

RACQUETBALL

ILLUSTRATED

OCTOBER 1982
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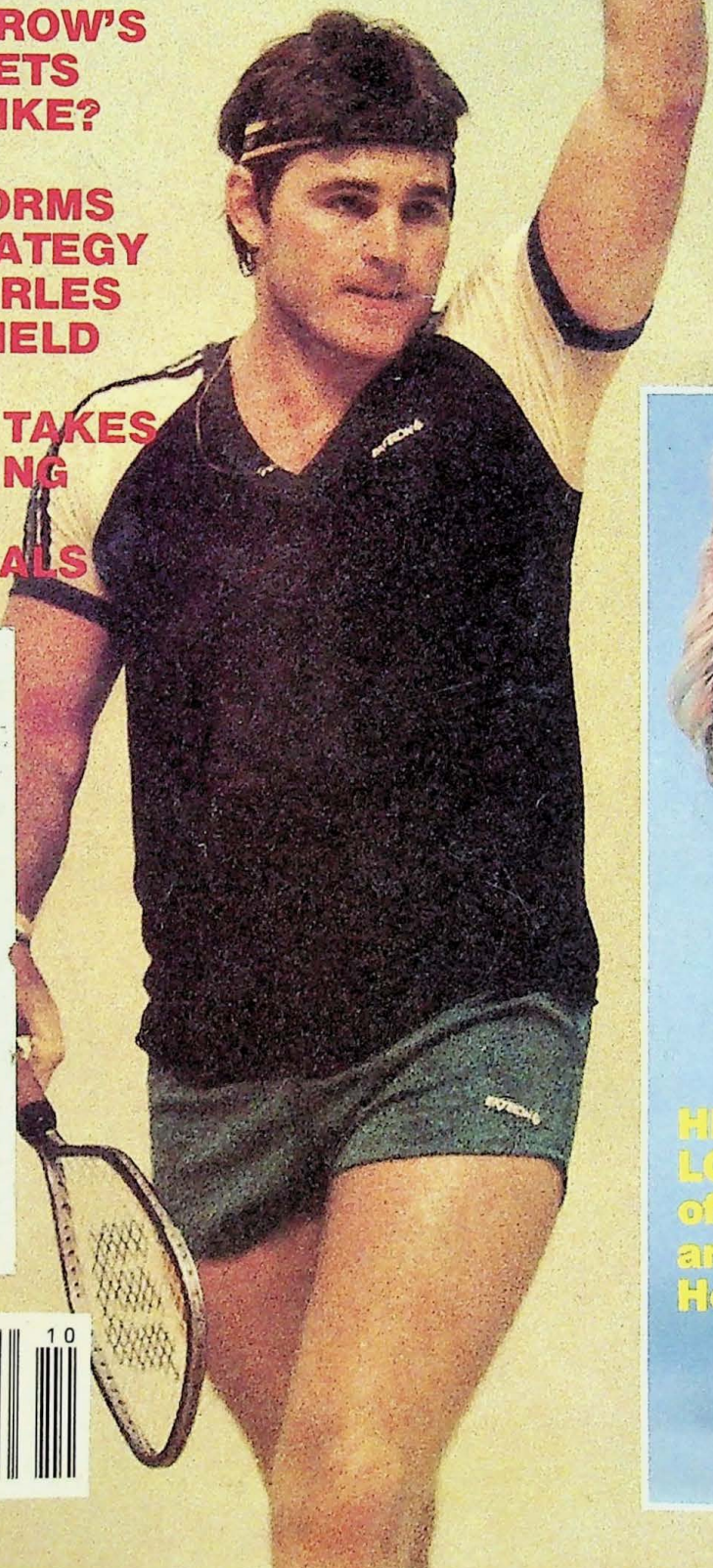
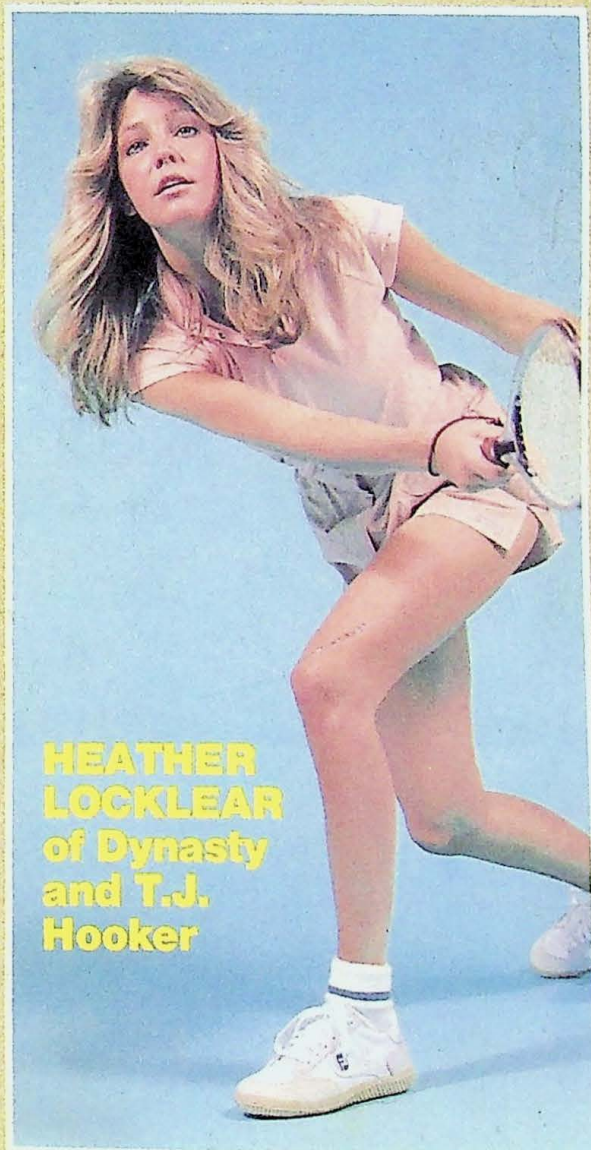
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RACQUETS
LOOK LIKE?**

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RACQUETBALL

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OCTOBER 1982 VOL 5, NO. 7

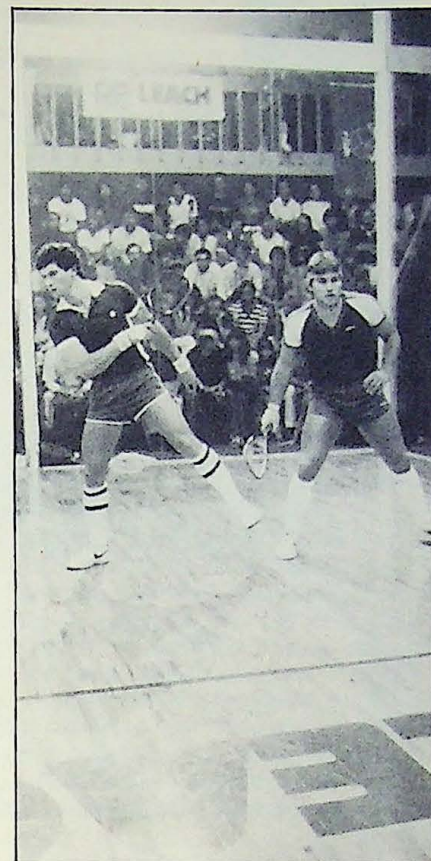


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UP FRONT



CHANGES

If you have been wondering why you haven't seen us on the newsstand or in your mailbox as much these days, it is because we have changed from a monthly publication to a bi-monthly one.

The main reason for this change is the economy, something that affects the racquetball industry most noticeably during the summer months. The decision to go bi-monthly will remain until the end of the year. At that time we will re-evaluate our position and decide whether to return to our regular monthly schedule.

Even if we do stay bi-monthly, subscribers will continue to receive all of their promised issues. When you sign up for a year's subscription, you are signing up for 12 issues regardless of when they come out.

As for other changes, we think you'll find some new and interesting feature and instruction ideas in our pages in the coming months.

And as far as the racquetball industry is concerned, we think you'll notice a resurgence of national and international interest in 1983. The men's and women's pro tours will expand and hopefully that will influence more coverage on television.

Court clubs have reorganized their thinking somewhat and are now giving members more than just racquetball. Club membership seems to be flourishing. Even though the recession has hit poorly managed clubs hard, there are just as many new clubs about to open up.

This month's issue also talks about changes. It features a story on possible future changes in racquets, Charlie Brumfield's ideas for a change in strategy, a feature on a player from Buffalo, N.Y. who made some personal changes, and a feature on actress Heather Locklear who made some acting and athletic changes.

And, of course, we offer results of the men's and women's national finals. Marty Hogan won his fifth straight title but controversy remains as to whether he or Dave Peck is the best player of 1982. In the women's event, Lynn Adams went down to the wire before beating Shannon Wright, who had earlier beaten defending champ Heather McKay in the semifinals.

Ben Kalb
Editor

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SIDE OUT

APRIL FOOLS LETTER

It seems to me you were being facetious in your response to Mrs. Wilbur Gunn in the April 1982 issue of *Racquetball Illustrated*, but I couldn't tell for sure. I hope you weren't really serious. Even if you were intending to be somewhat humorous, I thought it was in poor taste.

Even if you believe that there will be "gobs and gobs" of money in professional racquetball in the future, how can you in good conscience encourage a child to tell his parents that "they don't know what they're talking about" and to shut up. This sounds like blatant encouragement of disrespect. I am not myself a parent, but I believe parents, with very few exceptions, are due the respect of their children.

I, too, believe that there will eventually be better prize money for professional racquetball players. But only a small percentage in any sport make it big enough to support themselves. It wouldn't hurt to have something else to fall back on just in case you don't make it to the pros. Regardless of how you feel about doctors and lawyers, a basic education is quite a necessity today.

I am all for encouraging our youth to play racquetball and become skilled at it. I hardly think it necessary, however, to suggest threats of leaving home if parents don't "shut up." I certainly hope parents won't read your editor's note and conclude that all racquetball players share your views on parent-child relationships. Please stick to racquetball and stay away from raising children.

Berte Heath
Billings, Mont

Editor's note: The following note was sent to the author of the above letter:

"The letter you referred to was part of our annual April Fools section. There is no such person that we know of as Mrs. Wilbur Gunn. We made up the letter. The idea of an April Fools section is to satirize things, including our own letters' section. We thought that was obvious. Apparently to you it wasn't. But you'll be interested to know that of all our readers, so far you were the only one not to understand what we were doing with that section."

The author of the letter then responded:

"Thanks for your reply. I'm glad it was an April Fools item. I stand fooled. You did well."

CELEBRITY PARTY

My congratulations on what looked to be an outstanding Player of the Year party. To attract all those celebrities has to raise the

level of your publication and the prestige of the sport.

I'm also glad to see the players getting the recognition they deserve. I'm sure it was an honor for them to attend also.

Tracy Lapham
Cleveland, Ohio

MEN VS. WOMEN

For a number of reasons, including concern for improving club morale, I've been a strong supporter of mixing men and women in club league play. But, now that I've been in it for a while, I've begun to have my doubts.

I've felt inhibited in my game without quite knowing why. But now I think I've figured it out. I'm not afraid of accidentally colliding with a woman, or even hitting her with my racquet, because I'm able to avoid this. Rather, I am inhibited by the unfairness in my strong stroke should one of us happen to hit the other with the ball—a commonplace occurrence.

This concern is changing my mind about playing with women who enter "co-ed" club competition on an otherwise equal basis.

Tom Quinn
Portsmouth, N.H.

HOGAN'S LOSS

That was a fine article Marty Hogan wrote in your April issue on "How Not To Lose A Match." Then I turned to page 55 of the same issue and saw a report on a pro tournament in which Hogan had lost (to Dave Peck in the finals).

Because of the equal competition these days on the men's tour, it is not easy any more for Marty to practice what he preaches.

Diana Scarbury
Sherman Oaks, Calif.

MID-SEASON RANKINGS

I disagree with your editorial on the "futility of mid-season rankings" in your April issue. The current tournament-to-tournament rankings are the only thing that really counts.

It is the current, or "mid-season" rankings, that tell us who is number one, two, etc., and if the season ended at that moment, who would end up that way. The current rankings determine the placement of the players for the current tournaments. And the current rankings often indicate who is likely to end up in which spots at the end of the season. This is true for racquetball and every other sport.

The reason there is "futility" is that your lead time in writing and mailing your magazine is so long that your rankings

may well be obsolete by the time people get your magazine. It is also futile because the men's pro tour is so unfair and dis-oriented that none of the rankings are truly fair. Things have always been controlled in a manner which protects the better players who are currently in favor with the tour organizers.

Marshall Butera
Merrillville, Ind.

MAY ISSUE

Your May issue was one of the best you have given us since I began subscribing over two years ago.

The article on "The Eyes Have It" was informative. I hope that eyeguard companies realize the problems they may be creating with sub-standard eyeguards.

I'm hoping that the AARA or some other governing body takes it upon themselves to make a mandatory rule for eye protection on the court.

I also enjoyed the articles on spin, mental play by Marty Hogan and the feature on entertaining people at a clinic.

Jack Lawler
Boston, Mass.

TV RESPONSE

I wanted to write and let you know that I responded to the editorial in the May issue and wrote to each of the major television networks asking that they televise a professional racquetball match.

Let's hope others also write and the networks listen to what we have to say. It is up to racquetball players throughout the country to lobby and encourage the networks to wake up and at least experiment with racquetball on network television.

David Lutz
Harrisburg, Pa.

TOP TEXAN

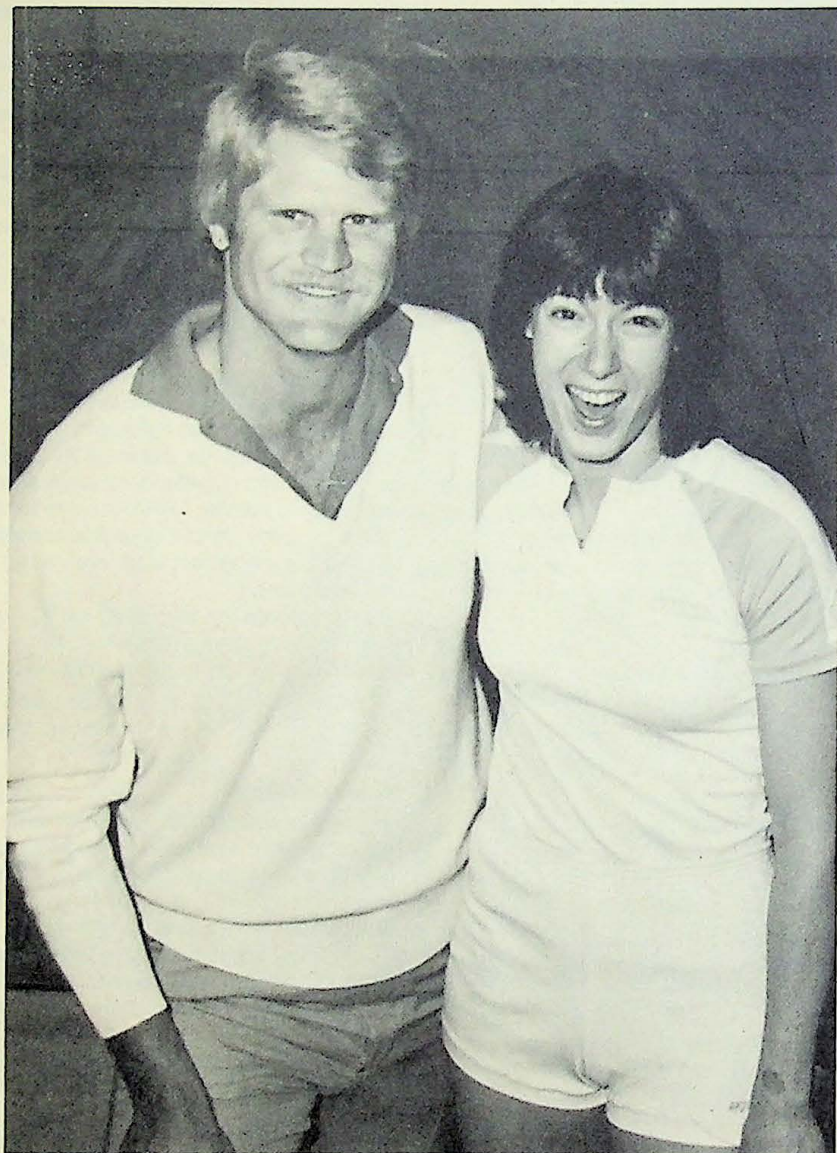
Your May 1982 issue mentions racquetball at the University of Texas yet it fails to mention that the number one player in the school is Kenny Kaihlman.

Not only is he the school's singles and doubles champion, but he has been a finalist in 1981 and '82 in the national intercollegiate championships.

P. Kaihlman
San Antonio, Tex.

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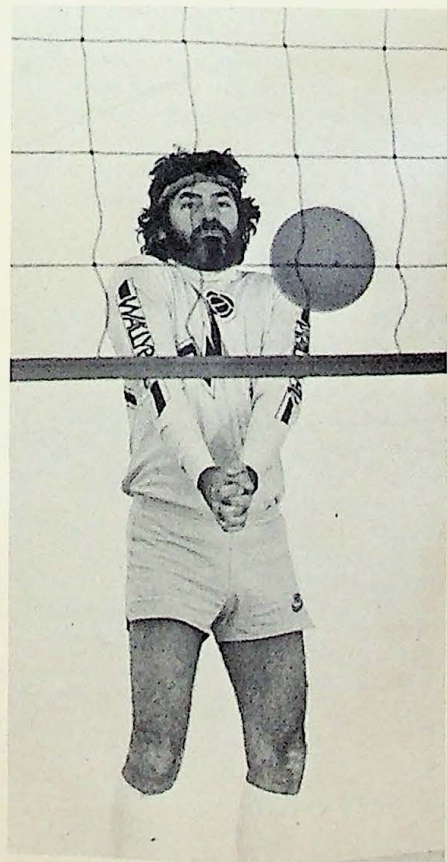
PLAYERS



(Above) Touring pro Lynn Adams poses with Los Angeles Dodger pitcher Jerry Reuss following Adams' exhibition at the Sports Gallery in Anaheim, Calif.

(Above, right) Claudia Lonow, who plays the role of Diana Fairgate in the CBS series *Knots Landing*, gets in a racquetball workout at the Racquet Centre in Universal City, Calif.

(Right) Frank Bonner, who portrayed Herb in the canceled *WKRP In Cincinnati* show, practices for an upcoming Wallyball tournament at the Racquet Centre in Universal City, Calif. *Racquetball Illustrated* hosted a celebrity Wallyball event at the Del Amo All-Pro club in Torrance, Calif. Results and photos will appear in the next issue.





TO YOU IT'S A GAME. TO A SHOE IT'S AN ASSAULT WITH A DEADLY WEAPON.

Oh sure, racquetball looks like an innocent enough game.

But if you were a shoe, you'd think it was about as innocent as an armor piercing bazooka.

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SHORT SHOTS

OLYMPIC RECOGNITION

The sport of racquetball and the American Amateur Racquetball Association (AARA) were accepted for membership in the United States Olympic Committee at the USOC's annual House of Delegates meeting in Indianapolis.

The next step for the AARA is to gain recognition by the International Olympic Committee but that may take some time. "Racquetball is played now in 23 countries," says Luke St Onge, executive director of the AARA. "We have to have 42 before the IOC will consider us."

According to St Onge, the IOC wants to have top competitors from other countries playing at a high skill level before even considering it for the Olympics. "The IOC is hesitant to allow another American-dominated sport into the Olympics," says St Onge.

By virtue of the USOC's acceptance, racquetball is now eligible for recognition as a sport in the World Games and other avenues of international competition.

With IOC approval, racquetball could be accepted in the Pan Am Games as early as 1988, but Olympic Games recognition is not expected to even be considered until 1992 or 1996.

FILLED FIRST

Racquetball seems to be the most popular physical education class on the campus of the University of California at Berkeley.

Students at Berkeley sign up for physical education classes by the numbers on a first-come-first-served basis.

"Each student picks a number and the lowest numbers get to pick their classes first," says one student. "If you don't have a low number, you can forget about getting into a racquetball class."

Racquetball classes are the first to fill up, with aerobic dancing second.

WHAT RECESSION?

Everybody has heard that there is a recession going on, and the racquetball industry has been hit hard by it. But if this is true, Central Florida seems to be an exception to the rule.

Fairwinds Racquetball and Fitness Centers have announced plans to build 20 racquetball-health centers in Central Florida between Daytona Beach and Tampa. Groundbreaking was held in July for the first club in Orlando.

PAC-MAN PRACTICE

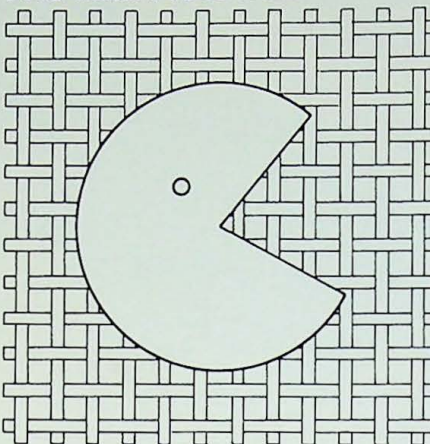


ILLUSTRATION BY JEFF DUNGFELDER

Although we have yet to see an instruction article on the subject and we have not heard of any racquetball instructors who spend time giving pointers, some university professors are encouraging racquetball players to play video games such as Pac-Man to sharpen their on-court skills.

"When you have a ball coming at you at 90 m.p.h., you use motor skills to determine when to hit it," says Dr. Bill Kozar, a professor at Texas Tech University. "With video games you use some of the same motor skills—peripheral vision, hand-and-eye coordination, perceptual anticipation."

Dr. Mary S. Owens, also of Texas Tech, says that practice with video games can improve one's athletic skills. "People who are good at video games can anticipate what the machine will do before it does it and respond," says Owens. "It is the same in sports. You have to anticipate when to swing."

SHORTER SHOTS

Racquetball Illustrated publisher Curtis Wong and editor Ben Kalb are listed in the current (1982-83) edition of *Who's Who In The West*. Wong has previously been listed in *Who's Who in America*.

Ektelon has signed national amateur Ed Andrews to a professional contract.

Premier Products International, Inc., of La Mesa, Calif., manufacturers of racquetball bags, has signed a licensing agreement with former world heavyweight boxing champion Muhammad Ali for a series of sports bags.

Plains Builders, Inc., of Amarillo, Tex., won the Double Gold Award in the 21st annual Stran Building Design Achievement Award competition for its design and construction of the King's Court racquetball club in Amarillo.

ROLE PLAYING

When Steve Kanaly first began his role as Ray Krebbs on the television show *Dallas*, he played a macho ranch foreman. But his role was not very big and his salary was in line with his role.

Then things changed. His role was revised into one with more meat and his salary jumped quite a bit. And do you know how it all came about? A racquetball game with Larry Hagman (J.R.).

"After a game of racquetball, we (Hagman and Kanaly) had a few beers and came up with the idea of making Krebbs the bastard son," Kanaly told *People* magazine. "I'm grateful that happened."

Kanally appeared on the cover of *Racquetball Illustrated* in August 1981.

MANDATORY PROTECTION

Dr. Lawrence Winograd of Denver has asked racquet sports organizations and members of the insurance industry to wage a campaign to make eye protection on racquetball and squash courts mandatory.

Writing in the summer issue of *The Ophthalmologist*, Winograd says this rule can help reduce over 4,000 eye injuries that result from racquet sports play.

He suggests that owners post signs that say, "Our insurance company demands that eye protection be worn by players."

Holiday Inns, Inc. has opened a half million dollar health facility for its corporate headquarter employees in Memphis. The facility has three racquetball courts.

Renee Coplan is the new national coordinator of APRO.

Paul Hendrickson of Massachusetts was elected president of the AARA.

The United States Racquetball Association and the National Racquetball Club, headed by Robert W. Kendler, officially declared bankruptcy, finalizing what the rest of the racquetball industry had been expecting since Kendler fired his staff in September, 1981.

Armen Keteyian, former publicist for The Phillips Organisation and Ektelon, has joined the staff of *Sports Illustrated* as a reporter.





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COURT MEMORIES

The Last Time Hogan Lost in the Nationals

BY DAVEY BLEDSOE WITH MIKE HOGAN

I well remember that last time Marty Hogan lost the national title because I was the one who took it away from him.

It was June 1977 at Atlas Health Club in San Diego, Calif. I was ranked second and had just won the Newport Beach (Calif.) pro stop, leading up to the finals. Charlie Brumfield and Marty Hogan didn't show up at that one and *National Racquetball* magazine wrote up my victory as the "Best of the Rest!"

Suffice to say, I took that as an insult. I had worked hard all during the 1976-77 season, was never out of the top four and was happy that I would be able to go into the Nationals seeded second. That article took some of the sweetness out of the Newport Beach victory and I guess, at that point, I felt that I had something to prove.

Things weren't much better once I got to the Nationals. I didn't even get an invitation to the tournament players' breakfast the day of the finals. I heard about it, though, and crashed it. During the breakfast, I was accorded a grudging introduction which left no doubt in anyone's mind that I was just the latest in a long line of guys who would cave in to Marty.

I honestly didn't think it was beyond the realm of possibility for me to walk away with the thing. I had been on the tour since 1974, it was my third Nationals and I had worked my way up in the rankings from 10 the first year to eight, five and finally second.

I was ready to win. I had played Marty 12 times and won about five and was building up to meeting him in championship. I was in so many finals with him during 1976-77 that I pretty well knew how to handle him, at least in my own mind. I knew I could beat him. Only Hilecher (in the semis) had taken a game off me during the week.

People suggested I lob serve Hogan, not try to hit with him. But my whole game was based on power and my serve was considered the best in the game at the time. Marty's serve had more power, but mine was more consistent. Anyway, I couldn't see practicing all year to develop a certain style only to give it up for one game. I was going for it.

The audience seemed tense before the match. But I wasn't. I had been water skiing in Mexico with Bud Leach (my sponsor) and his family the week before and I really was quite relaxed. I had only practiced for three days prior to the tourney, but I felt confident and relaxed. I tried to show that every chance I got. I remember thinking how determined I



PHOTO BY ARTHUR SHAY

Davey Bledsoe gets out of the way of a Marty Hogan shot during 1977 Nationals in San Diego. It was the last time Hogan has lost in the Nationals.

was not to lose that match.

Those were the days when Charlie Brumfield was still top dog and the reigning National Champion. He had beaten Hogan in the 1976 Nationals, but had emptied his whole bag of tricks to do it. Hogan went on to win almost every tourney the following year and everyone was hoping that the 1977 Nationals would be a Brum-Hogan rematch, especially Hogan.

The match started well for me. I served first and my serve was on. I immediately went up 7-0 by forcing weak returns off the serve and just putting it away. But then Marty settled down and came back to 13-13. It was starting to look like a shootout.

I was the match underdog but the gallery favorite. Everyone knew that Marty was coming off nine straight wins but the fans are always looking for an upset, so they root for the weaker player.

At 13-13, I kind of closed up shop for a

while and Marty went up 19-13. He was hitting good shots and just overpowering me. I distinctly remember one back hand splat in left front corner. When I saw that shot, I knew he was really rolling. When a player hits shots such as that, he can hit anything and will try anything. That's when you know you're in trouble and, believe me, I knew I was in trouble at that point.

Then, all of a sudden, Hogan stopped hitting his first serves. He had been getting them all in, thereby putting a tremendous amount of pressure on me. But, when I saw that, I thought, "This has gone far enough," and I just started shooting everything.

I took the very first offensive opportunity I could get. I didn't try to move Marty into a defensive position or wait around for a favorite shot. That doesn't work with Marty. Your shot never comes. You have to create your own offensive opportunities and that is just what I did.

The score went to 19-17, then 20-19 in Marty's favor. Between 20-19 and the end of the game, I had seven serves and he had several attempts to get the last point. Had he done it, it probably would have broken me. I don't know if I could have maintained my confidence or my strength going into the next game had I lost the first that closely. But I won it 21-20.

That first game took a lot out of both of us. Brumfield commented during the break that he didn't see how we could do it again. Our rallies were long, if you can imagine two power players with long rallies. It was like isometrics or interval training where you just explode and then have a rest period; only we weren't getting any rest periods.

Even though I took the first game, I think people still thought that Marty would pull the match out. It's what he had been doing all

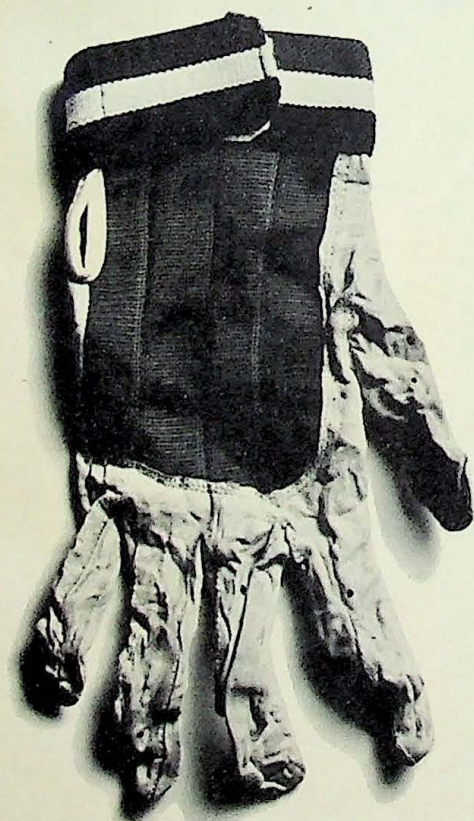
year. He would drop a close first game, only to come back and destroy his opponent. Losing would just wake him up, forcing him to concentrate; and, when Marty concentrates, he just destroys people.

Marty came out shooting in the second game and led 7-0. But he had another lapse. In his own mind, perhaps he thought that no one could beat him and this match was beginning to look like a replay of his other victories. He looked back at me and just let up. It was as if he had realized that he really didn't have to work that hard to beat me. That was his big mistake.

I saw Marty letting the intensity slip away and, again, I was there to grab it. I just picked up where he left off and came back to tie 7-7. But I didn't want to make his mistake and went on to lead 13-8. I had scored 13 points to his one.

At 13-8, Marty woke up and got back into the game. But it was too late. I was running for my life and wasn't about to look back. I went up 20-15 but I know that people still thought he could win the thing. He had done it plenty of times. He came back to 20-19 but he had let me get too far ahead and I wasn't about to choke on that final point. I won 21-20, 21-19.

Could it happen again? Well, not many people thought it could happen the first time so I guess anything is possible. It will take a helluva player to do it, though. I consider my win just a particular moment in history, a unique opportunity that I seized. Marty Hogan is not the Marty Hogan I played. He's older and wiser by far. If someone wants that title again, they are going to have to take it away from him.



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Hogan Wins Fifth Straight Nationals But Peck Claims Number One

BY CHARLES GARFINKEL



Marty Hogan gets position on Dave Peck and kills one on way to his fifth consecutive Nationals title.

Marty Hogan had something to prove. Because of an admittedly lackluster season, he was seeded number two behind Dave Peck in the DP Leach National Professional and Amateur Racquetball Championships. Peck had earned the top spot by totaling the most points during the previous nine tour stops. Regardless of the outcome with Hogan in the Nationals, Peck had accumulated enough points to clinch the top spot.

So how did Hogan respond to this adversity? He defeated Peck in the finals, 11-9, 6-11, 11-5, 11-4. Hogan slipping? No way. Hogan's win at the Charlie Club in Palatine, Ill. convinced most people that he is still the best player in the world despite what the final rankings say.

Even before the finals, the who-is-number-one-controversy was the main topic of conversation. "I'm playing pretty close to the level that I played at when I won the Ektelon-Pony and Catalina Nationals," said Peck. "This has been a great year for me. I'm playing better because I've cut down on my

mistakes.

"Even if Hogan defeats me, so what? I've beaten him two out of three times. If I lose we're still 2-2. The season and rankings aren't made on one tournament. It's based on your performance throughout the year.

"I defeated Hogan 11-1 in the fifth game in the Catalina finals. Everyone knows that he was trying his hardest and playing his best."

Hogan of course, disagreed. "This tournament is my whole season. Everyone has said that I've had a bad year, because I've been so up and down. That's true for me. For anyone else it would have been a great season; an incomparable season," said Hogan.

"I've had difficulty concentrating all year. When you've defeated some players 10 times in a row, it's hard to get yourself mentally ready to play them again. Also, my outside business interests have kept me especially busy.

"Peck knows the DP Leach Nationals is the big one. Whoever wins this should be

recognized as the number one player in the world."

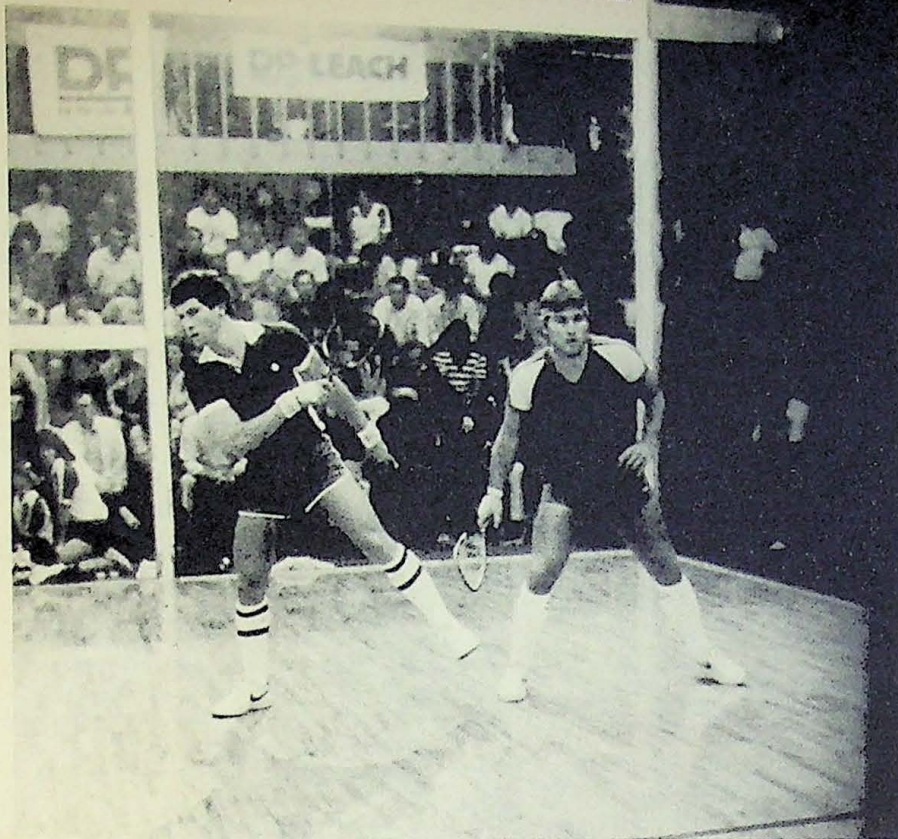
Hogan, who defeated Ed Andrews, Don Thomas, and Mike Yellen, would be facing Peck for the first time in the finals. Hogan had been in six straight national finals, winning the last four.

In the first game, Peck jumped out to a 6-0 lead before the Hogan onslaught began. Scoring most of his points on mind boggling backhand pinches, Hogan was once again the magical genius that had captivated racquetball aficionados for the past five years. Peck skipped in three shots and Hogan won the opener, 11-9.

But Peck didn't fold. He quickly jumped out to an 8-1 lead in the second game on forehand pinch and kill shots. Hogan rallied to 8-6 but Peck scored the last three points.

In game three, Peck jumped off to a 3-0 lead with two kill shots and another pinch shot, but it was all Hogan after that.

By virtue of his serves and deadly kill shots, Hogan zoomed to a 9-3 lead. Although



player. I have reached the level that all great athletes from other sports have reached. No one, not even Peck, can cope with that.

"Even though I've proved without a doubt that I'm the number one player, Dave Peck has nothing to be ashamed of. He had a great year."

As for Peck, he was obviously disappointed and very tired. "I got a little tired. My semifinal match with Rich Wagner was very tiring, physically and mentally.

"But I felt no pressure before the match. I knew I had the number one ranking sewed up. Naturally, I wanted to win. However, my motto has always been, 'I win without bragging. I lose without crying. I played as well as I could.'"

Prior to beating Peck, Hogan had destroyed Thomas and Yellen. However, he was lucky to get out of the second round alive. The reason: Ed Andrews.

Hogan and Andrews delighted the fans with an incredible display of racquetball. Hogan won, 11-3, 1-11, 11-3, 6-11, 11-4. Marty was losing 4-2 in the fifth game.

"My match against Andrews was an up-and-down affair. The match was indicative of my play all year. When I was playing well, I could do nothing wrong. When my consecutive wavered, I could do nothing right."

When asked if he was worried about being down 4-2 in the fifth game, Hogan said, "I could've been down 7-0 and I still would've felt that I could win. The Andrews match woke me up. Andrews definitely deserves to be ranked in the top four in the country. He's playing as well as anyone except me."

Andrews, 25, played brilliantly most of the match. He moves like a panther. His array of shots are a combination of power and touch.

When asked why the match was so up and down, Andrews said, "I really don't know. We both had lapses in concentration. It also seemed that his serve was erratic. In the games that he won, he served very well. When he didn't serve well, I was able to take my shots."

Although Hogan had a close call with Andrews, Peck had an even closer call. Unfortunately, it had to come at the expense of an injury to Wagner in the semifinals.

Wagner, who had defeated fourth seeded Jerry Hilecher in the quarters, appeared very listless in games one and two. He was missing many opportunities to put the ball away.

After losing the first two games, 11-6, 11-5, Wagner, down 8-5 in game three, suddenly got hot. Shooting at every opportunity, he was rolling the ball flat. Several rollouts later, Wagner had won the game.

In game four, Wagner jumped out to 5-0 and 8-2 leads. Peck was obviously tired. Wagner won, 11-5.

As game five started, it was obvious that Peck was in serious trouble. Wagner scored the first point on a Peck backhand skip. Then tragedy struck. During a rally, Wagner, seemingly thought the ball was going in one direction. When he realized that it wasn't, he went forward for the shot, and twisted his



Although Hogan defeated Peck in the finals, Peck's season performance was enough to give him the number one ranking.

Peck rallied to 9-5, Hogan closed out the game with an ace and a backhand kill shot down the line.

In game four, it was obvious that Peck was tired. Hogan's serves and shot selection were continually keeping Peck off balance. Hogan led 5-0 and 9-3 as he continued to serve and shoot. Point 10 came on a Peck backhand skip, from deep court and the match ended as Peck was hit with the ball while attempting to dive for a Hogan passing shot.

"Once my serves started working in games three and four, Peck didn't have a chance," said Hogan. "He didn't know where they were coming from. I never had the same speed on two consecutive serves.

"When I was down 6-0 in the first game, I couldn't get going. If he had scored a few more points, he would've been in good shape.

"Then I scored a few points and I started to feel loose. I knew that he was getting tight. It showed when he skipped in those three

easy shots late in game one.

"In game two, my concentration wavered and he really played well. However, I wasn't worried. I know that I'm capable of playing at a level about any other player. It doesn't matter whether I'm playing Peck, Yellen, Harnett, Hilecher, Wagner, or Andrews.

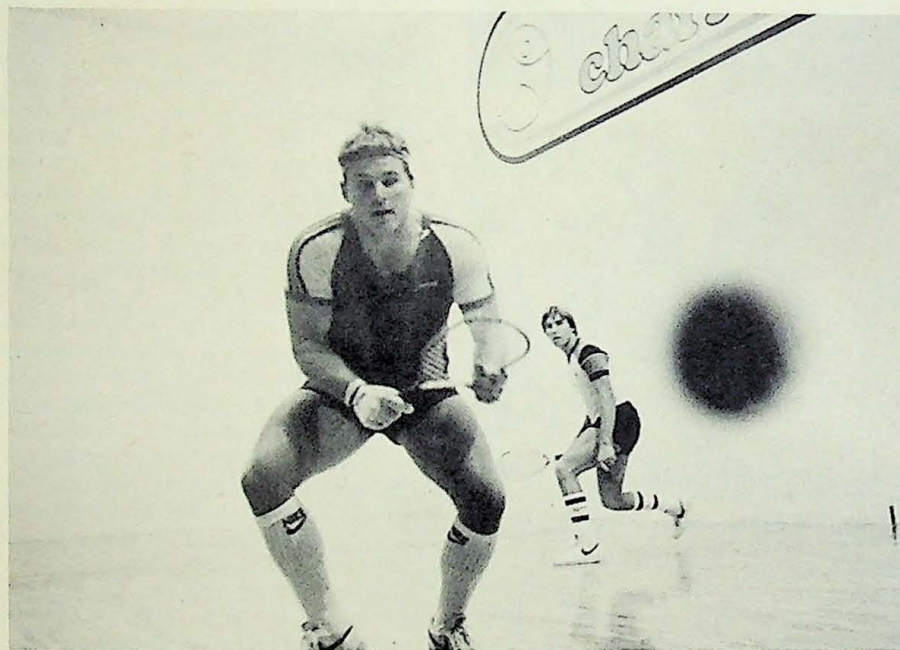
"When I served the two aces and tied the game at 3-3, Peck tried to clown around. He wanted to break my concentration. He knew that he had to do something. I was so awesome on these three points, that he had to be really psyched out. Even though we were tied at a game apiece and 3-3 in the third, Peck knew that the match was slipping away.

I continued playing the same way. I was using a 2-1 combination. That is, I'd never hit more than two shots in a row to the same place. Peck never knew where the ball was going.

"When I play as only Marty Hogan can play, you're seeing another plateau of racquetball. I possess all the elements of a fine



Hogan Wins Fifth Straight Nationals But Peck Claims Number One



Before running up against Hogan in the finals, Dave Peck was lucky to come away with a semifinal victory over Rich Wagner. Wagner injured himself in the fifth game and couldn't continue, allowing Peck to advance.

knee. "My knee was straight. It then buckled on me. I was in a great amount of pain. I knew that it would be impossible for me to continue."

An obviously distraught Wagner was then taken to the hospital. "I was positive that I was going to win the match. Obviously I had the momentum. During the first two games, I couldn't get going. Then I really started playing well. I thought for sure I'd be playing Hogan in the finals."

"Naturally, I feel very badly that Wagner got hurt. He had a great tournament and was really playing well against me. However, I still thought that I was going to win the fifth game," said Peck.

In the other semifinal, Hogan was at his best in a convincing 11-2, 11-9, 11-7 victory

over Yellen. After the match, a surprisingly magnanimous Hogan, "Yellen is very tough. He's as smart as any player in the game. Many experts discounted him in this tournament, that wasn't fair."

"Because Peck has had a better season, Yellen hasn't gotten the credit he deserves. Twice he's played me in the National finals. He's played me steadier over the years than anyone, including Peck."

Prior to Yellen, Hogan defeated Thomas in the quarterfinals, 11-7, 11-2, 11-0. "I came into the tournament playing well. I just got tight. I didn't make a conscious effort to relax," said Thomas. "I was missing my shots. You can't do that against Hogan. He played well, but I allowed him to play well."

In another quarterfinal match, Yellen

defeated Lindsay Myers in four games. Myers had upset third seeded Bret Harnett in the previous round.

Dave Peck's quarterfinal match against Craig McCoy was eagerly awaited by spectators and players alike. It was McCoy who had shocked Peck in the round of 16 in last year's Nationals, and wound up playing Hogan in the finals. However, Peck made short work of McCoy, 11-5, 11-8, 11-1.

In another quarterfinal match, Wagner defeated Hilecher, 11-7, 11-8, 11-10. The match took over two hours due to bickering between the players and the referees.

"I've played a lot better. I wasn't putting my shots away. Give Wagner credit though. He played well," said Hilecher.

Hogan collected \$25,000 for the victory, giving him the undisputed season money earnings title, if not the point standings title. Hogan and Peck each won four tournaments this season, Hilecher and Harnett won the others. Hogan and Peck each defeated the other twice in regular season play, although if you count Hogan's win in the season-opening \$10,000 challenge with Peck, he gets the edge.

But because Hogan was knocked out early in some tournaments, Peck had an overall point advantage. Following Peck and Hogan in the final point standings were Hilecher, Harnett, Yellen, Wagner, McCoy, Thomas, Gregg Peck and John Egerman.

And what's next for Hogan? "I'd like to win the Nationals three more times in a row," he says. "I think that would set a record that would never be equalled in professional racquetball."

Division Winners:

Men's Open: Larry Fox def. Jack Newman, 10-21, 21-15, 11-9.

Men's 30: Steve Chase def. Joe Wirkus, 11-21, 21-14, 11-5.

Men's 35: Ed Remen def. Joe Ycaza, 17-21, 21-10, 11-8.

Men's 40: Charlie Garfinkel def. Lee Humphrey, 21-11, 21-10.

Men's 45: Ron Pudduck def. Allan Waekerly, 21-16, 21-17.

Men's 50: Vance Lerner def. J.D. Frederick, 21-13, 21-13.

Men's 55: Fred Zitzer def. Milt Karp, 21-15, 9-21, 11-7.

Men's 60: Arthur Shay def. Ralph Shively, 21-6, 21-8.

Women's Open: Colleen Shields def. Sue Carow, 21-15, 21-12.

Women's Seniors: Peggy Woods def. Bev Franks, 15-21, 21-15, 11-9.

Men's Open Doubles: Jeff Kwartler-Mark Malowitz def. Jim and Joe Wirkus, 21-3, 21-11.

Men's Seniors Doubles: Charlie Garfinkel-Ed Remen def. John Bushfield-Wayne Vincent, 21-9, 21-7.

Men's Masters Doubles: Bob Troyer-Ed Lamersfeld def. Chet Howard-Ivan Bruner, 21-8, 21-18.

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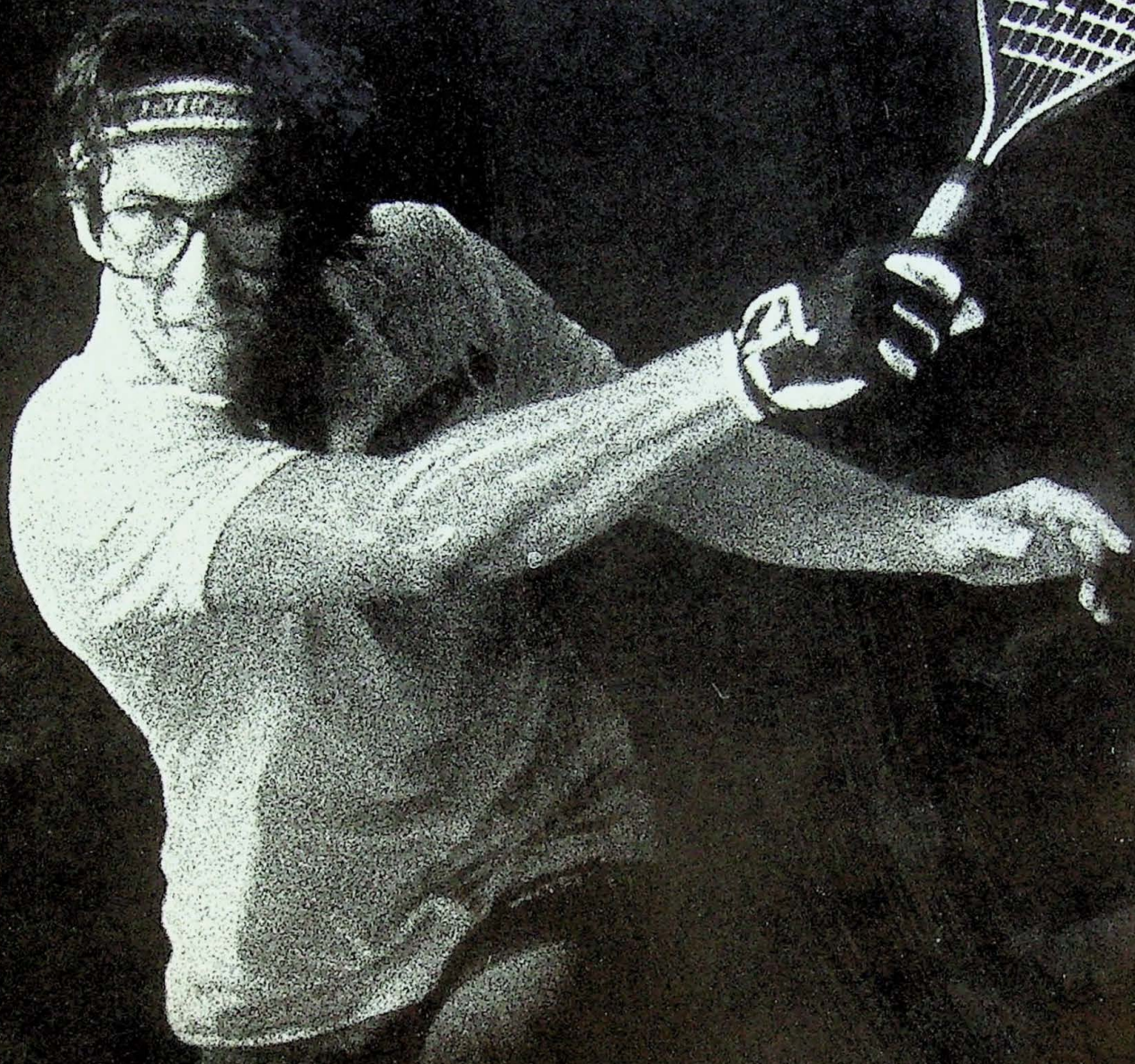
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Adams Wins WPRA Title in a Thriller

BY ELIZABETH KAUFMANN



Lynn Adams exchanged points with Shannon Wright during the final match of the WPRA Nationals in Colorado until Adams scored the decider to win the tiebreaker 15-14.

Lynn Adams won a highly suspenseful tiebreaker, 15-14, to capture the Michelob Light WPRA National Racquetball Championships at the Denver Sporting Club in Englewood, Colo.

The third-seeded Wright, who won the women's national title in 1977 and 1978, upset second-seeded Heather McKay, 3-0, 3-0, in the semi-finals. McKay had won this tournament in 1980 and 1981 and was aiming for her third straight victory.

Wright played superbly throughout the tournament, losing only one game before her match against top-seeded Adams. While Adams' advancement to the finals was seemingly easy and uneventful, Wright's was so spectacular that many players were predicting she would beat Adams. In fact, when Wright won the first set, 3-2, many thought it was too much for Adams to overcome.

But Adams couldn't be shaken, and she came from behind to win the second set, 3-2.

In the tiebreaker, a heartstopping grand finale, the score was tied 14-14. Wright served a hard low drive into the backhand corner. Adams played it deftly off the back wall and killed it into the same side. Before anyone had time to react, the match was suddenly over and Adams' arms were somewhere near the ceiling. She had begun her reign as national champion. Adams collected \$2,650 and Wright took home \$1,550.

But not everything was so exciting for Lynn. She looked nervous in the first game and only scored five points. Wright won it, 11-5.

Adams played much better in the second game and with a variety of well-placed serves, including a tough Z serve, advanced to a 5-1 lead. Although Wright tied the game

and took the lead with another ace, Adams enlisted her sure-fire kill shot and won 11-8.

Two contested calls in the third game appeared to upset Adams and Wright won 11-8. Wright took the lead in the fourth game, 5-1, but Adams tied the score at 7-7 with a beautiful forehand pinch and a devastating backhand kill shot. Wright skipped the ball five times in the game and Adams won 11-7 with an ace on the final serve.

Adams made a lot of mistakes in the fifth game, including an avoidable hinder, and a complete whiff of a ball within her reach, and Wright overwhelmed her, 11-1, to take the set 3-2.

"I was a little passive in the first set," said Adams later.

But Adams came back strongly and poured on the pressure in the second set. Wright flubbed several shots in a row and Adams took an 8-1 lead before winning the

Adams Wins WPRA Title in a Thriller

game 11-6. The second game proved almost as exciting as the tiebreaker. Adams had a 10-7 lead, but Wright killed three shots in a row to tie it at 10-10. Then Adams was ahead 13-12 and served the ball into the side wall on her first serve. Her eyes rolled to the top of her head in disbelief. The mistake cost her, and Wright rallied, 17-15.

When Wright took the third game, 11-9, Adams appeared ruffled and even slammed the ball into the back wall.

"I was very distracted after I lost the second game," said Adams. "Subsequently I lost the third game. I was sort of dazed, breathing the way you do when you're kind of upset and catching your breath. It was a matter of gaining control, pulling it together."

She regained control and won the fourth game 11-4, and the fifth game 11-6.

"I felt I'd be okay if I got in the tiebreaker. I had more stamina left than she did and I haven't lost a tiebreaker in over a year," said Adams. "Once we got into the tiebreaker I didn't think she (Wright) was fatigued anymore, but I went into it with a lot of confidence."

The score was tied 2-2 before Wright scored four consecutive points on two passes, an ace and a blinding kill shot. Adams quickly tied it, however, on passing shots and an avoidable hinder. It was then tied again at 7-7 and Adams blasted two quick kill shots to make it 9-7. Then she missed on a funny bounce and it was 9-8. Lynn made it 10-8 with a backhand kill. Then it was 10-9 and 11-9. Wright trapped Adams in the right corner and killed one in the left corner to make it 11-10, but then skipped a ball to make it 12-10 Adams.

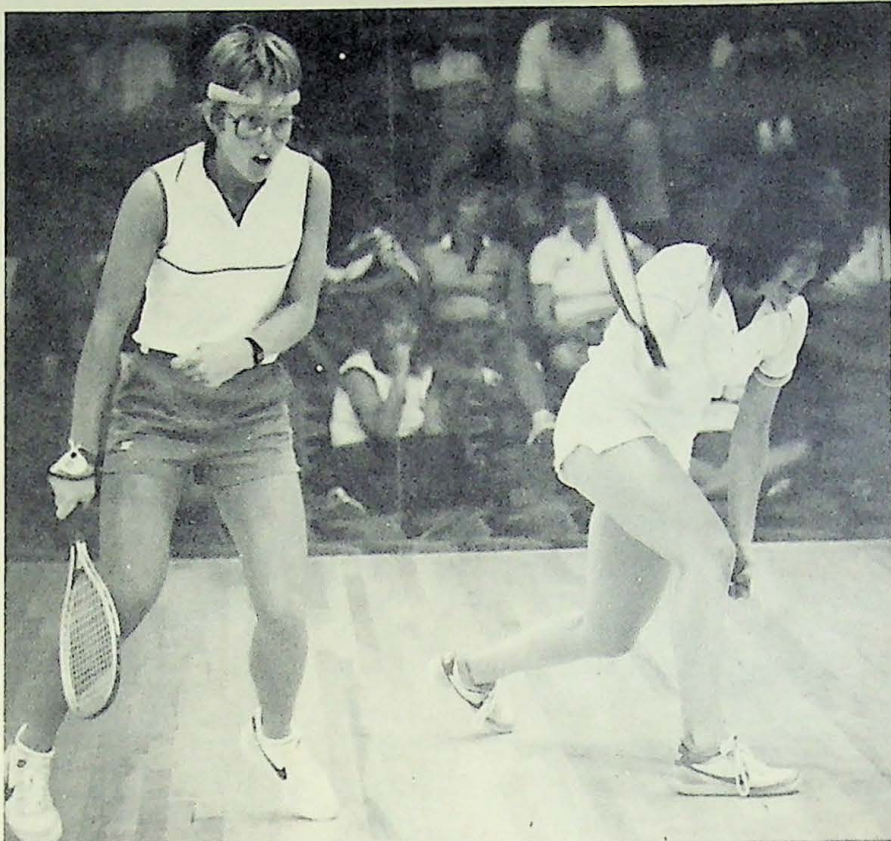
Wright won the next two points on a backhand pass and a backhand kill, tying the score at 12-12. Then she skipped the ball and missed a forehand shot in the corner, giving Adams a 14-12 lead. Two kills from Wright tied it at 14-14.

While the crowd quivered with anticipation, the players hardly paused before Wright delivered the final serve of the tournament. She served it well, fast and low into the backhand corner, but it didn't die there. Adams positioned herself perfectly and attacked the ball with all her strength and she killed it so quickly that Wright didn't have a chance.

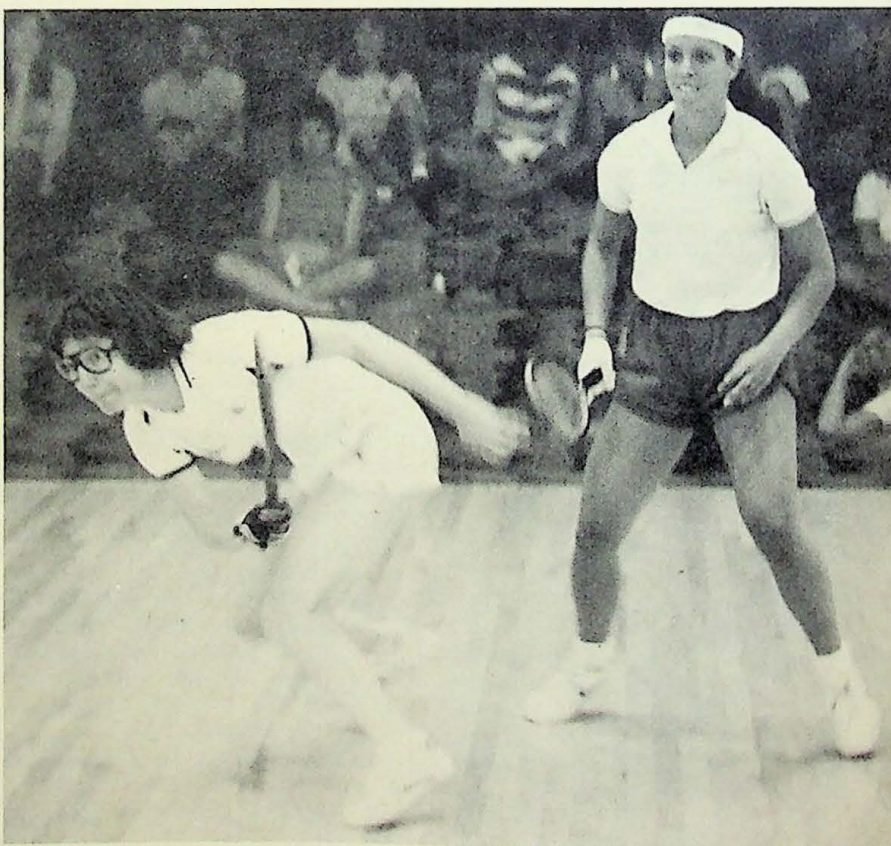
"I planned on shooting the last one before she even served it," said Adams. "You can't be tentative, you have to go for it. If you skip it, at least you can live with yourself because you tried."

"We played every point," said Wright. "The match point was no different. She was hitting down that left side wall pretty well. It was an excellent serve and it was an excellent return. A touch better serve would have been an outright ace or I could have hit it differently and she would have had a weaker return. It was an exciting match, there's no doubt about it. I'm just disappointed to lose."

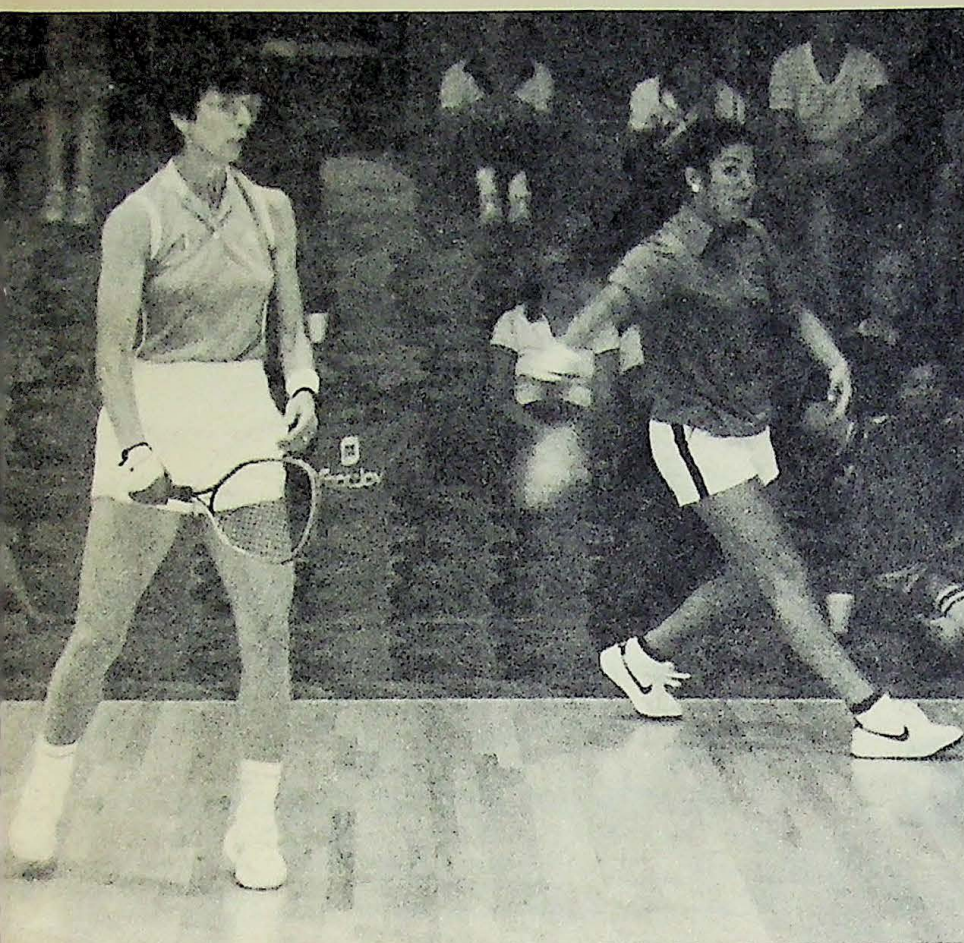
To reach the finals, Adams defeated Stacy



Adams scores on a backhand down-the-line shot on way to victory over friend and training partner Terri Gilreath in the quarterfinals.



Barb Maltby, former United States squash champion, scores point on kill shot but it wasn't enough to get past Laura Martino in quarterfinals. Martino lost to Adams in semifinals.



Defending champ Heather McKay (left) defeated Rita Hoff in quarterfinals but then lost to Shannon Wright in semis.

Fletcher, 3-1, 3-1; Peggy Steding, 3-0, 3-0; practice partner Terri Gilreath, 3-1, 3-0, and Laura Martino, 3-0, 3-0. Wright defeated Beth Crawley, 3-0, 3-1; Diane Green, 3-0, 3-0; Peggy Gardner, 3-0, 3-0, and McKay.

In addition to Adams-Gilreath, Wright and Gardner, the other quarterfinal matches found McKay topping Rita Hoff, 3-2, 3-1, and Martino defeating Barbara Maltby, 3-2, 3-0. Gilreath advanced by upsetting Jennifer Harding in the second round and Maltby advanced by upsetting fourth-seeded Marci Greer in the first round and Bonnie Stoll in the second round. But the biggest upset was McKay's loss to Wright in the semifinals. It was the first time the two had played in over a year.

"I was very disappointed in the way I played," said McKay afterwards. "It wasn't that I didn't have the opportunities. She played well but I set her up a lot. The balls were coming off the back wall too much."

In the season-ending rankings, Adams comes out on top, followed by McKay, Wright, Greer, Gardner, Martino, Gilreath, Hoff, Harding and Vickie Panzari.

RESULTS:

Round of 32 (Seeded players in parenthesis)

Lynn Adams (1) def. Stacey Fletcher, 3-1, 3-1; Peggy Steding def. Diane Hardek, 3-1, 2-3, 15-11; Terri Gilreath def. Tamara Kennedy,

2-3, 3-0, 15-12; Jennifer Harding (8) def. Lynne Farmer, 3-0, 3-0; Barbara Maltby def. Marci Greer (4), 3-1, 3-1; Bonnie Stoll def. Kay Kuhfeld, Caryn McKinney def. Melanie Britton, 3-0, 3-0; Laura Martino (6) def. Martha McDonald, 3-1, 3-2; Peggy Gardner (5) def. Gail Woods, 2-3, 3-1, 15-9; Vickie Panzari def. Liz Alvarado, 0-3, 3-2, 15-12; Diane Green def. Linda Forcade, 3-1, 3-1; Shannon Wright (3) def. Beth Crawley, 3-0, 3-1; Rita Hoff (7) def. Jean Sausser, 3-0, 3-2; Fran Davis def. Janell Marriott, 3-2, 0-3, 15-14; Kippi Bishop def. Joyce Jackson, 3-1, 3-1; Heather McKay (2) def. Betsy Koza, 3-0, 3-0.

Round of 16

Adams def. Steding, 3-0, 3-0; Gilreath def. Harding, 3-1, 3-0; Maltby def. Stoll, 3-0, 3-2; Martino def. McKinney, 3-0, 2-3, 15-8; Gardner def. Panzeri, 3-1, 2-3, 15-6; Wright def. Green, 3-0, 3-0; Hoff def. Davis, 3-0, 3-0; McKay def. Bishop, 3-0, 3-0.

Quarterfinals

Adams def. Gilreath, 3-1, 3-0; Martino def. Maltby, 3-2, 3-0; Wright def. Gardner, 3-0, 3-0; McKay def. Hoff, 3-2, 3-1.

Semifinals

Adams def. Martino, 3-0, 3-0; Wright def. McKay, 3-0, 3-0.

Finals

Adams (\$2,650) def. Wright (\$1,550), 2-3, 2-2, 15-14.

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Special RACQUET SECTION

1982 RACQUET GUIDE

Welcome to the 1982 Racquet Guide, our annual look at what is available to the consumer for the upcoming year.

This year there are 12 racquets in our guide compared to 13 last year, 17 in 1980, and 23 in 1979. As we have noted before, the industry has stabilized and the more successful companies have continued to produce racquets with the smaller companies falling by the wayside.

As expected, prices went up again. In 1979, the average price of a racquet in our section was \$37. The following year it was \$58 and last year it was \$61. This year the average price of a racquet in our guide is about \$84, although most of the companies which sent us their top-of-the-line model also make less-expensive racquets.

In addition to the annual Racquet Guide, we offer a story on the racquet of the future and an in-depth story on the grip.

AMF VOIT

The Impact Two is made of aluminum. I-beam construction. New stringing pattern. Large sweet spot. Patented nylon floating throat. Polyurethane foam handle. Stitched-in bumper guard. Top-grade leather grip. 255 grams. **\$73.**

DP LEACH

The Graphite 240 is part of the Marty Hogan signature series. Made of fiberglass and graphite. Diamond headshape. Contoured molded bumper guard. Leather grip. 240 grams. **\$73.**

EKTELON

The CBK is considered one of the best racquets on the market—and one of the most expensive. Made of a carbon-boron-kevlar composite. Wishbone frame for bigger hitting area. Sunburst stringing pattern. Stitched-on silver nylon bumper. 245 grams (CBK Light is 230 grams) **\$165.**

EST-USA

The Graphite Pro is made of a hand-laid continuous graphite/fiberglass composite. Quadrangular head. "Aerodynamic thin-profile" frame. Bumper guard. 245 grams. **\$100.**

GEOSTAR

The Godfather is part of the Charlie Brumfield signature line. Made of aluminum. Throat piece. Stitched-in bumper guard. Features unique tri-radial stringing pattern. 249 grams. **\$85.**

GRAPHITE SPORT TECHNOLOGY

GST's Pulverizer is made of continuous graphite fibers that run throughout the frame (estimated over 700,000 strands of graphite cloth in each frame). Designed for the power player. Handle part of overall frame. Calfskin leather grip. 262 grams. **\$120.**

HEAD

The Graphite Express is a graphite-fiberglass composite. Blow-molded torsion tube. Hand-laid fibers. Quadriform head shape. Open throat design. 250 grams. **\$105.**

OLYMPIAN

The Graphite Original is made of 64 percent nylon, 31 percent fiberglass and 5 percent graphite. Quadraform head shape. Leather grip. 250 grams. **\$40.**

OMEGA

The Olympic I is made of aluminum and features patented "Mad-Rac" stringing pattern using interwoven vertical and diagonal design. Frame extends to butt of handle. Bumper guard. Leather handle. 240 grams. **\$49.**

SLAZENGER

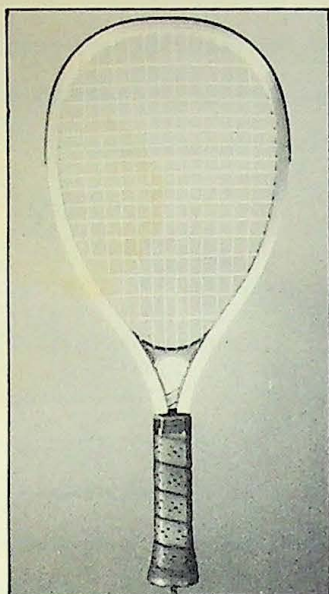
The Challenge Light is made of aluminum. Light-modified I-beam extrusion. Modified tear drop head shape. Sewn-in bumper guard. Cowhide grip. 240 grams. **\$36.**

TAF

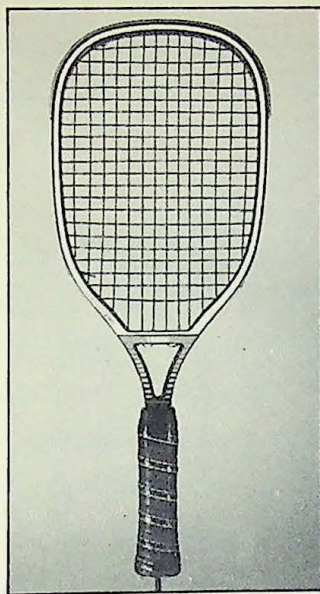
The Pro Max is made of Alcoa 7005 aluminum. Wishbone frame (no throatpiece) for larger hitting area. Bumper guard. 260 grams. **\$39.95.**

WILSON

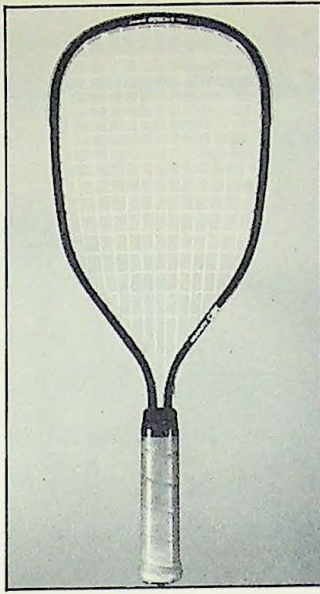
The Composite Plus is fiberglass-based. The material in each racquet is wrapped and diagonally stratified by hand. Features an "arched throat" (convex rather than concave). Strung-in bumper and grommet strip. Foam-filled handle. Comes with full-length cover as opposed to head-only cover. 250 grams. **\$120.**



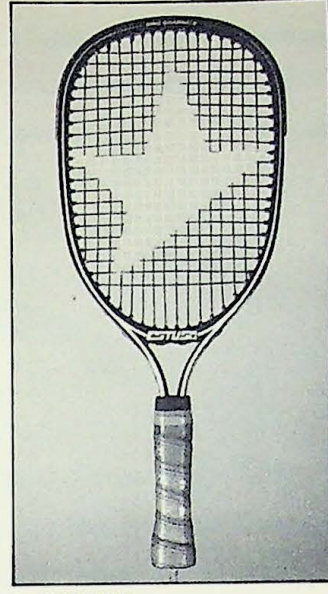
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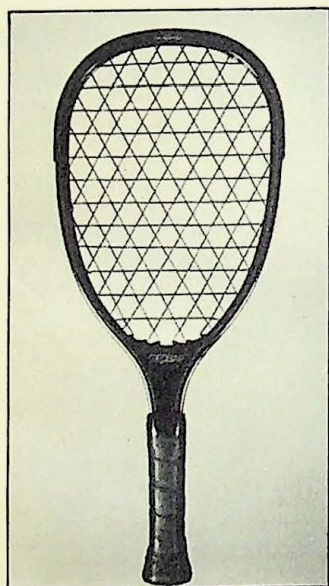
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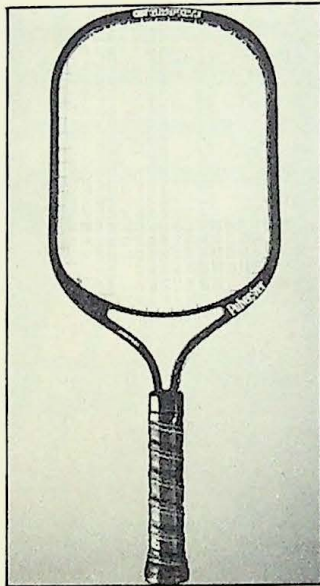
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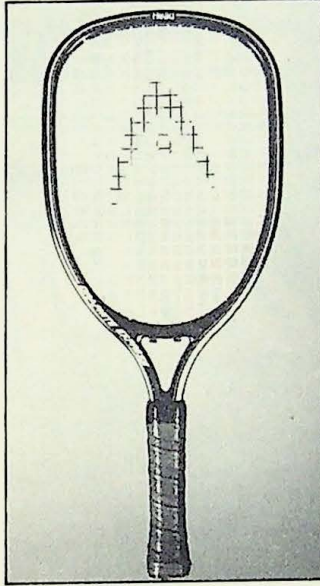
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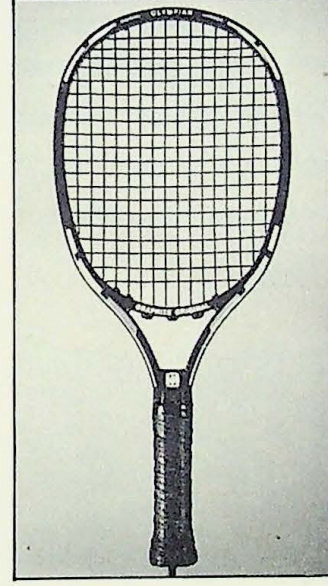
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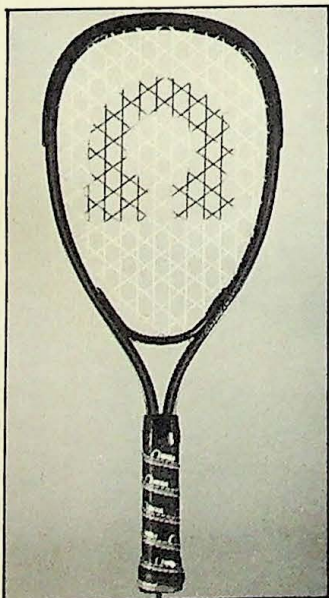
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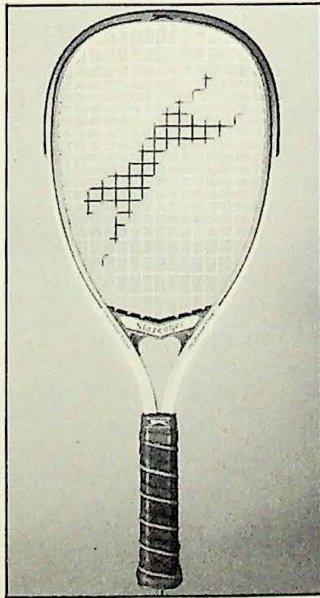
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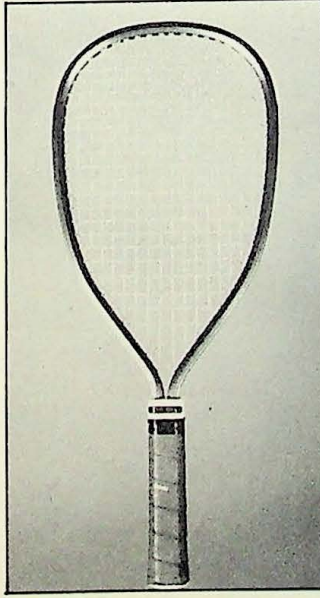
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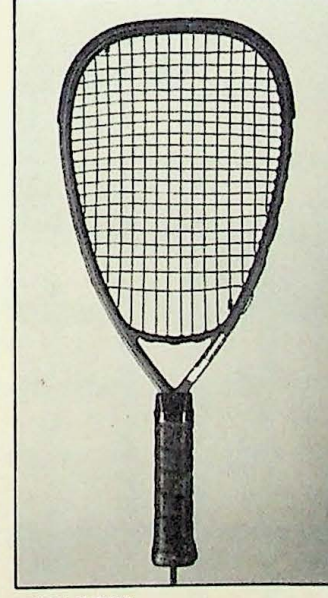
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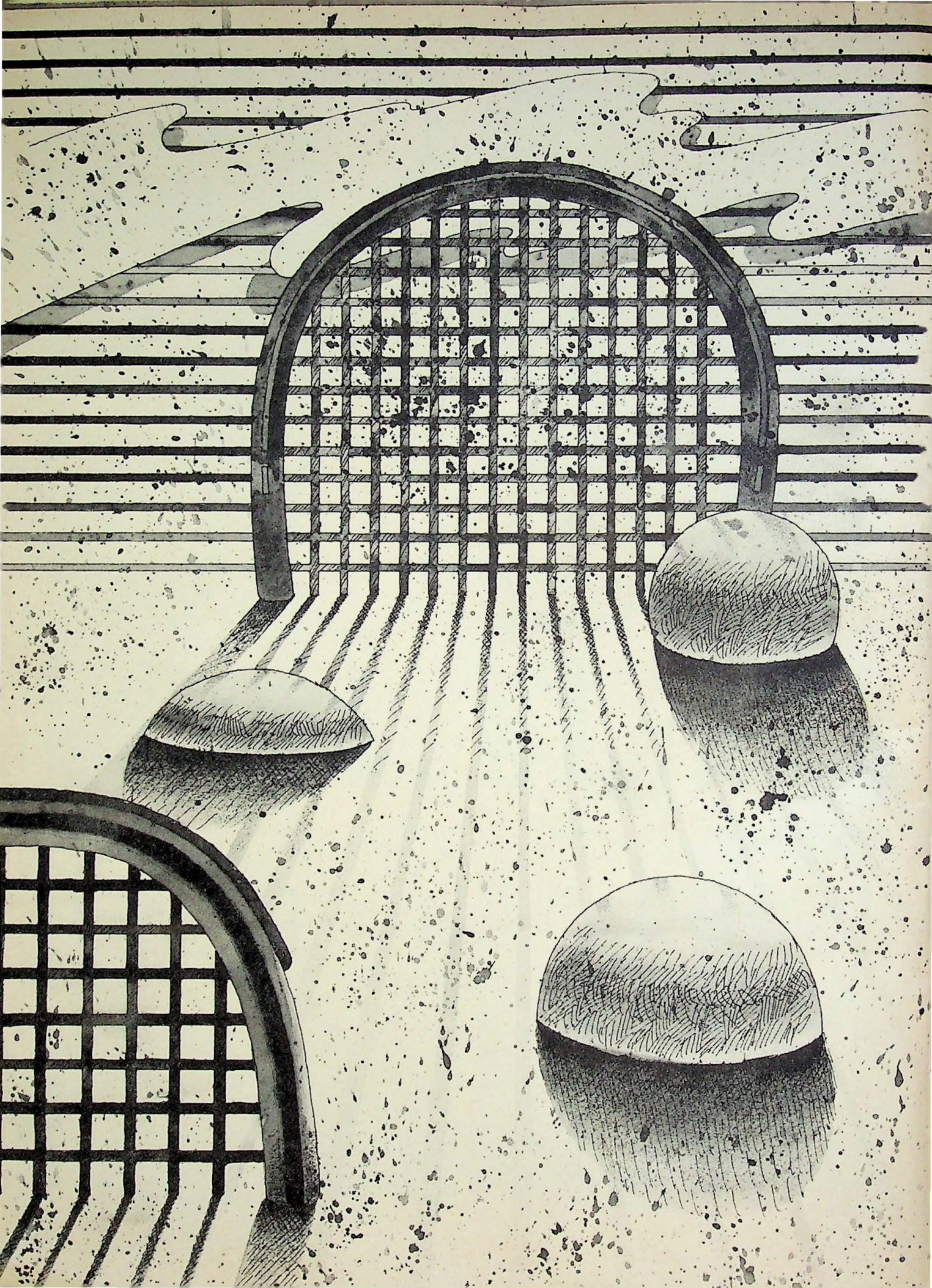
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RACQUETS OF THE FUTURE

Nothing radical is planned but changes are constantly being made for the better.

BY RICK DAVIS

The racquetball racquets of the future will be light; stiff but flexible; more expensive, made from basically the same materials used now, no larger than current models; but possessing the capabilities of better performance due to such things as weight distribution throughout the frame and new designs.

That's the consensus of opinion from representatives of four racquetball product manufacturers: DP Leach, Ektelon, AMF Voit, and Head. The biggest influence on their projections, it seems, centers on what Norm Peck, Ektelon product manager, calls "a maturation in the sport."

"The same thing happened in tennis some time ago," claims Peck. "We've seen it happen in racquetball the last couple of years. The sport has stabilized. A lot of people who took up the game several years ago have now become serious players. They play two or three times a week and, because of that experience, have become much better players. So, now they need a better racquet."

The result has been what Bob Larsen, AMF Voit marketing director, calls "a classical marketing situation. The growth stabilizes and the players trade up the product line," he says. "Our more expensive racquets now sell better than the other ones."

Because of this new selectivity, it has become necessary for manufacturers to improve the performance of their products. A new emphasis has been placed on research and development in the industry. You don't reach state-of-the-art weaponry—the Ektelon CBK or the DP Leach Hogan Graphite USA, for example—overnight.

With this in mind, then, we take a look at the characteristics of tomorrow's racquet.

Weight: Racquet weight has dropped steadily from the 300-gram days of the wooden models of the '60s. Aluminum alloy models at first weighed in the 270-280-gram range and slowly came down. Then the fiberglass and graphite composite models emerged with featherweight designs of 245-250 grams, and even 230 in the case of the

Ektelon CBK Light. "I don't see racquets getting much lighter," predicts Larson. "If they do, you run the risk of arm and elbow injuries caused by over-swinging on shots." The trend has stabilized in the 240-260 range, heavy enough to help generate power, yet light enough to ensure good playability.

Weight Distribution: Manufacturers have experimented with shifting the weight to different areas of the racquet frame to try to increase responsiveness and performance.

"You can fine-tune a racquet by varying the angles and proportions of the fibers that go into a frame."

This is especially true with continuous fiber composite racquets. As Ektelon director of research and development Burley Thompson explains: "You can fine-tune a racquet by varying the angles and the proportions of the fibers that go into the frame. It means the racquet is stronger where it has to be stronger, lighter where it has to be lighter." This shifting of weight is a relatively new trend compared to the homogeneous injection-molded frames in which powdered or chopped fibers of material were injected into a frame mold, then baked and dried. "The homogeneous frame gives you the same playability and responsiveness at every point. The better players don't want that," says Peck.

Materials: DP Leach marketing director Lanier Johnson notes, "There always will be a market for injection-molded and aluminum (alloy) racquets because of their price and identifiability." But it seems the future of racquets lies with composite models. "The technology of composites is so incredibly young,

so recent, that there's no telling how far it can go," says Peck. Ah, composites. Strength, flexibility, control, power, light weight. Whatever you are looking for in a racquet, it seems a composite has it. Every year, manufacturers add models which come closer to optimal performance without sacrificing other desirable characteristics. Racquets will continue to be made from mixtures of fiberglass, graphite, the more exotic Kevlar and boron, aluminum alloys and steel, the latter a recent newcomer to the racquet field.

DP Leach introduced steel to the market with the Marty Hogan steel model. Ektelon is rumored to be including a steel model with its new line due out this summer. On the other hand, Mike Skinner, marketing director of Head, discounts a trend toward steel racquets. "What does steel do that aluminum doesn't?" he asks. "Pound for pound, aluminum is stronger and more durable. The word steel just has a connotation of strength." Head and AMF Voit limit their product line to four or five models. Explains Skinner, "We feel we can cover the scope of the market with four models, so why should we have 12?"

Price: The current range covers bargain-priced house-label brands made overseas, some of which are not properly balanced, through a middle range of models geared for reactional players, up to the top-of-the-line models that retail for \$110-\$165. As mentioned earlier, the price trend is toward the more expensive models. "There's been a larger percentage of growth in sales of the more expensive models than any other in our company," says Johnson of DP Leach. "Price has lost some of its sensitivity as a consideration in selecting a new racquet," says Peck of Ektelon.

Size and Shape: The obvious question: Is racquetball headed for an oversized racquet, as has happened in tennis with its supersweet-spot-sized Prince and other models? The probable answer is "no." "First of all, the sport has rules about the maximum size of a

RACQUETS OF THE FUTURE

racquet," says Thompson. "You can't make an oversized racquet without first changing the rule. And there's no talk of that right now. Also, racquetball is a different type of sport than tennis. The oversized racquet in tennis didn't destroy the games of some players. But it would in racquetball because the game is so much quicker. You have to react faster. The need for eye-hand coordination is more acute. An oversized racquet would just be too unwieldy on a racquetball court."

In the quest for an improved sweet spot, however, research and development departments have tinkered with shapes and throat pieces. The two basic shapes of the future will remain the quadriform and the teardrop, they predict, with a modification called the wishbone also being used. The quadriform shape has a sweep spot located toward the upper half of the strings, thereby appealing to the power player. The teardrop shape has the sweep spot in the middle of the strings, appealing more to the control player. The wishbone frame, eliminating the throat piece, gained popularity when Ektelon came out with its CBK and Omega its Galaxy 21. Increased flexibility is the biggest advantage of this shape. "It took a while to develop the proper engineering because the throat piece adds strength and cuts down vibration in a racquet," says Peck.

Flexibility Vs. Stiffness: This is a tradeoff situation. Flexibility suffers when you make a racquet that is stiff, and vice versa. The solution lies in graphite-oriented composites, which have both characteristics. The addition of other materials such as fiberglass, helps bring about a finished product that is durable as well as light. Manufacturers will continue to offer flexibility racquets and stiff racquets, and try to combine the two.

"An oversized racquet would be too unwieldy on a racquetball court."

Strength and Durability: These qualities remain high on manufacturers' lists of priorities. "Durability is important because no one wants to pay a lot of money for a racquet, then have it break or develop a flaw," says one company official. "Power still is the most desirable attribute overall because of the influence of (Marty) Hogan, Dave Peck and

others on the game. It means a racquet has to have strength and durability. It's got to take a beating," says Larsen of AMF Voit. Skinner says Head is more concerned with strength and stiffness than flexibility. "We believe a flexible racquet can 'throw' the ball off the racquet at different angles and in different ways each time you hit it," he says. "We try to design a stiffer racquet that gives a solid response every time you strike the ball. Anyone with any racquet can hit the ball hard. But the good player needs to hit the ball hard, low and in the corner."

Stringing: The industry has settled on nylon, rather than gut or something else, for its string material. Some companies have introduced variations in stringing patterns. Omega introduced a diagonal stringing to increase spin on the ball. Another relatively new concept is a sunburst pattern in which distance between strings varies to maximize playability and increase power. Geostar has a star pattern to its racquets.

These, then, are the trends of the future for racquets. Nothing radical. Different companies will offer different models with different characteristics. That's necessary because players are at different levels of the game and have different preferences in what they require in a racquet.



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EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE GRIP

BY EDWARD T. TURNER

Probably one of the most important aspects of basic racquetball is the grip, yet it is probably one of the least analyzed parts of the game. An attempt will be made here to tell you everything you need to know about the grip and more.

Shapes

As with most racquet sports, the racquetball racquet has a grip of equal circumference extending from the top of the grip area to the butt end where a raised section affords a resting stop for the side of the hand. The raised or knurled butt end gives the user better control of the racquet. With the increase in innovative ideas in the fast growing racquetball industry, one can now choose a variety of "new idea" grips. A flared grip, narrower at the top and wider at the base, is available along with a grip that is bent to an angle so that the racquet head is in a "more natural position." If they are not available now, we will soon see grips with finger indentions, grips with larger knurled butts and probably grips with small rubber stabilizers to absorb shock. All of these are now available in other racquet sports and seem to meet the needs of selected individuals. You should hit with a variety of shaped grips in order to find the one that best suits you as a player.

Size

Grip sizes vary and are given as super small, extra small, medium and large. They are also given in circumference in inches such as 3 15/16 (extra small), 4 1/8 (small), 4 5/16 (medium) and 4 1/2 (large). Once again the best way of determining proper size is to hit with a variety of grips and pick the one most comfortable for you. A rule of thumb is that a smaller grip is probably best for those individuals who need extra power and who have a small to average size hand. The smaller the grip size, the more flexion-rotation (wrist snap) can be obtained, thus increasing

power. One needs to have a proper grip size in order to control the racquet. An improper grip size, either too small or too large, can cause the racquet handle to turn in the hitter's hand.

Materials

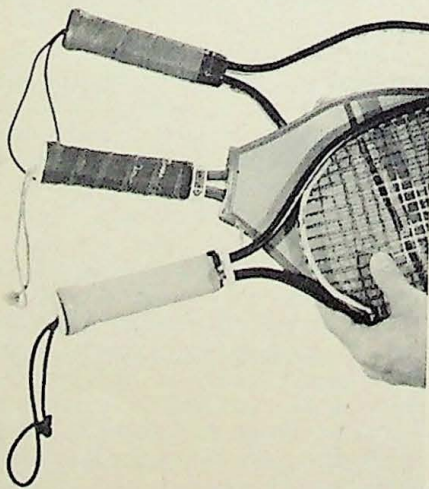
Over the years, the basic material for grips has been leather. Within the last few years, however, new synthetic grips have been introduced on the market. The new synthetics have all the qualities of the leather and are sold as being "affected by perspiration less than leather" so they can be gripped more tightly and prevent slipping. In both quality leather and quality synthetic grips a "tacky" feeling is provided by additives to the grip. This tacky feeling is quite important in racquet control. The cheaper grip usually has less of a tacky feeling. There are rubber grips on the market but these do not compare favorably with leather and synthetics. Leather

grips should be of top quality and perforated with small holes to increase the absorption of perspiration. Grips may be either flat or have raised ridges spiraling around the handle. The raised spiral is supposed to give a more conducive surface for gripping. One problem with the raised spiral is that if one uses a consistent grip, a worn pattern develops on the spiral. Then when changing grips, if one does not get fingers into the worn groove, the new grip may be uncomfortable. Many players are beginning to use a self-made gauze wrap on their handles which can be purchased in tennis and racquetball shops. This gives one a super tacky grip. One problem with the wound gauze is that it increases the circumference of the grip. If this is the case, perhaps you should buy a smaller grip and then you can build it up with the gauze.

Basic Grips

With an Eastern forehand grip, you place the non-hitting hand on the throat of the racquet and place the racquet head lengthwise vertical to the floor. Then reach down and shake hands with the grip. The butt of the racquet handle is at the base of your hand and the "V" (formed between the thumb and index finger) runs down through the top (flat) section of the handle. Some players run their fingers together and some individuals prefer to spread the index finger a little. Do not place the index finger behind the grip as a brace. Your finger is not strong enough to brace the racquet. You can lose control of the grip by doing this. Besides, it can give your racquet too much rotation. The forehand grip can also be achieved by placing the hand palm down against the vertical racquet head, then sliding it down the throat.

The Eastern backhand grip is basically the same as the forehand grip with the racquet being rotated by the fingers about 1/4 inch to the right. The "V" formed between the thumb and index finger now runs down the small beveled edge of the racquet handle. The continental grip is between the Eastern forehand and Eastern backhand grips.



The most common grips are made of leather but some private companies sell separate grips with a "tacky" feeling (left). These offer better control for some people. Rubber grips are usually not as good as leather.

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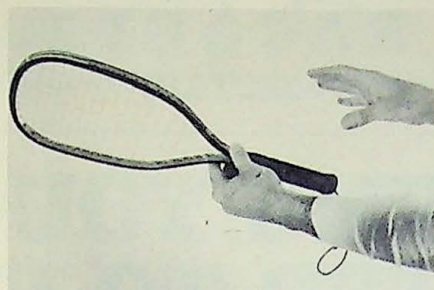
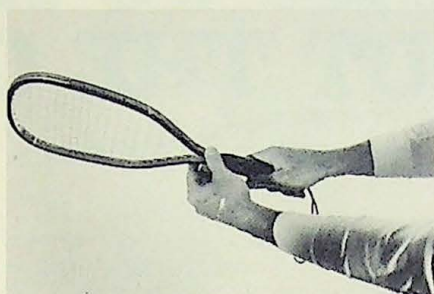
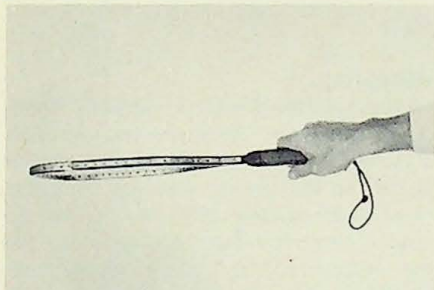
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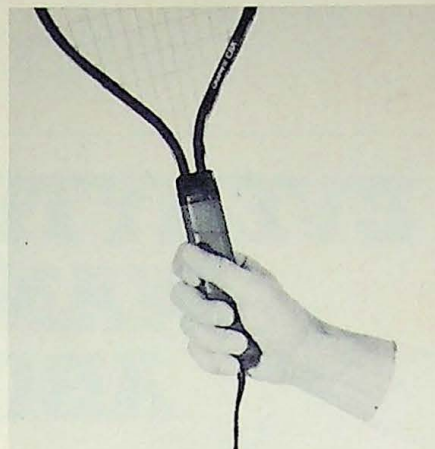
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ABOUT THE GRIP



For a forehand grip, place the non-hitting hand on the throat and then shake hands with it. The butt of the handle is usually at the base of your hand and a "V" is formed between the thumb and index finger.



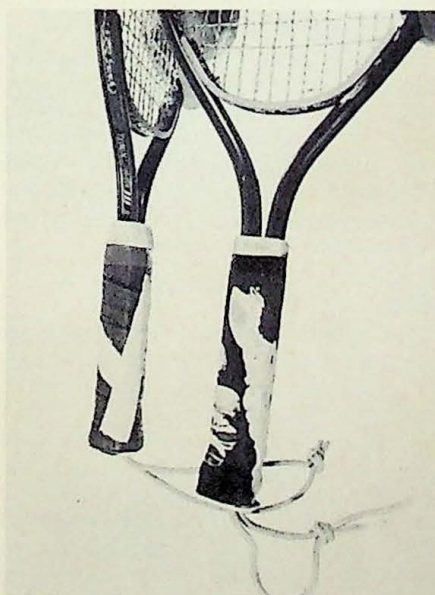
Some players prefer to place their fingers together and others prefer to spread the index finger a little.

Most individuals change from forehand to backhand grip when playing. Some players employ a continental grip for forehands and backhands because they don't want to spend time changing grips.

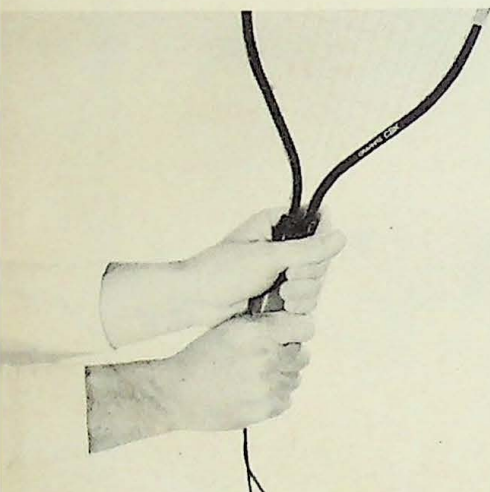
A tip for beginners: Paint the palm and fingers of your hand with contrasting latex paint and then grip the handle of the racquet. Hold the grip for 10 seconds then release. You now have a pattern to use for the grip. Let the paint dry and repeat using your backhand grip with a different color. Having a pattern on which to put your hand helps in keeping the correct grip. Tape can also be placed on the handle instead of paint.

There are some individuals who prefer to use a two-handed backhand since it gives more racquet stability and more power for them although because of time and reach it is not recommended. With this stroke, you use two forehand grips. The usual hitting hand is at the base of the handle and the non-hitting hand is above it. You may gain power with this stroke but you still have decreased reach.

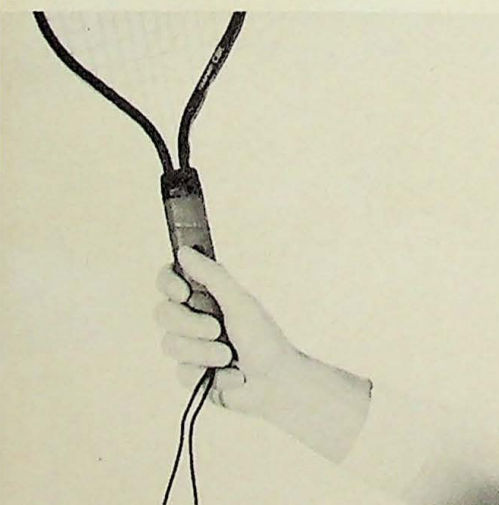
Some advanced players have modified the grip slightly by sliding the little finger totally off the racquet while allowing the next finger to



To develop your "grip" pattern, the author recommends painting your hand once to put the proper fingerprints on your handle.



Some weaker players may try a two-handed backhand, although it is not recommended. A two-handed backhand is made up of two forehand grips.



Some advanced players modify their grip by sliding the little finger off the racquet. This grip could increase power, although it is only recommended for players with strong fingers.

rest on the knurled section of the grip. This grip increases power since you lengthen the lever (arm and racquet) and it also increases reach. But one must have fairly strong fingers and forearms in order to grip the racquet firmly with only three fingers and the thumb on the handle. If the racquet cannot be comfortably held in this manner, it is best to keep all fingers on the grip. However, if you can control the racquet, it is an ideal grip to obtain an edge in power and reach.

Self Help Tips

To get the feel of a grip, hold the racquet face up and bounce the ball about two or three feet off the racquet face. One can also rally off of the front wall. You should adjust your grip when needed.

Training Techniques

Two factors in the making of a successful grip are finger strength and forearm strength and there are several exercises employing weights which are helpful in these areas. Forearm wrist curls using both dumbbells and barbells are great for developing strength and reverse forearm wrist curls can be helpful for the backhand grips. The basic grip combines wrist rotate muscles with wrist flexors, therefore wrist rotation exercises can also be helpful. Any activities employing the fingers and hands such as rolling a rope, fingertip pushups, finger curls and squeezing exercises (utilizing a racquetball) also help develop more stability in grips. With any new weight training activity, it is important to begin with light weights. All weight exercises should be done through the full range of motion with three sets of five to seven repetitions each.

Gloves

The racquetball glove has become an integral part of the game. It basically serves two purposes: to keep the hand dry and as a protector to help prevent blisters. The glove can enable the hitter to have a more consistent grip and is highly recommended for any serious player. But there is one drawback. Once you put even a thin layer of deerskin on synthetic material between your hands and the racquet handle, you lose some feel of the grip. Some gloves have cut out fingers in order to allow for more feel and handle contact.

Wrist guards and tethers are used for safety reasons in order to keep the racquet from escaping the hand. But they do little to increase grip prowess.

There are a number of grip cosmetics on the market from sprays to powders to creams. They are derived from the rosin bag fetish of baseball players. Some of these products may be helpful in stopping the slippage of the grip. Another item of importance is a wristband which can stop perspiration from reaching the hands and thus causing grip slippage.



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Fame Is Like a Bouncing Ball

BY BEN KALB

In Hollywood, it is said, that you are only as good as your last television show. That is why fame is so fleeting. A star one day, unknown the next, back in the public eye the following week. Such is the case for actress Heather Locklear, an unknown one day, a co-star of *Dynasty* the next, back among the unemployed after her series character was axed, and now once again in the limelight as co-star of ABC's *T.J. Hooker*.

"That's the Hollywood system," says Locklear. "You know that when you get into the business. That's what makes it all the more exciting. Of course, I was disappointed when my character was dropped from *Dynasty*. I would have liked to have been on one more season. But I always think that whatever happens, happens for the best. There are going to be ups and downs but that's part of the game."

While waiting to play the Hollywood "game," Locklear also refined her interest in another game—racquetball. Actually she had played the game once over two years ago but her interest was not rekindled until this year when she learned she would be presenting an award at the 1982 *Racquetball Illustrated* Player of the Year party and then would be the subject of a feature story.

"I first played it over two years ago with my boyfriend at the time," recalls Locklear. "I wasn't sure I wanted to learn because he had knocked his teeth on the wall while playing just the week before. But once I played I liked it."

Although bike riding is her favorite form of exercise, racquetball seems to have overtaken tennis as her second choice. "I'm athletic, so racquetball was easy to catch on," says Locklear. "A game with balls bouncing off walls fascinates me, and you don't have to chase it like in tennis."

Locklear has been chasing things and catching up with them the past few years. This is not tennis were are talking about here. This is chasing that elusive dream Hollywood calls stardom. A lot of people chase after that star. Most, never even come close. Heather was lucky. She caught it early.

"I've been so lucky," says Locklear, now only 21. "I got these breaks fast but I never thought I couldn't handle them mentally."

Locklear took her first drama class in high school but a possible acting career was not something foremost in her mind. "I loved the

Racquetball enthusiast Heather Locklear was out of work after her *Dynasty* character was axed. But she rebounded with a co-starring role in *T.J. Hooker*





Dynasty star John Forsythe is surrounded by last season's bevy of beauties: Heather Locklear, Pamela Bellwood, Linda Evans, Joan Collins and Pamela Sue Martin. Locklear will not be on *Dynasty* this season. She has been signed to appear on *T.J. Hooker*.



After her character was axed in *Dynasty*, Locklear had plenty of time to rekindle her interest in racquetball. "I'm athletic, so racquetball was easy to catch on."



attention you get from appearing in school productions but you never actually think about going out and becoming a real actress because you don't know what it involves," recalls Locklear.

It was while she was at UCLA that she began to take an acting career seriously. Someone had suggested she try to get into commercials, so she took a class and was spotted by agent Joan Green, now her personal manager. She then auditioned for and appeared in commercials for such products as Tame (cream rinse), Pepsi Cola, Volkswagen and Polaroid. That did not leave much time for college, so she dropped out. "I actually didn't like it that much," recalls Locklear. "Certain things like history were interesting but I was taking so many classes that didn't have anything to do with anything. There was one class I took called History of Prostitution. It was one of those classes everyone took to get a good grade."

With so many commercial credits, it wasn't long before she made the transition to television, getting minor—almost invisible—roles in *CHiPS*, *240 Robert*, a *Beverly Hills* special and a movie of the week titled *Twirl*. Then came the big break—a regular role in ABC's *Dynasty*. "It came down to eight girls, then four and then I got it," recalls Locklear.

Even though the show had been on for one season, and Heather was the new kid on the block so to speak, she says the cast was more than comforting to her, especially in times of nervousness. "All of them were just wonderful," says Locklear. "They came up and introduced themselves and made me feel welcome. And Al (Corley) was always willing to help me with my lines."

Locklear's character Sammi Jo, who eventually married Steve Carrington (Corley), was killed off after one season. "I was only guaranteed 13 episodes but they told me there was a chance it would be more," says Locklear. "Someone told me after the fourth episode that my character was going to leave to go to California but no one knew for sure. Then I got the run-around a little bit. The writers probably knew right from the beginning that I would be gone after one season but they didn't let on, and they shouldn't have to. But even though I didn't get to stay on, it was still a great break for me."

When she learned she was going to be off the series, it was back to acting classes, a milk commercial and a guest spot on ABC's *Fall Guy*. "It was real slow, although it was nice to have the time to myself. I played a lot of racquetball."

"You think to yourself about if you will ever get work again. Then I finally started getting interviews and call backs."

That's when she learned of *T.J. Hooker* starring William Shatner. They put in a call to Heather but Green wanted her to wait a little bit. "We wanted to let the cattle call get through," says Locklear. "You don't want to get involved in one of those after you've been on a series." A cattle call, for those who don't know, is when every girl who has ever had a scene in *Love Boat* shows up for a casting interview.

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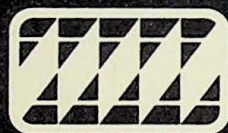
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Fame



It was narrowed down to four actresses and again, Heather won out. She portrays a rookie cop, starting out in an inside desk role. Eventually she will move on to hunting the bad guys on the streets. This is fine with her. It gives her time to develop her character.

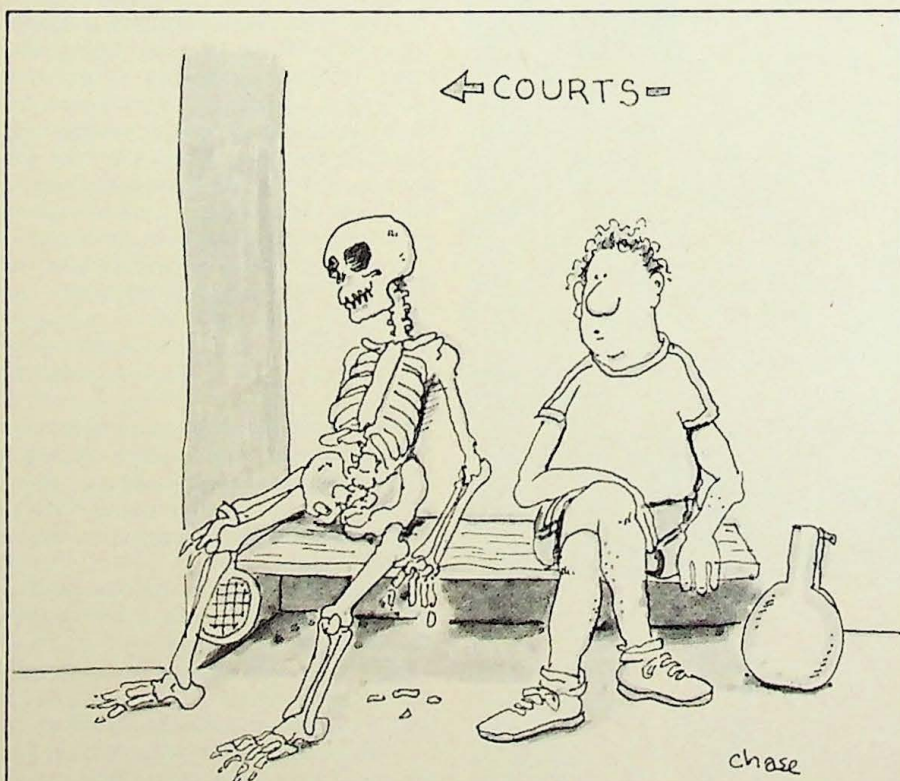
"In *Dynasty* all of a sudden I changed from being nice and sweet to nasty. It came too quickly. I'm not a writer but I think my character should have developed slower."

Heather lives in a West Los Angeles apartment with her brother. She likes sports ("I consider myself pretty athletic"). She enjoys going to plays ("I love musicals"). She likes music ("Neil Young, Foreigner, Journey, Pat Benatar"). She plays Pac-Man. She considers herself a romantic. And she doesn't consider herself a sex symbol.

"I don't think I have a sexy body," she says. "Maybe *Dynasty* gave me that image because they put me in shorts and low cut dresses. There's a way to be sexy without showing everything. Take Valerie Bertinelli (*One Day At A Time*). You don't think of her as a sex symbol. She's grown up with her part. But she's just as sexy as anyone else."

Because of her role in *Dynasty* and now *T.J. Hooker*, she has gone from unknown to celebrity status. Magazine stories, gossip columns, free-lance photographers hounding her. It's all part of the game. People write and ask for photos, pictures, even lip prints and locks of hair. Quite a change from the one fan letter she got after her small part in *Twirl*. "I actually like the popularity," says Locklear. "Other actors have told me that you love it at first and then it gets too much. But for right now, it's kind of exciting."

As for the future, Locklear would like to move into films eventually. But first she says she needs more acting experience. "I have to get a lot more confidence in my work," she says. "I don't know if anyone ever sits down and looks at your work on television and says it's good. But I have to feel it. It's like racquetball. To win you have to have confidence in yourself."



CARTOON BY JOHN CHASE

"So tell me, is there a long wait for a court here?"

chase

INSTRUCTION

Second Serves

BY CRAIG McCOY

The serve, for most players, simply is a means of putting the ball in play. But for the smart player, the serve is an offensive weapon.

The serve is the only part of a racquetball match in which you have total control of the ball. You can direct the ball or hit the ball anywhere and anyway you wish and the type of serve that you hit usually dictates the shape of the rally.

If you serve the ball low, the return and the ensuing rally will be made up of ground play. If you serve high, the rally usually starts out high with a ceiling ball.

This article mainly describes serves for leftys so you rightys just reverse the procedure. In the last article, we discussed various drive serves. Here, we'll discuss second serves and/or defensive serves for a control type of game.

The Lob

The lob and the lob Z serves are designed to make your opponent return a defensive shot—a ceiling or an around-the-wall ball. Every once in a while they are short hopped or cut off, but most of the time that results in a weak return. One of the main reasons for this is the five-foot rule. With the five-foot rule, there is an imaginary line that extends five feet behind the short line. Your opponent must wait until the ball passes this line in the air until he can strike the ball. No part of his body or follow through may enter this area if the ball has not bounced yet. The only time that he may enter this area on return of serve is after the ball bounces.

The high lob and the high Z are hit with a nice smooth stroke, and not very hard. You might say that it is more of a push shot than a hit. The high lob can be hit to either side of the court and is usually hit from the middle of a service zone. You serve the ball so that it strikes the front wall around 30 to 35 feet high and angles back to one of the corners. You are trying to make the ball come off of the front wall, bounce, and then rebound into the side wall high in deep court. When the ball hits the side wall, it has a tendency to slow down enough that it won't rebound off the back wall.

The high lob Z is served primarily from one side of the court. Since we're talking about lefty players, the left side of the court is where it should be served from. From the left side of the court, you aim about the same distance up as for the high lob, about 30 to 35 feet.

Your serve should strike the front wall about two to three feet from the right side

wall. The ball will then rebound off of the front wall, into the right side wall and then back to the left side of the court. By hitting the ball high enough and soft enough, the ball should strike the floor and rebound into the left side wall about three to four feet in front of the back wall.

After it hits the left side wall, which should take a little bit of speed off the ball, it will carry towards the back wall. If it comes off of the back wall, it means you are hitting the ball too hard.

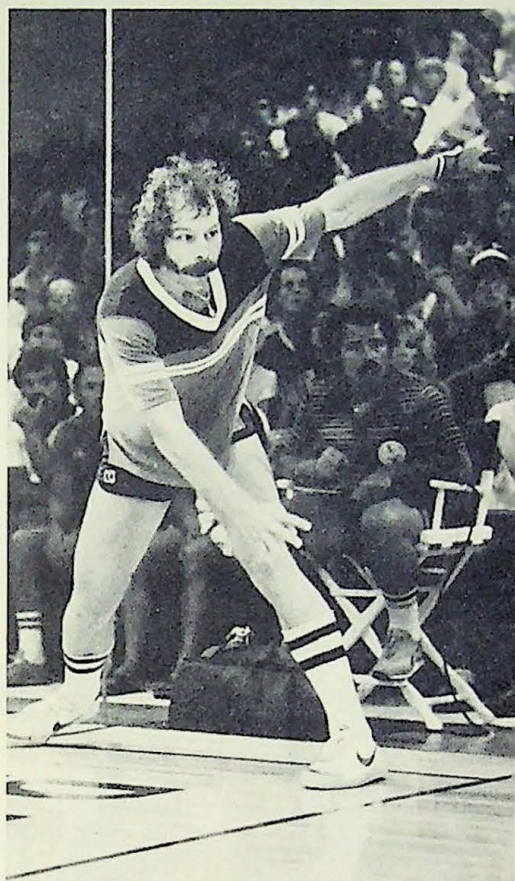
With these serves, you are limiting your opponent's choice of return. 1. You will force him to cut the ball off, usually after the first bounce, which is a difficult return to kill. 2. He will try and return the ball as it gets near or strikes the side wall, and usually results in a weak return because your opponent will not get a good swing at the ball. 3. Or your opponent will return it to the ceiling. There is really a fourth choice and usually that is based on the indecision of your opponent. Your opponent may have trouble making up his mind whether to hit the ball as it comes off the side wall or to wait and let it come off the back wall. This causes him to be a little cramped for space and he won't get a solid swing at the ball.

Garbage Serves

The garbage serve was perfected by Charlie Brumfield. Brumfield used this serve in the pre-Hogan era to win two National singles titles. The serve is mainly used as a second serve, but lately, as Brumfield did, it has been used a lot on the first serve to force your opponent to go to the ceiling. This serve works especially well against a power player because it's hard to generate any real power when you're hitting the ball at chest or shoulder high.

The garbage serve should be hit about 13 to 18 feet high on the front wall with very little speed behind it. As with the high lob and high Z, it is hit more with a pushing stroke to reduce speed. The garbage serve should not touch the side or back walls and should come into swinging contact with your opponent about chest high. This serve is usually hit from the middle of the service zone. A variation of the serve is to hit it down the line. The serve is hit the same way as the normal garbage serve except that you start closer to the side wall and bring the ball straight back down the line, hugging the side wall but not hitting it. This is more commonly referred to as a wallpaper serve because it is so close to the side wall.

With a wallpaper serve there is not much



room for error. By trying to get the ball as close to the side wall as possible, you could easily hit the side wall first, resulting in a side out. Or your shot could hit the side wall after it has hit the floor, which will take some speed off of the ball and set up for your opponent.

The Z Serve

There are many variations of the Z serve. Hard, soft, short and long. Z serves can be hit from the middle of the court, but they work better (the angle of the ball is sharper) if they are served more from the left of center, near the left side wall. With a medium speed Z serve, you start near the left side wall and strike the front wall about seven to 10 feet high and about three feet from the right side wall. This will cause the ball to rebound into the right side wall and then off the right wall to the left side of the court. Your opponent will usually return this shot to the ceiling.

Then we have the hard Z. It can be hit very low, knee high, or waist high. Your big worry with this serve is to try to keep the ball from

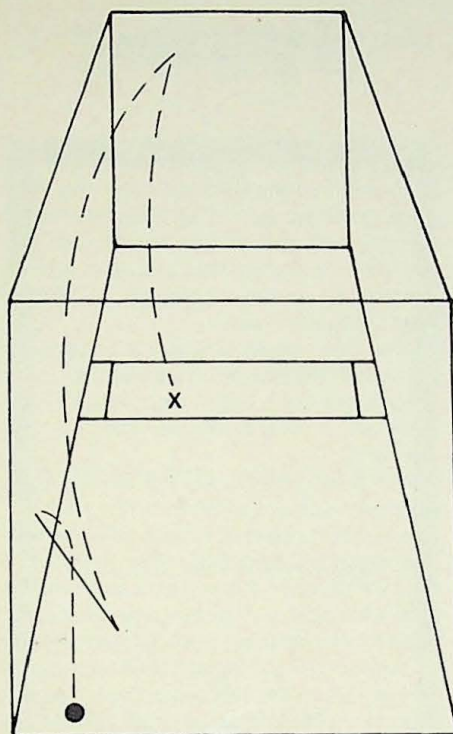
INSTRUCTION

coming off of the back wall after it hits the second side wall. If you hit it too deep, it will come off the back wall and give a set up to your opponent. If you don't serve the ball deep enough, it will pop off of the side wall too short, also resulting in a set up for your opponent.

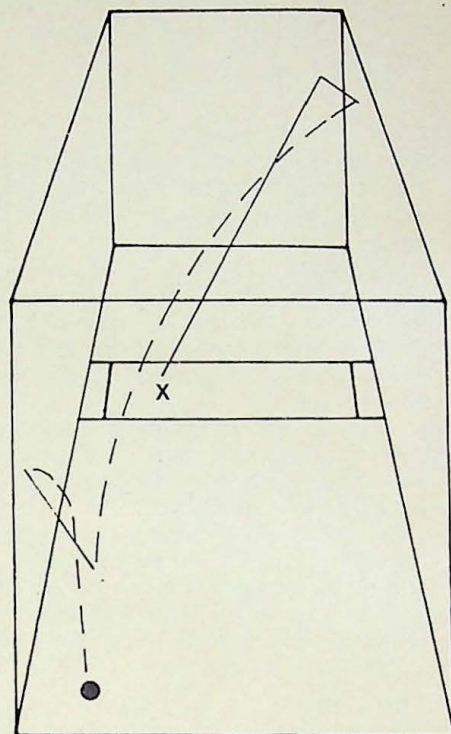
The ideal serve is one in which your shot comes off of the second side wall and slides along the back wall, not touching it. Precise placement. One little mistake and you've had it. The reason that this serve acts the way it does is because of the number of surfaces it hits. Racquet, front wall, side wall, floor, side wall. Hitting all of these surfaces causes the ball to reverse spin. That is why you can hit this shot from the back wall and it will not come off of the back wall. Reverse spin causes the ball to pop out almost parallel to the back wall after hitting the second side wall.

This shot works well on a conventional court but it works much better on two side walls of glass or a three glassed walled court because your opponent has a tendency to lose the ball in the glass.

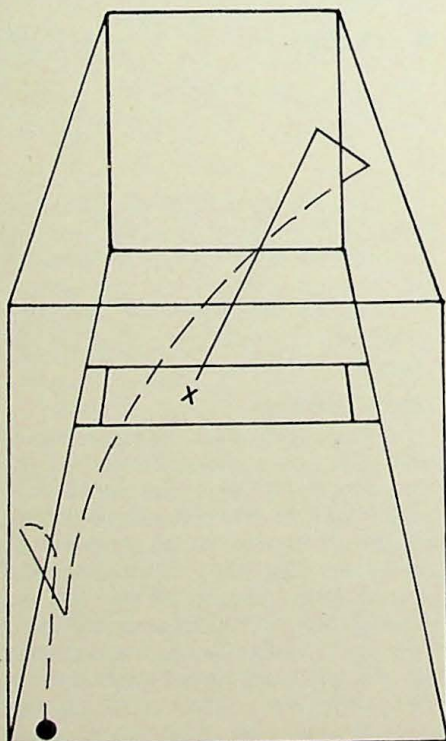
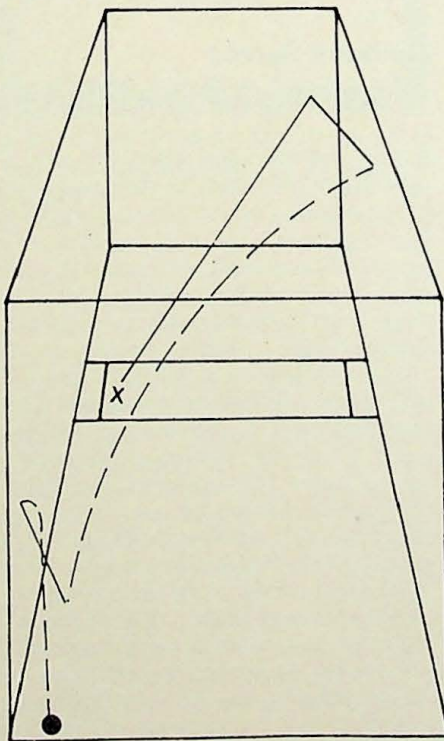
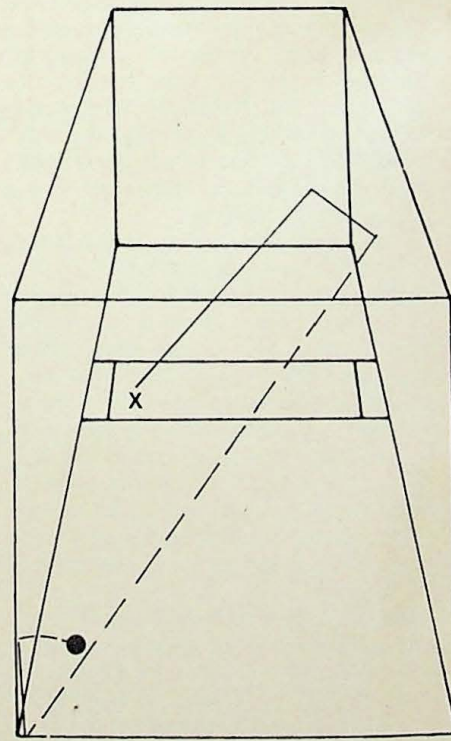
Try and keep all of your serves from coming off of the back wall. This is the key element you must master. That is why you need to practice your serves often. And remember, all of these serves can be hit to the forehand side also.



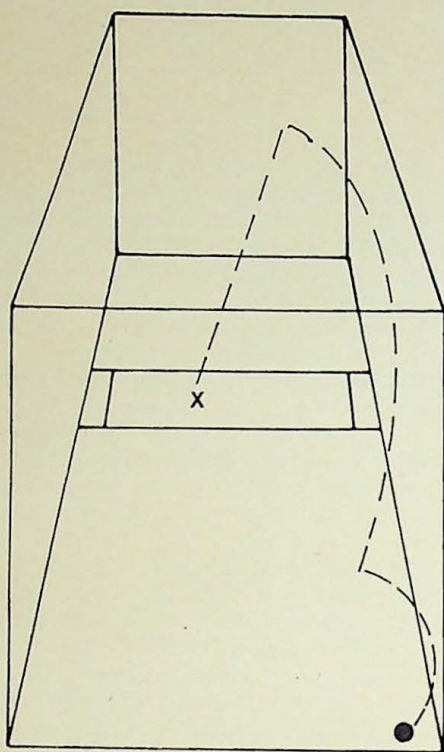
You want to make a high lob serve rebound into the side wall, and come off in deep back court.



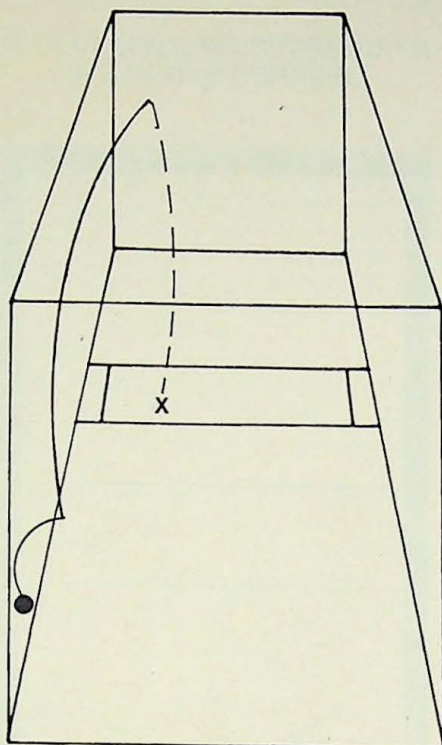
The high lob Z should also rebound off the side wall and end up in deep back court.



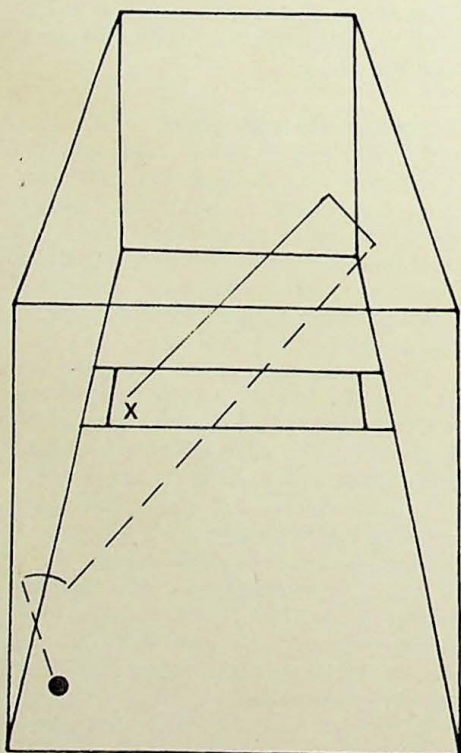
Medium Z serves can be hit from either the center of the service box (left), or in the middle (center). A hard Z is hit waist high. With a hard Z you want to avoid hitting the ball too deep, or else it will rebound off the back wall and set up your opponent (right).



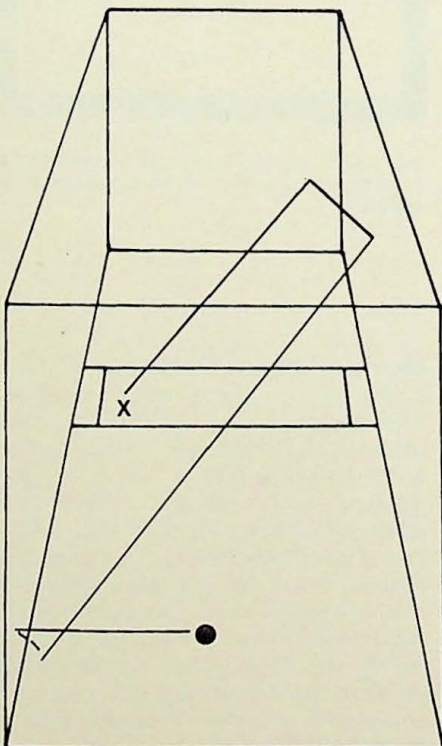
The garbage serve should not touch the side walls and should come down to your opponent chest high.



There is not much room for error with a wall-paper serve. You want it to graze the side wall but not rebound off it.



If there is too much angle on the hard Z, it will carom off the side wall and give your opponent an easy return.



The perfect Z hits the side wall deep into the left corner and slides along the back wall.

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Strategy for Today's Player

BY CHARLES BRUMFIELD AND
JEFFREY BAIRSTOW

Racquetball nowadays is primarily an execution game. It's no longer an all-out retrieving game where a player simply tries to get the ball back to the front wall to keep it in play as in squash. Modern racquetballers play as close to the front wall as possible for accuracy—but still get a viable shot at every ball so that they can execute the winners.

The problem with staying in center court is that when a power player like Marty Hogan hits the ball and goes for a kill, it can't be covered.

So if you adopt the classic center-court theory, a powerful player is able to control the rallies and stroll around the court while you are running or diving yourself into the ground. This is the case even with pro players. No one is quick enough to stay effectively in the old center-court position.

Deep Zone

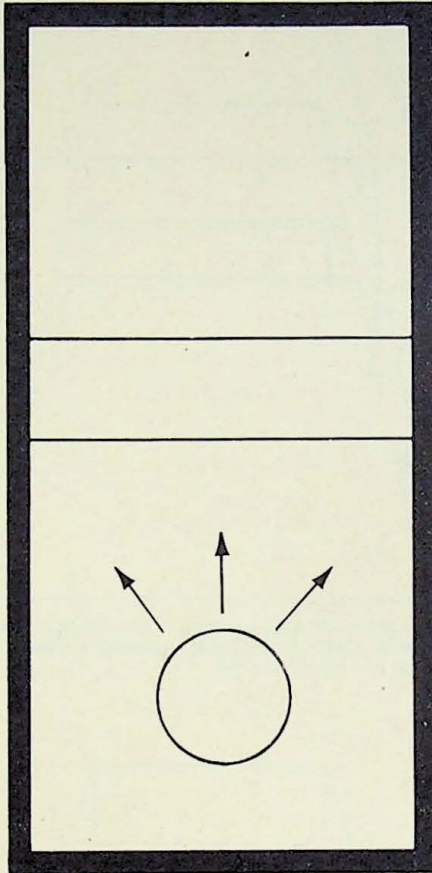
Nowadays the control zone has moved back to the point where it is worthless to call it center court. It is almost a deep back court zone in the general area where you normally receive serve. Let me explain why.

There are two types of players, the attackers and the waiters. The attacker gets up front and cuts off the ball at the earliest opportunity. The attacker thinks that the sooner he cuts off the ball the less time the opponent has to react. The attacker requires catlike reflexes, acute vision, and a lot of luck. I think the attacker is becoming less effective in pro racquetball whereas the waiter—and Hogan is a prime example—will play deep court, wait for the ball and hit it at the last possible moment. This strategy can work in amateur play, too.

The key to playing the deep zone is to flow forward as your opponent hits the ball. I believe that coming from a deep position and moving on the ball is a far superior strategy than that of the attacker. The attacker cannot move as gracefully or efficiently as someone coming from the back court who can move onto the ball, ready to hit it hard every time.

The best waiters and hitters from the deep zone come into the rally with the intention of ending it there and then. Hogan never comes to the ball with the thought of keeping it in play, he is out to execute a kill, and even if he doesn't succeed every time his mental attitude is probably going to win the game for him.

Editor's note: This is reprinted from Roll-out Racquetball by Charles Brumfield and Jeffrey Bairstow, The Dial Press, New York, N.Y., 1982.



The key to playing Charlie Brumfield's deep zone is to flow forward as your opponent hits the ball.

Moving-Pocket Defense

What's a good defense against a powerful hitter? I recommend the moving-pocket defense. This is simply restricting the amount of court you must cover.

A racquetball court is just too big to cover adequately for every shot to any position. When I am playing, I eliminate certain shots from my cover. For example, I ignore the down-the-line shots. Virtually no one can hit down-the-line with consistency without having the ball pop off the side wall or carry off the back wall, which gives the opponent plenty of time to cover wherever he happens to be on the court.

So I first eliminate the down-the-alley, a lane about three feet wide stretching from front to back court. This decreases the amount of court I have to cover.

Now I can concentrate on covering the cross-court shots, because during a normal match 75 percent of all shots go to a cross-court coverage pattern either by a pinch or by the cross-court drive. When a player rushes a shot, which happens under pressure, the tendency is to go cross-court. When a player is late on a ball, which often happens when he's being beaten, he will invariably go side wall—front wall.

By eliminating the down the line, I reduce the amount of running I have to do and I can put myself in the position where I am flowing down on the ball almost 90 percent of the time.

Work out where the ball is going to go, move down on it, timing your arrival—with your racquet ready—with the ball, and proceed to hit through it. The power of that play will have your opponent scrambling. Most players in front court can only scoop the ball toward the front court; there just isn't enough time to set up with a good swing. Hogan always seems to have all the time in the world to hit shots, because he waits for the ball until the last possible moment. He almost looks like he's in slow motion.

So come forward, flowing on to the ball, and try to hit on arrival rather than panicking and reaching forward and flicking or popping the ball into the air.

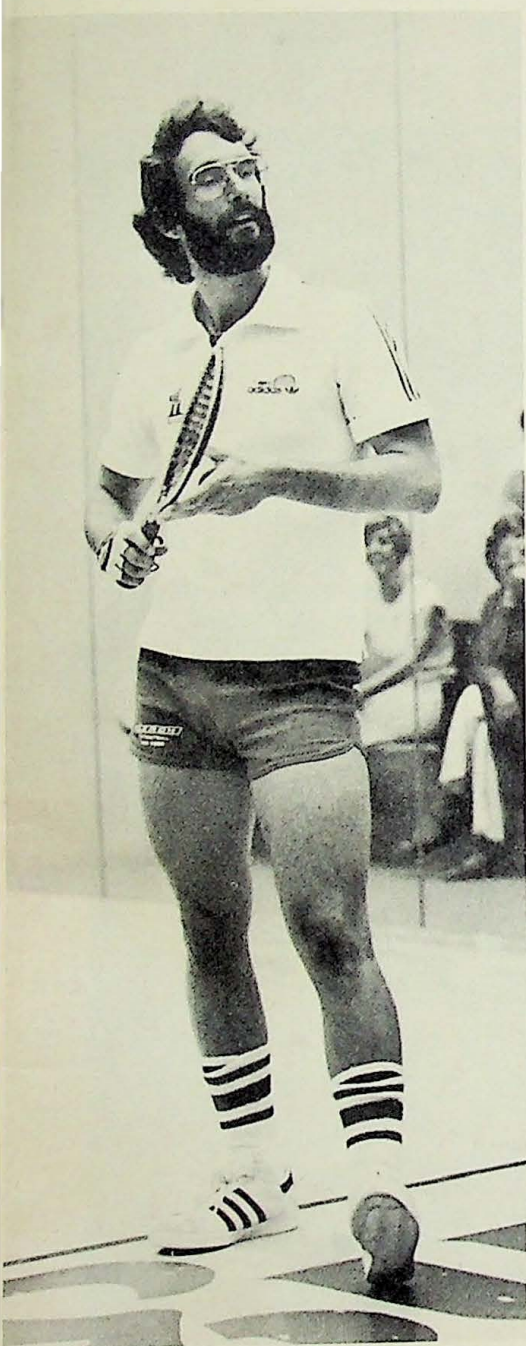
Random Combination

The ideal form of play is a random combination of selective coverage from deep zone. For example, for two points intercept early in the ball's passage. In other words, cut it off. Then for two more points, wait for the ball and try to power it to keep your opponent out of the flow. To do this, you must anticipate the ball's direction.

You can anticipate what your opponent is going to do and you can move your body to make your follow-up shot as easy as possible. Three out of four shots will go cross-court. Here are my keys to good anticipation:

1. Dictate by position. Your position can force the play. For example, you might stand close to your opponent so he will know you're covering for the down-the-line pass. By making the situation look like he will have a hard time getting a down-the-line shot past you, you can force him to go cross-court, which is exactly what you want.

2. Prepare for the Sunday shot. Every player has a Sunday shot—his favorite shot, one that he is confident in executing. Under pressure, you can be certain that your opponent will go for his Sunday shot. Know what it is and cover for it. In a lot of cases your shot-



Defensive Situations

What should you do when your opponent has an absolute setup? We've been in this situation. You've hit a mediocre-to-lousy shot and your opponent's in perfect position. He's got two seconds to hit the ball. Now what? You have three basic alternatives:

1. Take center-court position and wait and see. This is the least effective of all counters to a setup, yet it's the most used. Many players believe that if they are in center court they will have the best chance to cover the ball. Now, that's just not true on the absolute setup. On the absolute setup, the percentage play is to gamble to get back into the point, not to sit in center court and wait. I prefer the other two alternatives.

2. Gamble on the cross-court. If my opponent has the setup from midcourt or closer, I'll try to come in behind him, and at the last second I gamble one way or the other, depending on the three factors in anticipation I described earlier. Usually I'll gamble on cross-court, because 75 percent of all balls go cross-court. I will only change that if I feel that his favorite shot is usually other than cross-court. I believe you should cover 75 percent of all balls well and the others hardly at all. That way you'll gamble, but you'll be much more effective in the long run.

3. Fake your cover. If the player is hitting from behind you, show him one look and then reverse your position. For instance, if your opponent has a forehand and is on the right side of the court, hitting down the right line, display a look as though you're gambling to cover the right corner and then, just as he swings, move to the left. Your opponent is probably thinking, "This guy's covering the right corner. I'll fool him and go to the left," which is exactly where you'll be waiting. So what you've done is dictate the shot.

Return of Serve

Many of the preceding principles also apply to the return of serve. The server has much the same advantage as the player who has the setup. But rather than waiting like a sitting duck for the server to dictate and dominate the play, I believe you should play the percentages.

There are two positions for the serve return which are now being used by the pros. There's the Hogan I-don't-care-where-you-serve attitude, with your back against the back wall, saying, "I can execute so well that if you leave it up an inch I'll kill it." Then there's the Strandemo method, where the player is five or six feet from the back wall, hunched over, with his legs spread in a linebacker

position, saying, "Boy am I going to hustle on this play." Neither of these positions is the best way to cover the ball. Only Hogan can get away with his method, while Strandemo thinks he can move faster from a wide stance, standing up, than you can flowing in. That goes against the flow theory.

The server is going to drop the ball and serve it regardless of your flow, so I think it's best to gamble one way or the other. Since perhaps 90 percent of all serves go to the backhand side, you should move to the left a few times. In fact, I'll go all the way to the left before the server even hits the ball, just to make him think twice and catch him off guard.

It's probably better to get a couple of times when you misguess the serve than to stay in center court and return none of the serves effectively. Remember that you can't cover the whole court. If you try to play a straight-up defense against a great server, you're going to be forever late on every serve, which is a great disadvantage. If you gamble and your guess is correct, you have a very good chance of ending the rally because the server is generally off balance momentarily as a result of the effort put into generating the power serve low and hard.

Crowding

Crowding can have an enormous effect on your coverage. For example, let's assume your opponent has a shot from somewhere near the middle of the court. Now, you can try to get as close to him as possible to move up to the front wall or you can move to where you think the shot's going to go.

The alternative to crowding an opponent is flowing in behind him and cutting in at the last moment. I believe in the flow-and-cut-in method. That gives you more balance, and poses less chance of being hit by the racquet. It's also better sportsmanship.

Crowding is a trade-off between irritating your opponent by being near him, and flowing in from behind where you don't really bother him except that you're already on the move and he won't know which way you're going to gamble. I believe the second method really causes more confusion and less injury.

R

making can dictate the Sunday shot and you can react accordingly. Remember, the key is not to get to the ball, it is to get to the ball ready to hit.

3. Analyze the swing. It's easy even for a beginner. Normally if the ball is out in front of a player he will tend to go cross-court. If the ball is behind him he will tend to go side wall—front wall.

Passing Shots

BY FRAN DAVIS WITH
MIKE PATTERSON

There are three main offensive shots in racquetball: kill shots, pinches and passing shots.

Kills and pinches will win points outright, if executed properly, but at the same time they will provide your opponent with an easy "plum" if mishit even slightly.

Passing shots will not only win points for you outright, but even if you should mishit it slightly, it will still be a tough shot for your opponent to get.

Obviously, when all of these shots are mishit, it gives an opponent a prime offensive opportunity. But passing shots give you the greatest margin of error.

There are two main passing shots: down-the-line and cross court.

A down-the-line pass means you are hitting the ball on the same side of the court. For example, with right-handed players, a forehand passing shot should be hit along the right side wall and the backhand shot along the left side wall.

Cross-court passing shots are the opposite. Since you should be aiming for a spot approximately in the middle of the front wall, your forehand cross-court shot will v-off the front wall into the left rear corner. Backhands will head into the right rear corner.

You should use your passing shots during a match to set up your opponent.

Let's say that your best pass is a backhand down-the-line shot. This is the shot that you feel most comfortable hitting and the one that you want to win most of your points on. If you hit this shot time after time, your opponent will gradually creep closer to the left wall because he/she knows that this is where your shot will probably be going. However, if you hit a few cross-court passes early in the match, then he/she will not be quite so sure which side of the court to cover.

Positioning and anticipation are what enables us to return shots successfully. Thus, if your opponent has the correct position, but does not have a definite idea of which way to move in anticipation of your next shot, you have cut the odds of a successful return in half.

It would be great if all of us could continually hit rollout after rollout from any position on the court. But, let's face it, no one (not even Marty Hogan) can continually hit such winners. The next best thing is to try to hit the best shot every time. Doing that will confuse your opponent, drive him/her out of the middle of

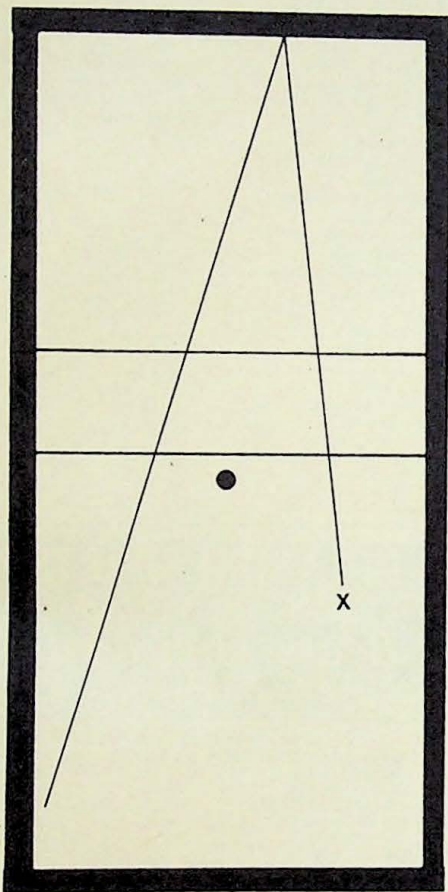
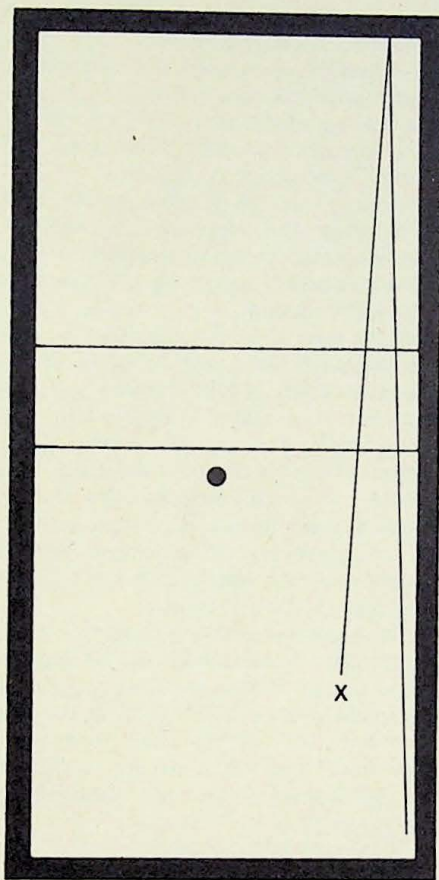


the court and still provide a large margin of error for you. If you mix up your shots, thereby putting your opponent off-balance, your chances of being forced into a defensive position are drastically reduced. Since racquetball is an offensive game these days, the fewer defensive shots you hit during a match, the better your chances are of winning.

The advantages of using passing shots are not as direct or obvious as hitting rollouts.

Let's say your opponent is expecting you to

try a down-the-line pass off your backhand, but you decide to hit a cross-court shot instead. If you hit the ball with not enough angle, it will come down the center of the court within easy reach of your opponent. If you hit it with too much angle, it sets up off the right side wall in center court. Chances are you will lose that rally. But all is not lost. With a kill or pinch shot you have simply hit a bad shot and lost a rally and maybe a point. With a bad passing shot, you still have achieved



If you are behind your opponent, your best bet for a point is a passing shot. You can go cross-court (left) or down-the-line.

something despite the loss of that rally. You have made your opponent think that the only reason he/she won the rally was because of the mishit ball. They probably realize that they were out of position, if your shot had been hit reasonably well. They know they were lucky in that rally.

There are several things that you must keep in mind when you attempt passing shots:

1. Down-the-line passing shots must hit the front wall first. If they touch the side wall, they will usually set up in the center of the court for an easy return by your opponent.

2. Cross-court passes need to be hit with the proper angle off the front wall. Too much angle will cause the ball to set up off the side wall and too little angle will cause the ball to rebound up the center of the court, right at your opponent.

3. When you are up in front court, after a ball has rebounded far off the back wall, you should always drive the ball deep in the court. In most cases, a cross-court passing shot is the best selection here because your body will help hide the ball from your opponent's vision, thereby giving him/her less time to return your shot.

4. Passing shots can be hit from anywhere, any height and anytime. But, don't hit them all the time. The key to having a good passing game is to have your opponent talking to himself/herself because they do not know what you are going to do. If you hit passing shots every time, they will know that's what you plan to do and they will adjust accordingly. In other words, just as you alternate down-the-line and cross-court passes, you must also alternate passing shots with kills and

pinches. It will give your opponent even more to think about.

Racquetball is a logical game when you stop to think about it. The angles that all shots take off of the wall are very definite. They are the same every time. To hit effective passing shots you must keep this logic of the game in mind. The single most important factor in attempting passing shots is your point of contact, between ball and racquet. A simple rule of science applies: "For every action there must be a reaction."

The action of your racquet (your swing up to and including contact with the ball) determines the reaction of the ball (where it will go). Thus, you must learn how to create the proper racquet action in order to achieve the desired results with your shot.

The ability to hit shot after shot exactly where you want them to go comes from a combination of technical knowledge and sufficient practice. The amount of time you actually practice determines how proficient you will become. This is all up to you. However, there are certain things that you must do to hit effective passing shots.

Your body must be facing the side walls for either a forehand or a backhand. Don't be lazy. Move your feet. If your feet are in position, your shoulders have to follow.

Bend your knees when you step and swing. The height of the ball at the moment of contact determines how much you should bend. Try to let the ball drop as low as possible at the point of contact. The lower the ball is, the lower your shot will be and the less time your opponent will have to return your shot.

Always try to step into the ball. The more you step into a shot, the harder you can hit it.

The angle of your racquet's face determines the direction and height of your shot. Your lead shoulder (right on backhands and left on forehands) determines this angle. The closer the contact point is to the imaginary plane running from your lead shoulder to the side wall, the more angle your shot will take on. Hitting the ball far in front of your lead shoulder will create too much angle and the shot will rebound off the front wall and the opposite side wall, setting your opponent up for a mid-court return. On down-the-line shots, the contact point should be approximately midway between your lead and trailing shoulder. The angle of the racquet face should then direct the ball straight down-the-line. 

INSTRUCTION

Desperation Shots

BY JOHN EGERMAN



An appropriate setting for this instructional, if such a place ever existed, would be on the "Court of Last Resort" because, truly, that's what desperation shots actually are—shots used as a last resort during racquetball play.

Basically, desperation shots are shots to try when there's no time to think, no time to assess your position, no time to do anything but react. It's your last chance, baby.

Racquetball has been described as a game of reactions. The key, as has been stated thousands of times before, is being in the right place at the right time. But sometimes you find yourself in unfamiliar territory, lost, perhaps out of position, with nothing more than your wits to withstand the pressure. That's where desperation shots come into play.

What follows are three particular situations and how I believe a smart player should react to them. In order, they are (1) Retrieving a ball behind you; (2) Playing the near-perfect pass

down the backhand side and (3) Fighting off a front court shot at your feet.

The first situation is common in racquetball, particularly in the lower divisions. When chasing down a ball that has been hit behind you, your only option is to hit it off the back wall in hopes of keeping the rally alive.

Actually, there are two situations involved here: when your opponent has control of center court and when he/she doesn't. In the former, it's best to use a three-wall (back wall-side wall-front wall).

In the latter, with your opponent in good center court position, you want to contact the ball so it comes as high off the back wall as possible. You want it to hit the front wall without hitting any side walls. This gives your opponent less opportunity to return your shot for a kill. If you can, try to keep the shot as close to the side wall as possible so your opponent not only has to contend with the height of a near-ceiling shot, but with the hardships of the wall as well.

The second shot saving situation is when you're about to be passed down the backhand side. If you slam the shot into the back wall, nine times out of 10 it will float easily up front for a plum. In this situation what you have to do is learn how to reach out behind you and use your wrist to "flick" the ball back to the ceiling.

There's no arm movement at all on this shot—you have no time and about as much room. Your arm is straight. All you can do is flick the ball back toward the ceiling. Practice is the only way to perfect this shot.

Finally, there's the hard rally when both of you are closing in toward front court. Your opponent drives a shot at your feet. There's no time to think. What saves you here is preparation. If you're in the forehand position—racquet at the side—you're out of luck if the shot is going to your backhand. The object here is to keep your racquet in the middle of your body as you approach the wall. When the shot is hit right at you, all you do is turn. Play the return down the line if you can, forcing your opponent away from center court.

There you have it. Desperation shots means not having to say you panicked.

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INSTRUCTION

Aerobic Exercises for Racquetball

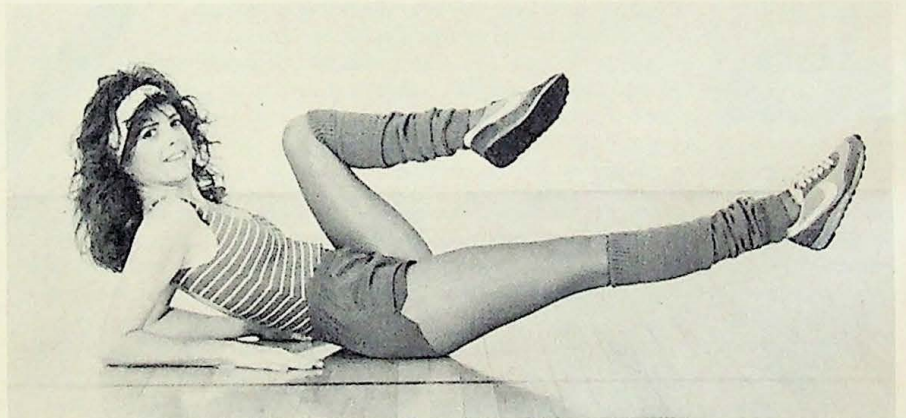
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Hands to opposite ankle. Legs straight, other arm extended to ceiling. For back, hamstrings and waist.



Front knee bent, squeeze buttocks. Straighten front leg up. Weight on front legs. For inner thigh and hamstrings.



Lower back pressed to floor. Stomach in. Alternate kicks. Shoulders back. For stomach.



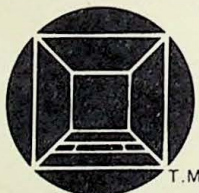
Knees down, squeezing thighs. One arm crosses in front of stomach, other arm to opposite leg. For groin, stomach and hamstrings.



Elbows close to head, arms clasped above. Round your back going down. Knees are bent. Arms push through legs. Stomach remains tight. For lower back, arms, waist and shoulders.



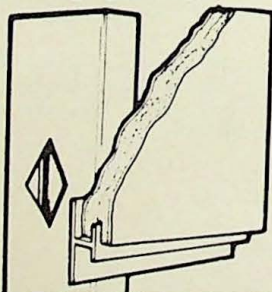
Cardiovascular exercise. Run in place for one to three minutes. One arm goes to side and one up. Legs alternate side to side.



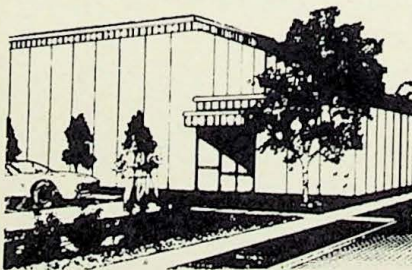
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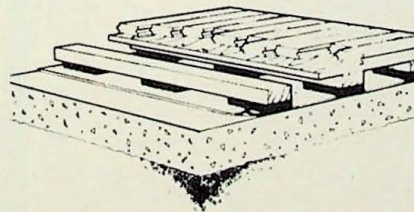
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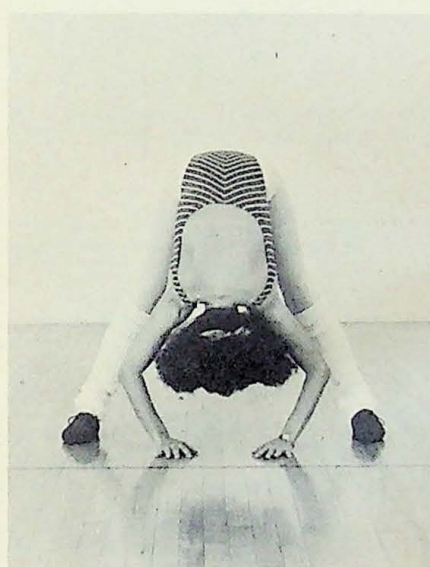
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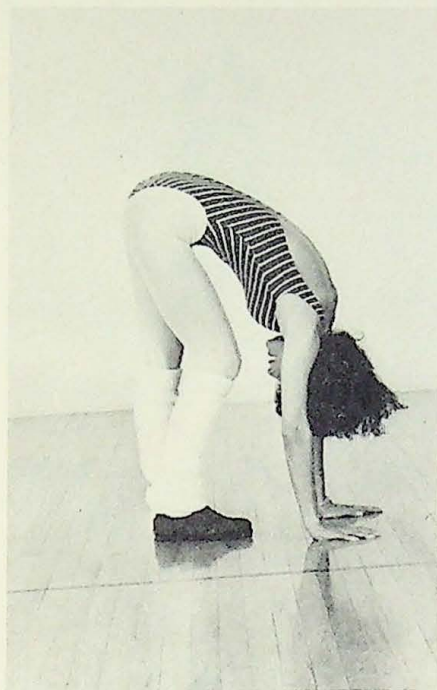
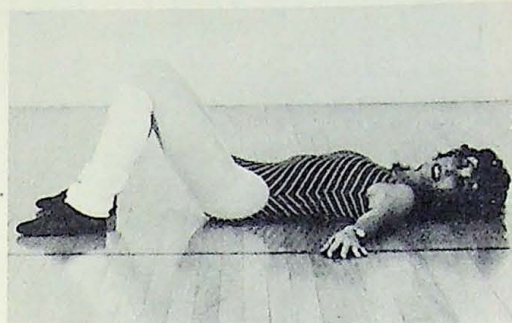
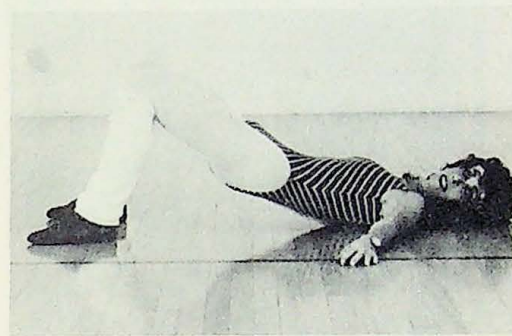
INSTRUCTION



▲ Hands to floor with knees over toes. Squat, pressing buttocks down. Stretch up, straighten legs and repeat. For inner thigh, hamstrings, buttocks.



◀ Warm-up exercise: Stretch up (stomach in, buttocks squeezed, stretch from under waist, alternate arms), stretch out (legs straight, flat back, shoulder blades together, stomach in), stretch through (legs bent at knees).



Hands to floor and alternate bent legs. Abdominals in. For lower back, hips and hamstrings.

Lie down on ground, pelvis up. Lower back on floor. Squeeze buttocks. Raise and squeeze tightly keeping upper back on floor. For buttocks.

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INSTRUCTION



▲ Advanced leg raises. Opposite arm is out for balance. Legs straight, grab heel and slowly stretch to side. For inner thighs and hamstrings.



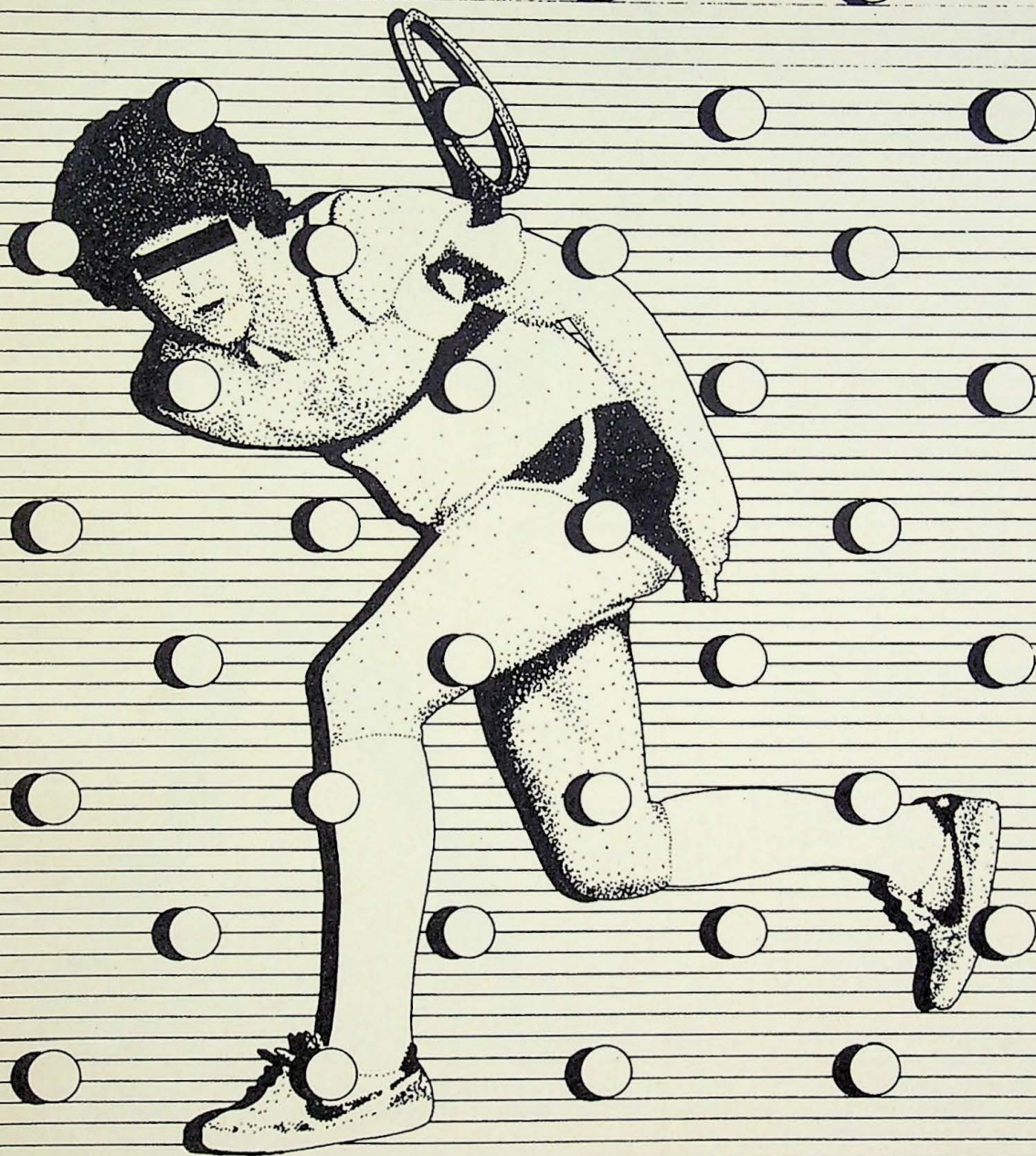
◀ Arms straight out, circle arms down and back up.

R

INSTRUCTION

New Wave Racquetball

ILLUSTRATION BY JEFF DUNGFELDER



"The serve provides a multitude of deception opportunities.
The secret is to disguise your intentions but with uniform body movements.
Vary your shots but not your body language."

—Jerry Hilecher

Rx FOR WINNING

Playing While Pregnant

One woman pro even played in the Nationals while she was six months pregnant

BY MICHELE KORT

Shannon Wright faced two opponents in the first round of the women's racquetball Nationals at Tempe, Ariz. in 1979. One wasn't visible, exactly, but bouncing around the court very obviously with Wright's challenger, Martha McDonald, was person-to-be Christopher McDonald. The protruding belly gave it away. Martha McDonald was six months pregnant.

"Shannon was really kind of unnerved by it all," says McDonald, now 27. "She wasn't concerned that she was going to hit me, but I think she was concerned about me falling down or doing something to hurt myself."

Unnerved or not, Wright won the match—but not before McDonald had taken her to a tiebreaker, her best performance ever against former national champ Wright. And McDonald certainly proved to everyone in attendance that pregnancy need not slow down even the most ardent racquetball player. Indeed, after the match with Wright, McDonald didn't just sit around for the next three months and watch her figure expand. Rather, when the women's pro tour went on hiatus for the summer, she returned home to Gainesville, Fla. and entered local tournaments.

"The last tournament I played in was a doubles tournament with my husband Greg (a top three-wall player) about a month before I had the baby," recalls McDonald, "and we just barely lost in the finals."

McDonald's accomplishment, unique among professional racquetball players as far as she knows, will probably become less rare as women realize that pregnancy is neither sickness nor a disability. Traditionally, those nine months have been considered a time when a woman should take extraordinary care of her body, treating it as if it were some fragile vessel liable to break at the slightest jolt.

But on the contrary, Mother Nature designed an ingenious liquid-filled sac in which to cradle the developing fetus. Imagine: if you put an egg inside a plastic bag and filled the bag with water, would you expect the egg to break if the bag was jostled?

"The baby's completely protected," explains McDonald. "My doctor told me I could fall down flat on my face and it would probably be me that got hurt, not the kid."

Fortunately for a gung-ho athlete such as McDonald, she found a gynecologist who not only specializes in sports medicine, but runs marathons to boot. He encouraged her to continue playing racquetball, and his advice has been echoed by other physicians around the country.



Former touring pro Martha McDonald as she looks on the court (above) and when pregnant (right). Lower right: Sports gynecologist Dr. Mona Shangold of New York.

Dr. Mona Shangold, a sports gynecologist who recently opened the nation's first Sports Gynecology Center at New York Hospital/ Corell Medical Center in Manhattan, affirms that, "It's okay for anyone to continue playing throughout pregnancy provided that her pregnancy is normal. If she develops pain or bleeding or rupture of membranes, she should stop exercising immediately and see her obstetrician. She should not resume exercising until it's been determined that she can do so safely."

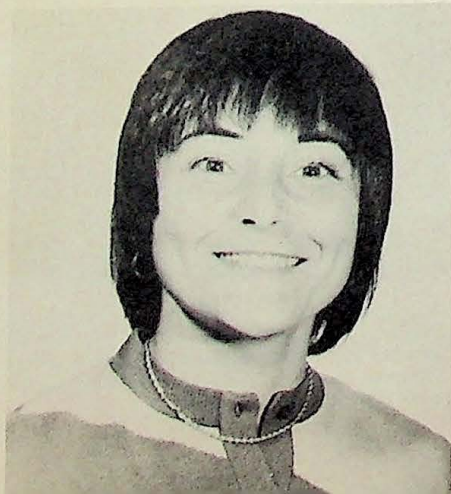
Even the cautious physician, Shangold supports sports activities for pregnant women only with certain caveats. "There is no research showing harm in women," she says, "but animal studies have shown stunted growth, premature labor, and infants who die before or soon after birth. We know that during exercise less blood flows to the liver and kidneys and more to the muscles. We don't know how much exercise would result in a decrease in uterine blood flow. If the person exercises repetitively, strenuously, and for a

long time and hasn't been accustomed to doing that, the baby could have stunted growth.

"So," she concludes, "women should get in shape *before* pregnancy."

Which, of course, McDonald had done. And what she found during her term of pregnancy was that as long as she kept up her racquetball, she had no problems. "But if I quit for a day or two," she admits, "trying to get back into playing just seemed to be harder and harder. It was much better to stay active."

The only disconcerting effect of pregnancy on McDonald's game was her balance, which changed gradually but dramatically as her belly grew. "I didn't have any trouble on a forehand," she explains, "because I have a very strange forehand, mainly wrist. But on the backhand you need to be able to twist, and I ended up having to poke at the ball without a big windup swing."



Her experience of playing while pregnant was so positive for McDonald that when she chose to have another child just a year and a half after Christopher's birth, she continued on the tour again as if nothing out of the ordinary had occurred. In her third month, she was in a Boise, Ida. tournament dispatching Fran Davis and Caryn McKinney before losing to Heather McKay, and no one even knew she was pregnant until after she had lost. But her playing routine was soon halted by that bane of pregnant women: complications. Racquetball had nothing to do with it, though. She almost lost the child from overexertion of lifting 70-pound bundles of newspapers for the route she and her husband have.

"The doctor said I had to stay flat on my back for the rest of my pregnancy," says McDonald, "and I said, 'Forget it I won't play racquetball, that's the one thing I'll give up.' So I didn't pick up a racquet from January to June, and I went nuts. I thought it was going to be the end of the world, because I played for hours every day. My whole life was built around racquetball, and all my friends are on the tour. My phone bill was \$200 a month from long distance calls."

Nevertheless, the enforced rest paid off, and McDonald gave birth to a healthy little girl. A month later, despite having had her second Caesarian section birth, she was back on the tour, trying to work her way up in the ranking (at one time she had been ranked in the top 10).

Dr. Shangold says that women can return to sports after giving birth as soon as their body is ready for the strain. "It depends on how comfortable you are," she says. "Pain is generally an indication that healing is incomplete, and for women who have had a Caesarian section, it will take a little longer until they feel comfortable. But if you can do something without pain, it's okay to do it. For some people that may be a few days, for some people a few weeks."

Interestingly enough—and perhaps not surprisingly—McDonald says she played some of her best racquetball while pregnant. The same can be said for other women athletes. In the 1956 Olympics, three track medalists reportedly were pregnant on the day of their races. In tennis, Margaret Smith Court and Evonne Goolagong Cawley successfully re-entered the competitive circuit after becoming mothers. And most recently, high jumper Debbie Brill returned to the pits with an infant daughter in tow and proceeded to break the world indoor record.

But not everybody can break a world record or win a racquetball tournament. It depends on the individual. "Pregnancy, labor, and delivery are hard work," says Dr. Shangold. "It's a type of training. But the effects vary a lot, and there are no good studies showing people do better after being pregnant."

Giving birth may or may not improve athletic performance but maintaining athletic activities during pregnancy almost certainly improves the birth experience. Exercise strengthens the body, increases flexibility, and builds up stamina—all factors that might help a woman cope with the stress of labor and the difficult first few weeks with a new squalling infant. When the muscles and cardiovascular system are kept in tone during pregnancy, it's then easier for a woman to regain her tone and endurance after giving birth as well. Runner Pamela Mendelsohn, writing in *Women's Sports*, said exercising while pregnant may help to build new muscles. "As I got heavier," said Mendelsohn, "my thigh and groin muscles had to get stronger for me to keep on running."

Certain things are definite no-no's during pregnancy, says Dr. Shangold. Excessive heat is a problem. Heat shouldn't affect players on well-ventilated indoor courts, but women should be careful about baking too long on outdoor racquetball courts. Also, women should protect themselves from getting hit in the stomach, despite the fluid protection of the womb. "It doesn't necessarily cause a problem, but people should avoid being traumatized in the abdomen," says Shangold. "My doctor said you could do almost anything but stab yourself," recalls McDonald.

Any woman contemplating playing while pregnant should locate a gynecologist who supports her athletic views. During the pregnancy, the woman and her doctor will then be able to determine a safe athletic routine and monitor the progress of both mother and child. And you can also try and avoid people who can't distinguish pregnancy from ill health.

"People are so patronizing," recalls McDonald. "They go, 'Oh gee, you were a really great player.' As if the pregnancy would ruin my game. If people play racquetball and get pregnant, there's no reason they should stop, whatever level they're playing at. People are always full of advice about what you cannot or should not do, but I think the person who's pregnant and her doctor are the ones who know best."

TOURNAMENTS

CATALINA CHAMPIONSHIPS BY LESLIE HALL

For five days, a Ft. Worth crowd came to the rescue of one of its good ole Texas boys and helped put him in control of the Catalina Pro-Am Racquetball Championships and the top prize of \$10,000.

It was a meeting of racquetball's two best players of 1982, Dave Peck and Marty Hogan, and this time it was Peck, a native of El Paso, who won, 5-11, 11-8, 11-9, 1-11, 11-1.

Hogan possesses a quiet arrogance that separates him from the crowd. They simply stare when he appears. He is even able to intimidate his opponents without saying a word. But this time he couldn't intimidate Peck. Peck exudes a boisterous arrogance that endears him to the crowd. He has a physical presence that is matched by a mental toughness which keeps him fighting to the end.

Going into the finals, Hogan had not lost a single game, defeating Jerry Hilecher, 11-3, 11-6, 11-7 in the semis; last year's National finalist Craig McCoy, 11-2, 11-5, 11-6; and Gerry Price, 11-3, 11-1, 11-8.

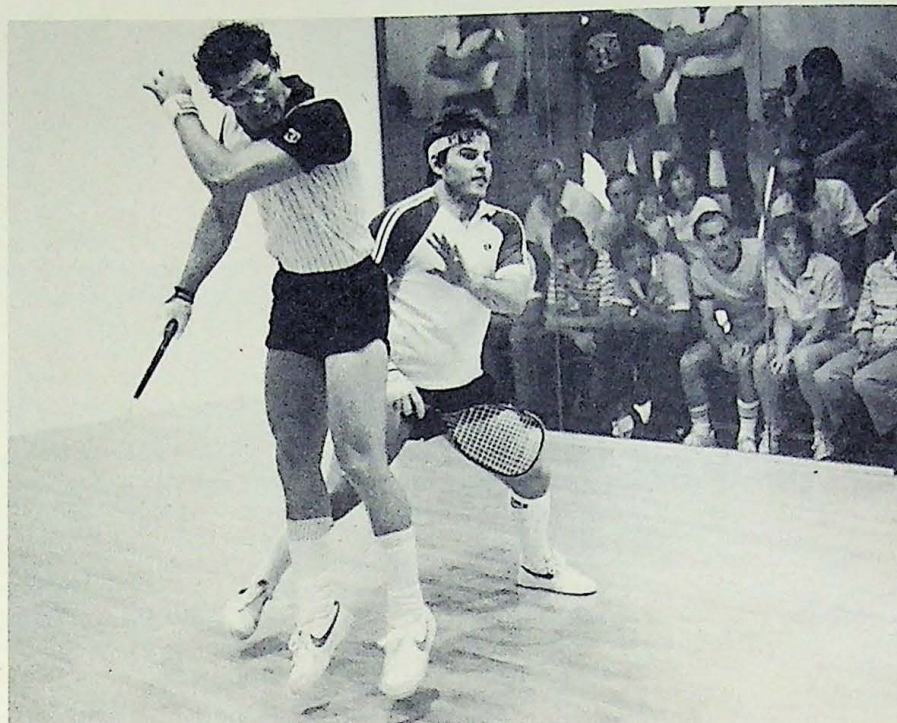
Peck, on the other hand, ran into trouble as early as the round of 16. A young, quick Doug Cohen took Peck to a tie breaker in one of the most exciting matches of the tournament. Cohen took the first two games, 11-6 and 11-10. Then the crowd came alive for Peck. The yelling and pounding on the glass seemed to pump him up. But before the match was over he was forced to resort to throwing the ball, threatening and making gestures at the linesmen and even shoving Cohen. Unchecked by the officials, he was able to take the next three games, 11-6, 11-5, 11-4.

Peck then disposed of Don Thomas, 4-11, 11-6, 11-1, 11-2. Then came the semi-final match with Brett Harnett. Even Hogan believed Harnett would be Peck's downfall. "Peck's gonna need all the help he can get playing Harnett. He's gonna need kill shots, not applause to win," said Marty.

Peck seemed determined to hit Harnett quick. He won the first two games, 11-4, 11-7. Then Harnett "loosened up some and got over being nervous" and won the next two games, 11-5 and 11-2. But Peck was not to be beaten. He showed how tough he can be when it counts in taking the tiebreaker, 11-6.

In the first game of the finals, the unshaven Peck moved out early to a 3-0 lead. Hogan responded by coming back with six unanswered points to take command of that game.

Hogan began to leave the ball up in the next two games and Peck was there to take anything Hogan gave him. Peck won



PHOTOS BY SHEILA CUNNINGHAM

the second and third games, but Hogan decided to take control in the fourth and won it 11-1.

Peck, helped along by the partisan crowd, got "angry" and closed out the match with an 11-1 win in the final game.

"It's the best thing that could happen for me, Marty, and the sport," said Peck. "I showed Marty he has to work for it. He can no longer just come in and take what he wants."

Hogan blamed the loss on "mental lapses."

Peck gave partial credit to the Ft. Worth Athletic Club crowd for his win. "I couldn't have won without them."

RESULTS:

First Round

Peck def. Lau 11-2, 11-5, 11-8; Cohen def. Gonzales 11-9, 11-10, 11-9; Cascio def. Martino (forfeit); Thomas def. Mathews 11-7, 11-2, 11-10; Wagner def. Ginsburg 11-0, 11-2, 11-3; Koltun def. Levine 11-9, 11-6, 11-8; Andrews def. Merrill 11-3, 11-6, 11-3; Harnett def. Kwartler 11-4, 11-3, 11-9; Hilecher def. Merritt 11-4, 11-3, 11-9; G. Peck def. Britos 11-0, 11-1, 11-3; Strandemo def. Mondry (forfeit); Kaihlanen def. Yellen (forfeit); McCoy def. J. Britos 11-2, 11-0, 11-0; R. Gonzales def. Egerman 9-11, 9-11, 11-10, 11-2, 11-8; Price def. L. Meyers 11-3, 11-1, 11-8; Hogan def. Morrison 11-3, 11-2, 11-7.

Second Round

Peck def. Cohen 6-11, 10-11, 11-6, 11-5, 11-4; Thomas def. Cascio 4-11, 11-6, 11-1, 11-2; Wagner def. Koltun 11-0, 7-11, 11-1,



Top: Marty Hogan shoots from center court in finals of Catalina Championships from Ft. Worth, Tex. Peck took the match in five games. Bottom: Peck on his way to a semifinal victory over Bret Harnett.

11-6; Harnett def. Andrews 1-11, 11-8, 11-9, 8-11, 11-9; Hilecher def. G. Peck 11-8, 11-8, 11-10; Kaihlanen def. Strandemo 2-11, 11-10, 7-11, 11-7, 11-3; McCoy def. R. Gonzales 11-6, 11-7, 11-1; Hogan def. Price 11-3, 11-8, 11-9.

Quarters

Peck def. Thomas 11-9, 11-2, 11-5; Harnett def. Wagner 11-3, 9-11, 11-4, 11-3; Hilecher def. Kaihlanen 11-6, 3-11, 11-1, 11-2; Hogan def. McCoy 11-2, 11-5, 11-6.

Semis

Peck def. Harnett 11-4, 11-7, 5-11, 2-11, 11-6; Hogan def. Hilecher 11-3, 11-6, 11-7.

Finals

Peck def. Hogan 5-11, 11-8, 11-9, 1-11, 11-1.

LONE STAR PRO-AM

Teenager Bret Harnett picked up his biggest pro victory to date by beating Jerry Hilecher, 9-11, 11-7, 6-11, 11-5, 11-5, in the finals of the \$18,000 Lone Star Pro-Am at Supreme Courts North in Austin, Tex.

Harnett collected \$5,500 for the win and Hilecher picked up \$3,000.

"I knew I had a chance of winning," said Harnett. "I was playing well."

Harnett said he went to a "percentage game" in the Austin tournament, unlike the previous tournament in Miami in which he played a power game and lost to John Egerman in the quarterfinals.

"In Florida I hit the ball hard but I wasn't placing my shots," said Harnett. "After I lost to Egerman I went back home (Las Vegas) and worked on more of a percentage game."

To reach the finals, Harnett defeated Dave Peck, 11-4, 5-11, 11-6, 11-8 and Hilecher beat Egerman, 8-11, 11-1, 11-1, 11-8.

In the quarterfinals, Harnett defeated Rich Wagner, 11-4, 11-10, 11-9, Hilecher beat Mike Yellen, 11-4, 10-11, 11-5, 11-4, Egerman beat Steve Strandemo, 11-9, 11-7, 11-5, and Peck topped Craig McCoy, 11-4, 11-6, 9-11, 11-5.

Egerman advanced to the quarters by upsetting top-seeded Marty Hogan, 11-9, 7-11, 8-11, 11-4, 11-5. Hogan actually was lucky to advance to the second round after squeaking out to a win over Jerry Zuckerman, 0-11, 10-11, 11-9, 11-10, 11-7, in the first round.

Zuckerman, who grew up with Hogan at the St. Louis Jewish Center and now lives in San Antonio, had three match points against Hogan in the fourth game before Marty pulled it out. In fact, Zuckerman had leads over Hogan in the third and fifth games.

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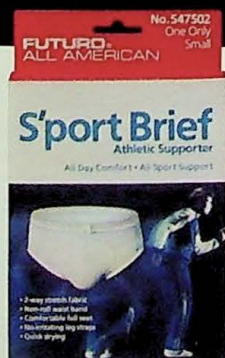
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TOURNAMENTS

In the men's open, Ben Koltun defeated Gerry Price in a tiebreaker. Koltun, formerly ranked in the top 10 on the pro tour, collected \$1,000 for the victory. The open competition was eligible to anyone but the top 13 players on the Catalina pro circuit.

In the women's open, Brenda Young beat Becky Marshall, 21-13, 15-21, 11-10, to win the \$500 first prize. Young was down 10-4 in the tiebreaker before she bounced back to win it.

WPRA

Lynn Adams cemented her number one ranking in women's racquetball by defeating two-time defending national champion Heather McKay, 3-2, 3-1, in the finals of the WPRA tournament at the All Sport Fitness and Racquetball Club in Fishkill, N.Y.

McKay won the first two games of the first set, 11-9, 11-9 before Adams rebounded to win the next three, 11-8, 12-10, 11-6. McKay had two set points on Adams in the fourth game before Adams managed to pull it out.

Adams took the first two games of the second set, 11-5, 11-8. McKay won the next one, 11-0, and Adams took home the \$2,500 first prize with an 11-6 victory in game four.

"Heather plays consistently. You know what to expect from her," said Adams afterwards. "She doesn't give you points. She makes you earn them. It's never easy."

"I have a lot of confidence now against her. I feel like I have the shots and the game to win it all the time."

Following the match, McKay said, "If I can't win when I hold two set points, I don't deserve it."

"I thought I could win the second set but Lynn had too much momentum going."

The win was Adams' third in a row on the WPRA tour and fourth overall on the season. McKay has one tour title.

To reach the finals, Adams defeated Shannon Wright, 3-0, 3-2, and McKay blanked Peggy Gardner, 3-0, 3-0, in the semis.

Against Gardner, McKay won the six games, 11-8, 11-10, 11-7 and 11-5, 11-4, 13-11. Gardner had advanced to the semis on a thigh injury default to Marci Greer. Adams eliminated Wright in one hour, winning 11-16, 11-7, 11-5 in the first set and 5-11, 11-5, 11-7, 14-12 in the second set.

In quarterfinal play, Adams beat Brenda Poe. Wright topped Terri Gilreath, Gardner beat Greer and McKay beat Caryn McKinney.

Poe had beaten Jennifer Harding in the second round, Gilreath upset Rita Hoff and



Jerry Hilecher looks to be trying a desperation behind the back shot in finals of Lone Star Pro-Am. Hilecher lost to Bret Harnett in five games.



Lynn Adams dives for shot in her way to victory over Heather McKay in finals of WPRA event at the All-Sport Club in Fishkill, N.Y.

Vicki Panzeri and McKinney defeated Laura Martino.

In a special mixed doubles tournament, Martino of California teamed with Reuben Gonzalez of New York to beat Wright of Las Vegas and her former husband Pete Wright of Dalls, 3-0, 1-3, 15-12. Wright and Wright were defending champions in the event. The winners split \$1,600 and the losers split \$800.

Mike Levine and Fran Davis teamed to beat Art Demars and Janell Marriott in the third-place playoff.

Gonzalez won the \$600 men's pro-am top prize by defeating Jim Cascio of New Jersey, 14-21, 21-19, 11-7.

In the open divisions, Ken Teape beat Mark Barrett and Linda Forcade defeated Beth Crawley.

ETC.

- Lance LaCour defeated Mike Almerico, 21-11, 11-21, 11-3, to win the New Orleans City Open Championship at Off The Wall in Chalmette, La. Glen Weidenbacher and Renee Herbert won A titles. Dan Stanley and Aledia Laird took the B divisions.
- Glen Withrow defeated Scott Nau, 21-17, 10-21, 11-8, in the men's open finals of the Spring Racquetball Classic at the 561 Racquetball and Fitness Center in Eldridge, Iowa. Other division winners were

Bob Schlichting, Bob Shriver, Jay Hubner, Greg Garrett, Linda Weidemann, Sharon Welu, Mary Ann Posh and Jane Bailey.

● Brian Hawkes defeated Mark Harding, 21-18, 21-14, and Kippi Bishop beat Marci Drexler, 19-21, 21-6, 11-5, in the open division finals of the Belmont Shore (Calif.) Spring Classic. Sol Wroclawsky teamed with Vince Jimenez for the men's doubles title. Gail Ball and Debbie Cantu won the women's doubles. Gene Sais and Carolyn Williams took the mixed doubles crown. Other division winners included Mickey Bellah, Duke Libby, Mark Christian and Shawn Williams.

● Ed Browning defeated Dave Peck (no relation to the touring pro), 21-9, 21-10, to take top honors in the Pro Classic at Racquet King Courts in Trenton, Mich.

● Kevin Vantrease defeated Larry Fox and Stacey Fletcher beat Donna Henry in the open division finals of the Daly-Merritt/Ektelon Tournament at Racquet King Courts in Trenton, Mich. Other winners included Chuck Teets, Jerry Grodzinsky, Dave Matyas, Jim Kurtz. The event was covered in Michigan on cable television.

● Jack Newman defeated Larry Fox, 21-14, 21-10, and Diane Bullard beat Cindy Baxter, 21-11, 21-14, in the open finals of the AARA Nationals in Buffalo, N.Y. In the wheelchair division, Jim Letterman defeated Tony Dean, 21-14, 21-9. Other winners were Dan Gordon, Joe Wirkus,

Johnny Hennen, Charlie Garfinkel, Charles Solomon, Charles Lake, Fintan Kilbride, Art Payne, Ike Gumer, Jan Peterson, Carol Frenck, Barb Smith, Mildred Gwinn, Kathy Mueller and Sippy Hayman.

● Michelle Morrow defeated Debbie Sloan, 21-12, 21-6, in the open finals of the 6th Annual Women's Open at the Sacramento (Calif.) Racquetball Club. Monica Sharts and Dana Miller won the doubles. Linda Smith took the B title trophy.

● John Jordon defeated Kent Taylor in the open finals of the Oklahoma Grand Prix State Championships at the Racquet Club of Stillwater. John Hammock beat Bud Baab in the advanced finals. Jordan and Ken Smith tied for first overall in the season standings. Cindy Overstake won the women's Grand Prix title.

● Jim Cascio defeated Jim Daly and Cindy Baxter beat Dot Fischl in the Spring Fever finals at the Omni Court Club in Philadelphia. Karen Reeves and Neil McShane won A division titles.

● John Woodard defeated Chris Mournier, Corey Brysman defeated Dan Masari and Masari beat John Hagy in men's open finals of the Ektelon/Miller Lite Series at various clubs in the San Fernando Valley (Calif.). Other winners were Gordon Cohen, Dave Diaz, Vince Iannolo, Jess Stevenson, Christine Aguilera and Gary Gullete.

BORN-AGAIN RACQUETBALL PLAYER

Donny Del Bello was a bookmaker, counterfeiter
and one of the best racquetball players in the East.
Then there was an injury, a new way of playing,
and religion.

BY CHARLES GARFINKEL



Photographer Andre Gorzynski gives us a
look at Donny Del Bello playing right handed
as he did in the past, and left handed as he
does now.

Donny Del Bello, 42, used to be one of Buffalo, New York's most well-known gamblers. He was a former area Golden Gloves boxing champion and one of the country's best racquetball players. Those were the days of the late 1960's when he played as a righthander.

Today, because of various injuries suffered from playing fast-pitch softball, Del Bello plays racquetball as a lefthander. But he's not playing at that same open level. He is a B player at best.

And he's not bookmaking anymore. Since he's become a born-again Christian, his life has radically changed, and his "book" is now the Bible.

"As a kid, my whole life revolved around gambling. From the time I was eight years old I knew what betting and stealing was all about," recalls Del Bello.

"On a typical day during the summer, I'd play baseball from nine until noon. The losing team had to buy lunch. This meant soda pop, meat, and bread. Of course, the bet was paid off in any way possible. If it meant stealing, so be it."

All through his grammar school days he continued to gamble, playing cards, shooting dice, pitching pennies, nickels, and quarters, and placing bets. He remembers seeing some card games when \$5,000 changed hands.

But gambling wasn't his whole life. He still found time to play baseball and practice the violin. In fact, by the time he reached high school his reputation as a baseball player was well established. The violin, however, lost out. "With my reputation, my violin case was always mistaken for something else," recalls Del Bello.

Del Bello would do almost anything to win a bet. He once bet a friend \$50 that he could steal a football from the field at a Buffalo Bills game without getting caught. During the playing of the National Anthem, he ran out onto the field, took the ball out of the referee's hands, and ran into the stands. By the time he reached the stands the football could no longer be seen. He deflated it with a needle he had hidden under his shirt, and shortly thereafter collected his \$50.

Del Bello said he and his friends would also break into stadium dressing rooms for some souvenirs. "We'd steal equipment, uniforms, sneakers, anything that we could get our hands on. We'd keep what we wanted and sell the rest to local sports enthusiasts. We never got caught," recalls Del Bello.

As Del Bello progressed through school, he continued to get involved with football pools and pinball machines. And most of the time he was making money.

"Fortunately, I had a high winning percentage in most of my gambling endeavors," said Del Bello. "However, being so short, (5-foot-6) I had some problems. One of them was not having the losers pay off." He sometimes had to fight for his wages. One time in school he fought two upper classmen in a dispute over money. He arrived home with a bloody nose and a shirt soaked with blood. His dad thought he had been beaten up.

"Sure I was hurt a little," he recalls. "How-

ever, all the blood was from the two guys. I had broken one guy's nose and arm. The other guy was lucky. He got off with a broken leg."

Del Bello's reputation as a fighter also spread quickly. So much so, that a local hotshot bet five neighborhood hoods that Del Bello could defeat them one after another.

"I weighed about 125 pounds at the time," said Del Bello. "These guys all weighed between 165-175 pounds. I knocked out the first four. The fifth guy was giving me a little trouble, so I banged his head against the lamp post. As he was sliding down the post unconscious, I walked away with the \$200."

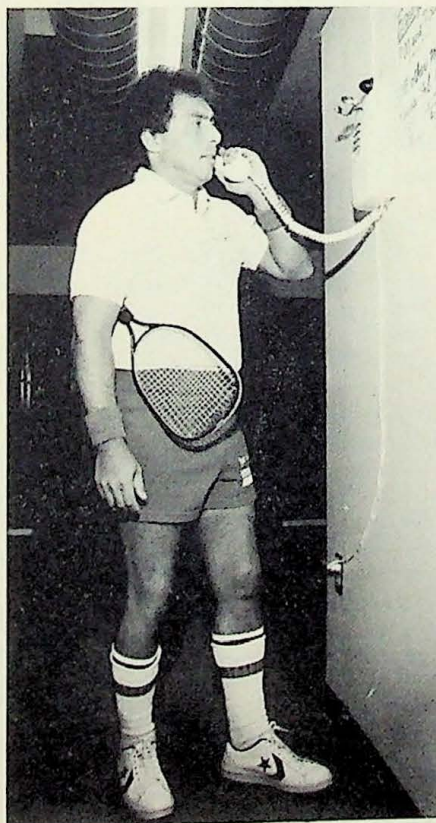
Because he was good with his fists, he started training at a local gym under the direction of Henry Brimm, who once fought a draw with the legendary Sugar Ray Robinson.

Del Bello eventually won the local 118 pound bantamweight crown in the Golden Gloves competition but passed on competing in the State finals in New York City. "I knew the top fighters were too tough there. They were 23-25 years old," recalls Del Bello.

After high school, Del Bello's father and grandfather wanted him to go to the University of Buffalo to become a doctor (Del Bello's own son was a 3.8 student at Fordham and is presently enrolled in medical school in Texas). He passed up a Michigan State baseball scholarship and enrolled at the University of Buffalo.

He lasted a year and a half in college. One day he walked out of class, got on a bus and met his cousin in Philadelphia. He decided he wanted to be on *American Bandstand* rather than return to college.

PHOTOS BY ANDRE GORZYNSKI



Del Bello used to spend a lot of time on the phone making and taking bets. Those days are over, he says.

Then, reality set in. He had no job and he didn't want to go back to school. Upon arriving back in Buffalo, he went to work for his dad helping on a liquor truck.

By the time he was 21, he was married and the father of two boys. Then he enrolled in the Simmons School of Embalming in Syracuse. "I was scared to death of my first corpse, but I still got my degree," he recalls.

It was while in embalming school that he got his start in bookmaking, with a close friend named Joe L.

"We existed because we didn't bother people. We became pretty big. However, all good things must come to an end. Because of personal differences we decided to split up."

Del Bello then hooked up with the two biggest bookies in town, affectionately known as "Sonny and Ralph." They were so big that they could place \$20,000 bets. They were known throughout the United States and Canada and Del Bello was making a ton of money with them.

"I couldn't believe how well everything was going," recalls Del Bello. "And then it happened. My partners and I had bets all over the table. Suddenly I heard a loud bang on the door and I saw an axe coming through the door. There were cops all over the place. One was sneaking up on me on the floor."

"However, I had presence of mind to place the bets, which were chemically treated on sheets of 'flash paper,' over a candle. Within three seconds they were gone in the flames. There was absolutely nothing left. No evidence whatsoever." Del Bello was taken to jail and stayed in a cell overnight before his attorney bailed him out the next day.

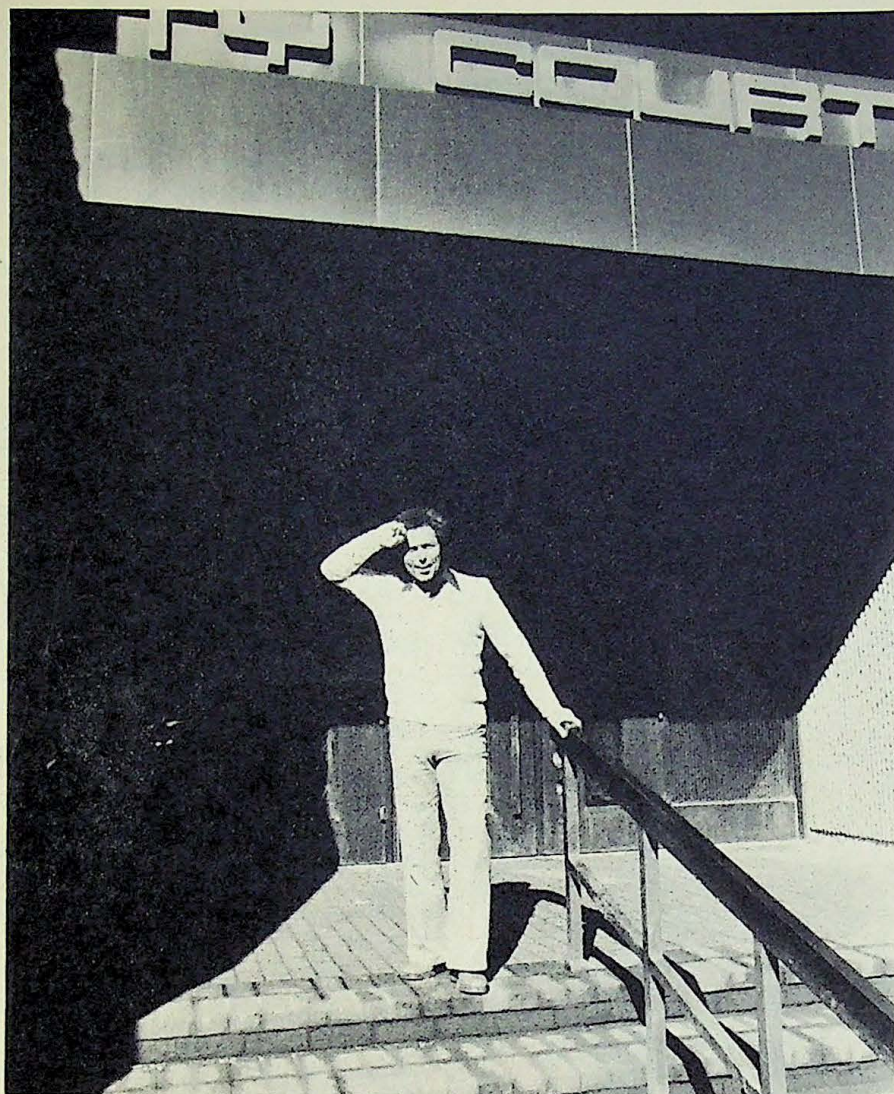
"Even though I got off on the bookmaking charge, I was constantly on edge. My wife and relatives hated what I was doing. I couldn't blame them. At times I was a raving maniac because of the pressure. Of course, it affected my marriage. The gambling was instrumental in my getting divorced years later."

It was then, at age 26, that he was introduced to the game of racquetball. He loved the game right from the start. It gave him a tremendous physical workout, and helped him to relax.

For the next couple of years he stayed in shape by playing racquetball and softball. Then it happened again. "We were at one of the most prestigious hotels in Buffalo. All of a sudden agents were all over the hotel. They arrested me in the parking lot. I had all kinds of money on me. However, I was found not guilty on all counts." He decided, however, to sever his relationships with Sonny and Ralph. His next step was to buy a tavern. "It was a dynamic place when I had it for a year. I had pool and card games going on in the rear room. What I didn't realize was that a small portion of my clientele were undercover agents."

After maintaining the tavern for a year, his place was raided and his liquor license was taken away. He decided to go back into bookmaking full time and devoted three hours a day to playing racquetball. He had developed a devastating forehand and a good backhand and decided to enter the first

BORN-AGAIN RACQUETBALL PLAYER



"I have a better understanding of things now," says Del Bello while standing in front of local courthouse, a place he knew well.

national racquetball championships held in 1969.

"Even though I was defeated early, I wasn't discouraged," recalls Del Bello. "I lost to Dr. Chuck Hanna, 21-20, 21-20. He finished fourth in the tournament."

The bookmaking was going great guns for Del Bello. But he wanted more. For the first time in his life, he readily admits, that he was greedy.

"I had all of the money I wanted. However, I wanted more. I decided to enter the counterfeiting business. It wasn't the real stuff, but who cared. It was the dream of all bookmakers to pay off in actual counterfeit money. Actually, I didn't realize it at the time, but I was out of my league. I didn't know that much about it."

For the next six months he was successful in passing counterfeit money, usually twenty dollar bills. But the law eventually caught up with him. "I'd go into a mall, drugstore, gas station, or bar. Malls were great because I couldn't hit one store after another. I'd always purchase an item for \$2 or \$3 and make \$17

or \$18 on every purchase. On a good day I could make a thousand dollars." He was finally caught in a small town near Cleveland when he went into a delicatessen to buy a sandwich.

"What I didn't know, was that the sheriff's wife owned the store. She had a list of counterfeit bills behind the register. Of course, she checked it out."

Ten miles from the restaurant, Del Bello was picked up by the local police. "The gun they pointed at me looked as big as a cannon. They put my hands up on the car. They found about \$20,000 in counterfeit money on me. I was arrested and thought for sure, that I was going to serve time in jail."

Miraculously, he was fined \$10,000 and was placed on five year's probation.

"Racquetball helped keep me going. However, I had a knee operation after I was injured while playing softball. Although I continued to play, it was very hard to move."

When Del Bello turned 37, about five years ago, he suffered an injury that he thought would end his racquetball career. He tore the

rotator cuff and bicep muscle in his right arm and for three years he didn't play racquetball at all. "Even though I continued to play softball, I missed the great physical and mental workouts that racquetball afforded me."

Because he missed the game so much, he decided to try and play as a lefthander. His years of playing baseball and his ability as a prizefighter were helpful in making the switch. He adjusted quickly. After six weeks of practice he realized that he might be able to play competitively again.

He started playing at the novice level and eventually won a tournament. He even reached a C singles final. When asked if he ever got discouraged during this period, he says, "I wouldn't allow myself to become discouraged. This is a must for anyone else who is faced with this type of drastic change. I was disciplined and worked only on fundamentals at first. My motto is, 'Life is a 15 round bout. You can't win every round. The key is to be around for the decision.'"

During play, he had the strategy—the mental game—of an A player but his physical skills were C level. "Some of my opponents felt that I was cheating because I had once been a top A player," says Del Bello. "Their feelings may have been justified. However, as an A player, I had a devastating forehand. My backhand was just fair. I actually have more shots now, but I'm still basically a high C or low B player. I just don't have the power that I had as a righthander."

In fact, even now he sometimes loses to opponents that he easily defeated as a righthander. "I have no ego problems losing to someone that I had previously defeated when I played righthanded. I'm just happy playing and doing the best that I can."

Del Bello says he is finished bookmaking. Now he devotes his time to religion. "I was really down from my divorce. One day I went to church with a friend about two years ago. I instantly felt an inner calm, so I continued to go for the next six months. It changed my way of thinking. I started thinking of others; not just myself."

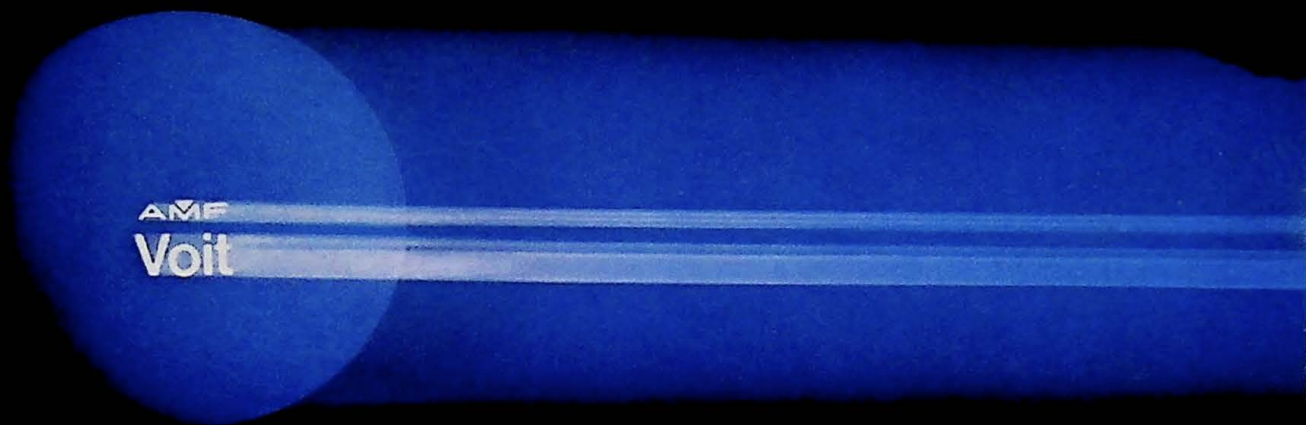
"I started thinking about everything that I had done. About a year and a half ago, I quit bookmaking. I have a better understanding of how relevant things are around me. Petty arguments and bickering don't really matter."

Presently, Del Bello is a full time student at Damien College in Buffalo. In fact, he and the college president, Dr. Robert Marshall, play racquetball together.

"Going back to school was mind boggling. However, my good friend Jerry Attea and Dr. Marshall have been a great help. I've never been happier." His girl friend, Sandy, says, "Donny is calmer. He's much more thoughtful and considerate of others."

Del Bello readily admits, "I used to have the Godfather touch. However, I'm much happier with my newly found heavenly touch, both on and off the court."

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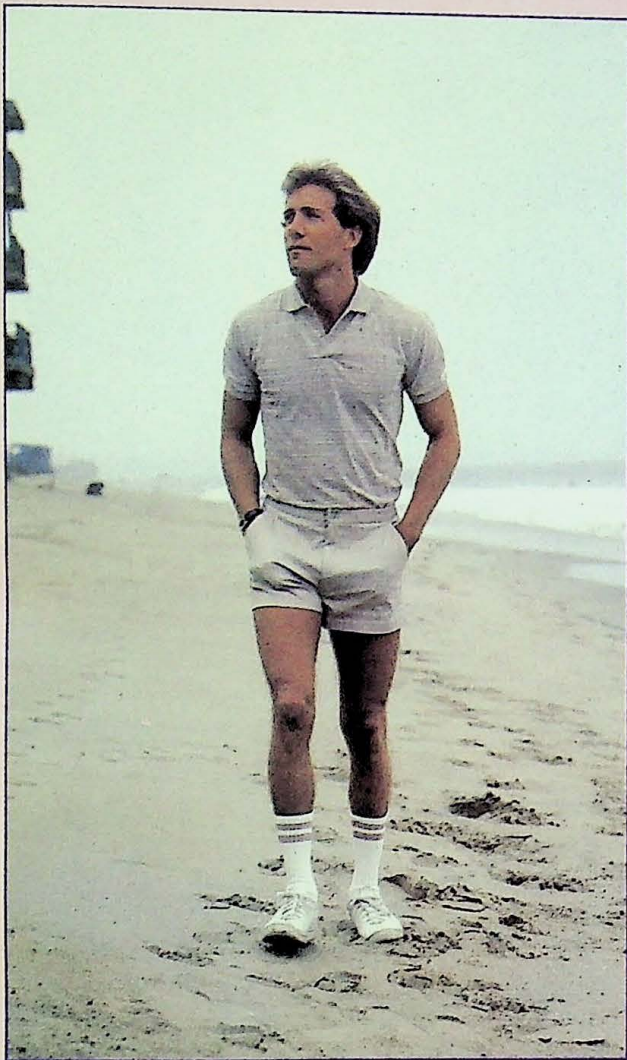
**Outfits: NEWCOMBE
ACTIVE SPORTSWEAR
and EKTELON**
**Fashion director: DAVID
CHOW**
**Assistant director:
WENDE WATT**
**Makeup/hair director:
NANCY CAROL**
**Photographer: DAVID M.
KING**



(Above) Diana MacDonald leans back in her peach 100 percent cotton top made by NEWCOMBE ACTIVE SPORTSWEAR. Piping around flare sleeve, scoop neck and across chest. **\$26.** Matching shorts made of polyester, cotton and spandex. **\$33.** Andy Lehman has on Newcombe's British tan shirt with lavender stripes. Made of 55 percent cotton and 45 percent polyester. **\$36.** Matching shorts has back pocket and reversible lavender belt. **\$35.** Tammy Romines has on a peach 100 percent cotton top with striped ribbed baseball collar. **\$33.** Polyester/cotton sports shorts has hidden zipper pockets, slit side vent. **\$33.**

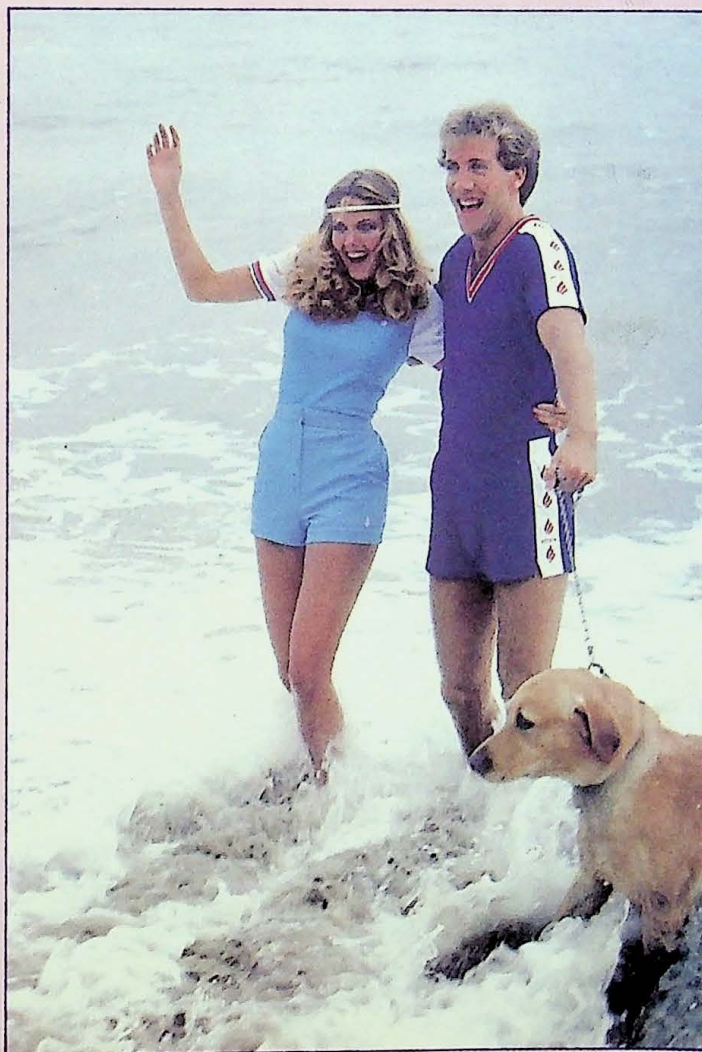
(Right) Tammy does her strolling in a white Fortrel polyester/cotton stretch top with turquoise and Mexicale pink trim. V-neck collar. **\$21.** White poly/cotton shorts with trim on side. **\$15.50.** Andy has on EKTELON'S red poly/cotton top with snap placket, collar, piping on sleeve. **\$28.** Shorts are made of 65 percent Fortrel polyester and 35 percent cotton twill. Snap closure and side pockets. **\$29.**





(Above) Andy changes into NEWCOMBE'S sporty gray shorts made of 55 percent cotton and 45 percent polyester. Textured striped body has set-in sleeves with rib cuff. Fashion collar. **\$29.** Stretch shorts made of 65 percent polyester, 30 percent cotton and 5 percent spandex. Quarter top pockets, center button closure. **\$30.** Socks by Kaiser-Roth. **\$5.**

(Below) Diana walks along the beach in EKTELON'S turquoise blue poly/cotton top. White trim on shoulders. Rib collar with placket **\$25.** Matching polyester doubleknit shorts with elastic waistband and two side pockets. **\$25.** Andy has on a navy blue poly/cotton jersey with contrasting piping around neck. Ektelon flame logo on shoulders **\$25.** Matching shorts **\$9.**



CELEBRITY GALLERY

Jonathan Sanger

BY CHARLES WARN

Producer Jonathan Sanger tells a good Hollywood story about his start in the movie business. Upon returning from a few years in South America where he had set up educational television stations for the Peace Corps and produced documents for the United Nations, Sanger became a trainee in the Director's Guild program for educating tomorrow's movie-makers.

"People thought it was so glamorous, what I was doing," says Sanger in regards to that first experience of working with Anthony Quinn on *Across 110th Street*.

"They'd say, 'hey, what's it like working with Anthony Quinn? What's Anthony Quinn like?'"

"I told them, 'Black, no sugar.' That's all I knew about Anthony Quinn. I got his lunch and I got him his coffee."

Sanger tells that story to drive home the point that one has to be willing to do the most menial tasks in order to join the highly exclusive fraternal order of people who work in the movies.

"I wanted to get in the business," he recalls, "and if you want to get in the business, you have to do anything, and not be offended by it, or feel it is beneath you."

The method has certainly worked for Sanger. Now he is a well-respected Hollywood producer, complete with a much-heralded Oscar nominated project, last year's *The Elephant Man*.

He is continuing to ride high as producer of an eagerly anticipated new film biography due out this fall called *Frances*. It is the tragic story of the perils of Frances Farmer, a reluctant Hollywood starlet in the '30s. It stars Jessica Lange.

"She was a liberated woman before her time," says Sanger.

Sanger talked about getting into the movie business as he relaxed after a morning racquetball workout with his friend and fellow producer Mark Johnson (*Diner*).

"Whatever it is that you do, you have to circle your intentions," he counsels. "There's no direct line to becoming a producer. Get into the business in some way, it doesn't matter what it is. You can begin in the mailroom, as a secretary, anything to get started."

He describes making movies as a "business of contacts, a business of whom you know, a business of finding out how material flows and where it comes from."

One bit of advice he always offers aspiring filmmakers is: "Whatever step you take is the right step as long as you stay with it."

Sanger plays racquetball three times a week unless his hectic business schedule gets in the way which, he admits, is more often than he'd like. "I came to racquetball



through squash which I played in high school and college in the East. When I came out to California, it was nearly impossible to find a squash court," he says.

While working as production manager on *The Brink's Job*, Sanger was introduced to racquetball by director William Friedkin, editor Bud Smith, and actor Paul Sorvino.

"I really like the game. It's tremendous exercise. I think it is the best way to stay in shape," says Sanger. "In a half-hour of racquetball, I feel totally drained. It would take me three hours of tennis to get the same level of exhaustion and feeling of well-being."

Sanger has also thought about racquetball from an existential point of view. "Sometimes I will get into a court alone, and start hitting a ball around to see how fast I can respond. It's a great game to test yourself."

Sanger says he is not interested in producing action-packed car-chase movies. He admits to being "attracted to material about outsiders, people who are somehow alienated by the system, and yet somehow try to make their lives work anyway."

The upcoming Sanger production of Toni Morrison's *Tar Babies* is another in his series of movies featuring characters who "achieve a certain amount of dignity through a great deal of pain and suffering."

He sees these "alienated" characters as being like the pebble which is thrown into a calm lake: circles ripple out, affecting the





Producer Jonathan Sanger (*Elephant Man*) gets in racquetball game with producer Mark Johnson (*Diner*) at Racquet Centre in Universal City, Calif. "Racquetball is a great game to test yourself," says Sanger.

surrounding environment in precise and fascinating ways.

"*The Elephant Man* was a natural," he says. "I was immediately attracted to the story. In order to want to produce a film I have to feel that it's a story that has something to say."

Although his movies are not made on pennies, he does not agree with the blank check theory of producing, and is dismayed at the escalating costs of making movies. "The major reason for it, I think, is greed—simple and plain. Actors getting \$3 million, or \$4 million, a picture is insanity."

Sanger maintains that he is "not interested" in making these kinds of (big budget) movies. "I want to make movies that are cost-effective," he says.

Why do Hollywood budgets continue to soar in the face of acute public non-response to the big-budget movies?

"One of the problems is that there aren't enough movie-makers in Hollywood. There are a lot of deal-makers. People who are passing on—saying yes or no—to projects who really don't have any knowledge of what it takes to make a film. They've never really gotten their hands dirty."

Sanger sees his documentary filmmaking background as his major advantage in producing movies, which are high quality, yet cost-efficient. "I really do have a sense of

what things cost," he says.

Despite his strong opinions about what is wrong with the movie business, Sanger is optimistic. "The movie industry is constantly changing. The reports of the demise of this industry have been greatly exaggerated."

But he does foresee a change in the entertainment marketplace with the cable and television markets becoming primary and theatrical distribution becoming a subsidiary market. "Producers shouldn't be afraid of that change," says Sanger. "I would be just as happy to work in television, cable, any area. I'm still making films, and that's what I want to do."

Sanger uses racquetball to work off the residue of tension from haggling with the Hollywood dealmakers. "Racquetball is a terrific way of releasing frustrations," says Sanger.

He says he is aggressive on the court just as he is aggressive in business.

"I am ambitious and I know what I want," says Sanger confidently. But at the same time he never loses sight of audience enjoyment—whether it be the enjoyment of an hour of racquetball or the enjoyment of putting together a good movie.

"If it isn't entertaining, I feel I've failed," he says.



Sanger and actress Jessica Lange, star of his next movie *Frances*. The picture was shot on location in Seattle.

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THE "REACTOR"

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Sole has unique Sine-Wave-line traction pattern with circles at key points. **\$29.95.**



RACQUETBALL BAG

The Bag Company of Santa Clara, Calif. has come out with a new racquetball bag made of nylon cordura.

The bag measures 20 x 12 inches and features a full racquet-size zipped pocket on the side as well as a wet-accessory side zipper pocket.

Also comes with shoulder strap and hand straps. The bag is machine washable. **\$24.99.**



DUFFLE ROLL

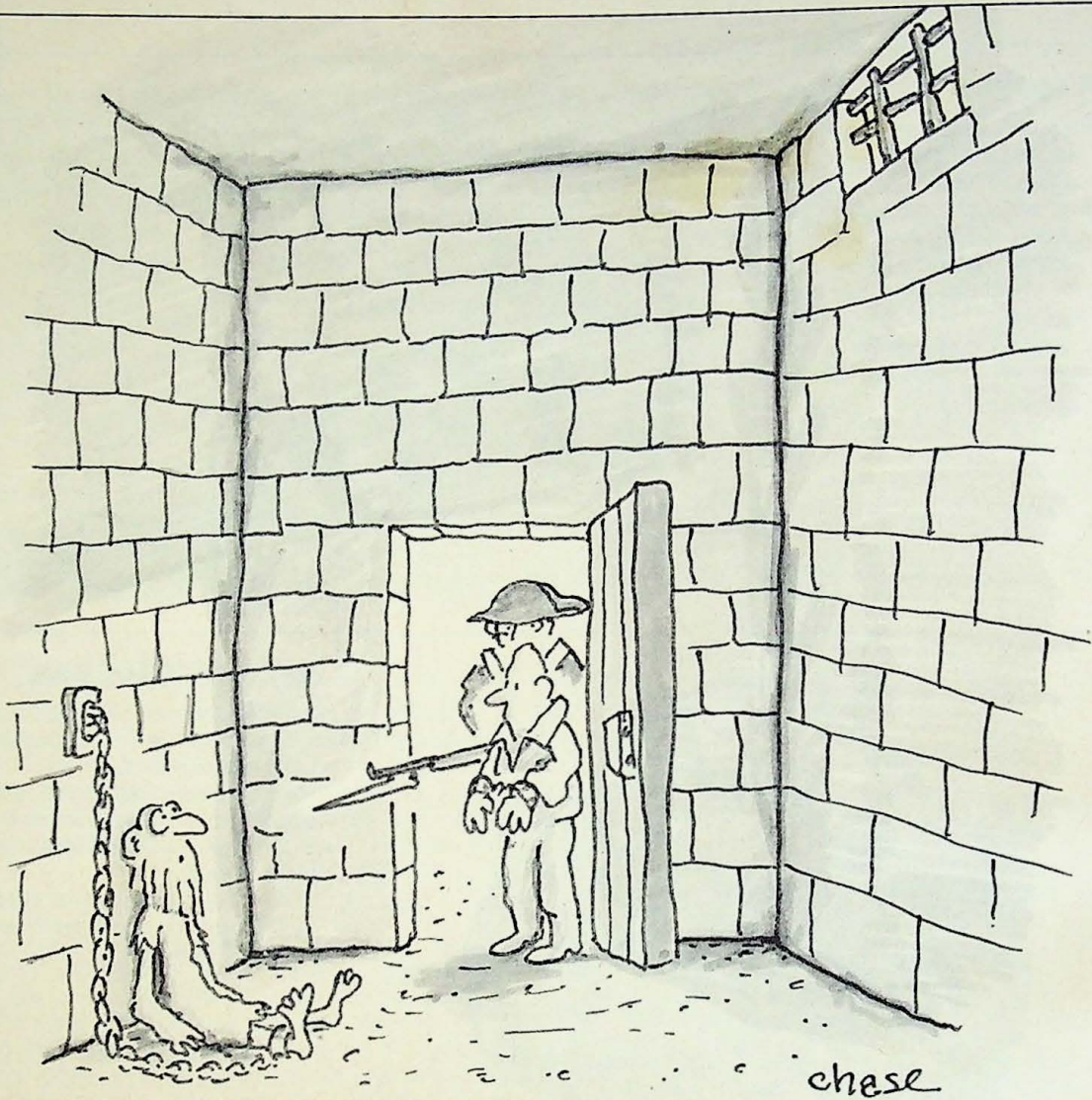
Jason/Empire of Overland Park, Kan. has made a vinyl duffle roll racquetball bag for Omega Sports.

The bag is water-resistant and features a zippered wet pocket. Also comes with hand straps and detachable shoulder strap. It measures 15½ x 10¾ inches. **\$10.**



OFF THE WALL

CARTOON BY JOHN CHASE



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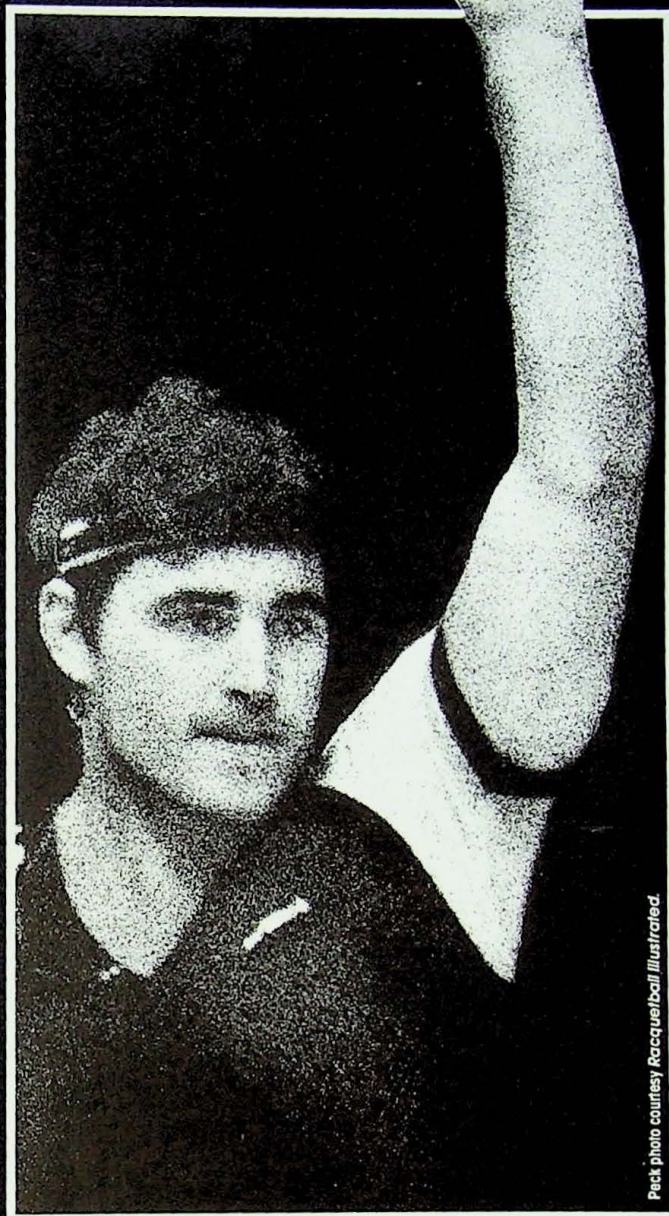
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