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# RACQUETBALL

## ILLUSTRATED

RACQUETBALL

IN THE

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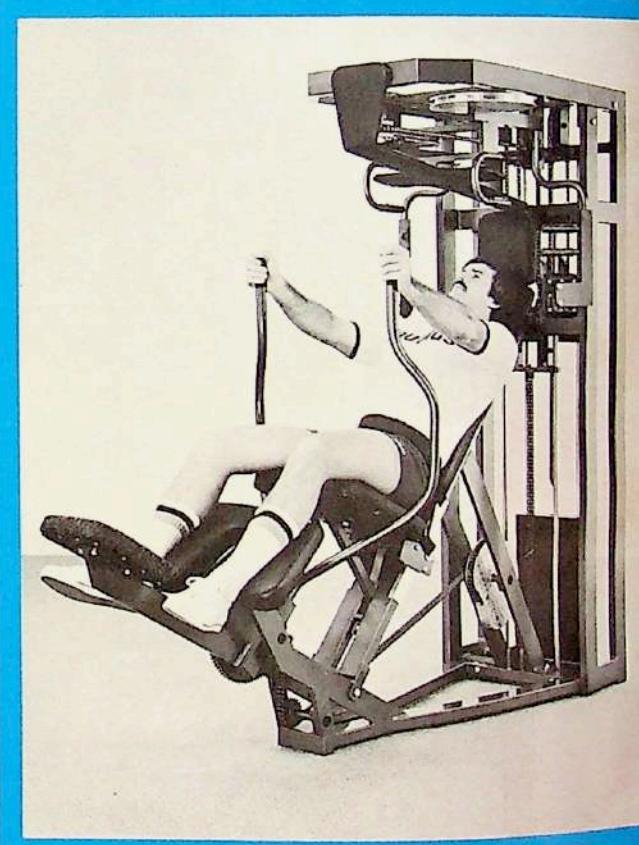


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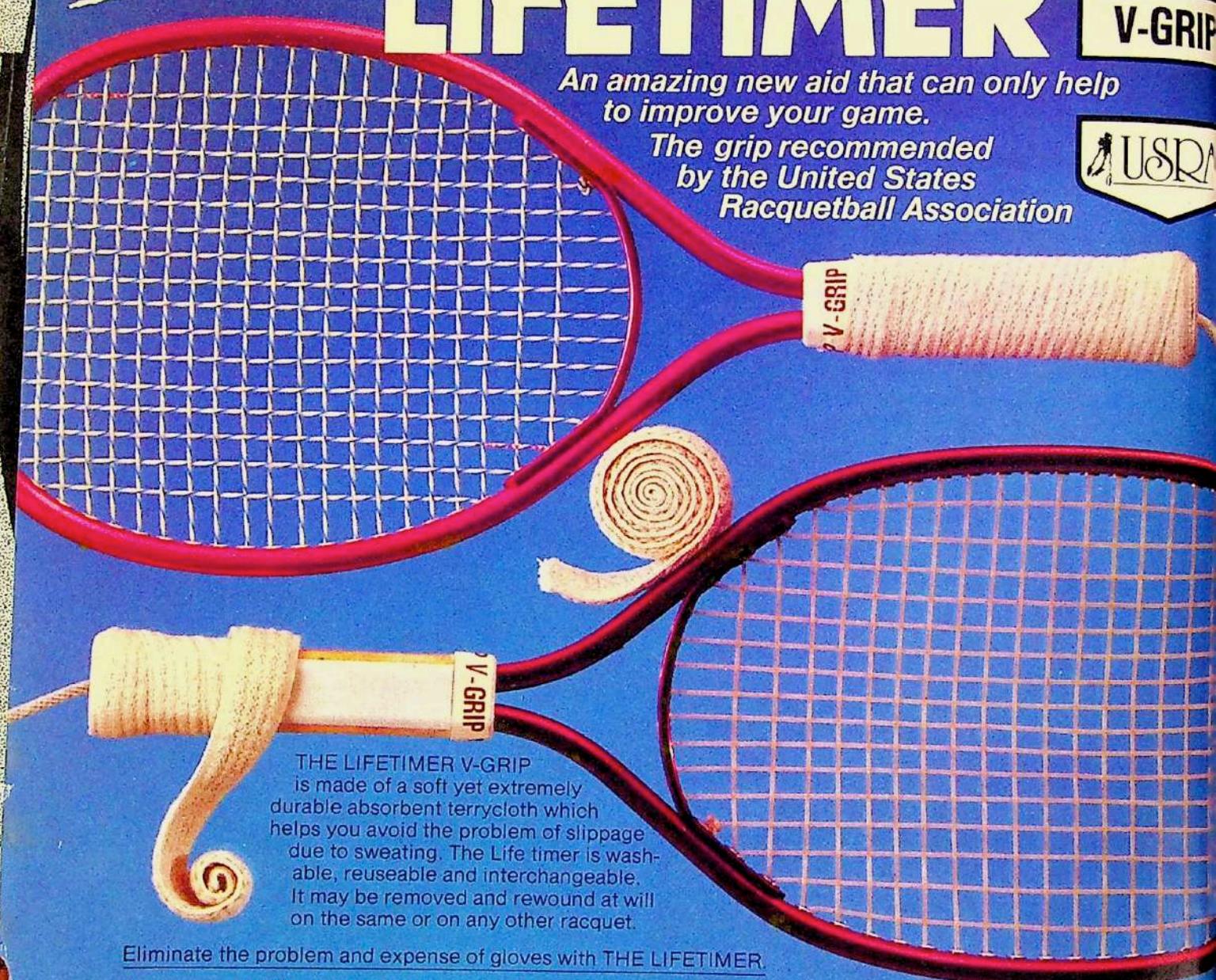


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# RACQUETBALL ILLUSTRATED

November, 1979

Vol. 2, No. 4

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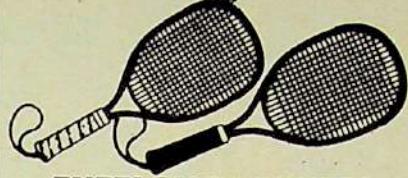
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Cover photo by David M. King

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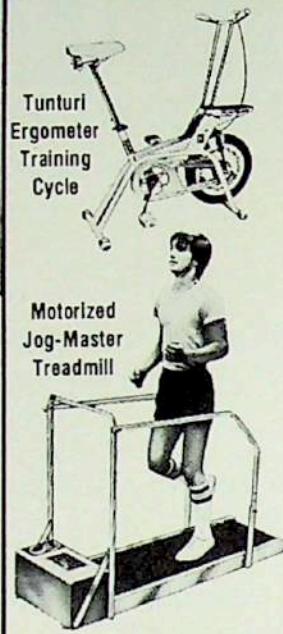
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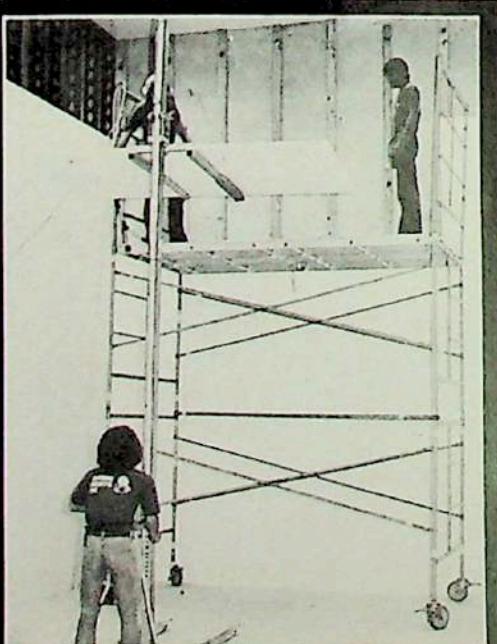


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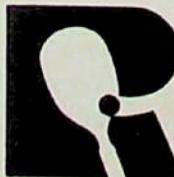
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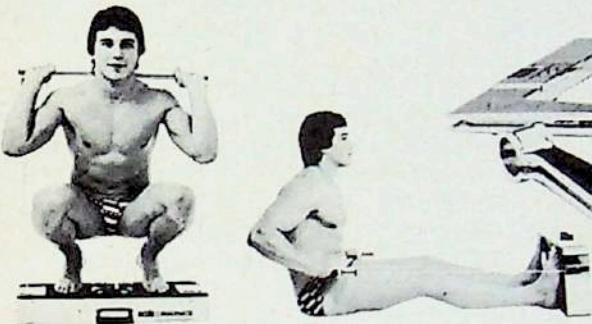
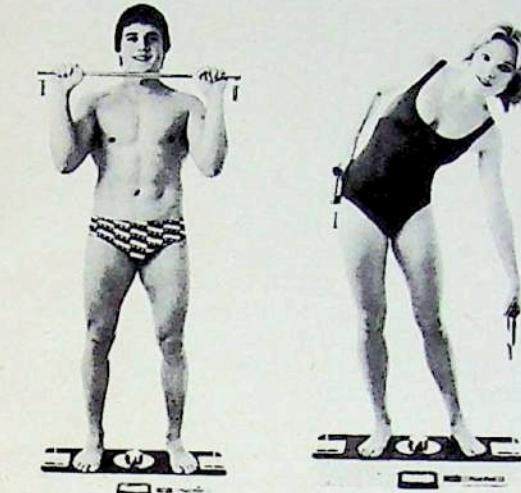
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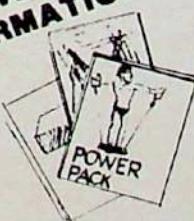
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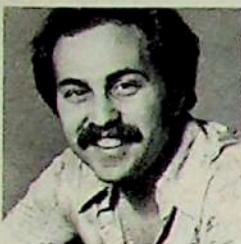
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## UP FRONT



# On The Tube

Sports Illustrated celebrated its 25th anniversary recently. In doing so, the magazine's publisher, Kelso Sutton, said, "The magazine didn't begin to take off until television started to become a force for the presentation of sports."

It's no secret or great revelation that television plays a key role in the acceptance of anything, sports included. Television evokes a certain credibility, although the made-for-television "trash sports" such as Celebrity Rodeo are anything but credible.

People, for the most part, are lazy and insecure. They need prodding before they experience something new; they need to have something placed in front of their eyes before they believe it's real; they need the convenience of having something in front of them at the push of a button or the turn of a knob.

Racquetball is at the stage now where tennis was 10 years ago. It has reached enormous acceptance on a participation basis but has been slow to gain acceptance on a spectator basis.

Millions play racquetball but only a fraction of those players even know a pro tour exists.

Television is the key to racquetball's acceptance on a spectator basis. Perhaps racquetball will always remain a participant sport. Perhaps, it will never gain the popularity or acceptance of spectators as tennis has done. But because of the participant popularity of racquetball now, it deserves a shot at that spectator acceptance. It deserves a shot on national network television.

One of our feature articles in this issue focuses on the television industry and its relationship to racquetball. As of now, racquetball has not been seen on commercial television. It has been seen on public television about a half dozen times and it has appeared as a segment of the World Racquet Championships and Celebrity Challenge of the Sexes but the major networks have yet to cover a tournament, not even this year's Nationals.

One would figure that with coverage of mountain climbing, skydiving, weightlifting and college wrestling, one of the networks would at least find the time to cover racquetball's most prestigious tournament.

But as the story points out, most of the network decision makers have not been pressured by the public to put the sport on. The public is not clamoring for it yet.

"There is no doubt that people play it and the sport is hot but to get it televised people have got to write in and tell us they want it," says one television executive. "Three or four letters won't do anything but 10 or 12 letters asking why racquetball isn't televised and why we don't put it on will start waking people up a little bit."

We have never been one to advocate letter writing campaigns. The impetus for that should come from the person who is interested and no amount of hype or promotion will get someone to write a letter if there is no emotional involvement in doing so.

But, then again, it is in our best interest and in the best interest of the sport if we pointed out such matters. If the man wants letters, who are we not to tell you to write him.

Here are the addresses. Letters should be mailed to the Director of Sports Programming.

ABC, 1330 Avenue of the Americas, New York, N.Y., 10019

CBS, 51 West 52nd St., New York, N.Y. 10019

NBC, 30 Rockefeller Plaza, New York, N.Y. 10020

In this issue, we feature an interesting story on who builds racquetball courts in their back yards and why they do it; a feature on controversial tennis star John McEnroe, who tried his hand at racquetball; a feature on Karin Walton, the current women's national champion; a feature on racquetball in Chicago and our cover story on Patrick Duffy, the co-star of the "Dallas" television series.

The McEnroe story was written by Rick Davis of the San Diego Tribune and the Chicago story was written by Len Ziehm of the Chicago Sun-Times.

Our instruction section has an informative article on the backhand, tips on how a woman can beat a man, and a story on Marty Hogan's power game.

We would also like to direct your attention to our Short Shots department. Most magazines have a section similar to this for articles or bits of information that don't fit into the regular departments. But this is one of the most read sections of any magazine because the "shorts" are usually humorous, investigative or a little off-beat. This month's crop of shorts are well worth your time.

  
Ben Kalb

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# CHEAPER BY THE DOZEN.



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# SIDE OUT

## Cover Story

The cover of your August issue was one of the best I have seen on a sports magazine in a long time.

I have always been a Debra Jo Fonden fan ever since she started appearing in Playboy. But your photos and stories put her in another light—the "real" Debra Jo, not the "unreal" image Playboy portrays.

Rick Vanton  
Dallas, Tex.

## On The Newsstand

I have a complaint. I can't find your magazine on the newsstands around here, and this is a big city.

I went to about six different newsstands before finding your publication. In fact, one building downtown did not have your magazine at all at its lobby newsstands but a building a half a block down, had about six of your issues.

I shouldn't have to look all over town to find your magazine.

Sandra Silverton  
Chicago, Ill.

*Editor's Note: If your neighborhood newsstand does not carry RACQUETBALL ILLUSTRATED, please ask them for it. Hopefully, the newsstand manager will then let his distributor know. Or you can always subscribe.*

## Sleep

Your article on "sleep" in the August issue lived up to its name. It put me to sleep while reading it. This is no reflection on the writing, I think. I was just tired from a hard night at racquetball.

Betty Rodgers  
Portland, Ore.

## Fine Promoters

When a Racquetball Hall of Fame is established, Steve and Archie Rupp belong in it. Not only are they great champions, they're also masters in teaching the sport and fine promoters of the game.

Eamon O'Connor  
Greenwich, Conn.

## Sex Controversy

When I saw your August issue, I immediately knew that it would create controversy. Taking an educated guess, I would say that several people complained about your "sex" article, and some may have even threatened to cancel their subscription.

Well, I want to tell you that I loved it, and I hope you keep up the good work. I do not plan to cancel my subscription. As a matter of fact, I am giving a sub-

scription to my girl friend.

When Sports Illustrated comes out with its annual bathing suit issue, several letters come into their offices threatening cancellations. But Sports Illustrated prints the letters and keeps right on running its swimsuit issue every year. It proves that the magazine is bigger than any one subscriber or advertiser.

Don't let those complaints bother you too much. Keep your magazine on its present course.

Richard Marks  
North Hollywood, Calif.

## Misleading Title?

Your August 1979 issue was the best issue I've seen so far. I subscribe to several sports magazines and I am most impressed with yours.

However, I have one complaint. On the cover you state there is an article entitled "Is There Sex After Racquetball?" The title is catchy but the article just doesn't quite make it. If you are going to discuss the advantages or disadvantages of sexual intercourse before and after a match, then do it. If not, don't mislead with a false title.

I really love the magazine.

Joanne Hilliard  
Northridge, Calif.

*Editor's Note: We admit the title was aimed for "eyecatching" purposes but the table of contents and story subhead let readers know up front that the story dealt with racquetball clubs becoming a social alternative to the disco scene.*

## No Sex, Please

Is there sex after racquetball? I was surprised to see such an article in your publication. I don't think an article such as that has any place in a sports publication. Please don't follow it up with a story on whether people use drugs after racquetball.

Wendy Winslow  
Milwaukee, Wisc.

## Teaching Tool

I am teaching group racquetball at Weyerhaeuser Corporation headquarters to over 600 students. I am using your magazine as an introduction tool in my clinics. Your magazine is an aid to me and a valuable asset to my students. I hope it produces a few more subscribers for you.

Sid Williams  
Tacoma, Wash.

## Prefontaine

Nice article on Linda Prefontaine. The people of Oregon will always keep in touch with a "Prefontaine."

We wish Linda all the luck in the world and we know that up there Steve feels the same way.

D. E. Robertson  
Beaverton, Ore.

## No Fiction

Please leave fiction writing to Esquire and the New Yorker. I want to learn about racquetball from a players' standpoint, not a journalistic standpoint.

Arthur Long  
Des Moines, Iowa

*Editor's Note: Racquetball Illustrated is geared for the consumer. Our policy is to present a well-rounded publication giving you a variety of foods. We believe this is more constructive than force feeding you with one continuous diet of the same thing.*

## Fiction Fan

It's about time a sports magazine does more than just write about health and sports.

Congratulations on running a fiction article. I hope you continue this program. As fine as your magazine is, I find the intelligent addition of fiction a great plus for you. I hope to see a lot more.

Jeanne Wilkinson  
Northridge, Calif.

*Editor's Note: We originally had planned another Mason Stewart fiction article this issue but he was unexpectedly called to Europe on a special "now or never" writing assignment for another publication, and his story couldn't make our deadline. More fiction pieces from Stewart will appear soon.*

## Send your letters to:

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# PLAYERS

## RACQUETBALL ILLUSTRATED Hosts Party



May Co. disco dancers model Robert Bruce clothes and Tred 2 shoes.



In conjunction with the AMF Voit-Self Magazine Racquetball Tournament stop in Los Angeles, RACQUETBALL ILLUSTRATED hosted a pre-tourney press/celebrity party at Joe Scott's Club Barrington, a private restaurant-disco in West Los Angeles.

Among the celebrities in attendance were actors Robert Ginty (Paper Chase), Steve Shortridge (Welcome Back Kotter), Peter Brown (Days Of Our Lives), Vincent Buffano (Eishied), band leader Ray Anthony, former Playboy Playmate Of The Year Debra Jo Fondren, former high jump world record holder Dwight Stones, former pro football player Ed Marinaro, former pro baseball player Jim Wynn and former pro basketball player Darrell Imhoff.



Robert Ginty (Paper Chase)



Band leader Ray Anthony (above) and former Playmate of the Year Debra Jo Fondren (left).



Above: Actor Peter Brown (Days of our Lives), Katherine O'Neil of Self Magazine and former Los Angeles Dodger Jim Wynn.  
Below: Steven Shortridge (Welcome Back Kotter) and wife Cathy.

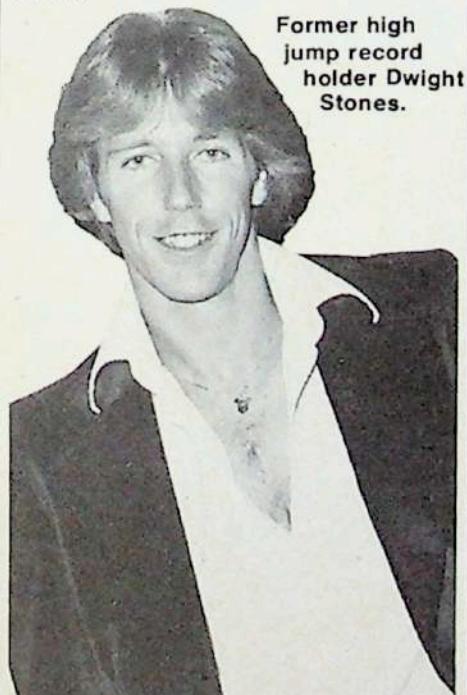
Photos by Dave King and Steve Schatzberg



Vincent Buffano (Eishied) and friend  
Darcey Hiatt



Former pro football player Ed Marinaro  
with former pro basketball player Darrell  
Imhoff.



Former high  
jump record  
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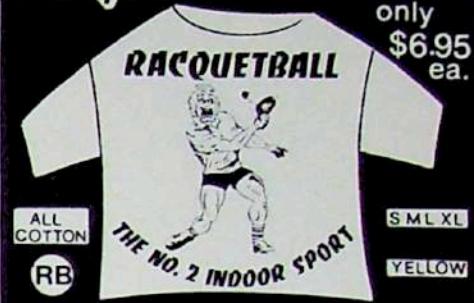
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# KARIN WALTON:

## Racquetball's California Girl

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By Mike Hogan

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She's the kind of girl the Beach Boys used to write songs about in the surfing 60s—one of those attractive "California Girls." She looks as though she were just plucked out of a Coppertone ad right off some beach where the waves are always six-foot and glassy.

If you saw her dashing around San Diego in her standard attire of shorts, a summer blouse and slap sandals, you would immediately conclude she was "typical California."

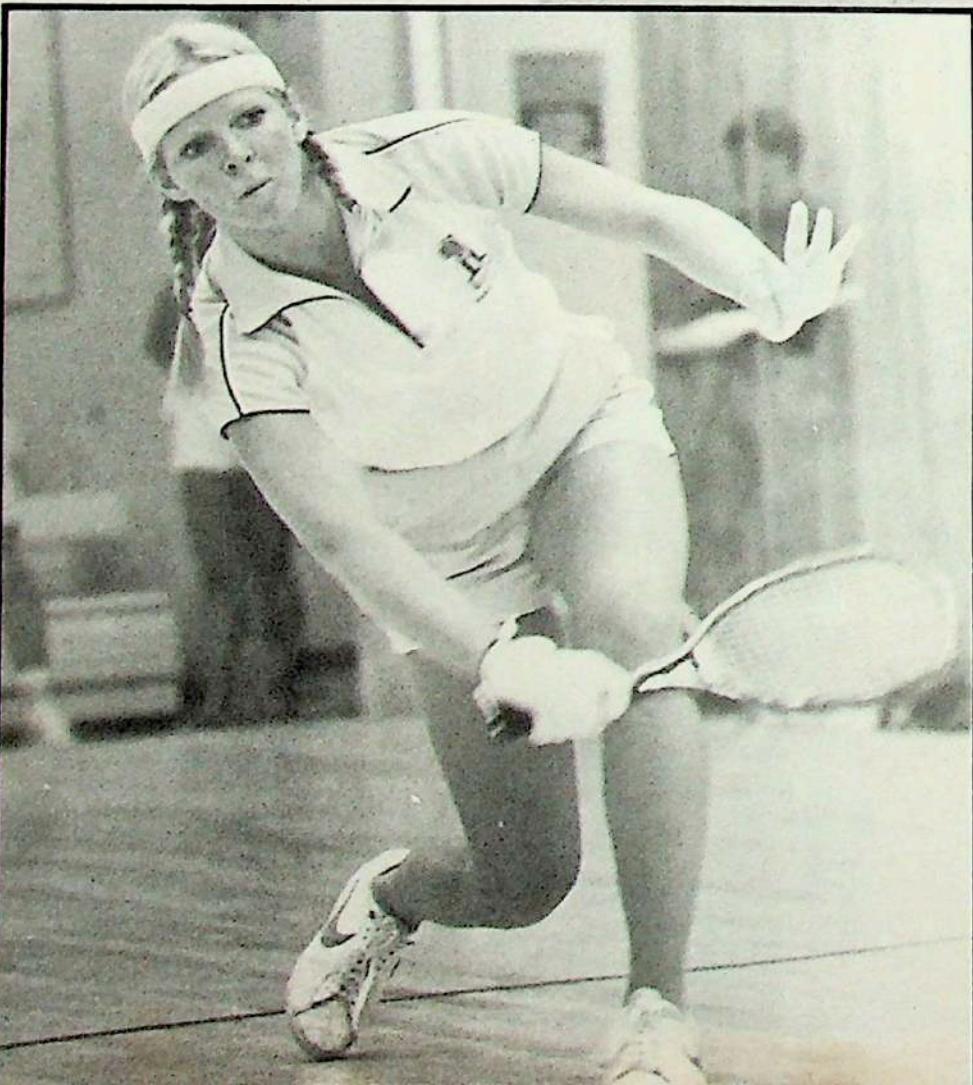
You'd be half right. She's definitely a California girl born and bred, but she's not typical. Karin Walton, the 1979 national women's professional racquetball

champion, is one of a kind.

As champions go, Walton seemingly is devoid of the all-consuming dedication and drive "needed" to make a champion.

Her attitude toward racquetball is casual and, if you saw her driving around San Diego in the Datsun 210 Wagon she won in the 1978 AMF Voit/Perrier Nationals, she would probably be hurrying to one of the city's many beaches instead of to one of its many racquetball courts.

"It doesn't make sense for me to go practice," Walton reasons. "My game is already where it should be and where it always will be, so why waste all those hours on the court when I could be in the sun?"



That's not bravado speaking. She says her game improves without practice and actually deteriorates with too much time on the court.

This lady has many other opinions about sports which the athletic establishment would consider nothing short of heretical. Vince Lombardi would not have approved of her attitude toward athletic competition.

Winning, Walton says, isn't everything. It's nice, and something which she does often when she makes her mind up to, but most of the time it takes a back seat to a day at the beach or spending time with her racquetball-playing boy friend, Rich Handley, who lost in the Open amateur finals at the Nationals.

Walton doesn't believe her national championship automatically makes her the best woman player in the world, although she does take pride in her accomplishments. In fact, Lombardi would be rolling over in his grave if he heard Walton's view on winning: "I always go into a tournament thinking that I'm going to lose," she says.

She may think like a loser, but Walton is definitely a winner.

Walton's story is not one which is likely to endear her to the strivers and toilers of the sports world. Knute Rockne slogans are not pasted on this lady's gym locker, nor on her psyche. Horatio Alger would find very little in her background to inspire the have-nots to greater efforts.

Walton is a natural athlete. She works hard on the court. Anyone who saw her matches against Shannon Wright and Janell Marriott at the Nationals knows she had to earn that title. But some athletes just are "born to win" and Walton is one of those.

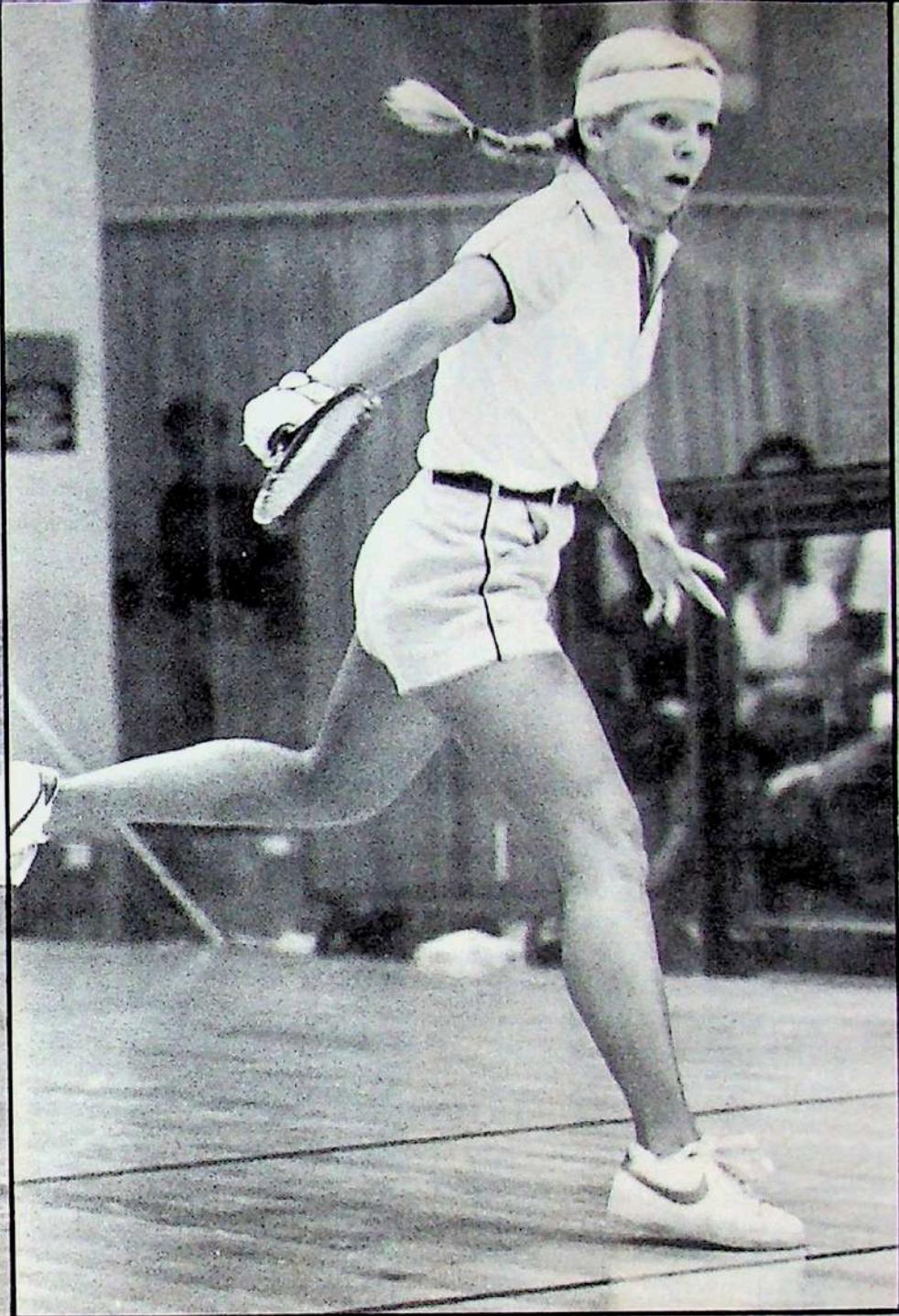
Walton was born in Long Beach, Calif. in 1956, but spent her early childhood in Walnut Creek, east of San Francisco. At 14, her family moved to San Clemente, a sleepy seaside resort noted for President Nixon's Western White House and the good surf at its beaches.

It was in San Clemente, says Walton, where she first realized she was blessed with more than her share of athletic ability. Walton represented her high school in softball, field hockey, badminton and tennis and was picked to All-League teams in badminton and tennis.

"Our whole family has always been into sports," she says. "My oldest brother, Kurt, was on a football scholarship and my brother Chris was a good baseball player."

"But, when we moved to San Clemente they gave it all up, took up surfing and began hanging out at the beach all the time. It drove my parents crazy."

Walton and her brothers found that



their athletic ability, good looks and blond hair gained them immediate acceptance by the San Clemente surfing crowd. The next two years were all sun, sand and surfboards, although after getting "bonked on the head" a couple of times, Karin decided to trade in her surfboard for a styrofoam Boogey board. But the beach has never lost any of its appeal for her.

Walton took up racquetball in 1975, her first year at Utah State. She went there, she thought, for the purpose of skiing and playing badminton.

"I never have been into school too much," she says, "but college was great. The social part was super and I had a good time."

Her major was recreational studies. "I had to pick a major and underwater fingerpainting was filled so..." But she spent most of her time on nearby Beaver Mountain as a ski instructor.

Off the slopes, she was on the courts. The badminton courts. But soon badminton began to lose ground to racquetball, a "new" racquet sport which was taught to her on her first day at school. Her badminton coach put a racquetball racquet in her hand and told her to go out on the court and play.

Her parents went upstairs to watch and after a while Karin's coach told them, "One day, your daughter will be nationally ranked in racquetball."

"That was kind of weird," says Walton, "because that was the very first day I played."

She rose rapidly through the racquetball ranks after that. During the winters, she played in Utah State open tournaments which were dominated by Marriott, a product of Salt Lake City. During the summers, she returned to California and worked up from C bracket to Open status.

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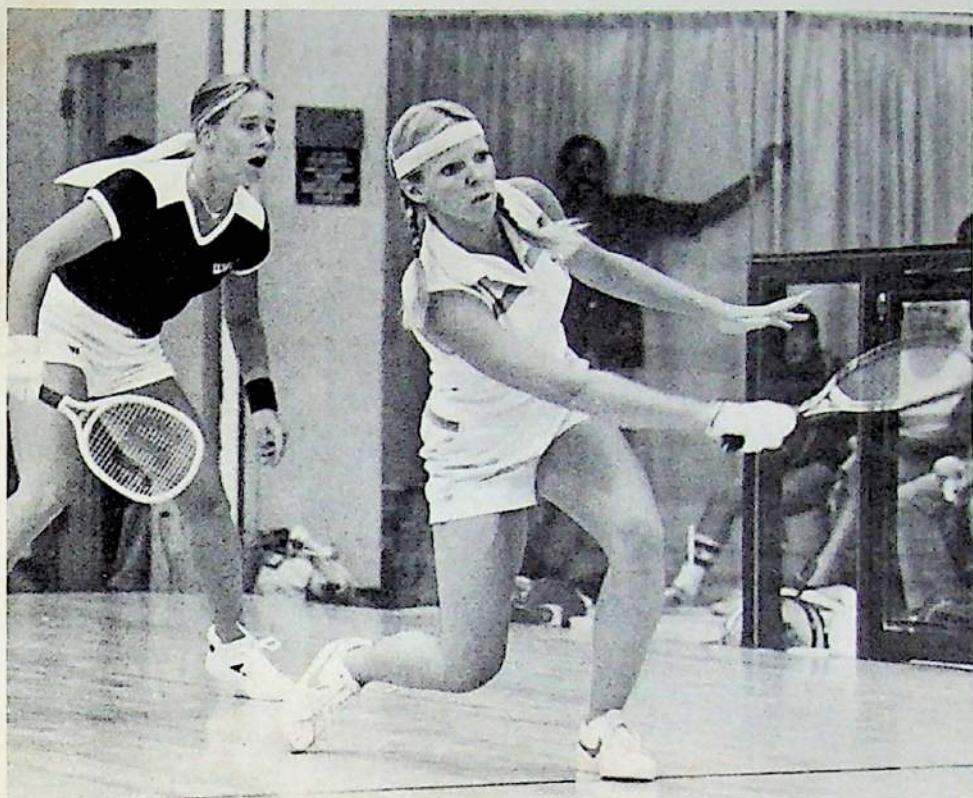
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# WALTON

Walton rolls one out against Shannon Wright in semifinals of this year's Nationals. Walton beat Jannell Marriott in finals.



"We would make tournaments a big family affair," Karin recalls. "For my first tournament, my family just came down for the day. They weren't expecting me to win, but we ended up driving back and forth for a couple of days because I just kept winning my matches."

But the end of 1976 Walton had won her first Open tournament.

She traveled to Las Vegas for the United States Racquetball Association (USRA) National Regionals in March

1977 and to Reno the following month for the International Racquetball Association's (IRA) Western Regionals.

She came home with both amateur titles to earn a trip to the USRA Nationals and the IRA Nationals.

Walton beat Pat Schmidt for the USRA National Amateur Championship and Jan Matthews for the IRA amateur crown. In four months, she had risen from obscurity to become one of the hottest female prospects on the racquetball scene.

"After that," says Walton, "offers from all the companies started pouring in. It was then that I found out there was such a thing as professional racquetball."

Walton relaxes with boyfriend Rich Handley at their favorite "training" place, the beach.



Photos by Dave King and Mike Hogan

Prior to that, she had heard something about some guy named Marty Hogan and others who were playing for money. But she had always played just for fun and never thought of herself as a professional racquetball player.

"I had never even bothered to watch their matches," she recalls. "The year Bledsoe beat Hogan (1977) for the national championship I didn't even see it."

One pro player Walton did watch was Shannon Wright. She had noticed Wright cheering her on during the amateur rounds and decided to return the favor. A friendship developed between the two after that.

But friendship didn't stop Walton from handing Wright her first defeat in two years a few months later at the first stop of the 1977-78 tour. It was in Milwaukee, her first pro stop and first effort under Leach, her new sponsor. Not a bad showing for a rookie, but she quickly learned that life on the pro tour was anything but the idyllic existence she had been accustomed to in San Clemente.

The constant travel, the impersonal hotel rooms and only a cordial reception by her fellow competitors were not what she had expected. It proved to be a lonely existence for a girl who had always been close to her family and friends and used to much more pleasant surroundings. She didn't like it and her game languished as a result.

"You have to remember," she says, "that I was always playing just for the fun of it and, all of a sudden, to travel on my own and to have to want to win and play for money and play for the company and all. It was a real bummer."

For two years, Karin's ranking rose and fell among the top ten. It was a respectable showing, certainly, but she knew she was not playing up to her potential. She began the 1978-79 season ranked fifth and, in her own words, "went downhill from there."

"I had beaten everyone at one time or another," she says, "but I never put all the pieces together. I could never get the mental excitement to play."

"That's why I had done so well in amateur tournaments. It was so much fun and I was so anxious to play."

Walton's attitude underwent an abrupt change this spring at the New Haven, Conn., tour stop. It was there she met Rich Handley and, suddenly, the racquetball tour didn't look so dismal any longer.

"Rich is the difference," she says. "It wasn't that I changed my game. My game has always been there."

"But, now, Rich and I go to tournaments together and it's fun. It took me two years to get psyched up to the point where, now, I want to do it."

The proof of her new-found secret formula came, Walton says, a month or

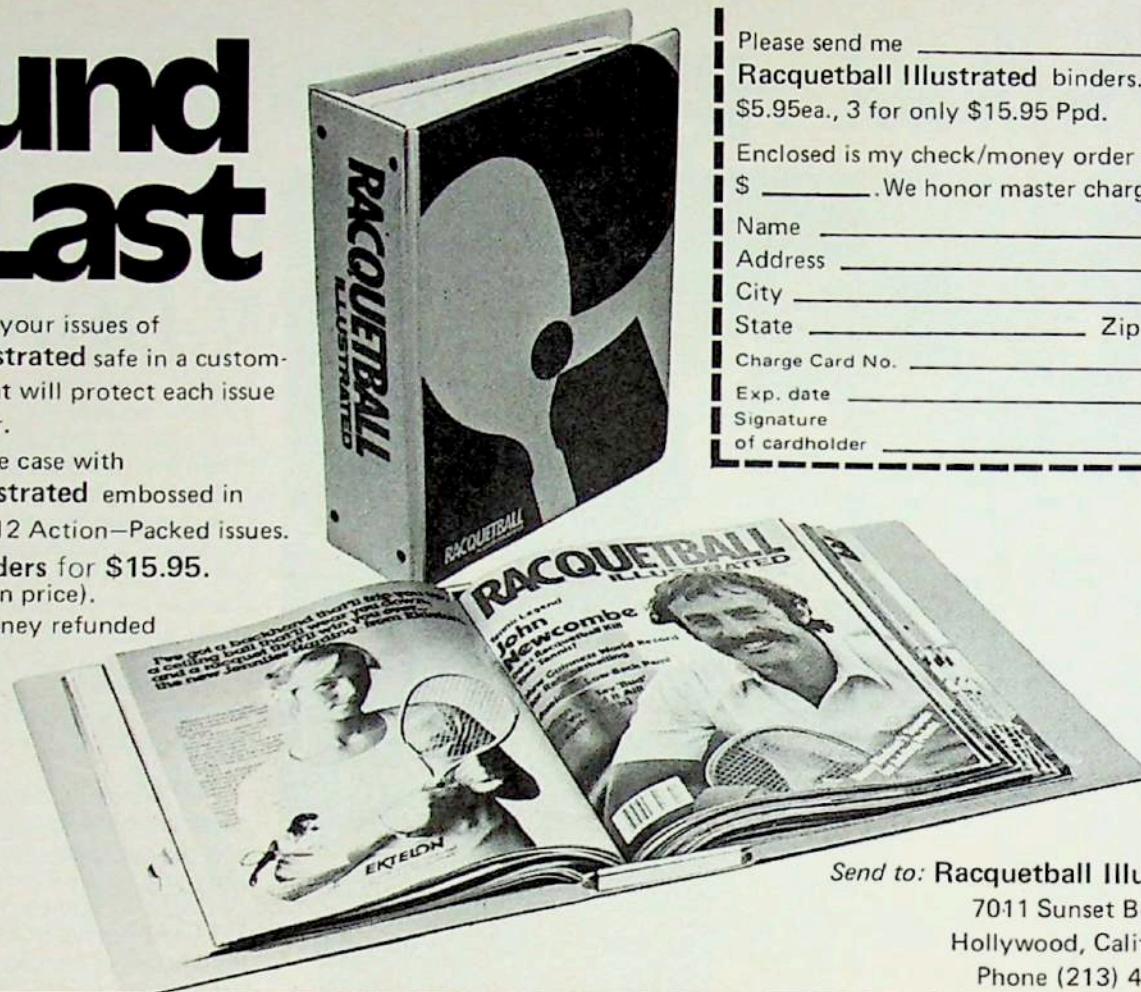
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## WALTON

so later at the National Championships in Tempe.

Prior to that tournament, anyone who might be bold enough to suggest that Walton would be the next national champion would have elicited a few smirks, sidelong glances and had no trouble finding takers for bets on the tournament. Everyone's attention was focused on Wright, Marriott, Marci Greer and Jennifer Harding. This time the title went to a blond-haired dark horse.

Love sounds like an unlikely ingredient for success on the racquetball court but, perhaps, a player's state of mind should not be overlooked when predicting a winner. Walton trained less than usual for this tournament, and yet, she turned in a convincing performance against the top seeds, beating two-time champ Wright 21-20, 21-19 in the semis and Marriott 21-20, 21-15 in the finals. No one could claim that she strolled to the title.

Through it all, she says, Handley coached and helped her get over the rough spots. He stationed himself behind the glass in the left rear corner and gave her the moral support needed to calm her down when things weren't

going her way and the direction she needed to channel her efforts when she had the momentum.

"It makes a big difference when you are playing for someone else, instead of just for yourself," says Walton.

Now, once again, it's balmy ocean breezes and sunshine for Walton. She moved to San Diego shortly after the New Haven tourney to be with Handley and close to the pro competition but, true to form, she still spends most of the time at the beach.

Although she now has a slightly better vantage point from atop the racquetball heap, Walton still has no pretensions as to claimant as the best woman racquetball player in the world.

"Shoot, I didn't even think I was going to beat Shannon or Janell in the Nationals," she says. "I thought I was going to lose so why should I go around now acting as though I can beat everyone all the time?"

Walton knows she is now the target every woman player will be gunning for, especially Wright who is still ranked number one for her overall season performance. But she says she isn't concerned about the pressure of being on top and she isn't going to let it affect her mentally.

"It's nice to be on top," she says, "and I'm sure a lot of girls want to be here. But it's not that important."

What is important to her? Well, like any other athlete, Walton is anxious to parlay her championship into something a little more substantial, a second career that she can turn to after her racquetball days are over.

"I want to take advantage of the Nationals to do the things that I had planned to do all along," she says. "This is perfect timing for me."

Modeling and television commercials strike her fancy. She has been modeling Catalina's racquetball clothing at the May Co. and has had a little input into Leach's racquet wear selections. She doesn't claim expertise in clothing design, but says that her experience on the court and her tastes in clothing could be of use to a manufacturer.

Walton has also hired an agent, who will be on the lookout for endorsements.

"Milk is my favorite," she says. "I would really like to do a milk commercial or, maybe, orange juice or some other food that has to do with good health."

But isn't she afraid that these activities will detract from her racquetball game? No way. "I am not in training," she says.

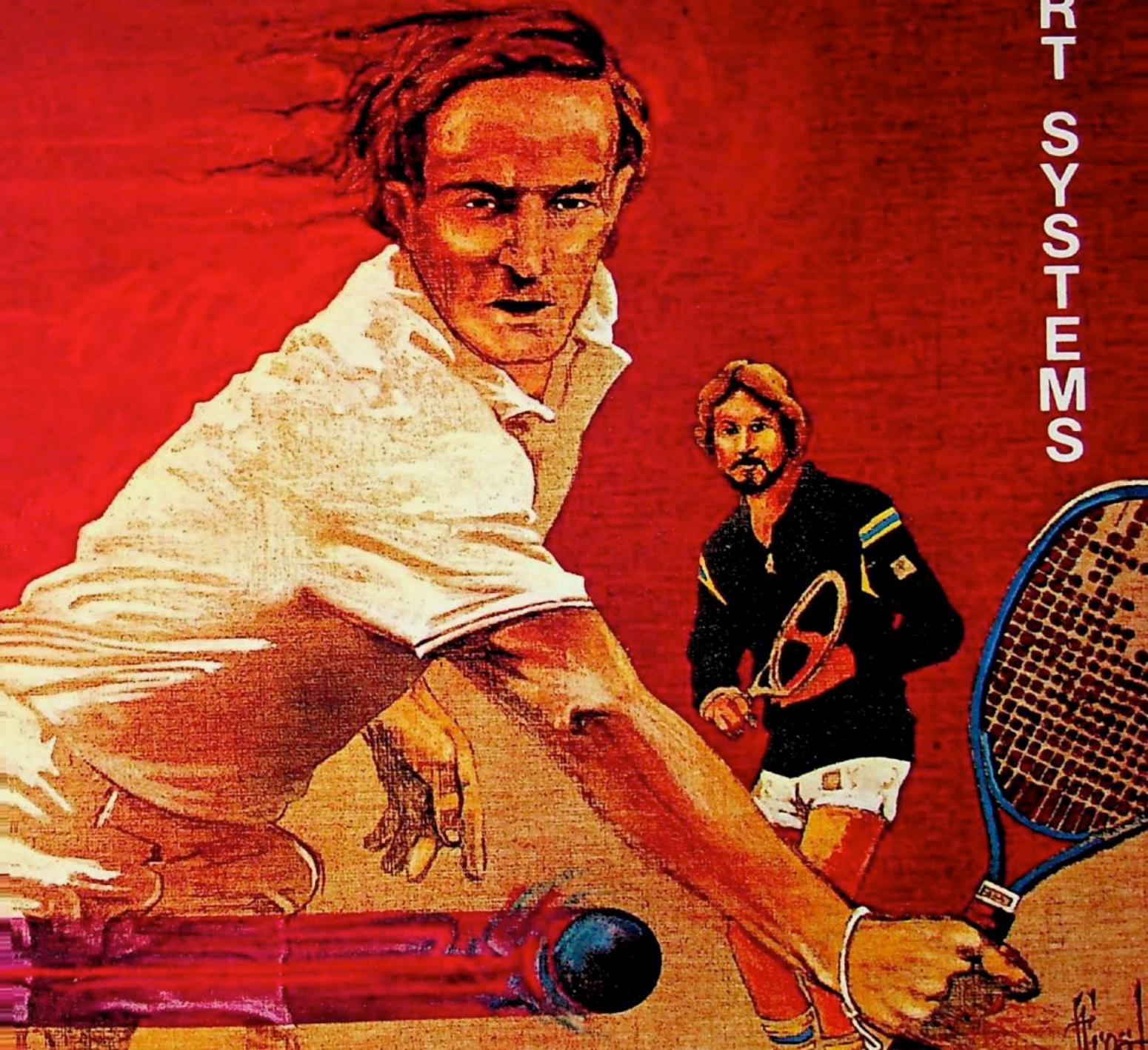
Neither does she intend to retire from racquetball for a good many years to come.

"This is my job," insists Karin, "and, heck, it beats working."

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# There's no place like HOME

*...Be it ever so humble,  
there's no place like home."*

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By Ben Kalb

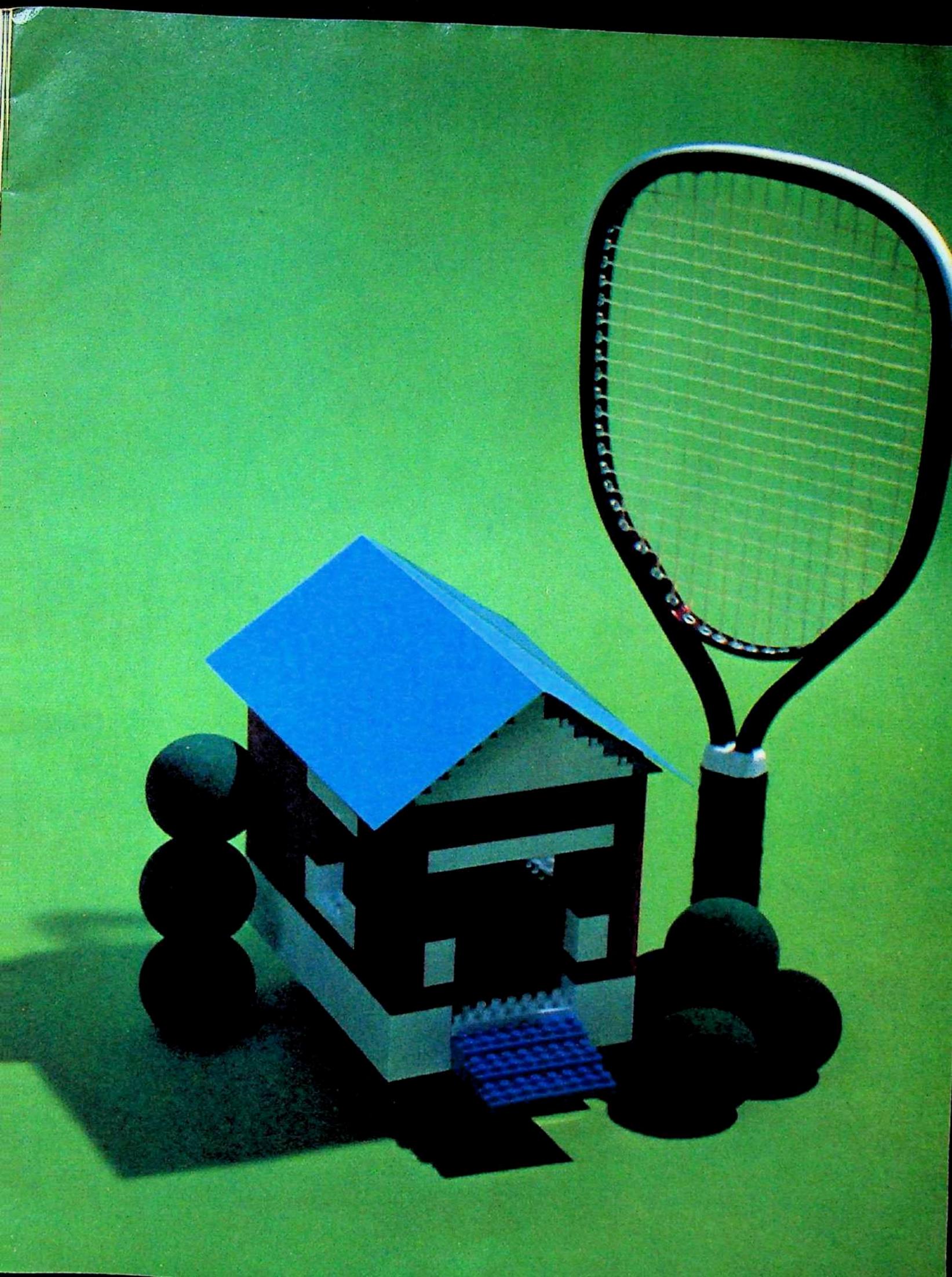
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There is nothing humble about any of the homes that have racquetball courts in their backyards...unless you want to call Elvis Presley's Graceland estate in Memphis, Guillermo Vilas' property in Argentina and Farrah Fawcett and Lee Majors' home in Los Angeles humble. These homes and others like them are filled with such ostentatious additions as Olympic-size swimming pools, baseball diamonds, tennis courts, polo fields, soccer fields, race tracks and all of the amenities that go with a private racquetball court. In short, there is enough recreation to satisfy even the poorest of millionaires. Ah yes, there's no place like home.

To put a racquetball court in a home is a luxury, plain and simple. It is certainly not one of life's necessities. But to call it an expensive toy is relative. What is expensive to one person is a drop in the bucket to another. And as for being a toy, again it depends on the person. It is no more a toy than a swimming pool but then again, there has to be a little ego involved, or at least oneupmanship, when making the final decision to have a court built off the master bedroom.

In 1971, the first paneled court (squash/racquetball) was installed in the Jackson Hole, Wyo., home of Charles DuPont. Since then, the country has not exactly been inundated with home courts but their popularity is on the upswing.

There are probably only a few





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hundred homes (not counting condos, apartments and townhomes) with private racquetball courts. Tennis courts still have the edge but the racquetball industry will probably ask for a recount in the mid 80s.

One can figure on spending about \$30,000 to construct a private court. In a survey, most court contractors said that one can cut corners, thereby cutting the costs to, perhaps, \$25,000, but other contractors say one should budget upwards of \$40,000.

"The person who puts a racquetball court in his home," says Bill Bellew of American Sportsurfacing, "is not your nitty gritty kind of guy who digs ditches."

Although most courts are in that \$25,000-50,000 range, there are little extras that could raise the cost to more than \$100,000. Although no exact figures were released, Farrah Fawcett's court reportedly hit the \$80,000-90,000 range. Elvis' private court featured a sauna, locker room, glass backwall leading to a lounge area and a running track upstairs, which cost him in the neighborhood of \$150,000. "Money wasn't his biggest problem," says Myron Roderick of Sports Unlimited, the company that built the court. "The privacy was worth the money to him. He couldn't go out to a public court and play."

Privacy, as it turns out, is the motivating factor of most people who have courts built on their property. It's the old low-key approach to riches.

One of the richest families in the world has a racquetball court on their Southern California property in addition to several acres of other recreational facilities. When asked through an intermediary for a few comments and a photo of the court, one of the family members said "absolutely no publicity."

Another successful businessman, who owns a private court in his Indiana home, agreed to be interviewed if neither his name nor his address was used. A photo was out of the question. "I don't like to flaunt my affluence," he says. "It makes your home the target of every half-assed hood around."

Most of the private courts are built for wealthy businessmen. They are not exactly household names in terms of the tinsel world of Hollywood but to readers of the Wall Street Journal, some are well known.

Of the "celebrities" who have courts in their homes, Farrah Fawcett and Lee Majors are probably the most well known except for Elvis. Privacy was the main reason for building a court. "People like Farrah Fawcett can't go any-

where without being harassed," says former pro basketball player Don Kojis, now vice president of marketing for M&M Court Systems, the builders of the Majors' court. "What they want to do is surround themselves with amenities in their own backyard."

Shortly after their court was finished, the Majors' announced that they were having a trial separation. Presumably this means they will have to find new racquetball partners and if they ever divorce, it has not been announced who will get the custody of the racquetball court.

The first step in building a racquetball court is to select a general contractor. Like anything else, one is advised to shop around. Ideally, it is better to put the court in as part of a new house or new addition. The materials, work force and architectural designs are, in effect, already on hand. Most of the soil has already been excavated, so the court becomes an expansion project instead of a new project.

In some cities obtaining a building permit may cause problems. A 20-by-40 foot building is, in effect, going up, and some cities have codes that restrict building height. Many builders recommend dropping underground about 10 feet or so. Farrah and

Lee excavated 27 feet, which increased the cost. Building permits usually can be obtained within a couple of months but in some cities, Beverly Hills for example, building permits can take up to two years under extreme circumstances.

According to John Chapman of Milibra Construction, the actual construction takes, on the average, 6-8 weeks. That includes pouring the slab, putting in the steel framing (most contractors recommend steel or wood as opposed to block and plaster), the exterior roof system, the insulation, lighting, air conditioning, heating, the panel system and hardwood floor. It takes only a day or two to install the floor but the construction crew must come back one week after the wood acclimates to the rest of the structure. A coat of sealer is then put on, as well as the game lines and two coats of a urethane finish. This, of course, does not include showers, saunas, and viewing setup.

There are several construction companies that install private racquetball courts but there are just a many companies that have nothing to do with them.

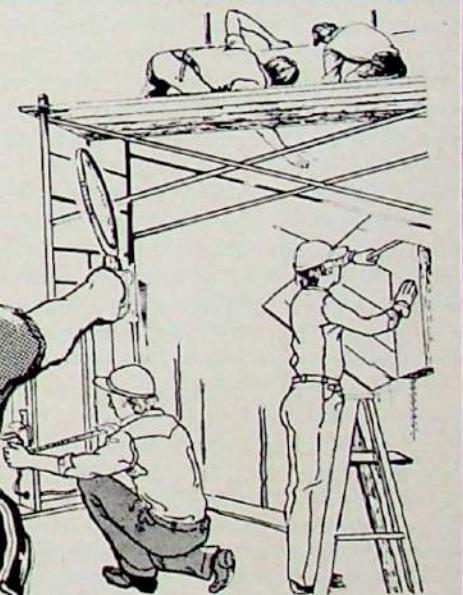
"You have to do as much work on a single court as you do on a place with 50 courts," says one company executive. "There is a difference in labor, of course, but the time and effort in mak-

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# HOME

ing purchase orders and planning is about the same."

It's obvious, then, that an individual pays more (per court cost) for one court than a club pays for 10. "We jack the price up," says the same executive. "If a guy bites, that's fine."

Why then does one spend the money to put in a private court? Privacy is the obvious answer when dealing with an Elvis or a Farrah. Tennis Pro Vilas had one installed so he could practice for the 1978 World Racquets Championship. Unlimited funding is a partial reason for some of your high-level Wall Street people. But what about the professional businessman, who is financially successful but doesn't have money to burn?

"I wasn't getting in enough court time at local clubs and most of the clubs wouldn't allow my kids to play," says Orange County (Calif.) orthodontist Allan Sheridan. "It also allows me freedom to play when I want. I have strange hours and there is a lot of pressure in my work. Sometimes I like to get up at 1 a.m. and start hitting kill shots."

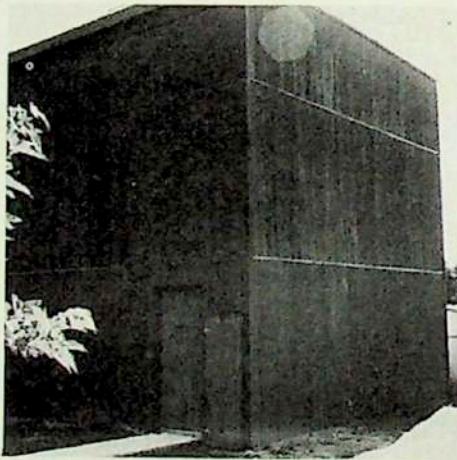
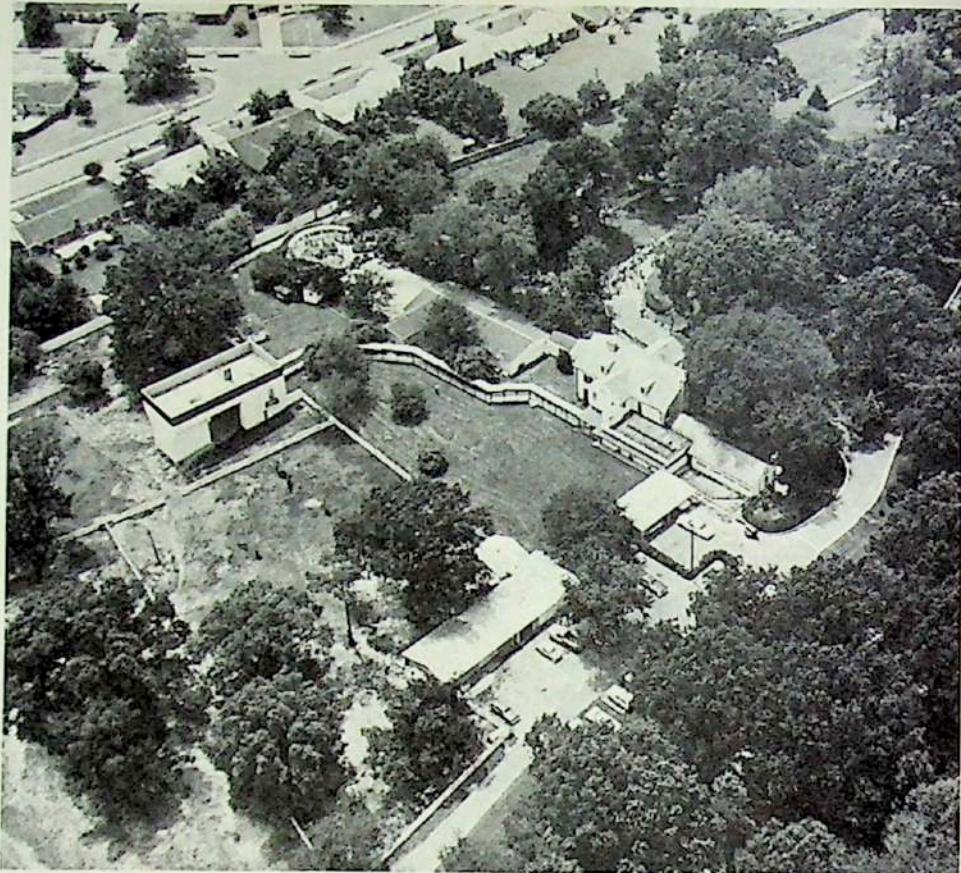
Sheridan also plans local tournaments at his house. "I can control the quality of players and there is a lot more enthusiasm for people when they meet on strange ground," he says.

Sheridan says his court cost \$38,000 to install but he doesn't like to describe it as his "toy." "Everybody has their own priorities," he says. "I put my priorities into something I enjoy. I gave up a lot of things to put in that court but I did it because I enjoy racquetball."

John Schuck is a developer. He used to live about 40 miles from his partner Ron Cook in Los Angeles and the two would meet halfway at their office and follow up the workday with a racquetball game. The two then decided to

*Editor's Note: Below, is a list of construction companies that build racquetball courts in the home. This is a list of companies RACQUETBALL ILLUSTRATED is familiar with. This list*

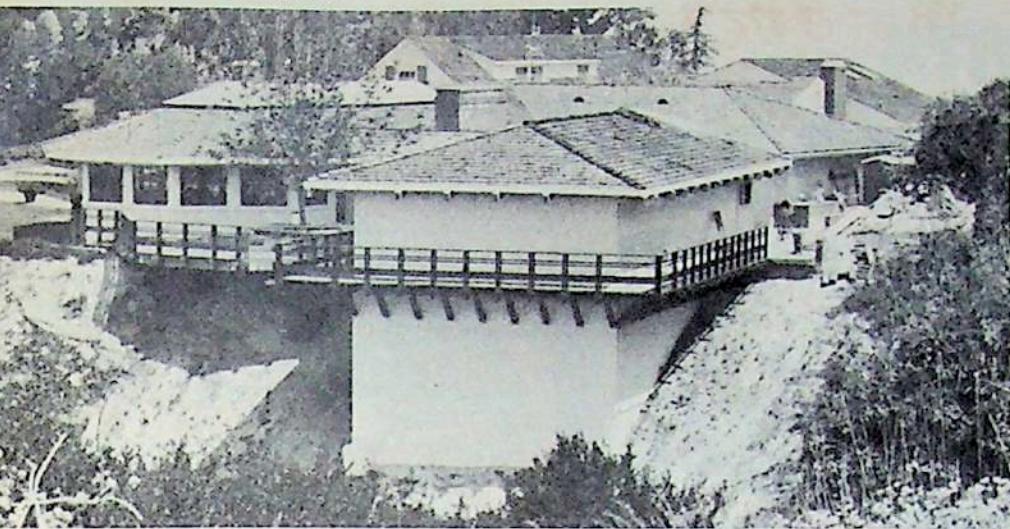
Photo by James R. Reid



An overview of Elvis Presley's Graceland estate in Memphis. White building at left is racquetball facility. Note walkway from court to mansion. At top is gravesite of Elvis and his mother.

Not all private racquetball facilities are done at great expense. This is a simple yet functional design of Southern California orthodontist Allan Sheridan.

is not complete. There may be other companies in your area who can also do as good a job. We advise you to shop around. Compare court systems and, above all, compare prices.



**The multi-purpose design of Al Reese at a home in Dallas. Note dark white racquetball service lines overshadowing black basketball configuration. Also note basketball hoop against back wall; home plate for baseball practice and lounge viewing area.**

move their operation and families to Santa Barbara, about 100 miles north of Los Angeles, and together bought 23 acres of property, which they split down the middle.

Their property includes their houses, offices, guest houses, a lagoon, polo field, baseball diamond, swimming pool, recreation building and tennis court, which is now growing grass on it from lack of use. From the outside the private court looks like a guest house. Once inside, the guest is surprised to see a racquetball court with a 12-foot glass back wall that overlooks the rest of the landscape. Total cost, says Schuck, was about \$50,000 but money was saved because he and his partners are general contractors.

"We don't really gloat about it," says Schuck. "It's nice to have it so convenient and we feel we are lucky enough to afford it. We don't think of it as an ego thing. We like the uniqueness of it and I guess it is something special. Very few people have seen a private racquetball court. It sort of blows them away."

John Baerlein, who lives between Carson City and Reno, Nev., and works

for Univac Computer Corp., says the racquetball court is part of he and his wife's dream house. "It was a spontaneous decision," says Baerlein. "We bought a three-bedroom home but realized we really didn't need three bedrooms. We now have a one-bedroom home with a racquetball court off the living room. If we ever want to sell, we'll just convert it back to a three bedroom."

Dr. George Nichopoulos of Memphis has been playing racquetball for more than 20 years. His entire family plays the game, so he constructed a private court about three years ago. Nichopoulos was Elvis' physician, and recommended that Presley put a court on his Graceland estate.

"Elvis played racquetball the day he died," says Dr. Nichopoulos. "He played a lot for a while, then he would lose interest and then start back playing a lot again. For a while he was playing daily."

Dr. Nichopoulos says "privacy, convenience and exercise" were the main reasons Elvis had a court installed. "He was such a perfectionist. If he couldn't play well, he didn't want to be seen in public."

Most contractors interviewed recommended the use of steel or wood rather than block and plaster. "It's one of the oldest ways and one way you can save money but it's one of the worst ways to

**From nearby hillside, view of the Lee Majors - Farrah Fawcett home with racquetball facility in foreground. Note how far excavation was needed to make sure the roof conformed with the rest of the property.**

build a court," says Bob Lewis of Classic Courts. Block and plaster are more likely to absorb water, thereby creating possible warping.

"Moisture control is the most important aspect," says Chapman. "You have to have your slab level to within one eighth of an inch because you need a smooth playing surface. The framing and playing surface follow the contour of the slab. You don't want your panels and flooring to swell up on you."

But there are others who think block and plaster is the best way to go. There are companies who will tell you it is cheaper and easier to install and it is virtually maintenance free. "Sure, you can run into problems (with block and plaster), but if installed properly there is minimal or no maintenance needed," says Bob Post of Surewall Court Systems.

Most of the courts installed are "racquetball courts for racquetball sake." There are, however, other possibilities within the same structure. One contractor, Al Reese of Houston, says he can build a "home rec center" for \$35,000 that includes a basketball hoop that pulls out of the upper back wall; a painted batter's box and pitcher's mound for baseball practice; a painted goal post for kicking extra points and a badminton-volleyball setup.

Jackson and Royce Ann Fulgham of Dallas have installed one of Reese's home rec centers off their kitchen. "We wanted a family-type sports situation," says Royce Anne. The Fulghams have four kids and their nearby neighbors, Dallas Cowboy quarterback Roger Staubach, his wife and five children, use the facility frequently. "We thought there might be some problem with all the lines (the basketball configuration has black lines and the racquetball court has white lines) but you don't even notice one when you are playing the other," says Royce Anne. The Fulghams, as many of the families who have had courts installed, admit that it adds to their social situation. "We sometimes have as many as 20 people watching a racquetball match from our viewing area," says Royce Anne.

Even though racquetball parties are popular at home, most players plan parties only as a secondary thought. "Tennis is very social," says one doctor who has a court in his home. "I can see tennis parties for the sake of having a party. No one plays. People just dress in their tennis outfits and drink and socialize. With racquetball, most people are active players. They build a racquetball court because they love to play racquetball. That's the bottom line."

# 20 QUESTIONS WITH JACK YOUNGBLOOD

By M. F. Vickter

Jack Youngblood walked into the locker room sweating and tired. After sixty minutes of athletic combat, Youngblood was used to this post-contest feeling. But this wasn't the Los Angeles Coliseum locker room Youngblood was in. It was a racquetball club in Van Nuys, Calif., and it wasn't the Dallas Cowboys who had just beaten him, it was Rita Hoff who had defeated him 21-8, 21-8 in a special racquetball exhibition.

From July to January, pro football is foremost in the mind of Youngblood, an All-Pro defensive lineman for the Los Angeles Rams. But in the off-season, racquetball has top priority. Youngblood has played the sport for a long time but only recently he has become a racquetball club owner. He currently owns a club in Huntington Beach, Calif. and one in Tallahassee, Fla.

## 1. RBI: How long have you been playing racquetball?

JY: I've been playing the game since college (1967) at the University of Florida. When I came out here with the Rams I began playing a little bit for conditioning.

## 2. RBI: When did you get the idea to build your own racquetball club?

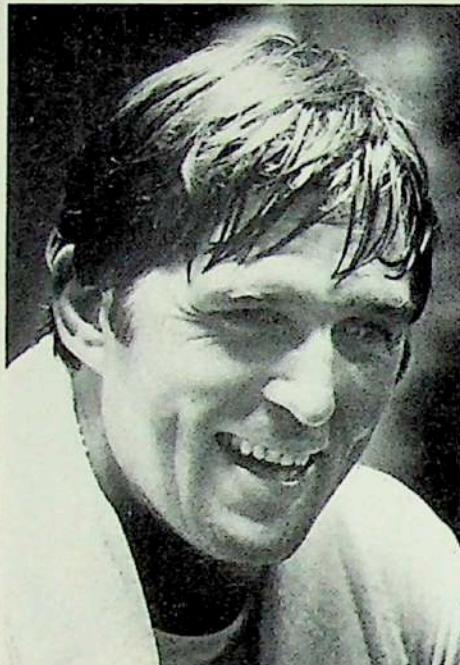
JY: About three years ago Dean Halvorsen (another Ram) and myself had the idea to put up a club. We worked on it for about a year and a half—the right group of people, the right amount of money, the location—before we got it together. We opened it in December, 1977.

## 3. RBI: Why did you go into a racquetball club as an investment as opposed to a McDonalds or a restaurant or something?

JY: First of all, it's dealing with athletics. The tune of the nation is athletically inclined. Racquetball facilitates that need. People like it because you can get a total workout in such a short period of time. We also have a health club and we also appeal to the social end of it. We feel people like to have the feeling of a private country club.

## 4. RBI: Do you find time to play racquetball during the season?

JY: Not much during the season. You stay beat up too much during the season to get out and exert much energy other than practice. I like to go to the club and swim and go in the sauna a little bit but to actually play the game during the season, it's tough to do. In



the off-season you can use it as a vehicle for conditioning but not during the season. I've got arthritis and you stay beat up and bruised up all the time, so it's tough to exert yourself in racquetball and then have to play for a living on Sunday.

## 5. RBI: What else do you do to stay in shape?

JY: I lift weights and I have a conditioning program that includes running and racquetball.

## 6. RBI: Are you at the club all the time in the off-season?

JY: Most of the time. My main function is promoting and putting together other clubs. We want to have three or four clubs operating within a year and a half.

## 7. RBI: So you really are involved in the promotion end of it? Using your name to create interest and other deals?

JY: I'm the front end. I find the area, site, put together the market studies and put together the financing.

## 8. RBI: Obviously, your name and the fact that you play pro football for the Rams has opened some doors for you?

JY: It's definitely opened some doors, no question about it. Not only that but some of the other contacts I have made from pro football have helped.

## 9. RBI: Have you found other football players getting involved in racquetball club ownership?

JY: I understand Randy Vataha is doing a good job at it. I know Phil Olsen has gotten into it and, of course, Don Coryell has been into it for a while. Roger Staubach is trying to get involved in it, or is into it, I'm not sure. O.J. is involved. But I like the way we do it. We have a private little social club of 1,200 members, and we cater to those 1,200 people.

## 10. RBI: Who first got you into racquetball back in college?

JY: One of my coaches, Jack Thompson, down in Florida. It was used as a conditioning program during the spring football. We played handball and racquetball outdoors. That was 1967 through 69. I stopped because I didn't have any facilities to play at when I came out here. But now I play as much as I can.

## 11. RBI: There has been a controversy of sorts about the Rams leaving Los Angeles proper to move



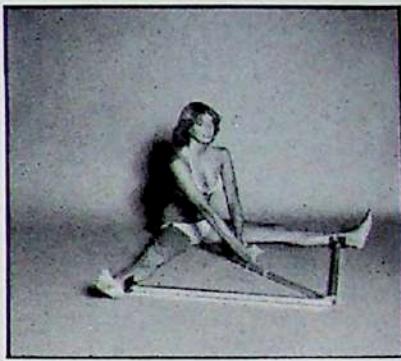
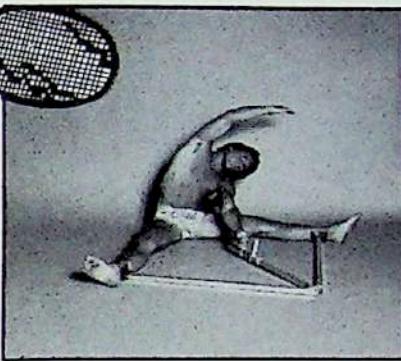
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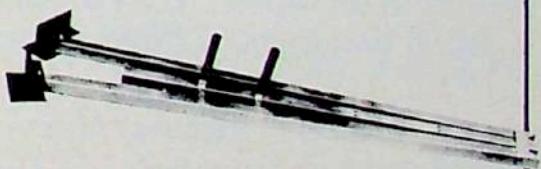


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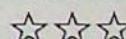
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# 20 QUESTIONS

**to nearby Anaheim. What do you think about the move?**

JY: I really don't care. I've got to play and wherever they say play that's where I play. It's not really a big issue with me.

**12. RBI: Do you figure when you are finished with pro football, your career will be built around racquetball club management?**

JY: Yes. I like the idea of having a club, managing a club, and working with people in it and still having the freedom to do what I want to do.

**13. RBI: Do you notice in playing racquetball, that power is not the most important part of the game?**

JY: Yes. It's like golf. The little guy is just as good as the big guy. Take Rita (Hoff). She can hit the ball as hard as most big guys. It's a fundamental game. You have to get the fundamentals down. But you still have to have the quickness and agility and coordination to play the game.

**14. RBI: How do you react or how do other members of the Rams react when the press and fans get on the team last year, every year, for not making the Super Bowl?**

JY: I've heard it for seven years now.

I don't care what people say. I care that I lost but most people don't understand the game, understand what goes into it. I have kind of tuned out most of the opinions unless there is some credibility behind them.

**15. RBI: Do a lot of the Rams play?**

JY: I used to play a lot with Phil Olsen. A lot of the players come down to my club and play. But a lot of the players were already involved with it. Most had played at their own schools and the ones who didn't found about it because the others played.

**16. RBI: Can you honestly keep your membership at 1,200 people? If people want to join, you aren't going to turn them away?**

JY: We have probably a one percent turnover rate. So you can keep enough new members coming in to make up the difference. We keep it at 1,200 so we can cater to those members. We have 10 courts. We don't want to have 2,000 members when we can only handle 1,200.

**17. RBI: Do you think there is a racquetball club overbuilding now?**

JY: No. We did a marketing survey in Orange County and found that even

now there is only one court per 1,500 people. There's lots of room.

**18. RBI: What was your reaction to the game when you first took it up?**

JY: I started with a wooden racquet. It's a completely different game now. It's a lot faster. I used to play outdoors. I never even saw an indoor court until I came to L.A.

**19. RBI: So you were used to three-wall?**

JY: For a while I didn't even know there was such a thing as indoor racquetball. I had to learn there were back corners in this game. People would hit the ball hard and I would think it was automatically going out of bounds. Then all of a sudden it was coming right back at you.

**20. RBI: One final question. How do you feel about losing to Rita?**

JY: Even though I lost, I enjoyed it. I would much rather play somebody who is that much better than me than somebody I can beat rather easily. I know I'm going to get a good game and I know I'm going to learn some things. That's the way I look at the game. I know that if I can learn things playing better players, then I'll get better.

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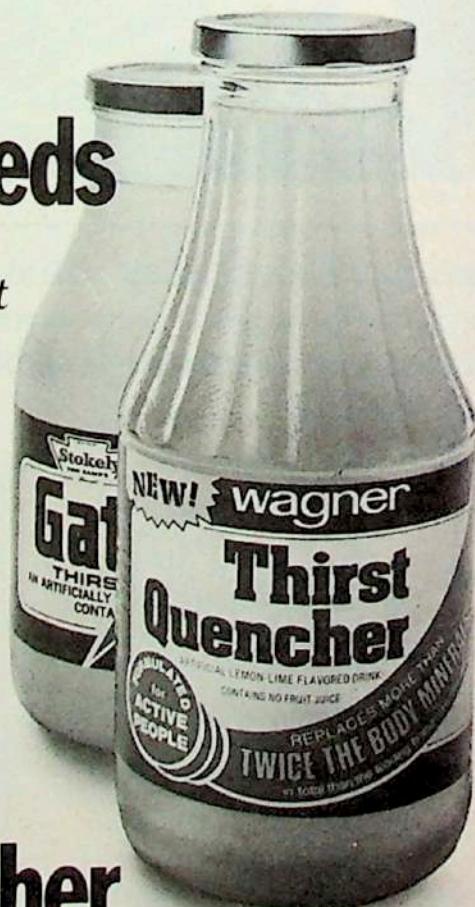
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# John McEnroe tries a new game



By Rick Davis

What to expect was anybody's guess. Brash and confident, as befits the rising star of the tennis world, could one assume then that so-called "super brat" John McEnroe would carry such success and/or manner to the racquetball court?

Or, considering that for McEnroe racquetball is a new game played against walls while requiring a non-tennis like wristy swing, would one expect to see an embarrassingly poor performance by a novice?

Those were the two extremes to consider when McEnroe took his talents—and temperament—to the World Invitational Racquet Championships in San Diego earlier this year.

That in the end he earned \$6,000 for a third-place finish (plus \$15,000 appearance money) is a credit to McEnroe's natural athletic ability and instincts to adapt quickly to a new sport.

The event matched champions from tennis, racquetball, squash, badminton and table tennis in each racquet sport.

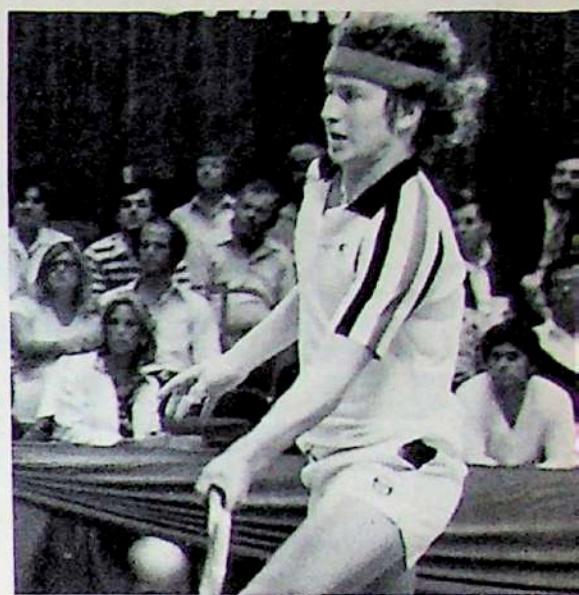


Tennis star John McEnroe tried his hand at racquetball (above against table tennis kingpin Dan Seemiller) at the recent World Racquets Championship

Photos by Carole Charfauros



**McEnroe, considered the number three tennis player in the world behind Bjorn Borg and Jimmy Connors, defeated Connors and Borg back to back in the 1979 WCT championship.**



Photos by Russ Adams/courtesy WCT



except the one each was a professional in.

McEnroe indicated a lukewarmness, if not a downright aloofness, toward the World Racquet Championships. Before the first match, he said, "I'm not too familiar with some of the sports involved. I've played squash only once or twice. I've never been on a racquetball court in my life.

"I just wanted to play in this to have a good time and I figure I won't get another chance to do it. Of course, I don't want to embarrass myself. I'm going to try my best and see what happens."

As it turned out his try was partially successful. John took first in the table tennis and second in racquetball on the way to placing third overall behind Sharif Khan (squash) and Marty Hogan (racquetball).

The best example of his adaptability was in racquetball. In his first tournament match, he unleashed eight straight points to defeat table tennis champ Dan Seemiller 21-10 and earn a

# McEnroe

berth in the finals against Khan.

Against Seemiller, the winner acted much like the John McEnroe of tennis. He was animated, show-boating, argumentative... yet he never panicked; was never unsure of the objective. He always strived for the next point.

In many ways, his inexperience was not noticeable. The sense of knowing a court's boundaries and where the best position within was, the anticipation of an opponent's shot, and the patience required to win the tough rallies were McEnroe's strengths.

Of course, the performance would not be in accordance with McEnroe's style without a varying opinion or two with an official.

"You didn't even see that call. I made it for you," he grumbled to the man in charge after losing a point to Seemiller.

A couple of times, he could only grimace to the crowd after not getting the benefit of the doubt on a call.

McEnroe's outbursts against officials in tennis matches are numerous, although his professional career is barely a year old. Where there's McEnroe, there's smoke, it seems.

**"I never get mad at my opponent, just as myself," says McEnroe. "I think it helps me concentrate."**

During the Queen's Club tournament held in London in June before Wimbledon, his temper erupted several times. Several English newspapers, showing unabashed editorializing, bannered editions with headlines such as "Kick Him Out" and "Ban Superbrat." They followed McEnroe's arguments with tourney officials and, later, a shouting match with some fans in attendance.

"But I'm getting better," he counters openly and somewhat apologetically in reference to his court behavior. "There are times I'm a jerk on a court. But I feel I'm trying to improve. I'm always going to make faces as long as I play tennis (or anything else).

"That just happens to be my way.

"I'm just so keyed up out there that I react quickly. I jump on everything. When you get a bad call, it's like something is taken away from you. It's a natural instinct."

That drive, a McEnroe trademark, goes back to his years of growing up on Long Island and winning eight national junior titles, or, in recent memory, back to a NCAA title while a freshman at Stanford, stunning victories over Bjorn Borg and Jimmy Connors in successive rounds of the World Championship Tennis tourney this spring, and to the McEnroe-led rout of England in the Davis Cup finals last December.

"On the court, any court, I'm a competitor. I want to win every point," he says. "And I never want to make a fool of myself, regardless of where I'm playing or what sport it is."

This is what gives rise to McEnroe's frequent harassment of linesmen and his bantering with the crowd. Like Ilie Nastase, that well-known "Peck's Bad Boy" who preceded McEnroe, John is anything but silent when he's playing a match.

"Ilie Nastase is a great guy off the court, but, playing, he gets so carried away he doesn't know what he is doing. He will bait you deliberately. He doesn't seem to be able to motivate himself unless he is feuding with the fans and with linesmen," says McEnroe.

Like Nastase, McEnroe can turn around such distractions and make them work for him.

"I never get mad at my opponent... just at myself," he says. "I think it helps me concentrate. The important thing is not to get so upset over a call that you lose the next three points because you're still thinking about it.

"Besides, I know people want to see you play tennis, not yell at a linesman for 45 minutes."

McEnroe lost to Khan, 21-10 in the racquetball finals of the Racquet Championships. Khan used the skills of his chosen sport, squash, which are similar to racquetball.

"I thought Sharif was going to be good in racquetball," noted John afterward. "In a way it was unfair. It's actually the same court. Just a different racquet and a different ball. Other than that, the games are pretty much the same."

"I figured I might be able to pick up some of those games, but I knew they (Khan, Hogan) would be better," added McEnroe. "In general, racquetball and squash require the same kind of swing, one that uses mostly the wrist. Tennis is a stroking game. You bring the racquet all the way back and completely follow through. In racquetball, you can sometimes hit a stroke-type shot, but mostly you use the wrist."

"I don't think tennis is like any of the other racquet sports. I know racquetball is not advantageous to my tennis game. The first week I get out on the tennis court after this, I will be wristing everything. Racquetball is a game you can pick up when you're 20 and be competitive at, enjoy it. You can't do that in tennis and really enjoy it."

That McEnroe even consented to participate in the racquets championships surprised some. "Fifteen thousand dollars to the winner, that's certainly not big money to a tennis player," admitted McEnroe during the competition.

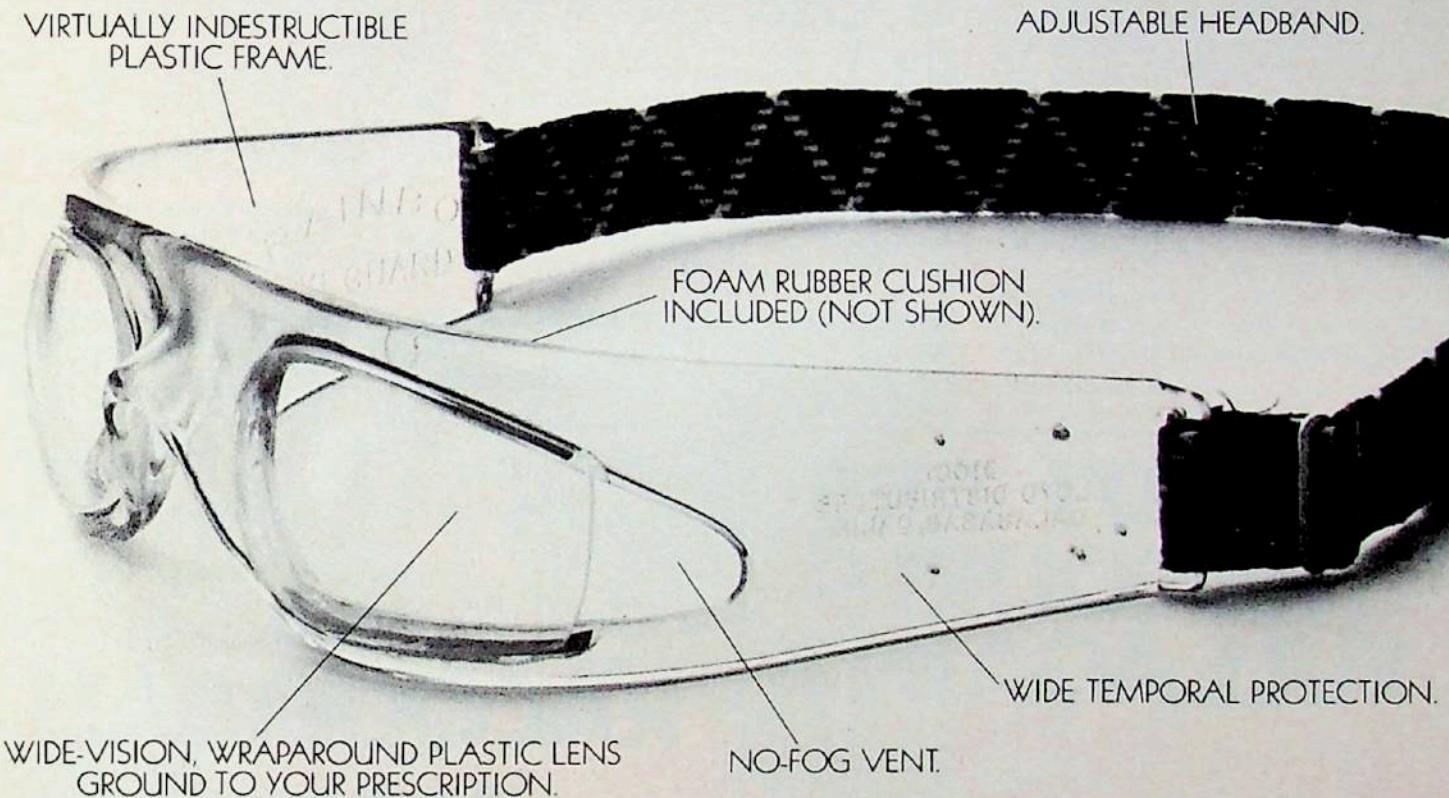
"This was just something I decided I wanted to try once. And I was on my way to Japan, so San Diego was a place to stop along the way."

The money he earned was hardly a noticeable addition to his mushrooming 1979 bankroll. It already exceeds \$325,000, buoyed by \$100,000 checks



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# McEnroe

for winning the WCT Finals and Grand Prix Masters.

It serves to point up another side of this underaged sensation. "I never see any of that money," he explains, adding that his father, John Sr., handles it. "Of course, it is my money and I bought a place to live in Florida with some of it.

"It's nice to have it, but it's not that important. If I won Wimbledon, I wouldn't care if I got a penny. I've dreamed of winning Wimbledon since I was 14 or 15 years old. I'll never forget my first trip to Wimbledon in 1977. I was sent over there just to play junior tennis."

The result was a notch or two above junior tennis. Then only 18, he won eight straight matches, marching through pre-Wimbledon qualifying and advancing to the semifinals before losing to Connors in four sets.

"I lived in a dive of a hotel. All of us outside guys had to change in one room. Then I had to qualify to get in. I didn't even know what I was doing. Then I ended up in the semifinals. Man, that was something."

That, of course, was two years ago, but it seems like a decade in terms of lifestyle changes. Suddenly, rich, well-

traveled, an international sports figure, he commands enormous attention. With clear blue eyes, curly blond hair and boyish good looks, his appearance is ideal for fame.

"I have a good time. I suppose I know more discos around the world than anyone. With all that traveling, you have to relax once in a while," says McEnroe.

"I remember the first few days at Wimbledon in '77. Nobody paid any attention. Then, all of a sudden, the girls start asking me for my autograph. It was ridiculous. Just like they did to Borg when he was first at Wimbledon.

"I try not to change. The friends I've had for a long time still are my friends. There will be people who want to be around me just because I've done well. But I know who my friends are."

Success perhaps has not spoiled his views, but it has increased his confidence. He says it's crucial to his tennis game. "It really helped my confidence to beat Borg and Connors in the same tournament. It was the first time anyone had done that."

Still, he rates himself only number three to those two. "Borg has won Wimbledon four straight years. Look at his results, they speak for themselves. I'll be playing these guys every week now for a while. Let's let the end result speak."

Connors, who has said McEnroe won't be number one "until I retire," has beaten the youngster in 75 percent of their confrontations. "I'm not in a position to answer him," shrugs McEnroe. "All I've won is the Masters and WCT. He's won Wimbledon and the U.S. Open. He has a right to say those things."

Many of his peers will tell you McEnroe is destined to be tops. "He's the equal of anyone I've ever played," says tennis pro John Alexander. "He's the toughest."

"There is only one true genius in the game and his name is Junior," says Sandy Mayer in dead seriousness. Arthur Ashe says McEnroe will dominate tennis for the next 10 years. Australian coach Harry Hopman raves over his natural talent and instincts.

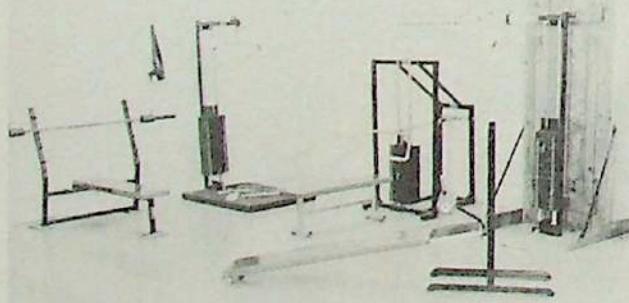
If he does live up to all that, the result will be a champion of talent as well as controversy.

"Tennis doesn't need villains," says McEnroe. "But it does need personalities. If everyone were like Arthur Ashe or Stan Smith, the tour wouldn't be very exciting."

"I want people to like me. I'd rather have the crowd rooting for me than against me. But I am what I am. People don't like what I do. If I got so I tried to please people, I would start losing matches."



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# Patrick Duffy: At home on the court

By Mathew Tekulsky

Patrick Duffy was born and raised in a Montana town of 600, in which there were no racquetball courts. He's lived most of his 30 years in "very low-class apartments" and most of his close friends knew him when he lived in a Hollywood apartment he called "a cockroach farm." But now that he stars in the television series "Dallas," he owns a home, which he says is "like being given millions of dollars." He has no trouble finding a racquetball court anymore.

"When I started doing Dallas," he recalls, "I met Larry Hagman, an avid

racquetball player. He introduced me to the sport and started teaching me some of the fundamentals. Now he, Steve Kanaly (another "Dallas" regular) and myself are a threesome who play whenever time allows." This usually amounts to twice a week.

Just as Duffy isn't your typical "Hollywood" actor (his favorite pastime is putting around the house and being with his family), he views racquetball as a relaxing sport in which winning or losing is secondary.

"Winning to me means nothing," he says, smiling...."as long as I'm winning." He breaks into a laugh. "But seriously, racquetball is a game to be

enjoyed, especially when you're playing with close friends, and I like to be able to win and lose on a real amiable level. I'd rather not reach that high a proficiency level where it becomes a life and death situation. I've watched some professional players and I see very little smiling going on, very little joviality. I prefer to just flail away at the ball, run into the walls and have a good beer afterwards.

"I hate to be too serious about anything, and that prevails in everything I do. I don't think that in order to do your best you have to be that serious about it. I think a lot of times you're just jiving yourself, trying to tell yourself that you're more involved in it than you really are, and I think that if it's there it's going to come out and if it's not there, no amount of gyrations or the sort of show that I see put on for the sake of other people is going to bring it out."

Duffy and his "Dallas" friends do a lot of talking on the racquetball court, so much so that it becomes "unbearable" at times. "You can't hear because everybody's screaming and yelling at one another," says Duffy. "If you're running at a ball and you take a swing at it and miss it by about four feet, then you'll be congratulated on how well you played the ball... but someone will add that you shouldn't give up your day job. It's a nice sort of putting on and craziness."

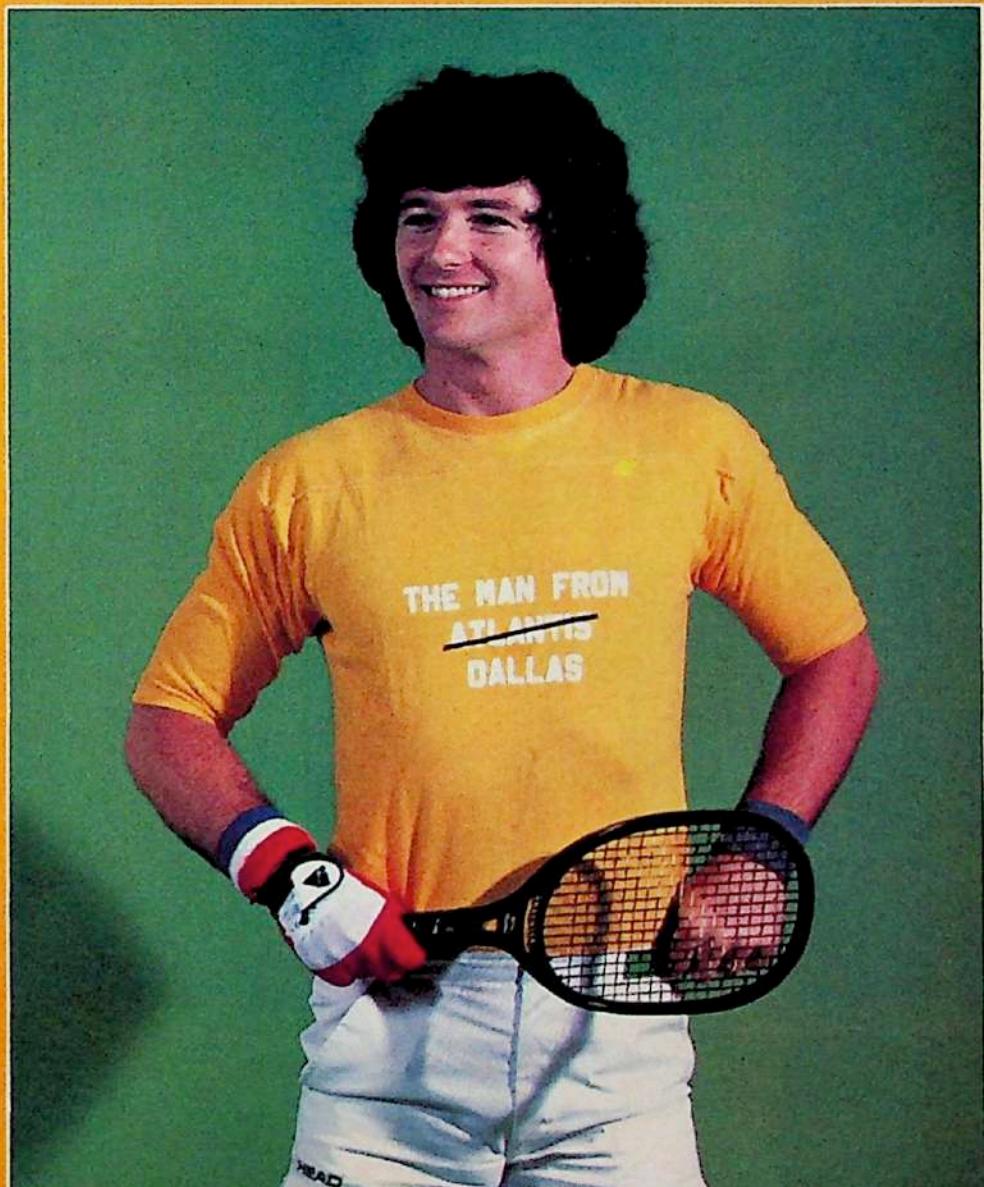
Which isn't to say he doesn't try.

"It's just that none of us who play together have any pretensions about being better than we are, and when you make a total fool of yourself on the court, nobody cares. We all laugh and have a good time. We play cutthroat a lot and that's fun because nobody ends up being a loser. We all alternate winning so that no egos get bruised and if there is a conflict it never becomes a piece of grit in our relationships at all."

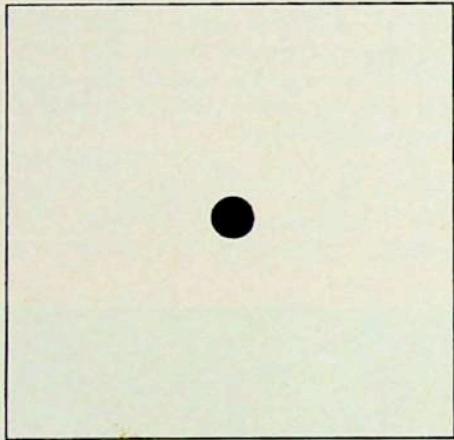
"I don't think you can separate anything from something else. You can't say this is just a game and I'll go out and try and kill that person and then go to work with him that next day and be natural. I think there's a carryover and we're fooling ourselves if we think there's not."

According to Duffy, his racquetball attitude is carried over to the stage,

Photos by Dave King



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# Duffy

where actors' egos are notorious for getting in the way.

"On our set," he says, "with relatively few exceptions, we're not self-possessed with the art of acting. We're just very loose and relaxed and there's a lot of kidding around. And I don't think the quality of performance suffers in the least. I think we all have pretty much a give and take. And I think if you're too competitive you lose that give and take and you lose the freedom to move in and out of winning and losing and having a good time."

Winning, however, is so ingrained in our society that Duffy's philosophy seems easier said than done.

"We just have to redefine winning," he states. "I think there's a marked difference between trying your best and placing an importance on something.

Everyone should always try their best, but evaluating the result is what becomes the problem with people. If you try your best and you lose, depending on your personality, it can become a detriment egotistically and emotionally. But if you try your best and it's not the most important thing in your life, your psyche doesn't depend on the result of your efforts.

"I think the value of trying your best is in trying. Not whether you win or lose. You know, it's a corny thing, 'It's not whether you win or lose but how you play the game,' but I think if you continue to consistently try your best you'll eventually win, or at least you'll have the feeling of a winner. You'll have the satisfaction of being a winner, even if the score says you lost. So I think there's an explanation deeper than 'It doesn't matter whether you win or lose, it's how you play the game,' and that is, 'You'll always be a winner if you try your best, no matter what the outcome is!'"

Although Duffy brings a healthy attitude to racquetball, the sport rewards him by helping him keep in shape. But

he's a "physical fitness nut in a very sort of weird way." On the one hand, he works out with weights, runs, and swims, in addition to playing racquetball. And on the other hand?

"I'm a junk food addict," he says. "I'll drop into the nearest fast food chain. I drink a lot of beer and I eat all the wrong foods. I think if I did that with no physical exercise I'd probably be sort of a mess. Plus the hours you work in film are crazy, 12 hours a day, six days a week, and the amount of coffee and junk food you eat just out of boredom. None of this contributes to your health."

"I think if I stopped exercising and taking vitamins and also stopped doing all the bad things to myself, I'd be in great shape. So the two balance out. I spend a fortune in beating myself down

The cast of Dallas (clockwise from top left): Larry Hagman, Linda Gray, Victoria Principal, Patrick Duffy, Barbara Bel Geddes, Charlene Tilton and Jim Davis.



Photo courtesy Lorimar Productions

# Duffy

and building myself up all the time, but I like that feeling. I think there's a real satisfaction in feeling good and I don't think that necessarily means you have to live a monastic sort of existence."

On the other hand, now that he's 30, Duffy's discovered that he has a slightly lower metabolism rate, which means he'll either have to cut down on his junk food intake or increase his amount of physical exercise.

"And I don't want to become so obsessed that I have no time for anything else other than eating and trying to stay in shape," he says.

Is he over-the-racquetball-hill, then, at 30?

"No, definitely not. Racquetball is a game that can be played at any level proficiently, and that's what I like about it. I think you can adjust your level of play and have an excellent time depending on your age, size and competency."

Duffy had a chance to test his endurance during a sequence for an episode of "Dallas," which was filmed on a racquetball court. It was his and Hagman's

idea and the director went along with it. Duffy, eager to get going, arrived early and warmed up until he was playing well.

"Four hours later, the company was ready to shoot," he recalls, "which meant I was pretty exhausted and worn out from trying to stay warmed up for four hours. But I think it came out all right, and when it's filmed right, racquetball's exciting. It's fast and hard and thrilling. But for all the time we worked on it, the sequence lasted about 90 seconds. And at the end, as I'm walking out the door, Larry serves a shot into my back, which is typical of his character on the show."

Duffy's no stranger to getting hit on the racquetball court and he admits to having "a few black and blue, purple, yellow, orange and brown spots. But I wear as much protection as possible because I have to work the next day and I can't return to my set and say, 'I'm sorry, I can't work for the next three weeks, it's only going to cost you a million and a half in wasted time.' So I wear all the protection. I'm a firm believer in that, whether it's on the street skateboarding or in a racquetball court. I think it's silly to put out that sort of false macho image."

Although Duffy recently purchased a half-acre adjacent to his house, he's reluctant to build a racquetball court at home. He says, "If I were to devote a good deal of money and personal property to building an arena for myself to exercise in, it would have to be an outdoor arena, something like tennis. If I put plexiglass all around, it would be like playing in a hothouse and I don't think I'd handle that too well." He prefers to take a 10-minute drive to play at the Calabasas Racquetball Club. It's his home away from home.

In addition, he contends that at least for now, the social element of tennis is more conducive to home play than racquetball.

"Aside from horse racing, tennis is the sport of kings, so it avails itself to a relaxed atmosphere with a lot of people either participating or observing in a nice interaction. Racquetball is a confined social game because you're in an enclosed area and you're not conversationally available to the spectators. So it's difficult for it to become a sort of California social sport."

"But it's becoming more so just because you get close to a few people you play with. You become social on a very intimate level, but I don't think it's social yet to the point of 'Let's go have a racquetball party,' as opposed to 'Let's have a tennis party,' where you have lunch, play a little tennis and jump in the pool. Maybe someday it'll become like that, when more people have racquetball courts in their homes."



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# Duffy

And when will that be?

"I think it's going to be a relatively long time before racquetball becomes such an accepted sport that it's no longer, 'Oh, you play racquetball?' I mean, everybody plays tennis. To say you play tennis is like saying you wear pants. It's just an accepted part of the culture. Racquetball is still sort of a mystical side of the culture because it's not televised and it's not yet one of those big social sports that everybody can go see all the time. Once it gets that kitchen conversation acceptance, then everybody will understand it and then it will become that kind of thing."

"But I think eventually it will. America is sports crazy. Americans are looking for anything athletic that they can do and get some sort of immediate satisfaction out of it and racquetball more than tennis is that kind of sport. I think anybody can step onto a racquetball court and feel like they're at least playing the game. Whereas I've sat on a tennis court before and I felt like I was feeding balls into a garbage disposal. I never got one back. So that's the real advantage to the sport and I think that's

why it will become a very popular, everyday sport for almost everyone.

"Also, there's the athletic mentality that the country has now about getting into shape and body awareness. I read an article the other day that said, 'Is America becoming too narcissistic?' because the three top bestsellers on

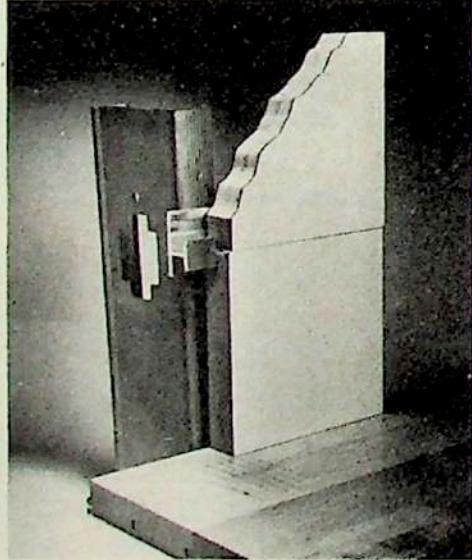
the nonfiction market are all about the human body—how to look better, how to feel better, how to eat better. And I think in racquetball you can get an optimum amount of exercise in a short period of time with a maximum amount of enjoyment. Now that happens in very few sports."



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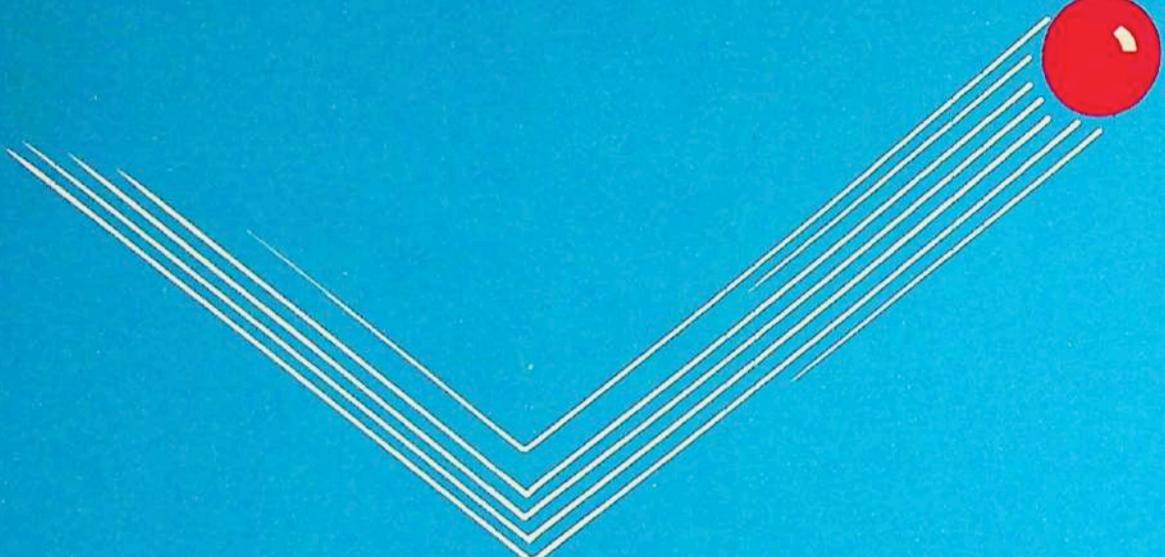
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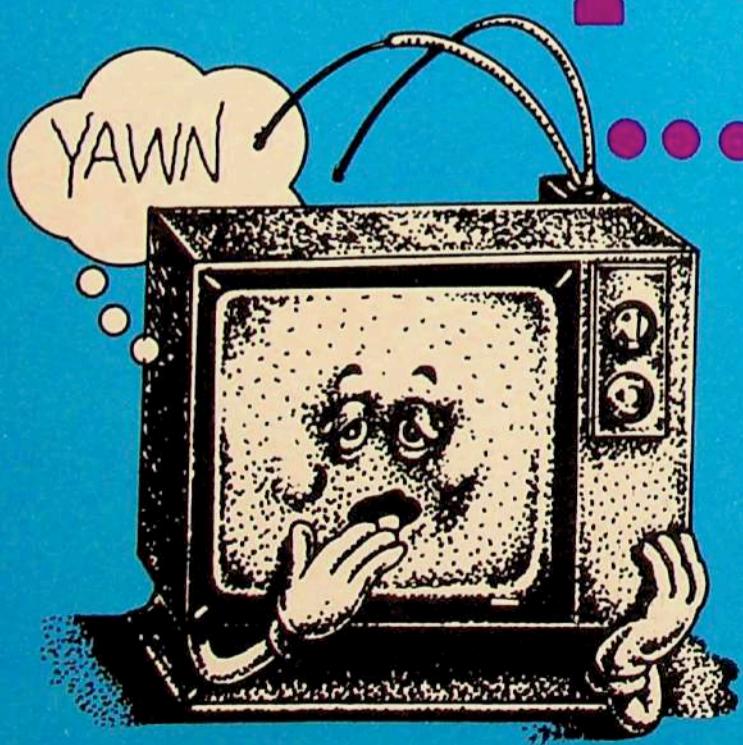
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# Why TV is not Interested in Racquetball...

...YET



By Eirik Knutzen

National television exposure could make racquetball take off faster than a kill shot. But network sports program producers—almost totally ignorant of racquetball coverage—have adopted a wait-and-see attitude, each hoping the other networks will commit themselves first.

The name of their game is audience ratings and the dollars and cents it will bring from commercial advertisers. Beaming a racquetball tournament, even a national championship, nationally would require the network brass to have a high degree of confidence that a vast audience is eagerly anticipating the event, which means only public clamor and feedback can move the reluctant powers that be.

Of the three mass communication giants, ABC seems most receptive to racquetball coverage though public pressure and the universal advent of four-wall glass courts will be the final deciders. NBC is in a holding pattern, setting aside all new sports developments while focusing on the 1980 Moscow Olympics. CBS currently views racquetball as the step-child of tennis, and "wouldn't touch it with a 10-foot pole" even though it was this network that gave us the made-for-TV World Racquets Championships.

Independent sports producers, who have production experience in racquetball, are lobbying for certain equipment and rule changes to help overcome the limitations of TV cameras. Perhaps—not so far into the distant future—the twain shall meet.

Chet Forte, producer and director for *ABC Wide World of Sports* in New York with Monday Night Football and the Indianapolis 500 among his myriad credits, thinks his network could be persuaded to cover national racquetball tournaments anytime—if public interest is properly channeled. It takes the consensus of a half-dozen sports program producers to put a particular sport on the air.

"Racquetball is a hot sport and everybody is playing it now," Forte observed. "There is no reason why it shouldn't be televised. It just depends. I don't think that racquetball is worth one and one-half hours on *Wide World of Sports* right now, but we do put on three or four segments every time and racquetball could be one of them."

Conceding that he doesn't know if racquetball is one day or 10 years away from the television tube, Forte admitted that public clamor for the sport would probably be the key factor weighed by the producers before air time.

"There is no doubt around here that people play it and the sport is hot, but to get it televised people have got to write in and tell us that they want it.

Three or four letters won't do anything, but by the time 10 or 12 letters arrive asking why racquetball isn't televised and why we don't put it on, people (at ABC) start waking up a little bit.

"Then, if we don't want to televise it, at least we have to tell you why we don't want to. It could be because we don't feel it would get good ratings; it's too expensive or too difficult to cover. But we haven't reached the point of having to make such an explanation yet."

The only concrete physical limitation of full TV camera coverage today is ready access to four-wall glass courts so the speed of the ball and the finesse and agility of the players can be properly captured, according to Forte. He would personally avoid techniques relying on slow motion and instant replays for basic coverage, as "they would destroy the essence of the game."

Forte would consider changing the color of the ball to enhance viewing via the home screens, but he rejected the idea of increasing its size or weight in an effort to slow the game. "There is nothing wrong with the game and ABC would never tamper with it. Racquetball is exciting and makes tennis look dull in comparison," he says.

It's going to be a "matter of timing" for racquetball to be electronically propelled into living rooms by NBC, according to Dick Auerbach, the network's New York-based Director of Sports Programming. "Every sport wants exposure and the easiest way to get it is on television. But television doesn't want to give it exposure unless it already has had exposure in the other media. It's like trying to get an Actors Equity Card. You can't get a card unless you have a job; you can't get a job unless you have a card."

In Auerbach's terms, "timing" means that Hogan and Hilecher and Wright and Marriott will slug it out Saturday afternoons on *Sports World* once the network's sports moguls are convinced that the general public has accepted racquetball as a truly international sport—and the 1980 Olympics coverage is over and done. "Our whole thrust now is toward Olympics-oriented sports."

Though obviously much too early to tell, there is some concern at NBC that racquetball may suffer the same low viewer appeal as tennis. "We have dropped all tennis the last couple of years except for Wimbledon—mostly due to the ratings. I don't think anybody has really tested racquetball for rating purposes on network television. That's not to say that we shouldn't be the one to do it instead of waiting for someone

else to do it—but until we get the Olympics over with it becomes a big problem for us to find the time to get it on *Sports World*." Auerbach believes there is a good chance for NBC to carry at least a couple of tournaments a year after the Moscow hoopla dies down.

NBC's sports programming specialist views racquetball as a highly visual and excitement-packed game in its present form and vehemently opposes any change or tampering with rules and equipment. Auerbach also believes the sport has done a lot to promote itself by constructing glass courts and TV camera ports for optimum live coverage. But a lot remains to be done.

"The speed of the game makes it very difficult to follow the ball with a camera, but slowing the game down would destroy it. I wouldn't want to see an enlarged, slower ball just for the sake of television. Our role in any sport is to cover it as it happens—not to gov-

**"There is nothing wrong with the game and ABC would never tamper with it. Racquetball is exciting and makes tennis look dull in comparison."**

ern it," he observed blithely. "I can't tell you now how we would solve it because I've never had the opportunity to take cameras onto a court. I sure as hell would do my homework before thinking of shooting it."

CBS seems to have only the foggiest notion of what racquetball is—but they know they don't like it. "I'm totally unfamiliar with the sport though I've heard a lot about it and would like to play myself," admitted Bob Fishman, one of *CBS Sports Spectacular*'s young directors. "When people say racquetball or paddleball, I get confused. Is racquetball played with paddles and a net?"

Eddie Einhorn, executive producer of *CBS Sports Spectacular*, has heard a lot about racquetball and doesn't like any of it. He believes racquetball is only a novelty.

"I don't see racquetball as a spectator television sport at all," Einhorn explained candidly. "I would treat it like tennis—really below tennis. It's not a television-type sport, even when they take Borg and Connors and let them play racquetball. If you can't make it with those guys (in the ratings), who are you going to make it with?"

Admitting that he knows very little of

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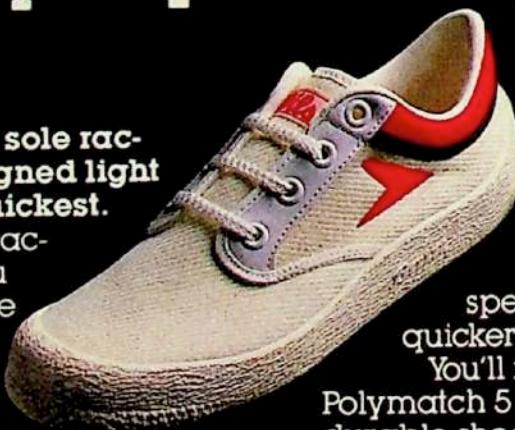
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# TV

racquetball's technical aspects, Einhorn continued, "I see it like tennis and tennis gets very low ratings despite its superstars. So, I wouldn't touch racquetball with a 10-foot pole. I think it's a sport more for people simply to play and a lot do—but that doesn't mean it's a sport for television."

There is also a vast apathetic audience out there who simply don't identify with the sport on any level, according to Einhorn, and their patience would be tried with a sport where you have enough problems just following the speeding ball with the naked eye much less on the tube. "I think there would be a 'Who cares?' problem," he says.

Whereas network spokesmen with no experience in racquetball coverage strongly oppose any changes in the

**"I see it like tennis and tennis gets very low ratings despite its superstars. So, I wouldn't touch racquetball with a 10-foot pole."**

rules and equipment of the game, independent producers with the experience behind them claim that certain changes *must* be introduced in order to capture television fans.

Bob Peterson, one of the owners of the Court House in Boise and coordinator for the public television production of the recent Idaho Open, believes the public television network people wouldn't have put his tourney on television if a faster ball were used. "A slow ball is easier to keep track of," says Peterson. "Besides, it places the emphasis on the total ability of a player, not just someone with power."

Peterson says another unique aspect of the Idaho Open production was wall setup. The back wall and side wall were glass and the front wall and the other side wall were white. "I think you need a white wall background," said Peterson. "If you have glass, the ball gets lost in the crowd. If you have a white background, you can keep track of the ball."

Peterson thinks racquetball viewing on commercial television is three or four years into the future. "Racquetball is at a stage where tennis was 10 years ago. You would turn on public television and see Bud Collins commenting

about some tournament in Connecticut or somewhere. Pretty soon tennis grew by leaps and bounds and then the boom of the 70s hit."

Racquetball has appeared on public television about five or six times, the latest being Peterson's Idaho Open. This year he is helping put on the Boise-Cascade Charity Pro-Am with all proceeds going to the International Special Olympics. "We have a good chance of getting on television again," he says.

**P**

eterson says that public television "is always willing to promote something clean and something that is arm's length from a sponsor." In other words, public television is more apt to televise a tournament that is not directly sponsored by some company or organization that stands to make money from racquetball.

The Idaho Open, which was originally produced by the public station in Boise, was later carried to most markets across the country. The station in San Francisco reportedly had such a great viewer response they played the show three times. "The public system never accepts anything in advance," says Peterson. "They want to check the content first. They just give you an indication that they are interested in seeing it."

Meca Television Productions of Dallas believes the best approach for racquetball is through the celebrities. That is why David E. Wynne and Harry Hudson put together "Celebrity Racquetball."

"We recently produced the first racquetball pilot for television, using Tony Verna as the director. He invented the instant replay. He is the first person who has been able to capture the full play of racquetball on television because until now it has been mostly live. The game is far too fast to be followed as a live sport," explained Wynne, Meca's president.

The pilot featured celebrities Ken Norton, Cathy Lee Crosby, Hillary Hilton and Donny Most. An unprecedented five cameras were shooting simultaneously and continuity was assured by cutting judiciously in the post-production phase. If the program turns into a series, five cameras may still be used, but probably with only three TV tape recorders.

Time was the primary reason for making certain rule changes, changes that may have to be instituted on the competitive level if the sport is to command network air time, according to Wynne. "To solve this problem, we only played to 11 points. In the future, we'll play to 21, but we'll do away with one of the

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serves, and you can score a point on each serve like in tennis. It will force the server to use a more conservative serve, more rallies and action in general should follow. It's boring to watch a powerful server rack up 21 points without opposition."

Wynne would also like to use a slightly larger, slower ball for visual purposes. "Just seeing the ball on TV is the biggest problem, though we improved on it 100 per cent by using a Day-Glo kind of ball in conjunction with ultraviolet light. It makes the ball a hell of a lot more visible both to the naked eye and the cameras."

Clear glass-wall courts are also an obstacle to television cameras right now, but may be rectified soon with the advent of opaque one-way glass—the variety currently tested in England, according to Wynn. "This opaque glass combined with the Day-Glo ball can add a lot to the coverage of the sport and eventually make it a true spectator sport," says Wynne.

Racquetball players would also have to clean up their acts if they hope to at-

tract TV audiences, Wynne added. "It's real funny to watch everybody cussing each other out on the courts, but I don't think it's going to work well on TV. There is a crude part of the game that has to go—like the cussing, screaming and shooting the shaft at referees. There has to be a slick, professional image of the game on the screen."

I

Independent director Tony Verna, who directed the "Celebrity Racquetball" pilot for Wynne and Hudson, has two Olympics, five Superbowls and several Stanley Cup and NBA Championships to his credit. He is also an avid racquetball player but he does not see racquetball as a regularly televised event at this time.

"I play racquetball because I directed that show," he explained, "but nobody I talked to were hooked because of watching it. It comes from playing the game. You don't find people just hanging around watching good players in this game as in other sports. Actually, the better the player, probably the duller the game."

"With celebrity stuff, you get a lot of rallies because you don't get as many low kill shots. And it's more fun to see a personality running around in their underwear, sweating."

According to Verna, racquetball simply doesn't lend itself to television like football and basketball do—where dramatics are heightened by the size of the playing area, the massive players and a ball easily followed by the naked eye.

"I think it has a chance in the future, though, by virtue of geometric progression. The more people who play the game, the more people will want to watch top matches on television. It's the sponsors that the networks listen to, and the networks in turn have to provide the demographics. You won't have 60 million people playing racquetball watching TV today, but 60 million people are bowling."

**"There is a crude part of the game that has to go—like the cussing, screaming and shooting the shaft at referees."**



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Being charitable, Verna thinks the racquetball demographics are "pretty good" at present, and thinks that such sponsors of high-end priced products like Cadillac may be persuaded to buy commercial time if they are properly persuaded with facts and figures. "They are the ones who would buy it from the networks who would then put it on."

As for present TV camera coverage, Verna thinks his five-camera setup in doing the "Celebrity Racquetball" pilot "turned out satisfactorily." Changing present rules to enhance media coverage is "completely out," according to the director, but he would like to develop a see-through plastic floor "just to see what the game looks like that way. In a half-hour show we're seeing three matches and in each game there might be one play where we want a shot from the floor to spice and pepper the coverage."

There is no question that racquetball is ready for the massive exposure that the electronic media can provide, but the question still remains when and if the networks are ready for racquetball. Perhaps then, it is up to the racquetball fan to put pressure on the networks. If the fans and sponsors talk, the networks will listen.

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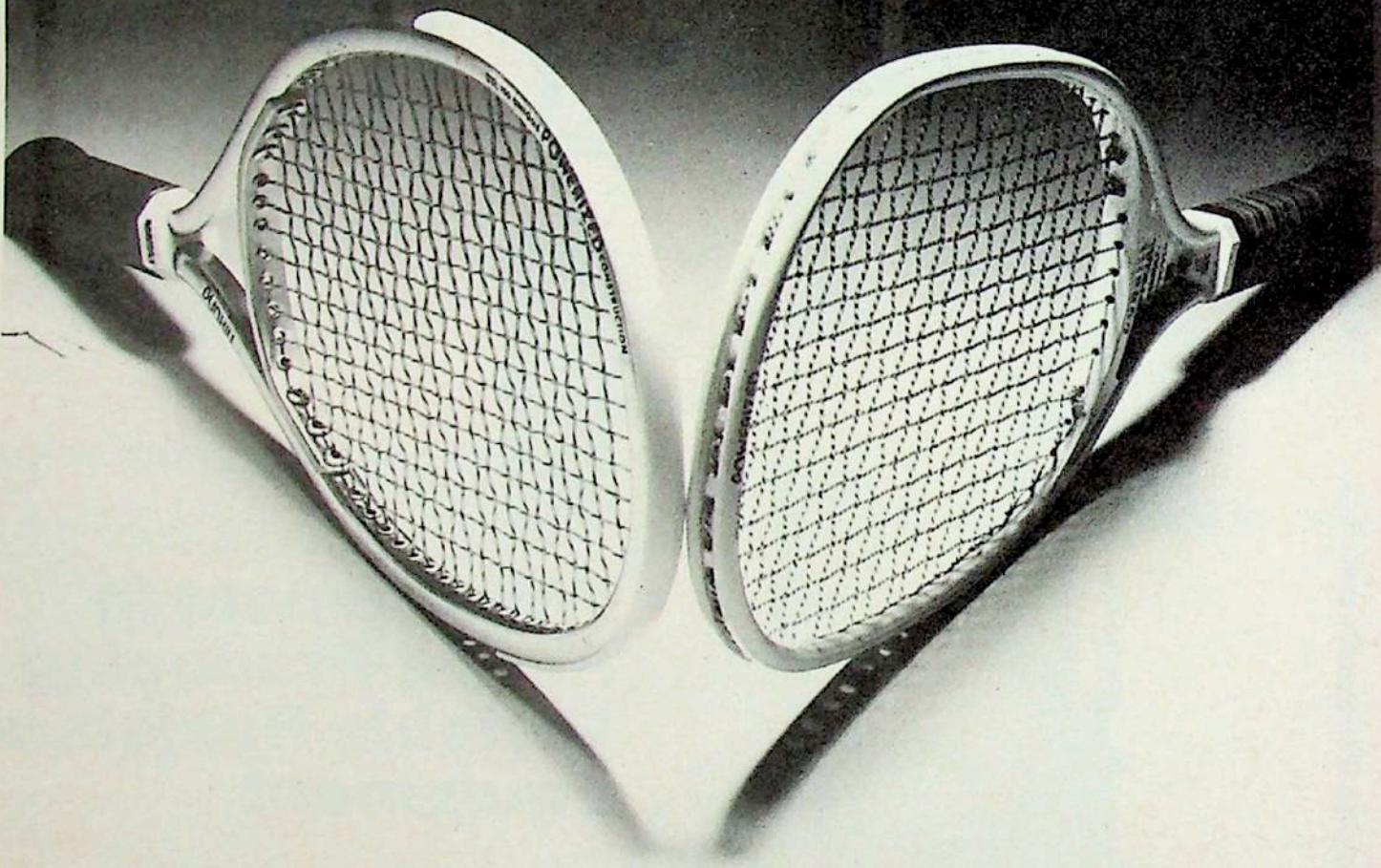
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# Racquetball flying high in CHICAGO

A lot of courts, a lot of players and a few problems in the Windy City

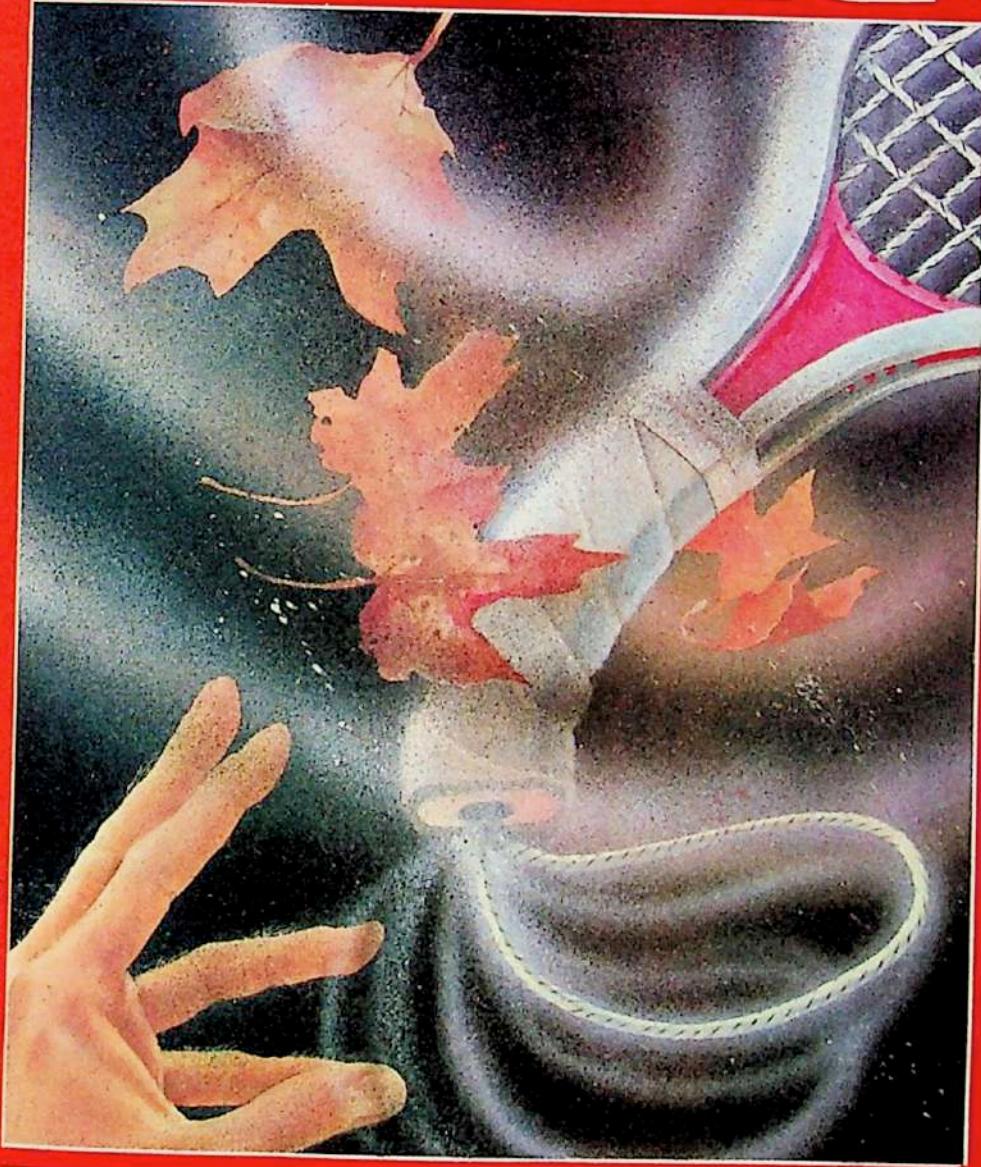


Illustration by Jeff Weeks

By Len Ziehm

You can easily get lost trying to find the Northbrook Court House now. It's situated near a big suburban high school, but it's tucked into an industrial complex. The location hardly seems ideal for an indoor racquetball facility.

It was at this place that racquetball in Chicago really began. True, there were courts at a few of the YMCAs before John Wineman, the vice president of a Highland Park bank, visited King's Court, an all-male club in Minneapolis, and played racquetball for the first time in his undershorts and stocking feet.

Wineman brought that experience back to Chicago and was the prime mover in building the Northbrook Court House. Its construction triggered Chicago's racquetball boom.

Wineman gathered five partners in 1973. Each pitched in with \$75,000; no bank would finance the project. A sixth partner was added later before the Northbrook Court House was opened in January of 1974.

The Northbrook Court House was an immediate success. Inside of a year Wineman quit his job at the bank and new Court House clubs went up in Arlington Heights and Schaumburg. "We

were pioneers," Wineman says now. "When we wanted to build in Northbrook people (at the banks) couldn't understand what we were talking about. After Northbrook went up, it was easy."

Other developers watched the Court House success and built clubs. Now the Chicago area has about 75 pure racquetball facilities and another 50 facilities with courts in addition to other recreation inducements. Racquetball has become a big business in Chicago.

Mary Jo Beloore best exemplifies the average Chicago racquetball player.

She is 23 years old, but her experiences in the past few years belie her years. Shortly after her high school graduation she was in an automobile accident. She came away with throat problems that were compounded by subsequent surgery. For six months she couldn't talk. She had to learn to eat and speak all over again. "I blew out a candle on my birthday cake when I turned 18 and my parents applauded as if I'd just climbed a mountain," she recalls.

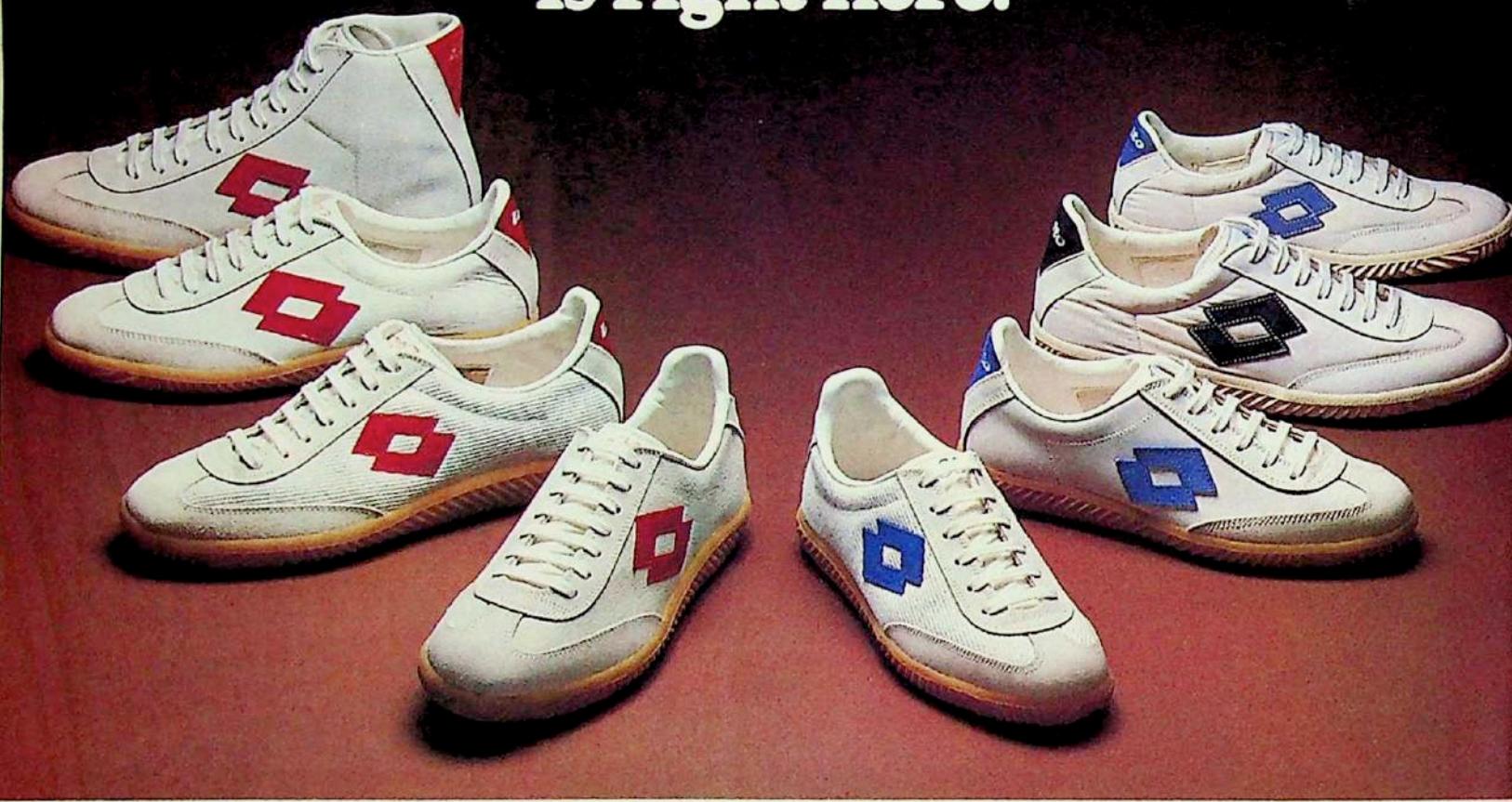
Corrective surgery took two years. Finally she felt ready to work and landed a job as a secretary to an insurance salesman. "I could easily say that I doubled the man's business within a year," she said. Budged by that success she went into business for herself. Now her Melrose Park Insurance Agency is a tournament sponsor. Mary Jo plays at least three times a week and competes in and works at the tournaments.

"I'm not over the jitters of being a tournament player," she said. "I want to play and do well, but that's been hard since I've been working at the tournament desk, too. At one tournament I had only two hours of sleep each night. Playing and working the desk has been too much for me."

But she's not ready to quit either one. "Racquetball has been a whole new world for me," she said. "I enjoy meeting all the people. It's weird. My personal friends don't play and my boyfriend has never been to a tournament. I love my work, but I only wish I had gotten involved business-wise in racquetball a year or so ago."

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# CHICAGO

are 150,000 to 200,000 people in Chicago and its suburbs playing racquetball more or less on a regular basis. They come in all shapes, sizes and ages.

The player with the best record is Sue Carow. One of the pioneers on the pro tour, she's won nine state titles in singles and doubles. This year she won the national seniors title of the U.S. Racquetball Association. A divorced, 42-year-old mother of four, Carow has worked as an instructor at a number of clubs but tournaments have always been her main concern. That holds true even now when other, much younger players — primarily Glenda Young — have offered more than Carow can handle in the bigger local open tournaments.

Probably the best of the men is John Lynch, one of many from the Chicago area who have tried the pro tour. Lynch, the reigning champion of the Illinois State Racquetball Association, is different from the others, however. His irreverence has stirred up some of the sport's powers that be. Witness these recent Lynch comments, made for publication: "The sport is really going nowhere. We couldn't even get a tournament here last season in the home base headquarters... A lot of the problem (regarding sponsorship of pro tournaments and pro tour administration) lies in the relations between Bob Kendler and Charlie Drake. Racquetball is primarily controlled by these two. In dealing with them you bring in a lot of ego and personality." Lynch has concentrated on his job at The Glass Court, a club in Lombard that is the best site for tournaments because it has an excellent spectator court. Last year he and Charlie Rish, his main rival among the local pros, took their clinic show to Holland where they helped in the opening of the first club there. Lynch's game, however, hasn't suffered. In January he faced national champion Marty Hogan in an exhibition match at The Glass Court and won in an 11-10 tiebreaker. "A lot of people think I like to complain about racquetball," said Lynch, "but don't get me wrong. I love the game."

Among the most avid players are Don Kessinger, who until just recently managed the White Sox, former Cub and White Sox star Ron Santo and Herman Franks, manager of the Chicago Cubs.

Kessinger, in fact, was one of the first members of the Northbrook Court House and he now owns clubs in Memphis and Little Rock and his wife is the Tennessee amateur champion. Larry Costello, who started last season as the coach of the basketball Chicago Bulls, is also an avid player.

Last month the owners of 13 Chicago area indoor facilities did an unusual thing. They merged into one body called the Metro Club.

The move meant immediate reciprocal memberships at all the clubs for about 20,000 people and brought together quite a conglomeration of facilities. Seven of the clubs were Court House facilities. They are strictly racquetball, clean, generally well-run clubs but without some of the frills thrown in by the clubs under construction now. Another was the Mid-Town Tennis Club, the first indoor tennis facility in Chicago and the third biggest in the nation. Another was the Downtown Club, a smashing success from the moment it opened slightly over a year ago with pool, jogging track and tennis and squash courts in addition to racquetball. The Glass Court, Chicago's best tournament facility, is also included. There's also a struggling facility known as the Nordic Hills Racquet Club, which is owned by Carson, Pirie Scott & Co. and has only been able to dredge up 158 members.

In addition to uniting the members, the merger brings together Alan Schwartz, the president of the National Tennis Association, and Jim Bronner, the president of the National Court Clubs Association. They're both on the five-man board that will direct the operation of the 13 clubs.

Whether this merger is to the benefit of the players is the subject of some conjecture. On the one hand, each member will be able to play in more places and have access to more facilities. The 13 clubs have a combined 111 racquetball and 25 tennis courts. Players will, for instance, likely be able to play near home and near where they work. But they also may have trouble getting court time at the club they usually use. The Downtown Club, for instance, is located just off Chicago's downtown area and its 18 courts have been busy even during the summer months. The merger could make courts there extremely difficult to get.

Said Schwartz in explaining the move: "This is more than a pooling of resources. It's also the pooling of management talent. We hope to add other clubs through outright purchase or by obtaining management contracts."

The merger move doubtless was made to cope with some new clubs soon to open near Chicago's downtown area, particularly the East Bank Club — which is being described by people close to the project as a swank, all-purpose sports facility, and the Lakeshore Club, which is being remodeled after its roof collapsed under the heavy winter snow. It also affects other in-city clubs like Lehmann Courts, a nice facility in the Lincoln Park area

which has appealed to Chicago's many jogging enthusiasts by offering a unique running track with a glass-enclosed roof in addition to racquetball.

The suburban clubs are all fairly standard. The elegant Meadow Club in Rolling Meadows offers an exclusive appeal, and Killshot Limited in far-out Bloomingdale has become a popular tournament site.

Probably the most unique of the clubs is at the Silver Lake Golf Club. Silver Lake is run by the Coghill family, a prominent one in Chicago public golf circles for decades. While most Chicago area public golf courses are turning to cross country skiing for winter revenue, the Coghills decided to put racquetball courts in the clubhouse of their 27-hole course in Orland Park.

Racquetball has experienced the inevitable growing pains everywhere and in the Chicago area there are two prime areas where they are most prevalent. The politics are occasionally working to the detriment of the player and the junior programs aren't developing.

Skokie, a suburb to the north of Chicago, is the home of the United States Racquetball Association and its professional tour arm, the National Racquetball Club. The man behind both groups is Bob Kendler, who deserves his title as the "Father of Racquetball." No one person has done as much for the game as he has.

The USRA has a very active state association, the Illinois State Racquetball Association, which claims about 3,000 members. It's been run by two ambitious insurance men, Tom Street and Al Shetzer, and Street has been the president for the past four years. Street has had to cut back on his own playing and turned more to distance running this season, and the reins are expected to go to Shetzer. When they came on the scene the ISRA had about 40 members and was involved in the running of about six tournaments a year. Now the group sanctions about 40 events, and Street and Shetzer have started a racquetball newspaper.

Ray Mitchell, a 36-year old Chicago native who considers himself more of a bowler (he once rolled a 300 game) and golfer than he does a racquet sports competitor, formed a state chapter of the IRA this year and promptly attracted about 800 members. Mitchell, who had published both a racquetball and tennis monthly newspaper, now runs a racquetball pro shop and organizes monthly tournaments with the sponsorship of the Pabst Brewing Co. He has become a force in racquetball without owning a club. His tournaments have been well-received. He brought in some innovative ideas, like mixed doubles, more emphasis on consolation matches and pro prize money, for the serious players.

# CHICAGO

The trouble is—for reasons best known to themselves—the groups don't like each other. The players have gotten more tournaments because of the rivalry, but recent problems with the holding of a pro tour stop suggests the groups should better work together if they're to benefit the great number of players. (Editor's note: An NRC pro racquetball stop has been planned for Chicago during the 1979-80 season).

As far as the junior problems go, racquetball is in the same boat as other

sports that have enjoyed immediate acceptance. The Chicago club owners have not been far-sighted enough to encourage the young people who will be the players of the future. The USRA does hold a national tournament and there are junior divisions at some of the local tournaments. Frank Walsh, a pro in the Court House group, started a high school league that offers promise and Steve Boren, a club pro who is the chairman of the ISRA's state junior program, is making some inroads but lots of work needs to be done. It's too hard and too expensive for youngsters to get court time in Chicago now. Racquetball needs to be brought to the schools, and the club owners generally

haven't felt moved to do that.

There's a big debate about whether Chicago needs more racquetball clubs. Wineman, the main man in the building of the Northbrook Court House, says in one breath "Given the right set of circumstances, we might expand. We're always looking," then in the next "I don't look on it as self-serving, but the slowing down of the building is to the benefit of everyone. Guys thinking about building should be warned. There are areas in the Chicago area that are overbuilt, and there are clubs that will be hurt because of it."

Still, the Chicago Health Clubs are including racquetball prominently in a big expansion program and in addition to the previously mentioned East Bank Club another racquetball club, the Oriental Towers, will open soon in downtown Chicago just a few blocks from the Downtown Club. The new clubs are generally going to more all-purpose facilities, with running tracks and swimming pools almost necessities now.

One area of building that would be welcome is outdoor courts. Two will soon open at the Killshot club; otherwise the handful that do exist are in the Chicago Park District, and some of them are in neighborhoods where players are afraid to visit. Inevitably, outdoor racquetball will come to Chicago. It's succeeded elsewhere, and the players want it.

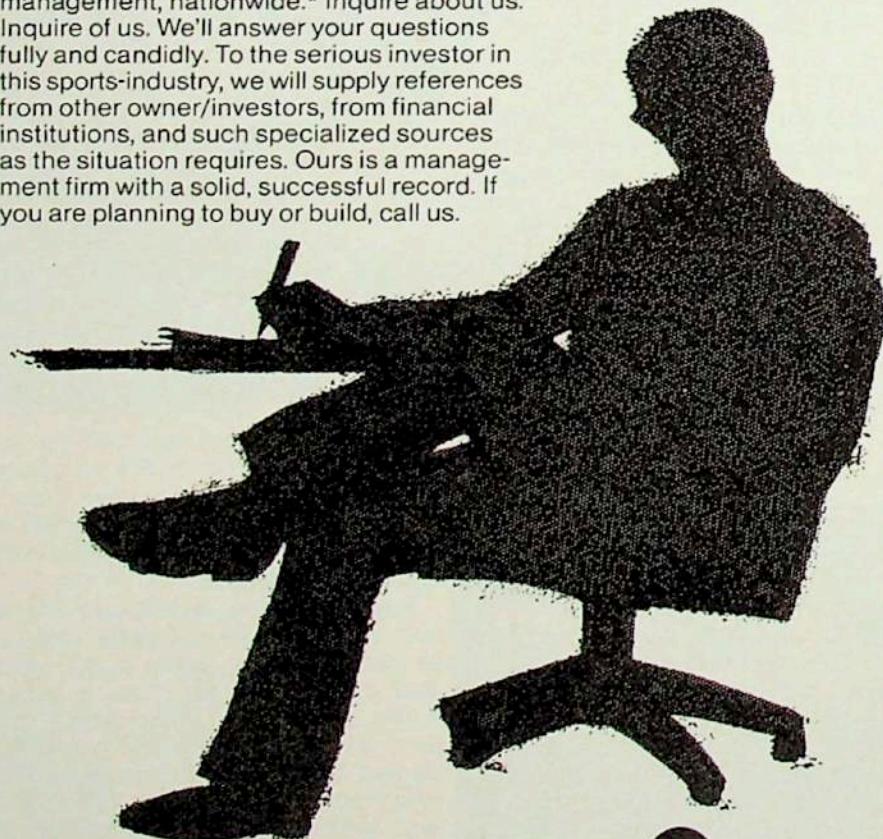
Strangely, the Chicago Park District has not gotten involved with the racquetball boom on a significant scale. Some of the suburban park districts have, and racquetball facilities have meant a source of revenue. That fact alone should make the Chicago Park District officials take notice.

Bronner believes the tournament schedules need some revision. "I suppose I'm talking partly as a businessman," he says, "but the last thing Chicago needs is more racquetball tournaments. All of them are the same, and in the long run they will kill the enthusiasm of the players. They're also disruptive to club members. They tie up the courts."

Chicago has come a long way since the Northbrook Court House was built. That club, in fact, is a comparatively quiet one these days. The Northwest Suburban YMCA, which at 22,000 members is the largest YMCA in the country was the major place for racquetball players to gather prior to the indoor court club boom added a three-wall glass court and more courts in building a new wing several years ago. That glass court, however, has not been popular with the players. More than just courts are needed to accommodate the Chicago racquetball players these days, and plenty of people are looking for ways to attract them.

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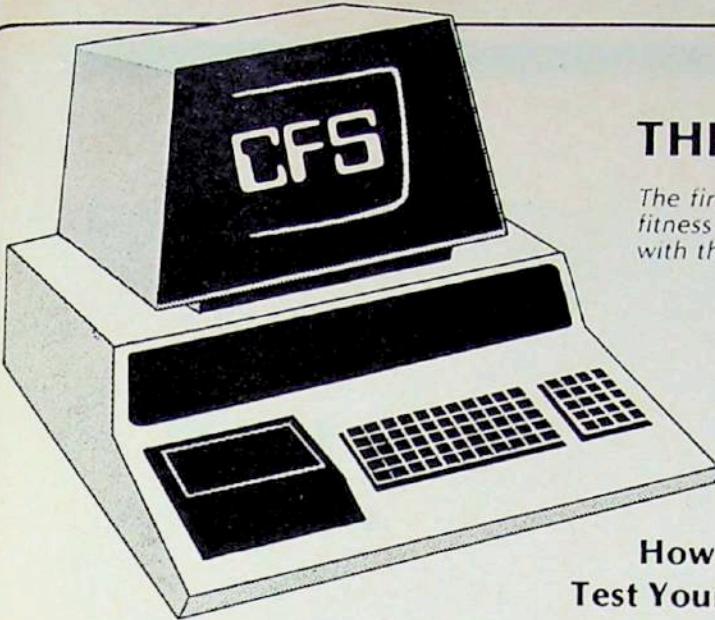
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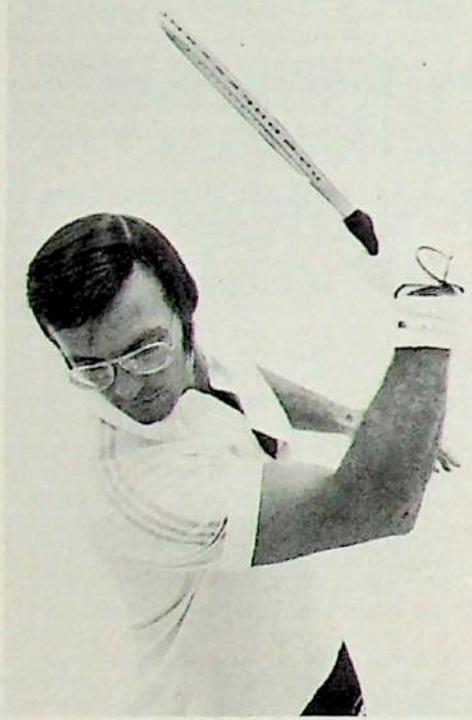
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## INSTRUCTION

# The BULLWHIP Backhand



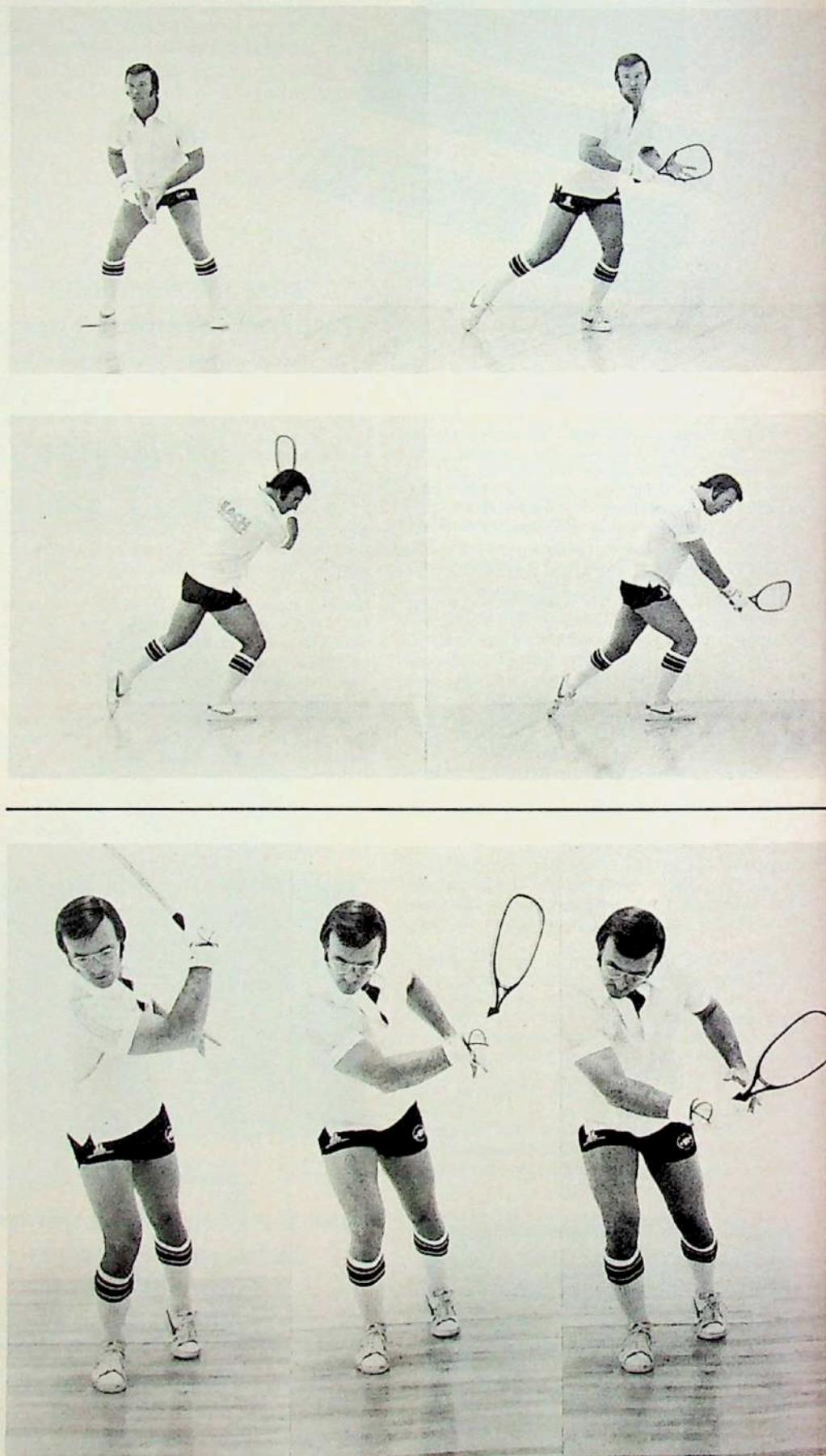
By Jay Jones

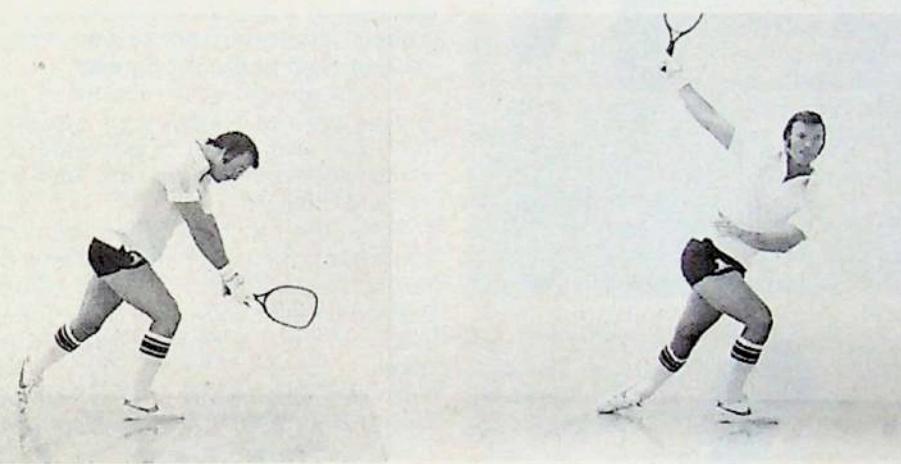
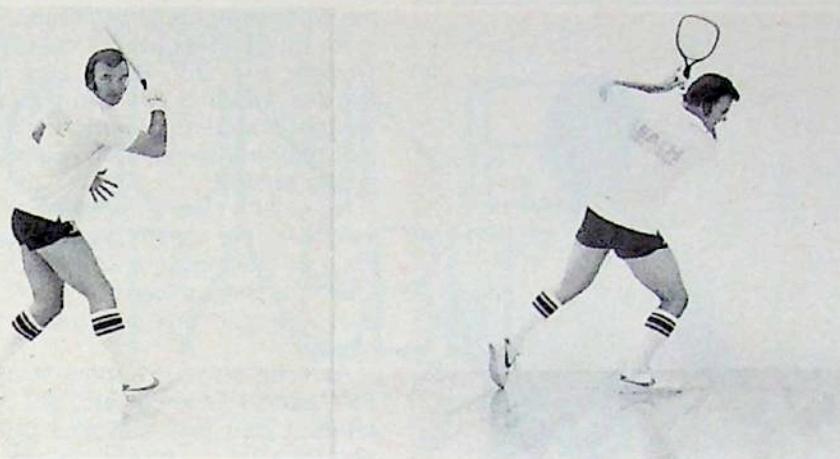
It's one of the unwritten laws of survival on the racquetball court that you have to have a decent backhand to stay in the game. For most of us, though, that's asking a lot.

I know very few players whose backhands even come close to their forehands for strength and accuracy. Marty Hogan's does now and Craig McCoy's backhand is actually better than his forehand. But they are only a handful among 10 million players.

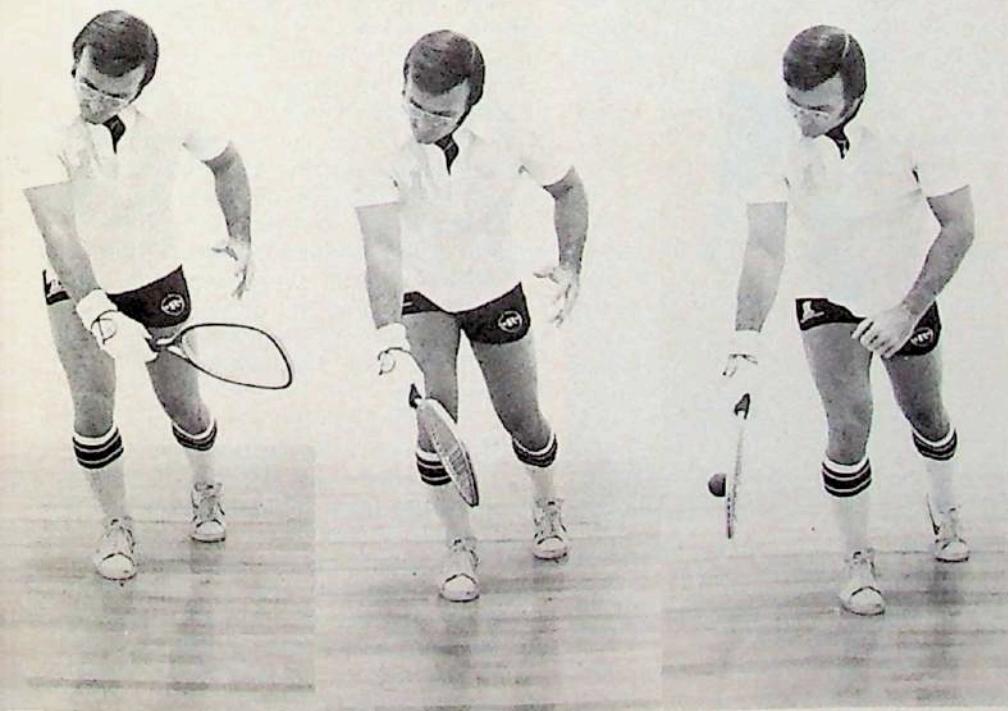
For most of us, the backhand is definitely an "Achilles heel," the weakest aspect of our play. That makes it important to have a decent backhand because, unless your opponent is incredibly stupid, he or she is going to put every shot to your backhand side. At the beginning and intermediate levels, most games are won and lost on the strength of the backhand.

One trick I use to improve my backhand form is to think of my racquet and racquet arm as an uncoiling bullwhip. Sure, I know that you usually snap a





Jay Jones demonstrates the backhand on a return of serve. Note how his racquet is already back by the time he crosses over. When making contact, your head should be down. You should be able to see your racquet hit the ball. If you are watching the ball travel to the front wall, you are looking up too soon. Also note the follow through. It comes from high to low to high in a straight line. You don't swing out unless you want to see your opponent without some teeth.



Note how Jones' backhand moves from the bullwhip coil slowly into a straight line. The head stays down. The elbow moves from a bent position to a straight line. Ideally, the ball should be hit at the extension of that straight line, a little in front of the front foot, which means you are leaning into the shot. At point of impact, the wrist should be snapped for greater power.

## INSTRUCTION

whip from the forehand side, but it's the action of the whip I'm talking about.

At the point of contact, the snake-like coil has straightened out and is momentarily linear. That's how your arm and racquet should work: Uncoil it like a whip and contact the ball when everything is locked in a straight line from racquet head to shoulder.

At that point, your racquet face will be flat and the ball will pop off it in a straight line to the front wall. Contact the ball before or after and you will be either pushing it into the floor or pulling it up high on the front wall.

If you've never handled a bullwhip, think of it as snapping a wet towel. You know that the towel is only effective if it makes contact right at that point when it straightens out or snaps.

But, let's take a step-by-step look at what is—or, should be—happening during the backhand stroke.

You are waiting for the serve just in front of the middle point on the back-wall. Your opponent serves to your backhand and you immediately take a crossover step toward the side of the court to which he served.

Although it doesn't matter, let's say that you are right-handed, so you step over toward the left side wall with your right foot. It is very important that you make that initial move quickly, as soon as you are able to determine which way the ball will go. Get that foot up and over to give yourself the maximum amount of time to set up for your shot.

While you are moving toward the side wall, get your racquet up over your left shoulder. You may also want to change to the backhand grip during this maneuver.

Not everyone uses it but it is, I think, advisable for beginners and intermediate players alike. You simply adjust your grip about a quarter of an inch counter clockwise on the handle to account for the different angle of the racquet face when it is on different sides of your body.

Set up for your shot with your shoulders parallel to the side wall and your feet roughly the same. Your racquet should not be curled behind your ear, but just over your shoulder and in a straight line from the ball. The racquet face should be turned toward the back wall, indicating that your wrist is bent or "cocked."

As the ball approaches and starts to fall to about knee level, you step into it and everything starts to straighten out. Your shoulder leans into it, the elbow starts to straighten out, bringing the forearm down and, at the last moment,



**Two wrongs: Don't contact the ball too far back or your shot will go into the floor and try not to hit it too far in front or your opponent will see a lot of plums coming off the back wall.**

the wrist straightens or "snaps."

At point of contact, everything is straight and stiff. Boom. The ball explodes toward the front wall in a straight line and your arm continues up (not out) in a smooth follow-through, relaxing again.

Now, let's take a closer look, beginning with the serve. It's important that you get moving as quickly as possible after the ball is served. Don't be like most people and sit back on your heels.

As soon as your opponent drops the ball, bend your knees and get up on the balls of your feet. Get your racquet up and take that crossover step as soon as you know that the ball is going to your backhand. Don't move before your opponent hits it, though, or you may get caught moving the wrong way.

To set up, get your racquet up, your elbow down and keep your eye on the ball. The real secret to accurate shots is to keep your eye on the ball while you are hitting it.

When the ball gets close, most people switch their primary vision to their target, the front wall, and watch the ball with only their secondary, or peripheral, vision. That's a major cause of mistakes.

You shouldn't even see the ball travel to the front wall because you should have your head down at the point of contact. The ball travels to the front wall faster than you can lift it. Your eyes should be up at about the time the ball is hitting the front wall.

Also, lean into the ball and contact it off your front foot. Keep your back foot planted firmly on the floor for stability and added leverage, but do not lean back when you shoot.

It sounds like a lot to remember and no one says that the backhand is an easy stroke. But it is important that it be fluid and timed, so that it all comes together at the moment of impact.

Most important, everything from your shoulder to the tip of your racquet should be straight when the ball is contacted, just like a bullwhip at the critical moment.

If you contact the ball before your wrist and elbow have locked into place, you will either dig the ball into the floorboards, push it weakly toward the front wall or both.

If you contact the ball after your wrist has snapped and are in your follow through, you will pull the ball up high on the front wall or over to the forehand side wall in the event that your stroke is angled wide as well.

Whip that ball and you'll whip your opponents as well.

# How to beat the GUNNER and the RABBIT

By Dr. Victor I. Spear

*Editor's Note: This is an excerpt from How To Win At Racquetball by Victor I. Spear, Camelot Towers, Rockford, Ill., 1976.*

If racquetball were like golf, there would be only one legitimate object of concern: Yourself. Your shots would have no direct relationship to your opponent's shots. You would both be playing the same game, trying to shoot the low score. But golf is a solo game. At the moment of truth, when you make contact with the ball, you are alone in your own little world with that ball, and your opponent has nothing to do with it. You are virtually playing alone all of the time. You can plan your golf shots well in advance, so as to achieve the best possible score on every hole.

But racquetball is not like golf. It is an action-reaction sport. It is a four-wall chess game. Every move you make must be at least partially based on the previous move and current position of your opponent. If you bullheadedly plan your game too far ahead, and plow ahead with your preconceived ideas at all costs, while ignoring what your opponent is doing, you are going to be slaughtered. If you are unable to adapt your game to that of your opponent's strengths and weaknesses, you are going to find yourself losing, time and again, to players of lesser ability. Every move you make should be designed to cancel out his strengths and exaggerate yours, to cover up your weaknesses and magnify his.

When a player has a weak backhand, you'll be hitting more left side shots, and when he has a forehand weakness, you'll hit more right-side shots, etc. These are glaring, self-evident magnets that need no further discussion. But there is some value in discussing further the matter of **style**. The overall approach to the game varies so much from player to player, that individual

shot weaknesses diminish in importance when compared to the total picture. I'd like to discuss two extremes in style, **the gunner** and **the rabbit**. If they have ability equal to yours, and you play the same game against both of them, you will most certainly lose to one or the other. If you'd like to beat them both, read on.

## THE GUNNER

This is the guy who goes out on the court with one intention and one intention only—to shoot. At least half of his shots are attempted kill shots. Now, if he is a terrible shooter with an ego problem, and just persists in hitting the ball into the floor, you have nothing to worry about. But if he is a good shooter who can roll them out with fairly good consistency, you have a considerable problem to cope with. What should you do?

The answer is clear: Shoot more (i.e., go for more winners).

I find it very curious that few players reach this conclusion. The usual response to this kind of thinking is: "Why shoot more? I will only be playing his game." This is both superficial and erroneous analysis. You won't be playing his game at all. You will be taking away his game.

One of the most common strategic errors in the game is to try to play the move-the-ball-around, waiting game against The Gunner. This approach is suicidal. What you are waiting for is death. Don't be oblivious to the inevitable. The longer the rally goes on, the more likely it is that he will get his shot, and roll it out. For some unexplained reason, most players feel intimidated by a Gunner, and withdraw into a defensive shell. They are reluctant to shoot with him, when that is precisely the way to beat him. Try to hit as many early winners as possible, so that he has fewer opportunities to exercise his strength. You must take more aggressive chances against this player. You must kill more serves. There is nothing

more deflating to a Gunner than to watch you hit a good kill shot serve return. You stop him from scoring before he even has one chance to shoot the ball. There is no way he can serve a kill shot.

The same strategy applies to playing anyone who is clearly better than you are. The longer the point goes on, the more likely he is going to win it. So why not shoot more? You wouldn't dispute the fact that your chances to win a five point game would be better than your chances in a full game. Doesn't the same reasoning apply to an individual rally?

## THE RABBIT

This is the guy who gets to everything. This is the guy who has great agility and quick reflexes. The speed demon. The racehorse. This is the guy who reminds you of Charlie Hustle, charging all over the court, diving on the floor, crashing into walls, but always hitting your best shot back. This is the guy you have to beat three times to get one point.

But he is usually not a great shooter. He is basically a retriever. (If he is also a topnotch shooter, you'd better find someone else to play with.) Now if you try to go out and shoot against The Rabbit you are going to get killed. Half your kill shots he will save, and the other half you will hit into the floor, trying to hit it lower and lower so that he won't get to the ball.

The identical principle should be applied to The Rabbit as we did to The Gunner: Take away his greatest strength. Since his strength is speed, play the type of game in which speed is not an asset. This means throwing as many left corner ceiling shots at him as you possibly can, with a few Z-balls mixed in for variety. Hit winners only when he has been forced into a weak return that gives you such a good set-up that you can beat him three ways. It makes no sense at all to take high risk gambling shots against The Rabbit.

This strategy, designed to nullify his talents, will eventually frustrate him so much that he is likely to make some bad shots.

A final word on returning serve: It makes much more sense to hit kill shot serve returns against The Gunner than against The Rabbit. Trying to hit kill shot winners from the back court against a good Rabbit with center court position is certain to lead to your ruination. Unless you hit a roll-out, you will never get back into the point.

**Summary:** Gun down the gunner. Bore the rabbit to death.

# Wide-Angle Passing Shots

By Mike Yellen

I am a firm believer in hitting passing shots and wearing my opponent down until his legs feel as though he is trudging through sludge. No one can survive the exercise he gets being on the wrong side of a good passing game and you can usually mop the guy up with a large sponge by the time the tiebreaker rolls around.

There are some players, though, who you just can't seem to get the ball past. These are guys like Rich Wagner who moves around the court like he was shot from a gun or my Ektelon teammate Jerry Hilecher who hovers over the floorboards like a low-flying Superman indiscriminately hitting kill shots.

There are guys with rubber arms like Charlie Garfinkel whose forearms will stretch an extra foot or so or Charlie Brumfield who seems to know where the ball is going before you hit it.

They all fall into the general category of "good retrievers" and, against these kinds of players, a normal passing shot may not work. But, I see no reason to change what is, basically, a good game strategy so what I usually do is simply switch to wide-angle passes.

A wide-angle pass is little more than a normal passing shot hit at a slightly wide angle. It puts a little extra distance between the ball and your oppo-

**Mike Yellen (left) has just hit a backhand wide angle passing shot. Wide-angle passes are hit when the opponent is close to the short line. They usually come close to hitting the side wall floor seam.**



rient and, often, that is just enough to take it out of reach of Garfinkel's rubber arms, Wagner's speed or Hilecher's low-flying dives.

A wide-angle pass can even fool a thinker like Brumfield because it is hit in exactly the same way as a regular pass, but the ball won't travel the same path. In fact, a wide-angle pass is particularly useful against a good control game player who will usually have a lock on the important center court position.

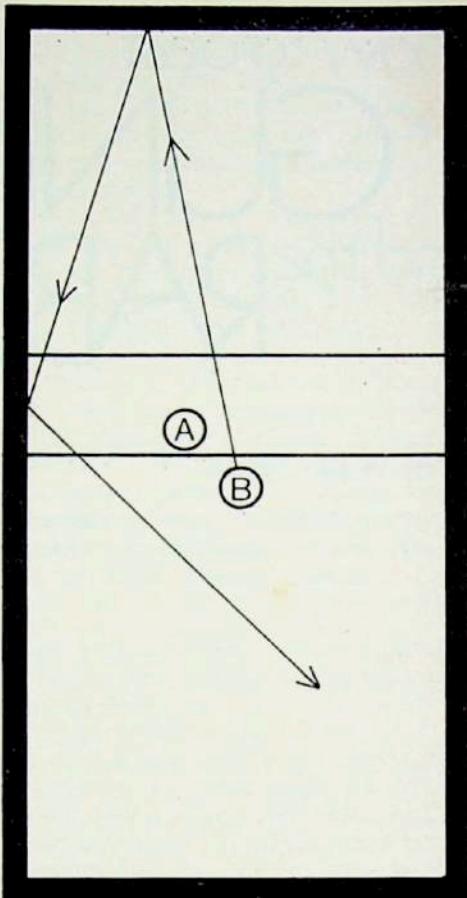
The second most important object of the passing game, you will remember, is to move your opponent out of center court and into the back court where he can do less damage. The main object, of course, is to zing the ball past him and score the point on that shot.

In both cases, the wide-angle pass can be a life saver. It is, however, slightly more difficult to hit than a normal pass.

The normal pass or drive shot is aimed at one of the corners. It is either a down-the-line shot or a cross-court shot.

A wide-angle pass, either backhand or forehand, is invariably a cross-court shot. Instead of hoping the return goes in the back corner, you are aiming to eventually hit the side wall about the same distance as your opponent is from the front wall.

A normal pass can be hit when your opponent is as far as three-quarters of the way back from the front wall. A wide-angle pass, though, should never be hit when your opponent is farther back than center court because the ball



will be rebounding from the side wall and will come right at him.

The wide-angle pass should contact the front wall about three feet up, give or take a foot. It will bounce and then rebound to the side wall somewhat lower than that and even with your opponent. It will then come toward the middle of the court, but so far back and so low that your opponent will have little chance at the ball.

It should be just about rolling by the time it comes off the side wall and may even crack out from the side-wall-floor seam. Even if the ball isn't that low, your opponent will still be trying to take the ball off the wall and we all know how much fun that is.

If he waits until the ball comes off the wall, he will be trying to hit a ball forward while moving toward the back wall, assuming that you have hit the side wall at the right spot.

A word about hitting the right spot on the side wall: No one is so accurate that he will be able to always place the ball even with his opponent. You can assume that you will make errors. Unfortunately, in this shot, the room for error is smaller than for many shots.

You don't want the ball to bounce off the side wall in front of your opponent or it will be heading for the middle of the court just about where he would like

to have it. It is much better to err in the direction of the back wall and let the ball contact the side wall a little behind your opponent.

Once again, you can't hit it too far behind him because, if it is very high at all, it will come off the back wall, giving him a shot. It also starts looking like a regular pass when angled that way and he may be able to move up and cut it off if the angle isn't wide enough.

About two feet either way is all the room you have for error. Therefore, practice is important. You have to hit the ball by yourself or in practice matches until you are able to put it where you want it.

Start off a game hitting normal passing shots until your opponent figures out what you are doing and starts moving up to cut them off. Then put a wide-angle pass by him.

Since you will be hitting passes only if you are even with or behind your opponent, you should have a pretty good perspective on his movement.

In and of itself, the wide-angle pass won't do you much good. If that is the only shot you are hitting in the pass situation, a good player will quickly pick up on that fact and be in position to scoop up every one.

The pinch shot, which rolls out from the front corners, is still a necessary complement to your passing game. If your opponent starts to hang back anticipating a pass, pinch the ball and send him scurrying toward the front wall.

If he starts to move up to cut off the forecourt shot or a regular pass, go to the wide-angle pass. Pretty soon, he will find himself running forward only to have to peddle backwards and then forwards again for the next shot. Not even Wagner can do that for long.

#### In summary:

- Begin with a standard passing game, using pinches and kills as complementary shots and to keep your opponent guessing.
- If he catches on and starts to move up to where he can cut off your passes and reach your pinches, add wide-angle passes to your attack.
- If you are going to make a mistake with your wide-angle passes, have them contact the side wall a little behind, rather than in front of, your opponent.
- Keep your shots low on the front wall. Bend over as if you are going to hit a kill.

A wide-angle pass is not the easiest shot to execute, but there are times when nothing else will do.

# The POWER GAME

By Marty Hogan

*Editor's Note: This is reprinted from MARTY HOGAN'S POWER RACQUETBALL by Marty Hogan, Charlie Brumfield and Arthur Shay by permission of Contemporary Books, Inc., Chicago. Copyright © 1978 by Marty Hogan, Charlie Brumfield and Arthur Shay.*

When he has or takes the time, Marty Hogan's "set-up"—the way he prepares his body to meet the ball—is no different from the orthodox set-up usually recommended.

To hit his forehand, he lines up with his feet parallel to the right wall, as every right-handed player should. From this proper position he should be able to hit the ball straight ahead if his contact point is correct.

In other words, as Marty moves his feet, the direction in which the lead left foot points is basically the direction in which the ball should go—no matter what power is applied.

As we know, Hogan hits the ball well back in his stance for his forehand, practically behind his body—that is, "off" that rear foot. But he still exerts masterful control over the direction of his shot, as measured by the classic front-foot-points yardstick.

The same is true of his backhand, except that Hogan's contact area for the backhand is nearer the middle of his body, although still well back of the classic front-foot hitting area.

Hogan's relatively "late" shooting at the ball gives him that extra microsecond to get his swing into its optimum position. It's as if a baseball batter somehow were allowed to back up and hit the ball approximately where the catcher's face is located.

Hogan's unorthodox play from an orthodox stance, or set position gives him an edge of deception—the same kind of deception one sees in the tennis games of stars such as Jimmy Connors, Bjorn Borg, and Chris Evert Lloyd. You hit the ball where you're not expected to; it's that simple.

The false expectation in the heart of your opponent comes from imagining that you will follow the rules of the dynamics of your sport and hit where you're looking or where your body seems to be pointing. Hogan still has a



long way to go in adding deception to his game, but he does just fine operating from the basic set-up and stance one can learn from almost any book or instructor.

Of course, Hogan's range of execution is a mile beyond anything most players ever get to see, much less develop. The orthodox stance works for him and will work for any player who strives to play for power and gives it four or five hours a day.

## INSTRUCTION

There's just one other point about Hogan's stance. In general, it usually is narrower—that is, legs are closer together—than the stance of most players who try for that broad-based, biped stance that works so well for some kinds of weight lifting—but not for power racquetball.

### The Sources of Power

One of the goals of this book is to analyze the form and technique of racquetball's most powerful hitter so that B and A players can move up in class by applying some of the lessons inherent in that analysis. It is, therefore, important to analyze the source of power in racquetball, Hogan's power and your own actual or potential power. Remember, power first must be generated by the body before it can be transmitted to the ball.

In power racquetball, the power comes from a combination of fast-moving physical events. A sequence of pictures showing Marty Hogan hitting reveals the six elements that produce his power.

As coach Carl Loveday says, "Those six things are all in the world you possibly can do to produce speed on the blank, blank racquet to be applied to the darn ball!"

There is, of course, the intangible mental, interior game of racquetball that always is going on within the four walls of the racquetball player's brain, voluntarily or involuntarily: the desire, the need to hit that ball with power every time.

It is this ultimate element, unpicturable except in result, that probably will make the ultimate difference between your moving into the ranks of the power players or staying where you are. It might well be that the production of power in your swing—as the production of power in the cold world—will take time and much effort.

Nobody is promising you a racquetball garden! If it were easy to become a Marty Hogan, there'd be quite a few of them out there. (And five or six potential challengers are rising fast among the 16-year-olds!) The pursuit of excellence is, quite literally, a pursuit, and it

makes heavy demands on the pursuer. But once you get the knack, once you start feeling the power you never thought you had, chances are you'll keep working at it. Beginners, newcomers to power racquetball, have the advantage of starting a lot earlier in their power game and consolidating it into victories.

### Power Production Exercises

Here is a warning to the player who is attempting to generate body power with which to clobber the ball: it's very important not to turn your hips and shoulders past the point of contact prior to hitting the ball with the racquet. Brumfield likens the fairly common overswivel to holding a stretched rubber band and moving it in an arc, as if trying to strike a balloon with it. If one hand moves one end of the rubber band out of sync with the other, much forward thrust is lost.

You must be careful, right-handers, that at the moment you strike that forehand, your left side is fairly firm, including the left shoulder. The same is true for your backhand. Your chest should

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not "open up" and face the front wall.

Racquetball, generally, is a sideways game. When you hit the ball, your shoulders must impart their power just as they come square to the ball. That allows your racquet head to accelerate swiftly and impart its power to the ball. Too many players swing fiercely but don't hit the ball three-fourths as hard as they could by a well-timed stroke, using the wrist primarily!

If there is any secret to power hitting, it lies in "snapping" the wrist at impact—thus transmitting the body's and wrist's power to the ball in a snapping, popping motion. The wrist's action at the moment of impact, which results in a power stroke, most closely resembles snapping a towel! Or cracking a whip! That moment of maximum power as the towel snaps fiercely at someone's leg (playfully, of course) or as the whip bites into the air so hard that the returning air makes a crackling noise—that's the "feel" of a good power stroke.

It's the kind of snapping motion that 9- to 13-year-olds at the Jewish Community Center in St. Louis already have

mastered in the wake of Marty Hogan, Steve Serot, and Jerry Hilecher. At a recent tournament at the YMCA in Aurora, Illinois, several of these thin, wiry-armed 80-pounders blasted players two-and-a-half times their weight and thrice their age. The loud, resounding shots came from the kids!

Carrying the towel analogy a bit further, Charlie Brumfield feels that you almost should have the feeling of stopping your arm at impact for a split second and exploding through with your wrist as the final motion. This can be practiced in two ways.

Drop-and-hit is the first way. Drop the ball off your back foot, and try to hit it to the front wall. If you let your stance open up (that is, let your chest face the front wall as you swing), your shot will go into the right wall. Learning to hit the ball when it's closer to the rear foot gives you the advantage of a little more time to get set, and if you can remember not to open that stance, you can learn to hit accurately.

For the second drill, throw the ball up into the air and practice hitting it on the fly, without letting it bounce. Remember

to bend your body and your knees, and try to concentrate on "popping," "snapping," and "cracking" the whip or towel.

Your object is to develop maximum racquet-head speed and impart it to the ball for power. As your skills improve, you will learn to add a little more back swing to develop that extra 15 or 20 percent of power that's probably residing in your frame.

But for the time being work on your snap, pop, and crackle! If you have experience in other sports, a "good" racquetball hit for power will remind you of that perfect golf hit, tennis shot, or softball double.

We are pursuing perfection, which is always elusive, and trying to translate into words something that is sheer action. You must practice consistently—an hour a day, three times a week isn't too much. And for a time you must practice alone. The loneliness of the long-distance runner has its counterpart in the newcomer to power racquetball! Pros regularly work on just one department of their game for 300 shots or more!

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# HOW A WOMAN CAN BEAT A MAN

By Jennifer Harding  
and Jean Sauser

(EDITOR'S NOTE: "How a Woman Can Beat a Man" is the first installment of a special instructional series by Ektelon teammates Jennifer Harding and Jean Sauser. In coming issues, Harding and Sauser will excerpt sessions of their national clinic series, "Racquetball Tips for Women and Other Smart players," exclusively for RACQUETBALL ILLUSTRATED. This first article deals with the overall approach to the game and will be followed in coming months by articles which break the game down.)



Jennifer Harding



Jean Sauser

There you are, warming up for your first game against a man. The two of you are on the court, "just hitting a few around" in preparation for the match.

Only he sends the ball splattering against the front wall like an overripe tomato. It sounds like the explosion of a small land mine and you are sure that the rebound would knock you down if you were foolish enough to get in the way.

What do you do? Duck? Run? Get a fencing mask?

Actually, none of the above. You can beat old cannon-arm and do it handily just by using the brains you were born with. Most power hitters in the lower ranks don't use their power, they abuse it, and their show of force often masks weaknesses or under-developed areas in the rest of their game.

Uncovering those weaknesses and finding ways to capitalize on them are what this series of articles is all about. In coming issues, we'll talk about ways to survive the big hitter's drives and neutralize his power game for the benefit of your own control style of play.

In a nutshell, it means playing smart and aggressively, not defensively and the things we suggest can be used by less powerful male players as well as by women. Remember, unless your name is Marty Hogan, there is always someone who can hit harder than you, and for most of us, there are a lot of someones.

The first thing that you, as a woman, have to do when you go out onto the court to play a man is to get rid of your golly-gee-he-sure-can-hit-hard attitude.

Most men can hit the ball harder than most women. It's a fact of life. But so what? Hitting the ball hard does not automatically insure victory.

Shot placement is far more important and, by placement we don't just mean having an accurate kill shot or an accurate pinch. Shot placement for the control player means THE ABILITY TO PUT THE BALL WHEREVER YOUR OPPONENT IS NOT. What we're talking about is the passing game.

As Muhammed Ali says, "They can't hit what they can't see." The kill shot artist won't be able to blast the ball if it's always "places" just out of his reach.

Knowing that there is a viable strategy for overcoming a power game, though, should give you the confidence to approach the task with a positive mental attitude.

Men have been taught to compete and win since the day they were born. Women have been taught to be weak. Disavow that notion and go into the game thinking like a winner. If you don't, you've already lost.

**One way to keep your male opponent on the defensive is to keep him in the back court, thereby preventing him from killing the ball from center court. A ceiling shot is one good way to force an opponent to the back court.**





**Jean Sauser shows the value of taking a ball off the back wall instead of trying to cut off a hard drive. She has ample time to set up and execute a good shot while, at the same time, she slows down the game to her tempo.**

Once you've overcome your awe of your male opponent's power, the second thing you have to do is overcome your fear of the ball. A man's shots will be coming at you a lot harder and faster than you are used to and many women hesitate to stand in front of an opponent and watch his shot for fear of injury.

But that is exactly what you must do since, to win, you must keep your opponent behind you and your eye on both him and the ball at all times. It really isn't as difficult as it sounds.

Since the only part of your body that is truly vulnerable to injury from a racquetball is your eyes, the simplest solution to the problem is to get a pair of eyeguards and wear them. This is always a good idea anyway, no matter who you are playing.

Now, let's talk about your overall game strategy. Generally, you will find that your male opponent tries to overpower you. He will be hitting hard drive serves, hoping to elicit a weak return

which he will then kill or, at least, try to hit very hard.

Most of his shots you will find much harder than those of the female opponents you are used to playing and it can be unnerving. Make no mistake, returning a hard hit ball is difficult even if the ball is not hit that accurately. But return it you must and with accuracy.

The cardinal rule when playing against this kind of opponent is to avoid trying to hit the ball back just as hard as he does. You won't be able to do it. There is only one woman player we know who can hit as hard as most men, our Ektelon teammate Marci Greer. You can't hit that hard so don't try to shoot it out with a shooter.

Instead, hit ceiling balls and passing shots (shown in figures 1 and 2) that put him in the back court where his kill shots and hard drives are much less dangerous and more easily picked up by you if not perfectly executed.

You will be putting him in a defensive position and enabling yourself to take over the coveted center court position. You will also be slowing down the feverish pitch of the game caused by his hard-hit shots.

To further slow things down, try to wait until balls come off the back wall before hitting them (as figures 3 and 4

illustrate). Don't cut them off on the way back as you might against another woman. This goes a long way toward keeping the game at a tempo you are comfortable with.

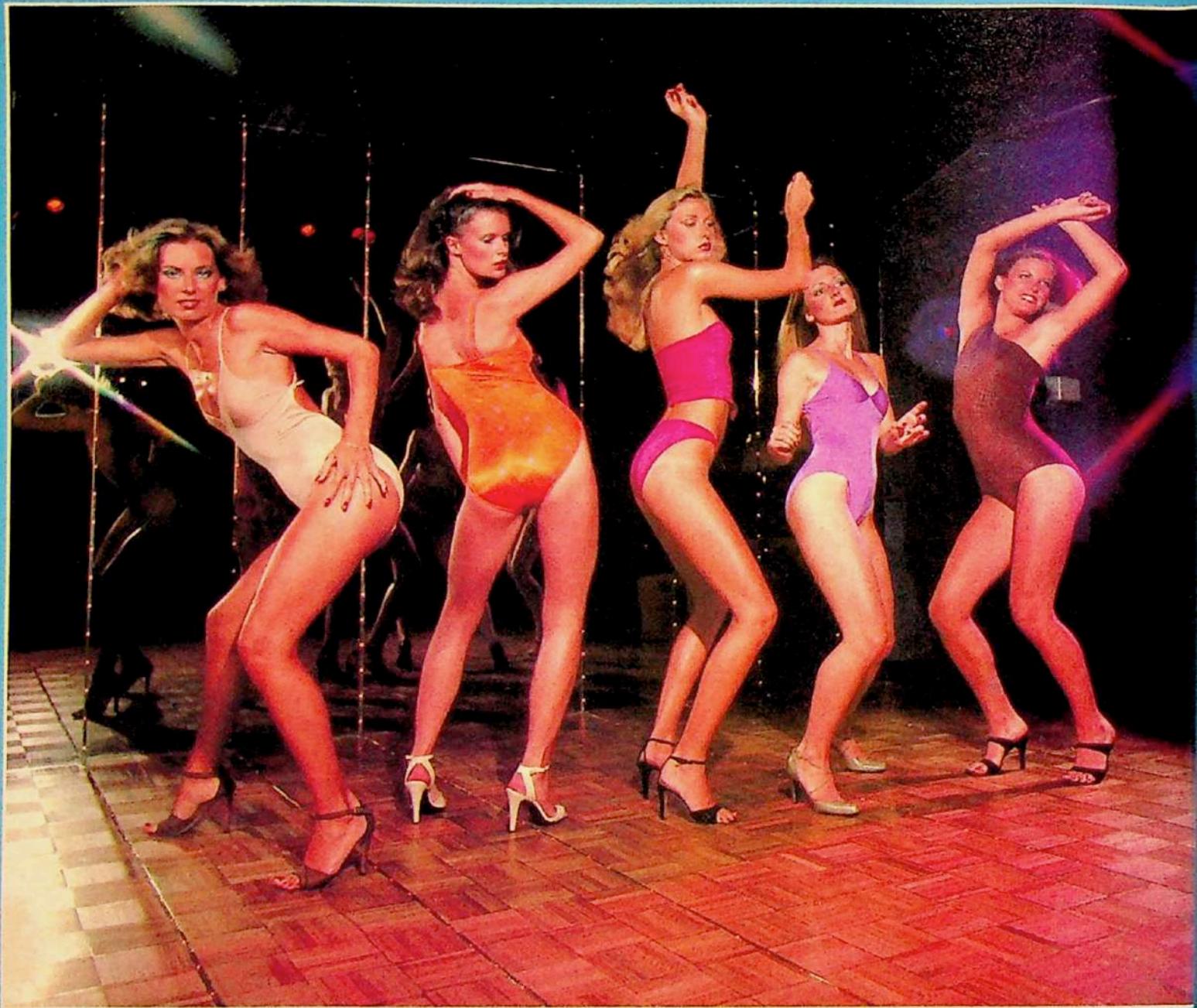
But, while you would like to keep the pace of the game at a manageable level during your shots, you would like to pick things up a bit for him.

Use your passing and ceiling shots to place the ball on the opposite side of the court from your opponent. Keep him running, first to one side, then the other, up and then back. Keep him on the defensive and off balance so that he won't have a chance to set up for the kill.

Of course, this strategy is good against any opponent no matter how hard they hit. Stick to it even if he starts hitting some miracle shots. That isn't an indication that there is something wrong with the strategy, there are just some days when your opponent will be "on" and can hit anything on the court.

Don't worry about it. Survive it. Stick to your game plan because that is all you really can do.

Likewise, if things are going good, stick with your plan. Don't try to be an overachiever and beat your opponent at his own game. Continue to make him play yours. You will win much more often that way.



## DANSKIN

In the early evening you can usually find them at the local racquetball club. Later on, after trading in their racquetball shoes for dancing shoes, you can find them at Joe Scott's Club Barrington, a popular private disco in West Los Angeles.

But wherever you may find them, be it on the courts or the disco floor, you'll find them wearing outfits from DANSKIN.

DANSKIN is one of the few outfits you can look good in at a racquetball club or a private disco club.

After some early evening racquetball, Katherine McInturf, Beverly Mercier, Kelly King, Gabrielle Hensinger, Kelly Ford, Deborah Nathan and Jennifer McKay changed outfits and headed for a workout on the disco floor.

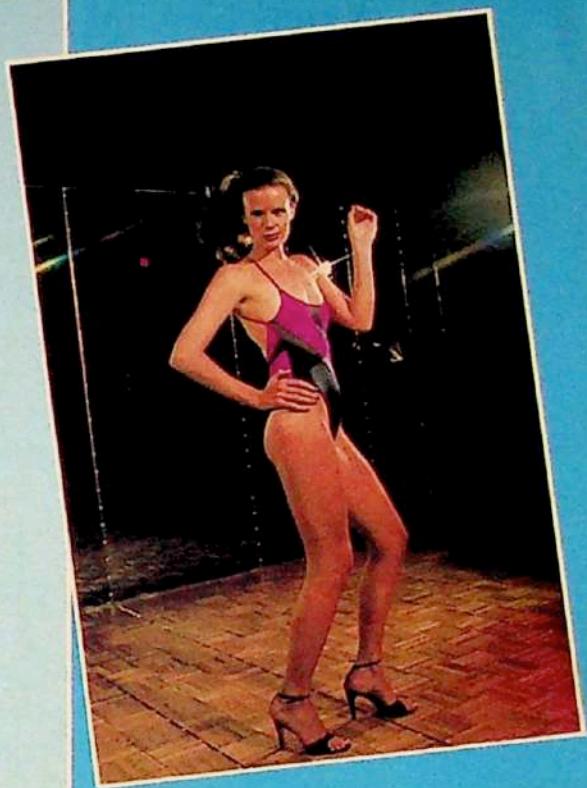
(*Makeup and hair by Nancy Laflamme*)

Katherine McInturf does her dancing in a golden tan freestyle leotard with spaghetti straps that criss-cross in the back. Made of nylon and spandex, and featuring a modified high cut leg, it retails for **\$17.50**. Beverly Mercier's solar yellow leotard with electric blue "chiclets" features a pinch tuck neckline with shoulder straps, also made of nylon and spandex. **\$19.50**. Kelley King opts for a two-piece swimsuit, which can be worn as an accessory to the DANSKIN skirt. **\$19.50**. Gabrielle Hensinger has a purple freestyle leotard and Kelly Ford likes to do her dancing in a chocolate-colored leotard, both **\$17.50**.

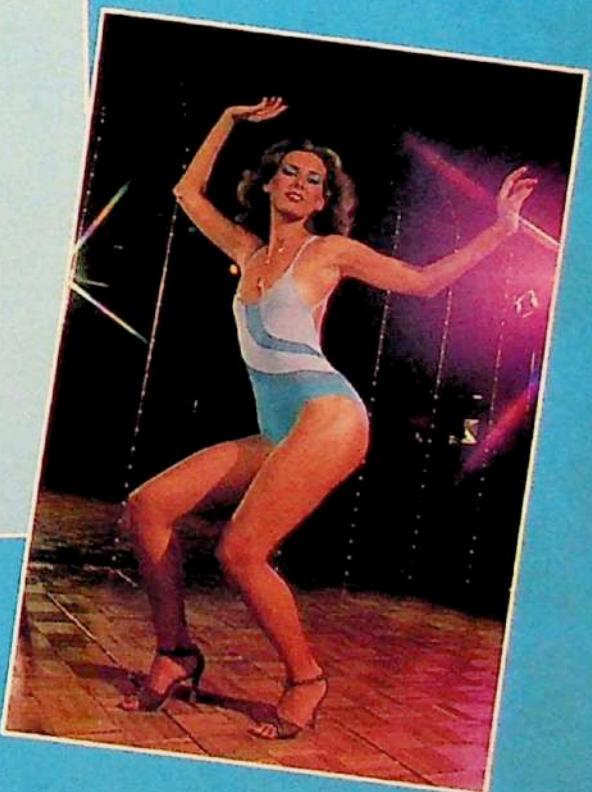


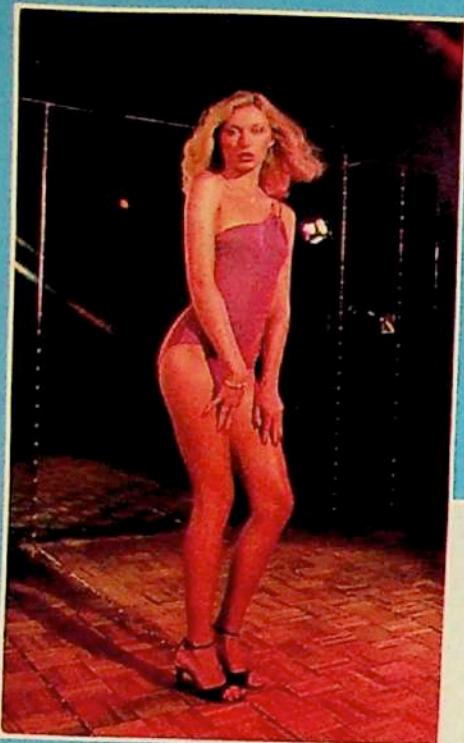
Deborah Nathan has one of the sharpest outfits ever to grace a racquetball court. She has a navy blue and rainbow stripe tank top

to go with matching pull-on shorts. Made of nylon and spandex. Top retails for \$13 and the shorts for \$14.

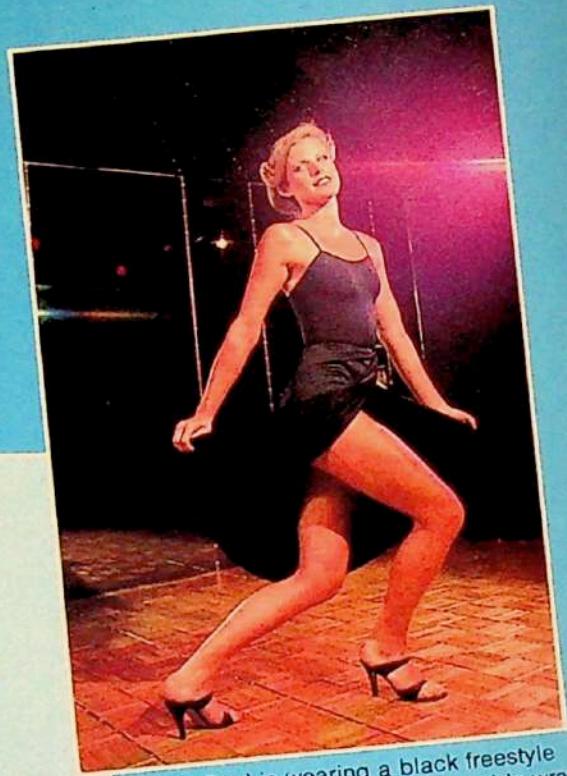


Beverly and Katherine have freestyle swimsuits made of nylon, polyester and spandex which "swirl around the body" and tie at the back of the neck. **\$19.50.**





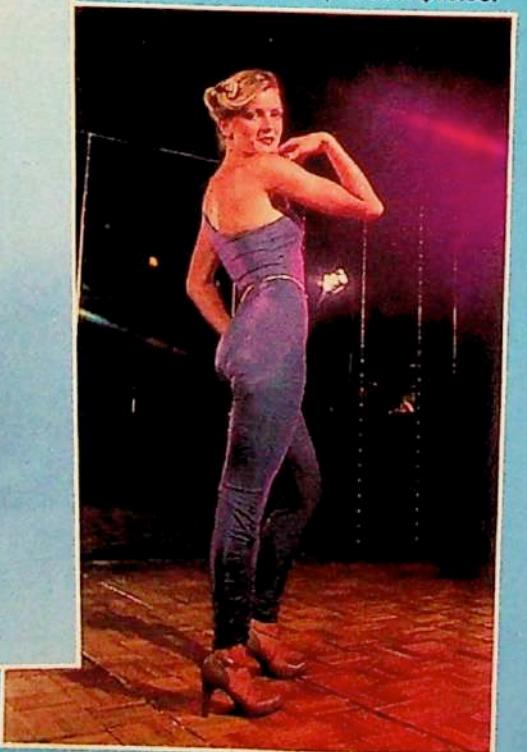
Kelly King has on a copper glo freestyle iridescent leotard with gathers and the everpopular modified high cut leg. Polyester, nylon and spandex. **\$19.50.**



Kelly Ford is wearing a black freestyle petal skirt with soft gathers and a side wrap. 100 per cent polyester. **\$22.**



Jennifer McKay hits her kill shots in a racy red and silver outfit featuring reflective tape trim from waist to hem. The outfit is made of triacetate and nylon. Top—\$15; shorts—\$17.50.



Gabrielle chooses a teal leotard pants with a stylized shoulder and gathers. Polyester, nylon and spandex. **\$19.50.**

# THE OVER 40 PLAYER

**By Frances Sheridan Goulart**

*Editor's Note: The writer is author of the book "Eating To Win: Food Psyching For The Athlete."*

If you are over 40 as a good percentage of the eight million racquetball enthusiasts in the country are, there are some specific biochemical changes you face.

Circulation slows down, and most of the body's nourishment is directed toward our organs, not toward our muscles and connective tissues. Also, the maximum pulse rate, the key to athletic performance, declines five-10 beats a decade. This decrease in capacity for all-out effort amounts to a loss of about seven per cent in performance.

Tests on a group of Scandinavian athletes, for example, indicated that although a man's maximum heart rate at 25 is about 200 beats per minute, by age 40 it is down to 182 and by 65 has fallen to 153. This is important in the development of your game since maximum heart rate controls the oxygen that pumps blood through the body.

In theory, 26 is the age when the athletic body has reached its peak. Then starts the steady deterioration of the body systems which eventually results in so-called "old age."

Senior tournament players who put in a lot of court hours on the run will be interested in a study conducted by Ken Young, director of the National Running Data Center in Tucson, Arizona. He found that milers who run the "magic" time of four minutes at the optimal age of 25 will see their performances deteriorate to 4:07 by age 35, to 4:37 by age 50 and to 6:20 by age 80. Similar declines were charted for less gifted athletes.

Also, there is a definite correlation between your age and the maximum ability of your lungs to take up oxygen (as oxygen uptake declines so does pulmonary function) as the following chart compiled by J. L. Hodgson of the University of Minnesota illustrates:

Furthermore, "As one gets older" explains Dr. Tom Waddell, a former Olympic decathlon competitor, "there is less protein in the cells, less water in the body (and) cells which aren't replaced when injured, receive less blood and are very slowly replaced by fibrous tissue...and one has more chance of injuries."

So, is it all downhill from here?

No, there are compensations.

"I think the older you are," says Waddell, "the tougher you are. The confidence I had in 1968 was ten-fold over that of 1960."

Of course you may also be a little more tired. Energy is proportional to tissue circulation. By age 25 in the typically inactive male, energy has dropped 40 percent making the 20-year-old feel twice his age. The continued activity of a sport such as racquetball, however, can turn this sad and sedentary state of affairs around somewhat. One hour is worth as many aerobic points as a two mile run taken at a brisk pace. And the turn-about is even more successful if you add a few vitamins. The geriatric jock's energy alphabet isn't complete without C. Vitamin C is the number one upper for the older athlete in the opinion of Dr. Fred Klenner, the Reidsville, N.C. physician who has brought whole football teams "back to life" using large doses of ascorbic acid.

Klenner calls ascorbic acid "The No. 1 anti-fatigue vitamin."

"If you are taking low doses of vitamin C, maybe only a half gram or a gram a day or even less, try going up to five grams. In a matter of a few days you will notice your endurance and alertness has picked up tremendously. Fatigue is almost gone when you go up into those higher doses," says Klenner.

An epidemiological study conducted by the Linus Pauling Institute at San Mateo, Calif., recently revealed that over-50 seniors taking about 125 milligrams of vitamin C a day lived eleven years longer than those who got only 25

milligrams per day. And since vitamin C is cheap, readily available and safe (unlike A and D it is not stored by the body), a little high C may be worth a trip if you feel all "played out." However, the forty-plus athlete's best friend is not one but three food supplements in the opinion of herbal scientist Dr. Daniel Mowrey. These are not vitamins.

Describing his research with athletic rats on a diet fed capsicum (red pepper), ginseng and gotu kola, Dr. Mowrey noted that "Trials in the presence of these herbs were much different from trials without them. This combination produced the ability to overcome the effects of fatigue-stress situations. Animals also were much more likely to successfully jump a high barrier than were animals not given the herbal combination.

"Research in the Soviet Union, Korea and Japan carried out about the same time as my studies and since then, have consistently shown that ginseng possesses many anti-fatigue properties when administered over a considerable length of time."

The implications are substantial. Gotu kola and ginseng in combination appear to have the effect of gradually increasing the organism's vitality from day-to-day. Rats given capsicum were much superior in crossing barriers after severe stress than were animals given simply a standard diet.

When all three herbs were removed from the diet, Mowrey observed, there was a gradual decline in activity rate which eventually leveled out from the original baseline rate.

The over-40 player should also not underestimate the power of underwater botanicals as a source of on-court self-betterment.

Reports one researcher: "Recently Japan's Professor S. Kondo surveyed every district of Japan and found that people grow older and look younger in those areas where sea vegetables are eaten abundantly. The famed women pearl divers of the Ise Peninsula, who dive to considerable depths virtually naked, summer and winter, well past their seventieth birthdays, told him that they eat lots of wakame, hijiki, and nori (seaweeds) every day."

Salt may well be another one of those "staples" in your diet that is preventing you from being the power player at plus-40 you were meant to be.

According to the dean of natural hygienists, Herbert Shelton, table salt contains no vitamins or organic minerals and is in fact no more than a crystalline amalgam of 40 percent sodium (a reacting metal), 50 percent chlorine (a poisonous gas) and a roster of chemi-

Age	Max. Oxygen Uptake	Age	Max.	Age	Max.
20	52.8	33	47.1	50	39.6
30	48.4	40	44.0	59	35.6

cal additives which may include potassium iodide, sodium bicarbonate, magnesium carbonate, tri-calcium phosphate, hypo-sulphate of soda, sodium silico aluminate and even sugar.

Another dietetic formula for improving your performance chemistry on court if you're pushing 50 or 60 is fewer calories, more exercise, and added enzymes.

According to researcher Alexander

Leaf, the extremely active people of Vilcabamba, Ecuador and Hunza, Pakistan, who often live to 90 or 100, subsist on a diet of one third fewer calories than those most American court hustlers are accustomed to. Their lives he observes are "one long bout of exercise on lean rations."

In tests conducted by Clive McCay of Cornell University rats and mice nourished on low calorie diets lived 25% longer than normal. Similar tests

with the human animal have yielded similar results.

As for exercise?

As one top Swedish gerontologist—who calls exercise "the best thing you can do to keep young"—puts it: "At the age of 12, each liter (about a quart) of our muscle tissue receives 50 milliliters of blood per minute while resting. By 18, that figure has dropped to 25 ml., and by the age of 30, all the way down to 10. But in athletes this change simply does not take place. When a 70-year-old man joined a year-long exercise program run by Dr. H. A. DeVries, of the University of Southern California, he developed the physical fitness of a 40-year-old.

NASA studies indicate that for every three days you sit it out rather than sweat it out, you lose 1/5 of your maximum muscle strength. Even your bone marrow will stop producing red blood cells.

But fitness at 40-plus is not without its problems. As fitness authority Covert Bailey cautions, "After the age of forty, you should switch exercises from day to day. For example, run on Monday, Wednesday, and Friday, and cycle on Tuesday, Thursday, and Saturday. The reason is that muscles can't repair as quickly when you get older. By switching exercises, you give the set of muscles you stressed on Monday time to build up while you stress another set on Tuesday. By Wednesday, the "Monday muscles" are not only repaired but also stronger than ever."

Furthermore, Bailey says, "The older one is, the slower one's tissues repair, in the same way that cuts and bruises last longer as we get older. This means that the destruction of tissues by hard exercise might not repair completely in 24 hours. It's quite possible to get a net loss as one exercises the same muscles too often or too hard. With old age, the possibility increases. Some people in their sixties have undertaken serious, well-intentioned exercise programs, only to have a net muscle loss because they exercised too hard too often. Their tissue repair doesn't keep up with tissue damage."

If you want to be going like 60 when you're 40, remember you are, in the opinion of Dr. Edward Howell, "not just what you eat but what you assimilate."

Chances are it isn't nearly enough unless you're taking in extra enzymes to digest it all because the enzyme content in body tissues and fluids decreases with increasing age. Investigators find that older people have reduced starch digestibility in their mouths and stomachs compared to young people. It is thought that the

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## CLUB NEWS

longevity of Bulgarian peasants is due to the fact that their enzyme reserve is used up more slowly. They are well known for their use of cultured milk products such as yogurt as well as a healthy intake of other enzyme-rich foods such as raw and dried fruits.

"The faster you use your body enzyme supply (by overeating cooked foods) the faster you will exhaust your enzyme reserve," says Howell. Experiments have shown that regardless of the species, the faster the metabolic rate, the shorter the life span. When you eat cooked, enzyme-free food, this forces the body itself to make the enzymes needed for digestion. This depletes the body's limited enzyme capacity... I believe it is one of the paramount causes of premature aging and early death."

Top sources of enzymes, include all sprouted seeds, raw avocados, papayas, mangoes, and pineapples. And the regular use of enzyme tablets often spells relief from digestive upsets, fatigue and worse for the older player.

### Recipes

#### FORTY-PLUS ONE-A-DAY

(The Geritol Alternative)

Combine at least 12 of the following energizing herbs. Take as tea or use in plain gelatin capsules: Thyme, dandelion, ginseng, sasparilla, nettle, raspberry leaves, blackberry leaves, fennel, caraway, linden flowers, willow tops, hazelnut leaves, birch leaves, angelica root, peppermint, yarrow, basil, sage, lemon balm, calendula, lovage, marjoram, goat's rue, summer savory.

#### SUPER-YOUTH SQUARES

Chewy fruit-nut bars, high in protein, fiber, enzymes, plus vitamins A, and C.

1 cup unsulphured raisins or chopped

dry mango or pineapple

1/2 cup unfiltered honey

1/2 cup milk powder

1/2 cup raw wheat germ

1/3 cup soy or wholewheat flour

1/4 cup wheat bran

1/2 cup each almonds, walnuts, brazils or filberts, whole, crushed or chopped

2 tablespoons corn oil

Enough grape or apple juice to make thick batter

Optional:

1 Tsp. peppermint, lemon balm, or dandelion leaves for flavoring

Mix all ingredients well. Spread into 8-inch square pan. Bake at 300° for 30 to 40 minutes or until firm. Cut into squares and let cool before removing from pan.



#### Northridge, Calif.

Northridge, Calif., one of Los Angeles' many suburbs, recently experienced a population and industrial growth. And with that growth, naturally, comes a new racquetball facility.

Rollout Racquetball Club, 19350 Business Center Dr., will soon open its doors with 12 regulation racquetball courts, two of which will have full glass back walls and permanent recessed seating for special exhibitions and tournament play.

The club, located in the northwest part of the San Fernando Valley, will also feature separate health studios and saunas for men and women, a health food restaurant and juice bar, two social lounges, game room, large screen television and pro shop.

The club is owned by Earl Epstein, author of the book "No More Mr. Nice Guy," which is geared for people having trouble in the business world. Evidently, Epstein doesn't have trouble in the business world because he has sold a good percentage of his club memberships. "I use a personal approach," he says. "I like to meet everybody on a one-to-one basis."

Epstein plans a nightly challenge court, special pro exhibitions, "Beat The Pro" or "Beat The Celebrity" nights with prizes given out, jazz concerts, seminars and clinics.

Club Pro is Elly Hertz.

#### Diamond Bar, Calif.

Diamond Racquetball Club in Walnut Valley will open its doors soon with a one million dollar facility featuring 12 courts, including two with glass back walls and seating for 170 people.

The club will also feature a fully equipped Nautilus room, a large lounging area with television screen, jacuzzies and saunas and a refreshment center.

Special events will also be held, in-

cluding trips to sporting events, disco lessons, exercise classes and weight-training programs.

Co-owners are Rick Winton and Jim Toth. Consultant was Dr. Bud Muehleisen.

#### Lake Geneva, Wisc.

Plans have been announced for the construction of a \$1.2 million sports complex at the Playboy Resort and Country Club.

The 40,000-square foot building will have six racquetball courts, four indoor tennis courts, men's and women's health clubs, with steam, sauna, whirlpool, sun room, massage facilities, Nautilus-exercise room, pro shop and juice and health bar.

Memberships will be available to local residents and facilities will be available to all resident guests of the hotel and Playboy keyholders.

Tentative completion date is January, 1980.

#### New Ashford, Mass.

Brodie Mountain Racquetball Club recently completed a major expansion program which added five racquetball courts to the existing facility.

President of the club is Jim Kelley, who bought out Don Steeber last year. Steeber had opened the club in 1971 and Kelley had opened the ski resort in 1964.

"The success of last season's operations and the boom in racquetball convinced me to go all out in providing full recreational facilities here," says Kelley. Right now, Brodie Mountain is a popular ski center in Southern New England.

Also added were an exercise room, cocktail lounge and a new access road.

Two of the courts will have a glass back wall with a special two-level lounge surrounding it. Kelley hopes to attract major racquetball tournaments to this setting.

# Short Shots

## Need An Excuse?



Men, are there times when you don't want your wife or girl friend to know what you are really up to that evening? Women, do you sometimes need a little white lie when you want to break a date with your husband or boy friend? Well, now, in Atlanta anyway, you can use the Excuse Machine to let them know you are "playing" racquetball.

Housed in an elaborate telephone booth in the discotheque-lounge of the Ladha Continental Hotel in midtown Atlanta is the now-infamous Excuse Machine. Stories of it have appeared in several papers across the country and it has even been featured on NBC's Prime Time Show.

The machine sends out background noises related to the environment you

are supposed to be at. For instance, if you want to tell your spouse you can't make it home that evening until much later because you have an important match and ensuing business meeting at the racquetball club, you drop your coin in the telephone slot and press the racquetball button, which gives off background noise sounding like people hitting the ball against the front wall.

There are 10 excuses in all. Others include background sounds of the airport, a supermarket, the race track, auto garage and expressway.

Says Mort Epstein, co-creator of the machine, "It's simply designed for entertainment. Everybody wants to be someplace else anyway."

## Racquetball In Japan

Located about 400 miles east of the Japan Mainland, the tropical island of Okinawa would seem to be an unlikely location for extensive racquetball activity. But don't believe it. The sport is flourishing among the 40,000 military men, women and dependents who call "The Rock" their home.

There are over 30 courts scattered around the various military bases on Okinawa. Not bad considering Okinawa is only 65 miles long and two to 17 miles wide depending on which point

of the island you are on.

In addition to indoor courts, local racquetball players also utilize outdoor four-wall courts with wire mesh ceilings, three-wall courts and even one-walled courts.

"It has become the most popular sport on the island," says one military man. "It's tough to get a court." The six Okinawa area gyms have a telephone reservation system daily, with court time usually gone within the first 10 minutes after the gym offices open.

## Perils Of A Writer

Touring racquetball pro Steve Keeley, who is on the downside of his professional racquetball career and upside of a writing career, has been known to do some strange things in racquetball. For example, there was the time he rode his bicycle from Michigan to Tennessee just to compete in a tournament.

Not to let his writing career outdo his racquetball antics, Keeley has come up with another gem.

It took place one day in Fresno, Calif. where Keeley was helping pro Jay Jones give a clinic at Jones' club. Keeley was so impressed with something Jones had said, he thought he would jot down a note in case the topic ever came up at another clinic.

But since there was no writing paper on hand, and figuring he may forget what was said, Keeley decided to jot down the note on his fingers.

But Jones had a few other important things to say, so Keeley just kept on writing. By the time Jones was finished talking, Keeley had an armful of ink. And when it came time for Keeley to teach his part of the clinic, he was nowhere to be found. He was (where else?) in the bathroom, transcribing his notes and then washing them off.



Keeley's new book, *IT'S A RACQUET*, can be purchased through Service Press, 6369 Reynolds Rd., Haslett, Mich. 48840.

The island even has its own governing body, the Okinawa Racquetball Association with over 100 members.

Navy Commander Glenn Allen is considered the best player on "the Rock" by virtue of his 21-17, 18-21, 11-4 victory over Lieutenant Commander Kent Allison in the Okinawa Championships. Susan Widhalm, a Navy nurse, won the women's open title with a 21-4, 21-6 victory over Geneva Allen.

## It's Only \$100,000

Rollout Racquetball Club of Northridge, Calif. has a special lifetime membership offer for only \$100,000.

The idea is the brainstorm of owner



Earl Epstein, who has only 12 of these "special" memberships available but, alas, so far no takers.

One might think \$100,000 is a little steep for a racquetball club membership but Epstein says the card holder will "get his money's worth."

In addition to the normal benefits of a lifetime membership such as free court time and two-week advance reservation time privileges, Epstein guarantees the bearer "with his/her own shower with shower head guaranteed to spray, not drip"; an engraved plaque on the court door of your choice; a standing ovation every time you enter the club; your birthday party video taped on the glass court; weekly fan letters sent to you.

And then there is the kicker. If all this doesn't thrill you to the tune of \$100,000, Epstein promises to give you "an annual rigged tournament which you always win."

You can't beat that.

## Made By Gucci

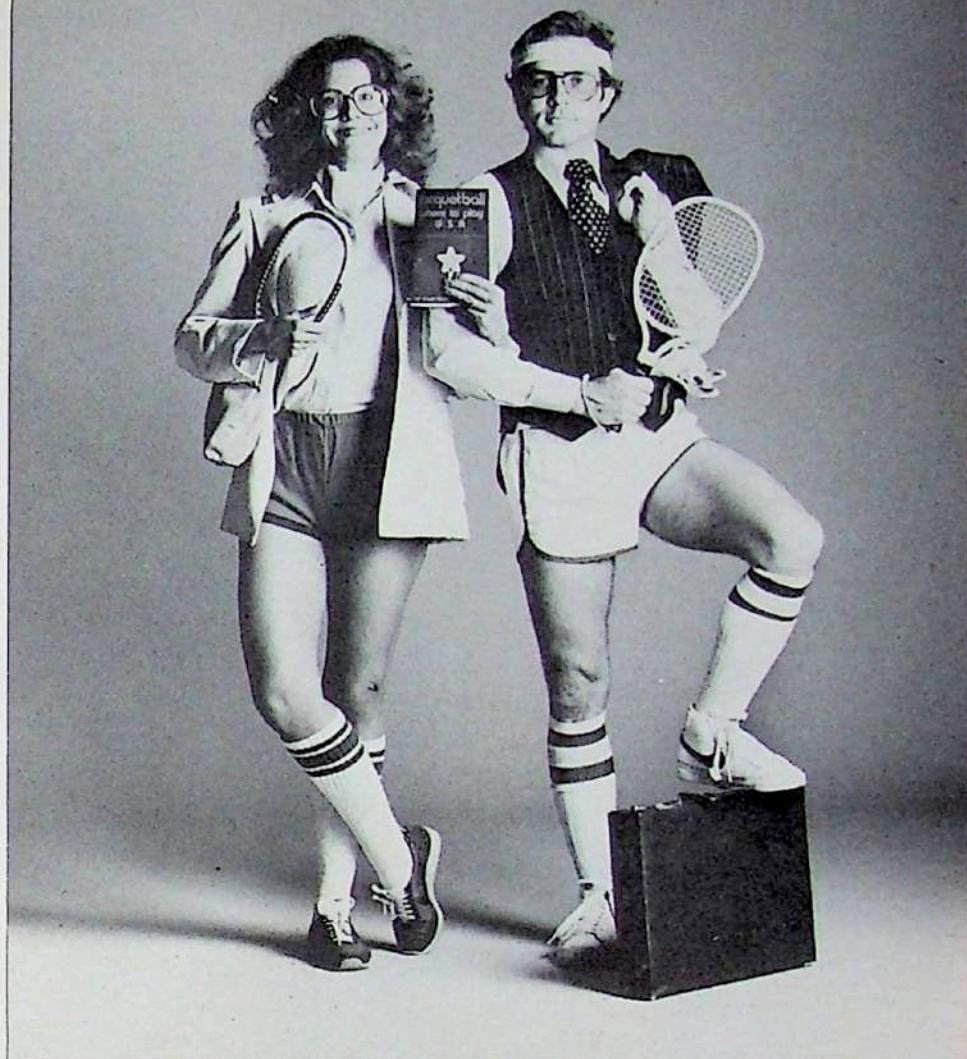
Pretty soon racquetball players can have that ultimate status symbol—a racquet cover made by Gucci.

Gucci already has two or three types of tennis racquet covers available, and reports are that a racquetball cover will be on the market next spring.

"I think it was only a matter of time before it had to happen," says Antonio Cagliarni, general manager of Gucci's Chicago store. "I know racquetball is very popular now."

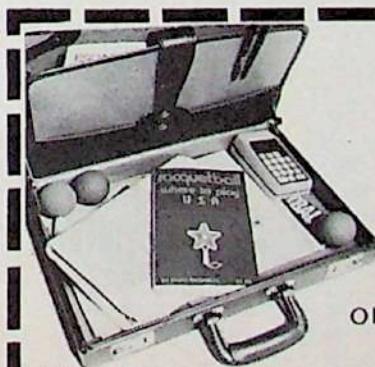
The cover will probably run in the \$40-60 category. Not the most inexpensive cover on the market, but then again, Gucci was never known to give away its products at bargain basement rates.

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# TOURNAMENTS

(Chicago)

**AMF Voit SELF Magazine (Chicago)**

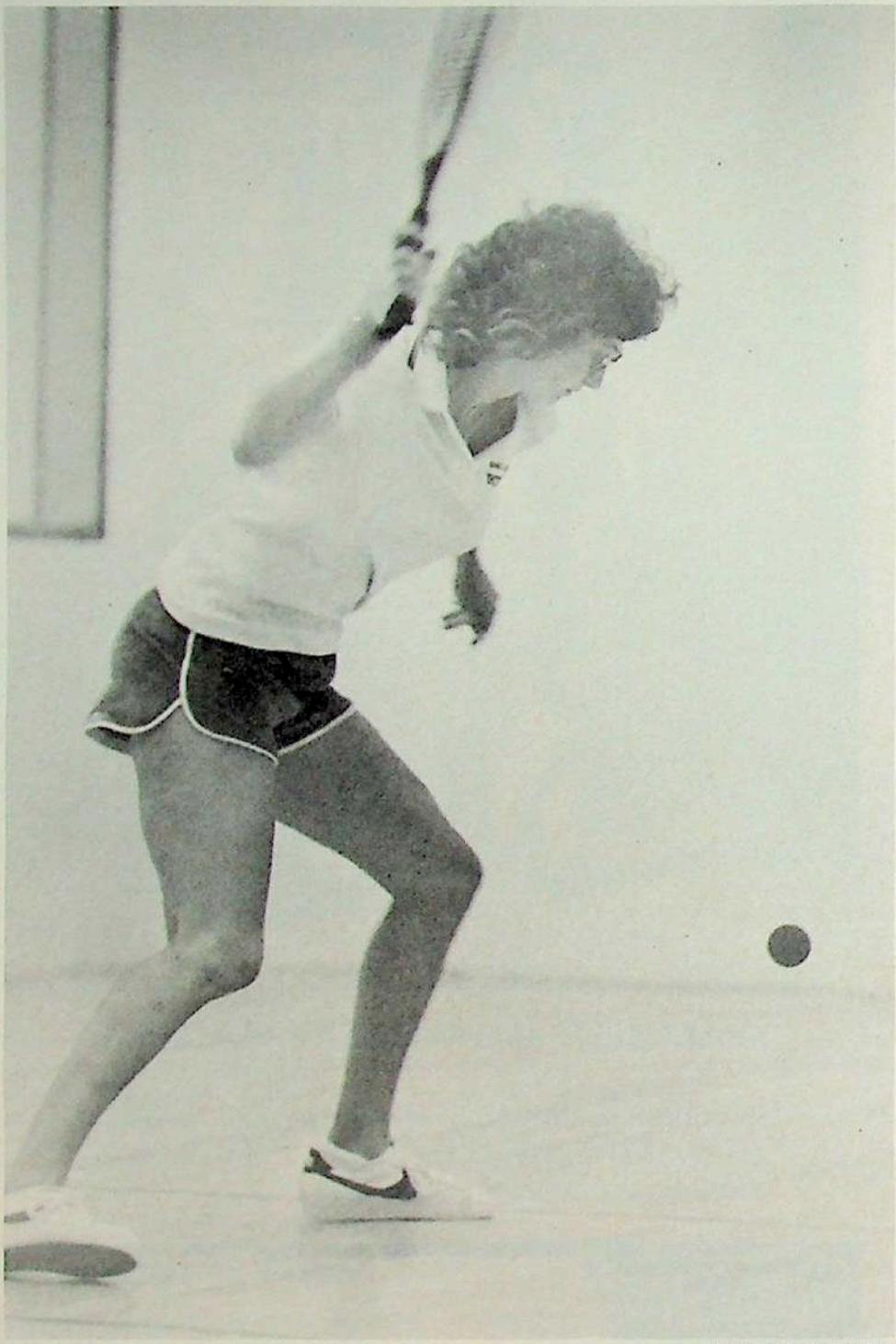


Photo by Tom Fitzgerald

Ben Koltun, one of the top-ranked pros in the country, defeated former Illinois State champion Bob Deuster, 21-18, 21-16 to win the AMF Voit-Self Magazine Chicago tournament.

The tourney was the second stop in the six-city schedule leading to the December finals in Las Vegas.

Under normal circumstances Koltun would have been an easy favorite to win the tournament. But that week there

**Marci Greer serves an ace on this play but in the end it was Judy Thompson who won the AMF Voit-Self Magazine (Chicago) tourney in a tiebreaker.**

were no normal circumstances. His father was seriously ill in a St. Louis hospital.

But despite playing under mental duress, Koltun won the first-place trophy with only a minor struggle. Kol-

tun lead 13-9 before Deuster took a 14-13 advantage and extended it to 16-13. Deuster led 18-16 but Koltun took the next five points. The second game wasn't as close. Koltun drove out to a 14-7 lead and held off a Deuster rally. The closest Deuster came was 17-15.

Koltun actually had more trouble in the semifinals, defeating Denny McDowell, 20-21, 21-18, 11-3. McDowell, who reached the quarter finals in last year's St. Louis pro stop, trailed Koltun 16-13 in the first game before taking the lead 20-17. Koltun came back to tie the game and each player had three match point serves before McDowell won it.

In the second game, the two were tied at 15 before Koltun pulled away. Koltun had a 6-1 lead in the tiebreaker and coasted home. To reach the finals Deuster defeated Tim Parrott, 21-14, 21-14.

In the women's open finals, Iowa's Judy Thompson upset Marci Greer, 15-21, 21-17, 11-9. Greer is ranked in the top five on the women's pro tour.

In the first game, the two were tied at 14 before Greer pulled away with two aces and two kill shots.

In the second game, Thompson had a 14-6 lead before Greer knotted it at 16. Thompson, a former pro tennis player and now a club pro in Iowa, then outscored Greer 5-1 to win the second game.

Thompson had an 8-1 lead in the tiebreaker and then 9-2 before Greer "woke up" and tied things up at 9-9. Thompson then scored the final two points to win the championship.

First place trophies were given out in the men's division by Racquetball Illustrated and in the women's division by Self Magazine.

Phil Werger won the men's B with a 21-12, 21-13 triumph over Tom Phillips. Peter Grendon won the Men's C by defeating Scott Lavender, 6-21, 21-8, 11-8 and Marshall Waldo defeated Scott Berry, 21-12, 21-11 in the men's senior.

Kathy Chapman defeated Cindy Bryniarski, 21-17, 21-19 in the women's B and Chris Evon defeated Christine Jasky, 21-9, 18-21, 11-9 in women's C competition.

Prizes were given out to those players advancing to the quarterfinals and beyond. Prizes were given by American Airlines, AMF Voit, Conair, Danskin, Hitachi, Johnson and Johnson, Jovan, Racquetball Illustrated, Robert Bruce, Rollei, Self Magazine and Tred 2.

## **Idaho Shootout**

**By Tony Floppachocco**

Five hundred summer racquetball fanatics watched and hollered as

America's two premier amateurs came to battle at the Court House in Boise, Idaho.

Local favorite John Egerman, winner

**John Egerman hits an off-balance winner while pinning Bobby Bolan against the glass wall in special "Idaho Shootout" in Boise won by Egerman.**



of this year's IRA Amateur Championship challenged Tempe, Arizona's Bobby Bolan, winner of the USRA National Open Amateur Championship in the "Idaho Shootout." Bolan accepted, and was flown up along with sponsor Neal Asprea and coach Mike Zeitman.

Tied at six-all in the early going, Egerman bolted to a 16-9 advantage in the first game. In typical championship fashion, Bolan countered, making two important technical changes in his game and came from behind to win 21-19.

His victory did not go unpunished, however, as he began to cramp on his right side during the last ten minutes of the game.

Egerman acted hungry at the start of the second game and quickly led by scores of 5-1 and 13-3 before the local crowd realized Bolan was saving himself for the shorter tie-breaker victory in game three. The second game fell in hand for Egerman at 21-5 and the packed-house took a "seventh inning stretch" to await the outcome.

With new clothes and a mild scent of analgesic balm filling the air, Bolan showed signs he was ready to play game three. Both players highlighted the action with side wall passes and diving gets and five of the first six points went to Egerman. Bolan again came back. Five unanswered winners later the score stood Bolan 6, Egerman 5.

Nervous Boise fans, fearing a repeat of game one, yelled loudly as Egerman regained the serve with a right corner pinch. Both players traded points until Egerman led 8-7. Then, playing flawless "percentage" racquetball yet gutty

enough to shoot when it counted, Egerman ended the two hour marathon, 11-7.

Afterwards Egerman said, "When Bobby cramped I thought it might be easier than I'd planned, but I wasn't going to let up, especially in the tie-breaker. I won this match without a full effort. I want him when he's 100 percent. I want to see who's best then."

Bolan said, "When's the re-match? No kidding, I'll be back, just fill up this stadium court with cowboys and put John Egerman out there and I'll be here with some new bullets."

### Coors All-Pro

When several towering NBA players met with burly aggressive hockey stars and a variety of individual sports stars on the racquetball court it was hard to predict who would dominate the action.

Not too many odds-makers would have chosen Heather McKay to come out on top in the \$22,000 Coors All Pro Racquetball Championship.

But McKay, the world champion woman squash player, who has also played on the women's pro racquetball tour, not only emerged as a finalist in the competition, she also won every match she played by comfortable margins.

McKay earned \$700 in the Colgate Pro-Am National Racquetball Championships but she declined to take the prize money, thereby preserving her amateur racquetball status, which qualified her for the Coors' tourney and over \$50,000 in prize money.

Twenty-four professional athletes

competed in the third segment of the 1979 Coors All Pro racquetball series. The top two finishers received \$4,000 each and advanced to January's All Pro finals where they will compete for an additional \$100,000 in prize money.

Already qualified for the finals are Don Kessinger (former Chicago White Sox player-coach) and Al Oliver (Texas Rangers), who advanced from last January's competition for major league baseball players. The two NFL players who will compete in the finals are both placekickers: Mike Michel (Philadelphia Eagles) and Rafael Septien (Dallas Cowboys), who advanced from the March football event.

Jim Shoenfeld of the Buffalo Sabres hockey team was the other finalist in the NBA-NHL-individual sports event.

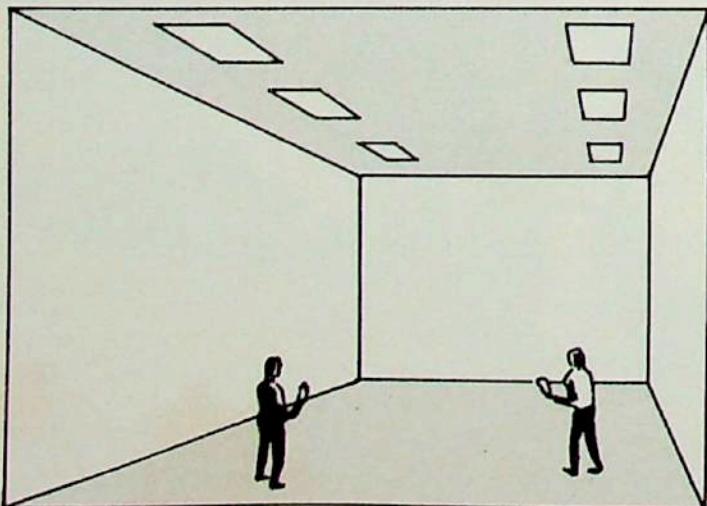
The six players will compete in the All Pro finals in a round-robin format. The winner will receive \$40,000; second, \$22,500; third, \$15,000; fourth, \$10,000; fifth, \$7,500; and sixth, \$5,000.

McKay upset defending champion Gail Goodrich of the Utah Jazz, 21-9, 21-1, in their final pairing. Goodrich and former Golden State Warrior Derrek Dickey won the NBA-NHL segment last year.

"She's too good," Goodrich said. "She's got great court sense. Every time I made a mistake she just put it away."

McKay defeated Denver Nugget John Kuester, 21-8, 21-15, in the quarterfinals. She also eliminated U.S. woman squash champion Angela Smith, 21-5, 21-1, Dennis Hextall (Washington Capitals), 21-4, 21-2, and New York Islander Garry Howatt, 21-2, 21-0.

Schoenfeld's final match against professional golfer Frank Conner of San



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RACQUETBALL ILLUSTRATED'S

# PLAYERS

OF THE YEAR

Every year RACQUETBALL ILLUSTRATED will honor the outstanding male and female players of the year and the player (male or female) who is most improved.

Most magazines will make their own choices but we have decided to try a different approach to the

selection process. We will let you, our readers, make the decisions.

These are not "most popular" awards but awards for outstanding achievements in the sport.

Send Ballot To: Racquetball Illustrated's Players Of The Year  
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## NOMINATIONS

### Male

(Choose one)

Jerry Hilecher \_\_\_\_\_

Marty Hogan \_\_\_\_\_

Rich Wagner \_\_\_\_\_

Mike Yellen \_\_\_\_\_

(Write In) \_\_\_\_\_

### Female

(Choose one)

Jennifer Harding \_\_\_\_\_

Janell Marriott \_\_\_\_\_

Karin Walton \_\_\_\_\_

Shannon Wright \_\_\_\_\_

(Write In) \_\_\_\_\_

## MOST IMPROVED

David Fleetwood \_\_\_\_\_

Dave Peck \_\_\_\_\_

Marci Greer \_\_\_\_\_

Linda Prefontaine \_\_\_\_\_

Heather McKay \_\_\_\_\_

(Write-In) \_\_\_\_\_

Comments: \_\_\_\_\_



Photo by Mike Hogan

**Heather McKay** shoots a backhand rollout against Gail Goodrich in Coors' All-Pro tourney in Las Vegas.

Antonio, Tex., was much closer than any of McKay's contests.

The Sabre took the first set, 21-4, but Conner recovered to gain the second, 21-7. With the score even at 5-5 in the tiebreaker, Schoenfeld went ahead 7-5 and won 11-6.

Schoenfeld, a serve-and-shoot style player, scored seven aces against Conner, including the final point.

"It's a good thing that last point was an ace," he said. "My racquet was getting mighty heavy."

Conner was critical of his own performance.

"I played terribly," he said. "I never hit one backhand and that's my best shot."

Earlier Schoenfeld downed race car driver Tom Sleva, 21-6, 21-6, in the quarterfinals and defeated off-road motor bike racer A. C. Bakken, 21-12, 21-5, in the second round. In opening round play, Schoenfeld defeated Fred Ahern (Minnesota North Stars), 21-6, 21-2, and Don Kozak (Vancouver Canucks), 21-6, 21-12.

Goodrich and Conner each won \$2,000.

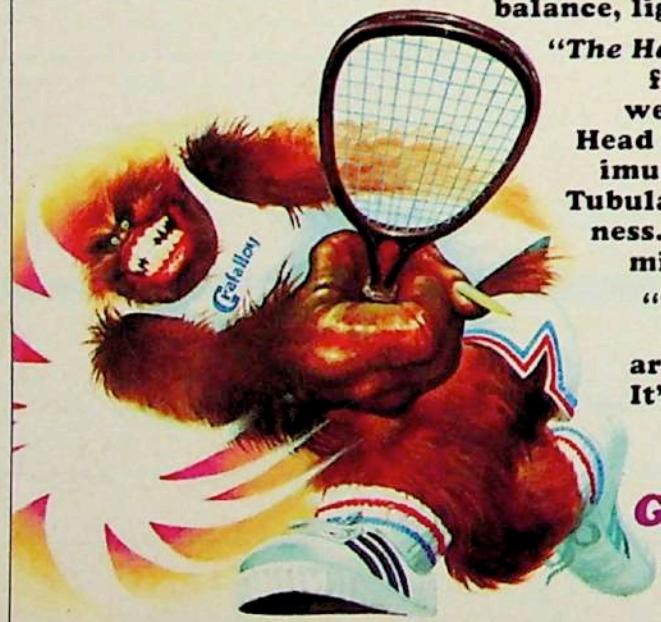
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## 1979 National Juniors

Over 180 top junior players met at the Supreme Courts in Memphis, Tenn. to compete in the 1979 Ektelon/Tred 2/IRA National Juniors Tournament. The three day tournament featured four age categories for girls and boys: 17-and-under, 15-and-under, 13-and-under and, for the first time, a 10-and-under division.

Doug Cohen of St. Louis, Mo., took the honors in the Boys 17-and-under division while Linda Hogan, also of St. Louis, claimed the title for Girls 17-and-under. Both had to fight for their victories, however, with their opponents forcing them into tiebreakers in the final round of play.

Cohen, seeded number two in his division, defeated top-seeded John Egerman of Boise, Id. in the finals. Egerman had complete control of play throughout the first game, defeating Cohen 21-9. The tables turned in the second game, however, as Cohen came on strong and took over, guiding his shots to a 21-8 victory. The third game followed suit with Cohen continuing to dominate, posting a 15-7 win.

"I'm not sure what happened," said

# CLUB DIRECTORY

Cohen following the match. "John lost his momentum and just could not get his returns in. I started playing steady the second game and just kept gaining momentum."

Cohen's route to the finals was not an easy one. He went into tiebreakers with his opponents in both the quarterfinal and semi-final games. Cohen played Paul Bakken in the quarter finals, losing the first game 19-21, but then going on to win 21-11 and 15-7. The semi-final match against Craig Davidson proved to be a marathon event. The almost-three hour match ended in victory for Cohen after three very close "see-saw" games. The final scores were 21-20, 19-21 and 15-6.

Hogan, sister of national champion Marty Hogan, beat Lori Burks, Auburn, Calif. 21-9, 20-21, and 15-13 in the finals. As the score shows, it took Burks one game to gain her confidence. The second game was filled with high pressure, close calls and all out play as both players fought to dominate. Hogan was never given the opportunity to relax.

Hogan's road to the title was a relatively smooth one. Hogan met Kathie Staf in the quarter-finals and won the match, 21-15 and 21-7. In the semi-finals, Hogan defeated Leslie Lindskop, the 1978 17-and-under champ, 21-6 and 21-11.

Top-notch play and competition were not limited to the 17-and-under division, however. In the 15-and-under division, Mike Levine, Rochester, N.Y.

won a tie-breaker from John Klearman in the finals. The game scores were 18-21, 21-10, 15-13. Liz Alvarado, Odessa, Tex. claimed the girl's title with a final round victory over Stacy Fletcher, 21-18, 21-8.

In the Boys 13-and-under division, David Gross, Creve Coeur, Mo. defeated Cliff Ira, 21-16, and 21-9. In the Girls division, Canadian Donna Allan defeated Loretta Peterson, 15-21, 21-11 and 15-11. Allan holds a silver medal for racquetball from the Canadian Winter Games.

And never let it be said that the 10-and-unders were "just kids batting at the ball". Spunky David Simonette, from Baltimore, Md. won the Boy's 10-and-under event. Losing the first game 10-21 in the final round to Andy Gross, Simonette came on strong to win the next two games 21-14 and 15-7.

Tammy Horrocks, St. Louis, found victory in her first national competition. Horrocks won the "Round Robin" Girl's 10-and-under and went undefeated in tournament play.

## Midnight Sun Classic

Karin Walton followed up her victory in the USRA National Championships with a 21-14, 21-18 victory over Vicki Panzari in the finals of the Midnight Sun Racquetball Classic at Dompier's Racquetball Spa in Anchorage, Alaska.

Walton took home \$1,200 for her victory and Panzari settled for \$800.

Lindsey Myers won the men's open with a 21-4, 21-18 victory over Donny Thomas. Thomas had reached the finals by defeating Scott Hawkins, who earlier had upset Dave Peck in the quarters.

Myers also won \$1,200.

In the men's doubles, Myers teamed with Thomas to defeat Bobby Bolan and Kirk Williams, 7-21, 21-18, 11-8.

To reach the finals, Myers and Thomas defeated Hawkins and Rich Handley, 12-21, 21-20, 11-9.

There were 205 tourney entries and 26 different divisions.

## Etc.

Court Management Company, Inc. of Dayton, Ohio will conduct a "Financing a Racquetball Club" seminar Nov. 2-4 in Dayton. For information write Janice Klinger, Court Management Com., Inc., 10460 Miamisburg-Springboro Pike, Miamisburg, Ohio, 45342.

Here is a rundown of the top players to watch for in the 1979-80 pro racquetball season, and their racquet sponsor.

### MEN

Davey Bledsoe (Wilson)  
Charlie Brumfield (Leach)  
David Fleetwood (Ektelon)  
Jerry Hilecher (Ektelon)  
Marty Hogan (Leach)  
Ben Koltun (Leach)  
Craig McCoy (Leach)  
Dave Peck (Wilson)  
Steve Strandemo (Head)  
Rich Wagner (Leach)  
Mike Yellen (Ektelon)

Others: Bobby Bolan, Jay Jones, Steve Keeley, Mark Morrow, Lindsey Myers, Steve Serot, Mike Zeitman, Jerry Zuckerman.

### WOMEN

Sarah Green (Leach)  
Marci Greer (Ektelon)  
Jennifer Harding (Ektelon)  
Rita Hoff (Ektelon)  
Janell Marriott (Seamco)  
Heather McKay (Leach)  
Linda Prefontaine (Wilson)  
Peggy Steding (Vittet)  
Karin Walton (Leach)  
Shannon Wright (Wilson)

Others: Martha McDonald, Vicki Panzeri, Jean Sauer, Kathy Williams.

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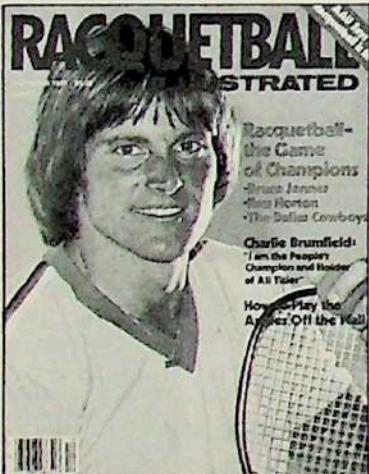
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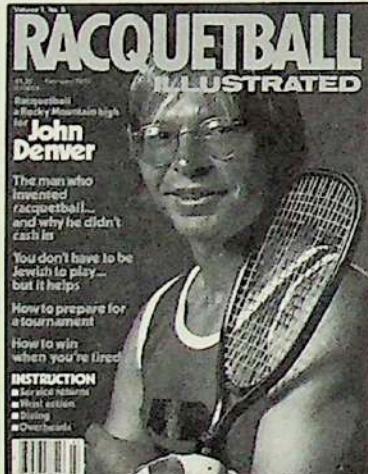
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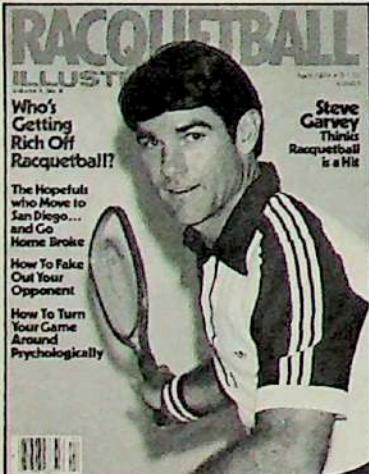
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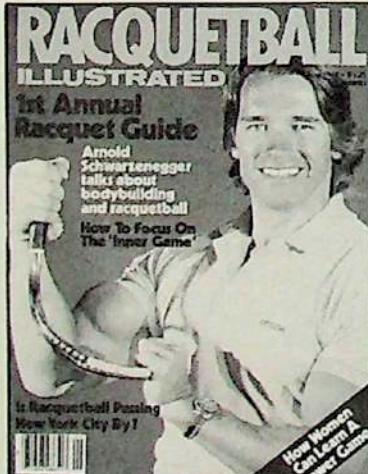
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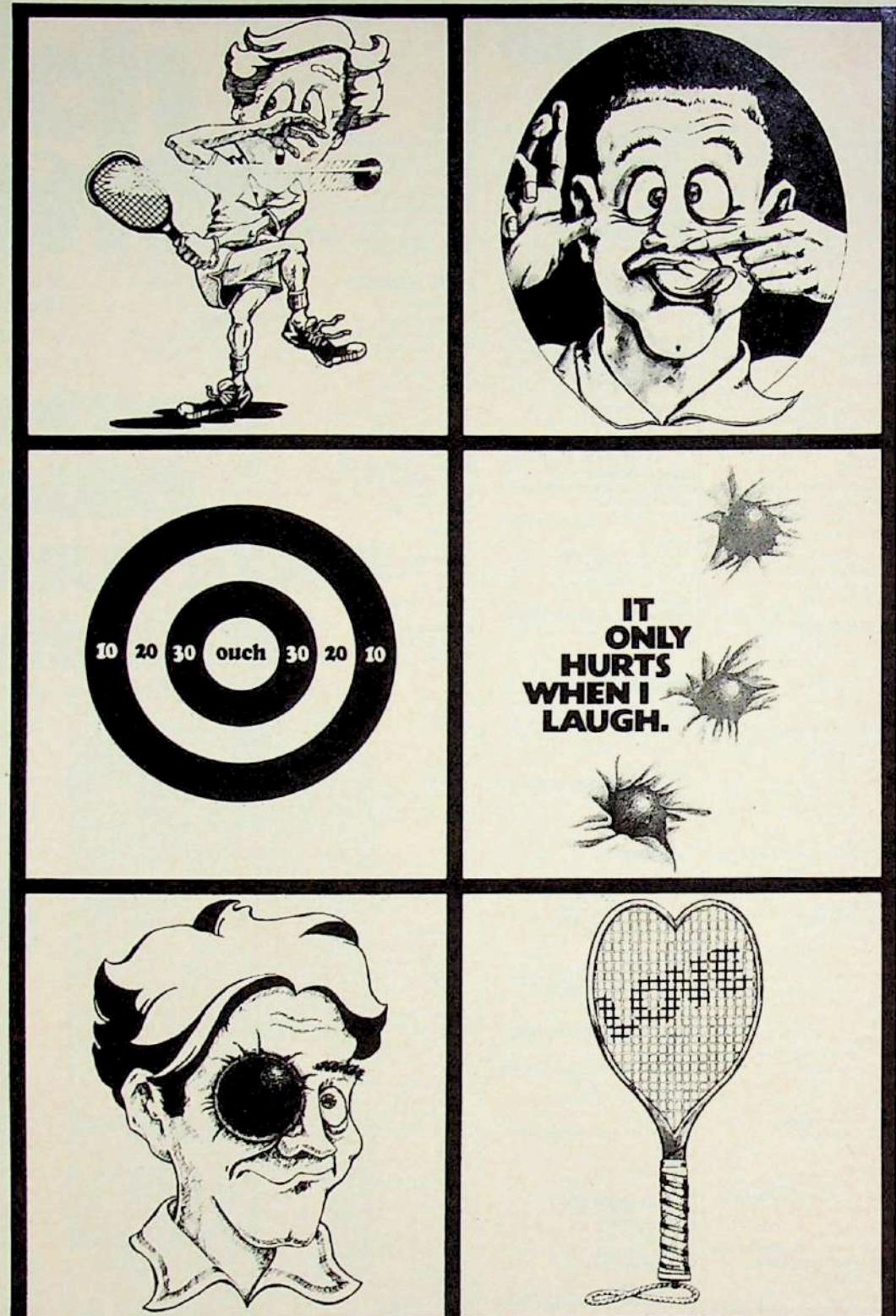
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### Racquetball In The Rockies

In-depth atmospheric features on racquetball in Aspen, Denver, Steamboat Springs and Vail.

### Gift Guide

Some unique racquetball ideas for the holiday season.

### The Comedians

Some of the best comedians in the business take their racquetball seriously, including our cover subject.

### Tips For Women... And Other Smart Players

Continuing instructional series with Jean Sauer and Jennifer Harding.

### Tips For The Amateur

Pro Jay Jones offers strategy tips guaranteed to gain you points.

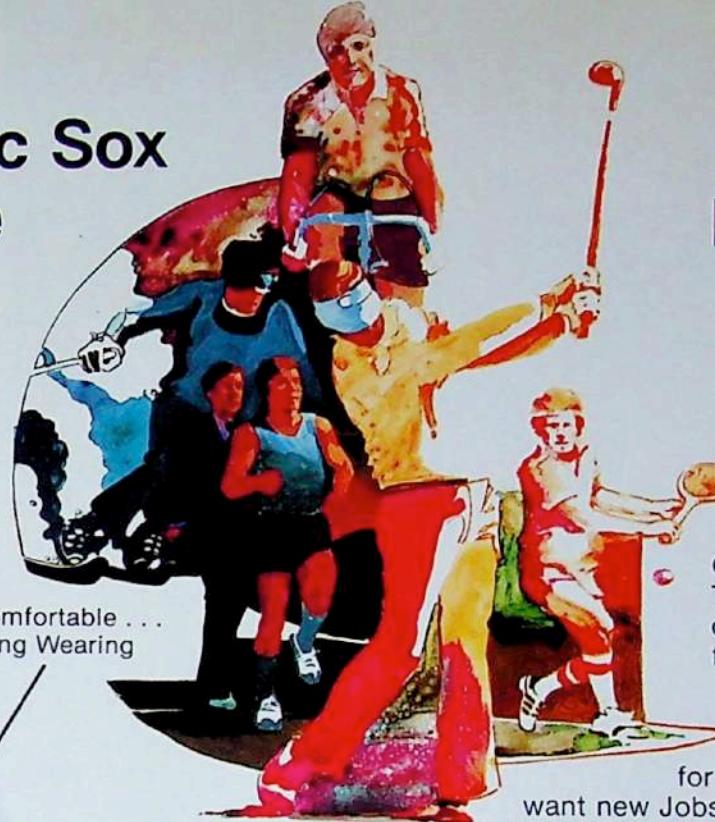
### Racquetball For Lunch

Corporation executives explain why they allow their employees time off work to play racquetball.

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More instruction, results of the Voit-Self tourney in Los Angeles and another crop of interesting celebrities who play the game.

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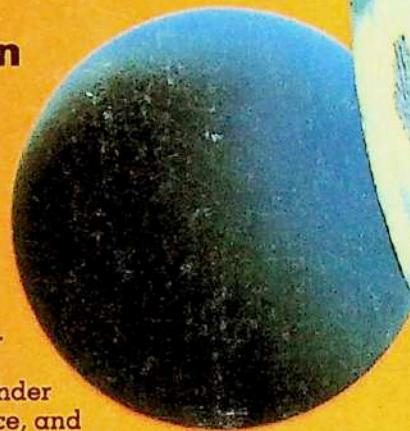
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