. “The Jim Lindsey Story” is a work of nonfiction. Yet, a narrative has clearly been formed.

These contradictions are at the center of most documentaries. Modern audiences have come to expect this (Chapman, 2009; Hampe, 2007). Still, viewers offer their initial trust, and as filmmakers, it is in our best interest not to violate that faith. It is our responsibility to deliver the most accurate version of the story possible, factually but also emotionally (Bernard, 2012). If accomplished, spectators may carry our tales into the future. That is, ultimately, the greatest reward in cinema.

In many ways, documentary films are more purposeful than their fictional counterparts. They are about more than entertaining audiences and making money (Ellis & McLane, 2005).

The best documentaries are made to learn the truth about something (Hampe, 2007). They go beyond the facts and try to gain perspective on a subject (Rosenthal, 2007). Facts could simply tell you that Jim Lindsey is an accomplished man. He has attained high accolades in athletics and business. Although, strict information can not explain what or how motivating factors contributed to his success. In effect, that is what this film is about.

“The Jim Lindsey Story” explores the history of a man, through story. The process began with a fact-finding mission. I was on an expedition to find the key moments that defined Lindsey’s life. I searched through publications, conducted interviews, asked people personal questions. I was collecting facts. However, a documentary must be more than a collection of facts (Hampe, 2007). The facts must be crafted. They must be woven into a larger narrative, something that seizes the viewers’ attention from the beginning and pulls them through to the finish. Evidence is important, but it doesn’t tell the story on its own. Different aspects of information must be “magnified or reduced, emphasized or diminished, newly examined and reordered to maximize the effect on viewers” (Spence & Navarro, 2011, p. 5). For this film to be successful, the evidence had to be transformed into a narrative of interest, quality and drama (Barsam, 1992).

Emotion is necessary in storytelling. According to Lee-Wright (2009), character and conflict are the heart of drama. Documentaries organize the reports of real-life characters to convey a feeling or concept to an audience (Manchel, 1990). Viewers register an emotional reaction based on the specific arrangements of sound and image (Nichols, 1991). With this, filmmaking is decision-making. A producer is forced to select certain facts at the expense of others (Kilborn & Izod, 1997).

Through these choices, documentary is unavoidably subjective (Bernard, 2012; Chapman, 2009). Adhering to known facts, a story is shaped by the filmmaker's point of view, his or her expectations, interests and desires (Nichols, 2010; Spence & Navarro, 2011). However, even with this subjectivity, nonfiction films are still expected to follow basic ethical guidelines (Bernard, 2012). Documentary producers, like journalists, must assume a code of ethical reporting standards (Kilborn & Izod, 1997). Excessive bias should be avoided (Chapman, 2009), and the truth is essential (Hampe, 2007).

Nonfiction films that have no concern for the truth risk their own status as documentaries (Spence & Navarro, 2011). Even so, this accuracy should not be confused with reality, because reality can never be precisely truly replicated (Chapman, 2009). A documentary can never be the real world (Bruzzi, 2006). It is impossible to achieve a perfect match with the lived existence (Kilborn & Izod, 1997). Instead, documentaries present their own version of reality (Rollyson, 2006). They are representations of the real world (Spence & Navarro, 2011).

Analogs to reality are often seen in re-creations and animation. "The Jim Lindsey Story" contains a liberal use of these elements. Illustrations are made to add dramatic intensity to the story (Spence & Navarro, 2011). The claims made may be true, but the images seen are not always authentic. They are indexical images to give the impression of evidence (Nichols, 2010). However, these re-creations—an accepted feature in nonfiction—do not automatically lead to falsification (Spence & Navarro, 2011). The representations deliver entertainment but also information (Chapman, 2009), and these moments are necessary to translate the story to the screen.

Audiences continue to view documentaries in order to learn something about the world (Spence & Navarro, 2001). These lessons are told through story. Filmmakers transform the fragments of reality into an accurate analog of the events in the real world (Hampe, 2007). “The Jim Lindsey Story” is one of these analogs. It is the product of more than a year of research, field production and digital craft. This is the tale of a small, Arkansas boy who won big. More importantly, this film is about the influences behind those victories. The information shown is inevitably selective and subjective (Kilborn & Izod, 1997). Nevertheless, the narrative is grounded in truth.

Within this document, a research report, narrative treatment, production notes and final editing script have been provided. This account will offer an insight to how this project was completed. Moreover, it shows how a mass of information can be combined to produce one singular and affective story.

II. RESEARCH

Coming into this project, I knew *of* Jim Lindsey, but I didn't quite *know* him. I understood some of the basic highlights that formed his career. After all, he was a member of the Razorback's storied championship season, and in the state of Arkansas, that period of triumph has become a legend of its own. They produced twenty-two straight victories and a national championship. Between 1964 and 1965, the University of Arkansas enjoyed not only its greatest winning-streak in school history but one of "the best in any school's history" (Schroeder, 2005, p. 37). Afterward, Lindsey spent several years playing with the Minnesota Viking. In 1976, he challenged Governor David Pryor for his seat in the primary election (Arkansas Elections, 1980). Although, that bit of political information sadly never made it into the final product. In addition, I was mildly aware of Lindsey's activity in business. His real estate company and multi-family operation are very noticeable in Northwest Arkansas. Driving through the area, it doesn't take long to locate a *Lindsey & Associates* or *Lindsey Management* property, and since these organizations carry his name, Lindsey has continued to be a very visible character in the state.

Based on anecdotal evidence, I had an idea of Jim Lindsey. He was an individual of athletic and professional achievement. However, to properly report on the man's life I needed to go much deeper. Before one frame of video was captured, I wanted to have thorough knowledge of Lindsey. In an almost unrealistic fashion, I desired to learn everything about him.

The research process began with a casual, off-camera interview. I sat down with Lindsey and asked him what he thought his greatest accomplishments and failures were. I questioned his motivations and obstacles. I inquired about his childhood and current business. This is a person

who has been featured many times before. I was searching for the stories that had not been told. I was looking for information; although, more importantly, I was trying to grasp his personality.

Boiling down a person into a half-hour story is a daunting task. After all, a human being is much more than a series of soundbites and photographs. To be truly successful, this film had to be accurate to Lindsey's history and also his character. Through the process of editing, important moments would inevitably be diminished. Everything could not be covered. That was obvious, but if the style and approach could approximate Lindsey's nature, the final product would be a more truthful portrait on a higher level.

Following the conversation with Lindsey, a serious investigation began. I was out to find every publication with Lindsey's name on it, and toward the end, I thought perhaps I had. Though, I'm sure that's not true. The search opened with chronicles on the Razorback championship team. Tomes by Henry and Bailey, Schaeffer and Schroeder gave insight on the momentous seasons. This period of discovery included all sources, broad and obscure. Sweeping volumes, encyclopedias by *USA Today* and *ESPN*, offered vast historical context. An unedited interview by Larry Foley presented a more intimate focus. I would also be remiss if I didn't mention Foley's film *22 Straight!*. I recovered antique articles from *The New York Times*, *Minneapolis Star Tribune* and *Northwest Arkansas Business Journal*. I studied every reference I could find, and special notes were made for any direct quotation made by the former athlete.

This film was going to compress more than six decades into a half-hour. An organized approach was necessary. The central narrative had to be realized before principal production began.

In its final form, “The Jim Lindsey Story” is a tale of success. It is about a small boy from Eastern Arkansas and the catalysts for his accomplishments. This is not a controversial film. Nevertheless, that does not mean I did not seek out contentious topics. Controversy was never ignored, and the research was comprehensive and careful. As a filmmaker, I acknowledge that the merits of this project will follow me for years. Knowing that, I can assure critics that if any source of scandal had been uncovered, something that would undermine the integrity of my message, this film would not exist.

All facts were considered. However, not all information became useful. This is a film, and story came first. As a whole, the findings projected an immense vision of Lindsey, but that image had to be sharpened. Each detail, each sequence needed to logically follow the segments that came before. The ultimate goal was to gain and maintain the audience’s attention, and to achieve this, constructing a concentrated history was required.

The following is a treatment, a narrative summary of the materials found prior to production:

Jim Lindsey was born on November, 24, 1944. The youngest of six children, he was raised in Caldwell—a tiny community in the Arkansas Delta (Bruegge, 2005) It was just farm life. His father, Elmer, was a farmer, the son of a farmer. His mother, Ida, was a housewife, the daughter of a sharecropper. From an early age, his parents were working the fields. The demands of rural life sacrificed their childhood. Ida and Elmer Lindsey had little time for a proper education and even less for idle play (Lindsey, 2011).

Elmer did not want his children bound by the bondage of labor. He wanted them to enjoy their youth, and more than anything, he wanted his sons to have something he never had: an opportunity to play ball (Bruegge, 2005).

“I loved it,” said Lindsey. “Loved all the competition, and I just kept playing” (Lindsey, 2011). The small boy from St. Francis County cherished all forms of athletics—football, baseball, basketball and track.

On October 23, 1954, Lindsey heard the call of the Hogs for the very first time. In Little Rock, the Arkansas Razorbacks were playing Ole Miss, and Lindsey was glued to the radio like thousands of other fans. The Porkers pulled off a victory that day, winning 6-0, and from that moment forward, Lindsey had a dream. He wanted to play for the Razorbacks (Lindsey, 2008). According to an interview with Bruegge (2005), Lindsey thought going to the University of Arkansas would be like “going to Yankee Stadium in New York and hitting three home runs.”

For Lindsey, becoming a Razorback was a fantasy, but for his brother, it was nearing reality. B Lindsey was the star player for Forrest City High School (Henry & Bailey, 1996). He had break-away speed and ran like a bolt of lightning. According to Jim Lindsey (2011), B was Arkansas’ greatest halfback during the 1950s, and by the end of his senior season, B Lindsey had announced that he would be joining the University of Arkansas. In fact, he was the first player in history to commit to the Razorbacks’ new head coach Frank Broyles. However, he never quite made it there. The St. Louis Cardinals offered Lindsey’s brother a contract and substantial signing bonus. Of course, he signed. B Lindsey spent several years in the minors before eventually returning home to manage the family farm (Henry & Bailey, 1996).

Entering high school, becoming a part of the Razorback program was the farthest thing from Jim Lindsey's mind (Lindsey, 2008). He was still a small boy, certainly not the player his brother was. Although, that was about to change. His senior year, Lindsey came into his own (Lindsey, 2011). He grew to be bigger than B, 195 pounds with a "hucklety-buck running style" (Henry & Bailey, 1996, p. 205). Lindsey played quarterback and fullback (Lindsey, 2011), and with the help of his high school coaches, Broyles was convinced to offer Lindsey a scholarship (Lindsey, 2008). Without fail, the boy accepted.

Lindsey played wingback for the Razorbacks. He considered himself a better than average receiver and, at best, an average runner (Lindsey, 2004), but even as a young player, Lindsey's dedication had already become legendary (Henry & Bailey, 1996).

After a year on the freshman team, Lindsey found himself on the varsity squad. It was 1963, and there were "preseason predictions of greatness" (Schroeder, 2005, p. 38). Nevertheless, the Porkers finished their season with less than glamour results. They only won five games (Lindsey, 2011).

"We were just disappointed in ourselves," said Lindsey. "We just played uninspired" (Lindsey, 2011). They had lost games as close as they had won them. According to Lindsey (2004), it wasn't acceptable.

With that, the players demanded to be challenged. The next year's offseason, deemed "The Fourth Quarter," was fiercer than ever before (Schroeder, 2005, p. 41). Assistant coach Wilson Matthews worked the players extremely hard with plenty of contact. That summer, Lindsey returned in good condition, but he didn't expect that anything special was about to occur (Lindsey, 2004).

During the early season of 1964, their play still did not indicate greatness (Schroeder, 2005). The games were hard-fought and finished close. Their greatest strength was the kicking team, where Lindsey made blocks for punt returner Ken Hatfield. In an interview by Schroeder (2005), Lindsey said, “Ken was not the fastest that ever was, but I think he may have been the best.” He was courageous and made it easy to block (p. 133).

Even with the threat of their kicking team, the Hogs barely squeezed out four wins. Their greatest challenge came next: the national champion, the University of Texas (Schroeder, 2005). According to Lindsey (2004), the Texas game was always the benchmark. This time, both teams were unbeaten. They were playing for the Southwest Conference title (Henry & Bailey, 1996).

The first half was nearly scoreless, that is, until Texas punted the ball to Ken Hatfield. According to Schroeder (2005), Hatfield took the ball 81 yards for a touchdown. Lindsey made a crucial block on the play. Colliding with Longhorns’ star linebacker Tommy Nobis, Lindsey says he “got kicked in the chin and had a tooth broke off” (p. 134).

The Razorbacks won that day in Austin, 14-13 (Gillette et al., 2006), and after that, no one else scored on Arkansas (Lindsey, 2004). The Hogs shut out their last five opponents (Schroeder, 2005). According to Lindsey (2011), all of the continuous winning “was just kind of like a blur.”

Unbeaten, Lindsey and the Razorbacks were the 1964 Southwest Conference champions. They were off to the Cotton Bowl—No. 3 Arkansas versus No.6 Nebraska (Henry & Bailey, 1996). Although, victory was not guaranteed. The Cornhuskers outweighed the Hogs by an average of twenty pounds per man (Schroeder, 2005). According to Lindsey (2004), he didn’t think much about their size. He knew his team was talented.

Arkansas kicked the game off with a field goal, but Nebraska answered with a touchdown (Henry & Bailey, 1996). With just one quarter to go, Arkansas was down by four. During their last drive, the Razorbacks moved the ball 80 yards. Lindsey turned out a big play with a one-handed catch (Schroeder, 2005). He dragged the ball 27 yards to the five (Henry & Bailey, 1996). The next play, tailback Bobby Burnett hurdled into the end-zone, creating what has been called “the most important touchdown in Arkansas history” (Schroeder, 2005, p. 52).

That evening, the Razorbacks became the only undefeated team in college football. Five days later, the Football Writers Association unanimously awarded Arkansas the Grantland Rice trophy, the national championship (Henry & Bailey, 1966).

Fourteen Arkansas seniors graduated that spring, and due to injury, Lindsey’s playtime diminished (Schroeder, 2005). In the first game of the 1965 season, he broke ribs. One week later, he separated them. Lindsey wanted to play, but more than that, he wanted to see the team win (2004).

After four weeks, the Hogs were still undefeated (Gillette et al., 2006). Up next, they found themselves against their familiar rivals. It was No.1 Texas versus No.3 Arkansas (Henry & Bailey, 1996). Early on, the Razorbacks established a 20-point lead. However, they eventually found themselves behind (Lindsey, 2004). With less than five minutes to go, Texas led, 24-20 (Schroeder, 2005).

With the season on the line, Lindsey assumed leadership (Schroeder, 2005). Broyles ordered Lindsey into the huddle (Lindsey, 2004). He called the offense together and revived their spirits. The Razorbacks moved the ball 80 yards, ending with Crockett for the touchdown

(Schroeder, 2005). According to Henry and Bailey (1996), Broyles said, “Jim Lindsey is who rallied our team. Not me. I was a babbling idiot” (p. 219).

After beating Texas, the Hogs again defeated their last five regular season opponents (Schroeder, 2005). Arkansas was to defend its national title against the LSU Tigers on January 1st, 1966. It had been twenty-two games since the Razorbacks had seen a loss (Henry & Bailey, 1996), but before proving themselves again, Lindsey and the other seniors had one more task to handle: the NFL, AFL drafts (Lindsey, 2004).

Back then, the professional drafts were held before the bowl games (Lindsey, 2004), and according to Lindsey (2004), several teams were calling his dorm. He was just “delighted.” Lindsey was drafted second by Minnesota and second by Buffalo (Gillette et al., 2006). Represented by Fayetteville attorney E.J. Ball, the wingback signed a deal with the Vikings and received a \$75,000 signing bonus (Lindsey, 2011).

With an NFL contract, Lindsey was off to claim his second national championship. Unfortunately, things did not go as planned. Arkansas was defeated by LSU, 7-14 (Gillette et al., 2006). According to Schroeder (2005), Lindsey was “crushed” (p. 61). Lindsey believes that if it weren’t for the NFL draft they would have beaten LSU. The players were distracted, signing contracts under bleachers. They allowed the situation to “cloud their mind” (Lindsey, 2004). Lindsey said, “Somebody should have raised up. It should have been me” (Lindsey, 2011).

Lindsey lost the 1966 Cotton Bowl, but still, he had twenty-two straight victories, a national championship and an NFL contract. He used his \$75,000 signing bonus to buy a tract of land on the edge of Fayetteville, Arkansas (Lindsey, 2011). The purchase was 137 acres for

\$1,100 an acre (Bruegge, 2005). Back in Eastern Arkansas, good farmland sold for \$400 an acre. According to Bruegge (2005), Lindsey said people thought he was “being an idiot.”

Scrutiny over his acquisition was tough, but professional football turned out to be even more difficult. Lindsey found himself playing Packers, Lions and Bears in the hard-hitting “black ‘n’ blue division” (Gillette et al., 2006, p. 1086). According to Lindsey (2011), it was violent. He was caught between not being big enough and not being fast enough. The former Razorback played halfback, fullback, flanker and tight end. He knew he was not going to be a great player, but he couldn’t stand the thought of not contributing. In reaction, Lindsey grasped onto the special teams. According to the player, that’s how he stayed in the league (Lindsey, 2011).

The Vikings only won four games Lindsey’s rookie year (Gillette et al., 2006), and it became clear that a change had to be made in Minnesota. That change came in form of a new head coach, Bud Grant (Treat & Palmer, 1979). Coming from the Canadian Football League, Coach Grant held a record 102-56-2 and four Grey Cups (Hartman, 2010). According to Lindsey (2011), they couldn’t have gotten anyone better.

Jim Lindsey was no star, but when it came to leadership, Coach Grant quickly saw something in the young player. Lindsey knew all the plays and positions, and Grant liked that. He awarded Lindsey the honor of being a special teams captain (Lindsey, 2011).

Lindsey said they “got good quick after Coach Grant came” (2011). Grant’s first year, Minnesota finished last in the Central Division (Gillette et a., 2006). The next season, the Vikings finished first (Treat & Palmer, 1979). In 1969, they won the division again, and in 1970, Lindsey found himself playing in the Super Bowl (Treat & Palmer, 1979).

Super Bowl IV: Grant's Vikings were heavy favorites against the AFL's Kansas City Chiefs. According to MacCambridge (2006), the *New York Times*'s William Wallace predicted a 24-point victory for Minnesota. That day in New Orleans, Tulane Stadium was covered in overcast. Tornado sirens rang during the later hours, and as the game came to a close, the red-clad Kansas City Chiefs walked away with the win (MacCambridge, 2006). Minnesota's play was riddled with errors, three interceptions and two fumbles (Treat & Palmer, 1979).

The Vikings lost the Super Bowl, but they continued to claim the Central Division in 1970 and 1971 (Treat & Palmer, 1979). After seven seasons in the NFL, Lindsey's professional career was riding high. Back home, however, his personal life was beginning to take a licking. By now, Lindsey had a son, Lyndy, and leaving him for football was becoming a painful assignment (Lindsey, 2011).

One day, Lindsey called home to talk to his boy. Lyndy wouldn't speak to him. His son thought he'd run off, left him. Lindsey called for several days, three times a day. He received the same results. At that moment, Lindsey decided he was going to quit football as soon as he could (Lindsey, 2011).

Lindsey eventually sold the tract of land on the edge of Fayetteville for more than four times what he paid for it. After that, people thought he was a "child prodigy" (Bruegge, 2005). During the off-seasons, the athlete began dealing in real estate. According to Lindsey (2011), he "made well over a million dollars" buying and selling property while playing in the NFL.

Lindsey partnered up with a gentleman by the name of J.W. "Gabe" Gabel, and in 1973, the duo founded *Lindsey & Associates*—using the former athlete's name and reputation as the organization's handle (Bruegge, 2005).

For the better part of a decade, Lindsey speculated and sold land. His ventures were mostly successful. However, as the market took a downturn, prospects began to vanish. According to an interview with Bruegge (2005), Gabel said interest rates became as high as 20 percent.

Sales were slow. Transactions were falling out. In spite of this, one hardship turned out to be a blessing for Lindsey. In Fayetteville, a plot of land laid fallow, and its sale fell through, Lindsey developed a 44-unit apartment complex on top of it. It was Chestnut I, and when it opened, the financial numbers “were beautiful” (Bruegge, 2005).

Lindsey kept on building. Three years in, he discovered his signature design. It became known as the “backed and stacked” system. The new layout saved labor, material and sped up construction (Bruegge, 2005).

Apartments swiftly became Lindsey’s new concentration. In 1985, he founded Lindsey Management. The company held almost 800 units, and that count continued to grow (Bruegge, 2005). It was a mixture of good business and perfect timing. Development in Northwest Arkansas was on the rise. During the 1980s, the area’s population grew at twice the national average (Tobler, 1995).

Apartment units spread across Arkansas and over state borders. Very soon, golf courses began to accompany the familiar Lindsey model. In 1993, Lindsey added a nine-hole, par-3 to Fayetteville’s *Lakeside Village* community (Tobler, 1995). According to Lindsey (2011), the concept turned out to be a winner.

By 1994, Lindsey Management became the largest apartment management company in the state of Arkansas with 5,000 units. Four years later, there were 10,000 units. Four years after

that, there were 20,000. By 2005, the company operated more than 26,000 units and 28 golf courses (Bruegge, 2005).

According to an interview with Tobler (1995), Coach Broyles said Lindsey is as much an overachiever in business as he was in athletics. For a farm boy from Forrest City, Lindsey has accomplished great things, but to many, he is still that player from the fields of St. Francis County. Even today, the childhood home is still under the Lindsey name (Bruegge, 2005). According to Lindsey (2004), coming to the University of Arkansas was a dream. The relationships he made there changed his life, and no amount of money could ever be a proper substitute (Lindsey, 2004).

III. PRODUCTION NOTES

Like most films, this project started with a conversation. To be more correct, there were many conversations. The earliest of which was with Larry Foley. I was searching for a story and took a meeting with the professor with hopes that he'd have one. Foley is a well-known filmmaker in the state of Arkansas. People are bound to pitch to him every day. I anticipated there would be one or two good projects that simply weren't for him, quality proposals that he had sloughed off. My anticipation was correct.

Foley had two options. The first was about some swamp somewhere south of us. Clearly, this story did not make much of an impression on me, because those are about as many details as I can recall. Foley's second alternative was Jim Lindsey.

Many Razorback fans are aware of Lindsey. I was too, but I also had an association with him outside of football. During senior year of undergrad, I acted as station manager for UATV—the University of Arkansas's student-run cable station. Lindsey was kind enough to renovate our studio as a donation, and it gave me the opportunity to get to know some of his associates. More importantly, I met March Branch.

Branch is a senior vice president of *Lindsey & Associates*. She is also a close confidant to Lindsey. If I were to cover the former athlete, Foley believed I had to go through Branch. I agreed, and a gathering was organized.

Lunch is where movies get made. Branch, Foley and I shared a meal in the spring of 2011. Being the youngest adult in a group of professionals, I stayed quiet for most of the affair. Branch and Foley are old friends, so the few moments I did speak, it was promoting the potential project. The intention was to sell Branch on the idea of a Lindsey documentary. If she liked the

idea, she would attempt to convince Lindsey. In the end, she believed the film was a phenomenal concept; perhaps, it was all the lunch.

Keep in mind, this encounter occurred in the spring of 2011. At the moment I'm writing this, it is the spring of 2013. Films take a great deal of time to produce, and often, getting them started can take even longer.

Throughout the summer of 2011, I freelanced as a commercial filmmaker and managed a production office with the university. In the commercial industry, clients want the work fast. They have something to promote. They usually hire the director too late, and they want their product in front of the consumer as fast as possible. Long-form filmmaking does not work this way, and it shouldn't. A documentary, even at a half-hour, is a gigantic commitment to consider. In a way, you're forming to a relationship with the work. Drawn hours will be spent. Sacrifices will be made. Devotion will be challenged. You have to ensure that you are emotionally dedicated enough to see it to the end. To put it one way: A commercial is a fling. A documentary is a short marriage.

An entire summer passed before I met with Branch again. She was agreeable to the project, but Lindsey was not ready to engage. This is a man who sits at the head of several organizations. Understandably, he can be very occupied, and he wasn't quite comfortable pledging his time. In some ways, this was frustrating. Although, I appreciated his honesty. There was a need for his approval, but I did not want to gain that blessing at the risk of losing it halfway through production.

Still, I would call Branch every week or so, checking on progress. This was a balance of persistence and annoyance. Urging to meet with Lindsey, I wanted to put pressure on the

situation. However, I never wanted to irritate. After all, I was asking them to give me more than a year of access. Eventually, Lindsey agreed to talk.

By this time, it was August. Foley and I sat down with Lindsey and Branch. Again, I let the professor do most of the talking. When I did speak, I did my best to honestly explain my intentions. I simply wanted to tell his story. I wasn't looking to dig up dirt, but there would be an intimate investigation. I required contacts. Moreover, I needed him to know that this was a serious, long-term project. Following an hour of conversation, Lindsey gave me the go-ahead, and after several months of waiting, I had a documentary film to produce.

A. PHASE ONE: Preproduction

As mentioned earlier, I had an awareness of Lindsey from the beginning, and the first step to learning more was a personal interview. We sat in a boardroom. He ate snacks. I recorded our conversation while probing him with personal questions. Lindsey spoke candidly about his life. He offered extensive anecdotes on his experiences. Many things were discovered through the dialogue, but more than anything, I learned about Lindsey as a character.

He was country and casual. Yes, there was an accent, and that drawl was as pleasant as pulled pork. You could listen to the Delta coming right through him. You could also hear it in his remarks. Lindsey spoke fondly about family and Forrest City, and it became evident that eastern Arkansas was a major part of the man's makeup.

Afterward, the bulk of the research began. It was broad and exhausting. Any mention of Lindsey I found was recorded and cataloged. Organization was imperative. Through the process of editing, "The Jim Lindsey Story" would transform from an extensive list of notes, to a tightly packed script. At the start, each reference was arranged in a giant document by source. As certain

anecdotes reappeared, I began to collate the information by theme. With time, the story became recognizable.

Building a strong story was always the goal. I needed to stack my findings in an order that would occupy the viewer's attention, and drive emotion. It needed to take the audience on a ride of highs and lows. Being that this is a biography, it always seemed logical that the events be told chronologically. I briefly entertained the idea of doing a broken narrative. Nonlinear storylines are often cheap gimmicks, but when they're done well, they can garner a lot of attention. Nevertheless, this became a straight, historical telling.

The initial outline was given a sequential structure, and very quickly, defined sections began to take shape. I noticed that Lindsey's life essentially had three periods: childhood, football and business. By breaking the story into large chunks, I could concentrate on each piece separately. This allowed me to analyze the story mechanics in with greater focus.

The large chunks became smaller and smaller as production approached. Lindsey's football career was divided into three additional passages: The journey to the national championship is a tale of victory. The end of season 1965 is a parable of failure, and the career with the Vikings is a moment of spectacle.

Furthermore, each section tightened, as unneeded facts shed away. For the sake of storytelling, every moment in the film needed to have a purpose. Clear motivations had to be presented. This is a story about a farm boy from Arkansas who used his opportunities in athletics to create achievements in business. I found a myriad of interesting anecdotes, but if those moments were not a cause or consequence for the overall narrative, they would be displaced from the next draft of the outline.

At last, the film possessed five distinct acts, and I had an approximate understanding of the history that would be told. Still, the outline was much larger than what would result in the final product. Although, this gave me the ability to explore certain elements through the course of interviews.

As far as the use of narration, I was ambivalent to the idea during this point in the project. If possible, I wanted the interviews to tell the complete story. Documentaries that accomplish this usually display a greater strength in editing, and “The Jim Lindsey Story” was a chance to show off my skills. However, the fate of a narrator really depended on the substance of the interviews. I needed the “sound-on-tape” (SOTs) to have enough content and character to push the audience forward on their own, and factors like that are nearly out of a producer’s control.

The selection of interviews was not very critical. To be honest, I wanted to question everybody. The more sound I collected, the more options I’d have in postproduction. My greatest nightmare was wrapping production and finding holes in my timeline. I didn’t want there to be an event on the script that I could show on screen. I didn’t just need one person to describe an incident in Lindsey’s life. I needed several voices. Knowing this, I gathered as many contacts as I could and began making phone calls.

A large portion of this project was influenced by fear. I was afraid I’d miss interesting information. I was terrified I wouldn’t be able to translate those facts to the audience. This dread probably extended preproduction longer than needed, and once I had a strong, broad outline I was ready to move forward. It was necessary for me to pick up the camera. The dawn of production had arrived.

B. PHASE TWO: Production

Principal photography began on January 27, 2012. For most, this may have seemed like an average day, but for me, this date was a monumental event. The initial interview was with Lindsey himself. Being that this a film about the former athlete, I believed it was important for him to have a strong voice. Lindsey needed to be a main character. His interview could also present the project with its first major crossroads. If Lindsey's accounts did not agree with the research, adjustments would have to be made. In a way, Lindsey became the backbone for production.

That day, I was fortunate enough to be assisted by Bryan Campbell and Nick Kordsmeier. My chosen lighting setup for Lindsey was demanding, so the extra hands were invaluable. Lindsey would be shot in front of a green screen, which can be difficult enough. Most times, existing locations are easier to illuminate, but at this point, I wasn't quite settled on the visual style. It was important for the film to have an overall aesthetic. The interviews needed to appear cohesive. Since I wasn't sure what that looked like yet, I would composite Lindsey's setting in later.

I did, however, know that the lighting was going to be dramatic. I sought to draw emotion, and every decision was made toward that purpose. The photography had to be as striking as the story. I wanted the characters to have bright eyes and hard shadows. There had to be tension in the image.

Combining an even-lit green screen and harsh subject lighting poses problems. There has to be enough distance between the two for one factor not to affect the other. The studio we were in was just deep enough to accomplish this. Although, it certainly wasn't ideal. Many

adjustments were made. I believe the end results were successful, and I am very thankful for Campbell and Kordsmeier's work.

Lindsey's interview offered me more than an hour-and-a-half of footage. His responses did not deviate too far from my outline, which was relieving, and I felt the film had a good foundation to stand on.

Throughout a large majority of production, I setup and conducted the interviews alone. Again, this was not the best scenario, but I had no other options. Besides, I was capable. Even as a freelance commercial director, I completed most projects unaided. If anything, transporting equipment was the greatest hassle, and for this project, the hardware was hefty.

In an attempt to create higher production values, I traveled with a notable amount of gear. At no point did I have less than eight lights with me. Once case held three 650W fresnels, manufactured by *Arri*. Another kit, by *Lowel*, carried five pieces: one 500W soft-box, two 200W spots and two 500W floods. Sadly, many times, most of these instruments never made it out of their luggage. A large portion of the interviews utilized two-point lighting. Nevertheless, I never wanted to be unprepared. Along with the lamps, I'd bring a collection of gels, diffusers, flags and bounces. By far, the worst things to transport were the sandbags. They are, by definition, deadweight.

Audio and video was recorded redundantly. I chose to use "digital single-lens reflex" (DSLR) cameras, because they capture a wider light latitude and shorter depth of field than traditional broadcast equipment. DSLRs can produce a beautiful image. However, they leave something to be desired when it comes to sound. To counter this, audio was taken with a *Zoom H4n* four-track recorder, coupled with a *Sennheiser* directional microphone.

Interviews were filmed at native resolution of 1080p. Even though, I was aware that the final product would output at 720p. This was intentional. Securing a larger image allowed me to mimic a change in the focal length during editing. The picture could be minimized to fill the entire screen, or using the “pan and scan” method, it could be scaled up to give a tighter frame.

The questions asked were taken primarily from the initial outline. I had my ear out for new information, but my intentions were to provoke comments on the story at hand. The interviews needed to elaborate on the found facts. By layering their voices, the film would suggest a more convincing portrayal of the events. In doing this, the same inquiries were made again and again, reaffirming the findings.

Research truly was the beginning of the scripting process, an undertaking that continued until the project’s completion. The initial outline would be considered the first draft, and the final edit would be the last. Between those two points, there was a prolonged period of tinkering. With each interview, the script would evolve. After a recorded discussion, I would transcribe their accounts and organize the SOTs by subject. That nascent document swelled with each day of shooting, and before I would pack the equipment again, I reviewed the record another time.

As a documentary, the interviews were vitally important. I needed to trust others to tell the story for me. Their outlook on the subject was much more relevant than mine. Be that as it may, I also did not want this film to be an assortment of talking heads. Photographic evidence was required to fill the void. This is where that fear from before reappears. I was scared I wouldn’t be able to illustrate the story to the audience, so in response, I began accumulating assets. The Lindsey family was extremely accommodating, providing family photos and scrapbooks. These materials undeniably helped form the film’s style. In addition, public domain

archives supplied a large mass of the stock video. I also have to thank Jim Borden for his cooperation. The producer, although reluctantly, furnished me with a bounty of Razorback game footage. Many of the football sequences simply would not have the same energy if it weren't for him.

“The Jim Lindsey Story” is a historical tale. With that, there were not many opportunities to film events in the present day. Interviews consumed a majority of principal production. In fact, very little external photography was needed at all. There were, on the other hand, occasions for travel. At Lindsey’s expense, Campbell and I journeyed down to the Arkansas Delta. We shot the cotton fields, visited the childhood home and met with family members. Months later, we flew up to Minnesota. There, Bud Grant personally picked us up from the airport. I interviewed former NFL players, ate lunch in the Vikings’ mess hall and had a Hall of Fame coach tell me to get a haircut. These moments became important for the final film. Not only did they widen the scope of the project, they offered critical information. Without the interviews in Minnesota, there would have been no sound on Lindsey’s professional football career. Without Caldwell, this film could not have been bookended with Lindsey’s home.

I devoted most of 2012 shooting this documentary and preparing the edit. Amassing hundreds of hours of video, principal photography at last sputtered to a finish. Production can be a tiresome, physical period, but the most challenging had yet to arrive.

C. PHASE THREE: Postproduction

Up until this period, “The Jim Lindsey Story” was simply a hard-drive of footage and a collection of documents. Not one frame of video had been cut. Yes, I was editing, but the polish took place on the page. Throughout all of production, the script was forming. The evidence and

anecdotes from interviews were building into a considerable document. Its appearance wasn't much different than the initial outline. There were still five main acts. The events within them followed a similar train, but instead of references and sources, I was now looking at soundbites. Transcriptions from nineteen interviews had grown into a massive script. It was long enough to produce one epic film—although, not a very good one. The voices had to be parred down, and after several drafts, I had a form dense enough to work with.

After examining the script, it became clear that a narrator would be needed. Certain points of exposition were missing from the soundbites, and I didn't want to sacrifice important information. I had early hope that Lindsey's former teammate Jerry Jones would be able to supply the voiceover. His name previously came up as a possible interview, but that meeting never came to fruition. Jones has a very distinct voice and plenty of recognition. During this time, more serious discussions about his involvement began.

The script contained five main acts. Two smaller sequences would also bookend the film. An introduction and conclusion were needed to essentially summarize the entire narrative. The opening needed to intrigue the audience and prime their expectations. The finale had to wrap the narrative and revisit the accomplishments of Lindsey. These sequences would be executed differently, but they fundamentally served the same function. They summed up the story and established significance. It was necessary that the viewers understood the relevance of the player's life, and his victories were the best illustration.

The bookends were important to offer an enduring message, but they were not my chief concern during this point of the project. The bulk of the film was a much more substantial challenge. The introduction and conclusion were put aside for a number of months, allowing me

to concentrate on the greater areas. In the end, the initial and final moments of the documentary were the very last portions produced. The five main acts demanded absolute attention. They weren't just *a* majority of the story, they *were* the story. To engage audiences for a half-hour, these moments had to unfold with purpose and clarity. The story mechanics needed to function like a machine. Once again, organization was imperative.

Within the five acts, specific sections were separated by themes and events. Each event contained a nonspecific number of SOTs. For the sake of planning, the SOTs were given a numerical code based on their order in the script. Using these reference numbers, it became possible to transfer the story to the screen.

Editing with *Adobe Premiere Pro*, the structure of the project files mirrored the arrangement on the page. The five acts were divided into five bins. Inside these bins, the distinct events were placed in their own bins. In those bins, the coded SOTs rested.

Stock footage and b-roll were arranged in a similar fashion—although much more broadly. Over the course of production, I accumulated a large library of public domain video. These materials were collected with a general sense of story. Again, I was afraid I wouldn't have enough assets to portray a proper picture, so the compilation of clips became extremely comprehensive. In response, the archival footage was classified into a miscellaneous mass of bins. The images, including airplanes, telephones and farmers, resided in their own categories, waiting to be used.

From there, I worked through the project chronologically, focusing on the events individually. I would devote attention to a specific moment, and once that moment felt complete,

I'd move on to the next once. As more moments became polished, they would be compiled into a larger act. As more acts gathered, the film began to form.

Animation and music were huge considerations while editing this documentary. They are for most films, but documentarians often overlook the value of visual flair. "The Jim Lindsey Story" is brimming with 3D animation. In fact, the entire film is enveloped in it. The introduction and conclusion, inspired by the Lindsey family's scrapbooks, inhabit an atmosphere of computer rendered images. Here, the photographs of the athlete are genuine. Although, their presentations were enhanced through a process of programs. For me, it didn't seem like enough to simply show a photo. The pictures needed context. They had to exist in a framework that added to the overall aesthetic of the film. Throughout production, the interviews utilized hard, dramatic lighting. The animated sequences imitated this style. Using a combination of *MAXON CINEMA 4D* and *Adobe After Effects*, harsh shadows and shallow focus masked Lindsey's photographs. With the assistance of software, finer details and texture were given to the stills. Light reacts differently to individual surfaces, and this was taken into account while compositing the sequences. A glossy, printed photo is much more reflective than the matte finish of a newspaper clip. The visual effects needed to emulate these factors. Within the film, tiny bumps and grains in the photographs appear as light rolled over the elements. Ambient dust particles flutter in the foreground, offering an idea of spatial orientation, and as the 3D camera approaches an assumed spotlight, optical flares spill into the frame.

Digital effects were employed in a vast majority of this project. Even the interviews were embellished. Dark vignettes surround the subjects, drawing extra attention to their faces. In some instances, modern footage became artificially aged in an effort to assume a certain time period.

These moments of enhancement are nearly innumerable. Aside from story, these effects, in a way, define the film. The techniques employed were an accumulation of all the skills I had learned over the years, and by the project's completion, I had depleted my acquired resource of illusions. However, it was all done for a worthy purpose. I was attempting to present a story of greater emotional weight. Using my historical findings as a foundation, each device became a tool to attract, intrigue and inform the audience.

The selection of music accompanied this goal. The audio was embedded to punctuate sequences of sentiment, sensation and stress. Powerful orchestral pieces push the tension as the Razorback players take the field. Acoustic melodies epitomize the simplicity of the countryside scenes. In addition, the score needed to emphasize the passing of time. As the story transitions into newer decades, the instruments transform to fit the history. The film opens with uncomplicated guitars, but as the audience reaches the 1980s, the audio is infused with more industrial sounds.

Filing through the volumes of available music became an arduous undertaking. The score needed to flawlessly match the emotions on screen. I wanted it to be perfect. Even worse, I wanted everything to be perfect. "The Jim Lindsey Story" was my most substantial and ambitious work to date. It represents years of education and craft. This film needed to stand as my first great work. However, this sense of perfection grew into a monstrous obstacle for the project. Second-guessing and artistic insecurity were aplenty. This documentary began with a fear of whether I could properly tell this story on screen, and over the course of months, that dread transformed. By the end of postproduction, I was afraid the story wasn't being told well

enough. For me, the most challenging period of the project was the finish. I was hesitant to produce something final. Nevertheless, the end was unavoidable.

As mentioned earlier, the introduction and conclusion were the last areas assembled. By this time, Jones had already accepted and recorded his part as the narrator. I never got to officially meet the man. He conducted the voiceover from his personal studio in Dallas, Texas, and I directed the session via telephone. Although, I am extremely grateful for his cooperation. Jones, Lindsey and all of the individuals I met along the way contributed to a project that I hold very dear. There were many times during postproduction where I felt I was operating alone. Editing can be a hard, solitary process, and I often convinced myself that the success of this project rested on my tired, lonesome shoulders. However, that certainly is not true. This film required the aid of dozens. Without them, even an outline would not have been produced.

I wanted this film to be perfect. In the end, it is not. I accept that. The pace may be too swift at times. Perhaps, some areas of exposition are encumbered with excessive repetition, but in order to finish this project, understanding the inevitability of flaws became unavoidable. Still, I am proud of this film. “The Jim Lindsey Story” is the product of more than a year of stern labor and dedication. It is the tale of a small, Arkansas boy who grew up to do very big things. It is also an account of my efforts as a filmmaker, but more than anything, it is now complete.

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V. FINAL SCRIPT

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
Narrator	This is the story about a boy from Arkansas, (BEAT) a boy who dreamt of playing football. (BEAT) Well, he did that, (BEAT) won a national championship, became an NFL captain, and then built a thriving real estate empire across the South. (BEAT) This is about a boy who aimed high and landed even higher. (BEAT) This is ‘The Jim Lindsey Story.’	Opening credits/ scrapbook images of Lindsey’s career
		Title Card
JimLindsey_2440 00:15	I was born in Caldwell, Arkansas.	VFX: Caldwell on map
JimLindsey_2440 00:15	That’s a little town in Saint Francis County between Forrest City and Wynn.	
JimLindsey_2454 00:11	Well, there’s nothing like being raised on a farm.	B-Roll: Cotton fields
LyndyLindsey_4375 00:37	Grew up in an old country house.	B-Roll: Lindsey Estate
LyndyLindsey_4375 00:53	It was a small house.	
LyndyLindsey_4375 00:53	But there was a lot of love there.	
JoyceClark_6194 00:47	People were good hardworking people.	
JoyceClark_6194 00:47	Most of them was in the agricultural business.	Archival Footage: Farmers & soybeans
BobFord_6081 05:28	Rice, soybeans and cotton, and that's the real moneymakers in Eastern Arkansas.	
		Archival Footage: Farmers & soybeans
BLindsey_6072 00:11	People out there making their living by the sweat of their brow.	
BobFord_6081 05:28	Hunting and fishing, and you name it, love football.	Archival Footage: Hunting, fishing,
BLindsey_6072 04:27	There was always a game somewhere. If it wasn't a football game or a baseball game, it was a corncob fight.	football
JimLindsey_2441 00:37	My mother, Ida, could not have been a better mother.	VFX: Ida Lindsey photo
JimLindsey_2441 00:37	I’m sure there’s been some somewhere, but I never knew them.	
BLindsey_6072 06:04	She came from a sharecropper’s family, as poor as poor can be.	VFX: Busby family photo
JimLindsey_2441 00:37	She was just a workhorse.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
BLindsey_6072 06:04	She chopped cotton. She picked cotton. She plowed a mule.	Archival Footage: Cotton-pickers & mules
BLindsey_6072 06:04	My mother and father was two different individuals completely.	VFX: Ida & Elmer Lindsey photo
BLindsey_6072 06:04	My dad and his family were landowners.	VFX: Lindsey Brothers photo
JoyceClark_6194 01:10	Would let mama do the discipline of the children.	
BLindsey_6073 00:15	And he started teaching us baseball when we was five and six years old.	
BLindsey_6073 02:16	My dad would get the old deuce and a half out, load up all the baseball team, and over across the river we'd go.	Archival Footage: Cow-pasture baseball
BLindsey_6073 02:16	There wasn't no elaborate fields, I can tell you, back then, you know, really wasn't.	
JoyceClark_6196 04:14	Just anywhere they could find a place big enough to play, they played.	Archival Footage: More cow-pasture baseball
BLindsey_6074 00:12	Sandlot baseball, cow pasture baseball.	
JohnClark_6200 02:08	There was always a big crowd there. The mothers were hooping and hollering.	
JohnClark_6200 05:31	Jimmy was so dedicated to playing ball.	VFX: Jimmy with bat photo
LyndyLindsey_4379 01:01	He wasn't the biggest kid.	
BLindsey_6073 08:08	And you wouldn't believe that, but Jim was small.	
Narrator	Jimmy may have been small, but his aspirations were as big as the cotton fields. He longed to play for the University of Arkansas Razorbacks.	VFX: Little Jimmy photo/1954 Razorbacks photo
LyndyLindsey_4375 03:30	You know, as a kid, you always think that you're going to play for the Razorbacks.	
BobFord_6081 05:28	When you grew up, if you could, you wanted to go to Fayetteville to play.	VFX: 1954 Razorback photos
JimLindsey_2441 02:07	I had always dreamed, "Could this be true for me?"	
BobFord_6081 05:28	Hometown boys want to play for the Razorbacks.	
Narrator	The Razorbacks were soldiers, men that battled for their state every Saturday. Pretty soon, it appeared one of St. Francis County's own would be the newest to join the ranks: Jimmy's older brother, B Lindsey.	VFX: 1954 Razorback photos/B Lindsey photo
JoyceClark_6196 02:22	He was fast. He was fast.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
KenHatfield_4409 03:08	No finer athlete in the state of Arkansas.	
LyndyLindsey_4375 01:27	Nobody could catch him, and he could cut on a dime.	VFX: B Lindsey scrapbook sequence
JoyceClark_6196 02:22	He would make numerous touchdowns a game.	
BillGray_4640 04:44	I remember when I was in the 9 th grade. I watched him play, and he scored about four touchdowns.	
BLindsey_6073 00:15	Jim was always there.	VFX: Young Jimmy photo
JoyceClark_6196 00:57	B was his idol.	
BLindsey_6077 08:26	You know he and I used to play out there in the yard, and I'm fifteen, and he's ten, but he's right in the middle of it.	
BLindsey_6077 08:26	He wouldn't have it no other way.	VFX: Jimmy, Elmer & B photo
BLindsey_6074 00:12	I was gifted with some speed and some size.	VFX: B Lindsey photo/ Frank Broyles photo
Narrator	Coaches from all over wanted B Lindsey, including brand new University of Arkansas head Frank Broyles.	
JohnDavidLindsey_577 5 02:12	Coach Broyles took the job and then flew to Forrest City to see my Uncle B. B verbally committed to come to Arkansas and play football.	
JimLindsey_2441 02:07	In fact, he was the first person that Coach Broyles signed to a scholarship when he came to Arkansas.	VFX: Newspaper reads "Frank Broyles Tells Huge Crowd Good New--Lindsey to Fayetteville"
JoyceClark_6196 02:53	But the St. Louis Cardinals was after him and wanted him to sign a contract to play baseball.	VFX: B baseball photo
JoyceClark_6196 02:53	He signed with them, and of course, got what they called "bonus money."	
JimLindsey_2441 03:02	He was a bonus baby back in that day.	
JimLindsey_2441 04:08	Back then, a bonus baby was anybody who got more than \$50,000.	
BLindsey_6074 03:06	That was a no brainer situation. I mean giving an 18-year-old kid the money they gave me.	VFX: B Lindsey signs sequence
JimLindsey_2441 03:36	He was only looking after what he thought was his best interest.	
BLindsey_6074 05:24	I said I'll play five years, and I played six in the, in the minor leagues system.	
JohnDavidLindsey_577 5 02:12	And then came back and ran the farms.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
JoyceClark_6196 02:53	But it's always in the back of your mind: What could he have really have done at the University of Arkansas?	
LyndyLindsey_4379 01:01	Dad had to hear that, you know, and all that did was just add fuel to the fire for him to try to succeed, to be as good as his brother.	
JimLindsey_2441 02:07	Never dreamed it was humanly possible that it could happen for me.	
JimLindsey_2441 02:07	I weighed 115 pounds. I was real small even for my age.	VFX: Jim yearbook photos
JoyceClark_6196 04:52	He was short and not very, not very fast.	
BLindsey_6073 08:08	He was very, very, very, very small.	VFX: Jim Lindsey grows sequence
JoyceClark_6196 04:52	Tenth grade in school, he started growing like you wouldn't believe.	
JoyceClark_6196 04:52	Feet outgrew his body.	
BLindsey_6073 08:08	So, you know, he was a little bit clumsy.	
BLindsey_6073 08:08	He started working hard.	VFX: Jim Lindsey Boy's State photo
JoyceClark_6196 05:38	Gaining speed.	VFX: Lindsey running photo
JohnClark_6200 00:06	And as time went on, he just grew up to be a big man there.	
KenHatfield_4409 03:08	We knew Jim was B Lindsey's brother.	
KenHatfield_4409 02:28	Big, strong, country kid from a great program.	VFX: Wilson Matthews calls sequence
Narrator	Just like Brother B, Jim finally got the call he was waiting for, and on the other side of the line was Razorback Assistant Coach Wilson Matthews.	
JimLindsey_2441 02:07	Coach Matthews offered me a scholarship.	
JimLindsey_2442 00:35	And of course, obviously I was very eager to say "yes."	
BLindsey_6073 06:46	They were quite ecstatic about it. He was thrilled to death.	
KenHatfield_4415 02:03	Jim played at wingback. You had to run. You had to block. You had to catch.	VFX: Jersey drop sequence
BillGray_4640 03:08	He got the most out of his ability of anyone that I know.	
KenHatfield_4415 02:03	Everything came hard to him.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
BillGray_4640 03:08	Jimmy was one of the most intelligent football players that I've ever been around.	VFX: 1963 Lindsey football photos
BillGray_4640 03:08	So it made him an extremely good football player and a great competitor.	
KenHatfield_4415 02:03	He was just a football player's football player.	
Narrator	In 1963, the Razorbacks were picked to win the Southwest Conference. Jim Lindsey joined a team of Arkansas greats including Ronnie Caveness, Jerry Lamb and Jackie Brasuell. However, the Porkers finished their season with less than glamorous results.	VFX: 1963 Razorback yearbook sequence
JimLindsey_2443 00:09	We were 5-5. We struggled.	
KenHatfield_4411 00:14	We were looking at film, I think, after the SMU game.	Archival Footage: 1963 SMU vs. Arkansas
KenHatfield_4411 00:14	Doug Dickey, our offensive coach, he just cut the film off. I'll never forget. He said, "You know, you guys are playing just good enough to look good losing."	
JimLindsey_2443 00:09	There's a whole lot of difference at the end of the day between "just good enough to win" and "just good enough to lose."	
KenHatfield_4411 00:14	We'd just be one play away from winning against Texas, one play away of winning the SMU. We were always close, but we couldn't make the one play.	VFX: Defeated Arkansas photos
KenHatfield_4411 00:14	That stuck in a lot of people's craw.	
Narrator	With that, the players demanded to be challenged. The next year's offseason was deemed "The Fourth Quarter." And it was tough.	VFX: Defeated Arkansas photo
JimLindsey_2446 00:00	We had an unbelievably hard offseason.	Archival Footage: Razorback offseason
JimLindsey_2446 00:45	Just challenging your manhood basically.	
BillGray_4640 06:35	Like boot camp, only worse.	Archival Footage: Razorback offseason
FrankBroyles_4271 02:12	They were going to see how tough they could make it on themselves, and they wanted it to be tough. They wanted to bounce back.	
KenHatfield_4411 04:15	The winning edge at this level is just one or two plays in every ball game.	Archival Footage: Razorback offseason
FrankBroyles_4272 01:21	They wanted to win, and they practiced to win.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
KenHatfield_4411 05:38	We were going to be a hard-nosed, tough football team.	
Narrator	During the season of '64, the boys from Arkansas came out stronger than the year before, but the games were hard-fought and finished close.	Archival Footage: 1964 Razorback game
JimLindsey_2446 01:15	Beat Oklahoma State 14 to 10	VFX: Game photos
JimLindsey_2446 01:15	Tulsa 31-22	
JimLindsey_2446 01:15	Barely won quite a few of those games.	
Radio Announcer	Baylor cranks up its passing game. Sophomore Terry Southall finds All-American Larry Elkins at the five, and he goes in for the score.	Archival Footage: 1964 Baylor game
Narrator	As a whole, the Razorbacks didn't look deadly, but their special teams were fierce, and Jim Lindsey was a special teams warrior.	Archival Footage: 1964 TCU game
Radio Announcer	With Jim Lindsey and Jack Brasuell leading the way, he pulls away from tacklers and sails thirty-six yards, up the middle, to the Arkansas forty-one.	
FrankBroyles_4272 01:57	We worked hard on punt returns.	
FrankBroyles_4272 01:57	We worked hard on never letting the ball hit the ground.	
Radio Announcer	And Ken Hatfield takes it at his forty-six.	Archival Footage: 1964
KenHatfield_4412 00:17	Worse thing is to let the ball hit and roll against you. Yardage is hard to make up.	Tulsa game
Radio Announcer	He squirts through the first tacklers and scampers 39 yards to the Bears' fifteen.	
Narrator	Even with the threat of their kicking team, the Hogs barely squeezed out four wins. Their greatest challenge came next: the national champion, the University of Texas.	VFX: Introduce University of Texas logo
FrankBroyles_4272 03:51	Well, in those days, you had to beat Texas.	
FrankBroyles_4272 03:51	It was our number one game. It was SMU's number one game, TCU's number one game.	VFX: Texas victory sequence
FrankBroyles_4272 03:51	A&M's number one game.	
FrankBroyles_4272 03:51	It was the arch rival of everybody. We all hated Texas.	
BillGray_4640 06:50	Back in those days, primarily it was us and Texas that were playing for the championship.	VFX: Cotton Bowl photo

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
BillGray_4640 06:50	Cotton Bowl meant that you were the Southwest Conference champion. That was our goal each year.	
KenHatfield_4412 04:42	That was always a David and Goliath type thing.	
Radio Announcer	Arkansas versus Texas. They've been deciding Southwest Conference championships for the past six years.	Archival Footage: 1964 Texas game
KenHatfield_4412 04:42	The little state of Arkansas taking on the state school of great, big Texas.	
BillGray_4640 07:58	This was the test. If we couldn't beat Texas, we weren't going to the Cotton Bowl.	
JimLindsey_2446 02:46	We were just extremely fired up.	
Narrator	The first half was nearly scoreless, that is, until Texas punted the ball to Ken Hatfield.	Archival Footage: 1964 Texas game
FrankBroyles_4274 00:38	It was an exciting run. I see it right now.	
Radio Announcer	Forty-seven yard spiral to Hatfield at the Arkansas nineteen. Some fancy footing, and he heads to the corridor. The Razorback bench gets a front-row seat for the biggest play of the year as Hatfield races 81 yards into the end-zone for a stunning touchdown.	Archival Footage: Hatfield's return
KenHatfield_4412 06:07	Jim made a tremendous block.	
KenHatfield_4412 06:07	Made the block that set it up.	
Narrator	Leading a wall of blockers, Jim Lindsey collided with Longhorns' star linebacker Tommy Nobis.	VFX: Lindsey & Nobis
JimLindsey_2446 03:24	I threw a roll block on him.	
JimLindsey_2446 03:24	And he kicked me in the jaw and broke one of my teeth off. (laughs)	
KenHatfield_4412 06:07	I bet there was about seven blocks where we knocked Texas on the ground.	
KenHatfield_4412 06:07	I didn't get touched on the play.	Archival Footage: 1964 Texas game
Radio Announcer	It's first and goal. Phil Harris takes the pitchout and heads to the flag. A Razorback hangs on, but he's in for the score, and the game is tied.	
Radio Announcer	Crockett slips by the secondary, and he's open for a Marshall pass that carries 34 yards in one big sweep.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
Narrator	With a minute and twenty-seven seconds to go, Texas dove in for a touchdown. (BEAT) The Longhorns went for two.	
Radio Announcer	It's no good, and Arkansas has ended a fifteen game winning streak to reign as the new king of football in the Southwest Conference.	VFX: Razorback celebration photo
BillGray_4640 07:25	Always great to beat Texas.	
KenHatfield_4412 07:48	The big giant killer, the national champion.	
KenHatfield_4412 07:48	And it's moments like that you know the prize is worth all the effort that you put into it.	VFX: Razorback celebration photo
FrankBroyles_4272 03:29	We came down and played our very best game, took back the win.	
JohnDavidLindsey_5777 00:14	When they beat Texas at Austin, everything changed then.	
FrankBroyles_4274 01:48	You win the biggest game, the game that you have to win to win the championship, and it gives you momentum, gives you confidence.	
JimLindsey_2446 01:15	And then we shut out the next five teams.	
Radio Announcer	Nix clears a way for Lindsey, and he wins a 23 yard race to the Aggie five.	VFX: Shutting-out sequence
Radio Announcer	Then pitches to Brasuell. The leading Razorback heads to the corner, and he's in for the first score of the night.	
Radio Announcer	Harry Jones intercepts for the Razorbacks. Arkansas' defense has scored again.	
Radio Announcer	Marshall hits Lindsey to make it seven to nothing, Arkansas.	
Radio Announcer	Jim Williams blocks the punt into the end zone, and Crockett gobbles it up for the fourth Razorback touchdown.	
Radio Announcer	He's hit at the four, but leaps headlong into the end zone.	
Radio Announcer	The Razorbacks leap for joy.	
Narrator	Unbeaten, Lindsey and the Razorbacks were the 1964 Southwest Conference champions. They were off to the Cotton Bowl—No. 3 Arkansas versus No.6 Nebraska. Although, victory was not guaranteed. The Cornhuskers outweighed the Hogs by an average of twenty pounds per man.	VFX: Southwest Conference Championship photo/ Cotton Bowl introduction sequence

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
KenHatfield_4413 00:16	I thought they were gigantic.	VFX: Cornhuskers photo
KenHatfield_4413 00:16	They were the biggest team we played ever.	
JimLindsey_2447 00:13	Bigger they are, the harder they fall, all those statements, and of course, the bigger they are, the harder you can fall too.	
BillGray_4641 00:50	It was just an opponent standing between us and having an undefeated season.	
KenHatfield_4413 01:18	We got ahead early. We kicked the field goal.	Archival Footage: 1965 Cotton Bowl game
KenHatfield_4413 01:18	And they came back and had a good drive.	
Radio Announcer	Churchich gets good protection and launches a long one. It's a 36 yard pass that staggers the Porkers.	
KenHatfield_4413 01:18	Really just I mean physically stuck it at us, tough, and scored and went ahead, seven to three.	
KenHatfield_4413 01:18	It's the same games we've been playing all year. You're just one play away from winning or losing. It's that close.	
Narrator	With just one quarter to go, Arkansas was down by four.	Archival Footage: 1965 Cotton Bowl game
KenHatfield_4413 01:18	And then the tremendous drives of all the drives came in the fourth quarter.	
Radio Announcer	Marshall fires a pass to Jerry Lamb who steps around tacklers for a 12 yard gain.	
Radio Announcer	Marshall comes back to the same side with an 11 yard pass to tailback Bobby Burnett.	
Radio Announcer	This time, it's Lindsey with a clear on the right for a 10 yard pass that puts the ball on the Nebraska forty-three.	
Narrator	The Hogs were on third and six. They were but 33 yards from a national championship. Nebraska hurried quarterback Fred Marshall.	
Radio Announcer	Marshall shoots the pass to Lindsey.	
Narrator	Lindsey brought the ball to the five.	
BillGray_4641 01:28	He made the play and got us there in scoring position.	VFX: "The Catch" photo sequence
KenHatfield_4413 03:52	Freddy, the quarterback, had to get rid of the ball before Jim was really out in his route.	
JimLindsey_2447 01:00	Well, I turned to look, and the ball was there, so I just threw my hands up, and it landed in them.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
BillGray_4641 01:28	Not an easy catch by any means.	
FrankBroyles_4274 03:00	Turned the game around.	
Narrator	The next play, tailback Bobby Burnett hurdled into the end-zone, creating what has been called “the most important touchdown in Arkansas history.”	Archival Footage: 1965 Cotton Bowl game
Radio Announcer	Razorback fans are ecstatic.	Archival Footage:
Radio Announcer	The Razorbacks have finished their year undefeated in eleven games.	Razorback fans celebrate
KenHatfield_4413 05:31	We had won a legitimate national championship.	
KenHatfield_4413 01:18	We were the only undefeated team in America.	VFX: National champions photo
Narrator	That spring, fourteen Arkansas seniors graduated. With an undefeated streak to continue and a national championship, Lindsey’s guidance became more important than ever.	VFX: Graduated seniors effect
FrankBroyles_4274 05:12	They took the momentum of the ‘64 and built on it.	
KenHatfield_4414 02:02	Jim was always a leader. He always led by example.	VFX: Lindsey photo
KenHatfield_4414 02:02	He'd seen what we did in ‘64. He was not going to let it slip away again for a lot of young guys coming up to play.	
JimLindsey_2447 02:19	I was supposed to, theoretically, have my best year I could ever have as a senior, but I broke ribs in the first game against Oklahoma state.	VFX: Lindsey injury sequence
Narrator	Lindsey continued to play. One week later, he separated those ribs.	
Narrator	Hampered by injury, the wingback’s playtime diminished. Still, Lindsey was able to contribute both physically and mentally.	
BLindsey_6075 04:26	One of the greatest moments I think of Jim's career is the Texas game, 1965.	
KenHatfield_4414 00:00	We actually went ahead of them twenty to nothing, which is unheard of in that kind of game.	Archival Footage: 1965 Texas Game
KenHatfield_4414 00:00	Only to see them turn around and score twenty-four straight points to go ahead of us twenty-four to twenty.	
BLindsey_6075 04:26	Jim was up on that sideline cheering.	VFX: Lindsey sideline photo

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
JimLindsey_2447 03:21	The mood had changed on the field. When the mood changes on the field and the emotions get turned upside down, it's a whole different world out there.	VFX: Arkansas losing sequence
BLindsey_6075 04:26	He was just walking the sidelines, walking the sideline.	
BLindsey_6075 04:26	He was ready to go into the game if they called.	
Narrator	With less than five minutes to go, Broyles ordered Lindsey into the huddle.	VFX: Screaming Broyles photo
JimLindsey_2447 03:21	All I had the advantage of is I hadn't been playing.	VFX: Arkansas huddle photo
JimLindsey_2447 03:21	I called all the guys in there.	
JimLindsey_2447 03:21	I told them, "You know, they're not going to come to Arkansas and take this game from us. We're gonna win this game, and we're gonna rise to the occasion of whatever it takes."	
JimLindsey_2447 03:21	"You know that you're not gonna let them take this game from us. This is our game and our field. We're not gonna let them have it. We're gonna go out there right now. We're gonna take it from them. "	Archival Footage: 1965 Texas Game
KenHatfield_4414 00:00	Jon Brittenum and them take the ball and drive the length of the field, complete six out of the seven passes to Bobby Crockett.	
KenHatfield_4414 00:00	And score and win the game, twenty-seven, twenty-four.	Archival Footage: 1965 Texas Game
BLindsey_6075 04:26	Put them in the Cotton Bowl again.	
Narrator	On January 1st, 1966, Arkansas was to defend their national title against the LSU Tigers. It had been twenty-two games since the Razorbacks had seen a loss, but before proving themselves again, Lindsey and the other seniors had one more task to handle: the NFL, AFL drafts.	VFX: Cotton Bowl photo/NFL draft sequence
FredCox_6067 00:32	But the draft was totally different than now.	
DaveOsborn_6234 02:02	You signed right around Thanksgiving time.	
JimLindsey_2447 00:21	Well, they'd be calling you on the phone, sending you contracts through the mail.	VFX: NFL draft sequence
JimLindsey_2447 04:37	At the time, you know really and truly, I didn't even think about people wanting me to play in the NFL or the AFL.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
JimLindsey_2447 04:37	But I got drafted second by Minnesota and second by Buffalo, equivalent of being a first round pick today.	VFX: Draft orders
JimLindsey_2447 04:37	I was just ecstatic and delighted, and all of a sudden they started talking about money.	VFX: NFL draft sequence
JimLindsey_2447 05:38	It was just like something fell out of heaven and into your lap.	
Narrator	With a contract with the Minnesota Vikings, Lindsey was off to claim his second national championship.	VFX: Lindsey magazine cover
Narrator	Unfortunately, things did not go as planned.	VFX: 1966 Cotton
JohnDavidLindsey_577 7 05:16	Then they ended up getting beat fourteen to seven.	Bowl score
JimLindsey_2447 06:22	Certainly the worst football day of my life.	VFX: Arkansas defeat photos
FrankBroyles_4274 07:05	I've never been in a dressing room that was that low.	
FrankBroyles_4274 07:05	I wanted to commit suicide. Would have if I had a gun.	
JohnDavidLindsey_577 7 05:16	A bunch of those guys on that team were in negotiations with agents and the NFL.	
JimLindsey_2447 06:22	And they'd be negotiating with you while your getting ready to play a bowl game.	
JimLindsey_2447 06:22	That was terribly distracting.	VFX: Arkansas defeat photos
JohnDavidLindsey_577 7 05:16	I think he takes responsibility for it some himself.	
JimLindsey_2447 06:22	We did not take charge of that situation.	
JohnDavidLindsey_577 7 05:16	They could of had two national championships in a row, but they had won twenty-two straight leading into that game, which is fantastic in and of itself.	
Narrator	Twenty-two straight victories, one national championship, an NFL contract and a signing bonus worth \$75,000. The loss to LSU still stung. Yet, all in all, things were pretty swell for Lindsey.	VFX: Lindsey victory montage
JimLindsey_2448 01:35	I called my dad, and I said, "Dad, they've given me this amount of money, you know." And he said, "Put it in the bank son, save it." And I said, "Well, there is a peace of land out here I really like."	VFX: Elmer Lindsey photo
JimLindsey_2448 01:35	So dad'd come up.	Archival Footage: Rolling hills
JimLindsey_2448 01:35	He was a farmer, and he knew land, you know.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
BLindsey_6076 01:57	It was over the rocks and up the hills and down the hills.	
BLindsey_6076 01:57	Daddy wasn't saying nothing. He just riding.	
BLindsey_6076 01:57	And he said, "Well, what do you think Dad?" He's so proud of it, you know.	VFX: Jim & Elmer Lindsey photos
BLindsey_6076 01:57	He said, "Son, son, son. They gave it to you on a silver platter platter, and you pitched it out the window."	
BLindsey_6076 01:57	He said, "It won't even grow cotton."	
JimLindsey_2448 01:35	His point was I had made a bad error in buying that old, rock mountaintop.	Archival Footage: Rolling hills
DaveOsborn_6234 00:34	He came in from a major program down in Arkansas. They played good football down there.	VFX: Lindsey NFL scrapbook sequence
DaveOsborn_6234 03:57	When you get to the NFL, everybody's big, everybody's strong and everybody's fast. The whole tempo picks up.	
JimLindsey_2448 04:42	They were guys that were chiseled out of steel.	
JimLindsey_2448 05:18	We're playing against the best players in the world.	
FredZamberletti_6240 08:01	It's not a fancy division. When you got "Monsters of the Midway" in Chicago. You got Detroit, physical team, Green Bay, physical team.	Archival Footage: Central Division teams and cities
JimLindsey_2448 05:18	First of all, I was scared I was going to get cut.	
FredCox_6068 00:20	He wasn't as fast as some. He wasn't as big as some. He wasn't as strong as some.	
JimLindsey_2448 06:57	I was not going to be a top running back in the NFL, so I started trying to figure out how can I help this team.	
DaveOsborn_6235 04:00	He played fullback. He played running back. He played tight end.	VFX: Lindsey NFL photos
FredCox_6068 00:20	As a player, his greatest asset was his intelligence.	
Narrator	Winning only four games his rookie year, it became clear that a change had to be made in Minnesota. That change came in form of future Hall of Fame coach Bud Grant	VFX: Introducing Bud Grant sequence
JimLindsey_2448 05:18	Just a genius coach, I think.	
DaveOsborn_6235 01:44	There might be days of practice that Bud didn't say a word to anybody. He just watched. He observed.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
Narrator	Jim Lindsey was no star, but when it came to leadership, Coach Grant quickly saw something in the young player.	VFX: Lindsey NFL scrapbook sequence
DaveOsborn_6235 04:00	Jim covered every kickoff. He covered every punt. He returned kicks. He returned punts.	
BudGrant_6231 00:07	He did not make mistakes.	
BudGrant_6230 01:00	When you pick your captains, you have to pick players who are major contributors obviously but also the respect that the other teammates have of a captain.	VFX: Lindsey <i>Life</i> magazine cover
BudGrant_6230 01:00	So he was a captain of our our kicking teams, because they had great respect for him.	
FredCox_6068 03:32	The first year that Bud Grant came with the Vikings, we were 3-8-3.	VFX: NFL standings
JimLindsey_2448 05:18	The second year we went 8-6.	
FredCox_6068 03:32	And the third year that he was there we ended up in the Super Bowl, and that was 1969.	
Narrator	Super Bowl IV: Grant's Vikings were heavy favorites against the AFL's Kansas City Chiefs. Oddsmakers picked Minnesota to win by fourteen.	VFX: "Super Bowl IV" sequence
DaveOsborn_6235 07:03	The Vikings were the favorite by far. I mean everybody picked the Vikings.	
FredZamberletti_6241 00:05	We were a fourteen point favorite going into that game.	
FredZamberletti_6241 00:05	We didn't know how good the AFL was.	VFX: "Super Bowl IV" sequence
FredZamberletti_6241 00:05	Kind of a dark, rainy day in New Orleans.	
FredZamberletti_6241 00:05	And there was nothing that occurred that day that was bright.	
DaveOsborn_6235 06:03	They did something we weren't used to.	
DaveOsborn_6235 06:03	Back then, everybody played a 4:3 defense. They came up with a five man line.	VFX: Defensive comparisons
DaveOsborn_6235 06:03	They were shooting the gaps, and one guy was unaccounted for, and they were sacking us in the backfield, hitting the quarterback.	
DaveOsborn_6235 06:03	And it took us till halftime until we really made the adjustments to how to block this, and by that time, the game was over.	VFX: Final Super Bowl score

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
Narrator	The Vikings claimed the Central Division year after year. After seven seasons in the NFL, Lindsey's professional career was riding high. Back home, however, his personal life was beginning to to take a licking.	VFX: Vikings victory sequence
FredCox_6069 00:54	The most difficult part of being a professional football player was going to training camp.	
FredCox_6069 00:54	Because you were away from you family for six weeks, almost constantly.	Archival Footage: Airplane takeoff
JimLindsey_2450 00:23	And I went back to go back to the NFL.	
JimLindsey_2450 00:23	Lyndy was just, you know, two years old at the time.	VFX: Lyndy photo
LyndyLindsey_4377 01:00	I took a nap, and when I woke up he was gone.	
JimLindsey_2450 00:23	I called on the phone after I got there, and he wouldn't talk to me.	
JimLindsey_2450 00:23	Thought I had abandoned him, you know, left him.	VFX: Lyndy photo
JimLindsey_2450 00:23	And I said to myself, "It ain't worth this," and I really, in my mind, decided to retire right then.	
FredZamberletti_6241 03:59	He said this moment, "I'll never go back, and put him through that again."	
DaveOsborn_6236 00:59	Jim left, and he left in his prime.	
LyndyLindsey_4377 01:50	He kind of got the best of the NFL. The NFL didn't get the best of him.	
FredCox_6066 03:15	He loved the game. He played as hard as he could, but he had a lot of outside interests besides football.	
JimLindsey_2448 01:35	He said, "Son, son, son, they handed it to you on a silver platter, and you just pitched it out the window."	Archival Footage: Rolling hills
SarahClark_6252 00:11	A lot of people thought that he was crazy, that he didn't know what he was doing.	
JoyceClark_6197 01:33	All daddy could see that land was to be farmed.	Archival Footage: Rolling hills
JoyceClark_6197 01:33	Daddy may of threw a little cold water on his deal, but it turned out that Jim was right.	
LyndyLindsey_4376 02:16	You know, he sold it a couple of years later for three or four times what he paid for it.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
JimLindsey_2450 02:14	It was an extremely profitable sale. And it made you wonder if trying to block Dick Butkus was worth it. (laughs)	
DaveOsborn_6236 00:13	He played seven years of pro football, and he was just starting to dabble in the real estate business his last year or so.	
JimLindsey_2450 01:35	And I think one year there I made as much I made with the Vikings.	
SarahClark_6252 00:11	So he comes home, and he decides he's going to venture into land, because at the time, I think that's really mostly what he knew about, even though he really didn't know much.	
Narrator	In 1973, Jim partnered up with a gentleman by the name of J.W. Gabel. The duo founded Lindsey & Associates—using the former athlete's name and reputation as the organization's handle.	VFX: Lindsey & Associates scrapbook sequence
JWGabel_4662 00:16	Jim and I seemed to mesh, and so when he wanted to start a real estate company, I thought it was a great opportunity.	
JimLindsey_2452 00:52	In the real estate, you know, you're just out there hustling, trying to sell a house.	VFX: Selling real estate sequence
BobFord_6080 01:23	He appeared to be extremely intelligent about dollars and nickels and dimes, and he was up and running before you knew it.	
DaveOsborn_6236 00:13	He liked the real estate business. He loved that. He liked the challenge.	
Narrator	For the better part of a decade, Lindsey speculated and sold land. His ventures were mostly successful. However, as the market took a downturn, prospects began to vanish.	VFX: Economic downturn sequence/ Average Monthly Mortgage Graph
DwainNewman_6242 01:56	Came into hard times coming into '79, '80, '81 when people were paying eighteen, nineteen, twenty, even twenty-one percent interest rate.	
JWGabel_4663 03:12	We struggled somewhat for a while.	
DwainNewman_6242 08:01	Jim had bought land, and there just wasn't anything happening. Really a tough period of time.	VFX: Down market sequence
Narrator	Sales were slow. Transactions were falling out. Despite of this, one hardship turned out to be a blessing for Mr. Lindsey.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
Narrator	In Fayetteville, a plot of land laid fallow. When it wouldn't sell, Lindsey developed a 44-unit apartment complex on top of it. (BEAT) It was Chestnut I, and when it opened, the financial numbers were beautiful.	VFX: Building apartments sequence
JWGabel_4662 04:49	When he built the first apartments, that became a tremendous deal for Jim.	
JimLindsey_2450 04:32	The first time I saw the financial report on those apartments, I knew that that was something we needed to do.	
Narrator	Lindsey kept on building. Three years in, he discovered his signature design. It saved labor, material and sped up construction.	VFX: "Backed and Stacked" sequence
JimLindsey_2452 00:52	We had a model, and that model was working.	
JimLindsey_2452 00:52	We could build it for the same price no matter where we were, and we would build it, and the first day you opened it, you could rent it cheaper than the competition.	Archival Footage: Construction sequence
DwainNewman_6248 00:00	They got that down to as good a science as you can get.	
Narrator	Apartments swiftly became Lindsey's new concentration. In 1985, he founded Lindsey Management. The company held almost 800 units, and that count continued to grow.	VFX: Lindsey Management sequence
JimLindsey_2452 01:49	Leaps and bounds	
JimLindsey_2452 01:49	It just started growing more and more, and we started trying to keep up with it.	
JimLindsey_2452 01:49	And that's what we did, just keep building.	
FredZamberletti_6241 04:49	He was at the right place at the right time, down there in that area of Arkansas, where things were starting to move and explode, and he could see it.	
DwainNewman_6246 02:18	They just had a phenomenal growth.	VFX: Lindsey Management sequence
LynFarrell_6209 02:46	The expansion since I knew, first knew Northwest Arkansas till now is unbelievable.	
JimLindsey_2452 00:52	We'd build all over Northwest Arkansas, and then we'd go to Little Rock, Texarkana and then to Jonesboro.	VFX: Apartment growth sequence
Narrator	Apartment units spread across Arkansas and over state borders. Very soon, golf courses began to accompany the familiar Lindsey model.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
JohnDavidLindsey_5778 00:14	They're an advantage from an occupancy standpoint. They're an advantage from an aesthetic standpoint. They're an advantage from a green space standpoint.	Archival Footage: Golf course sequence
DwainNewman_6242 08:01	And developed into a huge business.	
WallaceFowler_6227 05:23	Came to see us more often with deals, and we were tickled to death to get them too.	
Narrator	By 1994, Lindsey Management became the largest apartment management company in the state of Arkansas with 5,000 units. By 2012, the company operates more than 37,000 units and 42 golf courses.	VFX: "1994" sequence
JimLindsey_2452 04:20	So it's quite a big business.	Archival Footage: Modern apartments sequence
LyndyLindsey_4378 03:17	We design our buildings. We built our projects, and we run them, and we own them.	
LynFarrell_6210 02:55	I think we're seeing a long-run trend here. I think you're going to see apartments continue to do extremely well.	
WallaceFowler_6228 03:58	I wish I had all of his business or could afford to take all of his business even.	
LyndyLindsey_4378 01:57	You know, it's been quite a journey, but you know, the driving force behind it all has been, has naturally been Dad.	
JWGabel_4663 05:59	He's been the leader.	VFX: Scrapbook conclusion sequence
LyndyLindsey_4379 00:05	There's no doubt that what he learned in his athletic career went straight into the business.	
DaveOsborn_6236 02:14	When he played football, I mean he worked hard at football. He worked as hard as anybody on the field.	
LynFarrell_6210 03:20	It's documented: his leadership ability on the football team at Arkansas and his leadership ability with the Vikings.	
JohnDavidLindsey_5777 06:30	I think it kind of defined in some ways who he is in a sense.	VFX: Scrapbook conclusion sequence
JimLindsey_2454 01:54	It showed what team work does, and it also showed what a commitment to a cause is worth.	
BLindsey_6077 01:16	He just wouldn't be denied.	

<i>File name</i>	<i>AUDIO</i>	<i>IMAGE</i>
FredCox_6069 05:26	I think that all of the things he's done, all of the successes he's had, he's always going to be remembered for the type of person he was, not for what he did.	
Narrator	To many, Jim Lindsey is still that boy from the fields of St. Francis County. Even today, the childhood home is still under the Lindsey name.	VFX: Young Lindsey photo
JimLindsey_2454 03:01	My brother and sisters we all still own it.	Archival Footage: Lindsey family home
JohnDavidLindsey_5778 08:04	You know, he's never forgotten where he came from.	
JoyceClark_6197 05:17	To me that's heritage. That's a part of what you want to hold onto.	Archival Footage: Cotton fields
JoyceClark_6197 05:17	It's just extremely special to have a part of what your dad and mom worked hard to give to you.	
JimLindsey_2454 02:21	It involves family, and also, it involves the wonderful, warm feelings of those good, ole rows of home.	Archival Footage: Cotton fields