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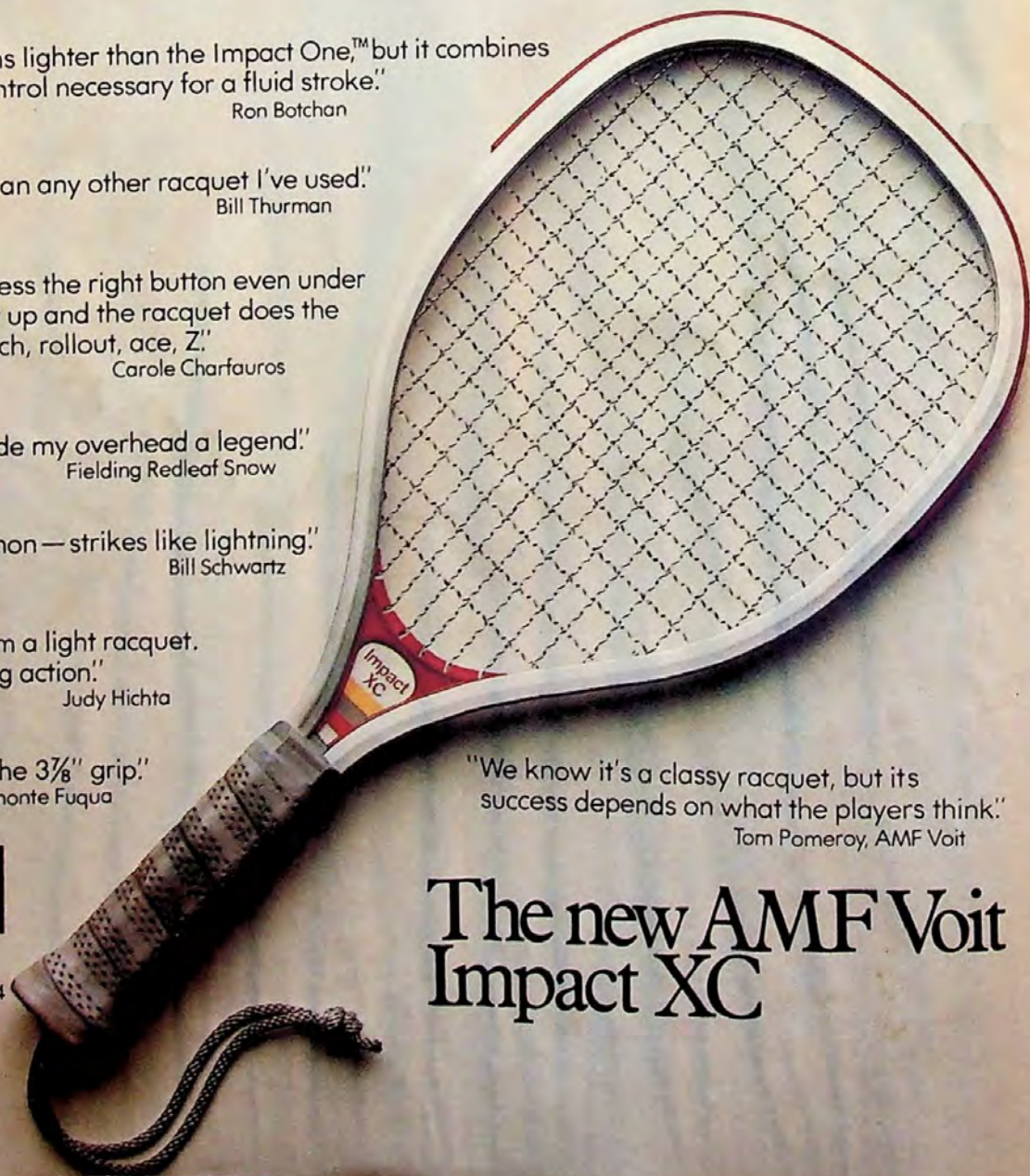
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RACQUETBALL ILLUSTRATED

May/June 1979

Vol. 2, No. 1

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THE COVER STORY

We have had a few letters and phone calls criticizing us for our choices of cover subjects. It's not that people don't appreciate O.J. Simpson, John Newcombe, Robert Conrad, Bruce Jenner, John Denver, Steve Garvey or Arnold Schwarzenegger, it's just that some of our readers wonder how we justify using those celebrities when they have nothing directly to do with racquetball.

"Why not put one of the top pros on the cover," says a reader from Texas in this month's "Side Out" section. "These are the names that have made racquetball what it is today."

Our reasoning for putting celebrities on the cover is based on a couple of factors, one of which, admittedly, is economics and another is that racquetball today is still in the novice stages, so to speak.

Racquetball is a relatively new sport to the consumer, and to attract those new readers to buying our product and, in turn, buying the sport of racquetball itself, we need a cover subject to grab their attention.

Our magazine is not an in-house club publication. We are circulated nationally on newsstands. We appeal to a mass audience.

With that in mind, our choice for the time being, was to go with celebrity cover subjects. Marty Hogan and Shannon Wright are big in the racquetball industry, but overall they are not as well known as John Denver or O.J. Simpson. If a potential reader sees a John Denver on the cover, there is a good chance he or she will stop and take a second glance, or perhaps pick up the magazine and browse through it. I don't think the same conclusion can be said of a Marty Hogan cover. At least not right now.

Other letters in our "Side Out" section this month illustrate our point. "Although I do not play racquetball myself, I bought the magazine because of the wonderful article on John Denver. If he enjoys it, I know it is an exciting and talented sport," says a reader from South Carolina. And a reader from Massachusetts told us that John Denver's story "was a real inspiration to me."

For the same reason the Adolph Coors

company is spending over a million dollars promoting its All-Pro racquetball tournament featuring athletes from other sports instead of spending the same amount of money to sponsor a regular pro tournament, is the same reason we are putting celebrities on the cover.

It is our design to put the pros and other racquetball personalities on the cover in the future. We are fully aware of who our main responsibilities lie with. It is not my intention to turn our magazine into a "People" type publication. But now is not the time for us to implement that change.

One of the pros summed it up pretty well. "Racquetball needs names. People relate to these celebrities and they will associate the celebrities with the sport."

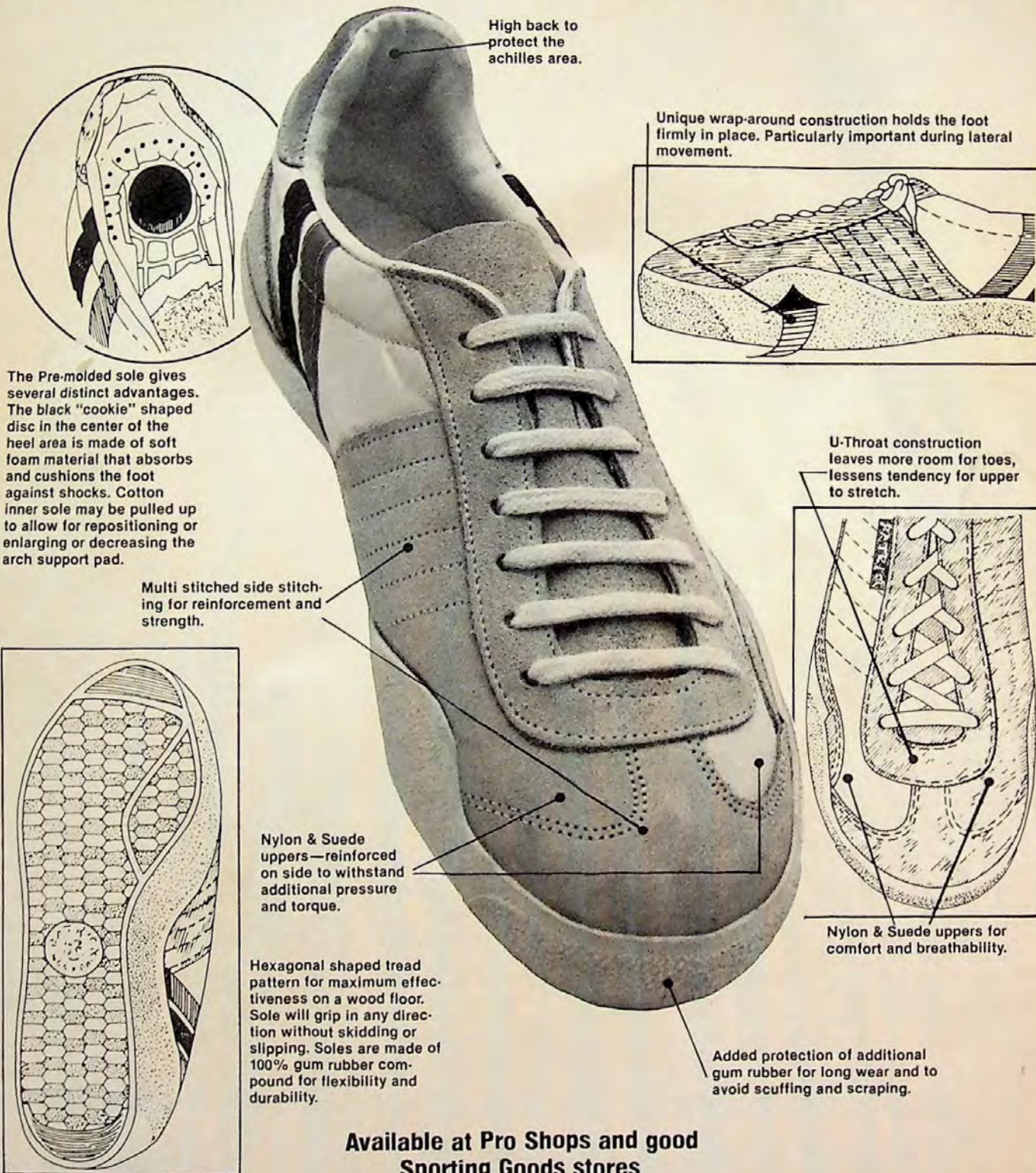
This issue features our first annual RACQUETBALL ILLUSTRATED "Racquet Guide." This first guide is designed to give the reader a choice of all types of racquets with all types of shapes, sizes and prices appealing to all types of players. We also have a feature story on racquetball in New York written by Martin Houk of Newsday and an interesting story on "Inner Racquetball," the sequel to "Inner Tennis" and "Inner Skiing." We have a story on former baseball star Al Kaline of the Detroit Tigers written by Rick Davis of the San Diego Tribune, and an unique feature on actress Connie Sellecca ("Flying High") taking her first racquetball lesson from pro Steve Strandemo.

Our instruction section has stories on the power game for women, stretching exercises and when to shoot for a winner. There is also an interesting story on the best ways to replace water in your system after a hard hour or two on the court.

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SIDE OUT

European Reader

Congratulations on an outstanding magazine. Being stationed overseas in a semi-remote area, I find your magazine excellent for keeping me in touch with racquetball.

Michael Longfellow
Crete, Greece

JCCA Story

I was very much impressed with your magazine. I want to commend you on the superb article detailing many things about the JCCA in St. Louis and shedding light in a sincere honest way on a bit of history that can set an example for institutions everywhere.

Philip Smith
Director, Health & Physical Education
Jewish Community Centers Association
St. Louis, Mo.

Cover Story

You have a fine magazine but why the tennis professional, the actor and the Olympic champion on the front cover. These men are all great professionals at what they do but they are not racquetball.

Why not one of the top pros on the cover. These are the names that have made racquetball what it is today. The articles on the stars are fine and make good reading but please reserve the front cover for the racquetball professionals. They are not camera shy and deserve recognition.

Bill Burt
Big Spring, Tex.

Editor's note: In time.

Denver Fan

It was a true joy and pleasure to read about John Denver in your February issue. Although I do not play racquetball myself, I bought the magazine because of the wonderful article on John Denver. If he enjoys it, I know it is an exciting and talented sport. Thank you for the article.

Shannon Lackey
Columbia, South Carolina

Denver Inspiration

I just wanted you to know how much I enjoyed the article on John Denver. I knew that John was into a lot of things such as skiing but I did not know that he played racquetball. It is great to see someone of his prominence so involved in physical fitness.

His comments, as well as those of his father, on how racquetball is a great element for staying in shape was a real inspiration to me.

I have so far only had the chance to play the game a few times, but am now looking forward to that next chance.

Patty Lynch
Lynn, Mass.

John Denver

The cover story involving John Denver and his father is absolutely super. The quality of your magazine has improved greatly, and I feel the content that is now being improved will be a great asset, not only to the racquetball industry but to your magazine in general. It was a pleasure coordinating the story with you and your staff, and I do look forward to working with you in the future.

Dan B. Isaacson
Athletic Clubs International
Denver, Colo.

Far East Reader

I've just finished reading your fifth copy of this fine magazine. But I still have trouble hitting the good kill shot. This is something I need in my own game. Could you please run an article about this in some of your next issues?

Keith Hanshaw
Atsugi, Japan

Editor's Note: Upcoming

A Compliment

I want to compliment you on the February issue of Racquetball Illustrated. Naturally, the article about me was excellent.

In the past year or so I have been requested to appear on television and radio and for public relations pictures promoting new racquetball clubs. Many thanks for helping promote racquetball.

Joe Sobek
Greenwich, Conn.

Sexism

The cartoon on page 65 of your February issue is an example of sexism and has no place in your publication. I hope you will reconsider your philosophy of sexism in racquetball.

Holly Dodge
St. Louis, Mo.

The Male Side

I noticed a letter in your last issue lambasting you for running a sexist cartoon. The cartoon was, indeed, sexist but I also noticed that your letter writer failed to point out that you are equal in your treatment of the issue.

In a previous issue, you ran a cartoon with a ball lodged in the male's rear end. Why didn't your female letter writer make note of that in her letter? These things work both ways.

Ralph Hawkins
Austin, Tex.

Editor's note: The cartoons were assigned under the previous staff administration. The policy of the current editor's staff is not to run any sexist cartoons, regardless of who they offend.

Rural Club

Will racquetball clubs work in rural areas? We have recently opened a new club and it is catching on quickly. We have three courts, locker rooms, saunas, nursery, television lounge and pro shop. We are located in a town of less than 8,000 population.

Richard Hill
Aurora, Mo.

Wrist Exercise

Lately I've been conditioning myself by jogging a couple of miles a day. Wanting to strengthen my wrists I took along a racquetball to squeeze and bounce. I find that it's not only an excellent exercise for your wrists, but is also good for eye-to-ball coordination.

Kevin B. Shiraki
Kaneohe, Hawaii

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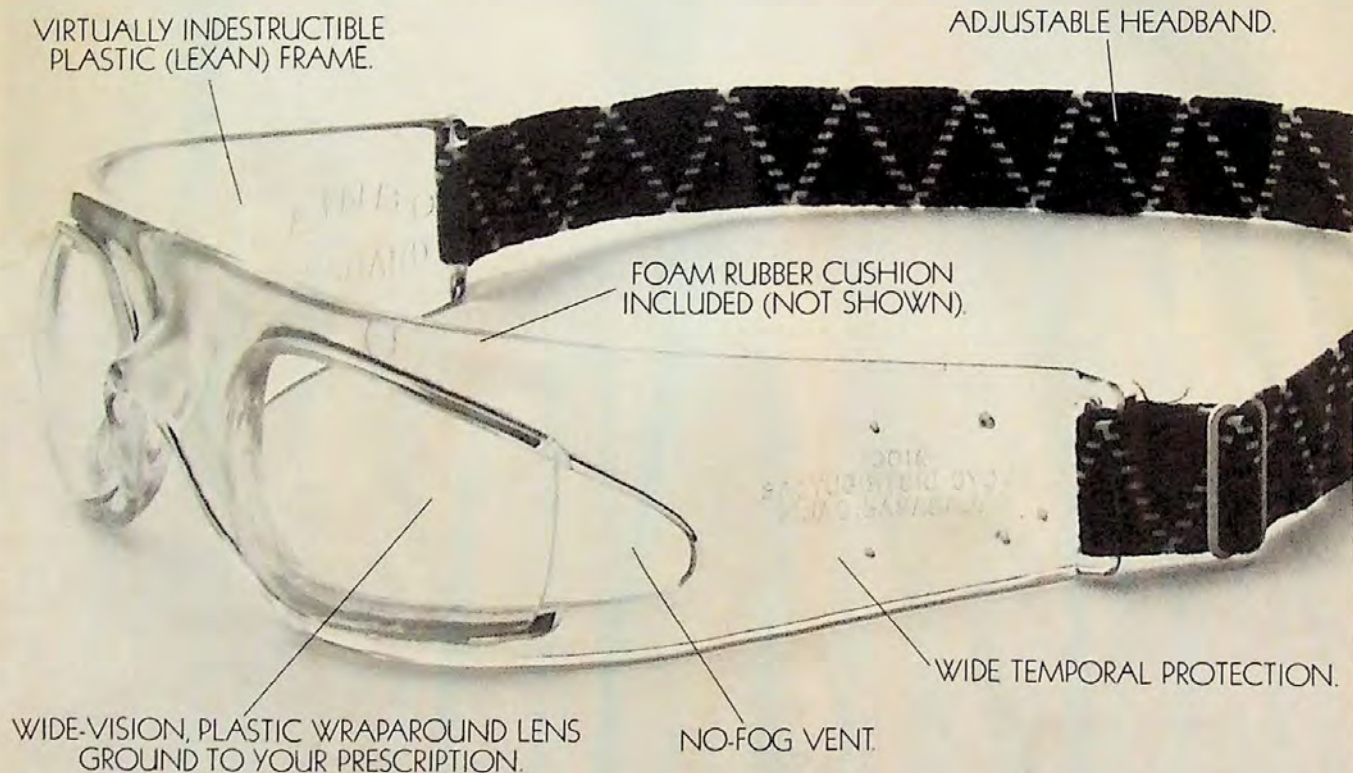
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PLAYERS



How The Game Was Lost

Bruce Boxleitner, co-star of television's *How The West Was Won*, poses for the cameras at The Racquet Centre in Universal City, Calif. during a break in shooting of the movie *"Baltimore Bullet"* with James Coburn, Omar Sharif and Boxleitner.

The film deals with Boxleitner and Coburn trying to raise money by pool hustling to set up a challenge winner-take-all pool match with big spender Sharif.

The racquetball sequence has Boxleitner purposely losing a racquetball match to a small-time better thereby setting him up for a pool hustle for much larger stakes.

Boxleitner had only been on a racquetball court a couple of times prior to the filming. "I was more into tennis," he says. "But this game seems interesting. Maybe I'll take it up."

Coburn and Sharif were not present at the day's filming.

Photo by Joanna Cucinotta



The Colts' Wives

Danni Jones (left), wife of Baltimore Colts quarterback Bert Jones, and Ginny Dutton, wife of Colt defensive lineman John Dutton, are regular racquetball competitors at some of the local courts in the Baltimore area.

Although they clown around before the games, once the first serve begins the clowning comes to a halt. "We take our games seriously," says Ginny Dutton. "There are no half-hearted efforts. We go all out. It's a real contest."

Danni has challenged Bert to a game but so far the Colts' signal caller has not accepted. "She has challenged me lots of times but we just haven't had the opportunity to play yet," says Bert.

An in-depth story on the Baltimore Colts husbands and wives who play racquetball will be appearing in an upcoming issue of *RACQUETBALL ILLUSTRATED*.

Photo by D. E. Boyd

PLAYERS

On The Air

Jerry Hilecher, one of the top-rated pros on the racquetball circuit, shows sports talk show host Bud Furillo the proper way to grip a racquet during recent appearance in Furillo's "Steamroom" show on KISS radio in Los Angeles.

"Do you have to be Jewish to play racquetball or to be good at it?" quipped Furillo in reference to the number of top players (including Hilecher) produced by the Jewish Community Center Association in St. Louis (See RACQUETBALL ILLUSTRATED, Feb. 1979).

Hilecher answered all of Furillo's light-hearted questions and some more serious inquiries on racquetball posed by the radio audience.

"How's the money for a pro racquetball player?" asked Furillo, a former sports editor for the Los Angeles Herald Examiner.

"Not enough yet," said Hilecher. "I wish I would be at my peak about five years from now."



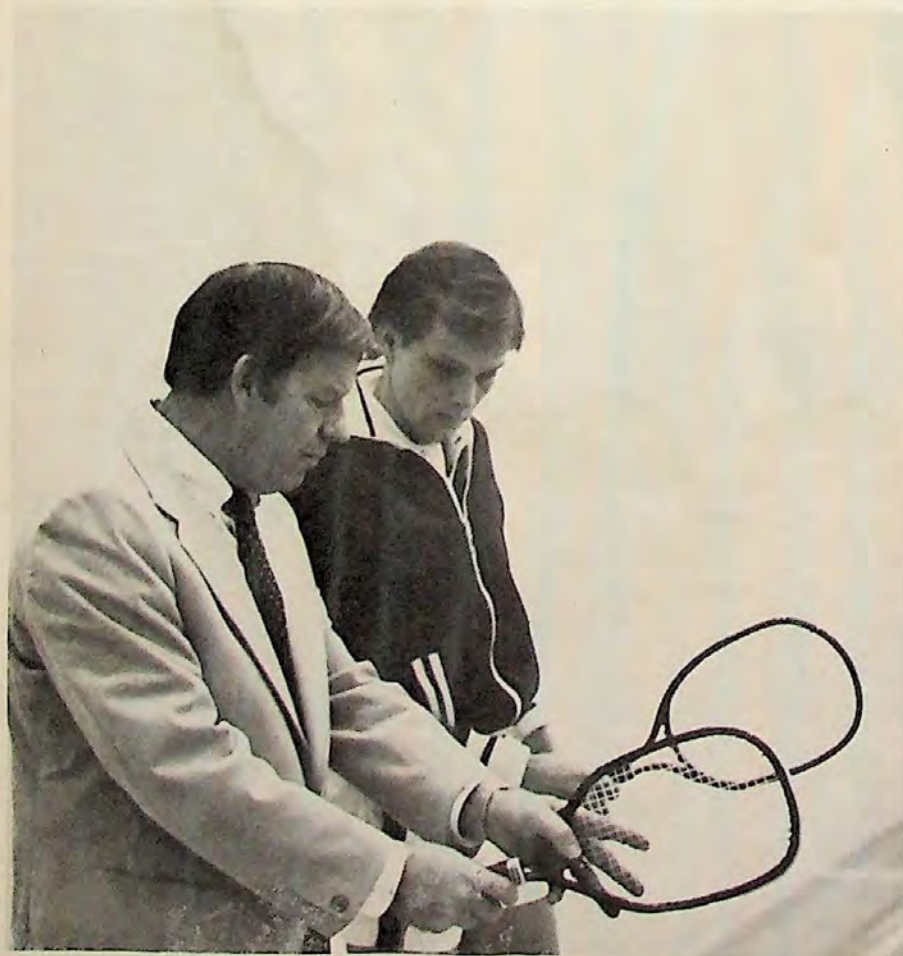
Photo by Mike Hogan

Coaching The Coach

Touring pro Davey Bledsoe, 1977 National Champion, gives a few grip and swing pointers to Denver Bronco head coach Red Miller at Broncos' training camp site outside of Denver.

Bledsoe was in town for the Denver stop on the pro tour and agreed to spend a day at the Broncos' camp teaching racquetball to Miller and his assistant coaches.

Bledsoe has been signed by Athletic Clubs International to give a series of clinics at its new club this summer in downtown Denver. He also plans another clinic for the Bronco players and coaches when training camp opens.



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The Brumfield-Loveday Marriage OR DOES A PLAYER NEED A COACH?

by David Northcutt

How is it that among a field of professional racquetball players whose average age is roughly 23, there is 30-year-old Charlie Brumfield, who has been able to maintain his ranking as one of the top five players in the nation? How is it that one of the oldest players on the tour was the only one to beat Marty Hogan in the 77-78 season? "Coaching", said Brumfield. By utilizing the coaching skills of Carl Loveday, the "grandfather of racquetball", Brumfield says he has been able to improve his game tremendously.

"After my loss to Jerry Hilecher in the 1977 Nationals, Carl and I re-evaluated my game and decided that with the faster ball and the proliferation of glass, particularly three wall glass, that I would have to go with a much more offensive game," said Brumfield. "Not necessarily a power game, but taking the offensive opportunity when it presented itself."

"Taking Brumfield and changing a 12 year philosophy of a totally defensive player to one of total offense was probably the biggest challenge," said Loveday. "But in making him an offensive player it not only built a new confidence in Charlie, but it also raised his standing to number two in power."

Brumfield's previous strength was the utilization of the "tour" offense. This is a strategy using primarily cross-court passes to force your opponent to run around the court more. For most players this would tire them to the point of exhaustion. The "tour" offense was made obsolete by the initiation of the 11 point tiebreaker. No longer could Brumfield punish his opponent with an endurance test for two games with the expectation of him dying in the third.

"The initial thing we worked on was the contact position of the forehand stroke," said Brumfield. "I wanted to develop a proper stroke mechanism that would allow me to hit sharp passes to the left side that would rarely come off the back-wall."

"This has been accomplished in addition to giving me maybe 30 percent more

power with the same amount of effort."

Brumfield's previous pushing motion lifted the ball, often causing it to go side wall on all the way to the back wall for an easy set-up.

"Charlie's intuitive reaction is the best in the game," said Loveday. "In any given situation he intuitively will make the correct shot most of the time. The combination of his intuition and a new contact position on the forehand stroke gives him a few milliseconds more time, allowing him to make a more accurate shot, with more deception."

"My forehand isn't where I want it to be, yet" said Brumfield, "But I've got a mental attitude to go for the first offensive shot, so that I'm much more dangerous as an opponent."

The next thing Loveday covered with Brumfield was backhand power. Brumfield has always used a straight forward-back backhand. This form offers excellent control but is difficult to generate power.

"We felt that in order to play power racquetball one would have to initiate the offense with their backhand stroke, since it's generally the stroke you're going to use on a serve return," said Loveday.

"At first we worked on developing power with little concern for control," said Brumfield. "But as my power increased, so did my control. The end result being a power backhand with the control to hit to one side of the court or the other, or hit the splat shot."

Three days a week in practice Loveday will have Brumfield face players who keep the ball in play while giving him a reasonably good workout. On those days Brumfield concentrates on shot execution. On alternating days, Loveday will have him play a hard hitter, such as Lindsey Myers. Here Brumfield practices reaction technique under intense mid-court pressure.

"Charlie and I will first sit down and map out his week," said Loveday. "On certain days I'll have him play a special type of player and the next day I'll have him play another type of player."

"During the course of a match I watch in the gallery and take notes on the way

the match is flowing," added Loveday. "After each match we get together and review what I saw. We combine ideas and from there Brumfield will go onto a court by himself for a half hour of practice to work on what we felt was weak in his shot technique."

Shot selection is later discussed over lunch at which point Loveday and Brumfield map out a court and take specific instances and work out the most appropriate shot.

"A typical element of strategy we'll discuss is percentages." I tell him "you had him in this situation 10 times and you went here 5 times and you went here 5 times. But I think you should go here 7 times and go here 3. You're probably going to win more shots on this strategy, plus, if you miss the shot or leave it up you're going to leave it in his weak area as opposed to his strong area. You'll keep him guessing just enough times with those 3 shots."

One day Loveday will ask Brumfield to play defensively against a hard hitting player and the next day he'll have him play offensively against a hard hitter. Here Loveday will study the effects of Brumfield's style, pacing and movement on a power player. The following two days they'll do the same thing with a control player. This allows Loveday to see what effect Brumfield's strategy changes has on his opponent's strategy changes. From here they can make an evaluation as to what will happen under tournament circumstances.

"Although practice is never indicative of the opponent, you can learn a lot about your opponent and what he will tend to do under certain types of shots in a practice session," said Loveday.

"Carl will also help me to limit my work," said Brumfield. "I'm naturally a workaholic. If I knew that I could hit 5,000 shots a day and become number one, I'd be out there hitting five or six thousand shots a day."

"Carl knows there is such a thing as diminishing returns. Beyond which I'm working too hard for my age level and I actually become complacent rather than

COACH?

anxious to play the next match. So Carl helps limit my work so that it gives me the maximum yield."

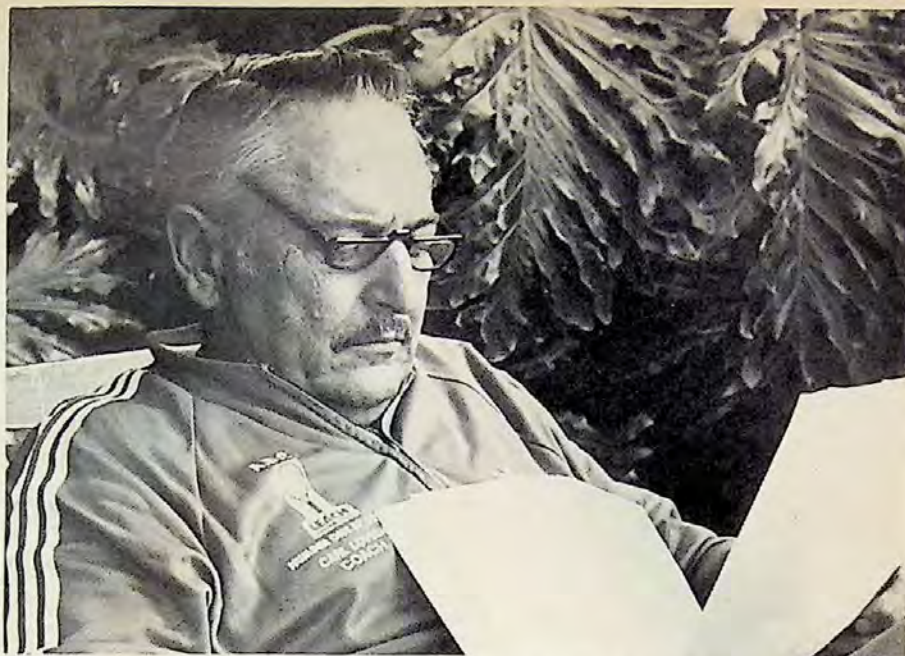
Before a match, Brumfield and Loveday will more or less debate on what Brumfield's shot selection should be, depending upon his skills or depending upon what might happen the first 10 points of a game. They map it out on paper and go through three or four things that Brumfield could change, should certain problems materialize.

In many sports that employ a coach, many of the decisions of play are made by the coach. Not so with Brumfield and Loveday.

"Charlie is a brilliant strategist by himself," said Loveday. "It may take several sessions to indoctrinate certain aspects into his game style, but once the match has started, it's Charlie's ball game."

"Many players lose their heads on the court, but in Charlie's case it just doesn't happen. Brumfield knows better than most what's going on in his head during play. If he needs a time-out, he'll call it. If I have anything to say to him during the time-out I'll stick to one point. Mostly, I just encourage him."

Brumfield was the first player on the pro tour who began utilizing the skill of a coach. While new on the scene to racquetball players, coaching has been used to great benefits for years by other



Loveday: "During the course of a match I take notes and after each match we get together and review what I saw."

Brumfield says that when losing enthusiasm during practice sessions, get away from it. Play another sport, go swimming, watch television, read or dance. Come back another day.

"I feel that you should only concentrate up to the point that you can receive maximum benefits for the efforts," said Brumfield.

Brumfield also feels that game plans should be made to fall back on, if things begin to go sour in a match.

Brumfield is optimistic about his future despite his age.

"I think that over the next 2 years I'll continue to improve my stroking technique to the point that any diminution in speed will be more than compensated for by additional shot making expertise. I feel that I can continue to improve over the next 3 to 4 years," he says.

The evolution of racquetball has been gradual, mainly due to the influence the older players have had on the game. They came into the game with preconceived ideas of swing techniques that were predicated on experience in other racquet sports. Only recently the younger players, using techniques developed themselves, that a true racquetball stroke began to evolve. These techniques are making many new shots available for the players. And as more and more new shots are exhausted, the top players will be those who are able to use all different types of shots to change the momentum and pace of the game.

By using the skills of a coach, a player can learn these techniques and game strategies much quicker and more thoroughly than if he or she were to go out and discover them by trial and error.



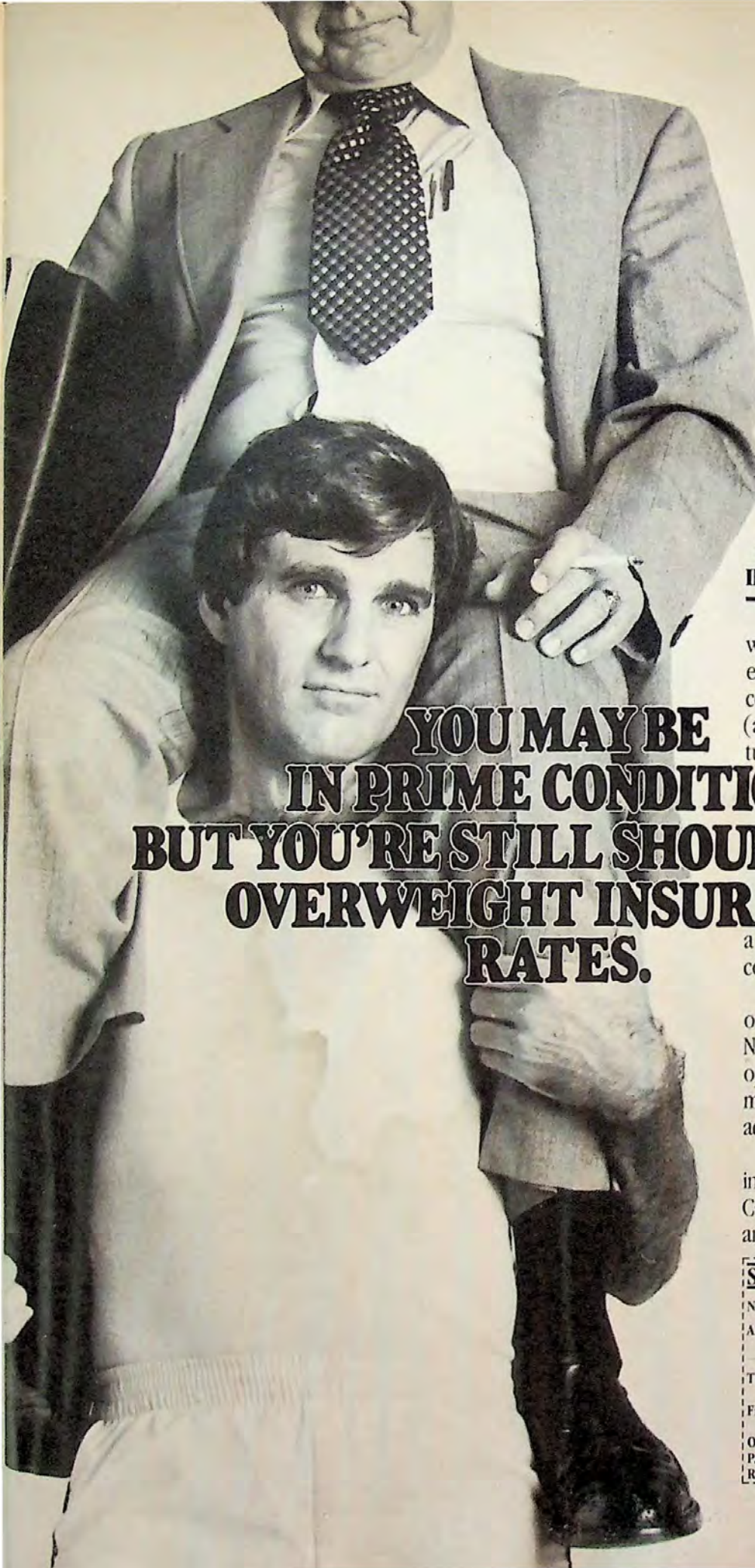
Brumfield: "Carl helps me to limit my work, so that it gives me maximum yield."

individual sports such as tennis track, and swimming. A coach plays an important role in the advancement of perfected play and helps to quicken this pace by steering the player from developing bad habits that would normally inhibit a rapid improvement.

Brumfield is considered by many to be the top analytical player in racquetball, yet even with a coach he has been able to improve his shot selection and shot technique. It stands to reason that others could improve their game by employing a coach.

Brumfield offers three main reasons why it is important for everyone serious about improving their game to utilize a coach, or at least a teaching pro. The most obvious reason is that one can't see oneself in action. During play, you may think you're executing a perfect forehand kill when unexpectedly the ball sails three feet above the floor boards. You begin to adjust your grip to solve the problem when actually the cause is that you are partially standing up as you contact the ball, causing the ball to also rise. Situations like this are nearly impossible for the player to pick out for himself, and make the correct diagnosis.

Of course if the coach must have the proper knowledge, but from the standpoint of swing technique and game strategy, to be of some help. During a tournament match, a coach can be an extremely calming influence. Not only can he see you, but he can see the progress of the match from a more objective viewpoint. He can also see what type of coverage your opponent is making to get your shots, and where you should go with the ball to play this particular type of player. Often times in a tournament, you may try so hard to hit the ball that you lose sight of easier ways of accomplishing your objective.



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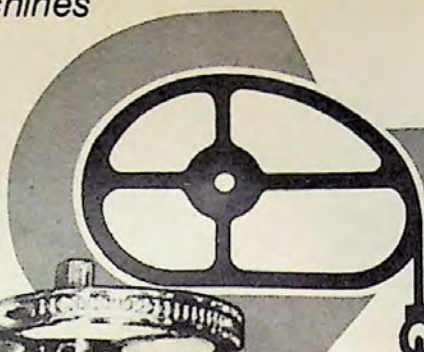
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1st Annual Racquet Guide



This is RACQUETBALL ILLUSTRATED'S first racquet guide. It is designed with all types of players in mind.

We have not gone into any kind of controversies this time around. We have not made editorial judgments as to which racquet material is better; as to which type of player should play with which type of racquet; whether or not a racquet at a lower price is equally as good as one at a higher price; whether a higher price racquet is worth the money; whether the various shapes and sizes and sweet spots and all those little extras are important. Those answers will come in due time and it's usually the individual player who finds those answers.

But for now, in our first guide, we have presented a variety of racquets—all shapes, sizes, materials, prices—geared for a variety of players.

The following racquets are not necessarily the most expensive on the market, nor are they the cheapest. Some are better than others for certain types of players. And all have their own characteristics which make them different from the next one.

What, in effect, we have done is to give you a random sample of racquets to choose from along with a brief description to aid you in finding the racquet best suited for your tastes and needs.

The Editors

XL 779

1st Annual Racquet Guide

Ajay Spoiler

Introduced four years ago, the Spoiler is Ajay's best selling model. This particular racquet is the largest legal size and provides an enlarged sweet spot. The frame is made from light weight, heat treated aluminum, and has a poured foundation handle with a leather grip. Total racquet weight is 265 grams. **\$29.95.**

Aldila Pistol

The Pistol is a one piece composite frame constructed from graphite fiber, and coated with nylon. The nylon helps protect the racquet when struck against court surfaces. Aldila says the graphite adds stiffness and strength to the Pistol, while its quadrangular shaped head fits closer to the walls and floor of a court. The handle is molded to the frame and is made of urethane foam, which acts as a shock absorber. Total weight is 275 grams. Leather grip. **\$50.00**

Alon LeMaster

Alon's LeMaster, intended for the intermediate to advanced player, offers a light weight, fiberglass frame with a rectangular shaped head, which helps to give the racquet a larger sweet spot. The frame has a medium flex to it and weighs in at 250 grams. Raised leather grip. **\$25.00**

AMF Voit Impact XC

The "XC" stands for extra control, which is what this racquet has because of an aluminum I-beam frame construction and a patented "floating" throat piece. This gives the racquet the feel of fiberglass while still giving the power of aluminum. A one-piece, nylon grommet system keeps the strings from passing through a hole more than once. A larger sweet spot on this one. Weighs 263 grams. **\$48.95**

Dunhill

The Dunhill racquets feature a heat treated aluminum A-beam double wall extrusion frame, all of which gives the racquet an even balance with added strength. Other features include a power throat design with reinforced steel heat eyelets, a double leather grip and red anodized finish. Weighs 285 grams. **\$20.00**

Ektelon Hilecher

The Hilecher's modified quadriform head puts more weight at the top end of the racquet for increased power through centrifugal force. The head also provides a larger sweet spot for better ball response. The increased weight in the head helps provide greater control and easier handling. The frame is made of alloy aluminum, and features a milled head for reduced vibration and better weight distribution. Comes with leather grip. Weighs 270 grams. **\$45.00.**

EST Grahopper

The Grahopper's unibody frame is composed of a blend of graphite and fiberglass which helps give the racquet added strength and speed. EST says the racquet was designed with the better player in mind, and offers them increased maneuverability as well as greater speed for tournament competition. The grip is raised leather. Total weight is 248 grams. **\$35.00**

Grafalloy Hammer

The Hammer's graphite frame is composed of six layers of unidirectional fibers, a weaved pattern that Grafalloy claims makes the racquet stronger than other graphite racquets. Head shape is quadrangular, which provides a larger hitting surface. Total weight is approximately 250 grams. Comes with leather grip. **\$69.50**

Ajay Spoiler



Aldila Pistol



Alon LeMaster



AMF Voit Impact XC



Dunhill



Ektelon Hilecher



EST Grahopper



Grafalloy Hammer



Head Professional



Head Professional

Best known for their tennis racquets, Head has brought their tennis frame techniques and applied them to racquetball. The frame is an I-beam configuration made of Alcoa aluminum 7005 and covered with a strip of zytel nylon for protection. Foamed "hourglass" handle helps to dampen vibrations, and prevent twist and wobble. Covered with leather grip. The head is quadriform shaped, giving a maximum hitting area and an enlarged sweet spot. Weighs 250 grams. **\$50.00**

Kennex Professional

The Professional features an aluminum frame with a nylon yoke and a one-piece injection mold handle. The combination offers control and stiffness, and Pro-Kennex says the racquet is designed with the power hitter in mind. Leather grip. Weighs approximately 260 grams. **\$30.00**

Leach Pro-Only

This racquet is the most widely-used on the professional tour. It's not recommended for beginners, due to a very thin frame wall construction. The Pro-Only frame is glass-filled, and covered with a thin nylon wall, giving it a light weight (240 grams), yet making it one of the stiffest racquets available in the sport. Comes with leather grip. **\$26.95**

Kennex Professional



Leach Pro-Only



Omega Pro II



Omega Pro II

The Pro II's black anodized aluminum frame extends to the butt of the handle and is bonded to polyurethane. This gives added strength to the racquet while minimizing vibration. The racquet is evenly balanced, which helps reduce arm and elbow strain. Weighs 265 grams. Raised stitched leather grip. The Pro II, says Omega, is designed for the "heavy hitter." **\$39.95**

Penn Magician

Designed for a power game, the rectangular headshape gives the Magician a larger sweet spot. The I-beam design and the tubular aluminum frame gives the racquet added strength with flexibility. Raised leather grip. Weighs 265 grams. **\$39.00**

Point West

The Point West racquet offers an anodized extruded aluminum frame that is weighted in the head for greater power. Foam filled handle, covered with a leather grip, reduces vibration. Weighs approximately 270 grams. **\$18.95.**

RSI Force 260

The force 260 features RSI's M-COMP construction, a composite design that joins two ABS thermoplastic extrusions with an M-shaped aluminum extrusion. Confused? RSI says what all that means is good control, power and strength. The racquet head is quad shaped, offering an increased hitting area. Comes with leather grip. Weighs approximately 250 grams. **\$49.95**

Penn Magician



Point West



RSI Force 260



Seamco Blue Streak II

The Blue Streak II is a full sized racquet featuring a glass filled frame coated with nylon. The combination of nylon and glass gives the racquet a light weight with flexibility. Leather grip. Approximately 250 grams. **\$25.00**

Spalding Intimidator

The Intimidator features a frame made of 7005 series Alcoa aluminum, designed with an A-beam construction. Total length is 18½ inches, and the racquet weighs in at 270 grams. Grip is raised leather. **\$29.99**

Stevens Pulverizer

The Graphite Pulverizer is made up of over 40 layers of continuous and unbroken graphite fibers. These 40 layers surround an additional core of continuous and unbroken Aramid fibers. The Pulverizer looks big from its rectangular shape but it is a legal-size racquet. Comes with leather or Supreme grip. Weight 260 grams. Suggested retail price **\$65.00**

Sunset Ultra

The Ultra is designed for women players, is light-weight (250 grams) and evenly balanced. Frame is made of blue anodized tempered aluminum with a molded urethane handle. Head shape is modified teardrop. Features smallest handle grip (3%) if desired. Raised leather grip. **\$27.95**

Tremont Mag X

The Mag X main feature is its one piece frame composed of a blend of Dupont's zytel nylon with chopped graphite fibers, with a foam-filled core. This gives the racquet a light weight (245 grams), strength and a degree of stiffness that helps eliminate the whip effect found in aluminum racquets. The Mag X has a squared-off head shape, which allows a player to "scoop" a ball off the wall or floor. Comes with leather grip. **\$46.00.**

Trenway Executive

The Executive offers a quadra-shaped frame made of a special formulated aluminum alloy, giving the racquet the feeling of quickness. Trenway says the racquet has computerized balance, weighing in at 267 grams. Calf-skin grip. Trenway uses a heat-treating process on their racquets and a "Hex-form" frame design. Available in a royal bronze frame. **\$44.95**

Vittert Devastator

Made with a rich red anodized aluminum frame, the Devastator features a quadriform head. The racquet measures 18¼ inches in length and weighs 270 grams. With leather grip. **\$34.00**

Wilson Advantage

Made with Super-6 aluminum to give it a combination of durability with flexibility, the Advantage comes with a modified rectangular head shape which expands the sweet spot. This is one of the lighter aluminum racquets around. The handle is foam-filled, which reduces vibration. Leather grip. 255 grams. **\$44.95.**

Seamco Blue Streak II



Spalding Intimidator



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A Tiger on the Court

by Rick Davis

He walked onto center court in the same manner he had strolled to the plate 10,000 times in the major leagues.

Calm, relaxed, silently intense, businesslike. Trim, even five pounds lighter than in his last playing days with the Tigers. Indeed, Al Kaline looked at the moment as if he should have been waving a bat in Tiger Stadium, as he did for 22 seasons.

But it wasn't the case. No athlete goes on forever, regardless of his love for sport. Or dedication to maintaining skills. Now it was 1978, five years after he last went to bat in a Detroit uniform. Instead of a Louisville Slugger, he was holding a racquet and playing in his first racquetball tournament.

Kaline survived for three days in this phase of the Coors All-Pro Racquetball Championships, a promotional venture of some San Diego entrepreneurs and that well-known brewery. It's intended to find the best court players among professional athletes, past and present.

The man once called Mr. Perfection by Billy Martin won two seeding matches, plus his subsequent first round test, before losing a three-game tiebreaker to squash champion Heather McKay. The loser came away disappointed, but no less wiser. "I could have played better, I should have played better," related Kaline afterward. "But it was my first tournament of any kind and overall, I did as well as I expected to."

All those years finally eroded the baseball skills of Kaline. By spring 1974, he was closing on 400 home runs and 3,000 base hits. He had established yardsticks for consistency, fielding excellence and endurance, honing the fine art of placing bat on ball. The final goals, the thrills left to come were near and Kaline decided '74 would be his last season in the major leagues.

It could have turned out tragic. He strained ligaments and irritated cartilage in his left knee while playing basketball a month before spring training opened. It's the type of mishap a 34-year-old athlete can not afford.

"I certainly wouldn't have thought of playing racquetball at that time," remembers Kaline. "I started lifting weights at a club (Southfield Athletic Club) right away to help the knee. This guy at the club, Sam Young, talked me into getting on the racquetball court once the knee got better. Looking back, it's kind of funny, because I've been playing ever since."



Former Detroit Tiger star Al Kaline is not hitting home runs any more since his retirement from the game five years ago. Now, he spends a lot of time hitting kill shots on a racquetball court.

The knee held up. Kaline played 147 of the Tigers' 162 games that season. He collected 146 hits for a career total of 3,007, passing the magic number reached by only 12 other major leaguers. His home run count fell to 13, leaving him at 399, but Al called it quits. "I felt the timing was right. I didn't want to hang on. I planned it. It was time to retire," he explained.

It's tough, a hard pill to swallow, retirement from the big time, even if you're 40 years old. Kaline says he misses the competition, the outlet for that drive to excel, the chance to work up a sweat, the chance to fulfill ambitions. Racquetball can't provide all that. For us, the frustrated athletes and non-athletes, it offers a lot. For the Al Kalines of the world, it fills other needs.

"No question, it's the only form of exercise for me," he said. "I've tried other types of exercise. I used to play basketball in the off-season a lot. I've tried jogging for short periods of time. And some golf off and on. But I prefer racquetball because it's a much quicker workout. You get the work in during 45 minutes or an hour that it would take two hours of tennis to come close to. You also don't

have to be a great athlete, big and strong, to play. Anyone can play racquetball and enjoy it."

Kaline claims he's more fit now than he was during his days as a Tiger. "I play year-round at this and I can afford to go harder than when I was a ball player," he explained. "When I was playing baseball, I always worried about injuring myself. What do you do if you get hurt playing racquetball or basketball or baseball or whatever? It means you are out of the lineup or could possibly endanger your livelihood. Then where are you?"

"But now I can just go out there and play hard. If I injure myself, I still can go to work. I can take it easy until I'm ready to get on the court again. There just isn't the risk that there was when I was playing baseball."

Baseball is still his game. Kaline is close to it. He teams with former infielder and batting champion George Kell on play-by-play of 40 Tiger televised games during the season. He also serves as a special instructor the first two weeks of spring training in Lakeland, Fla. It's a lesser role for the man who "wanted to be a big league ball player since I was 12 years old."

"I wish I could have played forever. No question, it's all I ever wanted to do. It's all I ever thought about. Now, looking back, it's scary," he says. "What would have happened if I had got hurt playing baseball? I never learned a trade. I wasn't prepared for any other career."

Kaline signed a contract with the Tigers the day after high school graduation in Baltimore, Md. He had hit .427 in high school and in those days before the draft of amateur players, it was a free-for-all to sign the kids of great potential. Kaline, heavily scouted, listened to the offers, then signed with Detroit and two years later ('55)—without playing a single game in the minor leagues—he led the American League in hitting. At age 21, he hit .340 with 200 hits, 27 home runs and 102 runs batted in. He also won the first of 11 Gold Gloves for fielding excellence.

Many suspected a trend, although a lot of phenoms have faded quickly after glittering starts in the major leagues. Kaline could have been another. Instead, he proceeded to hit .300 or better eight more seasons, played 100 or more games 19 straight seasons for a share of the American League record and averaged nearly .990 in fielding.

All in all, it demonstrated amazing consistency and endurance, two trademarks Kaline became identified with—two he



Tiger

embraced with unmistakable pride.

"I never was a streak hitter, not any season," he notes. "I never really had any of those long slumps. I tried to be consistent in all phases of the game. I had some power (the 399 homers, including two in one inning of a game, tying the major league record), but I wasn't the type of hitter who would hit seven in one week or 40 in a season (his seasonal best was 29 in '62 and '66)."

It's no coincidence that Kaline is the same type of consistent, heady, steady player on the racquetball court. He is not the power player, the big server, the smasher, a la Marty Hogan. He never has taken formal lessons in the sport. He admits his kill shots, infrequent that they are, do not run off big scoring rallies for him.

"I would call myself a control player," he allows. "I use a lot of passing shots and ceiling shots, trying to keep my opponent in backcourt. I try to control center court and hit a lot of shots with my forehand, which is a stronger shot than my backhand."

It was evident in the All-Pro competition that Kaline relies on court control. In qualifying rounds, he defeated former New York Jet wide receiver Eddie Bell, 21-2, 21-0, and former New England Patriot lineman Len St. Jean, 21-10, 21-9, the first day. The next afternoon, he and former Patriot defensive back Billy Johnson hooked up in a corker of a three-game match. Kaline took the first game, 21-17, then Johnson, looking trim in retirement, rallied for a 21-16 win to tie the score. Kaline ran a string at the start of the tie-breaker and proceeded to a 11-4 verdict for the match.

The winner was in noticeable pain for the last half of the two hour, 20 minute struggle. He limped occasionally when muscles in his left thigh cramped up. "I think I won the battle, but may have lost the war," he told his attractive, blond wife, Louise, when they embraced after the match. "Get your crutches, buddy," she had told him during the second game, shouting from the gallery.

After Johnson won that game, she went below and tried to talk Al into defaulting. "I told him it wasn't worth it," she related later. "What did he say? He said, 'I'm GOING to play the third game.'"

Meanwhile, in the bracket opposite him, McKay, highly skilled in her sport, squash, which closely resembles racquetball in format, technique and skills was blitzing her opposition. Against Kaline, the next morning, she was on her

game, winning 21-11, 21-7.

For Al Kaline, it was a first taste of a tournament and, oh, yes, \$1,000 in prize money. "It helped pay for the trip and the shows in Las Vegas," he chuckled later. "I also will be going back for the next tournament. The final eight in each qualifying round get invited back, I understand."

For those who never have played tournament racquetball, Kaline advised, be wary of the extra requirements, even if you're at the right level of competition. "It takes more out of you than must playing a club match," Kaline judged. "The adrenalin flows, you're up for it, even if you're trying to relax. So you're really tired afterward because of the drain, mentally and physically. And playing a match, then coming back for the next round a few hours later the same day is a different experience. I really was stiff and sore the next few days after the tournament."

He plays among a small circle of other Southfield members most of the time, being careful of the new players he gets on the court with. "There's no question that a lot of times a guy wants to play me, so he can go tell his friends or family that he beat Al Kaline at racquetball. It happens. They go all out to try and beat me. It's kind of vicious. I tell them it's not that important. Then I usually don't ask them to play again. I don't care for that sort of situation."

Kaline has been on the court with touring pro Mike Yellen, the Detroit teen-age shot artist, several times, but "just to play and get some pointers," explained Al. "I really was out-classed, but it is easy to accept when you're in there against Mike

Yellen. No, it isn't discouraging just humbling."

Kaline turned 44 just before Christmas. His hair has thinned ever so slightly. But the weight is still spread evenly across a 6-foot, 1 1/2 inch frame. He looks as he's never been away from the regimen.

It's hard to believe he soon will be eligible for the Hall of Fame, an honor he could gain on the first ballot. One can squint his eyes, reminisce and see a younger Kaline, the one who hit .379 in the 1968 World Series, the one who hit .382 in 15 All-Star Games. But that '68 World Series holds Al's biggest thrill. He says nothing else in an illustrious career comes close.

"I was lucky enough to be hitting the ball well coming into the Series and I got a couple big hits that helped the team," he said. "Some guys are unfortunate to be in a slump when they go into a World Series. I wasn't." He was 11 for 29 with two home runs and eight RBI in that series. He fielded 1.000 with 18 put outs. In Game 5, with the Tigers trailing 3-1 in the series and facing elimination, Kaline drove in his club's first run then singled in the tying and go-ahead runs in the seventh inning of a 5-3 victory. In Game 6, he had three hits and four RBI to lead a 13-1 rout that was followed by a 4-1 victory the next day to win the Series.

It was Kaline's only series, coming in his 16th season with the Tigers. Many thought Kaline would never get a chance to perform in a World Series. What a

"I would call myself a control player," says Kaline. "I use a lot of passing shots and ceiling shots, trying to keep my opponent in the back court."



Photo by Randy Turnell

shame, they said. A great clutch player who never was placed in the ultimate drama. "Then when I did get to the Series, there was an even bigger deal made of the moment," recalls Kaline. "The newspapers were full of those stories. It did put more pressure on the situation, but I was lucky enough to do well, so it came out all right."

Some say Kaline's timing was off, in terms of salary, that is. He did get four \$100,000 contracts, but retired just when major league clubs just were starting to throw around the big money and multi-year contracts. "I know it," admits Kaline, "but I always was pretty happy and any differences we had over money were handled by telephone or letter. I never took my case into the newspaper. Maybe if I had a different type of personality, I could have gotten more money out of them. It just wasn't my nature."

Kaline's family is growing up. Sons Mark, 21, and Mike, 16, tried baseball with moderate success. Mark is a senior at Michigan State, majoring in communications and working part-time as a television sports commentator. Mike is a junior in high school, playing varsity baseball and hockey. It's doubtful that either will make it to the major leagues. "Mark had a very difficult time adjusting to his situation when he played high school baseball," says Al. "I was in the prime of my career with Detroit then and people expected Mark to be the best player on his team. He had a lot of ability, for his small size, but people, especially parents, said things and he heard them. I told him it wasn't meant to sound the way it came out, but I think the pressure was hard to take."

Mike has been spared some of that because Al's status has changed to retired player. "Mike is doing well and he would like very much to at least play college baseball," says his father. "I'm not sure he would want to make all the sacrifices it takes to make the major leagues. It takes a unique individual to do it. I've always told my sons to look at baseball and other sports as a happy and healthy experience. To that extent, I've encouraged them."

They also play racquetball, sometimes borrowing one of dad's racquets, sometimes getting on the court with dad. "Neither one ever has beaten me," says dad. "I'm always competitive out there, you know. I have to be. I need that sort of exercise where you keep score and try to win. You have to when you were brought up that way."

It's no surprise to his wife. After 24 years of marriage, she knows the score. "The challenge, oh, God, the challenge," says Louise. "It's always there for him. Even in a game of checkers, he's got to be as competitive as possible."



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Is Racquetball Passing New York City By?

by Martin Houk

The waves of racquetball, sweeping eastward, have pounded across New Jersey and upstate New York, and spread onto Long Island. But hardly more than a splash or two have been felt in New York City, and there appears to be little chance that the inner city ever will become a whirlpool for the game that is flooding so many sections of the country.

One of the few harbors for racquetball players in Manhattan is a squash club, host of the recent North American Open squash singles championships. The graceful facade of the Grace Building on 42nd Street, a block and a half east of Times Square, gives not an inkling of racquetball inside. There are only blown-up, black-and-white photos of squash players in the small vestibule behind the door that announces "Manhattan Squash Club" in stylized type. Before a visitor can enter, however, the security bell must be rung followed by a slight wait for the buzzer to release the lock.

Then it's a climb up three flights of stairs to the regular thudding cadence of balls hitting walls. The stairs end at a sweeping view of the

New York Public Library and Bryant Park through a wall of gray glass that swoops overhead. A cursory look at the club and conversations with its director, teaching pro and some members indicated that its design had one objective—court room.

"I don't have the space for exercise rooms, whirlpools, lounges and all that," said the director, Leon Van Bellingham. "The members want courts first, so that's what we must provide." The members, Van Bellingham said, are about as varied as one might expect of those working in Midtown Manhattan. "They're career-oriented," he said, "in their 20s to 40s, generally, but with some in their 50s and 60s. Fifty-five per cent of the membership is men. The club runs at 85 per cent of capacity with the heavy hours in the morning before work, at lunch time and after work." At those times, when the courts and the halls around them are jammed, Van Bellingham wishes the three brokers he has looking for a location for another club would succeed.

Audrey Nashe of Queens said she thought that space alone was not holding back the development of racquetball in the Big Apple.

"Racquetball just isn't as fashion con-

scious as squash and tennis," she said. "It doesn't have the kind of class that people in Manhattan look for. As long as T-shirts and cutoffs are acceptable for a game of racquetball, it isn't going to gain acceptance."

Her playing partner, Bill Lunderman, an art director from Brooklyn, agreed partially, but added, "I think it's mostly a matter of space. There's such a premium on it, that the game just can't attract enough dollars to make it worthwhile."

Tony Boccaccio, a consultant for racquetball clubs who lives on Long Island, confirms the cost factor. "Tennis clubs in Manhattan can just put up a bubble for their members to play under," said Boccaccio. "But racquetball requires major construction. That kind of construction runs around \$45 a square foot in Manhattan, but only \$25 to \$35 a square foot if you work it right on Long Island."

As for the potential market in Manhattan, Boccaccio said that 2,000 telephone inquiries were registered from the inner city shortly after two televised spot commercials were aired in the metropolitan area. The commercials, however, were directed at the suburban audience, urging women, mainly, to find out



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To find the difficulties that arise from trying to provide sufficient space, one only needs to look up, said the club's pro, Darius Mistry of Bombay.

"The ceiling," Mistry said with the disdain that might be expected of a squash player, whose game has no use for that surface. "The ceiling is the problem." Racquetball courts, requiring 20 feet of space between floor and ceiling, are impossible to wedge into New York-style office buildings, with their 10- to 12-foot-high ceilings, without major renovations. Squash courts, which require ceilings 16 feet high, are easier to insert, especially in newer buildings that offer higher ceilings on the lower floors.

The Manhattan Squash Club, going on three years, opened with two racquetball courts. But demand for racquetball soon convinced the owners of the 4,000-member club to convert a doubles squash court and squeeze in another racquetball court for a total of four to go along with the 10 singles squash courts. Two of each type have glass back walls. Increased demand has led to extension of closing time from 11 p.m. to 3 a.m. with squash players paying \$4 an hour for a court and racquetball players paying \$10 an hour. And that demand has remained on the rise despite increased costs for court time, with racquetball prices running higher than squash. Squash costs vary from \$3 to \$6 to \$7 to \$9 per half hour, depending on the time of day, while racquetball costs \$7 or \$9 per half hour for a court. The court costs for racquetball on Long Island commonly are \$8 or \$10, but they are for an hour of play. Annual membership fees run about \$75 at Long Island clubs and \$50 at the Manhattan Squash Club.

Most clubs on Long Island, however, offer fringes and facilities aplenty. They have sizable lounges, well-developed weight rooms and nurseries. They have tournaments, ladder competition, clinics and lessons. Most of all, they have room.

That is what the Manhattan Plaza Racquet Club has little to spare, so it is considering converting one of its five tennis courts, currently covered by a giant bubble, into three racquetball courts, as well as adding two more to the two it already has. The Manhattan Plaza, two and a half blocks west of Times Square on 43rd Street, shares space with an indoor swimming pool club on the third-floor roof of a supermarket that bridges apartment towers. The apartments, built under a

Department of Housing and Urban Development program to provide homes for local producers, actors, musicians and writers provide many of the club's patrons. Other members come from the communications industry whose offices are within blocks, The New York Times and the television networks. The club is owned by a company that runs two other tennis-only facilities in Manhattan, one in the Bronx and one in Westchester County.

Three buzzer operated doors have to be negotiated before entering the Manhattan Plaza's clubhouse, a snug, brick structure featuring a lounge-kitchenette combination that resembles a plush model home. The locker rooms, with accompanying saunas, seem roomy by comparison. Once again the premium on space appears to have eliminated exercise areas and whirlpools. Members even have to show a spirit of adventure in the wintertime since the only way to reach the two racquetball courts, contained in a separate, glass-walled structure, or the tennis courts, covered by the bubble, is through a walkway lined by canvas windscreens.

"The tennis courts run about 80 per cent of capacity," said Bob Coulombe, the club's manager, "compared to nearly 50 per cent for racquetball. But racquetball is growing, there's no doubt about that. The number of lessons we're giving has been going up tremendously in the last few months. The sport seems to be attracting younger players than tennis and a lot more mixed singles—boyfriend-girlfriend or husband-wife—matches. Coulombe estimated that about 300 of the club's 1,400 members play strictly racquetball, but that it was hard to say how many play tennis and racquetball. "It must be the right combination," he said, "because this club, which is 18 months old now, made a profit in its first year, and that is unusual."

The cost of renting tennis courts, generally \$20 to \$30 an hour, runs nearly twice as much as that for racquetball, \$6 to \$8 per half-hour. The court rates are in addition to a \$150 initiation fee plus an annual membership fee of \$50. The adjacent swimming pool club can be used only under a separate membership arrangement.

Another swimming pool, set beneath a marble floor and lit by Mediterranean-style lamps that make it appear fit for members of the Roman Legions, is the focal point of the Crescent Hill Athletic Club in Brooklyn. That club also has a racquetball court among its many features and is planning to add eight more because of the increasing popularity of the sport.

The Crescent Hill club, built in an abandoned ice house in the Bay Ridge section of southwestern Brooklyn, was the idea of Peter Cardiello, the owner of an international cookware company. Cardiello came to the United States from Italy to become a law student, even though his father would have preferred that he go into the family's construction business. As a demonstration of admiration for his father, Cardiello said, "I decided to find the worst

piece of garbage of a building in the world and to make it into a palace and dedicate it to my father."

The four-story, red-brick building that had served for years as an ice house and a fur-storage vault before standing empty for 20 years, was just what Cardiello had been seeking. He turned it into a neighborhood athletic club, which now has 1,400 members, including nearly 500 women. The members utilize its swimming pool, whirlpool, racquetball court, mirrored weight room, basketball courts, billiards room, card room, steam room, sauna, lounges, library and restaurant. The restaurant atop the club is surrounded by glass walls that command magnificent views of the Verrazano-Narrows Bridge and the financial towers of Lower Manhattan just across New York Harbor.

The members, including clergymen, judges, lawyers, commissioners, physicians, pay a \$500 initiation fee after their applications have been approved by the membership committee. And all members pay an annual \$500 fee for full use of the club, except the restaurant. Of all the club's facilities, Cardiello says the racquetball is among the most popular.

"We built that club as a handball court," he said. "Who knew of racquetball then? Then about five years ago, we had a guy who started playing it whenever he could get the court away from the handball players. The lawyers and doctors, they would come in and see it. But they would say they couldn't play it. Once they tried it, they couldn't wait to get their coats off and start playing."

Just seeing the game being played at Crescent Hill is not easy. No one can enter the club, past its hotel-like lobby, unless the woman at the check-in window approves and buzzes the door lock. Upon entering, a visitor must be accompanied by a club member. The racquetball court is the first facility that can be seen upon entering the club, but just barely. A half-circle window high on the back wall provides the only view of the court, letting the players perform in near privacy. Most of the games are doubles because of the heavy demand for the court and the sociability of the members.

"I was the club's first champion," said Dr. John Andino, a policeman-turned-physician. "But some of the others have been putting in more practice and they've passed me up. The competition gets stronger all the time."

That also appears to be the case farther east on Long Island, where a boom is developing in racquetball clubs less than two years after the first one opened. Growth in the sport appears to bear out the enthusiasm of developer Abraham Shames, who was one of the founders of that first club, Health 'n Sports Club and Spa in Westbury, which opened in June, 1977. "We're very bullish about it, especially in the next two or three years," he said. "The market is very broad for this game because it can be played by the old and the young, by men and women. Clubs like ours are like a working-man's country club."

By the spring of this year, 14 clubs will be open in Nassau and Suffolk counties, the two

counties that constitute almost seven-eighths of Long Island east of New York City's Brooklyn and Queens. At least half a dozen other clubs expect to be in operation by the end of the year. The pattern of development has overlapped the middle-class suburbs of the South Shore of Nassau and Suffolk, with forays toward the middle of the island and the North Shore. In effect, the establishment of clubs has moved eastward away from the city.

One of the most recent clubs to open, Rainbow Racquetball, closed its membership at 900 members less than a month after its six courts were available for play in the South Shore community of Bay Shore, over 50 miles east of Manhattan.

Memberships of many clubs on the island are made up of professional people, physicians, lawyers and accountants, but there also are many salesmen, housewives, policemen, firemen and even trainmen from the Long Island Railroad. Many of the newer clubs are being built from the ground up with 10 to 12 courts and room to expand.

The city parks and schoolyards of the Bronx, Brooklyn and Queens, meanwhile, have served as training grounds for thousands of paddleball and one-wall handball players. Many of them have moved to the suburbs of northern New Jersey, Connecticut and Long Island, and taken their games indoors or converted to racquetball in the new clubs circling the city. Paddleball, played with wooden paddles and a handball, continues to be a popular sport just about wherever there is a single wall to pound a ball against.

Indoor paddleball facilities have been constructed in Queens, Brooklyn and the Bronx, appealing to players not to be snowed out of a winter's worth of play. Rates, generally, run from \$6 to \$10 an hour for the game, which is largely a doubles sport. There is a little too much space on the court for two singles players to cover.

Space and that great definer of space, its cost, seemingly has prevented racquetball expansion in Manhattan and Brooklyn. That is not the case for Long Island.

Yet Boccaccio, who also was one of the founders of Health 'n Sports, believes that the growth of the sport on Long Island already is near its peak. "I think what's here now is it. Whatever comes in the future in the way of clubs will be in for a struggle," he said. "Inflation not only hurts the club owners, but it affects how club members spend their money. The expenses are really, really creeping up and making racquetball expensive. The combination of competition among clubs and attrition of membership will make it difficult for the clubs that are already in business."

Once the tidal wave has swept to the eastern end of Long Island, then, a heavy backlash might build up eventually from players in the inner boroughs. Then, perhaps, the game will be in demand in New York City instead of New York City demanding it be played elsewhere.

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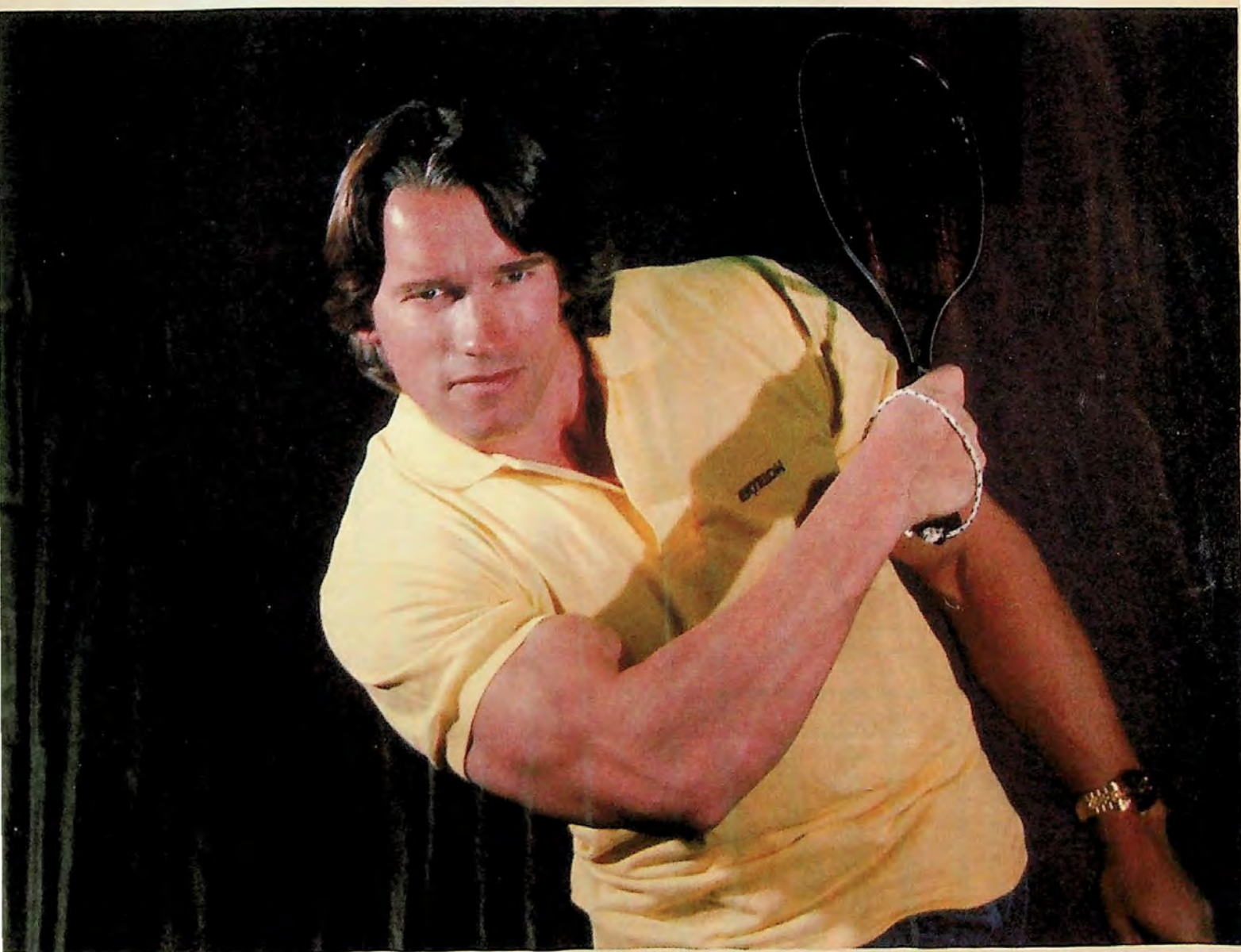
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Twenty Questions for Arnold Schwarzenegger



Editor's Note: Arnold Schwarzenegger is an award winning bodybuilder, actor and author. He won the coveted Mr. Olympia bodybuilding title six times. He won a Golden Globe award for "best acting debut" in the movie "Stay Hungry"

and his book, *Arnold: The Education of a Bodybuilder*, was on the best-seller list. Now out of competition, Schwarzenegger has turned his talents to acting, promotion and business. He also finds time for a little racquetball.

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Arnold



1. RBI: When did you first take up racquetball?

AS: When I did the film "Stay Hungry" in Birmingham, Alabama, which was in the spring of 1975. I had to practice racquetball because this character I played had to do a scene showing different sports—swimming, running, racquetball, weight training. I knew about the sport before that but that was my first introduction into the game as a player.

2. RBI: How often do you play now?

AS: I've played an average of about five times a year since then until recently. Now I play a little more often. I'm not a fanatic racquetball player but I've always had a good time playing. It's the kind of sport I can play almost anywhere. I mean, everywhere you look there is a racquetball court around.

3. RBI: Is racquetball the kind of sport you can use to help in body building or vice versa?

AS: Yes, because racquetball is a good fitness training. What racquetball has, unlike running, is that it makes you more versatile. You learn how to take off really fast. You learn to stop really fast. You bend backwards, forwards and sideways. You get a very good sense of reaction and quick decision making. It has all the qualities you need in everyday life. That's why I think it is a very healthy sport, not only for your cardiovascular system but for your mind. It's also good for weight control.

4. RBI: Are you conscious of weight control?

AS: Yes, because it's the nation's number one enemy. People say inflation is the number one enemy. I think the weight problem is the number one enemy.

5. RBI: Did you feel awkward when you first took up racquetball?

AS: It seemed a little like tennis to me and it was tough because the ball came off much faster and I had to learn the angles but I did all right with it. I thought about taking lessons several times but the time is not available. I'm a real fanatic in sports. I love to ski and I run every day and I'm into weight training. You can't do everything. I wish I would have eight hours a day to do sports.

6. RBI: What takes up most of your days now?

AS: Business. It really depends on what time of the year it is. Right now, for example, I'm working hard on a documentary on weight training in prisons. I produce the world bodybuilding championships. I'm also finishing a book on weight training for women. I'm out of town half the year.

7. RBI: Being out of town so much, do you still have time to exercise?

AS: Where there's a will there's a way. Exercise is high on my priority list. You can always find a gym or a place to workout. You can always find a sport to participate in even if it's swimming at the hotel pool.



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Arnold

8. RBI: Now that you are out of competition, do you find you still train as much?

AS: No I don't. I spend an hour and a half daily on fitness. Some days it's three hours, some days none.

9. RBI: Bodybuilding has made you a celebrity. It has made you a sellable commodity with the potential for endorsements and so forth. How has that changed you?

AS: First of all, I've stayed away from endorsements. Bodybuilding has helped me get into films but, then again, I've gotten into films because I can also act. It has opened up a lot of different directions for me. It makes it nice and easier because all these things are available and then I have a choice of which way to go. Another thing about the success in bodybuilding is that it gave me the confidence to know that you can take anything and build it if you believe in it.

10. RBI: When you were raised in Austria, did you have ambitions of making bodybuilding a career?

AS: When I was young I knew a lot about sports but I didn't know much about bodybuilding. When I was 14 I got into weight training for soccer and then I liked the idea of building up my body. You know, the old notion of being a man. In the early stages, after I got into competition, my only thought was winning a world championship. I didn't know what I would do after that. I just thought, maybe, things would happen. Then they did. After I won the world championship I started to think about doing something with it. I started thinking about the financial aspect and the business aspect of it. The more I started winning the more confidence I got to go into other areas. But I had no preconceived plan to do those things when I was 15.

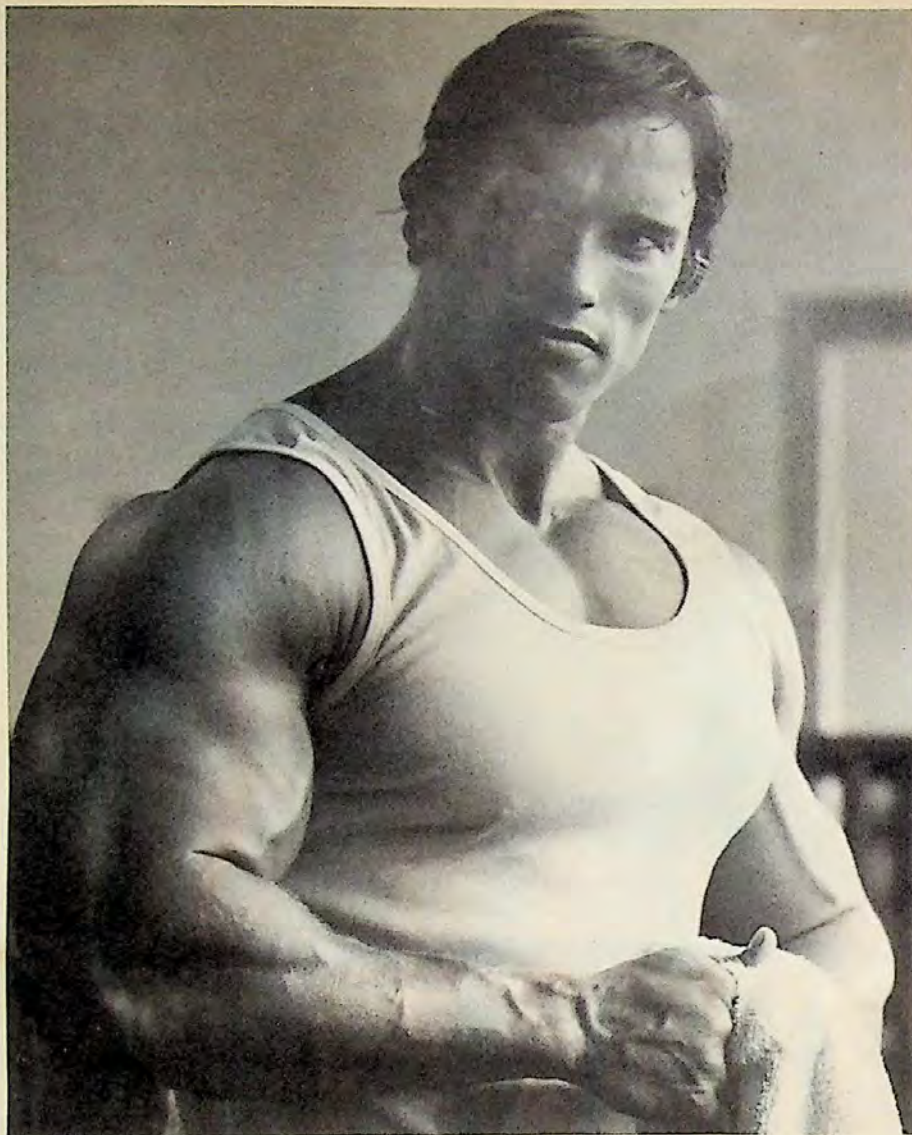
11. RBI: What was the turning point in making bodybuilding a recognized sport?

AS: I think it was a combination of things that happened at the same time. One thing was the book "Pumping Iron," which captured bodybuilding in a way the general public could relate to. Then the magazines and television started getting involved. Then there was someone, me, who was a personality, who could go out there and promote it. But mainly bodybuilding was promoted to the general public through the media. The media took it as a positive, a good thing. And, you know, the media sets the pace for things. The same can be said for racquetball. Everywhere you go people are talking positive about racquetball.

12. RBI: Do many women look down on bodybuilders because of the over-macho image?

AS: I used to get reactions like that but not any more. I think the majority of people understand that people do weight training and body





building for fitness, not to be macho. Many women are into weight training now. You do it to feel strong and healthy. I'm sure many racquetball players use weight training to prepare for racquetball

13. RBI: Do you miss living in Europe?

AS: No. I have enough of a combination of things that makes me not miss it as much. I have the time to go skiing. I have the time to visit Vienna in the Winter. I go to Cannes for the film festival in France in the spring. It satisfies my needs. I think if I would never get there, I would miss it. But now I always get homesick for America and for my home (Los Angeles).

14. RBI: Some people may feel that you have sold yourself out to a celebrity career?

AS: I have heard it several times of people complaining about athletes who sell themselves out. But if you have a stable, healthy mind, there are changes in every human being. A person wants to do new and different things every seven to ten years. It's like when you live in a house for 10 years, you want to redecorate your house or even move. Or if you are in a certain profession, you want to change. I experienced the same thing. After a certain amount of years competing, of being in the same thing, you feel like there is no

more challenge. There isn't this rich joy you used to have because you know everything about it. It is no fun. You have to be hungry for a new experience. What you do is you say to yourself, "What else can I do that I will have fun with and will be very hard to get?" because what you had in the beginning was very hard to get. It's an extremely hard thing to do, to step into a new field. In one year you are the superstar and now you are the beginner. You are now on the level of everyone else. Again, you have to work your way to the top. I don't call it selling out. I call it something you have to do to keep the mind stimulated.

15. RBI: Do you endorse products?

AS: No, the only commercial thing I ever did was for a gymnasium chain. I was offered and turned down tire commercials, toothpaste commercials, all kinds of things.

16. RBI: Why?

AS: That's not my field. I don't want people to use my name just because they think I'm credible. I don't need that. And I think in the long run, it could kill my career. I don't want to be known as the guy who does commercials. I want to make films.

17. RBI: What films are you involved with now?

AS: I just finished a film called "The Villain"

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Arnold

with Ann-Margret and Kirk Douglas. It was my first film in which I did not play anything that had to do with muscles. I played a cowboy and I got star billing. The next project will be "Conan," a fantasy character who lived a few million years ago. It's going to be a big project. It's a combination of "Star Wars," "Superman" and "Lord Of The Rings."

18. RBI: Was it your design to intentionally do a movie that had nothing to do with bodybuilding?

AS: I was looking for one. I turned a lot of films down in the last year because of that. I knew it could be dangerous to my career if I was typecast into that role. In "The Villain" I never even take my shirt off, which is great. I don't want to be exploited.

19. RBI: Getting back to racquetball, did you notice when playing that power is not that important of a facet in the making of a good racquetball player?

AS: Yes. It's like taking a big, heavy Harley-Davidson to go in a speedway race. A littler, faster bike is better. You do not use much power in racquetball. The energy and endurance but not the power. But that's good for your mind because you suddenly realize that you can't rely totally on your strength at all times.



20. RBI: If you weren't around would bodybuilding have reached the stature it enjoys today? Would there have been someone to take your place in history?

AS: No. I think maybe sometime in the future there might have been somebody else but it is very important for a sport to have somebody the people can relate to. He is smart, or he is funny, or he is not shy. He is charismatic. Whatever. Nobody took tennis very seriously. Then Billy Jean King came along and made people aware that women are really playing the game, and people started watching tennis on television because it was interesting. Or when Ali came along in boxing. Look how many people watch boxing now on television because of Ali. With me, it was the same thing with bodybuilding. People started to relate to it because they saw me on television, telling jokes and making the sport human. People wanted to know that I eat cake sometimes and that I also have sex and I don't go to sleep 10 hours a night. If you bring some flavor into the whole thing, then people can identify with the character, me, and then you bring the sport along with it. Every sport needs that. Racquetball needs that."

The Ceiling Ball

by Mike Yellen

The ceiling ball, which used to be the mainstay of a strong racquetball game, is being ignored by too many players. Today's game is all serve-and-shoot, power hitters and kill shots.

All too often, the emphasis is on offense, and the ceiling shot—which is primarily a defensive shot—ends up getting about as much attention as an old, broken racquet.

But under the right circumstances, a good ceiling shot can help you win matches.

I'm not saying you should ever pass up a good chance for a kill shot. You want to take as many offensive opportunities as you can.

But when you don't have time to set your feet and body, or to get your racquet back, you should go to the ceiling.

Taking a poor offensive shot instead of hitting that defensive ceiling ball can produce a weak return, a set-up for your opponent.

On the other hand, if you are patient and exercise control over the game by hitting accurately placed ceiling balls, you'll be able to take advantage of any error your opponent may make in his returns. An opponent's poor ceiling return can present you with a really good offensive opportunity and that's when your kill shot will be most effective.

To kill the ball, you must have:

- (1) Time to get set.
- (2) Time to get your racquet back into hitting position.
- (3) Time to let the ball drop.

If you don't have all three, hit a ceiling ball.

It may sound simple, but it's really a very precise shot. And it's a shot too many people fail to practice.

How do you do it? Hit the ceiling first, three to five feet from the front wall.

Your intention is to put your opponent out of center court position, denying the offensive opportunity that comes from dominating that area.

The big thing to watch out for is letting your ceiling ball come off the back wall. But more on that later.

If your opponent hits really good ceiling balls, you have to be better. Force him to make the first mistake. Don't give him the first chance to score a point.

Whether you're hitting forehand or backhand, down-the-line or cross-court, the idea



Whether you're hitting forehand (top) or backhand (bottom), the idea of a ceiling ball is to always keep it close to the side wall.



"A player should go to the ceiling after his opponent hits a super serve and there is no time to set up for the kill," says Mike Yellen.

is always to keep the ball close to the side wall, so it's tougher to return.

The ideal is the "wallpaper" ball, which clings to the side wall, so it's tougher to return.

But the wallpaper ball requires a lot of practice, skill and concentration. If, in attempting

to keep it close to the plaster, you miss just a little and the ball bounces off that side wall, the ball will angle into center court and your opponent will have a plum, ripe for the picking.

Sometimes it's better to hit your ceiling ball

INSTRUCTION

a little less perfectly, not quite so close to the side, and not run the risk of disaster.

Once you are in a ceiling rally, you can edge it a little closer to the side wall with each shot, eventually presenting your opponent with a real toughie and possibly forcing an error.

But it's important to go cross-court with a ceiling ball occasionally, just to keep your opponent from "cheating" to one side of the court.

When should you go to the ceiling? If your opponent hits a super serve, and you don't have time to get set for the kill, play the odds. Play defensively. Your time will come.

If it's a weak serve, get your feet set, your racquet back, let the ball drop and kill it.

During the rally, it's much the same. If you have a good offensive shot, take it. But if you're off balance, reaching for the ball, or the walls are closing in and you don't have room for a kill or pass, hit a ceiling ball.

Now let's turn things around. When you serve, you can anticipate your opponent's return using this same theory. If you hit a tough serve, a ceiling ball return could be expected. You should gently begin to shuffle back toward the rear of the court.

If you hit a weak serve, hang in close to the service zone in anticipation of a kill or pass.

There is nothing automatic or easy about hitting a good ceiling shot. You'll probably be making contact with the ball above shoulder height. With the forehand, set your racquet back behind your ear and snap your wrist, sort of like casting with a fishing rod. You'll start facing toward the front corner.

With the backhand, the stance is parallel to the side wall, unlike the slight angle of the forehand. Be sure to step into the stroke, with a little body twist, and again snap your wrist.

Remember to consider what ball you're playing with. With the faster balls, the wrist snap is very gentle. With a slow ball, you'll need to hit it to the ceiling a little harder.

What's the most common mistake? Surprisingly, it's hitting a ceiling ball when you have a good chance to kill or pass.

The next most common error is the depth of your ceiling shot. Either it's too long, coming off the back wall for a set-up, or it's too short, and your opponent can take the time to plant his feet and hit a kill.

Also, trying too hard for a "wallpaper" ball can result in a shot that rebounds off the side wall into center court, and that's trouble for you.

If your opponent hits a ceiling shot to you, what should you do? Easy, take what I've just said and reverse it.

If his shot comes off the back wall at any decent height, kill it. If it's shallow (no more than 35 feet from the front wall, which is 5 feet from the back), kill it. Either error on his part gives you the time to set your feet and be ready to go on the offensive.

One of the toughest things you'll be faced with is returning a perfect wallpaper ball. As I can suggest is that you go for the ceiling, but try for a little power. You may not even be able to get the strings of the racquet on the ball—you'll be hitting it with the frame only. So try an aluminum frame.

Let me offer a few final tips:

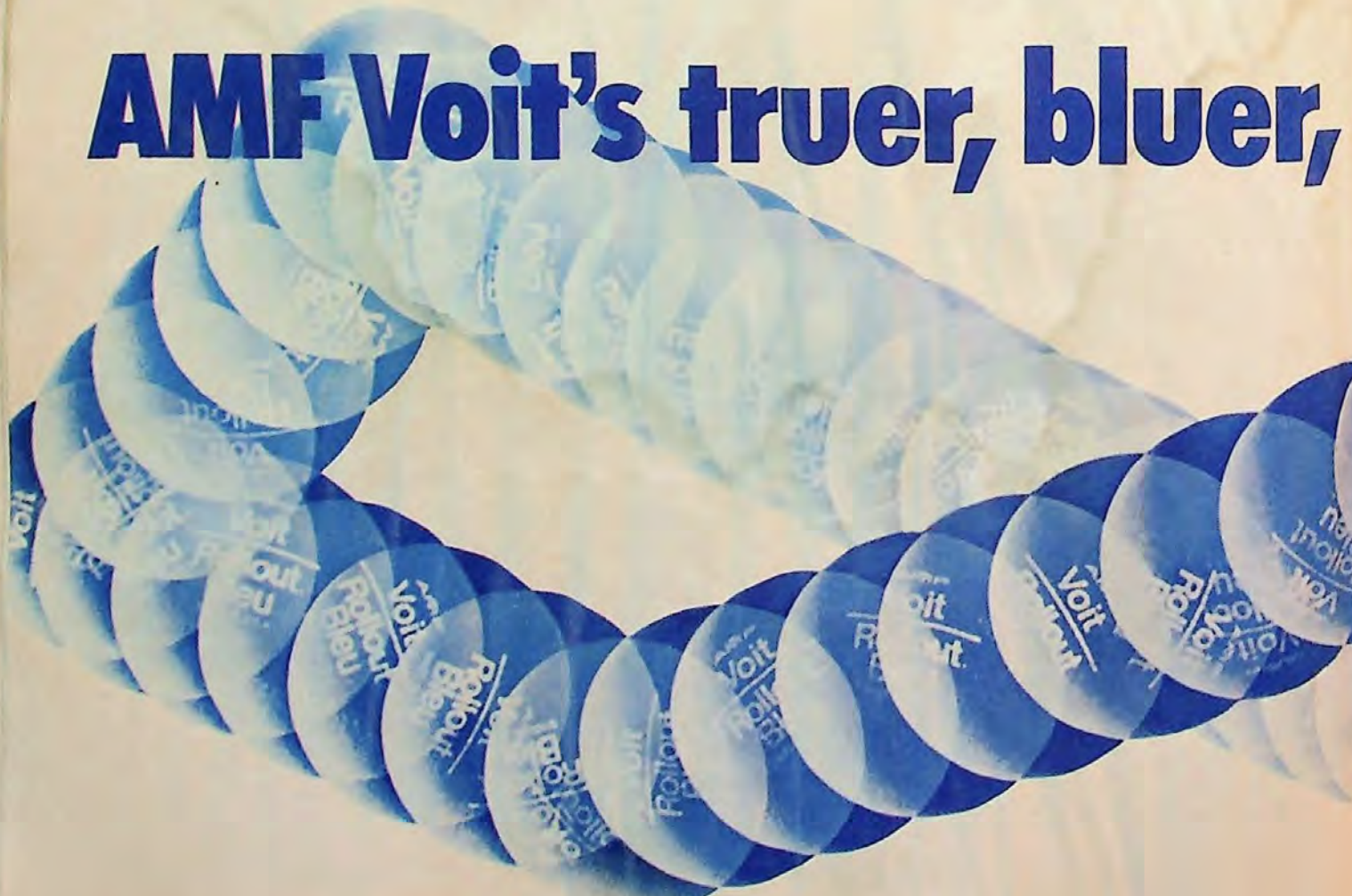
Regain center court position after hitting your ceiling ball. I don't mean one little spot in the middle of the floor. Center court is a circular area, stretching from about 18 to 26 feet back from the front wall.

Watch your opponent as he prepares to deal with your ceiling ball. If he's setting up for the kill, move to the front of that imaginary circle.

If he seems to be about to hit another ceiling shot, you can hang toward the back of the center court area (But that doesn't mean leaning against the back wall.).

Remember, offense is how you score points, but ignoring the ceiling ball altogether just isn't smart.

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The Importance of Warm-Up Stretching

by Rich Wagner

I'm at a point now in my racquetball career where I am as good or better than anyone else on the tour. And if two players are pretty equal, I figure any area where I can gain a point in a match may make the difference between winning and losing a championship.

Warm-up exercises increase flexibility and two inches of flexibility could make the difference in winning 11-10 or losing 11-10. That is why I spend a good one hour and 15 minutes prior to a match warming up by stretching.

Not all of my stretching exercises are pictured on these pages, but there is a good variety for the average competitor to work with.

As I said, flexibility is the immediate result of

One of the exercises Rich Wagner concentrates on is this thigh stretch called the hurdler. You sit on one leg with the other extended and lay back on it. All exercises should be held for 30 seconds.



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INSTRUCTION

a good stretching program. For example, a stiff person may not be able to reach that extra two inches for a forehand shot, but a flexible person can get to it easier.

Injury prevention is a long-range effect of stretching. Increased flexibility allows more extension with less chance of muscle pulls and strains.

When stretching, never bounce. Get into a position which is slightly uncomfortable. In other words, it may hurt a little but it is not overbearing. Then hold each stretch for 30 seconds.

But before you go into a stretching exercise, warm up. Stretching in itself is an exercise, so before you go into a routine, make sure your body temperature has risen a little bit. It's the old elastic band theory. If you have a cold elastic band, it won't stretch, it will pop. If it is a loose band, it will stretch. The same theory can be said of muscles. If cold, they will tend to pop because they are tight and tense.

To warm up do a little jogging, or stationary-bike riding or sit in a sauna for four or five minutes. You don't have to sprint or run hard, but a nice easy jog or ride.

The pictures on these pages go into stretches for the back, legs and arms. All are equally important. A good program allows you to achieve maximum mobility and maximum mobility and may mean the difference in winning.



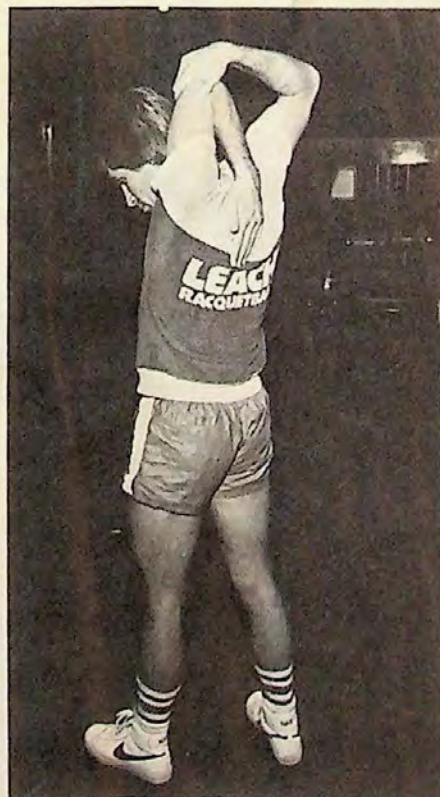
To stretch the spine, lie on your back with legs overhead and straight. Shoulders must be on ground. Place legs as far behind you as possible. Hands must be on ground.



To stretch hamstrings, lower back and calf muscles, stand with feet parallel and bend down keeping back straight. Grab leg as low as possible. Feet should not be far apart.



To stretch shoulder area, keep legs straight while interlocking hands. Bend forward and lift arms overhead, keeping them straight. To stretch one side, have left arm, for example, pull right arm to side.



To stretch triceps and back part of shoulder, place arm behind neck, head and back, grabbing elbow with opposite hand. Pull elbow toward opposite shoulder while pushing down.



To do this exercise, which stretches biceps, forearms and upper chest area, you need a partner. Have partner grab arms by wrist and pull arms together. The arms should be lifted a little while being pulled together.



To stretch the forearm and wrist, place fingertips on a wall less than arm's distance. Point fingers upward and lean into arm, forcing palm toward wall. Keep arm straight.



A good calf stretching exercise is to stand on stairs or a bench, placing balls of feet on edge. Lean down, pushing heel down below the bench.



To stretch the groin, sit down keeping feet together. Heels should be close to body as possible. Elbows are between knees. Lift up on toes and push down on knees with elbows. Don't slouch but lean upper body forward.

To stretch the hamstrings, place one leg on a chair parallel to the ground with the other leg facing outward at a 90 degree angle. Left arm should be aiming towards toe while right arm extends overhead pointing towards toe.



For the lower back, lie flat on back with shoulders and hips flat on ground. Grab knee with left hand and pull over towards ground. Try and get right knee as close to opposite side ground as possible.

Shooting for a Winner

by Dr. Victor I. Spear

This article is from the book "How To Win At Racquetball" published by Camelot Towers, Rockford, Ill.

There are two primary winners in racquetball: the kill shot and the passing shot. Since the opportunity may call for a forehand or backhand, and the shot may go to the right or left, we arrive at eight possible shots that may be needed:

1. Forehand kill shot to the right corner
2. Forehand kill shot to the left corner
3. Forehand passing shot down the right side
4. Forehand passing shot down the left side (cross-court) (Diag. A)
5. Backhand kill shot to the right corner
6. Backhand kill shot to the left corner
7. Backhand passing shot down the right side (cross-court)
8. Backhand passing shot down the left side (Diag. B)

These eight shots must be considered

as separate entities, and worked on individually. It is mandatory to have each of these shots in your arsenal for two reasons:

1. Each opportunity you get favors the success of one shot over another. If you don't have the confidence to hit the obvious high percentage winner, you will have to resort to a shot with a lesser chance of doing the job.

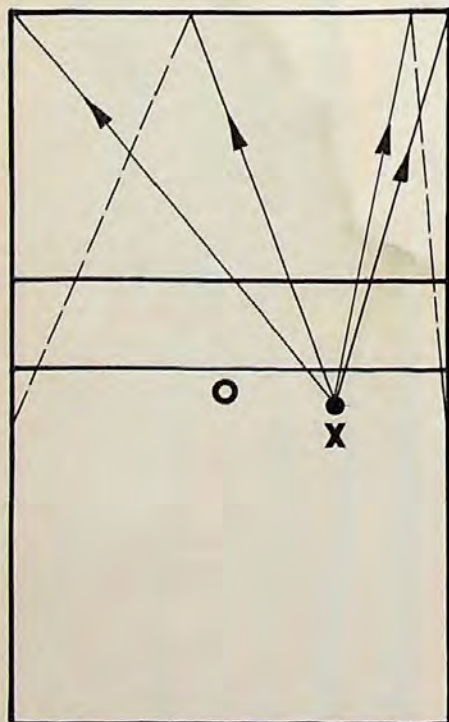
2. If you are unable to hit winners all ways and from both sides, a smart player will quickly recognize your weaknesses, and simply keep the ball away from your strength. Worse, he will begin to anticipate your shot before you hit it, thereby gaining a critical one step advantage that may rob you of your best shot. You must keep him guessing.

If you are a player who can roll-out kill shots, don't bother with anything else, because the other player's position is irrelevant. But, if you are a player who, like most of us, hits many just-so-so kill shots, a little high and not exactly on

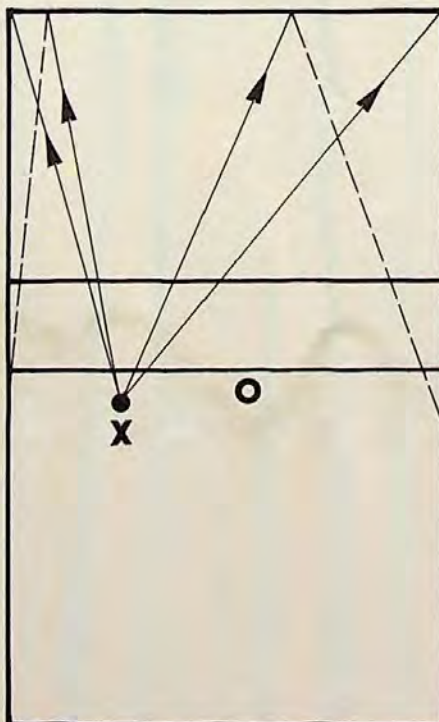
target, you must be aware of one fact. These shots have no chance of being winners if your opponent is moving up on them before you strike the ball. And the only way you can prevent him from doing so, is to burn him with the cross-court passing shot as soon as he commits himself. The threat of the cross-court passing shot must always be in the air, and on his mind, to allow you to win with less than perfect kill shots. There has never been a good passing attack in football that lasted very long without the threat of a running attack hanging in the balance.

The reverse is also true. If, for example, your opponent realizes that you never hit a kill shot with your backhand (and he will, unless he has an IQ lower than the room temperature), you are in big trouble. Every time you get a set up on the left side, all he has to do is step back and protect himself from the cross-court pass.

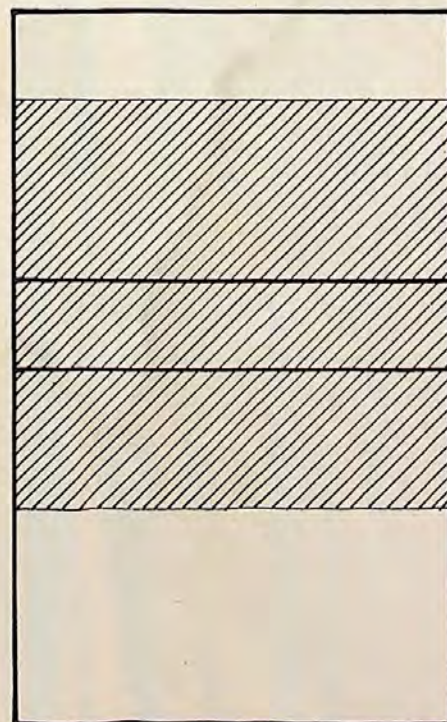
How many players have you seen with outstanding backhand form who can re-



A



B



C

trieve beautifully, hit excellent ceiling shots, and good cross-court passes, but **never use the stroke to hit a kill shot?** These players may think they have strong backhands, but they are deluding themselves. They are backhand frauds. They have offensive games which are functioning only to 75% of capacity if they can't hit two of the eight major winners with consistency. You must be able to capitalize on a good opportunity by being definitive, not tentative, regardless of whether it occurs on your forehand or backhand side. This presents the game's biggest challenge to most players because their forehands are usually stronger. But face it: in the course of most matches there will be many more chances to hit backhand winners than forehand winners. It just doesn't seem that way, because so many players refuse to take the shot.

You should never walk off the court after a match without having hit every one of the listed eight winners **at least once**. Naturally, you will have your own particular favorites based on your skills, but the actual proportion of these shots in any given match should not be based on your preconceived choices. It should be the direct result of **which** opportunities are served up to you in that particular match. Or to put it another way: **you** don't decide how many kill shots or passing shots you hit, **he** does (by his position!) Certain positions of weakness almost seem to scream out for **one** reply.

Example: You serve to the left corner. He attempts a cross-court pass which is angled poorly and comes right back to your forehand, either directly or off the side wall. **You must hit a forehand kill to the right corner.** His position and return demand it! No other shot has a better chance to win.

Example: You serve to the right corner. He attempts a cross-court pass to the left which fails and rebounds off the side wall to your backhand. **You must hit a backhand kill shot to the left corner.** His position and return demand it! No other shot has a better chance to win.

Example: You serve to the left corner. He attempts a kill shot to the left corner which comes up a little. You move up and **hit a backhand kill right back into the left corner.** A cross-court kill might also be considered because of his left side position, but in this instance your own position for execution of the shot would take precedence. In choosing a winner, you must always weigh the likely success of the shot against the relative difficulty of executing it.

This is the way you have to begin thinking if you are going to improve your game. You have to react in a flash, hitting the shot **most likely to succeed**, not your own personal favorite. And remember, these are eight totally different shots. Don't make the mistake of assuming that your ability to hit good forehand kill shots to the right corner automatically confers on you the blessing of equal skill in hitting the same shot to the left corner. The ability is there, but you may never have used the shot, and may not become skillful at it until you've hit it a few hundred times.

In summary, unless you develop the skill to hit kill shots and passing shots with uniform effectiveness from both sides and in both directions, you will not get the results your level of ability deserves. It is impossible to hit a passing shot for a winner when your opponent is hanging back at $\frac{3}{4}$ court depth. It is equally impossible to hit most kill shots for winners when your opponent is creeping up ahead of the service line. It doesn't take a strategic genius to figure out that you should hit more kill shots when he is in the backcourt, and more passes when he is trapped up front.

WHEN TO GO FOR A WINNER

This is a question that can never have a concrete answer. There are too many relative variables. Two generalities can be made:

1. The lower you are able to strike the ball, the better chance you have to hit a winner.

2. The closer you are to the front wall, the better chance you have to hit a winner.

From this we can draw the following broad conclusion:

Anytime you have a chance to hit the ball knee-high or below from a court position anterior to $\frac{3}{4}$ court depth, try to hit a winner. (Diag. C)

As discussed in the previous section in detail, your choice of kill shot vs. passing shot, same side or cross-court, etc., is dictated by your opponent's position at the time.

You may, of course, also choose to hit a winner from the back court, off of a serve or a deep ceiling ball, but this should be an optional pick-and-choose situation used only in spots. It will be influenced by your level of fatigue, the score, his positional errors, how well you are executing your shots, etc. But don't lose perspective. Anyone who stands at the back wall and hits kill shots all day long is going to lose to a smart player.

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The Power Game for Women

by Janell Marriott

Because women have not been too involved in sports in the past, they haven't really developed a lot of power. And power is something that has to be developed.

When playing with girl friends, women players can go out and have a good time. But, when the competition switches to husbands or boy friends, women are sometimes intimidated by power. But if power can be developed, women will be able to play much better and on an equal level with husbands.

If you develop a good stroke, you can develop your own power. The timing of hitting the ball and the wrist snap are the two most important points for a power game.

One exercise is just to stand by yourself on a court and without moving the body, hit the ball back and forth only using your wrist. Curling small weights is a good way to strengthen the wrist.

There are five main factors in developing a proper stroke, which, in turn, develops the power game.

The backswing starts the stroke. It starts the momentum for the power. The racquet should be facing straight up with the forearm parallel to the floor or a little higher. The higher you start, the more power you can generate. But I wouldn't want to start a beginner with the racquet behind her head as the pros do because it's harder to coordinate the timing. The wrist should be cocked.

The second point is the elbow. You should lead with it. The forearm should come through with the wrist first so you can snap the wrist. The butt of the racquet is pointing straight to the front wall. The racquet head, parallel to the side wall, is the last thing coming through.

Point of contact is the third key. Contact should be made off the right shoulder for a right-handed player. The tendency is to hit off the back foot. I realize that some people teach you to hit off the front foot, but that's a controlled stroke, used only if you have time to set up. Point of contact is where the wrist should snap. If you hit the ball with your wrist already snapped, you lose power.

The position of the ball in relation to your body is the fourth point to concentrate on. You kind of start in and swing out. Start in by your body but don't keep your arm in. Your elbow has to be away from your body and you have to swing away. You have to reach out for the ball. The farther away you hit the ball from your body, the more power you'll get. You may lose some control but you'll be gaining in power. There is a point where you can go too far away from your body and when you do that, again, you lose control. A nice easy reach with a good range of motion is what you should get used to.

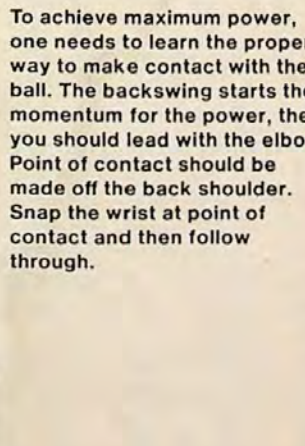
The follow through is the fifth and last segment of the power stroke. Some people have a tendency to snap to a certain extent and then push through the stroke. You should snap the wrist through the stroke and then finish.

At actual point of contact you don't want your shoulders open (facing the front wall) because you lose power. After making contact, then you can open your shoulders up. You need to concentrate on making your

shoulders square to the wall as you hit. The racquet should end up by the opposite shoulder.

One other thing that is important is the racquet swing. You will get maximum power out of a flat racquet. You don't want to drop your wrist or your racquet head.

The trend in racquetball is the power game. It is important for women to develop the power game, not to be intimidated by it



To achieve maximum power, one needs to learn the proper way to make contact with the ball. The backswing starts the momentum for the power, then you should lead with the elbow. Point of contact should be made off the back shoulder. Snap the wrist at point of contact and then follow through.



The relation of your body to the ball is important. Don't swing too low (left) or too far away from your body (center). A nice and easy reach with a good range of motion is what to get used to.

A large, textured red ball, likely a baseball, is the central focus. It features a gold-colored logo at the top consisting of a stylized 'W' and the word 'WITTERT'. Below the logo, the words 'Gold Label' are printed in a large, bold, gold serif font. Underneath that, 'OFFICIAL IRA BALL' is written in a smaller, gold sans-serif font. At the bottom of the ball, 'MADE IN U.S.A.' is printed in a gold sans-serif font. In the bottom right corner, a small portion of a gold and red cylindrical container is visible.

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Backhand Passing Shots

by Rita Hoff

It's one of the toughest situations in racquetball: A hard drive or even a soft lob to your backhand corner.

A backhand kill may be too risky; a backhand ceiling shot may put you too much on the defensive and possibly be just as risky.

But a backhand pass combines sufficient offensive attack with a relatively good chance of success. It's a shot anyone can hit. You don't have to be a pro and it's one of the game's most effective offensive weapons. A pass can be any height, any velocity and hit from anywhere on the court.

It can go cross court, or down the line (up and down the wall). But it must never hit the side wall or back wall.

Remember that. A passing shot just can't hit anything but the front wall, or it won't be effective.

But if stroked correctly, your opponent will be looking over his shoulder in disgust, while you're grinning and heading for the service box.

There's no danger of giving away points by skipping the ball into the floor on its way to the back court. And a pass has another advantage: You can use it on a ball that reaches you at almost any height. I mean, if you want to hit a kill, you have to start with a ball that's pretty low, right? But you can hit a passing shot—and score points—off a ball that's a lot higher.

To hit a good backhand pass, the angle of the body is important. To go down the line, your body is facing the side wall. I'm right handed, so I face the left wall, my feet perpendicular to the side wall. And that's the way you want to make contact—off the front foot, striding into the front wall, hitting up and down the wall without the ball hitting the left side.

For the cross-court pass, the right foot pulls back so that an imaginary line connecting the tips of my toes would point to the center of the front wall, instead of toward the left corner.

How hard do you hit it? As hard as you can, so it goes past your opponent fast. But be careful not to let it rebound off the back wall. The ball should take its first bounce somewhere in mid court, so the second bounce comes before the back wall.

If it's coming off and producing a set-up, hit it lower but not softer.

My favorite is the backhand down-the-line pass. The problem with going cross court is



To hit a good backhand passing shot, the angle of the body is important. To go down the line, face the side wall, making contact off the front foot. To hit a cross-court pass, the right foot pulls back with the left foot pointing toward the center of the front wall.

that if the angle isn't just right, the ball will come off the side wall or the back and flop out into center court, which is what you were trying to avoid in the first place.

With the up-and-down-the-wall pass, if it's hit properly, the only thing your opponent can do is cut the ball off at mid court, which requires quick reflexes. It helps to be faster than a speeding bullet but not even Superman can get to a really well hit pass.

Another point to remember is that, if you and your opponent are both right handed, your cross-court shots will be to his or her forehand. That may spell disaster for you if you don't hit them correctly.

If it sounds like I'm biased toward the down-the-line shot, I am. It forces your opponent to make that quick decision. They have just a little more time if you go cross court.

The down-the-line shot is also effective as an attempted kill. Think about it: If you keep the ball parallel to the wall and go for a kill, even if your shot is just a little high, it will still turn into a dynamite passing shot. Just smile and act like you meant it.

Understand, though, that the down-the-line passing shot loses every bit of its effectiveness if it hits the side or back walls. Keep your feet squared and be sure to hit off the front foot. If the ball hits the side wall before the front wall, it will pop out into the middle for a plum.

Also, in all fairness to the cross-court pass, it can be terrific in some circumstances. For some people, the cross-court pass is a little easier to hit than the down-the-line. Also, your opponent may be backing up or cheating to the left in anticipation of your shot. Ripping it across court can catch him leaning the wrong way.

Either type of pass can be effective as a service return, particularly on a low drive serve to your backhand. The ball will be coming at you like a line drive and that's exactly how you'll be trying to return it.

If the serve comes at you without hitting the side wall, your opponent may be edging to the left and going cross court could be the answer for you.

If, on the other hand, the serve ricochets off the side wall and consequently bounces out toward the middle of the court, your opponent probably will be moving to the right, in fear of getting hit. That's your chance to rifle it down the line.

A passing shot is even effective from the front court but don't get trapped up there. Take the initiative to drive the ball down one of the side walls. You'll drive your opponent crazy.

Hit it where he isn't. That's the name of the passing game.

Connie Sellecca Flies Off into a New Game

by Ben Kalb



You have heard the claim from various racquetball industry people that racquetball is addicting. That is, once you try it, it remains with you forever, or at least until you lose interest. But one never knows if the claims are just added hype by racquetball salesmen—who obviously need more players to make more money—or whether racquetball is such that after one or two times on the court the heretofore novice player has been mesmerized into playing the game until death do they part.

With this in mind, RACQUETBALL ILLUSTRATED decided to try and verify this claim by taking one person with an interest in sports—preferably an attractive actress so as to entice a professional racquetball player into taking a day off practice to fly into Los Angeles and spend an hour teaching a rank beginner, and a racquetball pro who is patient, able to communicate the game to players on all levels and is interested in meeting an attractive actress.

The actress selected was Connie Sellecca of the "Flying High" television series. The pro selected was Steve Strandemo, author of "The Racquetball Book" and one of the top ranked players in the country.

Sellecca was chosen for more than the fact that she plays on a television series and that she is attractive. Her athletic background is such that she could be nominated for some kind of hard luck award, so one wonders if she is apprehensive about taking up a new sport.

Sellecca took up snow skiing while in high school and eventually broke her left leg in 11 places. She has only been back on skis once

since. She took up water skiing and dislocated her knee. The knee still goes out on her once in a while. She took up horseback riding, Western style, but when she was asked to ride English style for "Flying High" she fell and was carried off to the hospital with a concussion. She has not been back on a horse since and she says she has no desire ever to ride again.

"My history says I'm not so athletically oriented," says Sellecca. "But I've never been afraid to try anything once."

While in high school in New York, Sellecca ran track. She has taken a few tennis lessons, attempted to play squash a couple of times, played in a few celebrity basketball games and while filming her first and only motion picture, "Bermuda Depths," she learned how to scuba dive. This was her first real racquetball attempt. "It's wonderful to be pushed into trying things," says Sellecca.

What prompted Sellecca's interest in racquetball was an episode of "Flying High" in which she accidentally hits series co-star and real-life fiancé Howard Platt in the head with a racquet while attempting the game for the first time. "I didn't need to know how to play because the character in the script wasn't supposed to know how to play," she says.

Of course, there is only so much one can learn in an hour lesson. Strandemo, in going over the game plan with Sellecca prior to the photographers' presence, said, "I'm not going to teach you all the proper strokes, I'm going to teach you how to play."

It's Strandemo's theory that the first lesson should be nothing more than fun. "You can frustrate a beginner in a minute by asking them to try and kill the ball, to try and roll it out,



Connie

to have perfect form, to make sure their elbow is properly placed, and all that. To expect somebody to do that initially is a turn off," says Strandemo. "A new player's main concern is just to hit the ball and have fun. Once you give them a little basic strategy they have fun. They don't feel inhibited."

Strandemo then proceeded to go over the basic swing, basic positioning, strategy, where to serve, where to hit the front wall, where to drop back after the serve and so on. "The first thing is to make sure she is having good success at contacting the ball with the racquet," says Strandemo. "If I felt she was doing that I would leave her alone in that area, let her do her thing and go on to a new area. It's important in a first lesson that a person is playing and having fun. There will be no negative comments made at all."

After learning the basics, Sellecca found pretty fair success at making contact with the ball. "The geometry of pool is like the geometry of racquetball," was Sellecca's introductory comment on the game. "But in pool you have a lot of time to plan your next move and racquetball takes quick reaction."

Sellecca and Platt have a pool table in their home in the Hollywood Hills. Platt often challenges Connie to a game of pool but so far has never invited her out for a game of racquetball. "He plays a lot," says Sellecca. "But he never invites me. He's always inviting his brother. I kind of got the hint he didn't want to spend much time teaching me. I don't think he really has the patience to teach me."

Actually, before Sellecca begins playing racquetball on a regular basis she says she would have to give up smoking, something she is not quite ready to do. "I'm a smoker (pack a day)," she says. "I've only been smoking since I stopped being athletic."

Sellecca started smoking about three years ago. Even she's amazed how it happened, especially since she became angered

every time her older sister would sit in their bedroom and smoke. "I couldn't stand it," recalls Connie. "Finally I kicked her out."

But that was before she was offered a trip to Guatemala to film a commercial for British-American Tobacco. "I told my agent I didn't smoke and she said, 'Well, learn.'"

Connie then spent an evening with a friend, who taught her, after much "coughing, choking and vomiting," to smoke properly. "It came back and kept buying cigarettes," says Sellecca. "I enjoy it. I can quit but I haven't really put a lot of energy into stopping."

During her hour on the court, she picked up the game enough to rally several times with Strandemo. She had trouble with the angles off the walls, a nuisance to most beginners. She made solid contact with the ball most of the time on the forehand side and, as with most people, she took a little longer to adjust to the backhand. At one point her knee gave out for a split second but she "rolled it back in" and continued playing.

"I didn't feel awkward. I knew I wouldn't feel uncoordinated. Anything I can pay attention to



After taking her first racquetball lesson from pro Steve Strandemo, actress Connie Sellecca said, "I didn't feel awkward. The only time I felt like a klutz was when I missed shots that were right there. But I realize that's a matter of hand-eye coordination."



I can usually do all right at," says Sellecca. "The only time I felt like a klutz was when I missed shots that were right there. But I realize that's a matter of timing and hand-eye coordination.

"He (Strandemo) was hitting them to me, which I appreciated. It gave me an opportunity to rally rather than having him play his own game with me just standing there trying to hit the ball."

What usually separates a good instructor from a poor one is the ability to communicate the game at all levels. Just because one is a good player does not necessarily mean one is a good instructor. "If a player is a good instructor he should be able to adjust to anybody's level," says Strandemo. "You have to sacrifice whatever level you're at to go to their level, so they feel comfortable. If the student feels uncomfortable with you, the learning process stops. But if you put yourself at the same level, it's like two people communicating and growing together."

As the hour moved on it was easy to see Sellecca was enjoying the lesson. One can usually tell the difference between enthusiasm and boredom. She graded highly on parts of

her game but naturally there was room for improvement. "When returning the ball off the front wall she was having good success," says Strandemo. "As soon as we started using the side wall and angles, you could see she was unfamiliar with the shots. If we would have played today, tomorrow, the next day and in a few weeks, she would be hitting the ball really well.

"But overall she did fine. She made good contact on her forehand. After I explained the backhand, she was doing okay with that also. Obviously now she would need someone to hit balls to her slowly on the backhand side so she could experience success hitting it.

"As far as basic movement she was doing real good. You could see a little competitive nature in her. She loved hitting the ball. I got the feeling she would have loved to get into a game situation with a girl friend or someone and keep score."

Sellecca felt just that way. She was getting hooked on the game. It was becoming addictive, so to speak. "If I had time, I would have asked someone to stay on the court with me and play," she said. "You get into this game real fast. I would love to pursue it."

In addition to "Flying High" and "Bermuda Depths," Connie has done commercials for Excedrin, Tickle deodorant and she is now under contract to Schick for hair appliances. "Flying High" will not be on next season but Sellecca says she has a few other things in the works. "I want to do more films but I wouldn't mind staying in television a little while longer."

Just because "Flying High" was not one of the more successful shows on television it was still a big career break for Sellecca. "It gave me great exposure and it was a learning experience," says Connie. "I'm not ready to give up acting for the racquetball tour yet."



INNER RACQUETBALL

by Mark Wheeler

Most of us have been in a similar situation—Player X meets Player Y at the local club and decides to play a friendly but spirited match. X knows he's the better player after the first few points, yet for some unknown reason he or she blows shot after easy shot.

Finally it's match point for Y who serves an easy ball right down the center of the court. X gets ready to pounce, knees bent, racquet back and wrist cocked. He swings, and completely misses the ball, almost upending himself in the process. Chagrined, X shakes Y's hand, "grinning and bearing" it, yet returns to the locker room angry, cursing at himself for "choking."

What was intended as a relaxed Saturday morning of racquetball for X turns out to spoil the rest of his day, and all because he couldn't make a few simple shots that he's hit a hundred times before. It's a frustrating problem but one that can be cured by "Inner Racquetball."

It first appeared four years ago as a tennis instruction book, just one more among hundreds of informative "how to" books that were spawned by the tennis boom.

But W. Timothy Gallwey's *The Inner Game of Tennis* has to date sold some 400,000 copies, and stands as the all time best selling tennis book. The probable reason for such success is that Gallwey uses tennis only as a vehicle to deliver his "Inner" philosophy, and it is this philosophy that strikes a common chord since it can be applied to other sports such as racquetball.

Gallwey believes that, like our mythical friend in the scenario described above, most of us compete not only against our opponent, but we also fight a continual battle within our own heads, one that often becomes a bigger

obstacle to overcome than the other guy on the court.

Gallwey divides our inner personalities into two halves, which he labels "self one" and "self two." Self one is the voice that tells you what a jerk you are for missing a simple kill shot, to serve to your opponent's backhand, or to hit the ball to the ceiling on the return of serve.

In essence, self one tells self two what to do, and then evaluates how self two did it. Self two is the doer, which Gallwey likens to a computer in that once it has hit a shot, it memorizes it forever, and ideally could hit that same shot in a future, similar situation, at will. Gallwey says self two is relaxed and non-judgmental, and is comprised of our unconscious mind and our nervous system.

It is this constant badgering, self-critical attitude within ourselves that stops us from doing our best in a given situation. The goal in playing the inner game, according to Gallwey, is to relax and let self two, the unconscious mind, perform its tasks.

Gary Girard is the head of the Inner Tennis teaching staff in Malibu, California, where he tries to teach students to view things in a non-judgmental manner, to simply be aware of what occurs, without labeling it as good or bad.

"Ninety per cent of our teaching is designed to distract self one, in order to allow the natural athletic ability to come out. We do this by developing awareness through concentration," says Girard.

People play mental games on a court without realizing it, says Girard. One of the most common is the "uh-oh game." The uh-oh game is played when a serve is hit to your backhand, low and hugging the wall, and as you move toward it, your internal litany is something to the effect of "Damn it, I'm never

going to return this stinking serve I haven't all day I hope that S.O.B.'s enjoying himself WATCH OUT FOR THE WALL!" And of course, you don't return it.

"People take onto a court a certain self-image, either a good image or bad, and they clutter their minds with external thoughts," says Girard. "Maybe a girl friend is watching, or you're playing your boss. All these things have an effect on how you perform. We try to develop a neutral self image and a quiet mind."

Gallwey also mentions in his book how people carry their self-criticism to an exaggerated level. Serving one bad ball leads to a frustrated inner announcement of "I'm a lousy server," to "I can't play this game worth a damn," to "life stinks" and "I'm a loser."

The goals of the Inner game are not just applicable to tennis, but to almost anything. Gallwey now conducts business seminars, has an *Inner Skiing* book on the market, and is finishing new work on an *Inner Golf* book. And yes, there is talk of an *Inner Racquetball* book as well, since the Inner game people feel racquetball players could benefit from their teaching.

"I think you can achieve concentrated heights of awareness more easily in racquetball, because of the environment you play in," says Girard. Such external factors as wind, sun, backfiring cars and the pretty girl on the next court don't exist in racquetball where it's just the four walls, the ball, the opponent and you to contend with.

Toby Marez, the general manager and racquetball pro at Rally Sport in Boulder, Colo., has adapted some of the Inner Tennis techniques into his racquetball teaching, and is a strong supporter of the Inner game.

"I've had a tremendous success rate since

INNER RACQUETBALL

I've employed some of the Inner techniques. There's simply no comparison. I do awareness drills—awareness of the ball and the body."

One such technique is the "bounce-hit" game, in which the student calls out "bounce" each time the ball hits a wall, and "hit" each time the ball hits the floor and the racquet.

"It makes them more interested in seeing the ball," says Marez. "Rather than trying to hit the ball somewhere, it simply will focus one's attention on what the ball is doing. It makes the student less anxious, and helps develop his awareness. I've had beginning students flow toward the ball without realizing what they are doing."

Another tool Marez uses for beginners is to paint concentric circles on a ball, which gives the student something to see. "They can spot the different spins on a ball, and then they become so absorbed it stops their mind from judging," says Marez.

Marez believes beginners are more receptive to the Inner game methods. "B players tend to want instructions. They want to be told what to do. But I think the Inner game can help a player at any level. While it may not improve the technique of a professional player, it can still be of value in developing his awareness and concentration."

Thommy Barton is a racquetball instructor and head tennis coach at Central Oregon Community College in Bend. His use of the Inner game varies from Marez' in that Barton sees the Inner method as only one cog in a whole sports psychology wheel.

"You hear about marathon runners who break through the wall," says Barton, "and tennis players who say they are 'in the zone,' where they hit winner after winner. Then you can draw in non-sports people like yogis who meditate. All of these people have achieved a relaxed concentration, a very keen state of mind."

Barton teaches a class called "Sports In The Mind," and his students are comprised of varsity athletes, golfers, wrestlers and the like, in which Barton discusses sport as a psychology.

"The kids are very receptive to it. So many things tie-in to sports psychology. Diet, bio-feedback. Dr. William Glasser wrote a book called *Positive Addiction* where he urges people to take up something (running, meditation) to do as a discipline, to reach the same kind of state as the athlete who plays 'out of his head.' It's a wonderful puzzle, and it all fits."

Barton does not try to teach technique to his students. "I deal with a student's head space. There's a tremendous gap between what an instructor wants a student to experience, and what the student is experiencing. The student might be worried about how they

look, what the instructor is thinking, or even about the fight they had with their spouse that morning."

Barton instructs in three steps—seeing the ball, having body control and racquet control. "Seeing is essential. A person's whole level of success in racquetball depends on the level of their visual awareness. I tell them to watch the ball. Watch its ark, its apex, its fall. Watch it hitting the strings and leaving the strings."

Barton uses the bounce-hit technique, or simply hits the ball off the front and side wall and watches the student's eyes. "Nine out of ten times a student will still be watching the spot the ball hit on the front wall after it's gone. I gently bring him back each time to watching the ball closely."

One problem Barton feels adults have is fear of hitting the side wall. "It's self one overriding the instructor's command to watch the ball, and it's due to fear. People will either freeze, or watch the ball where it was. It's like dropping a glass of water in a crowd, when everybody freezes and just lets it fall."

Racquet control is next, and Barton works on having the student keep his racquet at the center of his body after each shot. Barton says students sometimes tell him they're doing that, even though the racquet may be hanging from their side.

"I tell them to think of their racquet as a radar screen, to follow the ball with the racquet at all times. After a while, their racquet is always in position after each shot."

Body control development is also important. "I'll ask them at what level they hit the ball without criticizing the hit. Neck level? Chest? Then I'll suggest they try hitting it lower, at knee level. Soon they've learned themselves that the lower they hit the ball, the more control they will have."

Barton also believes people play roles on a court, and often view racquetball as a game of one-upmanship. "From my own experience I found that once I learned what Gallwey calls the Inner game, I no longer looked at the other guy as my opponent, an adversary, and an enemy. Instead he became my friend and a cohort. You're so much more relaxed, because its non-competitive."

Barton, like Gallwey, believes the proper method of teaching is to let the student experience something, rather than telling him something. "If you instruct someone, self one listens and jumps in. If a person experiences something, self two absorbs it forever."

Barton also mentioned the similarities between Gallwey's self one and self two theory with a current psychology scientists have been arguing about for the past few years. It is called the split-brain psychology, and it is the theory that the brain is divided roughly into two hemispheres, a left and a right, and that each serves a different function.

The left side is analytical, verbal and logical, and for most people, it is in control during most of our waking hours. The right brain tends to process information in patterns, and is viewed as being more intuitive and spatial. For the purposes of Gallwey's Inner game, self one would be the left brain, and self two the right.

A November 6, 1977 *Los Angeles Times* article focused on a man called W.J., who had had his brain split to prevent epileptic seizures from transferring from one half of the brain to the other. Doctors split the brain by severing a bundle of nerve fibers that passed information back and forth between halves.

W.J. started putting a puzzle together with his left hand (controlled by the right, "self two" brain). Since W.J.'s brain was separated, his right hand (controlled by self one) and left hand were not able to communicate. The right hand (self one) kept creeping in and messing up the puzzle. W.J. finally had to sit on his right hand so the left one (self two) could finish the puzzle.

If scientists eventually confirm the left brain/right brain theory, it could lend legitimacy to Gallwey's self one and self two philosophy.

But the theory also helps point out some flaws in Gallwey's Inner game. The *Times* article mentioned that we live in a left brain (self one) culture, and are biased against a right brain culture (which would be roughly akin to Eastern countries and thought). To quote the *Times* article—"You see it (the bias) in the language and our customs. We say we give a person a left handed compliment. We shake hands with the right hand, not the left. Honored guests sit at the right of the host."

This creates strong barriers for those of us who are trying to apply the Inner game to something as simple as racquetball. Tennis instructor Vic Braden, quoted in *Tennis* magazine, said, "It could work, but you have to be in Tim's world first. You can't expect to be an Inner tennis player if a tennis (or racquetball) court is the only place you're practicing it."

Even Gary Girard admits their greatest success is with people who take a five day workshop of Inner lessons. "People try to use their Inner lessons in their 'outer' world life, but it's difficult to do. That's one reason we hope to expand our Inner game seminars throughout the year. And they will include such things as yoga exercises."

Marez, Barton and Girard all believe the Inner techniques could help professional players by developing their awareness if not their physical skills. But how do the pros feel?

"I don't think the Inner game could help my strokes," says former national champion Davey Bledsoe. "All my shots are a complete motor task. But I think all of these philosophies depend on an individual's personality. Some pros need to yell and scream just to release their frustrations."

"I for one try not to yell simply because I feel the current pros, including myself, are setting a precedent of behavior."

"But I know for a fact, certain professionals yell and scream to intimidate referees, and I have seen many cases where it has worked."

The Inner game theories, like many of the self-help philosophies of the 70's, still have many questions surrounding them. But if it can change one's court attitude for the better, then more power to it. Too many players step onto a court only to experience rage, frustration and fear, all the things we seek escape from through sports.



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FASHION RAC



High in the hills above Los Angeles, among the fancy houses and fancy cars, two racquetball players get ready for their weekly match in fancy men's outfits by *Robert Bruce*.

Already known for having an impressive line of tennis clothes, endorsed by Jimmy Connors, the Robert Bruce designers have now come up with an equally impressive line for racquetball players.

Rune Moberg and Bill Hollman are the players. Rune's personal cheerleader is model Joy Dracup.

Rune is off to the courts in an eggshell-colored competitive shirt made of fortrel polyester and combed cotton. It features a flat rib collar in brown. With brown and orange stripes. \$16.50 Bill's orange shorts are made of polyester and cotton and feature a curved leg, striping down the side and a piper-ribboned back pocket. \$12.50

Rune's outfit for the mixed doubles competition is a shirt made of polyester and cotton with the shoulder and sleeve insert made of terry cloth. The shirt zippers up the front. \$16.00. Brown shorts are made of terrycloth with curved leg and piped sides. \$12.50. Bill picks out a curved short sleeve ottoman stitch shirt with V-neck and contrasting white on neck, sleeve and at bottom. \$13.00. Matching shorts, also in 100% per cent polyester, come with curved leg, stitching and back patch pocket. \$11.00.



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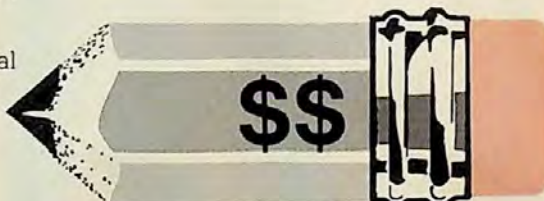
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THE SAME OLD STORY- HOGAN, WRIGHT WIN IN DENVER



by Ben Kalb

Professional racquetball tournaments these days do not exactly offer surprise endings. Usually, the questions to be answered come that final Sunday are not who will win but who will face Marty Hogan and Shannon Wright in the finals.

Although people continue to say that Hogan is not the superstar player everybody builds him up to be, he continues to dominate the pro tour.

In the recent Denver stop, sponsored by Coors at Court Club North, Hogan defeated Jerry Hilecher, 21-13, 21-17, in the finals. Hogan failed to make the finals in the season's first pro stop in St. Louis back in September, but has won every tourney since, usually beating Hilecher or Rich Wagner in the finals.

The same situation has taken hold in the women's competition with Wright failing to make the finals in St. Louis but winning everything since. In Denver, Wright defeated Rita Hoff, 21-12, 21-19, in the finals.

Hogan collected \$4,500 for his victory with Hilecher picking up \$2,500. Wright's winning

DENVER

purse was \$1,300 with \$800 going to Hoff.

The men's competition offered a couple of surprises—the biggest one being the emergence of Dave "The Ox" Peck of El Paso, Tex. Peck upset Wagner in the first round and advanced to the semifinals before losing to Hilecher in a tiebreaker.

Hilecher dropped the first game to Peck 21-18 after trailing 13-1 and eventually knotting the score at 18-18. Peck was down 13-1 in the second game before closing the gap a little. Hilecher won 21-13.

The tiebreaker featured some incredible shot retrieving by both players with Hilecher pulling it out 11-3.

Hogan also had to go to three games in his semifinal match against Ben Koltun. In the first game, Hogan drove out to a 7-0 lead and

then 15-6 before coasting in 21-15. Koltun trailed 20-14 in the second game before Hogan's game took a nosedive allowing Ben to run off the final seven points.

Hogan's Z serves were working well in the tiebreaker and he took a 6-0 lead. Koltun cut it to 8-7 before Marty ran off the last three points.

"It's the worst I've played in a long time," said Hogan afterwards. "I wasn't concentrating at all. I should easily beat him in two. There is no way he should ever take a game off me."

The Hogan-Hilecher finale would have been a dull affair had it not been for some bickering between the two players. A little showmanship is an obvious delight to the patrons who spend the \$10 or so for a ticket to the finals.

In the second game, Hogan and Hilecher went at it verbally. Hogan called Hilecher a "crybaby and a cheater" and Hilecher responded by wiggling his behind at Marty while

saying, "Oh, you're sooooo tough, Marty." All pretty tame stuff, but, considering the match itself, entertaining.

It wasn't really certain just what set off this antagonism. It was probably a combination of a lot of things. Hilecher was slowing the game down, which Hogan dislikes. The referee gave a point to Hilecher on a shot which Hogan thought skipped in. But whatever, it was all history when the game ended and the two shook hands.

Hogan led 5-1 in the first game before Hilecher tied it 7-7. Hogan broke a 9-9 tie with four points and slowly pulled away.

The second game was a little more exciting. The players were tied at 10, 11, 13 and 14. Hilecher led 16-14 when Hogan announced, in an attempt to psyche himself up, "I'm going to bury you now." Hogan didn't exactly run away with things but he did manage to pull the game out. It was tied at 16 and 17 before Marty scored the final four points, two of which came on lucky shots that hit cracks and one which came on an ace.

"I couldn't maintain any momentum but Jerry couldn't either," said Hogan afterwards. "He definitely tried to slow it down. A lot of players do. But I don't think it really works. I still don't lose."

As for Hilecher, it was his third trip to the finals this season and his third check for the runnerup loot. "He's not a superstar," said Jerry. "He can be beaten as long as you hit your shots. I had my opportunities and missed them."

Wright is another player who they say can be beaten but Denver wasn't the place where it was going to happen.

Wright defeated Janell Marriott, 21-6, 21-5 in the semis, considerably easier for Shannon than the match the week prior in Idaho in which Marriott lost the tiebreaker, 11-10.

Hoff defeated Linda Prefontaine, 21-12, 21-14 in her semifinal match. Prefontaine, sister of former world class distance runner Steve Prefontaine who was killed in an auto accident a few years ago while attending the University of Oregon, is coming into her own in the sports world. This was her best performance in a pro tournament.

Prefontaine was not even accepted into the main 16-woman draw. She had to win three qualifying matches just to reach the first round. Once in the main draw, Prefontaine upset Karin Walton and Jennifer Harding.

Wright kept Hoff off-balance in the first game with her Z serves and had no trouble winning. Hoff took a 10-8 lead in the second game and then upped it to 16-10 before Wright knotted the score at 16-16. The two were tied at 17 and at 19 before Shannon scored the last two points.

"I had trouble in the second game. I started jumping at the ball," said Wright. "I was ready to get out. I certainly wasn't ready to play racquetball. I don't know where my mind was but it wasn't on the court."

"I couldn't seem to get rolling in the first game," said Hoff. "I couldn't put much of a drive together. Her Z serves were coming off pretty well but I should have cut them off."

Enter the LPRA

After discussions on and off for three years, the women athletes on the pro racquetball tour have joined forces to form the Ladies Professional Racquetball Association (LPRA).

Commissioner for the LPRA is Dan Seaton, an attorney out of Las Vegas who has part ownership in the Las Vegas Racquetball Club. He will be assisted by John Romero, former vice president of public relations for the Sahara Hotel in Las Vegas.

One of the women pros eventually will be elected president. But in the beginning, policies will be formed by Seaton and a five-person board consisting of Janell Marriott, Jennifer Harding, Rita Hoff, Shannon Wright and Jean Sauser.

At a meeting during the Denver stop on the pro tour, the organization voted Seaton in as their official representative over International Management Group (IMG), a subsidiary of Mark McCormack's Trans World International. IMG was represented in Denver by Buffy Gordon. The vote was 18-2.

According to one source, IMG was not chosen as the representative despite its obvious clout on a national level because some of the players felt IMG "was more concerned about being the agent for a few individual athletes rather than the group as a whole."

The origins of the LPRA actually started over three years ago. "First everyone started playing for fun but when the pro tour started with money, everyone started looking at it as a possible career," said Marriott. "Different players talked about it but no one seemed to have any direction. We also saw we didn't have a voice."

"What really pushed us was this year. The women are very disappointed with the pro tour, mainly the disparity in prize money (about one-third what the men get). It was the same amount of prize money we had last year."

What set the final wheels in motion, according to the players, was the initial NRC players meeting in St. Louis. The meeting was headed by Charlie Drake, president of Leach Industries and unofficial tour organizer. Some players credit Drake with helping the women get the prize money they have. Most, however, feel that Drake isn't interested enough in the women's part of the tour in the long run.

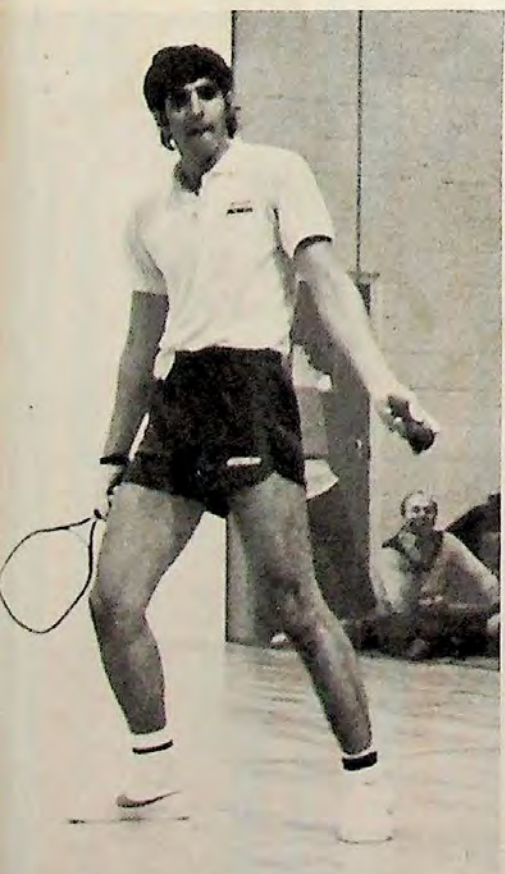
"When we went to air our complaints at that first meeting, Charlie Drake basically said, 'If you don't like what we give you, don't play,'" said Marriott. "The women realized we had to do something ourselves. If we were going to wait for the NRC or Charlie Drake to do something, it wasn't going to happen. Everyone realized that something had to be done."

The main objective right now of the LPRA is to get additional prize money. "We would like to expand our tournaments from rounds of 16 to rounds of 32," said Marriott. "Eventually we foresee our own tour. We still want to play within the framework of the NRC. We aren't trying to alienate ourselves from them. Perhaps we will try and organize a tour in addition to the regular tournaments."

"This is the most positive thing that has happened to the women players since I've been in racquetball," said Harding.

"Women in racquetball are a marketable package," said Wright. "I think we are really on our way to doing a good job. We've done a heck of a lot more than the men have done in getting organized."

Below: Rita Hoff catches Linda Prefontaine out of position in semifinals and Jerry Hilecher makes fun of Marty Hogan in men's finals. Right: Hilecher shoots against Dave Peck in semis. Hogan and Shannon Wright (page 63) won their divisions.



Photos by John W. Foust

"The second game I played better. I played my game instead of playing hers. I'm not totally disappointed. This was my best week in an NRC tournament."

Hogan and Wright weren't the only champions who were in Court Club North that weekend, especially to the kids. Court Club North has a regulation basketball court which is the practice home for the NBA Denver Nuggets and the teams that come in to play them. That weekend, the Philadelphia 76ers were in town and after practice, Julius "Dr. J" Erving stayed around to shoot with and sign autographs for a few young admirers.

Results:

Men

Quarterfinals—Ben Koltun def. Steve Strandemo, 21-13, 21-8; Jerry Hilecher def. Mike Yellen, 21-19, 8-21, 11-6; David Peck def. Jay Jones, 21-5, 21-5; Marty Hogan def. Davey Bledsoe, 21-17, 21-11

Semifinals—Hogan def. Koltun, 21-15, 20-21, 11-6; Hilecher def. Peck, 18-21, 21-13, 11-3

Finals—Hogan def. Hilecher, 21-13, 21-17.

Women

Quarterfinals—Linda Prefontaine def. Jennifer Harding, 21-19, 21-19; Rita Hoff def. Marci Greer, 21-15, 21-16; Janel Marriott def. Alicia Moore, 21-7, 21-5; Shannon Wright def. Pat Schmidt, 21-9, 21-6

Semifinals—Hoff def. Prefontaine, 21-12, 21-14; Wright def. Marriott, 21-6, 21-5

Finals—Wright def. Hoff, 21-12, 21-19

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Replacing the Sweat Debt

by Frances Sheridan Goulart

Editor's Note: Frances Sheridan Goulart lives in Weston, Conn. where she runs a school of natural cooking. She has written five books related to natural foods.

Drink up. Your game, your good health, even your life may depend upon it. Anything you do athletically incurs a sweat debt. But few things get you deeper in such debt than racquetball played at tournament level.

Although as Steve Strandemo, author of *The Racquetball Book*, says, "you play better if you're a little hungry," a little unrequited thirst can be a dangerous thing.

As sports-medic Dr. Thomas Bassler warns athletes: "Upset your salt and water balance enough and you will collapse . . ."

Even without the outdoor threat of heat and sunstroke, serious racquetball players face what experts call "dehydration's devastating effects" which include everything from "cotton mouth" to impaired vision to stroke and brain damage.

So when you pause between points to refresh—with a short beer, plain water, Gatorade or grapefruit juice, remember that water and minerals are needed to keep you in the bio-chemical black.

But that does *not* mean salt supplementation. Indeed, according to Dr. J.P. Knochel of the University of Texas Southwest Medical School, "The skin cools itself by sweating, but the fluid lost must be replaced to maintain the volume of blood. Otherwise the salt level in the blood goes too high and draws water from the brain, leading to coma and death. *Never take salt tablets.* The amount of salt lost in perspiration is easily replaced by the salt in your food. An excess can kill you in hot weather."

And in the opinion of player and M.D., Dr. Robert Leach, "We see tremendous individual variation in fluid loss under the same basal conditions, even for people with the same general body built. The amount of fluid lost in a workout will give a person an idea of how much fluid he should be replacing during playing time. Once the temperature goes above 80°, sweating is the only mechanism by which the body can cool itself. Although sweat contains sodium and chloride (salt),



the loss of water with sweating is greater than the salt loss. It is fluid which must be replaced primarily."

Minerals play a key part in preventing fatigue and cramping. Therefore a mineral-rich thirst quencher is the best bet, being more effective in both warding off thirst and reducing body heat. But it's not that simple, of course. Many commercial replacement fluids contain inadequate amounts of the important electrolyte minerals lost in sweat: sodium, potassium, and magnesium. And alone, salt and potassium are nothing. Salt without water can do more harm than good.

High potassium rather than high sodium drinks are preferred by sport doctors such as James Schamaden and W.D. Snivel, who advise that high salt intake accelerates sweating and any initial relief is offset by the deficiency in body reserves (especially of potassium) which is produced shortly thereafter.

Indeed, some sort of fluid replacement is necessary for all energy production in body, for temperature controls, for elimination of the by-products of cell metabolism. Participation in an even moderately vigorous match or two demands a minimum of 32 ounces of fluid for every 1000 calories of food ingested.

Or to put it another way, the body requires seven to 14 ounces of water for every 30 minutes of strenuous exercise.

And if you don't? A loss of three per cent of the body's water can produce serious physical changes. At five per cent heat exhaustion is apparent, and at seven per cent hallucinations may occur. Fluid loss is cumulative. With a loss of three pounds there is a decrease in endurance and possibly motor coordination. With five pounds of weight loss, the player must force fluids to regain this weight within a 24-hour period.

If you are like most athletes, you are probably "under-hydrated." If you're not a faithful water drinker, you should replace liquid loss with foods that are especially juicy such as tomatoes, oranges, watermelon and tangerines.

not overheated. Eight glasses of liquid a day would not be out of line. And the temperature of the liquid is a fine point too. Ice cold water is always a no-no, because it chills the digestive machinery.

A popular solution that will leave you high and dry is sugar-laden soda, which has been cited for its ability to do everything from lowering the energy reserves to inciting diabetes and worse. Most soft drinks contain brominated vegetable oil (BVO), a chemically treated oil that makes drinks "cloudy" and some research suggests that over a short period of time BVO ingredients can damage the liver, heart, kidney and spleen. After that, what's left? Many sodas also contain caffeine which like sugar causes fluctuations in blood sugar levels (making soda especially harmful for the hypoglycemic athlete). Caffeine and sugar also initiate the entire digestive tract, and interfere with the action of the body's enzymes.

The notion of an alcoholic beverage on a hot day is not so hot, either, since a single drink can lower your heat tolerance for as long as three days. According to studies at the University of California at Berkeley, even the amount of alcohol in one drink can cause temporary but important changes in vision. The ability to see fine details after exposure to bright light also deteriorates and recovery from glare takes up to 50 per cent longer.

Besides, some beers contain a number of artificial ingredients that don't improve anybody's performance—propylene glycol, alginate, sodium bisulfite, quassia extract, calcium disodium EDTA, plus two suspect food colorings, Blue #1 and Yellow #5. However, in all fairness, some beers contain only natural ingredients.

So what *should* you drink on a hot day?

Synthetic sweat drinks probably won't do you much good because they cannot replace what you lose fast enough and many neglect to add magnesium and don't contain any more potassium or sodium for instance than a considerably cheaper glass of orange juice or a mug of milk.

Orange juice has a lot going for it but orange drink mixes are by and large very poor imitations of the real thing. They are high in sodium (14 to 29 mg. per six oz. of portions compared to 2½ mg in fresh juice) and low in potassium.

Note that the more salt you take in, the more potassium you'll lose. According to the Medical Times, a large number of heat strokes are actually the result of potassium not sodium shortages. According to athlete-

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R FOR WINNING

writer Thorwald Boie, a good raw food diet can overcome most of the discomforts and danger of de-hydration especially in hot weather. The best drink of all, in his estimation, may in fact be the one you can sink your teeth into. "Raw fruits," says Boie, who likes to spend his afternoons running up mountain-sides, sustained only by the natural goodness of a half-dozen organic oranges, "such as mangoes, pineapples, bananas, coconuts are excellent humid day foods and contain water in its best form, easy to digest and not overtaxing to the body."

Whatever kind of hydration you homemade to pour down your hatch, remember to go easy on the sugar. Sugar upsets blood sugar levels, interferes with digestion and energy production, dissipates important water-soluble B vitamins and, like salt, gets into the circulation too fast and out of the stomach too slow.

One good solution is grape juice diluted with equal amounts of water. Grape juice contains a higher natural sugar level than most fruits and an abundance of the electrolyte minerals.

Or try any of the following energy intensive drinks to keep your on and off court cup well filled.

SPORTADE #1 (rich in potassium, magnesium and vitamins A, B and C)

Soak 15 almonds, 4 pitted dates, 5 tsp. sunflower seeds overnight. When ready to make the drink the next day, put the softened ingredients in a blender with eight ounces pineapple juice. Liquefy and put in a pitcher. Dilute to taste with water.

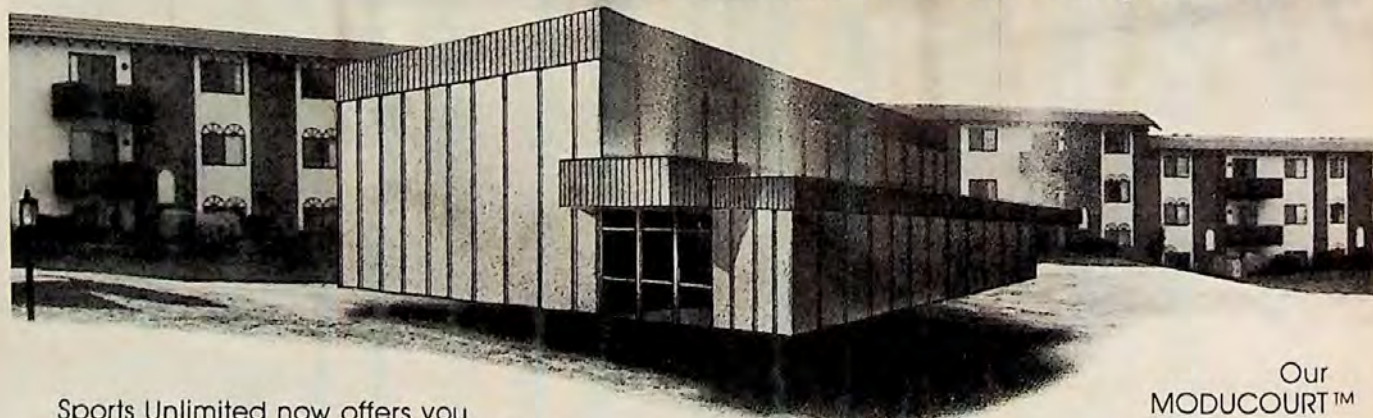
Mixture #2—Use four handfuls of any green leaves you have: Comfrey, and or alfalfa sprouts, parsley, mint, spinach, beet-greens, kale, chard, etc., and liquefy in blender with an additional eight ounces pineapple juice. Combine the two mixtures, stir well and refrigerate before serving.

Mixture #3—A great counterfeit cup of decaffeinated coffee rich in calcium, iron and electrolytes. Combine one teaspoon each of blackstrap molasses and raw honey with two cups of boiling water. Blend well. Sip as needed.

Mixture #4—Sprout-ade: Because they are so rich in vitamins, minerals and enzymes and can be eaten raw, freshly sprouted seeds such as alfalfa, sunflower, oat, buckwheat, whole wheat can be combined with a few cups of fruit juice and liquefied for a powerhouse drink that's "instant energy."

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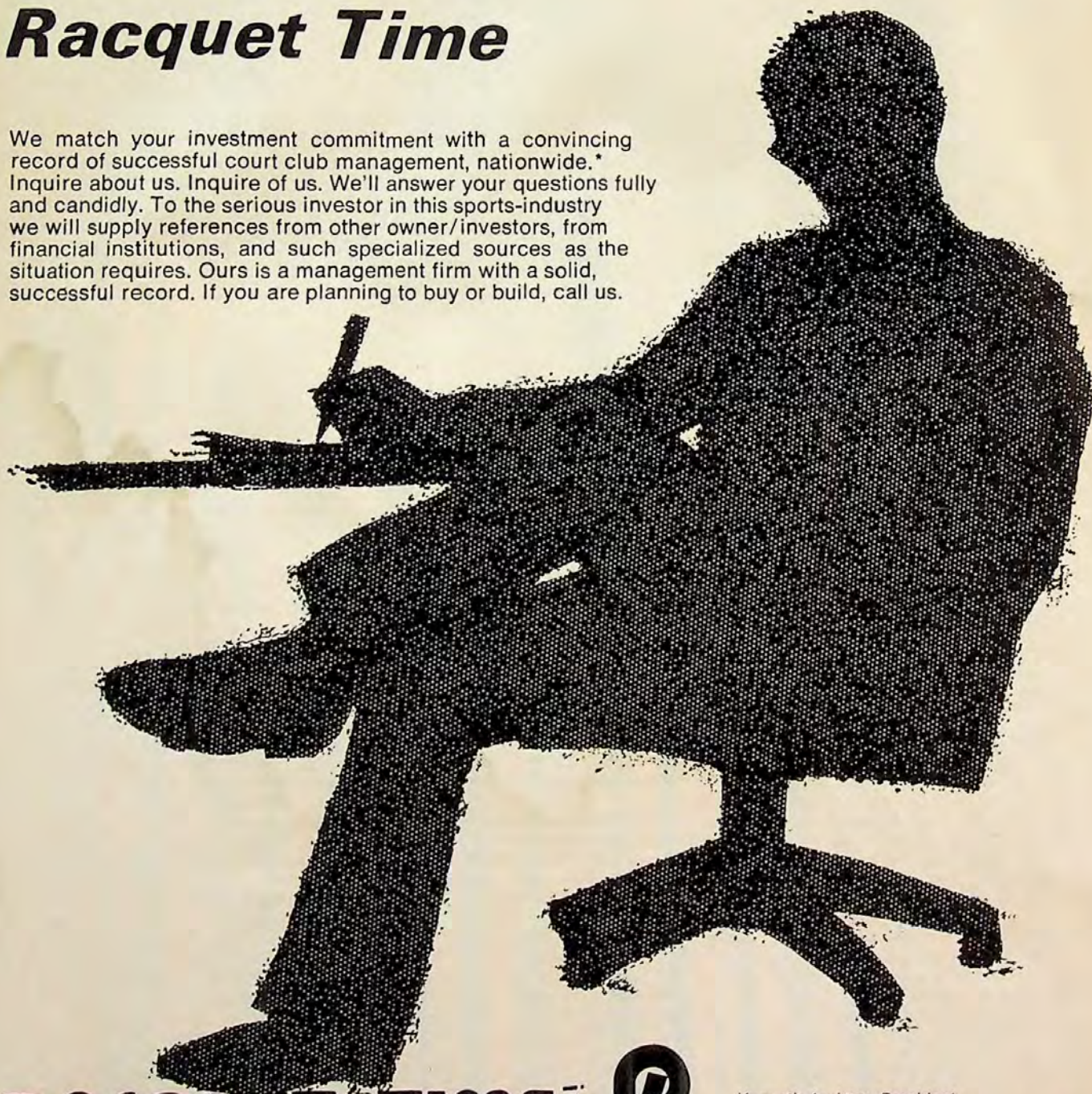
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CLUB NEWS



An artist's drawing of The Sports Connection in Santa Monica, Calif.

Santa Monica, Calif.

One of the finest clubs to open in the Los Angeles area is The Sports Connection, located on Ocean Park Drive.

"We're not a hurry-up-and-exercise-and-go-home kind of place," says a spokesperson for the club. "We're a stick-around-play-relax-play-some-more-kind of place."

The Sports Connection has 18 courts, jacuzzi, sauna, steam room, massage room, lounge area with television, backgammon and card area, health food cafe and a nursery.

Eventually a 1.6 mile jogging path will be constructed along with a swimming pool and volleyball courts.

Classes are available in disco, jazz, yoga, self defense and gymnastics. Social events are also being planned.

Owner of the Sports Connection is Michael Talla, who also owns a club in Milwaukie, Oregon, and plans to open another Sports Connection in Marina Del Rey, Calif. His vice presidents are Nanette Patten and touring pro Jennifer Harding. The club's head pro is Jean Sauser, also a top-ranked women's player. Bisa Petrillo is in charge of the women's health program and Terry Robinson heads the men's health program.

Oakland, Calif.

Located near the Oakland Coliseum Sports Complex, home of the baseball A's, the football Raiders and the basketball Warriors, the new Continental Racquetball Club is expected to draw many pro athletes to its courts.

But even more than the pros, the club is trying to appeal to "everyday athletes." Its slogan is "Why should the pros have all the fun?"

The club, located on Edgewater Drive at Pardee, has 10 courts, three of which are glass-walled for spectator viewing. Facilities also include saunas, carpeted locker areas, restaurant, pro shop and access to bike and jogging paths.

"We want to provide facilities to exercise the total body as well as an atmosphere of relaxation

and enjoyment," says Tom DuBois, the club's general manager.

Continental also has a club operation in Houston.

Dayton, Ohio

Court Management Company, Inc. has announced the opening of two new Circuit Courts racquetball clubs in the Dayton area. Dayton Circuit Courts East is the fourth Dayton area racquetball club managed by Court Management Company. Englewood Circuit Courts, located about 15 miles northwest of Dayton, is the first franchise club of Court Management. Both clubs are ten-court facilities complete with saunas, spacious locker rooms, pro shops, attended nurseries and other amenities.

With these two new clubs, the Circuit Courts network in the Dayton area now has five clubs and forty-eight courts. A member of any one of these clubs has playing privileges at all five of the facilities.

The staff at Dayton Circuit Courts East will be headed up by club coordinator Rick Wetzel. He will be assisted by club supervisor Becki Neff. Englewood Circuit Courts will be managed by Marc Young. Cindy Cordes will serve as the assistant manager.

The first Dayton area Circuit Courts club opened in late 1976. In the two and one-half years since then, the organization has grown to a point where it now employs over 70 people. The Circuit Courts network will be increased by one club later when San Antonio Circuit Courts is scheduled to open.

Portland, Ore.

Lloyd Center Courts, a \$1.25 million recreational complex, opened its doors at 815 N.E. Halsey St. in Portland recently.

The Lloyd Center Courts are located on a full city block site bounded by N.E. Halsey and Weidler Streets and S.E. Eighth and Ninth Avenues. The 26,500 square-foot building includes 12 maple-floored racquetball/handball courts with concrete

back and side walls, a cushioned Tartan jogging track and a separate exercise room for calisthenics and dance exercises.

A \$25,000 Nautilus exercise complex is also a feature of the club. The club also has a sauna, whirlpool and steam room in the men's and women's locker and grooming areas. Ample off-street parking is available.

General contractor for the project was Howard Brewton of Portland. Architect for building and landscaping was Walter E. Eagle of Palo Alto, Calif. The Portland office of Lloyd Corporation manages and operates the limited membership racquetball club.

Walter Taulbee is the club's general manager.

Stamford, Conn.

Stamford Racquetball Club (SRC), located next to United Housewrecking at 49 Brownhouse Road, opened its doors in April.

The 26,000 square foot facility features 14 championship racquetball/handball courts with five glass walled courts for exhibition play. Men and women members will have private locker rooms each complete with whirlpool baths, saunas and steambaths.

The club also features a fully carpeted exercise room outfitted with a complete line of Universal Circuit Training equipment. A pro shop, lounge area, supervised nursery and massage room are also in the works.

A professional staff, including club pro, Bonnie Stoll, the 1978 IRA and USRA Connecticut Champion, will be on hand to offer complete instruction and supervision in exercise conditioning and racquetball play.

SRC will have a unique membership policy which will limit the total number of members to 1200.

Before plans were outlined for SRC, President Peter Donahue interviewed many racquetball and handball players all over the country to determine what people wanted out of a private club. "What we found," said Donahue, "is that people want to combine a fitness program with certain 'spa' amenities. Players want a tough workout on quality courts but they also want a place to relax and meet with other players in a social environment."

TOURNAMENTS/NEWS



Marty Hogan shoots kill shot against Richie Wagner in Tournament of Champions finals in Miami. Hogan won in tiebreaker.

Photo by Dennis Mohney

Tournament of Champions

by Bill Zavestoski

It seemed only appropriate that the Tournament of Champions title should go to the "champion of tournaments," namely Marty Hogan, racquetball's dominant figure.

The 21-year-old St. Louis native, winner of 19 of the previous 23 Colgate Pro Tour events, captured his first Tournament of Champions at the Sportrooms of Coral Gables in suburban Miami by defeating Rich Wagner, 21-15, 18-21, 11-7.

The victory earned Hogan the largest prize ever offered on the pro circuit, \$10,000, raising his career winnings to \$85,490, easily the highest mark in the pro ranks.

This year's Kunnan/Kennex Tournament of Champions, the fourth stop on the 1978-79 Colgate tour and the lone male-only event, brought together 12 of the top players in the game. Those fortunate enough to be invited competed on a winner-take-all format, with \$500 for a first round victory, \$1,000 for a quarterfinal win, \$2,500 for a semi-final win and \$6,000 to the championship victory.

Ninth-seeded Ben Koltun pinned a loss on eighth-seeded Davey Bledsoe, 21-15, 21-9 in the opening match of the four-day tournament. Tenth-

seeded David Fleetwood followed with a 6-21, 21-20, 11-8 win over seventh-seeded Mike Yellen, building a 7-2 lead in the tiebreaker and holding off a strong Yellen comeback bid.

Sixth-seeded Charlie Brumfield showed no ill effects from his bout with hepatitis, which forced him to miss the tour stops in Detroit and New York. The former national champ returned to action with a 21-6, 21-12 victory over 11th-seeded Steve Serot, scoring 14 of the final 15 points in the first game and fashioning a string of 13 consecutive points in game number two.

Steve Strandemo, seeded fifth and winner of the season's first stop in St. Louis, advanced to the quarters with an 18-21, 21-10, 11-5 triumph over 12th-seeded Steve Keeley. Strandemo scored 10 straight points to gain a 15-6 lead in the second game, and never fell behind in the tiebreaker, scoring six in a row following a 4-4 tie.

Bledsoe came back after his morning loss to Koltun and earned a spot in the quarterfinals by eliminating fourth-seeded Craig McCoy, 21-16, 21-15.

Third-seeded Rich Wagner then eliminated Yellen, but not without a struggle, 20-21, 21-7, 11-7. Yellen fought back from a 19-13 deficit in game one to pull out a one-point victory, and after Wagner swamped him in the second game, the 19-

year-old from Michigan fashioned a 7-6 lead in the tiebreaker before Wagner scored five consecutive points for the victory.

Serot and Keeley were tagged with their second losses by number two-seeded Jerry Hilecher and top-seeded Hogan, with Hilecher stopping Serot, 21-17, 21-10, and Hogan eliminating Keeley, 21-7, 21-16.

In quarterfinal action, Strandemo scored a surprisingly easy 21-9, 21-15 victory over Bledsoe, winning 11 of the final 13 points in the first game and eight of the last nine in the second.

Brumfield and Wagner then engaged in a match that had the spectators on their feet with every crucial point. Going as far as possible before a winner could be determined, Wagner nipped Brumfield, 21-20, 20-21, 11-10.

Wagner's six straight points in the first game took him from 14-17 to 20-17, and he appeared to have scored the winning tally at that point, but a successful appeal by Brumfield reversed the call. Brum then ran off three points to gain a 20-20 tie and had a game-point before Wagner regained the serve and recorded the winning point.

In the second game, Brumfield had what appeared to be a safe 20-13 lead until Wagner rallied to a 20-20 standoff but couldn't convert his one match-point into victory. Brumfield managed to win on his third game-point, and the two went to the tiebreaker dead-even.

Wagner jumped off to a 4-0 lead before Brumfield scored five straight. Wagner countered with four in a row to take an 8-5 lead, and his advantage was 9-6 when Brumfield put together four points and was again on top, 10-9. Wagner held off a Brumfield match-point, and with the score knotted at 10-10, ended the thrilling match on his first chance at match-point.

Wagner had an easier time with Hilecher in the semifinals, stopping Jerry by a 21-17, 21-15

count. Wagner trailed by three (17-10) in the second game before a string of 12 straight points made it 19-10 and gave the San Diego resident an unbeatable advantage.

Hogan gained revenge for his loss to Strandemo in the round of 16 at St. Louis by leading all the way in a 21-16, 21-8 verdict. Hogan stretched an 11-10 lead to 19-11 with an 8-1 spurt in game one, and used a 10-1 string in the second game to build his lead to 14-4.

Wagner held the biggest lead of the championship match when he jumped in front, 9-2, in the first game against Hogan. It didn't last long, though.

Hogan stormed back with eight points in a row, including the first of his seven aces in the match, to regain the lead at 10-9. Neither player led by more than two points until Hogan, behind 15-13, ran the final eight points to win a 21-15 decision in game one. There were seven ties and six lead changes along the way.

The second game was even tighter, with 10 ties and five lead changes. The largest lead for either player was three points. Hogan held an 18-15 lead, but he was unable to score again as Wagner closed out the game and forced a tiebreaker.

It looked as if Hogan would again fail to capture one of the few titles which had previously escaped him (Brumfield won last year) when Wagner went in front, 6-1.

But Hogan ran nine straight points to take a commanding 10-6 lead.

A forehand kill, a skip shot by Wagner, and a backhand kill gave Hogan match-point at 10-6, but Wagner was able to gain a final point before another Hogan ace closed out the match.

"It was a tough match," Hogan revealed. "The pressure was on in the first game, but my good defense helped me. The most important thing for me when I'm down is to get even. Then things are okay and it's downhill all the way."

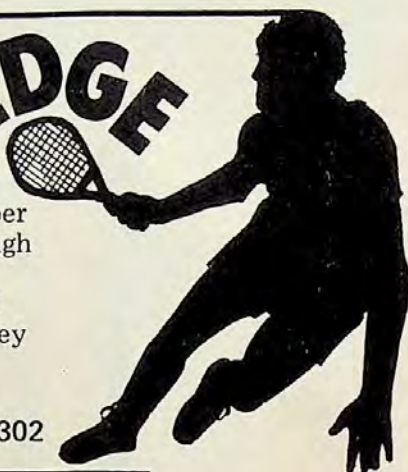
Wagner won \$4,000; Hilecher and Strandemo—\$1,500 each; and Koltun, Bledsoe, Brumfield and Fleetwood, \$500 each.

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All-Pro Baseball

by Kris Gilmore

They say history repeats itself. And those who watched the 1979 Coors All Pro Racquetball Championship for major league baseball players might think so.

Twenty-four major league players competed in the three-day competition with the top two finishers getting \$4,000 each.

Don Kessinger (manager of the Chicago White Sox) and Al Oliver (Texas Rangers), the two finalists from the 1978 All Pro baseball players' event, again emerged as the top two finishers.

Kessinger and Oliver now qualify for the All Pro Finals, to be played next January, in which they will compete against qualifiers from similar events to be played throughout the year for National Football League, National Basketball Association, and National Hockey League players. One individual sport star and one sport veteran will also compete in the Finals.

Oliver and Kessinger were seeded one and two respectively in the 1979 baseball event. Directly following in order of seeding was the entire New York Met delegation: pitcher Craig Swan, shortstop Tim Foli, outfielder-infielder Bobby Valentine and catcher John Stearns.

Kessinger easily defeated Swan in their semi-final match. Kessinger went ahead 11-4 in the first game but at one point Swan pulled to within 14-19. Kessinger held him there with two consecutive shots to finish at 21-14. Kessinger led all the way in the second game, defeating the Met, 21-12. To reach the semis, Kessinger defeated Tim Berra of Pittsburgh.

Oliver's semi-final match against Foli was the most exciting of the 1979 tournament and was, in

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Oliver's words, "the most difficult racquetball game I've ever played and that includes last month's All Pro Finals against Kessinger."

In the first game of that match, Foli built an early

lead, 9-3, but Oliver fired off eight straight shots to go ahead, 11-9. Foli couldn't recover and Oliver closed it out, 21-16. In the second, Foli reversed the first game setback, leading all the way to the 21-7 finish. Foli took the early lead in the tiebreaker, 2-0, but Oliver registered six straight points and moved ahead, 6-2. Foli added only one more to his total and Oliver finished the game, 11-3, with five consecutive points.

"I played well in the tiebreaker," said Oliver. "I don't play well till I get mad and playing under pressure gets me mad."

Kessinger and Oliver now have about a year before they meet in the finals.

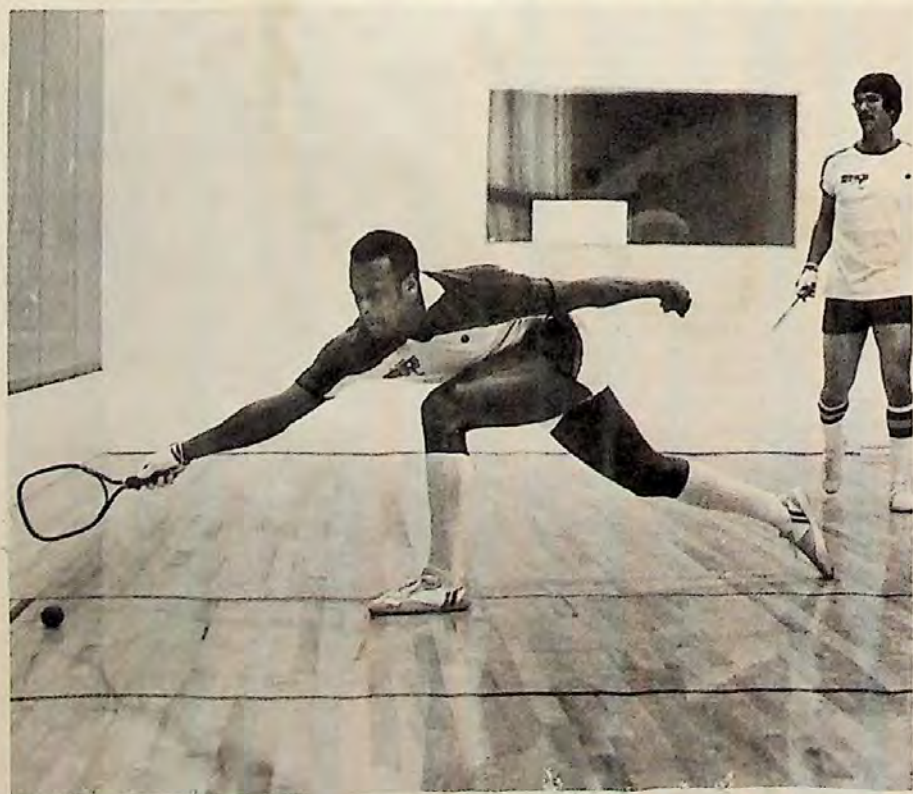
Results:

First Round—Dale Berra (Pittsburgh) d. Rich Hinton (Chicago White Sox), 21-7, 21-11; Bill Madlock (San Francisco) d. Bob Shirley (San Diego), 21-8, 21-10; Pete LaCock (Kansas City) d. Del Unser (Montreal), 21-16, 21-5; Bret Strom (San Diego), d. Tippy Martinez (Baltimore), 21-15, 21-17; Jim Anderson (California) d. Wayne Nordhagen (Chicago White Sox), 21-4, 21-12; Bill Campbell (Boston) d. Bob Owchinko (San Diego), 21-19, 13-21, 11-5; Rob Andrews (San Francisco) d. Royle Stillman (Seattle), 21-13, 21-18; Al Oliver (Texas) d. Campbell, 21-1, 21-1; Ken Rudolph (Chicago Cubs) d. Madlock, 21-3, 21-8; John Stearns (New York Mets) d. Anderson, 21-9, 21-11; Tim Foli (New York Mets) d. LaCock, 21-3, 21-5; Craig Swan (New York Mets) d. Strom, 21-3, 21-5; Bobby Valentine (New York Mets) d. Barry Evans (San Diego), 21-6, 21-12; Berra d. Gary Carter (Montreal), 21-17, 21-6; Don Kessinger (Chicago White Sox) d. Andrews, 21-8, 21-2; Carter d. Joe Zdeb (Kansas City), forfeit; Hinton d. Evans, 21-4, 21-13; Unser d. Strom, 21-4, 21-8; Andrews d. Shirley, 21-2, 21-10; Anderson d. Martinez, 21-17, 21-11; Nordhagen d. Campbell, 21-15, 21-18; Madlock d. Owchinko, 21-13, 21-16; LaCock d. Stillman, 21-4, 21-9.

Second Round—Oliver d. Hinton, 21-2, 21-7; Rudolph d. Carter, 21-17, 21-3; Stearns d. Madlock, forfeit; Foli d. Unser, 21-9, 21-8; Swan d. Anderson, 21-6, 21-8; Valentine d. LaCock, 21-14, 21-5; Berra d. Andrews, 21-12, 21-16; Kessinger d. d. Nordhagen, 21-1, 21-2.

Quarterfinals—Kessinger d. Berra, 21-12, 21-16; Swan d. Valentine, 21-6, 21-8; Foli d. Stearns, 21-7, 21-9; Oliver d. Rudolph, 21-17, 21-3.

Semi Finals—Kessinger d. Swan, 21-14, 21-12; Oliver d. Foli, 21-16, 7-21, 11-3.



Al Oliver of Texas Rangers can't reach Tim Foli's shot in Coors All-Pro Baseball match. Oliver went on to defeat the Met infielder and qualify for final round.

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TOURNAMENTS/NEWS

Pro Ladies

Shannon Wright of Las Vegas picked up a \$1,500 first place cash prize in the Ektelon/Natural Light Pro Ladies Invitational held for Cystic Fibrosis in St. Louis.

Marci Greer of Wichita, Kan. and Jennifer Harding of Portland, Ore. earned \$800 and \$550 respectively for second and third place in the round robin tournament at the Westport Racquet Club.

More than \$750 was donated by Ektelon and Natural Light Beer to the Cystic Fibrosis Foundation and approximately \$1,600 in consolation money was distributed among the other seven top lady professionals.

More than 200 men and women amateur racquetballers also vied for prizes in several divisions.

Other pros (in order of their finish) included Jean Sausser of Chicago; Janell Marriott of Salt Lake City, Utah; Peggy Steding of Odessa, Tex.; local favorite Rita Hoff; Jan Matthews of San Diego and Mary Dee, also of St. Louis.

Idaho Open

by Ron Hurrell

Shannon Wright is one of those few athletes who can continually back up what she says.

Wright, the top women's racquetball player in the nation, said she was "head-and-shoulders above every other woman racquetball player in the world." She proved that again at the Sixth Annual Idaho Pro-Am Racquetball Tournament at Boise's Court House.

But backing up her claim didn't come without a struggle. Wright outlasted Janell Marriott, 20-21, 21-6, 11-10 to win the \$1,000 top prize. Lindsay Myers continued his torrid winning streak, downing Dave Peck for the men's championship, 20-14, 19-21, 11-10.

Before battling for the women's title, Marriott and Wright teamed up to walk away with the women's doubles crown, beating Karin Walton and Cheryl Ambler, 21-4, 21-12 while Dave Bledsoe and Mark Morrow stopped Stan Wright and Steve Trent 9-21, 21-9, 11-7 for the men's doubles title.

After her semifinal victory over Linda Prefontaine, Wright said she was confident of winning the tournament. "It's no challenge for me to play other players," Wright said. "The challenge is to play myself and see how well I can do."

Marriott, however, turned out to be somewhat of a challenge. With the crowd firmly behind Marriott, Wright stumbled in losing the first game.

However, in the second game, she started believing what she said and literally blew Marriott off the court. But as quickly as she had taken the momentum, she lost it.

"Janell hit a few good shots and I hit two or three bad ones," Wright said. "That's why she got so far ahead."

Marriott took a 6-0 lead in the tiebreaker, much to the delight of the partisan crowd.

Wright got back the serve at 10-6 and ran five straight points to win.

"With each point, I could see Janell's collar getting lighter," Wright said, her hand clutching at her throat. "I started to be the shot-making machine I am."

Wright repeatedly denied she was cocky, just confident. She knows an underdog is the crowd's favorite.

"The crowd always goes with the underdog," Wright said. "What I don't like is when they are rude and nasty and they were sometimes."

Marriott performed well enough to win any tournament except one in which Wright is playing. She had match point but by her own admission, she was much too tentative.

"I relaxed instead of pushing," Marriott said. "I had kill shots and didn't take them. You should never do that. I think I did relax when I shouldn't have."

Marriott was third-seeded in the tournament and made the finals by upsetting the second-seeded Walton in the semi-finals.

In the men's final, it was the same cast as the Voit-Perrier satellite tournament in Las Vegas, and the same result.

Both players had five match points in the tiebreaker. Finally, after diving twice to save points, Peck couldn't come up with the third kill shot.

Myers did a little victory dance, Peck lay sprawled out on the floor and the fans rose in a standing ovation tribute.

With the victory, Myers took home the \$1,500 first prize money. It is the fifth straight time he has beaten Peck.

"David's improved about 1,000 percent," Myers said. "That was the toughest I've ever had to play to beat him."

Myers played like a champion, constantly diving to make the shots. A behind-the-back kill brought the crowd to its feet during one of the rallies.

Peck, who upset the No. 1 seeded Bledsoe in the quarterfinals, stayed behind after most of the crowd had gone home.

"I just wanted to make him earn it, I didn't want to give it away," Peck said. "I tried to relax but I did get tense in the last game."

Charlie Brumfield did the color commentary for the syndicated television station which was filming the men's final.

"This will be the best match ever seen on TV unless they go to a different ball," Brumfield said. "It'll be great to watch this again."

Yellen on TV

Ranked professional player Mike Yellen of Southfield, Mich., gave racquetball instruction to 45 million prime-time television viewers in 20 cities nationwide in April.

The Ektelon teaching pro, who regularly travels the country giving clinics and exhibitions at court clubs, taught service, service return and backwall play to one of the largest audiences racquetball has had to date.

Yellen's lessons were videotaped by the Westinghouse Broadcasting Corporation and appeared on three consecutive Fridays on either *Evening Magazine* or *PM Magazine*, depending on the city.

The program was shown in all major racquetball marketplaces, including Detroit, Boston, San Francisco, Houston and Atlanta.

Destroyed By Fire

A fire caused by an irregularity with the sauna system destroyed the \$1 million building that housed the six racquetball courts at the Warner Center Racquet Club in Woodland Hills, Calif. in March.

Fire leveled the 75 x 100 foot wooden structure but left the cement courts in tact although soiled and blackened.

The facility was the site of the annual Steve Garvey Celebrity Racquetball Classic. The building was built almost three years ago.

Construction on a new building has already begun.

Short Shots

• A group of 17 club owners in the New York-New Jersey-Connecticut (Tri-State) area combined on a \$50,000 media buy to purchase 200 television spots to promote racquetball.

"The spots were aimed at bringing the non-athletic woman into the club during daytime hours," says Phil Smith of Off The Wall Enterprises, Inc.

The commercials aired on WABC and WNEW in New York. The models used in the commercial were Dawn Young and Edie Wells.

To attract women into taking a lesson at one of the 17 clubs, AMF Voit gave a pair of Head sneakers and a Voit tote bag to all women who signed up.

• Brenda Loube of Maryland defeated Mildred Gwinn of North Carolina, 21-12, 21-4 to win the Mid-South Women's Open at Sportime Racquet Club in Greensboro, N.C. Loube teamed with Carolina Brown to win the doubles competition over Gwinn and Lucy Harrison.

• Cindy Alba, former winner of state women's titles in Massachusetts and New Hampshire, defeated Martha Callahan, 21-20, 21-18 to win the Natural Women's Racquetball Championships sponsored by Natural Light beer at the Boston Tennis Club.

To reach the finals, Cindy had to defeat Martha's sister Cindy in the semis. Over 150 top amateurs from the Northeast competed in the three-day tournament.

Ann Rothberg defeated Susan Wilson, 21-20, 21-6 in the B finals; Mary Ann Cleuss defeated Christine Georges, 21-6, 21-12 in the C division; Deborah Rooney defeated Jane Fletcher, 21-12, 10-21, 11-3 in the Novice competition, and Sandra DiNicola beat Mimi Kelly, 21-8, 21-14, in the seniors division.

• Gene Altman defeated Mike Hoonan, 21-17, 21-19, to win the Open Division of the Racquetball Grand Prix at the Family Fitness Center in Tacoma, Wash. Sid Williams and Charles Berry defeated Altman and Steve Brewster, 21-16, 21-12, in the Open doubles.

• Bill Hildebrand defeated Kirk Williams to take top honors in the Seamco/Eddie West Open at King's Racquetball Court in Westminster, Calif. Laura Martino defeated Judy Clemons in the women's finals.

Kurt Williams and Wayne Radford teamed to defeat Mark Martino and John Davidson in the men's open doubles.

• James R. Bronner of Chicago was elected president of the National Court Clubs Association at the group's second annual national convention in Anaheim, Calif. The NCCA is a not-for-profit organization of racquetball club owners and operators in 43 states and Canada.

• Dennis McDowell defeated Steve Butler, 21-12, 21-13, to win the Courtside Open in Rockford Illinois. Chris Biggs of Rockford won the women's competition and Scott Berry took the men's seniors class.

Midwest Invitational

A jubilant Bill Hoffman came off the court at Chicago's Mid-Town Court House with a victory over young Doug Cohen, St. Louis, in the Men's Open division of Paul Masson/Court House Midwest Invitational.

Cohen, a sharpshooter from St. Louis, has been making quite a name for himself in the city that spawned the careers of Marty Hogan, Steve Serot, Ben Koltun and Jerry Hilecher.

Only six points separated Hoffman and Cohen as they went to a tie-breaker to determine who would uncork the magnum of Paul Masson premium California champagne given to the winners in each division along with the ubiquitous trophies. Hoffman took the match, 21-18, 19-21, 11-10. Perhaps it was just as well since Illinois law prohibits giving alcoholic beverages to minors. Though just 16, Cohen is a "major" on the racquetball court even though the authorities still consider him a minor, legally.

The Women's Open final was an all-Wisconsin match. Connie Peterson, Madison, the current Wisconsin state champion, edged Glenda Young, former Wisconsin state titleholder, 12-21, 21-19, 11-9.

Over 200 entries were received from Missouri, Michigan, Wisconsin, Minnesota, Indiana, Kentucky, Ohio, New York and Iowa, in addition to many from Illinois.

The Men's B title went to Phil Klintworth, athletic director of the Oak Park Village Athletic Club, Lansing, Michigan, who defeated Bill Kane, 21-16, 7-21, 11-6.

The Women's B crown was won by Joan Azeka, 21-9, 21-16, over Randy Dalal.

Men's C titleholder was Gary Peckler, who defeated Walt Byington, 21-18, 21-8. The Women's C title was won by Grace Touhy, who defeated Sue Korienek, 21-17, 21-18.

The Men's Senior division title went to Dr. Jordan Tilden, 21-13, 21-7, over Shelly Clar.

Probably the biggest winner of all will be the Ronald McDonald House, an adult lodging facility for parents whose children are undergoing treatment at Children's Memorial Hospital, Chicago, one of the finest medical institutions for juveniles in the country. All the net proceeds from the tournament will be turned over to Ronald McDonald House.

NRSA PROGRAM

Propelled by a low-cost insurance program for racquetball enthusiasts, the National Racquet Sports Association has been formed.

The N.R.S.A.'s program provides insurance protection for accidental death, dismemberment (including loss of sight), medical coverage, weekly income reimbursement, liability (including defense costs), loss or damage of equipment including theft or racquet breakage and personal liability. "An aggressive player will be interested in the personal liability portion of the program which covers medical costs incurred by himself or an opponent," says Monty Gollub, national sales manager for American International Companies.

"Racquetball insurance is the next best protection to eyeguards," says Jon Danley, vice president of N.R.S.A.

In addition to insurance protection, NRSA members are entitled to discounts on Avis Rent-A-Car, Holiday Tours, Racquetball Illustrated and cost-saving coupons on racquetball equipment.

The N.R.S.A. is endorsed by pros Charlie Brumfield and Janell Marriott.

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OFF THE WALL



One court and a lot of history

By Don Guerrieri and Joe Pisani

There is only one court, the light is dim, the walls are cracked and the paint is peeling (see photo), but there is a slice of history here, something that can be felt just by walking through its doors.

The place is the Greenwich (Conn.) YMCA. It was built in 1916 by Mrs. Nathaniel Witherell, the widow of a wealthy businessman who made a fortune in utilities. It was here, in 1950, where Joe Sobek invented the game of racquetball.

Today, it is the source of a local controversy. One segment wants to start a fund drive to renovate the building and have it designated a historic site. Another segment, the Y's executive committee, is planning to sell the facility and build another across town.

The debate is still going on.

One thing that will not be debated is who history will record as the champs of the Greenwich YMCA. That honor is split among two brothers, Steve (at left in photo) and Archie Rupp, who started playing the game in 1958.

"We started with sawed-off tennis racquets with taped handles, because the Joe Sobek racquet was too expensive and not even available in the local sport shops," recalls Steve. "Nobody taught us the game. We watched it a few times, saw the objective, and went at it."

Steve won the Y singles' title in 1960, '61 and '62. Archie won the title in 1963 and reportedly hasn't lost an in-house tournament since. In 1961, the Rupp duo won the Y Paddles Racquet Championship and has won it every year since that they have played together.

Steve and Archie have been offered various racquetball teaching jobs but they prefer to stay in Greenwich. Steve, 37, is a bank vice president. Archie, 33, works for the Town of Greenwich. "I still win at the local level," says Archie. "But the kids give me a tough time on the state and regional level."



Photos by Joe Pisani and Stephen Hays



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