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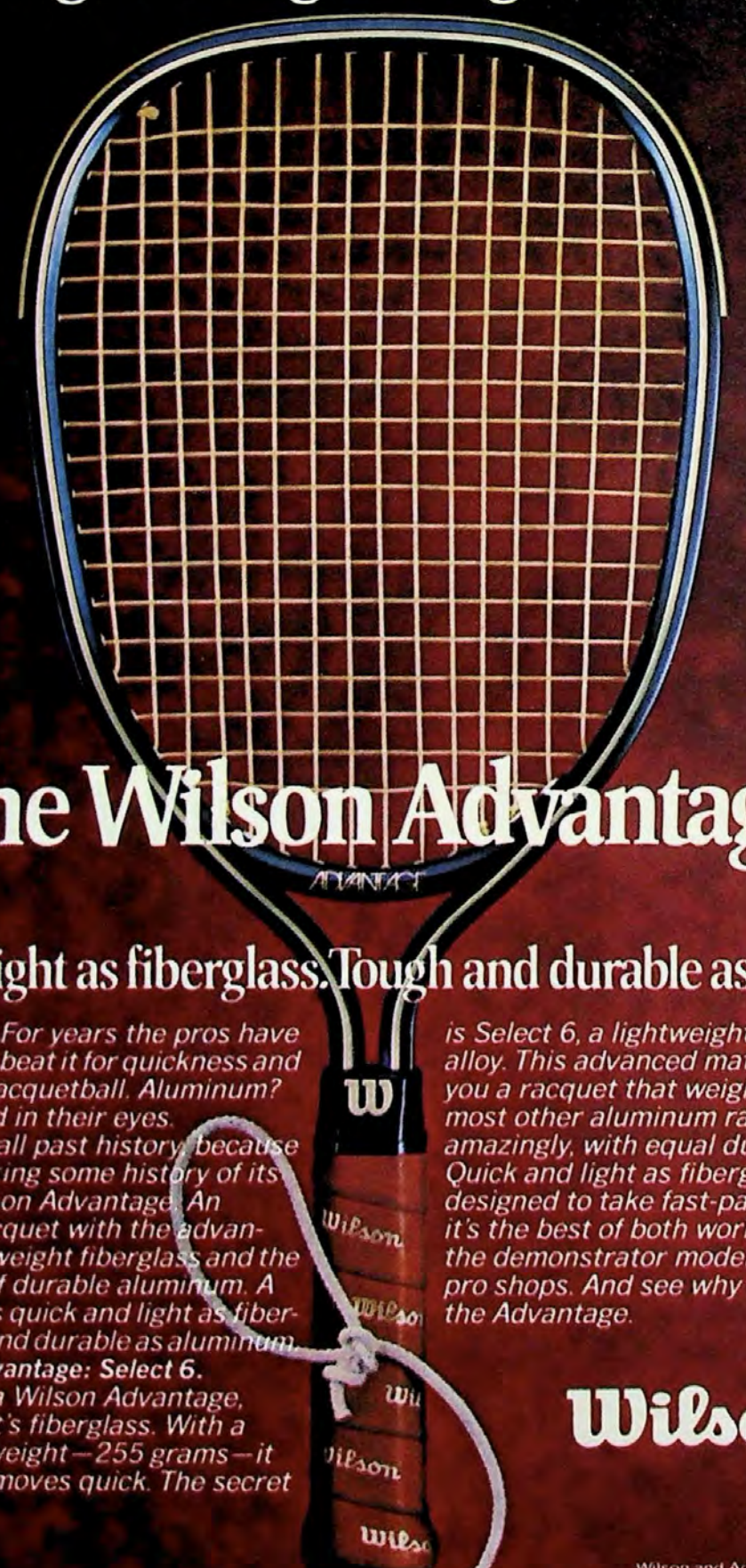
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RACQUETBALL ILLUSTRATED

September/October 1979

Vol. 2, No. 3

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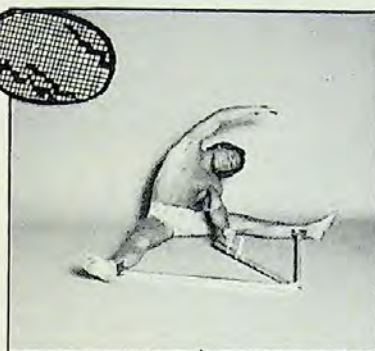
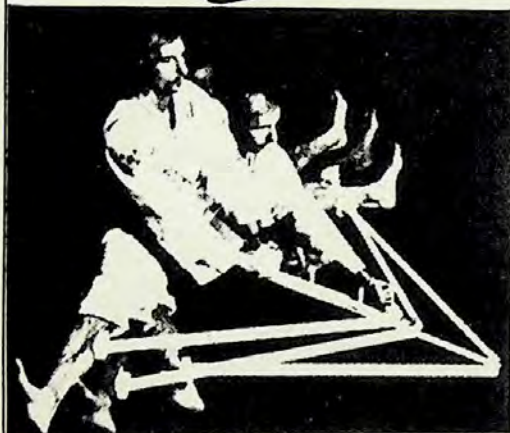
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UP FRONT

An Important Announcement



When Columbus discovered America in 1492 it was unfortunate for him the press wasn't there to greet his arrival. He surely would have been the darling of the nation, appeared on the cover of

several publications and, of course, eventually signed to endorse toy boats, after-shave lotions that make you smell like the sea and cereals his crew ate while cruising the ocean.

But such is the price one pays for being a hero of yesteryear. These days no important announcement goes unnoticed.

The media has become the nation's watchdog. When there is something important to say, the media is there to say it loud and clear... depending, of course, on the amount of space and time they have allocated in their respective publications or news programs.

We also have an important announcement to make. In the overall scope of world history our announcement will not have the impact of Chris Columbus' landing on foreign turf. We won't even make Walter Cronkite's evening news. But, to us, this is rather important.

For the first time we would publicly like to announce our plans to go monthly. Up until now, **RACQUETBALL ILLUSTRATED** had been published every other month.

Beginning with our next issue—cover dated November—we will be appearing on your newsstands, in your club and by mail to our subscribers, every month.

When a publication makes the transition from bi-monthly to monthly, it shows we have support. It shows we have made it in the marketplace. It shows we have been accepted by advertisers, by the racquetball industry and most important, it shows we have been accepted by you, our readers.

For this we are grateful. Or as someone once said, "If people are like flowers, we thank you for letting us stand in your garden."

Enjoy the issues ahead. We plan to. We promise to give you a well-rounded publication. Once in a while we'll stray a little. We'll give you controversy, fiction, humor, the social aspects of racquetball and

things we haven't dreamed of yet. But that's us. We cater to everybody. If you don't like one segment of our magazine, look over your shoulder, because your neighbor probably does like it. And, if you don't like something, drop us a letter to the editor. We're not adverse to constructive criticism. Then again, if you do like a certain story, drop us a letter also. A little praise never hurt anybody.

Speaking of praise, I would like to recommend a few things in this issue. First of all, and by popular demand, we present our "Ball Guide." This is a "consumer's guide" to the various racquetballs. For our test, we asked 12 club pros from around the country to give us their opinions on a ball made by each company.

We also have interesting articles on whether tennis and racquetball mix, how to psyche out an opponent, and in-depth coverage of the Nationals held this year in Tempe, Ariz.

Our instruction is highlighted by stories on the Z serve, the drive serve and the all-important forehand passing shots.

We would also like to direct your attention to our Off The Wall page. Last issue we gave you a little "sex" in the magazine, this time we are giving you a little "violence." The page features a poem that can only be described as about as "off the wall" as you can get.

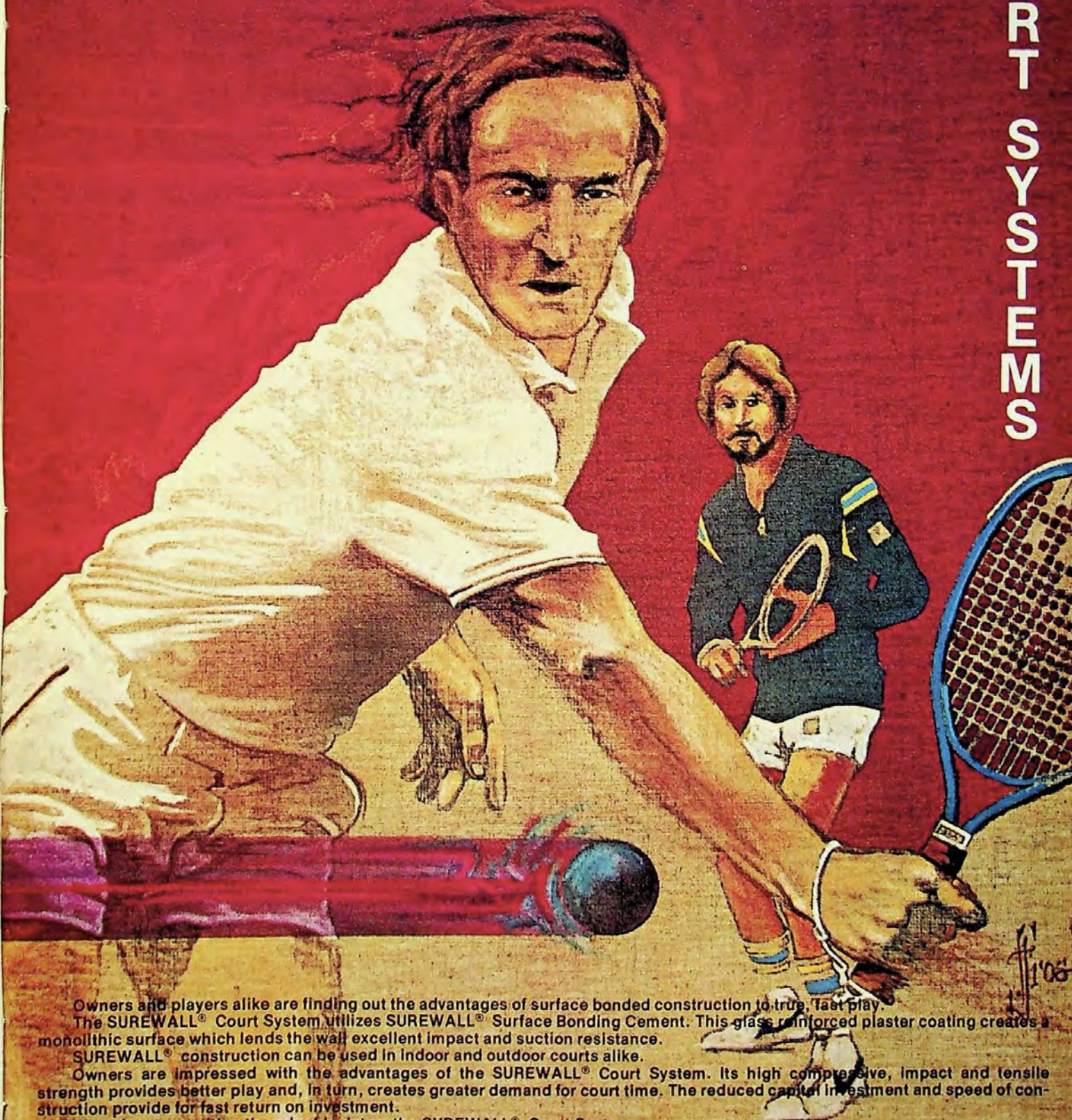
Our celebrity cover story is on actress-comedienne Ruth Buzzi, who is one of the most delightful people ever to step into our pages. After all, not everyone would stick her head into a cage of over 500 racquetballs.

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SIDE OUT

Growth in New York

Racquetball is clearly coming to New York City. There are at least six specific sites in Manhattan under construction, currently controlled or under negotiation for racquetball clubs. Our information is first hand as I am a consultant in three of these locations.

The market is also present as evidenced in your own article by the "2,000 telephone inquiries...registered from the inner city shortly after two televised spot commercials were aired in the metropolitan area."

Racquetball has been strongly accepted in every other major city in which it has been introduced. There is no logical reason to believe that the people of New York City who play tennis, squash, bike and jog in large numbers would not also play racquetball.

Because of the difficulty in finding sites, the high development costs, and the reluctance of bankers to finance a sport they are not familiar with, the growth of racquetball has been slow to get started. One thing is certain: Racquetball is coming to New York City and will also develop more fully in outlying areas, none of which are anywhere near saturation.

Noel R. Abbott
Crompond, N.Y.

Rupp Name

On behalf of all racquetball players at the Greenwich YMCA I would like to thank Racquetball Illustrated on its article on the Rupp brothers.

Although the mini-story deals with the brothers' reign in racquetball at the "Y", I might point out that the Rupp name in paddle racquets and racquetball extends far beyond the doors of the historic Greenwich YMCA.

Ed Peluso
Greenwich YMCA
Greenwich, CT

Scrapbook Addition

Thank you for the copy of your magazine, which is very attractive.

The article and photographs on Al Kaline are excellent and will make a good addition to his file.

Hal Middlesworth
Public Relations Director
Detroit Tigers
Detroit, Mich.

Young Players

Even though I am only 15 and new to the game, I am writing to thank you for the great articles on improving your game. I wish you luck in the future and I hope you can get people my age interested in the game. Don't forget we young people are the pros of the future.

Ann Barlow
Danielson, Conn.

More TV

I really enjoy your magazine, especially the tips on improving one's racquetball play. Keep up the good work.

I have seen some racquetball tournaments on television and am anxiously awaiting more. Why hasn't television done more with racquetball?

LeRoy Sheard
Santa Rosa, Calif.

Editor's Note: See our next issue for an in-depth article on racquetball's relationship with television.

Police Story

I purchased your magazine for the first time (June 79), and I must admit my attention was drawn to the cover photo of Arnold Schwarzenegger. I am a body builder who has observed racquetball as a spectator, but after reading your magazine thoroughly I intend to become more personally involved and have joined a local racquetball club.

I hope your magazine and the sport of racquetball grab the attention of the media as body building has enjoyed recently.

Detective Martin Viscione
Groton City Police Dept.
Groton, Conn.

Head Together

I have recently read your April, 1979 article entitled "How to Turn a Loser into a Winner," by Kerry M. Wood. I must say the article offers a very in-depth study of getting your mind together on the court.

As a program director at the Boulevard Mall Racquetball Club, I am constantly searching for innovative ideas and tools to improve the sport of racquetball for myself and members of our club.

Thank you for your interesting and informative articles.

M. J. Frederick
Buffalo, N.Y.

Outstanding Journalism

I want to commend you on the article "An Hour Upon The Stage" in your April issue. It was an outstanding piece of journalism. Please keep up the high quality of writing in your magazine. It's a pleasure to read good writing instead of the same old cliché-ridden sports stories you find in many sports magazines.

Jeremy Rubins
Cleveland, Ohio

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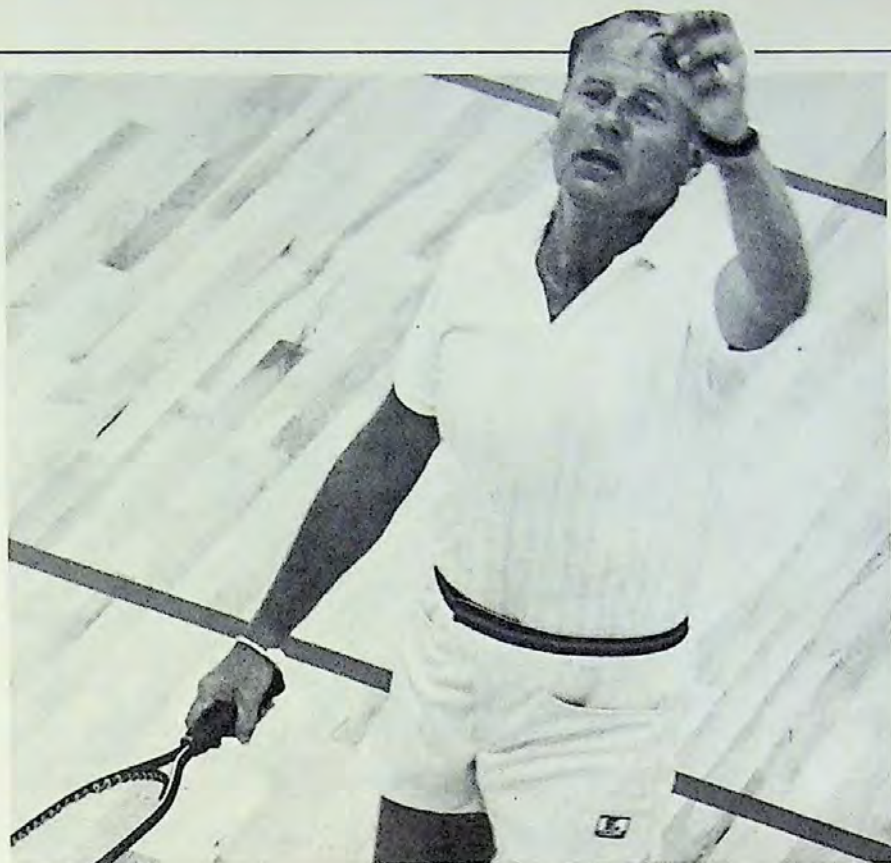
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Racquetball At Sea?

Ted Lange, who plays the bartender on "The Love Boat" television series, has an idea that he hopes catches on. "Wouldn't it be nice to have a racquetball court built on board a ship? If they did that, you would always know where to find me."

Lange, who recently returned from Alaska where the show was on location, led his team to a second place finish in the recent benefit racquetball tournament (see tournament section for results) for cancer research.

"I could play this game every day if I had the time," says Lange.



Catching On

Long a tennis participant, Dick Van Patten, star of television's "Eight Is Enough," took up racquetball recently along with his wife and children.

"I was so happy to see this game catch on," said Van Patten. "I think everybody wanted to learn how to play tennis and then realized that the first six months of learning tennis is so boring. Racquetball is good for people who don't catch on to something quick. It's much easier to catch on to this game

because you don't need as much control. Now, I'm not saying you can't be great at the game and just as skillful as a tennis player but it's easier to learn."

Van Patten guided his team to a fourth-place finish in the recent Cancer Immunization Research Project (CIRP) celebrity tourney at the Sports Connection in Santa Monica, Calif. "I'm the honorary co-chairman of CIRP so I was happy to see this was being put on. And when I heard they were planning a racquetball tournament, I said include me in that."

No More Football

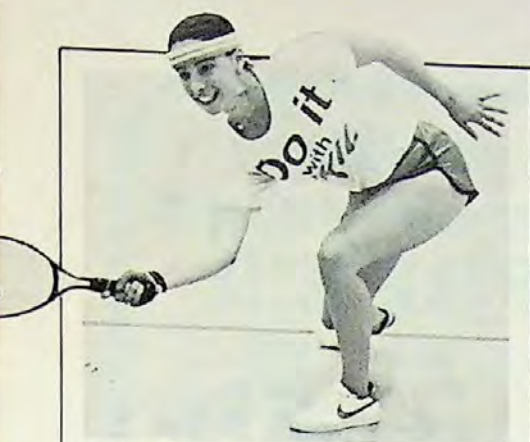
Long gone are the days at Cornell when he set a few NCAA records and long gone are the days carrying the football for the Minnesota Vikings. Now Ed Marinaro is pursuing an acting career.

Does he miss football? "The only thing I miss about football is Sunday," says Marinaro. "That's the day you got paid."

In between acting classes, Marinaro plays racquetball five times a week. "I'm so amazed how much of the power in this game comes from the wrist and not the muscle," he says.

Marinaro's team took first in the recent CIRP Celebrity tourney at the Sports Connection in Santa Monica, Calif. (See tournament section for results).





The Serving Nun

After outstanding acting performances in "I Never Promised You A Rose Garden" and "The Promise," Kathleen Quinlan took a little time off from a busy production schedule to take up the game of racquetball.

"Racquetball is super invigorating because it takes my mind off other things and keeps me in shape at the same time," says Quinlan.

Next on her agenda is a movie with Dick Van Dyke called "Runner Stumbles." It's a mystery/love story with heavy moral overtones. She plays a nun who falls in love.



Aretha's Instructor

Actor Glynn Turman says racquetball is one sport that has completely captivated him. "It keeps me in touch with my energy," he says.

Turman had roles in "Centennial" and "A Hero Ain't Nothin But A Sandwich" and now is planning to write, produce and star in another film.

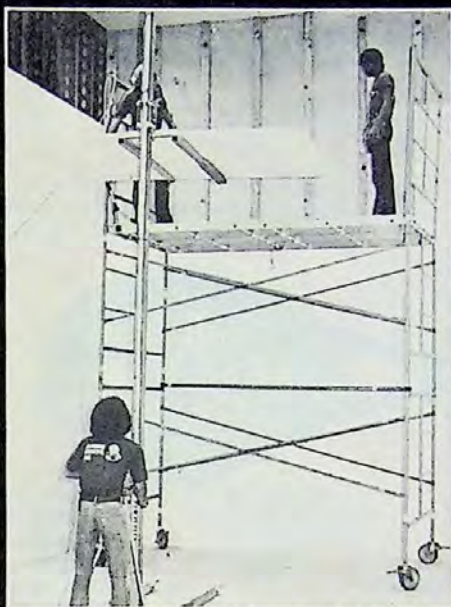
Also on the agenda are racquetball lessons for his wife, singer Aretha Franklin. The two were married recently and spend a lot of time now decorating their new Encino (Calif.) home.

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FIRST ANNUAL

Ball Guide

As a publication geared for the masses, we would be shirking our responsibilities to the consumer if we didn't offer a responsible guide on the

quality of the various racquetballs one can purchase and play with.

Therefore, we present RACQUETBALL ILLUSTRATED's first "Ball Guide."



To "test" the various racquetballs, we sought the help of 12 club pros from around the country. We chose club pros as opposed to touring pros for two reasons.

Touring pros are sponsored by one company and since they are paid by that company, they would be more apt to downgrade competing ball manufacturers.

Second, club pros are down there with the masses. They teach the masses daily. They talk to players on all levels daily and they get feedback from all types of players on a daily basis.

We selected 12 club pros on a random basis from the RACQUETBALL ILLUSTRATED Club Directory. The only concern we had was that the sample covered pros from all geographic regions.

About half of the 12 pros selected were sponsored by various companies. But whereas touring pros receive relatively large fees, club pros usually only receive equipment or, perhaps, small advisory fees. At any rate, for fairness, the club pros were not sent racquetballs from their respective sponsoring companies to be tested.

Each pro tested two balls from each company and reported to us on their findings (test results are on file in our office).

We did not ask the club pros to tell us only whether the balls were good or bad but to give us specifics on the advantages and disadvantages of each ball.

The balls were not rated best, second best and so on because as it turned out after the results were compiled, one player's number one ball was the next player's least favorite. A lot has to do with individual preference and even style of game.

Some companies received more positive comments than others but not one company was shutout with a complete negative slate of comments. If nothing else, it shows that although there are definite "favorites," all the racquetballs had some good points.

The Editors

AMF VOIT ROLLOUT BLEU



- "Probably the most consistent ball. Fast but not super fast."
 - "Good game ball. Tends to last longer than others. Good for kill shots."
 - "One of the best nonpressurized balls on the market. Fast but not too fast that novices can't keep up with it. Good ball for all players."
 - "Durable and consistent but seemed bit too slow. Not good for Z serves because didn't grab walls."
 - "Explosive sound gives one impression of power and speed but don't be misled. This is not a speedy ball. Plays very consistent and is durable."
 - "Responds well. Remains on strings for good period of time, allowing for good control. Tends to come up a little higher than other balls."
 - "Nearly impossible to reach back wall on ceiling shots."
 - "Harder to play power game with it. True, durable. Best ball for the novice."
- Consensus:** Scored high in most categories.

EKTELON SPEED FLITE (BLUE)



- "Real good ball. Seemed to be true. Had about right speed. Enjoyed playing with them. Durability problem."
 - "A good ball. Stands up well under pounding. Tends to float some."
 - "Consistent. Easy ball to hit and control. Not good for Z shots because didn't grab walls. Didn't last long."
 - "Good for beginners and intermediates. Not overly lively."
 - "Very slow. Does not reach back wall consistently."
 - "Heavy ball. Good for ceiling shots. Not durable."
 - "Consistent. Not too lively but not a dead ball, either."
 - "Consistent bounce. Not real slow but not real fast. Could be little faster. Tends to get spongy after while."
- Consensus:** Good ball for play. Tendency not to last long.

THE PROS

Bruce Baker
Two Guys Racquetball Club
Lake Jackson, Texas

Fred Bojrab
Sports Illustrated Court Club 10
Fort Wayne, Indiana

Cathy Brokaw
Capitol Courts, Inc.
Carson City, Nevada

Brian Cloud
The Racquet Centre
North Hollywood, California

Jim Marsh
Dayton Circuit Clubs East
Dayton, Ohio

Tim McAuliffe
Kendall Racquetball & Health Club
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Tom Onuschak
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Daryl Reibl
Supreme Court Racquetball Club
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Bud Tinker
Oracle Place Athletic Club
Tucson, Arizona

George Vierra
Racquetball Five-O
Framingham, Massachusetts

Jim Winerton
Winton Racquetball Club
Rochester, New York

Jeff Yates
Courthouse I
Columbus, Georgia

HEAD PLUM



- "Enjoyed playing with it. Took while to get used to color. Color is little too light for white walls. Great for play on glass."
 - "Fast ball off wall. Tends to stay longer on racquet. Need lot of power to hit it off racquet. Has good spin."
 - "Too heavy for me. Not lively enough. Not good for ceiling game."
 - "Durable, consistent and easily controllable. No funny hops."
 - "Difficult to see. Moderately lively. Played well off ceiling. Durable."
 - "Harder to play power game with. Consistent bounce."
 - "Doesn't play lively. Ceiling ball weak."
 - "Has good bounce. Don't like color. Good durability. Good consistency. Good for average player."
- Consensus:** Durable, consistent and true. Color a question mark.

LEACH (BLUE)



- "Played consistently; had speed. Felt light on the racquet; flattened out a little too quick, therefore not giving much feel to the player. A ball for the power player."
 - "Very good for Z serves; good for serving because of its speed; too fast for me. Durable and consistent."
 - "Seemed to react differently under same type of shots; inconsistent, did different things at different times. Change of pace coming off second wall, would grab walls hard."
 - "Very lively. Held up for many hours of play. Good for tournaments. Good for all levels."
 - "Reacts well on the walls, plays very fast; bounces a bit higher than other balls."
 - "Liveliest of them all; much too live. But fairly consistent."
 - "Tends to splat on the wall. Real light, too fast."
 - "For players who enjoy fast-paced game. Too lively for the novice. Too lively off ceiling."
- Consensus:** Good ball for the power player.

MIKASA SLI (GREEN)



- "Might be good ball for women and kids, or players who don't want a super lively ball. Too slow."
 - "Wasn't very lively. Didn't return far enough on ceiling shots."
 - "Not quite as lively as most. Responds well to side wall-front wall pinches; feels like right weight."
 - "Played slowest of all the balls. Had to boom ceiling shots to get close to back wall. A dream ball for the pinch and control player. A tough ball to power."
 - "Seems smaller than other balls; plays too light."
 - "Very good ball for beginners. Not as fast or lively as some but has nice bounce to it."
 - "Starts out great but you are not playing the same game after several good hits. Seems small."
 - "Enjoyed playing with it. Consistent. Liked the high bounce."
- Consensus:** Plays very slow, recommended for beginners.

Ball Guide



PENN (BLUE)



• "Very good. Light enough to control but not too light where you can't get any power behind it."

• Real consistent. Plays corners right, comes in and out at same angles. Slows down off second wall."

• "Good bounce, will last for a number of games. Loses a little of liveliness. One of better nonpressurized balls around. Good for all players."

• "Feels a little heavier than most balls. Responds well to corner shots."

• "Did not have as good a feel as some others. Got soft at times. Did not always bounce consistently. Did not retain original speed as well as some others."

• "All around good ball but a little too heavy and a little too lively."

• "Not as true as some others. Consistent. Plays off ceiling well."

• "Best ball for average player. Consistent. Fast but not too fast. Slightly harder stroke for ceiling shots."

Consensus: Scored high in most categories.

POINT WEST (BLUE)



• "Has very good bounce to it. Good for beginners and intermediates, not fast enough for advanced players."

• "Not great but not bad. Takes funny bounces at times. Need time to get used to bounce."

• "Moderately lively. Durable. Consistent. Slightly harder stroke for ceiling shots."

• "Kind of slides along the walls, more so than other balls. A little inconsistent."

• "Unique ball, smooth surface. Grabs walls inconsistently. Slowed down pretty fast."

• "Real lively. A bit too heavy."

• "It was like hitting a rock."

• "One of the best balls used. Fast, durable, consistent."

Consensus: Geared for beginners, intermediates. Ball little heavy.

SEAMCO 600 (BLUE)



• "Fastest ball of them all. Too fast for the average player. Good for somebody with lightning quick reflexes."

• "A rocket. Very lively. Comes off the back wall past service line. It stood up well under pounding. Tends to float some."

• "Plays much faster than other balls. Very little effort will send ceiling ball to back wall. Overall performance excellent, more consistent than their green and black balls."

• "Plays fast and consistent, lending itself to today's power player."

• "Much too lively; too erratic."

• "Good compromise ball. You can play power and control with it. Not a rocket but not slow by any means. Loses bounce after four or five days."

• "Very quick at first but slowed down after one game. Bounce was different in the two balls."

• "Good tournament ball; nice bounce, consistent ceiling ball game."

Consensus: One of the fastest on the market. Geared for power player.

SPALDING ACE (BLUE)

• "Slowest pressurized ball. Felt heavy on racquet. Bounce consistent but slow."
 • "Relatively heavy ball with not too much bounce. Can be hit with a lot of sting. Slower than most."

• "A little slick. It didn't seem to catch the walls. About the right speed but have to play with it long time before you get used to it."

• "Not a power ball. Consistent. Plays heavy."

• "Good bounce. Gets little spongy after couple of games."

• "Fairly consistent. Durability questionable."

• "Moderately lively. Little bit balloon-like but otherwise it played okay."

• "Good for player who likes real slow ball. Tremendous difference from most other balls. Bounced true."

Consensus: A little slow and heavy. Geared for player who likes slow-paced game.

VITTERT GOLD LABEL (RED)

• "Liveliest ball I tested. Consistency fast and true with more than enough speed for a power player."

• "Ball forces player to finesse ceiling shots because of speed."

• "Real fast, faster than I like. But once get used to speed, no problem."

• "Played fast. To be used by player who enjoys fast-paced game."

• "Heavier than all the blue balls. Good for Zs."

• "Inconsistent. Plays too lively for the novice. Ceiling ball too strong."

• "Excellent for Z balls. Bites hard on Z serves. Little bit too lively for me."

• "Slower than some, faster than others. Good durability."

Consensus: One of the liveliest balls around. Geared for player who likes very fast pace.

WILSON (BLUE)

• "Lends itself to today's power player. Had good feel; plenty of speed."

• "Not as consistent as some others. Good ceiling play. Plays true. Faster than most but not as fast as some others."

• "Way too lively; too heavy. But consistent."

• "Plays like a wet ball. Sometimes does crazy things."

• "Plays fast. Hogan would probably hit this ball 175 miles per hour."

• "Heavier ball than most. Good for someone who likes to play a fast game. Durability questionable."

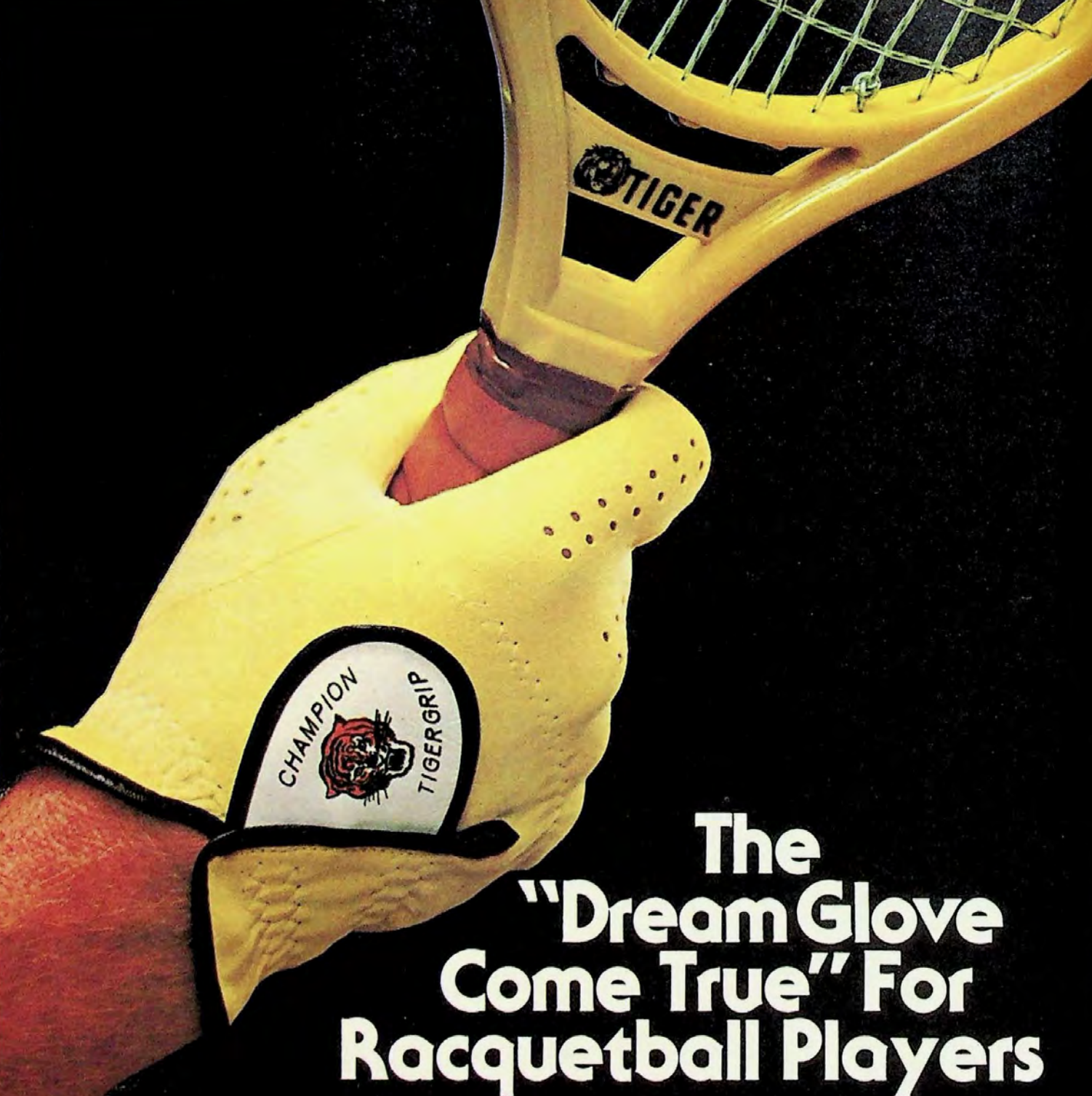
• "Heavier ball than most. Tends to splat on wall. Need to hit it hard but comes off wall fast."

• "Way too fast. Durability problem. Tends to last only a couple of games."

Consensus: Geared for the power player. Not the most durable.

Ball Guide



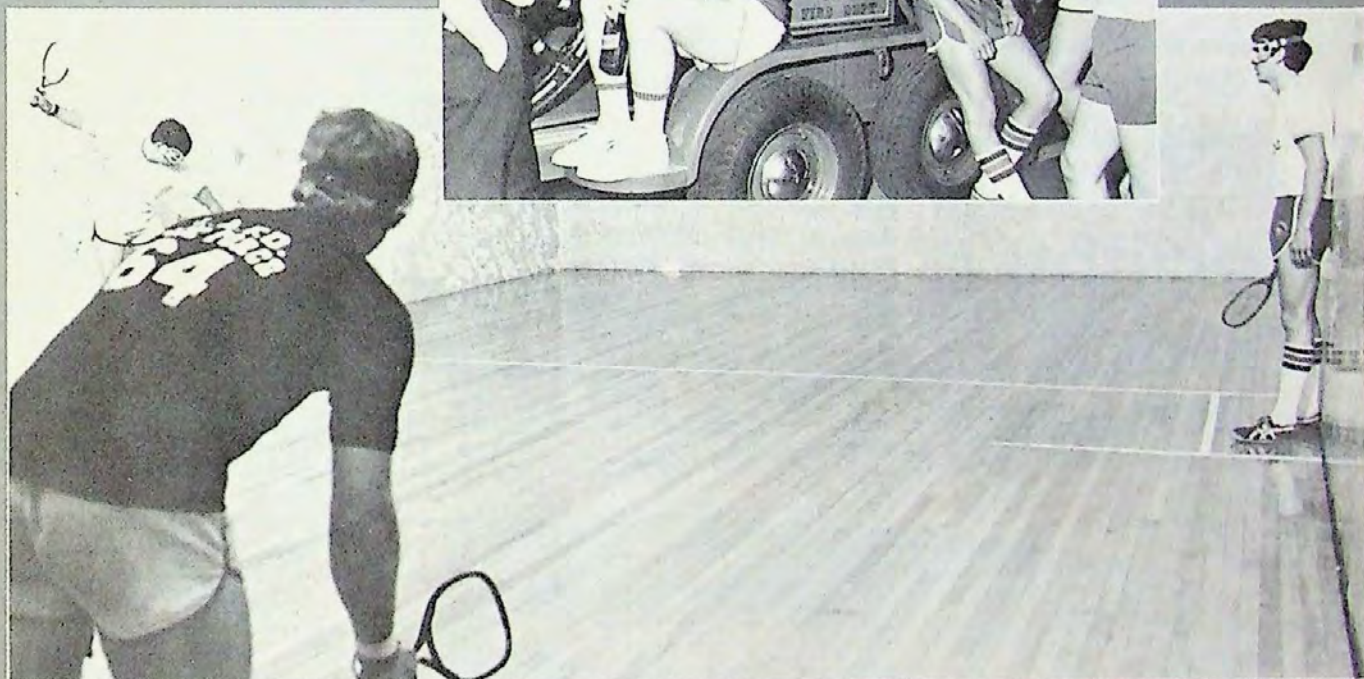


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the FIREBOYS



Photos by Joanna Cucinotta

By Kathe Brockman Tracy

"Hey, Rudy! Come on, let's play a game." Another man's voice echoes slightly across the way and Rudy nods in acknowledgment. Rudy in turn calls out to two other men standing at the entrance near the firetruck. "Hey, you guys! Grab the racquets. Let's go."

On the courts, the four men play a hard and fierce game punctuated with numerous Z-serves, ceiling balls, and kill shots. The rallies are fast-paced and short-lived. It's a friendly competition, but the men scramble madly each time for the ball. The right forward player slams a shot against the face

wall and the ball recoils to the side wall. Rudy gracefully turns his body as it shaves by his thighs and lets out a deep mocking laugh. One more point for his team.

And so it goes when the firefighters take racquet to ball on the courts of the Los Angeles City Fire stations. Indeed, they devote the same total concentration to the game of racquetball as they do to the task of fighting fires. To be in top physical condition is the major commandment of all firefighters, and racquetball appears to be the name of the fireman's game. "You have to maintain a strong heart so you don't collapse when you're handling a fire," explains Inspector Ed Reed of the Los

Angeles City Fire Department. "Playing racquetball increases the heart rate and builds up the physical condition. It's one of the most popular station activities among the firemen."

While public interest in the sport has only recently surfaced to the extent where numerous racquetball clubs and facilities seem to spring up overnight, racquetball in the fire stations has been around for close to a decade. Firefighters, according to Reed, actually spend a small percentage of their duty time fighting fires—perhaps two to three hours a day within a 24-hour shift. In the L.A. City Fire Department, the men rotate shifts on a 24-hours on, 24-hours off basis within a six day

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FIREBOYS

stretch, with four consecutive days off after the third 24-hour shift. After station duties, called housekeeping, are finished, the men usually have 16 hours left on alert. "When the chores are finished," says Reed, "like cleaning the trucks and the station, going out into the community and presenting fire prevention programs, or making fire prevention inspections, they go from an active to a less active state. But when the alarm rings, and there's no telling when it will, the adrenaline jumps to an instant high, and they exert total energy. Our men have to be able to take the pace and keep with it."

Firefighting is physically demanding work, especially with lugging of heavy hoses and enduring smoke fumes, and the heart undergoes stress if it's not prepared. Firemen are, therefore, required to undergo periodic stress test evaluations to determine the heart recovery rate. When it was discovered that the life expectancy of a firefighter increased with exercise, a physical training program was enforced requiring the men on shift to participate in specific bending and stretching exercises on a group basis, similar to those exercises practiced in the armed forces ranks. But one-half hour to one hour of exercise per 24-hour shift seems like a small amount of exercise, admit the men, and so the majority, if not all, of them participate in other recommended cardiovascular activities such as running, swimming, handball, and racquetball. "I think racquetball's a fantastic activity," says fireman Rodolfo Santiago of L.A. City Fire station #4. "It's fun to play, and you also get the physical benefits you need to keep in shape."

Because of their unique living style, firefighters need physical outlets to keep in top shape. They are a special breed of people, young, athletically-minded men, many family men, involved in family and civic activities, who seek out recreational sports, like racquetball. Upon the request of the firefighters themselves, the city fathers incorporated the racquetball facilities in the stations. Of the 103 stations within the L.A. City Fire Department, about one third house racquetball courts, the majority of them outdoor courts, which were built and paid for with local government funding.

The concept of physical training for firefighters has been around for half a century, and city fathers who saw the wisdom of such physical training allocated funds for the building of handball courts, many of which now serve as racquetball courts. The Chicago City

Fire Department and the New York City Fire Department also house government paid courts. But the maintenance of the racquetball facilities are the responsibility of the men themselves (and not of the taxpayer, emphasizes Reed) who contribute funds to a housekeeping kitty from which such costs as floor-



"Racquetball courts are for the benefit of the men. Only the men on duty are allowed on."

ing and repairing worn walls are appropriated. When a Los Angeles high school was destroyed during the 1971 earthquake, the L.A. City Fire Department bid for the flooring, which the firefighters then installed themselves.

"Fiberglass racquets changed the tone of the game in the stations," explains fireman Rudy Concha, president of the Los Angeles Firemen's Relief Association and an avid racquetball player. Equipment is an individual cost and the players are required to wear non-marking shoes and eyeguards. Guest players are not allowed, however. "The liability and the fact that we can't leave guests unattended is the reason for this exclusive use," explains Reed. "At one time we used to be able to leave the stations unattended, but not anymore. We've had TVs and other items stolen from the station while we were out battling a fire. And the racquetball courts are built for the benefit of the men. Only the men on duty are allowed on the courts."

With 13-15 men per shift at the larger stations, there is little need for court scheduling. Playing hours usually span from 1 p.m. to 10 p.m. to allow the men, and perhaps nearby civilian residents, to sleep peacefully without the thudding of balls—until the next alarm that is.

"Hey! Stay in the corner!" yells out a spectator from the upper balcony. The left front player lunges for the rebounding ball, slides and falls as the ball

zooms by. "Where's Rick?" the spectator demands loudly. "He should've seen that shot!" As the day quiets down and the chores are finished, the men slowly filter up onto the balcony to watch the game. One player slams the ball with such force that it bounces straight back into the bleachers. "You blew it!" laughs his opponent.

Like tennis, the firefighters rank their players and hold tournaments. The California State Firemen's Olympics, held in Irvine, Calif. this year, pits the best racquetball players of the statewide city and county stations against each other, in addition to other sports events.

But not all the stations have racquetball facilities. Captain Ken Lavoie of the Los Angeles County Fire Department explains that some of the stations house only four to five men and the cost of court construction would be prohibitive for such few men. One third of the 129 stations in the County Fire Department's jurisdiction offer improvised board playing, the equipment again funded by the Firemen's Association. Physical activities other than the mandatory bending and stretching exercises are, after all, voluntary, but, says Lavoie, racquetball allows the men an outlet for tensions and pressures. "A good game of racquetball is exhilarating," he states, "and it provides an excellent alternative to the

boob tube. The men can't go away from the station, they have to be able to respond to an alarm within thirty seconds, so they bring the racquetball facilities to their station."

South of Los Angeles, in Orange County, the situation is different, however. The passage of Proposition 13 last year, which lowered property taxes statewide, and, in effect, decreased government revenues, resulted in a lack of funding for the installation of racquetball facilities for the O.C. firefighters. With smaller stations manned by only four to five men, costs of construction would be prohibitive, and the men seem more inclined to joining private racquetball clubs. One exception is the Seal Beach Fire Department which, in a unique cooperative effort between the city government and the fire department, is paying for the construction of a racquetball court within a multi-use facility on land leased to the department by the city. Funding is being provided by the Firemen's Association which is selling memberships for the racquetball facilities. "The Council was difficult to sell on the idea because it's public property," says Chief Ron Adams of the Seal Beach Fire Department, "but they finally realized the benefit of providing the men with an outlet for their energy. And the building will be a multi-use facility, not just a racquetball court. The men

requested racquetball specifically because it combines the movements and stretching activities in a competitive sport, and it's as good, if not better than calisthenics."

Originally, explains Adams, volleyball was the most popular sport among the firefighters, but on-duty injuries, inadequate lighting, and the unpredictable weather eliminated it as a suggested physical training activity. Today it's racquetball, and many of the fire departments' players could possibly enter the civilian pro circuits if they felt so inclined.

The Firemen's Grapevine, a monthly publication published by the Los Angeles Firemen's Relief Association, now carries a regular column on racquetball, keeping players up-to-date on department racquet activities, and a department racquetball coordinator sets up tournaments throughout the stations, in addition to his regular firefighting duties. Racquetball has become a way of life among the firefighters, as daily a routine as responding to a fire alarm, which now blares its siren.

The men drop their racquets immediately. Outside the court door they kick their shoes off, drop into their tornouts (protective clothing) and boots, and within one minute are on the fire trucks waiting down the streets of Los Angeles in conquest of a fire.

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The NATIONALS

Hogan Does It Again; Walton Surprises Everyone

By Ben Kalb

As sure as the Pope is Polish, the sun shines in Hawaii, birds fly south and Billy Martin will never be nominated for the Nobel Peace Prize, Marty Hogan is the best racquetball player alive today.

It really isn't up to Hogan to prove he is the greatest any longer. It is up to the rest of the male pro tour to disprove what everybody already knows. But so far, the rest can't beat the best. As much as they have tried; as many people as they threw up against him, and as many types of strategy they figured could get to him, there was nobody who even came close to beating him in pro racquetball's National Championships at the Arizona Athletic Club in Tempe.

Before a crowd estimated at 1,000, Hogan defeated Mike Yellen, 21-10, 21-14, to win his second straight national title and a \$12,000 first prize check that went with it.

In the eight '78-'79 tournaments, counting the Nationals, Hogan won seven, losing only the first stop in St. Louis. He lost only one match the entire season—to Steve Strandemo, the eventual winner in that St. Louis tourney.

Hogan has now won 24 of 28 tournaments and collected over \$100,000 in tour prize money (which doesn't even count his endorsement contracts which far surpass his tour money).

In Arizona, Hogan did not lose a game in beating five opponents for the title. He defeated Gary Stephens, Steve Keeley, Davey Bledsoe, and Craig McCoy before facing Yellen in the finals.

But just as the men's outcome was predictable, nothing went as planned in the women's competition. Fourth-seeded Jennifer Harding, fifth-seeded Jean Sausser, sixth-seeded Sarah Green and seventh-seeded Rita Hoff lost in the first round, two-time defending champion Shannon Wright lost in the semifinals and when the dust had lifted, it was Hogan's Leach teammate, Karin Walton, the 10th seed, who defeated third-seeded Janell Marriott, 21-20, 21-15, for the national title.

Walton, who had never before reached the final of a pro tourney, collected the first place prize money of \$4,500, or about a thousand dollars more than she has made lifetime on the pro tour.

In the men's competition, there were very few surprises. In fact, Hogan even guessed who he would be playing in the finals. "I knew right from the start that Yellen would be in the finals," said Hogan. "He has been playing better than anybody this week. I'm sorry he had to catch me on a near-perfect day. He should be ranked number two now."

Hogan's idea of "near-perfect" is an understatement. There was no way anyone else playing their all-time best could have beaten him that day. He was behind only once in the entire two games and that was at 1-0 in the second.

"My game was really at its prime," said Hogan afterwards. "I've been training for this. I knew I was going to come in strong. I can't tell you how much I worked for this."

Yellen, of course, agreed. "He does everything a little better than anybody else," said Yellen, who collected the runnerup check for \$7,000. "You almost have to play perfect to beat him, especially the way he played in the finals."

Hogan's forehand and backhand were on target throughout. The first game was tied 4-4 before Hogan reeled off 11 straight points. From 15-4 it went to 18-5 and 20-7 before Yellen scored three points to hit double figures. Hogan then scored one more point to close out the first game.

Hogan drove out to 11-4 and 18-5 leads before a concentration lapse made it 18-10. Yellen cut it to 19-14 but that was as close as he could come.

"I wasn't taking advantage of the opportunities I had," said Yellen. "When you play Marty you have to take advantage of the few things he gives you. I wasn't making my kill shots, which gave him second and third opportunities to make his."

"I knew I was going to shoot right from the beginning," said Hogan. "All week not one player was putting pressure on Mike, and he's the best rallyer in the game. I knew right from the beginning I was going to come out and put everything I had into it. I knew the first few points would be the indicator. It's like wanting to connect with the first good punch in a fight."

"I had a couple of concentration lapses. I'm human. I slip into them once in a while. But I got myself out of them fast."

Although Hogan defeated Yellen

convincingly in the finals, he credits Mike with giving him his toughest match of the season. That was the quarterfinal duel in the Los Angeles pro stop won by Hogan, 21-16, 6-21, 11-9. "Nobody had beaten me 21-6 in five years," said Marty. Yellen had an 8-0 lead in the tiebreaker before Hogan cut it to 9-4. A double fault by Yellen at that point started his downfall and Hogan scored the last seven points.

"Losing that match might have had some psychological carryover into this match," said Hogan.

Hogan's toughest Nationals match, scorewise, came in the semis against McCoy (21-17, 21-16). Hogan had a 13-2 lead in the first game before concentration lapses put McCoy back in it for a while at 17-11 and 20-17. In the second game, Hogan had a 19-5 lead before McCoy came back to 19-12 and 20-16.

Yellen reached the finals with victories over Lindsay Myers in a tiebreaker, Jay Jones, Dave Peck and Charlie Brumfield. The semifinal match against Brumfield was not without a little controversy.

Brumfield led Yellen 18-7 in the first game when a questionable point was called by referee Chuck Leve for Yellen. It was a point that Brumfield thought should have been called a hinder. Brumfield went out of court to argue the call and after Leve threatened him with a technical, Brumfield said, "I'm sure you'll even it up for me later." Leve then hit him with the technical, which took away a point from Brumfield's total.

Yellen scored the next 13 points to lead 20-17 and after Brumfield scored two points, Yellen ended the first game on an ace.

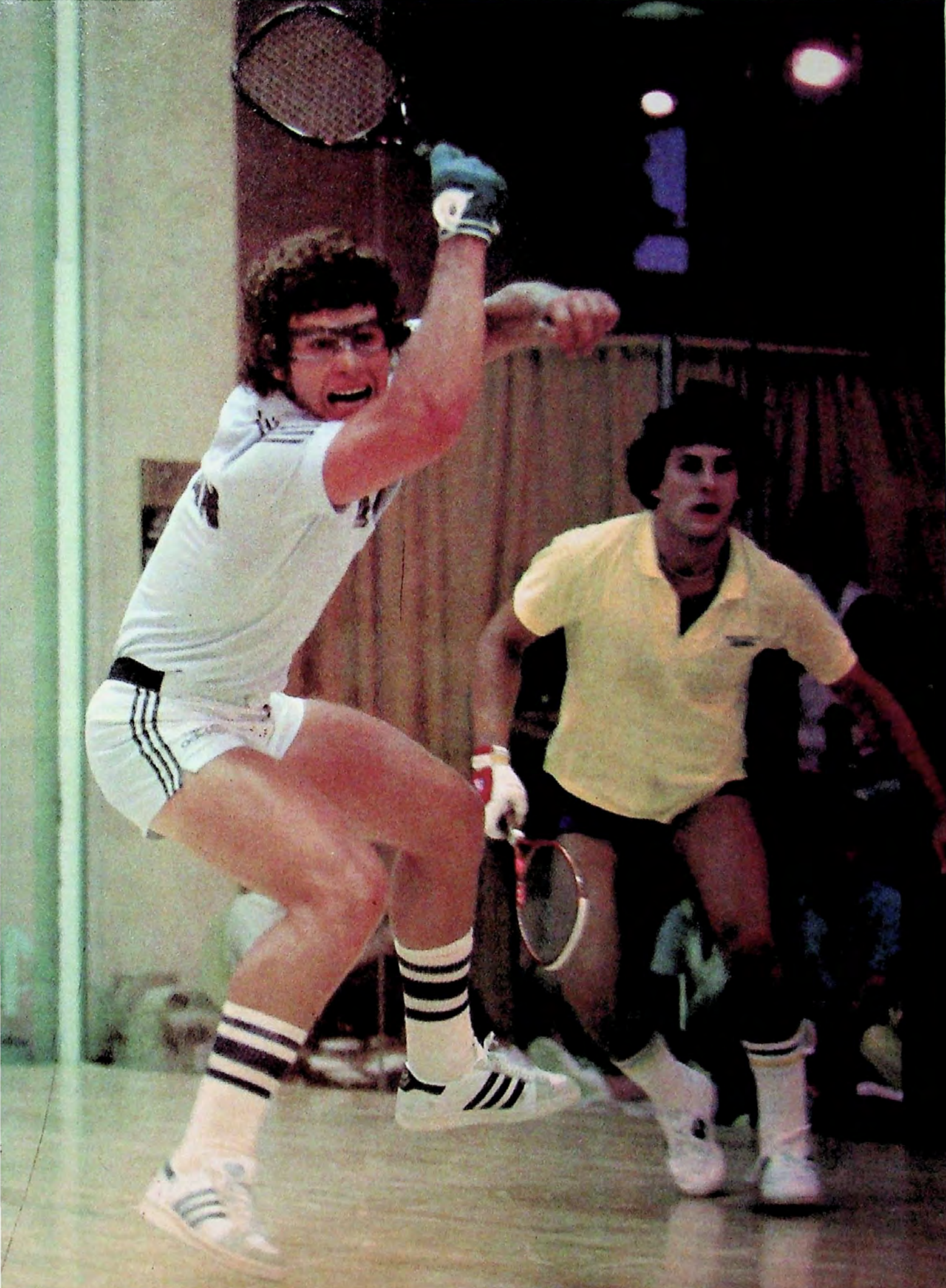
Yellen never looked back in the second game, leading 11-3 and winning 21-8. Brumfield admitted he let the call affect him.

"Even playing crappy I was still beating him," said Brumfield afterwards. "I was playing good enough to win this tournament but I let it go."

"From that one point I went from play-

Marty Hogan did not need to make too many faces in this year's Nationals in Arizona. He took care of Mike Yellen rather easily in the finals. It was Hogan's second straight title.

Photos By David King



NATIONALS

ing to not feeling like playing. It was non professional. It was smugness. It was pathetic."

Yellen also felt Brumfield's downfall came following the incident. "Something like that can upset a player," said Yellen. "He was playing real well at first. His overheads were great. When someone's playing like that all you can do is wait and hope he cools down."

Up until that point Brumfield looked as if he were headed for the finals and a possible fifth national championship. In his second round match against second-seeded Jerry Hilecher, the crowd saw the Brumfield of old. He destroyed Hilecher, 21-6, 21-12. "For 15 points in the middle of the match, it was the best racquetball I've played in five years," said Brumfield who used a racquet he called "Leach's Voit-Impact Imitation," which looked like a Voit Impact with the label taken off and a new handle put on.

Brumfield's tourney performance came as no surprise to people who know how good a player he has been in the past but a surprise nevertheless because a hepatitis attack put him out for most of this year's pro season.

Brumfield's win in the quarters came over Jerry Zuckerman, who would have never made it as far as he did had it not been for an ankle injury to Ben Koltun.

Koltun injured his ankle in the opening minutes of the first game but decided to continue playing anyway. "It was worth an extra \$1,000 if I won," said Koltun. "Anyway, it was the last tournament of the year so I had nothing to lose."

Nothing to lose, that is, but the match. Koltun won the first game 21-19 but lost the second 21-12 and the tie-breaker 11-4. Said one spectator: "There is no way Zuckerman should be in the quarterfinals of the Nationals, or the quarterfinals of any tournament but he did what he had to do to beat Koltun, so more power to him."

But except for Zuckerman, there were only a few mild upsets in the men's division. Third-seeded Rich Wagner lost in the second round to Dave Peck, fourth seeded Strandemo lost to McCoy in the quarterfinals and fifth seeded David Fleetwood lost to McCoy in the second round.

But for Hogan it was a "near-perfect" tournament and a "near-perfect" season. So what could be any better? "I'm still looking for a perfect year," he says.

Karin Walton (scoring a point at top) surprised everybody by defeating Shannon Wright in the women's semifinals and then defeating Janell Marriott (bottom) in the finals. Walton was unseeded.



Things got close at times in the Charlie Brumfield-Mike Yellen semifinals match (top) and Brumfield had a few things to smile at but in the end it was Yellen who advanced to the finals to face Hogan.

In the women's competition, after the first-round massacre of seeded players, it looked as if Shannon Wright was headed for her third straight National title, accomplished only by Peggy Steding. But Wright ran into the "nothing to lose" attitude of Walton in the semis.

In one of the tourney's most exciting matches, Walton defeated Wright, 21-20, 21-19. The players were never more than three points apart in the first game and in the second game, Walton drove out to 7-0 and 10-1 leads before Wright tied it at 17 and went ahead 19-17. Walton then scored the last four points.

Wright did not feel like talking to the media afterwards. After answering one question with a more or less stock answer of "Karen played extremely well and there was nothing wrong with my game," she ignored other questions and left.

Walton, on the other hand, couldn't wait to talk about Wright's "lack of confidence." Walton said she knew she could beat Shannon after seeing her at the annual Nationals banquet the evening before. "She kept looking at me," said Walton. "I could tell she was nervous. I know she had a lot of pressure on her. She wanted to make it three in a row like Peggy did."

Actually, it was not the first time Wright had lost to Walton. "I beat her in Milwaukee in 1977," said Walton. "That was my pro debut."

Prior to facing Wright, Walton, who did not make the finals in a regular tourney stop all season, defeated Hoff and Vicki Panzeri, who upset Harding in the first round.

Marriott reached the finals with wins over Kathy Williams, women squash champion Heather McKay and



Marty is seen here in the quarterfinals shooting a backhand rollout against Davey Bledsoe.

second-seeded Marci Greer in the semis, 21-14, 21-9.

The match against Greer had the same pattern in both games. Marci took the early lead, Marriott tied things up at 9 and went ahead 10-9 to stay.

Greer, one of the most improved players on the tour, had a tough draw, beating Steding and Linda Prefontaine

before reaching the semis.

In the finals, Marriott seemed to tighten up and the more relaxed Walton never lost her concentration. In the first game, the two players were tied at 15, 16 and 17. Marriott led 20-17 but a backhand skip, an unforced error and Walton's passing shot evened it up at 20. Walton scored the first-game de-



Walton did not make Shannon Wright jump for joy in their semifinal match and when the tourney was all over, it was Walton who

was showing a little emotion after her win over Marriott in the finals.



NATIONALS

cider on Marriott's skip off a backhand shot.

Marriott took a 6-0 lead in the second game but Walton cut it to 9-8. The players were tied at 13 before Walton took a 14-13 lead she never relinquished. At 20-15 she scored an ace on her second match point to win the title.

"I was pretty nervous this morning," said Walton. "But I always seem to do well in the biggies. I won the Datsun in the Voit Nationals last year."

"I never lost confidence even when I was down 6-0 in the second game."

When I was losing 20-17 in the first game, I was nervous but I knew I still had a chance to come back."

Walton credits her relationship with her new-found boyfriend Rich Handley as setting her down mentally as well as providing her with a coach.

"He has so much confidence in me," says Karin. "I want to win for him as much as I want to win for me."

Walton met Handley at the Connecticut pro stop in April and the two have been dating ever since. The Nationals was the first time Handley served as her coach. "Great percentage huh," said Handley.

The Walton-Handley love affair was the lead gossip item throughout the en-

tire tournament and the pair almost made it two for two in tournament victories.

Handley reached the finals of the men's singles amateur division before losing to hometown hero Bobby Bolan 21-15, 21-18. Heather McKay, having never won any prize money on the pro tour, was also allowed to compete in amateur competition, and she won that title with a 21-13, 21-11 victory over Lynn Adams.

The pros will take the summer to get their games back in shape. There are a few small money tournaments scheduled but the NRC pro tour does not get going again until late September in St. Louis.

Final Results

Men

PRO SINGLES—Marty Hogan (St. Louis) def. Mike Yellen (Southfield, Mich.), 21-10, 21-14.

AMATEUR SINGLES—Bobby Bolan (Tempe, Ariz.) def. Rich Handley (San Diego), 21-15, 21-18.

SENIOR SINGLES (35+)—Bill Schmidtke (Apple Valley, Minn.) def. Jim Austin (Houston), 16-21, 21-8, 11-2.

VETERAN SENIORS (40+)—Charlie Garfinkel (Buffalo) def. Bob Peterson (Boise), 21-12, 21-9.

MASTERS SINGLES (45+)—Bob Muehleisen (San Diego) def. Jay Krevsky (Harrisburg, Pa.), 21-17, 21-9.

VETERAN MASTERS (50+)—Bob Troyer (Lake Bluff, Ill.) def. Sam Koanui (Honolulu), 21-8, 21-9.

GOLDEN MASTERS (55+)—Burt Morrow (Los Angeles) def. Carl Loveday (San Diego), 21-20, 21-13.

VETERAN GOLDEN MASTERS (60+)—Ed Lawrence (Memphis) def. Alex Guerry (Chattanooga), 21-12, 21-10.

AMATEUR DOUBLES—Wright-Trent (San Diego) def. Fleming-Garrigus (Phoenix), 21-8, 19-21, 11-9.

SENIOR DOUBLES—Muehleisen (San Diego) and Peterson (Boise) def. Aubrey-Lankford (Tucson), 21-7, 21-12.

MASTERS DOUBLES—Dailey-Banales (Phoenix) def. Schaub-Mancione (Springfield, Mass.), 21-5, 21-12.

GOLDEN MASTERS DOUBLES—Morrow-Skelton (Los Angeles) def. Divito-Rizzio (Chicago), 21-16, 21-18.

Women

PRO SINGLES—Karin Walton (San Clemente, Calif.) def. Janell Marriott (Salt Lake City), 21-20, 21-15.

AMATEUR SINGLES—Heather McKay (Toronto) def. Lynn Adams (San Diego), 21-11, 21-13.

SENIOR SINGLES—Sue Carow (Glenview, Ill.) def. Linda Siau (Riverside, Calif.), 21-12, 21-13.

VETERAN SENIOR SINGLES—Geri McDonald (Millbrae, Calif.) def. Colleen Sloan (Watsonville, Calif.), 21-12, 21-12.

AMATEUR DOUBLES—Stoll-Dee (St. Louis) def. Ackerman-Fletcher (Dearborn, Mich.), 21-10, 13-21, 11-9.

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\$50,000 Colgate Pro-Am National Championships Breakdown of Prize Money

Men

Marty Hogan	\$12,000
Mike Yellen	7,000
Charlie Brumfield	3,200
Craig McCoy	3,200
Davey Bledsoe	1,400
Steve Strandemo	1,400
David Peck	1,400
Jerry Zuckerman	1,400
Steve Keeley	500
Don Thomas	500
David Fleetwood	500
Mike Zeitman	500
Rich Wagner	500
Jay Jones	500
Ben Koltun	500
Jerry Hilecher	500

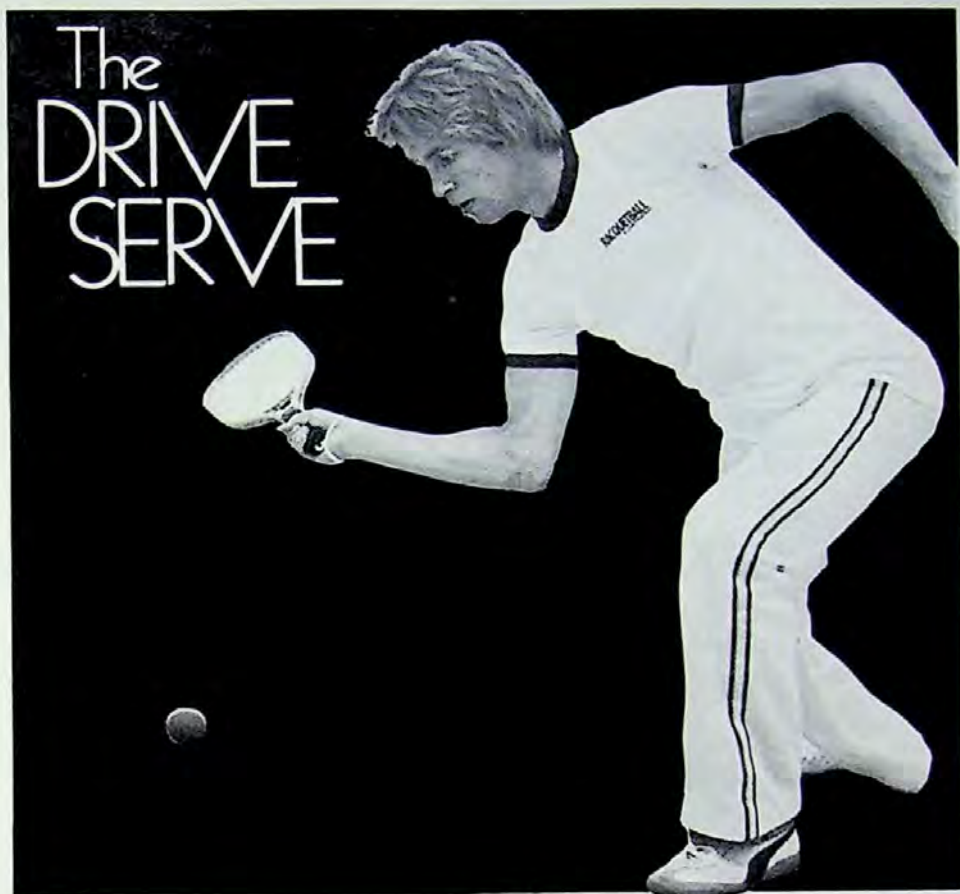
Women

Karin Walton	\$4,500
Janell Marriott	2,500
Shannon Wright	1,400
Marci Greer	1,400
Pat Schmidt	700
Vicki Panzeri	700
Heather McKay	700
Linda Prefontaine	700
Martha McDonald	300
Sarah Green	300
Rita Hoff	300
Jennifer Harding	300
Kathy Williams	300
Jean Sauser	300
Alicia Moore	300
Peggy Steding	300

Colgate BONUS Pool Earnings (Based on performance during the 1978-79 pro tour)

Marty Hogan	\$15,000	Shannon Wright	\$7,000
Jerry Hilecher	10,000	Jennifer Harding	5,000
Rich Wagner	7,000	Marci Greer	3,000
Steve Strandemo	6,000	Janell Marriott	2,000
Davey Bledsoe	5,250	Sarah Green	1,000
Mike Yellen	5,250		
David Fleetwood	4,500		
Craig McCoy	2,000		
Ben Koltun	2,000		

The DRIVE SERVE



By Rich Wagner

To begin a serve (for a right-handed person) you take a step back with your right foot. That is, you put your right foot behind your left. You then come through with your left foot and make contact as you are thrusting forward.

Most people don't step back behind their other foot when they serve but it



really gives you more momentum than just taking a step ahead. It also gives you more power. The stroke is a basic forehand.

When you are hitting your left side drive (a drive that will go to the opponent's backhand if he or she is a

righthander), ideally you want the ball to bounce a few inches over the short line. You want it to bounce twice before it hits the back wall. You want the ball to go into the corner. You don't want it to hit the side wall first. Even hitting the back wall and bouncing along the side is better than hitting the side wall and having it bounce right into your opponent's power shots.

There is really no difference in foot motion on the serve whether you are hitting a drive down the right side or the left side.

You should meet the ball slightly ahead of the middle of your body, or slightly behind your left foot. Now, in order to get that serve down the right side while remaining deceptive about it so your opponent doesn't know you are going down the right side, you step and stroke the ball the same way but you meet it much deeper in your stance. Instead of meeting it, let's say six inches behind your left foot, you meet it a foot behind your left foot (behind the center of your body).

The stroke is the same. But with your left side drive, you are snapping your wrist more, sort of whipping the ball across court. Going down the right side, your wrist snap is generally not as heavy.

There is no difference in positioning of your feet. That's part of the serve technique. In order to be as effective as possible, you have to be deceptive as possible. That's why Jerry Hilecher, for example, is a good server. He is deceptive. You don't know what he is going to hit because he basically has the same motion for all his serves.

Now, the question comes up about where to aim the ball. The best way to learn is to put up a six-inch square on the front wall and then practice hitting that. See where your serve goes in relation to how close you came to that spot. When you find the right spot that makes the ball land where you want it, keep the spot there and practice hitting it. If the spot is wrong, adjust it. Consistency is important in serving.

Ideally, you want to develop consistent serving from the same spot in the service box. Usually, if I am going to serve a drive to the left or right or a Z to the right, I'll stand in the same spot. If I'm going to serve a Z to the left side I'll move over to the left more, so I can get a better angle on the ball.

With a drive serve, you want to make your opponent reach for it. That's why you want it to bounce just over the short line. You'd like your opponent to reach for it, so he can't get a good swing at it. That's the most effective way of playing Marty Hogan. If your serve goes right back to him, he gets his power into it and rolls it out. But if he has to reach for it, there is no way he can generate that much power.

There are a lot of ways to generate power on the serve. Power is one factor but there are other things involved. One way to generate power is to snap your wrist into the ball. But different people have different methods. If you see Hogan serve, you notice how far he gets his elbow away from his body. If you watch Hilecher, you see a lot of upper body movement and hardly any arm.

I recommend you hit all your serves with aggressiveness but that doesn't mean wail on it every time up. If you see your opponent is returning your power serves consistently, why waste all that energy with "overkill."

And remember to pick your spot on the front wall. Make sure you come straight through the ball. If you meet the ball too far out in front of you, you will find you are hitting the back wall a lot, thereby giving your opponent a few plums. It's probably better to meet the ball closer to you than way out in front of you. And, of course, you want to keep your serves low.



Beginner's Pitfalls

By Jack Kramer

Editor's Note: This is an excerpt from the book BEGINNER'S RACQUETBALL by Jack Kramer, World Publications, Mountain View, Calif., 1979.

Jack Kramer (not related to the famous tennis player and promoter) is a former newspaper columnist and author of several how-to books.

No matter what your sport is—racquetball, tennis, or handball—there are certain pitfalls that beginners should be aware of at the start. These are the little things that can make the difference between becoming an adequate player or a superlative one. Failing to take aggressive advantage of a position or not completing a swing, for example, are actually pitfalls that affect your game.

Serving Readiness

Always be ready when serv-

ing—before you serve, glance at your opponent so you know exactly where he is and so he knows you know. Notice whether he or she is leaning to one side or the other.

Early Stroke

Here is a common pitfall: Striking the ball before it is in proper position will result in less power on the ball and an easy return for your opponent. Don't make your stroke until the ball passes the center of your body. Hold off until the ball is exactly in this position. Then, when you hit the ball, it will have good speed and hit the wall much lower, making a return difficult.

Stiff-Wrist Stroke

The wrist should be stiff when hitting the ball, but it should never be rigid. A rigid wrist pushes the ball to the wall rather than stroking it to the wall—there is less power. Hold your wrist cocked well back at the start of the stroke, and when you hit the ball snap or roll over the wrist action slightly. This will give power to the ball and result in a difficult shot for your opponent to return.

Backhand Flop

If you don't take a full backhand swing, you will swat the ball instead of hitting it. If your thumb position shifts, the ball will go toward the ceiling. Poor body position generally causes the flop. Again, be sure the face of the racquet is perpendicular to the floor.

Elbow Shot

Holding your elbow cramped with arm against the body will result in the shot having little power and direction. Be sure your arm is extended in a swing arc.

Overhand Overuse

When a ball comes from the deep court off the wall and bounced high off the back wall, there is the natural temptation to return it with an overhand stroke. Wait until you can get in position for the sidearm stroke (forehand or backhand). You will be able to control the ball much easier.

Cat in a Corner

Put yourself in a corner and you will indeed be cornered. You will be too close to the back wall to make any kind of effective swing. Always know how much space you have relative to the walls and especially corners.

Back Wall Rebounds

Do not rush to hit a ball before it can rebound off the back wall. If your body is parallel to the front and back walls you can only hit a weak shot. Time the ball so you can swing your body into proper hitting position as the ball comes off the wall. Never let the ball crowd your shot. Leave enough room to take a full swing.

Against the Wall Contortions

In certain deep-court situations the back wall can be a stumbling block that makes a beginning player resort to ice skating contortions. Hit the rear wall shot as you would a front wall shot. Time your stroke and don't end up being a whirling dervish and losing a point.

Ceiling Shot

If you try a ceiling shot when you are close in, you will make an easy set-up point for your opponent. Make the ceiling shot from deep court.

Overswinging

This is a common error and tough to resist. Hitting the ball harder than really necessary can result in more harm than good. Try to strike the ball with just enough force to keep your opponent back and making defensive shots. Overswinging is a plague and only practice can eliminate it.

Backhand Ceiling Shot

Most players' backhand shots are weaker than their forehand strokes and less accurate. Chances are good that by pressing your shoulder to the wall you can hit an overhand ceiling shot with your forehand and have more control and power. Of course, if the ball is a real wallpaper hanger, you will have to resort to the backhand stroke.

Overconfidence

When many players make a kill shot or a perfect return, they assume there will be no return from the opponent and thus, stand still. Not so. After hitting the ball—move! Even if you think you have a winner, get moving and head for that center-court position. Never stay in the same spot you made your hit from—the percentages are against you.

Kill Shot

A kill try too close to your opponent generally just does not work. You must always allow that your kill shot may not be perfect. Use the kill shot when you are away from your opponent. Then the speed and bounce off the side wall to front wall will work to your advantage. Hitting away from your opponent rather than to him gives you the percentage.

Double Trouble

In doubles, there is always confusion as to who hits what and the result might be two racquets banging in unison in thin air. The player on the forehand side should take the shot that comes down the middle between the two partners.

Forehand Ceiling Stroke

The general stroke of the ceiling ball is basically the same as the forehand stroke, but there are a few differences. On the backswing bring the racquet back to a position behind your head.

A close-up photograph of a woman's right arm and shoulder. She is wearing a white, ribbed, sleeveless top. On her upper arm, there is a tattoo that reads 'INDESTRUCTIBLE' in a stylized, outlined font, with a yellow lightning bolt graphic underneath the text. Her hand is clenched into a fist. She is also wearing a thin gold chain bracelet with a heart charm and a circular charm on her wrist.

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Beginner's

When you are ready to hit the ball, keep your racquet directly behind your back—your elbows should be pointing to the ceiling. Make the forward swing with an upward motion and extend your entire body toward the ceiling. Remember that the higher the point of contact with the ball, the better the chances are of the ball having zip behind it. End the stroke with a step forward to help maintain balance.

- Don't keep your weight on the back foot—weight should be on front foot when ball is hit.
- Don't stop the racquet behind the head; keep it moving backward.
- Don't let the ball drop so low that it is difficult to hit it with a full stroke.
- Don't, after hitting the ball, stay anchored to the spot; put foot forward to maintain good balance and prepare for next shot.

Serving

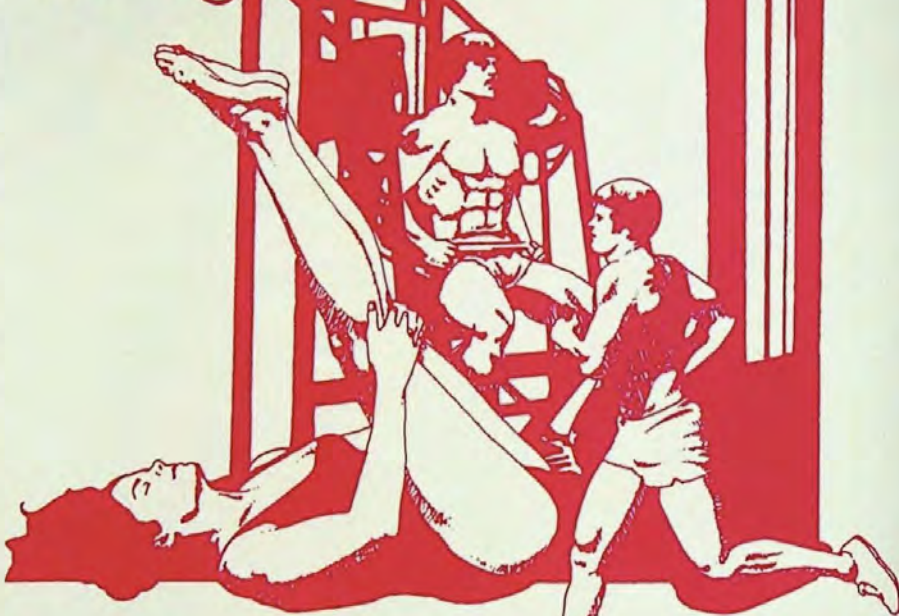
When you go to the service box, take your time. This is your advantage shot; use it well. Don't stand too close to either side wall; this limits the choice of service direction. When serving the bread-and-butter drive serve:

- Don't make contact with the ball too high; you will be at a disadvantage and the strike will be bad.
- Don't sacrifice control for speed; best to hit only as hard as accuracy will allow.
- Don't hit the ball so hard that it strikes high off the wall and rebounds off the back wall for an easy set up.
- Don't make the angle of service too acute; this could result in the ball rebounding off the side wall into center court for an easy set up.
- Don't use the same serve each time—your opponent will begin to expect what is coming.

Observation

This is last but definitely not the least in the pitfall parlay. To make that perfect shot you should always know the location of your opponent. For example, let's say you just hit the ball to your opponent who is behind you. If you don't turn your head to see what he is doing, he will put the ball past you. So again, keep your eye on your opponent *and the ball*. It is tough to do both, but try. After you hit a ball, observe the ball on its way to your opponent. Try not to change your body position but rather use a neck-swiveling motion. Keep your head moving and eyes alert. After some play, this action will come automatically.

Proper Strength Training



By Dr. Ellington Darden
(Last of a two-part series)

The strength of a muscle can be compared to that of a rope. Both a rope and a muscle can produce a pulling force in proportion to its cross-sectional area.

Since the length of a muscle is not changed by an increase in its volume, the cross-sectional area is in direct proportion to the volume. The volume of a muscle and its size are the same. Thus, the size of a muscle indicates the strength of that muscle.

When your muscular size is increased, your strength is increased. But you may not be as strong as another athlete with much smaller muscles. The smaller muscled athlete may be working with advantages not available to you.

Any racquetball player will be stronger than he was if he increases the size of his muscles. No one factor, however, will make him equal to certain other athletes.

Many of the factors that contribute to demonstrations of strength cannot be changed. But enlarging the muscular size of almost any athlete will make him stronger than he was.

The mass of your muscles is important for several reasons: (1) It is directly related to strength. (2) It is the factor

most subject to change.

(3) It is the easiest to increase.

(4) It improves performance.

(5) It offers protection against injury.

Twenty years ago, almost all athletes were sincerely, if mistakenly, convinced that progressive weight training would destroy their abilities. Today, many athletes are aware that properly applied strength training will improve performance in any sport. But universal acceptance of strength training for athletics is yet to become common practice. Indeed, widespread understanding of the simple principles of such training appears to be far in the future.

Weight training is capable of producing results that are utterly impossible to obtain in any other manner. This is true only because weight training provides *more* resistance and *better* resistance. Properly applied, weight training provides resistance where it is needed to the degree it is needed.

Running provides resistance. Swimming provides resistance. Jumping provides resistance. Any type of muscle-powered movement is met by some kind of resistance—air, water, gravity, friction, or some type of opposition. All weight training does is to *control* such resistance and make it possible to apply that resistance where it is needed.

In theory, it might appear that the

Wilson develops Custom Power Balancing to give you the special power you need, where you need it.

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The Shannon Wright Autograph

Designed by Wilson for Shannon Wright, Women's National Racquetball Champion, 1977, 1978.

"The 'W' on this racquet stands for Wilson, Wright, and Win. Whether women know it or not, we do need special design elements in a racquet to help make up for the natural handicap we have—the lack of momentum in our swing. I'm proud to say that the Shannon Wright Autograph does that. Thanks to Wilson's Custom Power Balancing, Wilson redistributes weight through the frame and places it in the crown to actually get the racquet to do some of the work for us. That extra weight helps put more power in your swing. In my opinion, it's the most powerful racquet I've ever used."



Shannon Wright

The Davey Bledsoe Autograph

Designed by Wilson for Davey Bledsoe, Men's National Racquetball Champion, 1977.

"Men have a lot of natural power in their swing. But most racquets are designed to give men the momentum they already have. Working with Wilson engineers, I expressed the concern that where power is needed most is in the wrist snap through their swing. They answered with Custom Power Balancing. That is, they redistributed weight through the frame to the throat of the racquet. That headlight balance gives men incredible racquet speed through the power zone of their swing. It helps the racquet snap quicker and cleaner at ball impact for a powerful, yet controlled shot. When I play with the Davey Bledsoe Autograph I feel like I've got the most powerful racquet you can use on the court."



Davey Bledsoe



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INSTRUCTION

ideal exercise would be one set of one repetition with maximum-possible resistance. That would be a heavy, single-attempt lift with so much resistance it would be impossible to perform two repetitions.

In practice, far better results come from using less resistance, which will permit the performance of at least several repetitions. Generally speaking, between eight and 12 repetitions seem to produce the best results when each set is carried to the point of momentary muscular failure. An exercise is properly terminated only when the involved muscles are momentarily so exhausted that another repetition is impossible in spite of maximum effort.

When exercises are performed in the above outlined manner, very little is required to obtain maximum results. But if activities are not performed in that correct manner, no amount of exercise will ever produce the degree of results that would have accrued from a small amount of proper exercise.

For maximum results, you should train not more than three times per

week; in some cases, only twice each week. Rarely, should more than two sets of any one exercise be performed in one training session. In most cases, only one set of each exercise is required or even desirable. *Training must be progressive.* When you can perform 12 or more repetitions, you should increase the resistance by approximately five percent at the time of the next workout.

It is impossible for a conditioned athlete to train too hard. But it is easily possible for anybody to train too much.

The racquetball conditioning program used at the Athletic Center of Atlanta, Ga., moves at such a pace that it is almost frightening to watch. But it must do so in order to produce the desired results. No other type of training will even begin to attain the same objective.

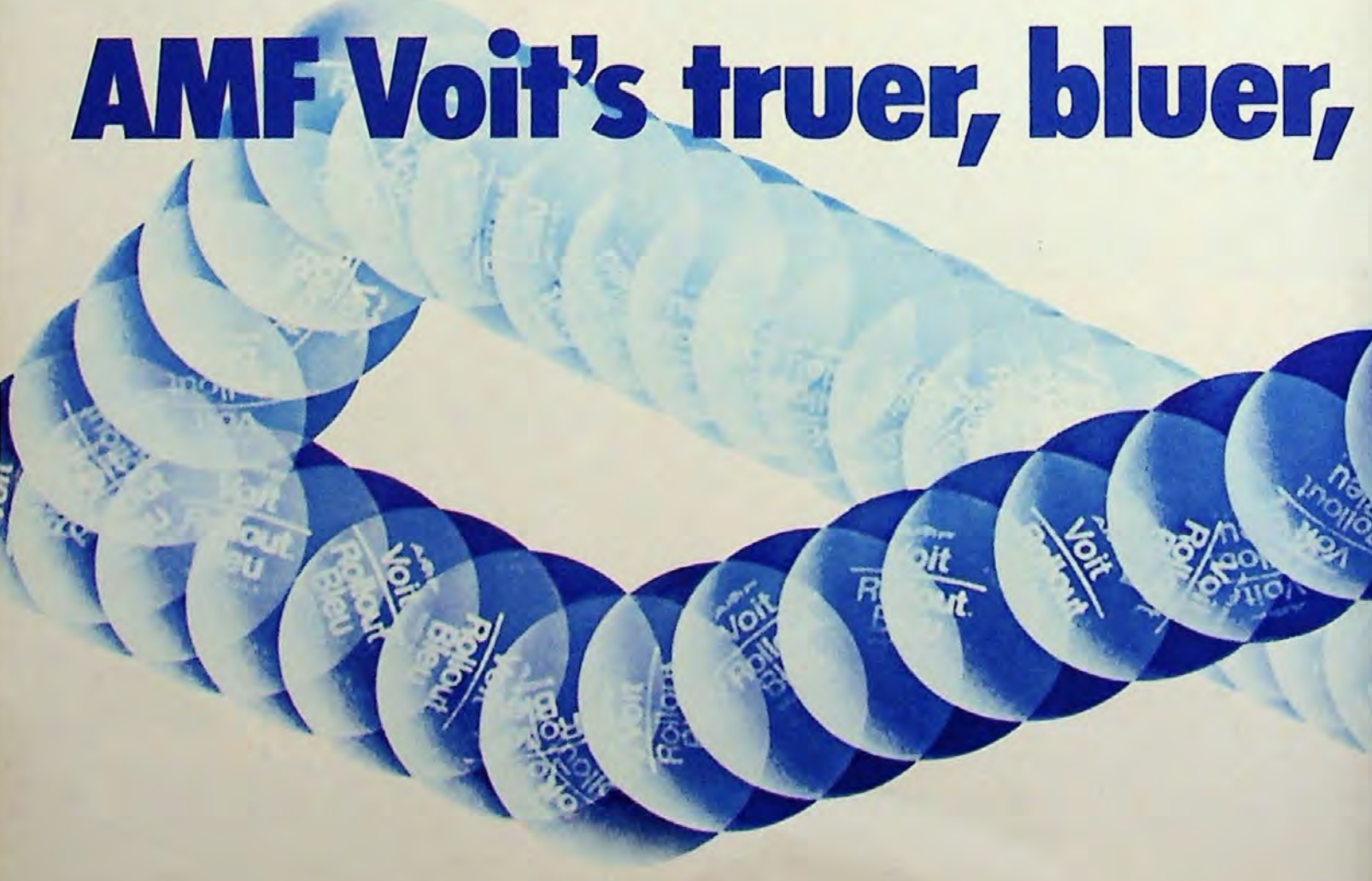
The entire training program for the legs and lower back consists of one set of four to six exercises, a total training time of five minutes. This is performed only twice weekly, a total training time of 10 minutes.

Thirty seconds of this routine and the heart rate reaches a level of 180 to 200 beats per minutes. This heart rate will not drop below 150 until after the entire workout is completed, a period of approximately 20 minutes for a total body workout. This workout covers every major muscular structure in the body, the legs and lower back, the upper back and chest, the shoulders and the arms, the neck and the abdominals.

The athlete should not look for ways to make the exercises easier. He should find a means of making them harder. The style of training should be strict. The form should be correct. The athlete should train hard but briefly. *More* training will not achieve the results that can be obtained by *harder* training. Even a hundred light sets will not equal the value of one heavy set.

A proper style of training is certainly *not* easy. It is much easier to do an extra set than it is to perform the last two or three hard repetitions properly. But these last two or three repetitions are actually the only productive repetitions in the entire set. If they are skip-

AMF Voit's truer, bluer,



ped, the entire potential benefit of that set has been lost. The first few repetitions in a set are nothing more than preparation. They exhaust the muscles so that the last few repetitions can fall inside the momentarily existing levels of reserve ability.

It is easily possible to go through the motions of training as outlined in a weight-training manual and attain no worth-while results. Just as smearing a certain quantity of paint on a canvas does not create a painting, lifting a certain amount of weight will not necessarily produce gains in muscular size and strength. The significance of the painting and the lifting lies in how the paint is put on the canvas and how the weights are lifted.

The basic rules of proper form are very simple:

1. Set a certain guide-figure for the number of repetitions. In most cases, a number below six or above 20 should not be used. Eight to 12 repetitions are the most effective.

2. Select a weight heavy enough to make it momentarily impossible to per-

form the predetermined guide-figure of repetitions.

3. Having decided on the guide-figure and determined the proper amount of weight, perform as many repetitions as possible. Do not stop at any number of repetitions as long as it is possible to continue.

4. Keep the speed of movement slow during the first three or four repetitions and work carefully on the stretching part of each. Move faster on the last repetitions, but they will be actually quite slow as the point of exhaustion nears. By the time the end of a properly performed set is reached, momentary speed of movement should be reduced to zero. The trainee should not be able to move at all.

5. Pay special attention to the lowering or negative part of each repetition. Lift the weight smoothly and slowly then lower it back to the starting position *even more slowly*.

6. Limit the entire set to the muscles that are being worked. In a curl, this means that the weight must be raised *only* by the muscles of the arms, not by

swinging the weight up. In a press, the weight must be raised *only* by the muscles of the arms and shoulders, not by jerking the weight up.

7. Try to increase the number of repetitions, the amount of weight used, or both. But do *not* sacrifice form in an attempt to hasten progress.

8. Perform *one* set of four-six exercises for the lower body and six-eight exercises for the upper body, and no more than 12 exercises in any workout.

9. Work the largest muscles first and move quickly from one exercise to the next. This procedure develops maximum cardiovascular endurance.

It is a mistake to assume that the stronger you become the more exercise you need. You should never perform over 12 exercises, and only one set of each, in any one workout. With many advanced, stronger athletes the total number of exercise must be reduced to 10, or even to eight. PST (Proper Strength Training) sessions should not be performed more than three times a week, and even this number may have to be reduced as you get stronger.

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Forehand PASSING SHOTS

By David Fleetwood

Next to the kill shot, the forehand passing shot is probably the most effective offensive weapon you possess.

Of course, you can also hit a passing shot off your backhand but I don't know anyone—professional or amateur—whose backhand is as effective as his forehand.

Like a kill shot, a passing shot is a rally ender, leaving your opponent no opportunity for a return when properly executed. Ideally, you want your shot to pass your opponent out of reach and die in the back corner.

Even if it doesn't die, it might still be a good shot because it will take your opponent into the back court, yielding the coveted center court position to you. He will probably be left with the possibility of only a weak return, setting you up for a kill.

The circumstances under which you

should hit a passing shot are always a product of your position vis-a-vis that of your opponent. Here are two general rules of thumb: If you are in the back court and he is in the front court, ALWAYS PASS, never go for a kill.

On the other hand, NEVER PASS when your opponent is in the back court, regardless of where you are. Pinch it in a corner, kill it, whatever. If you pass the ball you will be hitting it right to his vicinity.

The other possibilities are that you will both be in the front or center court areas and, under these circumstances, you can judge for yourself whether you have a clear kill shot or should send your opponent scurrying toward one of the back corners.

Generally, if he is in front of you in center court, any kill shot you hit had better roll out or he will be in position to put it away. A passing shot is ideal for this situation. But watch out if he is behind you; your passing shot had better be a good one in that case.

There are two types of passing shots: Down-the-line and cross-court. Obviously, you will choose the shot that puts the ball where your opponent ISN'T.

For the sake of simplicity, let's as-

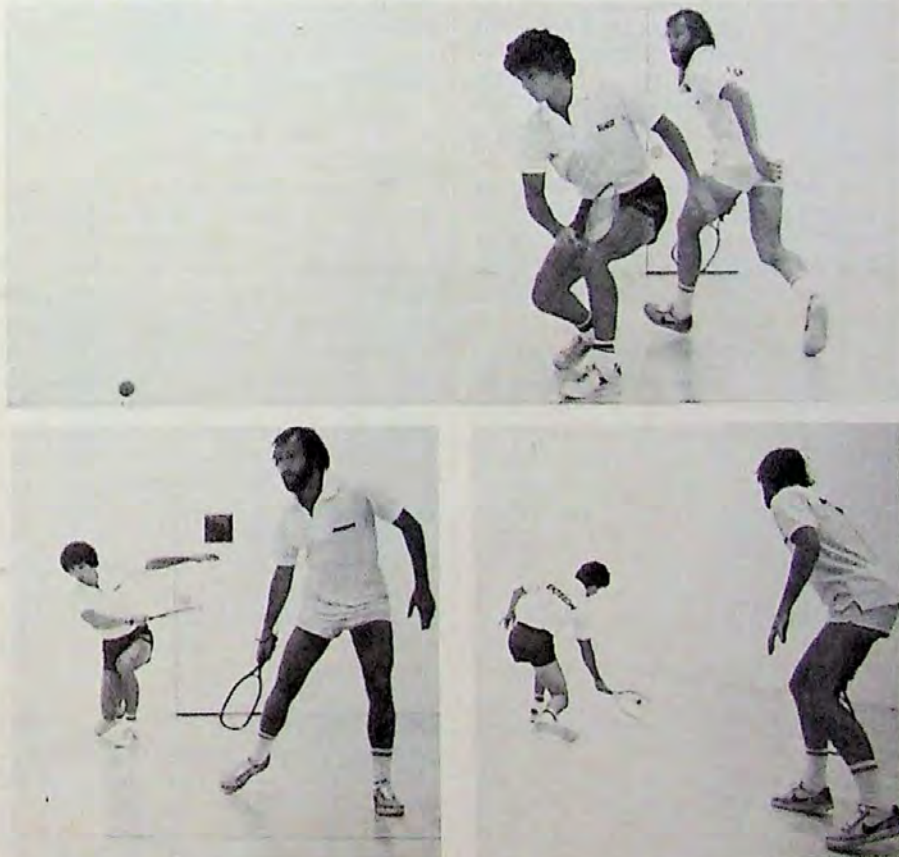
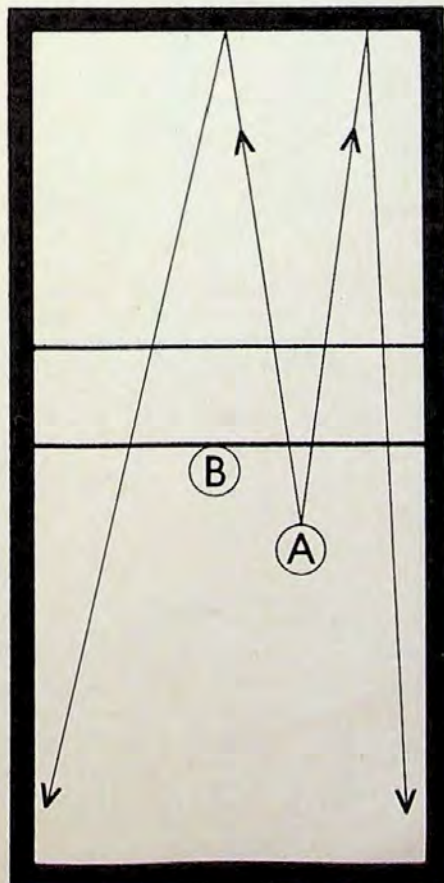
sume that both you and your opponent are right-handed. Select a down-the-line pass when he is in the middle to left side of the court.

The stroke is the normal forehand stroke and the ball should hit the front wall two or three feet up and rebound back to die in the right back corner. It should not contact the side wall on its way back or it will rebound out into the court where your opponent will have a chance at it. Don't hit it so far up on the front wall that it hits the back wall, or again, he will have a crack at it.

Just how far from the side wall you want the ball to contact the front wall depends on your position in relation to the side wall. Both of you may be way over to the left side of the court or you may be right next to the right wall.

A particularly difficult variation of the pass both for you and your opponent is when the ball travels all the way back only an inch from the side wall. It's called "wallpaper" and that's what your

Fleetwood shows how his down the line passing shot has his opponent out of position and scrambling to reach the ball (top).



The ideal situation for a passing shot (bottom left) is when you are behind the opponent (see diagram) and the time not

to hit a passing shot (bottom right) is when your opponent is already behind you. At that point you should go for a pinch shot.

PASSING

opponent usually gets a racquet full of when he tries to scoop up the ball.

If both you and your opponent are positioned from the middle-to-right side of the court, don't hit a down-the-line pass because he will already be half-way to the ball. Go to the cross-court pass instead.

The cross-court pass, like the down-the-wall pass, is hit two to three feet up on the front wall. Once again, you want it to bounce in front of the back wall in the corner on the opposite side of the court and die, so angle it accordingly.

If the ball happens to hit the side wall on its way back, it might still be a good shot if it doesn't hit too far from the back wall. Otherwise, it will roll into the center of the court where your opponent will pick it up and show you how to do it right.

When successful, though, you can have your opponent running from one side of the court to another. My Ektelon teammate Mike Yellen is famous for this. He hits so many wide angle passes that, by the third game, your feet feel like you've just been on a 20-mile hike.

You'll find that your passing game can really help your kill game. When an opponent knows you have more than one weapon, it prevents him from anticipating your shots. It keeps him honest.

You can also increase your chances of success with a kill shot by hitting a pass-kill. Hit a low kill shot but with an angle on it such that, if it comes off the front wall too high, it will still be a good pass shot. The down-the-line is my favorite and I always go for a pass-kill. I give myself a much larger margin of error that way.

The only way to defend yourself against someone who is hitting passing shots against you is to maintain perfect court positioning to reduce his opportunities, be able to kill the ball from anywhere on the court or try to turn the tables on him. Actually, it helps if you have all of the above, but concentrate on positioning and capturing the momentum of the game. Unless your kill shot is really "on" and you have a good shot opportunity, it is better to take the ball to the ceiling.

Once you have gotten back into the game, take charge with your own passing offensive and let him chase the balls into the corners.

Remember, this is the era of a shortage of energy. Let your opponent use his gas. Save yours.

Z SERVES

by Jean Sausser

So much of racquetball today is the power game that we sometimes forget the importance of finesse in overcoming an opponent.

Sure, gone are the days when players lobbed balls around the court until someone collapsed from exhaustion. The serve-and-shoot stylists have come into their own and that is how the game is going to be played in the future.

But what do you do if your drive serve doesn't happen to be "on" for this tournament? The one-shot-Johnnies take early showers. But, the consistent winners are able to reach into their equipment bags and pull out that something else that gets them over the rough spots.

That something else is very often a Z-serve and you'll find that even the players most renowned for power like Marty Hogan or my Ektelon teammate Jerry Hilecher have a well-developed Z-serve that they can call on when a change of pace is required.

It's a serve that I rely on a lot and one which I make a point of teaching my students early on in their lessons.

There are three types of Z-serves: The drive Z, the lob Z and the garbage Z. All of them are served to your opponent's backhand corner from the same spot in the service zone and using, basically, the same execution.

The only real difference among these shots is the differences in height. All follow the same "Z" trajectory from the front wall to the side wall to the opposite side wall and out into the court parallel to the back wall, the pattern for which the shot is named.

Make no mistake, it is a difficult shot to execute properly. But, when done correctly, you can tie your opponent up in knots because the spin that the ball acquires from the walls makes it do crazy things.

To simplify the shot, I have devised a four-step method which I have found successful with my students both at the Milwaukie (Ore.) Racquet Club and at clinics on the road. It goes like this:

First—Stand in the service zone on the same side of the court to which you are going to serve. Position yourself about halfway between the left side wall, for example, and the middle of the

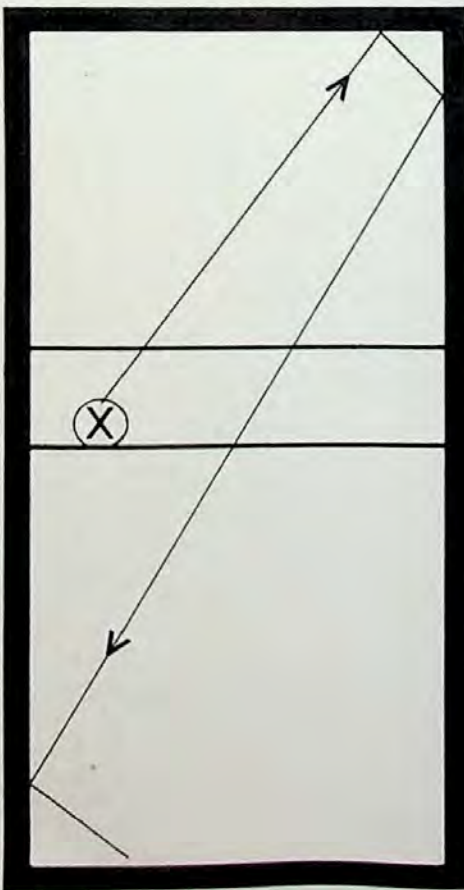
court. (To simplify this discussion, let's assume you are a right-hander serving to a right-hander, although the same principals apply to lefties.)

Second—Align your left shoulder so that it is just to the left of the seam between the front wall and the right side wall. Align the shoulder of your racquet hand with the opposite rear corner and your stance will follow naturally. The important thing is to have your lead shoulder pointing in the proper direction for reasons I'll explain later.

Third—Imagine that the toes of your left foot are pointing to high noon on a clock and drop the ball a foot to a foot and a half in front at the 11 o'clock position. Many people drop the ball in relation to the walls when they should concentrate, instead, on dropping it in relation to their body positioning. As you drop the ball, raise your racquet behind your head and cock your wrist.

Fourth—The ball will bounce and begin to fall again. Step into it toward the right front corner and contact the ball, leading with your racquet handle, snapping your wrist and following through. A good wrist snap is crucial

The proper Z serve contacts the front wall, ricochets off the side wall, bounces behind the short line and comes off the left side wall parallel to the back wall.





Jean Sauser shows the correct body positioning for a Z serve. Remember to put your lead shoulder slightly to the left of the right front wall seam. A Z drive (top) should contact the front wall at knee level.



A garbage Z serve contacts the front wall chest high. When it reaches the back court, it doesn't bounce out parallel to the back wall. Instead, it angles into the back wall. The lob Z (right) contacts the front wall about five feet from the ceiling. It should bounce deep into the left rear corner and die.



for getting the ball to come off the second side wall parallel to the back wall. You should contact the ball off your front foot and it should contact the front wall—for all types of Z-serves—about a foot from the front-wall-side-wall seam.

The drive Z should be hit at about knee level and strike the front wall at about the same height. It will then contact the right side wall and bounce just over the short line behind you. It will

contact the left side wall and, hopefully, bounce out parallel to the back wall. Your opponent will have to jump out to get it and it is a very difficult ball to get a racquet on.

The garbage Z should hit the front wall at about waist height, follow the same trajectory as the drive Z but angle into the back wall behind your opponent rather than come off parallel.

The lob Z should hit the front wall only about five feet down from the ceiling, come back in a high arc and bounce deeper into the back left-hand corner where it will just bounce around and die. It never takes the same bounce twice.

Still, the lob Z and garbage Z are much more dangerous shots than the drive Z. There is a good chance that your opponent will step in and cut them off before they bounce on the floor and drive the ball across court while you are pinned on the left side of the court. For this reason, you will hardly ever see the pros using the garbage Z or lob Z but they can be very effective against amateurs even if they don't work perfectly.

One common mistake is to hit the side wall first. This will result in a loss of serve but can be avoided if you make sure that your shoulders are properly aligned. Nine times out of 10, this error is the result of the server turning her shoulders too far into the side wall.

The other thing to watch out for is that you don't overcompensate and turn your lead shoulder too far out toward the front wall or your serve will be too far from the front-wall-side-wall seam and not have the spin to come straight out off the left side wall in your drive serves.

When you serve Z-balls, you will be giving up center court position, so remember to jump over there as quickly as possible after the ball passes the short line. If your opponent is cutting off your shots, though, you may not have time and this is a definite disadvantage to the Z-serve.

If you hit the ball correctly, though, she won't even have a chance at it. It can be a very confusing shot. When Marty Hogan hits a Z, he gets way over to the left wall so that his opponent knows exactly what's coming. Even the audience knows that Marty Hogan is about to hit a Z-serve. Then he aces his opponent, so what does he care who knows? You'll find it helps, though, to camouflage your Zs by mixing them up with a cross-court drive serve occasionally.

While it does have its drawbacks, a Z-serve can be very effective. It may be the only thing that gets you through a match with a hard-hitting opponent like Marci Greer. There is no way you will be able to survive a shooting match with her, but she is susceptible to the change of pace that a Z-serve provides.

So, remember, if you find yourself outgunned, it might be time for a change.



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Ruth Buzzi has a **BALL** Playing Racquetball



Photos by Mort Witz

By Cathy Seipp

There are various reasons why a person chooses one sport to try and conquer as opposed to another. A few years ago, tennis was the rage. Jogging now is the "thing to do" with racquetball a close second.

Racquetball seems to have cut into tennis fanaticism. Tennis players have been converted into racquetball players. Actress/comedienne Ruth Buzzi is one of these new converts. Her decision, at first, to play racquetball was not so much a dying interest to take up the sport. But a dying interest NOT to play tennis.

"I gave up on tennis when my instructor insisted I learn to play right handed," says Buzzi. "This is okay for a right-handed person. But I'm left handed."

"I took \$600 worth of tennis lessons and cannot keep the ball in the air. Tennis was a horror. I hear the word tennis and I want to just scream."

Buzzi says racquetball is an easier game to learn and become competitive at. "I despise chasing around tennis balls," she says. "If I want to start running around I'll jog. I like racquetball because the walls hold in the balls. And I have fun every time I play."

Buzzi has yet to play in celebrity racquetball tournaments but she does recall one time she was asked to play in a celebrity tennis tournament.

"It was just a joke," she says. "But it eventually went beyond a joke." That happened one day when the tourney promoter insisted she go on even though she told them she was a terrible player. "They said, 'Well, Ruthie, we're marking everybody A, B, C, and D players—we'll just put you at the end.' I said, 'If you have anybody there who plays like me you won't have a game.'"

"So they put me with an actor whose name I won't even tell you, because he ended up being a very poor sport. I can understand him being upset, but he didn't handle it right. It was most uncalled for."

"So I went up to the producer—this was about 15 minutes before the show—and I said, 'You're not going to



Ruth Buzzi



have a game. You've got to find somebody to replace me.' He said, 'Okay, I'll tell the audience that you're sick.' I said, 'No, let me take care of it. I'll tell the audience what's wrong.' " What followed was an odd but successful dialogue with the audience, with Buzzi leading anti-cheers for herself. "I said, Hello, everybody! Say Hello Ruth! They said, HELLO, RUTH! I said, You want to see a game, don't you? Yes? Yes? They said, YES! Did you see me play? Yes? YES! Didn't I play rotten? Yes? YES! That's it, then, I won't go on. They gave me a big hand."

So that was it for racquets and balls until Buzzi's husband, actor Kent Perkins, got her up early one Saturday morning last fall to go to the YMCA in Van Nuys, Calif., and play racquetball. Neither of them had played before, but they liked the game so much that they're planning to add a racquetball court to their house. They play only with each other, about once every two weeks.

"Kent is a terrific sport," Buzzi says. "I'm not embarrassed to play with him. And even though I make mistakes, we still have fun. The trouble with some

"I gave up on tennis when my instructor insisted I learn to play right-handed even though I'm left-handed."

people is they take games too seriously."

"I love playing with Ruth because," says Perkins, "I can usually beat her, and she uses her comedy as a defensive weapon. When I get too far ahead of her she knows all she has to do is make me laugh and I won't have the power to hit the ball. There's no way I can return it when she walks like a duck and quacks."

Buzzi and Perkins were married about six months ago after a three-year courtship. "I had been in Hollywood six to eight months and had never seen a TV studio," Perkins recalls, "so I went with a friend to see a show being taped. I didn't care what show. I just wanted to see what a TV studio looked like." As it happened, Buzzi was taping that particular show, and Perkins' friend introduced him to her. "Both of us had

just gotten divorced and neither had started dating. We really hit it off from the moment we met," he says.

Perkins had worked in real estate in his native Texas for eight years before he was cast, in the summer of 1977, for a low-budget film shot in Texas called "Drive-In." Unlike many aspiring actors, he came to Hollywood because he was asked—by Francis Ford Coppola, who was then casting for "Apocalypse Now." Also unlike many aspiring actors, Perkins had never heard of Coppola and finished tying things up in real estate before he moved. "Looking back, of course," he says, "I should have dropped everything."

Buzzi, who was raised in Connecticut, went to school at the now-defunct Pasadena Playhouse to study art, drama, dance and stage design. "A miracle would have to happen to really get it going again," she says. "It's a shame, too, because it was a wonderful opportunity. The only way to learn is to perform in front of a strange, paying audience, and at the Playhouse, everything you did would eventually be seen by such an audience. If only other students see you, who know you, you're not really learning. They could dislike you, and so not like what you're doing. It's just like in this business. There are some performers I know are mean to work with. And no matter how talented they are, it's very hard for me to like their work."

"At the Playhouse, they had a three-sided theater, and a mainstage theater, so you had to learn to project—like you were on Broadway, and then they had these tiny little theaters, so you had to learn to play very intimately."

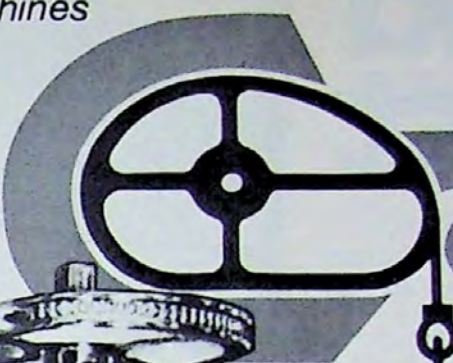
The Pasadena Playhouse, of course, is something of a legend for the number of its alumni who went on to become working, and often famous, actors. "Dustin Hoffman was there when I was," Buzzi remembers, "and I would never have thought that he would become the star he is now. He was so bashful. He'd always walk through the halls alone, very withdrawn. Of course, there were a lot of people who went there who never made it."

After graduating from the Playhouse, Buzzi went to New York and got the first part she auditioned for, which was also the first time she had tried singing in front of anybody. She became known as a singing comedienne, and appeared in about 18 musical revues, several off-Broadway shows and about 130 TV commercials. "I was very lucky," she says. "You can be there years and not get anything. The competition is so tremendous."

"The last thing I did in New York was Sweet Charity with Gwen Verdon. Then I got a call to be on the Steve Allen Comedy Hour, which was replacing the Smothers Brothers. So that brought me out here and while I was here I au-

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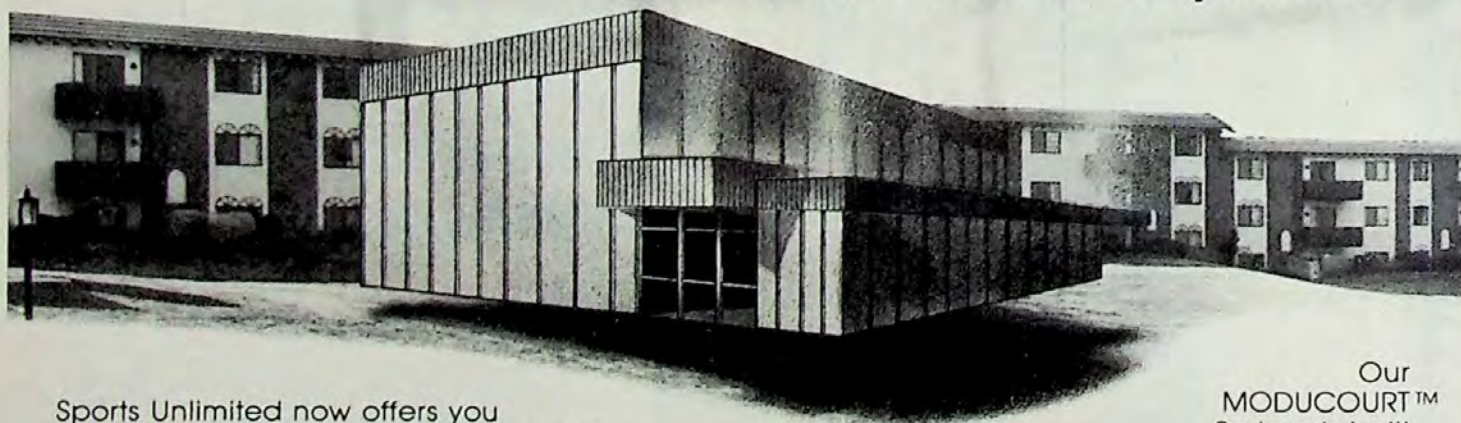
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Ruth Buzzi



Ruth's regular racquetball opponent is her husband, Kent, who is also an actor.

ditioned for *Laugh-In*. Dick (Martin), Dan (Rowan) and myself were the only ones who were on the pilot special and the whole series. Oh, I used to love going to that job."

Buzzi had also been on TV in New York, notably the original *Carol Burnett Show*, which was then called "The Entertainers." "I was on every week," she recalls, "but I wasn't allowed to speak. One of the producers told me I could be on the show but I could only do pantomime with Dom (DeLuise) because they had to protect Carol. I didn't care, because I didn't know television then and I wanted to learn. And Carol is a fabulous lady to work with. After I came out here, though, she didn't have me on any of her shows, and by then I was allowed to speak because I had done *Laugh-In*."

All performers need that first break, and Ruth recalls that hers came in New York on the old Gary Moore Show. "One week they had dropped a piece and needed a spot. They had seen Dom DeLuise and I do a sketch on a syndicated show that was very funny. So they called Dom, and said, Get that girl who was with you. It was such a hit, they asked us to come on again and repeat that sketch but as full-fledged guests. But it was sad because my dad, who



"When I get too far ahead Ruth knows all she has to do is make me laugh and I can't return the ball."

had always really encouraged me to do what I wanted, died the night they aired the show. It just killed me."

But Buzzi prefers acting to comedy. "The whole reason I came into the business was to be a character actress in the movies, and only now am I starting to do this. But I love TV. It's been

wonderful to me," she says. Buzzi has been out of town so much recently, working on movies, that she hasn't had much chance to watch television. She has watched "Saturday Night Live," which is the hip darling of the 70s the way "Laugh-In" was of the 60s. But Buzzi hardly agrees, at least as far as television is concerned, with the popular notion that the 60s outrage has fizzled out into bland 70s conservatism.

"I think the people on Saturday Night Live are all wonderful talents," she says, "but I am really surprised and shocked at what they get away with. *Laugh-In* was considered very shocking, with the girls in bikinis and us with things all over our bodies, but that was nothing next to what Saturday Night does on their Weekend Update."

Buzzi recently finished a film with Arnold Schwarzenegger and Kirk Douglas called "The Villain." Much of her film work, however, has been with Disney Studios. That started eight or nine years ago when she was at a child's birthday party and sang Happy Birthday "off-key, operatic and very high." As it happened, the child's grandfather was doing a film for Disney and needed someone to sing off-key in the background. Buzzi's Disney films include "The Apple Dumpling Gang," "The North Avenue Irregulars" and "The Apple Dumpling Gang Rides Again." "I'm happy that they're using me because they're known for treating you very much like a part of a family," she says. "If they like your work, they'll use you again, and they sure have."

Besides her acting, Buzzi is seriously interested in country singing. "When things calm down, I'd like to spend more time pursuing that," she says. "The first and only record I made, a serious country ballad called 'You Oughtta Hear the Song,' got on the charts three years ago, which shocked everybody in Nashville. United Artists hadn't even known they released it."

"I'm no Streisand, but I can do great things with my voice. And a lot of country singers have become successful without terrific voices."

Perhaps that's why Buzzi found tennis such a miserable experience. "It was the first thing I tried I couldn't do. I felt like such an idiot." She hasn't gone near a tennis court of any kind since quitting the celebrity tournament circuit four years ago.

But racquetball is another matter. Buzzi is starting to score points on her husband without having to joke around. "When she started out," he says, "she could only hit the ball by luck. But she's getting to be a more formidable opponent."

"The most important thing," she says, "is to feel that you are doing well at it, and I do. I'm having a ball playing this game."



The workers who put asbestos on this ship may be in danger

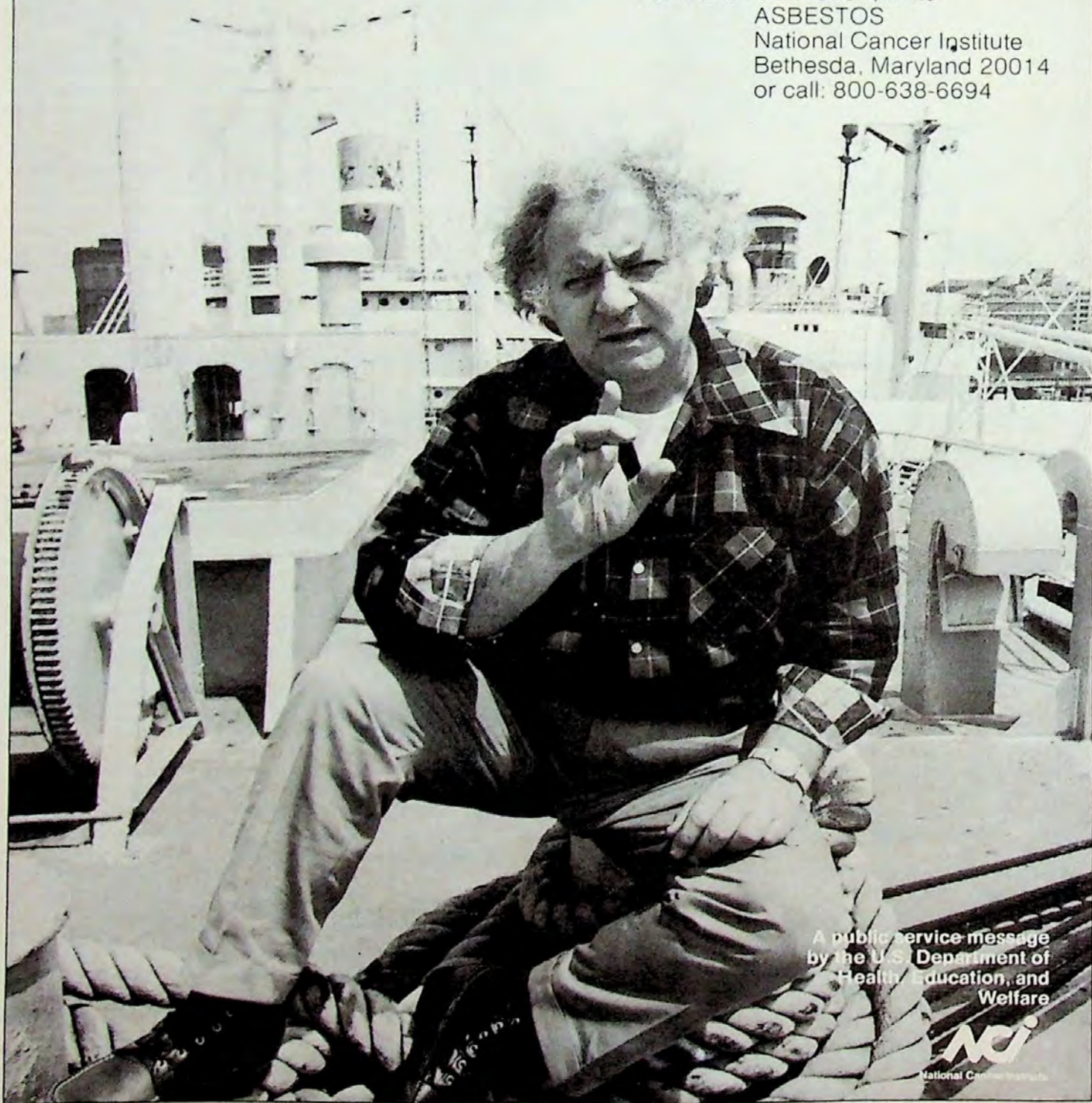
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To MIX or Not to Mix?

Can tennis hurt your racquetball game or vice versa?

By Lawrence Tabak

Editor's Note: The author is a racquetball and tennis pro at Ames (Iowa) Racquet Club.

In the lounge of the racquet club, a group of women are sitting at a table, cooling off from a hard game of racquetball.

"Tennis will just ruin your racquetball," one of the women says, with such a tone of authority and assurance that the others are quick to agree. They glance over to the tennis courts where a doubles league is in progress and appear, between sips of diet soda, to be feeling slightly smug.

An hour later, when the tennis players have taken over the lounge, one of the players glances over to the other side of the lounge to the racquetball observation area and says, "There's just no way you can hope to play that game without absolutely ruining your tennis."

With the racquetball boom and the proliferation of racquetball-tennis complexes, those quoted conversations must be heard somewhere at least once a day. So the controversy begins.

Do tennis and racquetball mix? Can you really expect to play or learn both games simultaneously without getting totally confused?

Before attempting to stamp a final answer to the racquetball-tennis question it is important to understand the differences and similarities in the games. In fact, this understanding is part of the answer for those who are considering playing both games.

From frontwall to backwall a racquetball court is 40 feet long, just slightly longer than one half of a tennis court, 39 feet from baseline to net. Winning shots in racquetball are generally hit within two feet of the floor. The lowest part of a tennis net is three feet.

Both sports demand that a player strike a moving ball with some degree of accuracy and power with racquets whose main differences are length. It may be comforting for those taking up another of the games that many of the fundamentals are identical. Footwork, agility, reflexes, hand-eye coordination, even forehand and backhand grips are skills that are transferable.

But players must also realize that the essential difference lies in the fact that racquetball is a game of straight lines, on angles based on incidence and rebound, while tennis is a game of arcs. Virtually all tennis shots must rise over the net and descend into the court, while racquetball shots can almost always describe a straight line from racquet to target.

Many people have described the main difference between a good racquetball stroke and a good tennis stroke as a matter of wristiness. A tennis pro will often have to adjust his beginner's forehand from a wristy slap to a firmer stroke, while a racquetball pro may very well begin instruction on the forehand by describing the necessary wrist snap. Tennis players will often get kidded on their first trip to the racquetball court for their funny looking "stiffness" or a two-handed backhand. The poor racquetball player may wonder why his powerful forehand kill just doesn't get him anywhere but into the bottom of the net on a tennis court.

The use of a wrist snap is necessary to achieve potential velocity. In tennis the serve and overhead are primary examples since these are the shots which have the greatest margin of error. They are virtually "straight-line" shots. In racquetball just about all shots use a pronounced wrist action, since most all shots are hit on a straight line.

Let's examine an average forehand in tennis and racquetball. Take, for example, a forehand racquetball kill from 25 feet which makes contact with the ball two feet off the floor. If hit straight ahead at 60 mph the ball will theoretically hit the front wall eight inches off the ground. That could be a good shot. Hit at 100 mph the ball will hit a foot and a half off the floor. Well placed, this could be a perfect pass.

As the chart attempts to show, a variance in actual speed of the ball is not critical in racquetball. In tennis, the problem, because of the need for net clearance, becomes more one of ballistics and slight variances in ball velocity can produce gross variance in results.

A tennis forehand hit at 60 mph from one baseline must be hit upwards at 9.4 degrees to clear the net and land

in. Hit the same shot at 100 mph and you can say good-bye. It would theoretically land some 262 feet away, an extra couple of court lengths.

Because control of speed is so critical on tennis forehands, there is an absence of the pronounced wrist snap seen in a powerful racquetball forehand. A tennis player attempts to keep his racquet parallel to the net as he strikes the ball and follows through, while a racquetball stroke at the same point has the end of the racquet pointed at the front wall as a result of the wrist snap. However, when control of speed is critical, as in a dump shot, a tennis type stroke is used. Pictures of Charlie Brumfield demonstrating this shot show a follow through that keeps the racquet almost parallel to the front wall. Because ceiling shots must be hit upward it is often executed like a tennis stroke. Pictures of Steve Keeley hitting a backhand ceiling shot can be compared frame by frame to a Ken Rosewall backhand. The differences are minimal.

Because of the snap in a racquetball stroke the ball tends to spend less time on the strings of the racquet. This is why racquetball racquets are strung at $\frac{1}{3}$ - $\frac{1}{4}$ the tension of a tennis racquet. A racquetball will also deform more on impact, so that even with all of the power in the game, control is still possible. Attempted use of the same forehand with a longer, tightly strung tennis racquet and a harder tennis ball will result in wild shots and frustration.

Many players have proven that proficiency in different racquet sports is not only possible, but that one sport can actually aid another. Fred Perry was both a tennis and table tennis champion. The made-for-TV racquet championships which pitted champions in one sport against each other in different games showed players adapting quite respectably to the other sports.

In Ames, Iowa, the racquet sports specialist from Iowa State University, whose best game is badminton, was women's club champion within two months of taking up racquetball while maintaining the number one spot on the tennis ladder.

"If someone is really serious about one game, I wouldn't recommend them working at the other," said Judy Thompson, former Iowa State tennis champion, a former player on the original Virginia Slims tennis circuit, and now a pro racquetball player. Thompson says she has not played much tennis since taking up racquetball.

"But the tennis is still there," she says. "Whenever I pick up a tennis racquet it feels good, and I think if I spent a couple of weeks at it my timing would come back and I'd be playing good tennis. Racquetball is not going to hurt

a tennis player, and it may help his reflexes at net, but I wouldn't recommend learning the games at the same time. In fact, I think it's easier for a tennis player to play racquetball than for a racquetball player to play occasional tennis. I remember when I first played I used tennis strokes. People used to say I looked so 'smooth'. They weren't used to those full swings that tennis demands."

And like most people comparing the two games, Judy emphasized that racquetball is the much easier game to learn. This quality of racquetball, what

one writer describes as "instant mediocrity," is the main advantage of racquetball for a beginner. You can't hit the ball into the next court, and even a wild hit is likely to remain in play. Action is fast, even for a novice, while to reach an equal level of exercise on the tennis court demands a fair amount of skill.

But people who insist that the recreational player must limit his options to one sport or the other is shortchanging our adaptability. It doesn't take a physical or mental genius to tell the difference between the four walls of a racquetball court and the expanse of a tennis court and to make the proper mental adjustments. As long as the player is aware that such adjustments are necessary.

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And just because there is more wrist observed in a racquetball stroke does not mean that a few games of racquetball will ruin a sound tennis game. After all, the wrist snap in a great serve doesn't seem to keep the same player from having a great backhand.

It is also of interest that as of late there is more recognition of the role of the wrist in tennis. The old saying that good tennis demands a stiff wrist simply isn't true. Even racquet handle sizes have diminished in the last decades, although they haven't yet shrunk to racquetball size. Players using excessive topspin, such as four-time Wimbledon champion Bjorn Borg, are able to make good use of the increased power in a wristy stroke by converting much of that power into spin.

So rather than sitting in the lounge of the racquet club praising one game at the expense of another, players should be aware that there is a great deal of similarity and compatibility between all the racquet sports, and no one is going to be hurt giving another game a try.

Although it is probably wise to get yourself grounded in one game before expanding, it may actually be one way to improve your game. Tennis will help the racquetballer increase his touch, while racquetball may be one way for the tennis player to increase his reflexes and power.

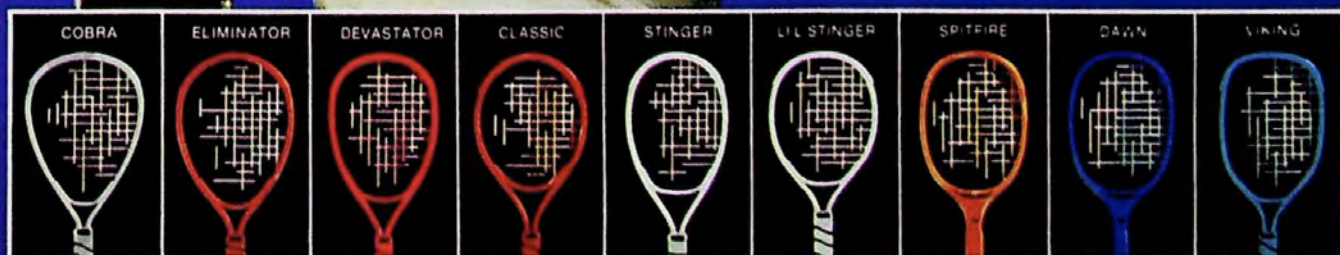
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Step Into Your Mind

By Thomas V. Pipes
with Charlie Brumfield

One of the first things you will perceive when you walk out onto a racquetball court, is the restricted playing space. There is a method to this. If, like tennis, the playing area were larger, the contact with the ball and your opponent would not be so great. Seldom, in tennis, will opponents come within inches of each other. You are pitted against the ball. The ball is ever present, never more than 30 feet from you. It is always in sight and always provokes you into hitting it.

As the ball passes through the playing area, it seems to be saying "na, na,

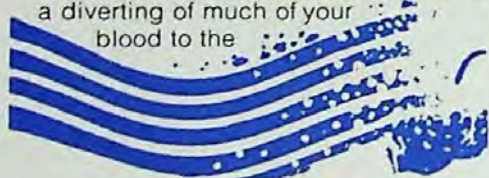
you can't hit me." If anyone has ever said that to you, it will normally give you the impetus to take a shot anyway. When you hit this little ball, you find pleasure two ways. First, when you hit it

and secondly, when it hits the wall. The crack it makes against the wall signals something inside you. It is the completion of an athletic feat. The sound is similar to slamming a door in the house or shutting your car door. The satisfaction does not come until you hear that bang. It is the same satisfaction a baseball player feels when he hits the ball or when the golfer hits that long drive. It is the sound that triggers peak performance within us.

So how does hitting a ball trigger perception? The body and mind react to stress in similar ways. We call this the fight or flight syndrome. When you hear this sound, a signal goes off in the hypothalamus, a small golf ball-shaped gland in the back of your head. The hypothalamus releases a hormone that triggers the release of ACTH in the

pituitary. The ACTH, in turn, stimulates the release of adrenaline by the adrenal glands.

This substance (adrenaline) alerts the rest of the body to be aware of what is happening. It is, in effect, throwing cold water on the various systems of the body to wake them up. Your heart rate speeds up, your breathing rate quickens, the muscles of the body are tensed up and ready for action. Your visual perception sharpens immediately along with your sense of touch. Other reactions include the shutdown on the digestive systems and a diverting of much of your blood to the



large muscle groups of the body.

This change in your physiology, triggered by the sound of the ball hitting the wall, enables you to do many things that you would not normally be able to do. This drastic change on the body enables you to perceive many things about the world around you that you may have never seen before and many things about yourself that you may have never suspected existed before.

Even though these are changes in your physiology by release of the many hormones which brings about a peak performance state, there are also changes that can deter from your performance as well. A well skilled player in the art of psyching can turn your performance condition against you. How is this done? Well, it is done mostly by ourselves. We call it choking. Actually, in this peak performance state, what we are experiencing can get away from us. If we let it, we may experience a tightening of the bronchial tubes which makes you breathe a little shallower. Thus the term "choking." This disruption can be manifested in other physical problems such as muscle fatigue or even blurred vision. All these negative effects come from your inability to handle this altered state of consciousness.

Since the inception of sports, man has looked for many ways to achieve peak performances. If he could not find it in himself, he found a way to take it away from his opponent. Enter psyching. Psyching, by definition, is an attempt to take your opponent's concentration away from him. This can take many forms but it usually is a conscious attempt by one player to distract the other.

For example, you come up to your opponent during pre-match practice and say, "That's a great stroke but I think you dropped your shoulder a little too much" or "What did you do to your technique? Somehow it looks different."

Most probably, the athlete did

Mind



"Psyching is really fair... It's a part of the game."

nothing wrong with his shoulder or his technique. But your words, at least, made him think about it. Possibly a little extra thought in the wrong direction is all it takes to destroy someone's performance.

Charlie Brumfield is a master at psyching. He even has his psyching techniques categorized. One is called the "Kind Uncle" routine.

"I remember a match I was playing with Jerry Hilecher," says Brumfield. "The game was close. Jerry was making some great shots. I had to do something. After he hit several really good backhands, I came up to him and said, 'Wow. That was a great shot. I see you have been working on your backhand.' I then paused just long enough to see him break a smile and then I turned to him and said, 'Let's hope you haven't forgotten to work on your forehand.'" Eventually Hilecher lost his concentration and Brumfield won the match. Did Hilecher worry too much about his forehand? Brumfield thinks so.

Then there is the "Intimidator Routine." Brumfield recalls the time he was playing in the Canadian Nationals and had split the first two games with his aggressive opponent. "I was tired and losing my fire," recalls Brumfield. "I had to do something. Just before the third game I walked across the court and looked my opponent straight in the

eye and thumped him on the chest with my racquet. The guy could have killed me. He outweighed me by 30 pounds. I just turned and walked away." The opponent lost all concentration and Brumfield won easily.

Is psyching fair? Of course, says Brumfield. "It's really very fair. You're not cheating. You're playing the game. There are many highly skilled players, all of whom are capable of winning anytime. But some lack concentration and poise. And while the skill at the pro level is high, it's nothing unless you can get your head together."

Getting your head together. That's the key to success on the court. Many people have the skills to be great but do not know how to control their performance state. They have not yet learned what concentration is and that the key to winning the game is concentration.

But how do you determine what good concentration is? If you ask 100 people this question, it is likely that you will get about 100 different responses.

The word concentration means different things to all people. Some think of it as "trying harder" or "bearing down." Some think of it as "blocking out." These phrases do not really tell you what to do, just what you are supposed to do. These perceptions of concentration can be very hazardous as well. When you try to bear down, chances are that you will use more effort due to the tension in your muscular systems. You will soon lose fine motor control and become fatigued attempting to bear down. If you try to block out annoyances, you can go crazy. If you are attempting to block out the noise of an opponent, it is likely you will only hear your opponent. While it may seem strange, when you are concentrating, it happens by itself and you may not be aware of it. It is not something that you can summon up without specialized techniques.

To find out about some of these techniques one can talk to Dr. Bill Harrison of the Vision Center for Sports in Davis, California, who has worked with the Kansas City Royals baseball team, among others.

Harrison tells of a process called "centering." This is a physical process of tuning in the proper sensory channel to get the most out of your performance. It is a physical technique in nature. Harrison feels that an athlete's best performances come when not thinking or concentrating at all. They come when one feels good and things seem effortless.

Harrison explains something about the sensory systems of our body. He has labeled them: 1) vision, 2) hearing, 3) touch, 4) body awareness, 5) thinking (visualization), 6) balance, 7) coordination and 8) energy. Most of these are self-explanatory but some may need a little more defining. Body

awareness known as "kinesthesia" is knowing the position of the body internally. Thinking or visualization is seeing what you want to do in your mind's eyes. Energy is the basic unit of work of force that comes from within our systems.

Think of this as a channel selector with each system on the dial. Your consciousness will allow you to dial in only one channel at a time. If you are attempting to bear down or to concentrate, you end up by spinning the channel selector and not making any sense from any of the systems. It is no wonder people perform poorly when they attempt to concentrate.

The way to make these systems work for you is to control your selector. So which is the best or most useful system to keep tuned in on? Athletes, for years, have been told to, "Follow your eyes. The eyes will control the rest of the body." Harrison feels that this too is the way to success. "Stay in the visual system," he says.

When you begin to hit a racquetball, think of centering your sight on the ball only, then on only half the ball and finally on only the top of the ball. This visual "centering" allows you to do many things successfully. This type of centering anchors your balance and improves rhythm and timing. The more directed you are to the ball, the better the rest of the functions of the body will be.

Practicing shots in racquetball is helpful. It will allow you to improve your skill. When you are doing this, keeping the arm bent, knee bent or whatever, you are in the body awareness system. This is fine for practice but when you begin to play, let the visual system take over. If you attempt to bring the arm around bent while looking at the ball, you are back into being in two systems and you will most likely miss the shot. When you practice a shot, there is one technique that is going to be the most beneficial. It is called the playback.

If you hit 10 bad shots and then hit a super one, do not bounce the ball and go on hitting. If you do, you have wasted your first 11 shots. Replay the shot in your mind and commit it to your memory. Visualize what happened and store it.

The visual system or centering, if you will, will allow you to get the most out of the sport. This technique of centering gives you a tremendous arsenal against the psych-out artists of the racquetball world. The centering process will help you keep centering on the ball when you are beginning to choke. It will allow you to stay in the visual system and not jump back and forth into the other systems.

Above all, this type of play gives you a consistency. And consistency, via concentration, is the key to winning.



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How Racquetball Helps Control Diabetes

Ex-baseball star Ron Santo says the sport is a vital part of his life.



By Vicki Giammona

Ron Santo comfortably slugs it out now on a rectangular racquetball court instead of a baseball diamond. Though playing games is no longer Santo's livelihood, the 10-time major league All-Star stresses that exercise is still a vital part of his life. It has to be.

Thirty-nine-year-old Santo, a diabetic for half his life, has found that keeping physically active—especially playing racquetball—helps control his ailment.

Santo calls exercise his "invisible insulin." The more vigorously he exercises, the less insulin he says he needs to maintain a balanced blood-sugar level.

For diabetics such as Santo, an upset in the balance of sugar in the bloodstream can cause various reactions, including fatigue, double vision, dizziness, vomiting, labored breathing or even unconsciousness. The hormone insulin regulates the blood-sugar balance and controls diabetic symptoms.

Though a diabetic may regularly take a measured dose of insulin, the blood-sugar level can be disturbed by exercise. Strenuous exercise burns up

blood sugar very quickly, so activity and insulin can counteract each other. The blood-sugar level can become irregular and potentially harmful.

Santo, the former Chicago Cubs star, however, has learned to benefit from the combination of insulin and exercise. During his first few years as a professional baseball player, he discovered the relationship of blood sugar, exercise and insulin. Gradually, he began experimenting with his insulin intake.

"If you're burning up the sugar in your body (through exercise), you probably won't need to take your normal dose of insulin," says Santo, who discovered his diabetes just after signing his first pro-baseball contract.

"Each diabetic has to learn to know himself and his symptoms," says Santo, the Cubs' third baseman from 1960 to 1973. "I learned to tell when I was high (in blood sugar) or low. I learned that I would need more or less insulin depending on what I was going to do on a particular day."

"Many diabetics are afraid to learn to regulate their insulin, so they have never tried," he adds. "But exercise and regulating my insulin are the keys to me being a successful diabetic. It may work for others."

Trying to control the diabetes and keep in shape during baseball's off-season, eventually led to Santo's fervor for racquetball. A handball player like many of his Cub teammates in the '60s, Santo switched to racquetball in 1974 when he swapped a Cubs uniform for one which said Chicago White Sox.

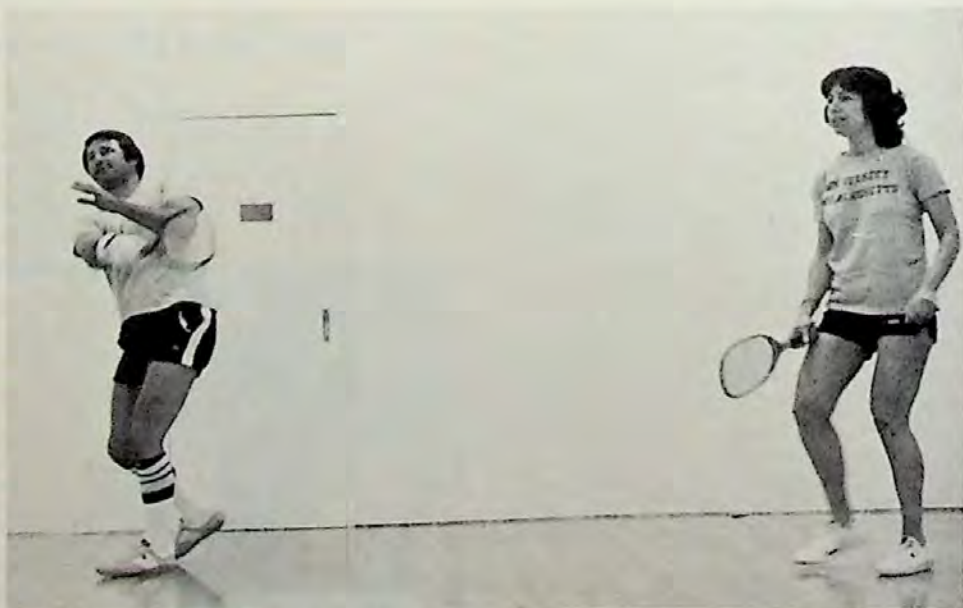
When he retired from baseball a year later, his doctors told him to stay active. He turned to racquetball for the physical workout he once got from baseball. Now vice-president of Nova Oil in Hillside, Ill., Santo plays racquetball every other day at the Court House in Northbrook, near his suburban Chicago home.

"I can't imagine going back to handball now," he says. "I know handball is a more physical game, but I like racquetball because it is a faster game. I used to say I'd never play that 'sissy' racquetball, but the game has changed so much since I first saw it played. Now good, modern equipment and live balls have made it a faster game than it once was, so it's more appealing to me."

As an oil company executive, Santo now weighs 190 pounds. He's about 10 pounds lighter and looks much trimmer than he was as a professional athlete. Though he claims he looked stout and dumpy when he appeared in televised baseball games, Santo admits playing racquetball, golfing and skiing contribute to his physical fitness.

"Being inactive is the worse thing for a diabetic," adds Santo, who rates himself between an A and B racquetball player. "I play racquetball all year long to stay in shape. I also want to keep my blood sugar down."

Though Santo kept his diabetes a secret during most of his 15-year baseball career, he used the time to explore the relationship between athletics and diabetes. He says it was easier for him to coordinate the amount of exercise and insulin he took when the



Ron Santo gets into a game with Barb Edelstein at the club he usually plays at in Northbrook, Ill.

Cubs played home games at Wrigley Field.

Before the afternoon games, Santo would time his injection and adjust his insulin dosage so his energy would peak near the end of an ordinary ball game. Once at the ballpark, he kept candy bars and soft drinks nearby for energy insurance.

Even now, Santo downs a couple of candy bars before starting a racquetball game. He also measures his insulin intake against the amount of exercise he will get.

"I know I'm a little high in blood sugar before the game and a little low by the end," says the athlete who used the same strategy while playing baseball.

"Every once in a while, if I have been playing very, very hard, I'll have a symptom (of blood-sugar imbalance)," Santo adds. "When that happens, I walk off the court. If I'm tired I won't stay there. Sometimes, I'll have a candy bar to boost my energy and then I go back to finish the game."

Santo vividly recalls one time he didn't walk away from a close game, despite a diabetic reaction. He reluctantly stuck it out and became the surprise hero. It happened during a baseball game between the Cubs and Los Angeles Dodgers.

It was the bottom of the ninth inning. The Cubs, losing 1-0, had two men on base and two outs. Billy Williams was at bat. While waiting for his turn at the plate after Williams, Santo suddenly felt weak, dizzy and clammy. Disturbed, Santo realized he had miscalculated the amount of insulin he needed. A rain-out the previous day had apparently thrown off his measurement.

"I was afraid to go to (manager Leo) Durocher in that critical situation and say I had to walk away," Santo says.

"As I knelt on the circle waiting my turn, I was sweating and having trouble seeing clearly. I kept hoping Billy would strike out so I could go back to the clubhouse and have some candy. But he walked."

Stepping up to the plate, Santo saw three or four of everything. Determined to hit whatever he could, Santo swung at the first pitch. He hit a grand-slam home run that gave the Cubs a 4 to 1 win.

"By the time I reached third base, I couldn't talk," Santo says. "Glenn Beckert, my roommate, recognized that I was having a reaction and threw me a candy bar."

"In the locker room, all the sports writers crowded around me, but I felt as if I were drunk. I just couldn't get the words out, so the reporters thought I was too excited to talk. If I had to do it over, I would have gone back to the dugout."

Neither the baseball writers nor fans could have guessed the real reason for Santo's tipsiness. His illness was still a secret then. For 10 of his 15 years in baseball Santo kept his diabetes hidden from the public. For some time he even concealed it from the Cubs owners and coaches.

"I didn't let on because I knew if I didn't make it in the major leagues, everyone would say that I couldn't make it because of the diabetes," Santo says. "My first two years I controlled it with a strict diet, but the doctors told me I would eventually need to take insulin."

During his third year as a Cub, Santo started having diabetes-related problems. His weight dropped from 187 to 169 and his illness adversely affected his playing.

"By that time, I had been named rookie of the year, sophomore of the

year and made the All-Star team. I knew I would be able to stay in the majors, so I told the management," Santo says. "I still didn't tell the fans, because I didn't know how they would take it. I still

"EACH DIABETIC HAS TO LEARN TO KNOW HIMSELF AND HIS SYMPTOMS."



Santo says he plays racquetball every other day. Below, he hits a few around with Northbrook Court House pro Jim Verhaeghe.



Diabetes

didn't want anyone to blame the diabetes if I played badly."

After Santo played for the Cubs for 10 years, the team honored him in ceremonies at the ballpark. Then he revealed his diabetes.

"I know now I was wrong to keep it a secret and I shouldn't have waited to tell people about it," Santo says. "I found it's an inspiration to people. It seems to help a lot of kids I meet. They feel better because we have the diabetes in common."

Santo, an honorary member of the board of the American Diabetes Assn.'s Chicago chapter, is especially effective when speaking to youngsters about diabetes. He tells them emphatically that diabetics need to exercise and regulate their insulin.

"When I meet young diabetics, maybe youngsters who are athletes, I can say, 'Look, I spent 15 years in the major leagues and had a successful career. Don't tell me you can't do something because of diabetes. It never stopped me from leading a normal life,'" Santo says.

But when Santo retired from baseball at 34, it wasn't because of his physical condition.

"I just couldn't play any more men-

tally," Santo says. "I knew there was no (championship) pennant in my career and the pressure got to me. It doesn't matter if you hit 30 homers, bat .300 and drive in 100 runs, if you're playing on a loser."

"I loved baseball, but when I retired, the love and enthusiasm weren't there anymore. If they're not there, then the ability isn't either. The average life expectancy of a player in the majors is four and one-half years. Lots of guys came and went in the time I was playing. I was at the point where I could face leaving baseball and be relieved."

In all, Santo played in 2,243 games as a professional ball player. His lifetime batting average was .277. In his first ten years in the majors, he tied or set 20 club records. Still some baseball fans might remember Santo for his occasional temper tantrums as well as his grand slams.

Santo reluctantly admits he still blows up sometimes on the racquetball court. Though abrupt mood changes are characteristic of diabetics, Santo won't blame his outbursts on the disease.

"When I crossed those white lines on the field, I was making my livelihood and I got very emotional about it," Santo says. "Once I got so upset about losing a double header that I got into a car wreck."

"Yes, I used to throw my bat and

helmet around," Santo adds. "I couldn't be like (Cubs first baseman) Ernie Banks and calmly put everything down and keep my frustration inside. If I had, I'd probably have ended up in the hospital and my career would have ended before it did."

Santo frets about his reputation as a hot-head which he says followed him to the racquetball court.

"The trouble is that people judge a ballplayer by what they see on the field," Santo continues. "What they don't realize is that I don't go around yelling and breaking things all the time. Once I've let off steam during a game, it's over, I'm fine. Yelling relieves me."

Admittedly, the sight of the 6-foot Santo slamming a racquet against the wall could intimidate a racquetball opponent. It also sometimes upsets the Court House club's management.

"I never liked losing, but I don't get mad if I lose when I know I've done my best," says Santo, who made a resolution not to get mad on the court any more. "I'll keep the resolution because I bought a new racquet and I don't want to wreck it. Actually, I've been playing better lately, so I haven't been getting so upset. What disturbs a player so much, is working so hard and not getting any better."

So Santo diligently works on his racquetball game—to improve his play and his health.



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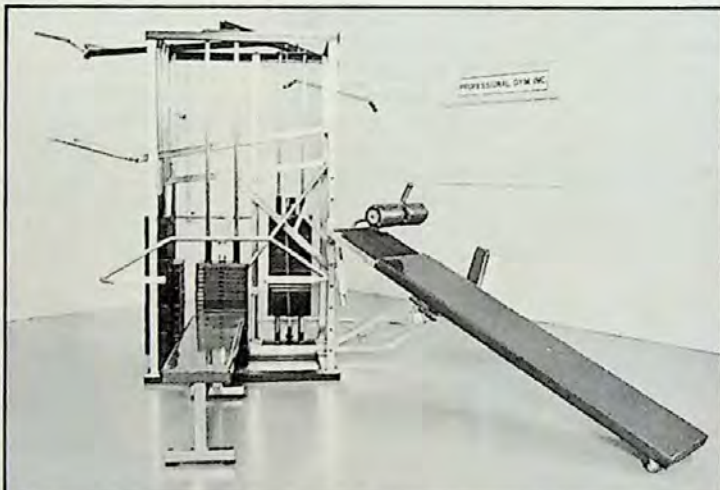
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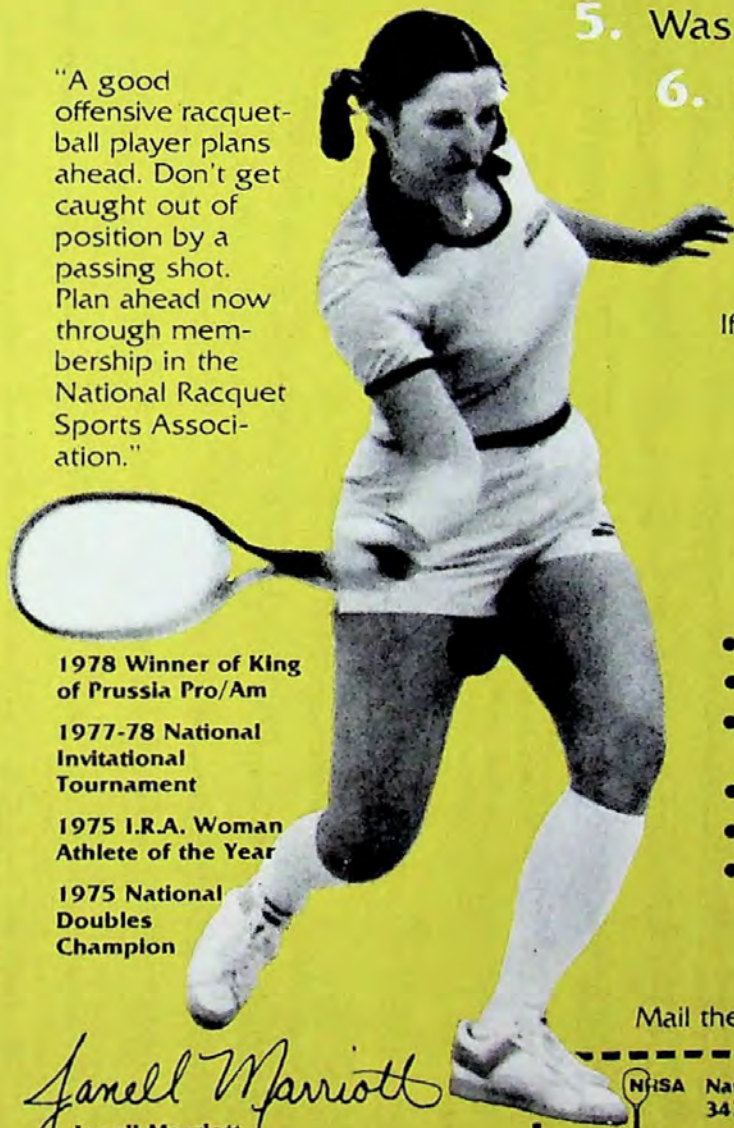
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R FOR WINNING

SPORTS~ MASSAGE

By Jack Meagher and Pat Broughton

Editor's Note: This is an excerpt from the forthcoming book, SPORTSMAS-SAGE, by Jack Meagher and Pat Broughton (illustrated by Pansy Haley), Dolphin Books, Doubleday and Company, Inc., Garden City, New York, 1979.

Though it bears an outside resemblance to tennis, racquetball is in reality a whole new ball game. In tennis, the stroke is long and flowing, a full-bodied affair that comes from a firmly planted base. The racquetball stroke is far more herky-jerky, delivered most often from an off-balance position. Its power comes from the force of the arm and shoulder region rather than as a natural extension of the entire body.

Everything is exaggerated. The ball can come from behind you or angle off any one of four walls. The court is small and speeds are great.

Movement in the sport is mostly forward and up and backward and up. The heavy stress is felt in the arm and shoulder support muscles. For this reason, we'll concentrate on the newly-discovered "racquetball shoulder" and stress to the deltoid neck-across-shoulder area in the Sports-massage section below. This is the sec-



tion of the body you should pay particular attention to in checking yourself out before a heavy session. Primarily on the back of the shoulders in an area ranging from the spine to the point of the shoulders, then down as far as three inches below the shoulder blade itself.

There are four basic therapeutic strokes in Sportmassage:

1. Direct Pressure—Push in with a

fingertip, thumb or braced finger—straight in—and hold 15 to 60 seconds, depending on the situation.

2. Friction—An off-shoot of direct pressure. After the basic push-in, move fingers to and fro for cross-fiber friction or in a small circle for circular friction.

3. Compression—A rhythmic pumping action. The muscle is compressed against the bone. Can be applied with fist, palm or heel of hand. The movement is a straight up and down or in and out.

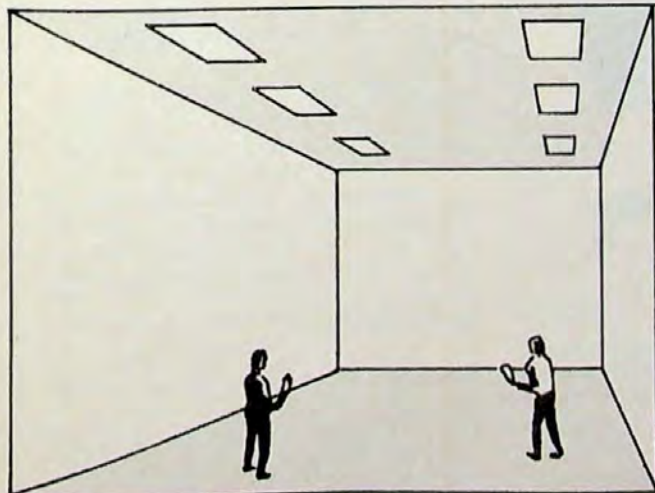
4. Percussion—A striking movement applied rhythmically with alternate strokes like the beating of a drum. Can be done with fingers, or with loosely clenched fists.

Racquetball Shoulder

Most analyses regarding this problem concentrate on the point of the shoulder, but actually it is found to be lower down, in the lower trapezius fibers.

Racquetball shoulder starts as a deep ache in the shoulder blade and gets progressively worse as you continue to play. Ultimately, it becomes a constant thing that will interrupt your sleep at night and trouble you through the day even when you're not playing.

The stress point for racquetball is not a standard one included in the basic movements but the growing popularity of the sport convinced me that it ought to be included here. You will not feel a large mass when you find the spot, but have no doubt that the reaction of the patient will let you know when you're on it!



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DIRECT PRESSURE and CROSS-FIBER FRICTION will be used on the stress point. Then a general massage should be given to the entire back from waist to neck and out to the point of the shoulder. Use fiber-spreading COMPRESSIONS here. Finally, a check-over is recommended for the stress points of the teres major and the mid-trapezius muscles on the upper mid-back and below the shoulder joint.

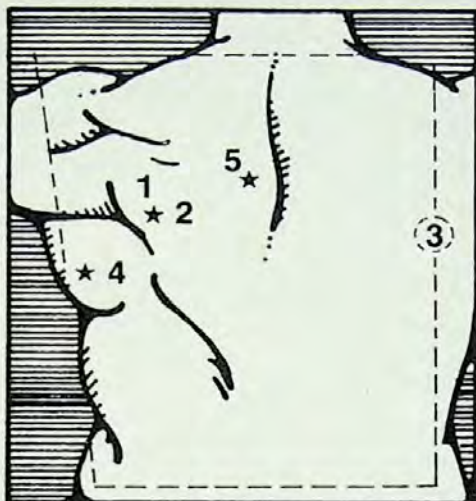
Give three or four treatments over a

ten-day span. Combine this with a two-week layoff to allow the situation to cool down, then return to the game gradually. Start with a series of sessions of hitting the ball against the wall—to reestablish free movement within a safe context.

Increase the size and scope of these sessions daily until you can make the most vigorous movements in complete comfort. Then, it is safe to return to the game. Any sooner and you run the risk

of recurrence. And recurrence in this instance is worse than the original injury.

Sportsmassage for Racquetball – Shoulder



Point 1

Have the player lie on his stomach, arms as straight out from the shoulder as is comfortable. If working on yourself, sit up straight in a backless chair.

Find the stress point. Use your thumb or middle finger to probe the thick muscle surrounding it. Your partner will feel a sharp twinge of pain when you make contact.

Apply DIRECT PRESSURE. Hold it for a count of fifteen. Release.

Point 2

Reapply PRESSURE on the same spot. When you reach the bottom of your stroke, change over to a strong cross-fiber FRICTION. Work it for thirty seconds. Release.

Repeat the same two strokes, increasing the pressure. Release.

Point 3

Begin an all-over massage of the back and shoulder region. Work up from the waist to the neck and out to the end of the shoulder.

Use deep, fiber-spreading COMPRESSIONS applied with the ball of both hands. Work slowly, deeply and thoroughly covering the entire area piece by piece.

Points 4 and 5

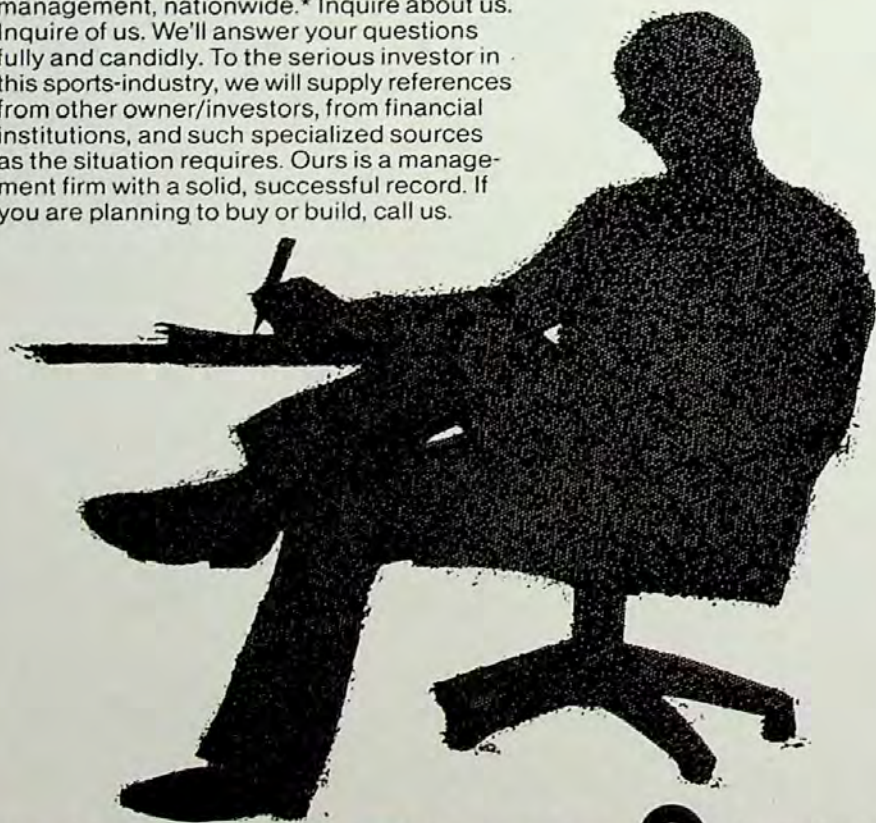
Apply DIRECT PRESSURE to these two check points to determine any related problems.

If pain or stiffness occurs, repeat the DIRECT PRESSURE with thumb or middle finger. Hold for fifteen seconds. Release.

Repeat twice more, increasing the pressure each time.

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Deltoid Stress

The deltoid muscle overlaps the side of the shoulder from the collarbone down to the bulge of the biceps. It's an area that receives intense stress in racquetball, particularly as you move your arm forward from an extreme backward position. As with most other problem areas in racquetball, the major cause is the jerkspeed and force necessary to play the game well.

Pain is felt in a fringe surrounding the shoulder.

The point commonly associated with deltoid strain is found at the lower end of the muscle where it attaches to the bone just behind the biceps. It is treated with a combination of COMPRESSIONS, cross-fiber FRICTION, and DIRECT PRESSURE.

Sportsmassage for Racquetball—Deltoid Stress

Have the player sit facing a bench or table with forearms resting on it for support.

Begin with a series of deep COMPRESSIONS. Cover the entire muscle area from the middle of the side of the upper arm to the collarbone. Use either the ball of your hand or a loosely clenched fist—which ever works better.

Doing the COMPRESSIONS will help

you to locate the spasm exactly. It will feel like a tight band running up to the point of the shoulder.

Work up the length of the band, using your thumb to apply a good, solid cross-fiber FRICTION.

Finish off with an application of DIRECT PRESSURE, firm and deep, to the stress point itself.

Here are a couple of exercises to help you out with a deltoid problem:

First, a full contraction exercise for stress point one. Press the palms of both hands flat together and push. Or press the hand of the affected side against the opposite shoulder. Both are isometric exercises that do not strain the tender stress point. Along with this, take care not to make any vigorous backward movements with the arm while it is still troubled.

The second exercise applies to the second stress point in this section. It is, again, a kind of isometric that strengthens without straining. Stand beneath a door frame, put your hands up to rest flat against it and push.



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"This book will not only define the terminology being slammed around the courts, but more importantly it will broaden your appreciation and knowledge of the sport. Keeley guides the reader through every facet of the game, every angle of the court. His writing skills are almost as sharp as his racquetball prowess. He not

only composes a thorough and comprehensive guide to understanding and playing the sport, but he succeeds in adding a dimension of humor. The book provides intelligent reading for those of you who are striving to become proficient players." (Pickwick Newspapers)

"The Complete Book of Racquetball is billed by four pros as THE text for enthusiasts of the sport." (Suburban Trib)

"Keeley has combined his court talents and writing skills in a long-awaited instructional book. He inserts humor and brief personal glimpses into his own past to emphasize certain points. Nevertheless, this 'wetting down' of dry reading material is delightfully doctored without sacrificing logic or clarity." (National Racquetball)

"The photographs alone, many of them shot sequence photos, make the book a splendid pictorial record of proper racquet swing-work. There is a plentiful sprinkling of tournament action shots which provide real-to-life portrayals of the various shots and strategies being highlighted." (Charlie Brumfield)

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Short Shots

Two For Massachusetts

Massachusetts came out on the top end of two exhibition challenge matches as part of the Natural Light/NFLPA Racquetball Open in Providence, R.I. and Braintree, Mass.

In one exhibition, Debbie Olson, 19, Miss Massachusetts National Teenager (at right in photo) defeated Theresa Patterson, Miss Rhode Island Universe.

In the second challenge, Massachusetts attorney general Frank Bellotti defeated Rhode Island attorney general Dennis Roberts, 15-1, 15-0.



For Better Or For Worse

The Rollout Racquetball Club of Northridge, Calif. has a unique offer to its members.

Club owner Earl Epstein says he will pick up the tab for wedding ceremony and reception to any of the members who meet in the club and agree to have the ceremony on the glass court.

Epstein also takes his proposal one step further. "Any members of our club who meet at our facility, get married and then choose to get divorced, are eligible to have their divorce party at the club at my expense," says Epstein.

That offer also comes with a videotape of the divorce ceremony and a free hour of racquetball immediately following the settlement with new partners provided by the management.

Marriott WPRA President

Janell Marriott has been elected president of the Women's Professional Racquetball Association at a meeting of players during the Nationals in Tempe, Ariz. Judy Thompson was elected vice president.

Marriott and Thompson are on the organization's governing board along with Jean Sauser, Rita Hoff and Jennifer Harding.

Karin Walton was elected secretary-treasurer with Linda Prefontaine, Hope Weisbach, Mary Dee, Francine Davis and Bonnie Stoll named as player reps.

Dan Seaton of Las Vegas is WPRA Commissioner.

Enter the NARP

The male players on the professional tour have organized the National Association of Racquetball Professionals with plans to start their own tour with a minimum of \$50,000 in prize money per stop.

President of the NARP is Jerry Hilecher and vice president is Davey Bledsoe. The remainder of the board consists of Mike Yellen, Bill Schmidtke, Mark Morrow and Steve Strandemo.

The NARP has reached agreement with College Marketing Research, a subsidiary of Playboy, to help organize the proposed tour.

The NARP has also retained legal counsel, an accounting firm and a management group.

NFL Tourney

Joe DeLamielleure, guard for the Buffalo Bills, defeated New England Patriot linebacker Steve Nelson in the finals of the Natural Light National Football League Players Association (NFLPA) Racquetball Open at the Providence, R.I. Playoff Racquetball Club to capture \$5,000 first place prize money.

DeLamielleure, who plans to use the money as a base to build his own pub-

lic racquetball club in Buffalo, knocked off Nelson 15-6, 15-7. Nelson earned \$2,000 for his second place finish.

Dick Conn of the Patriots defeated Doug Kotar of the New York Giants, 15-6, 15-9 to take third place prize money of \$1,000. Kotar earned \$500 for fourth.

The team award, a Natural Light beer party for the entire football club during training camp, was a toss up between the Bills and the Patriots who tied with 14 points each. Natural Light will throw the party for both teams.

Other winners were kicker Dave Jennings of the New York Giants, who won the accuracy competition and the Bills' Lou Piccone who took the honors in the lob competition. Both won \$500.

The three-day racquetball event involved competition between four players from the New York Jets, New York Giants, Buffalo Bills and New England Patriots.

Hosts for the tournament were former Patriot Randy Vataha and Patriot center Bill Lenkaitis who are partners in the Playoff Racquetball Clubs in Providence and Braintree, Mass.

Battle Of The Sexes

Cleveland Browns defensive lineman Earl Edwards stretches his 6-foot-7-inch frame to reach shot hit by touring pro Rita Hoff in exhibition sponsored by Natural Light in Tempe, Ariz. Hoff defeated Edwards, 15-5, 15-6, giving her



a 5-2 record against pro football players. Her only defeats were to former New England Patriot Randy Vataha, who won last time out in Rhode Island, 15-9, 15-11.



**When you're backed up against the wall
and about to be killed...**



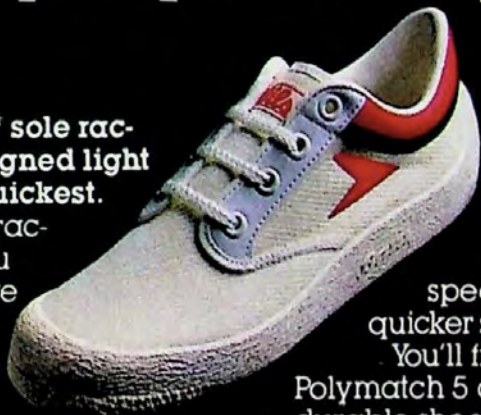
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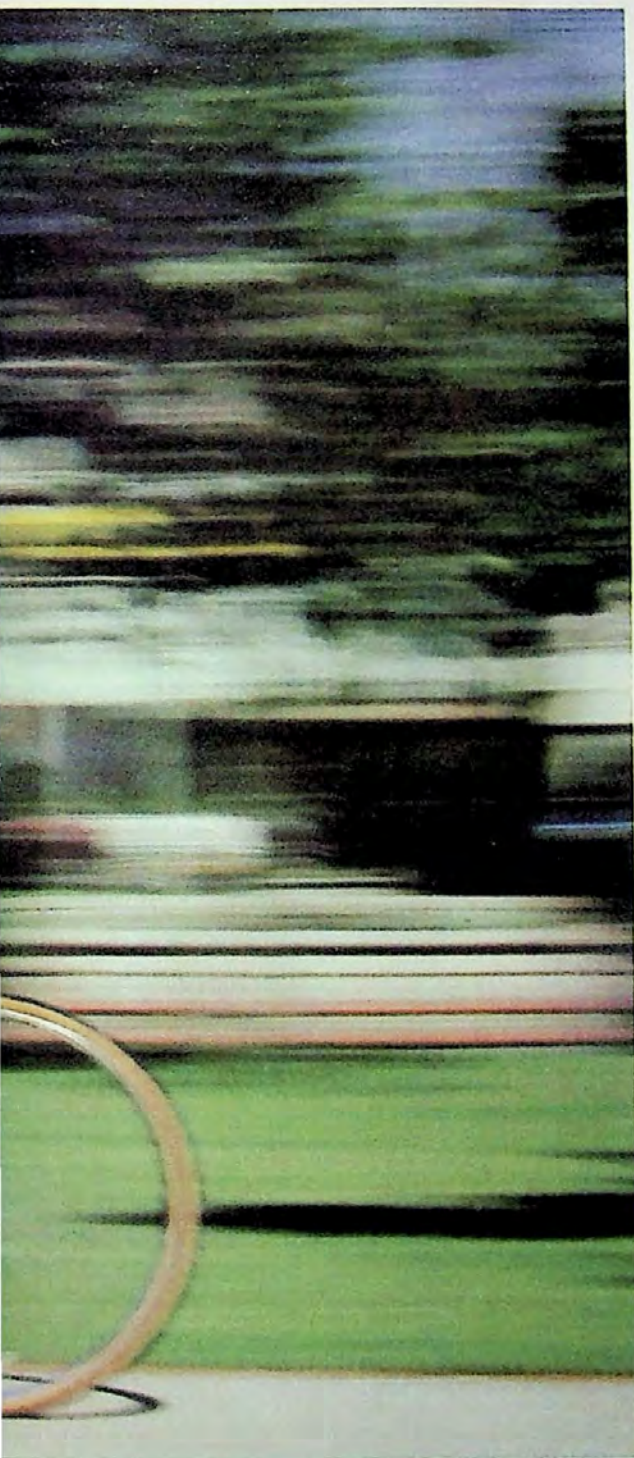
FASHION RAC



Joe Burd and Rob McDaniel have been playing racquetball against each other for so long that one afternoon they decided not to drive to the club but to rent a bicycle built-for-two.

Dressed in JOCKEY'S new "Man In Motion" line, Joe and Rob finished their match, changed their clothes and took off through the streets of Beverly Hills to meet Sue Lanier and Karen McDaniel at Cyrano's restaurant on the Sunset Strip.

Bicycles courtesy of Woody's Bicycle World of Los Angeles. Shoes courtesy of Footjoy.



Photos by David King

Rob usually gets to the court in this blue and white poly/cotton brushed fleece warm-up jacket by JOCKEY. **\$22.** And to compliment the top is a fleece pant with four needle elastic waist which also is 65 per cent polyester, 35 per cent cotton. **\$18.**



Joe shows off for Karen in his blue and white poly/cotton racquetball shirt featuring a black stripe. The piping is the feature of this collar model. The color is piped as well as the sleeve and body panels. **\$17.** The classic racquetball short is a 65 per cent polyester and 35 per cent cotton combo and features two color trim on sides, leg bottom and pocket. Comes with elastic waist with drawstring and basket. **\$9.50.**



**Man in
MOTION**



After the racquetball match, Joe changes into another shirt designed for racquetball play. This one also features an engineered bodystripe. The poly/cotton shirt retails for \$16. Rob's yellow shirt also comes with a stripe over the body and features a capped sleeve for greater arm

movement. \$14. Both players are wearing JOCKEY'S well known boxer-style shorts with elastic waist, striping down the sides and one back pocket. \$9.

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CLUB NEWS

New York, New York

New York City, which is still behind in racquetball construction considering its population in comparison to the rest of the country, has added the plush Vertical Club to its city limits.

Located at 330 East 61st Street, the Vertical Club houses eight tennis courts and six squash courts but only three racquetball courts ("no plans at this time to add any more racquetball courts," says a spokesperson.).

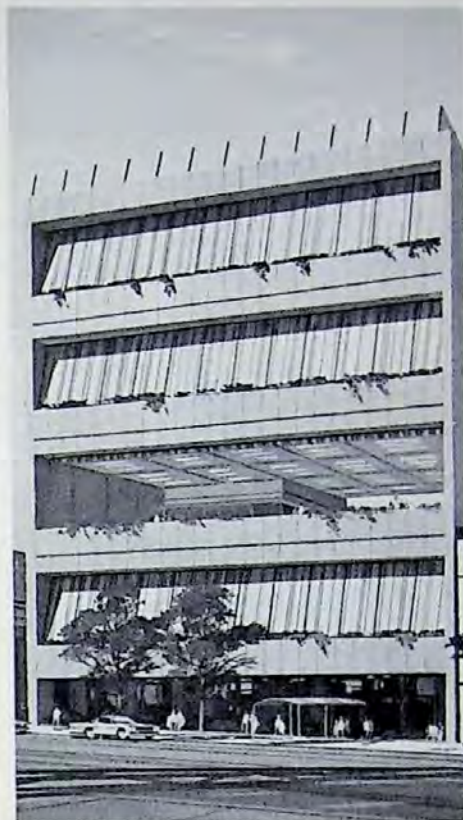
"The name for the Vertical Club was inspired by the advanced architectural design created by Eugene Ho," says Vertical Club president Elie Hirschfield. "Courts are stacked vertically so that each level equals four stories and the entire building the height of a 20-story structure."

One racquetball court is designed for tournament viewing with a seating capacity of about 2,000.

The outside of the building is urban looking, blending in with the tall buildings of Manhattan. The inside gives off a resort atmosphere, far from the rush and noise of the city.

The club is open from 6 a.m. to midnight every day of the year and amenities include reserved underground parking for members, sports medicine center, television lounge and The Courtside Restaurant operated by Cordon Bleu School graduate Rachael Oliver.

An individual resident membership is



\$2,500 (one-time only) with monthly dues of \$75 and \$5 per person, per hour court fee. A special racquetball/squash membership is \$750 initiation fee with monthly dues of \$40 and a \$5 per person, per hour court fee.

Lancaster, California

A new idea in a racquetball club has been put together at the Essex Center in Lancaster, California.

Le Club Sportif is actually part of an office complex, thereby giving busy executives a place to work, play and exercise without leaving the building.

The two-story building features four racquetball courts, two tennis courts, indoor pool, snack bar, lounge area, pro shop, jacuzzi and saunas.

Office space takes up 19,000 of the building's 33,000 square feet with suites ranging in size from 350 square feet to 7,800 square feet.

The complex is located adjacent to the Essex House Hotel.

Springfield, Missouri

Designed around a large courtyard with eight-free standing vinyl racquetball courts is the Sunshine Racquetball Club at 3534 E. Sunshine.

A whirlpool and cooling pool are set

in the middle of the park-like courtyard. Plants, trees and canopy tables add to the atmosphere.

Special attention on energy saving was planned during the construction stages. For example, the yard is lit only by sky lights during the day and low wattage lamp posts at night. Ceiling fans circulate air and cut down use of the cooling system.

The club has a nice lounge with comfortable viewing areas and observation decks.

Chicago, Illinois

Construction began recently on Charlie Club #2 on the Northwest corner of the diamond interchange of Rt. 53 and Dundee Rd. in Arlington Heights.

The new 75,000-square foot facility, the brainchild of Joliet, Ill. developer Charles Vavrus, will be part of a 185 room hotel.

"We are breaking into the leisure time industry with a new concept," says Gary Pfeifer. "Our fun and health clubs

offer racquetball, handball, tennis, basketball, swimming, indoor and outdoor jogging with Swiss parcourse, weight lifting, aerobic dancing, fitness analysis center, whirlpool, steam bath, rock sauna, sun room, sun patio, massage rooms, periodicals library, table tennis, billiards, pro shop and nursery. This unique approach as a 24-hour operation affords us the most comprehensive facilities in the Chicago area. With the public restaurant, disco lounge and large hotel, we are able to cater to the traveling community as well as the local residents."

The club is expected to be completed by the start of 1980.

Reseda, California

The Los Angeles suburb of Reseda, located in the sprawling San Fernando Valley, is the home of the newly constructed Mid-Valley Racquetball Club.

The club is part of an industrial-business complex near the intersection of Vanowen and Reseda.

The 50,000 square foot club features 20 air conditioned courts with space available to expand to 26 courts.

Competition courts with seating for 60 will be one feature as well as an enclosed beginner's court. A tested lighting system has been designed to eliminate wall shadows.

The club will also feature a running track, volleyball-basketball court, weight room, saunas, steam rooms, massage area and health bar.

The club also has laundry facilities, conference room, gymnastics practice area, game tables, wet bar and nursery. A hair salon is expected to be added.

Project developer is Marshall Ezralow and club manager is Steve Grosslight.

Etc.

Gale Alley has been promoted to vice president of Court Management Company and general operations manager for the four Dayton area Circuit Courts Racquetball Clubs managed by the firm... Rick Schliebe has been elected chairman of the board of the Denver-based Athletic Clubs International. Dr. J. Gerry Purdy was elected president... Robert M. LeDonne was named manager of the Nautilus Center of the Arlington (Ill.) Racquet Club...

TOURNAMENTS

AMF Voit/SELF Magazine Atlanta

Things went according to form in the initial stop on the six-city AMF Voit-Self Magazine Racquetball Classic tour as both top seeds came home with championship trophies and some fancy prizes.

Gary Stephens of Memphis, Tenn. defeated fourth-seeded John Hennon of Chattanooga, Tenn., 21-19, 21-14 to win

the men's division and former national champion Peggy Steding of Texas topped third-seeded Melanie Taylor of Missouri, 21-17, 14-21, 11-0, to win the women's championship at The Racquetball Centre in Atlanta.

Stephens and Hennon stayed pretty close the first game with no one having more than a three-point advantage.



John Hennon stretches to reach shot hit by Gary Stephens in finals of Voit-Self Atlanta tourney won by Stephens.



Melanie Taylor reaches way back to get shot by Peggy Steding in women's finale won by Steding.

Photos by Steven Cord

Stephens took a 13-10 lead before Hennon knotted the score at 13-13. The two were tied at 19-19 before Stephens served out the last two points.

Hennon came close at 12-10 in the second game before Stephens pulled away.

To reach the finals, Stephens defeated Georgia's Jim Cullen, 21-11, 21-5, and Hennon topped Florida's Joe Icaza, 21-11, 21-10.

In the women's finals, Steding was in control all the way in the first game, allowing her opponent only seven points.

In the second game, the tables were turned. The two were even at 12-12 before Taylor pulled away and won.

Steding, making use of a high powered serve, blanked Taylor in the tie-breaker. "Melanie is a fine player and shows promise for the future," said Steding after the match.

It was the second straight Atlanta victory for Steding, who won last season's Voit tourney there.

To reach the finals, Taylor upset Debbie Drury of Florida, the second seeded player, 21-14, 10-21, 11-5, and Steding defeated Florida's Dee Lewis, 21-11, 21-11.

In the men's seniors, Bill King won the top prize with a 21-11, 21-12 victory over Jim Durham. Bob Miller won the Men's B with a 21-6, 21-19 win over David Ward. Tim Tracy won the Men's C division by defeating Lou Harris, 21-9, 21-17.

Joanne LaPointe won the Women's B with a 21-18, 21-11 win over Iva Wilson and Willie Harper defeated Toni Clark, 21-14, 12-21, 11-4, in the Women's C.

Over 275 players entered the tournament with the top eight finishers taking home over \$10,000 in prizes provided by American Airlines, AMF Voit, Bagel Nosh, Conair, Danskin, Hitachi, Johnson and Johnson, Jovan, Racquetball Illustrated, Robert Bruce, Rollei, Self Magazine and Tred 2.

Tournaments are scheduled in Chicago, Los Angeles, New York, Detroit and San Francisco before the finals in December in Las Vegas.

National Three-Wall

By Don Jacobs

Midway through the finals of the Men's Open at the National Three-Wall Championships, there was a dispute over the score. Marty Hogan and Rich Wagner argued with the official for several minutes before Hogan turned to the crowd, smiled expansively and said,

"It doesn't matter what the score is."

Hogan, perhaps the most confident athlete in racquetball today, then

proved his point by defeating Wagner, 21-15, 21-16 to capture the sixth annual event held at Orange Coast College in Costa Mesa, Cal.

Hogan started erratically and fell behind Wagner 7-0 in the first game. He even attempted a leaping pirouette, behind-the-back return on a routine shot which failed miserably. When he fell behind 11-2 Hogan turned to the crowd and quipped, "I think you have to hit the front wall to score."

But, as is the case so often, Hogan turned it on and knotted it at 13-all. He then hit a roll-out shot on a lob from 20 feet behind the back line, which had Wagner shaking his head. Hogan then ran it out to 21-15.

The second game was all Hogan, although Wagner was playing well enough to win most matches. Hogan jumped off to a 7-3 lead and controlled it from there on out with Wagner narrowing the gap to 15-10 at one point.

With the score standing at 20-16, Hogan, playing to a sun-baked crowd of 2,100, turned to Wagner on his serve, pointed to a spot on the court and said, "I'm going to hit it right there."

Hogan hit it right there and Wagner killed it. Hogan shrugged, got the serve back and ended it.

"I played pretty well today," Hogan said after the match. "I came out for a good time and I had one. This is the only tournament I don't play for money, and it's really a lot of fun. I look forward to it. I don't know if I can come next year, but I'm sure going to try."

To advance to the finals, Hogan defeated Mark Morrow, 21-18, 21-15 and Wagner ousted Davey Bledsoe, 21-12, 21-13.



Dave Trettin of Westminster and Steve Fey of Cypress downed long-time champs Barry Wallace and Bob Wetzel, 21-19, 21-4 to take the Open Doubles title.

Wallace and Wetzel opened a 14-4 lead in the opener, outsmarting the newcomers with soft lobs and precision placements. Trettin and Fey, however,

are power hitters and when their shots began snapping in, the tide turned rapidly. The score was knotted at 17-all, then 19-all before Trettin won it with a sidewall kill.

In the men's Senior Singles, Wetzel defeated Bud Meuhleisen, 21-18, 12-21, 11-9.

Lynn Adams took the Women's A with a 21-5, 21-12 victory of Laura Martino.

Men's B Singles: Jack Larragoiti def. Ray Medina, 21-20, 21-18.

Women's A Doubles: Judy Zettig and Joan Murray def. Ann Harding and

Shirleen Gout, 20-21, 21-4, 11-9.

Boys and Girls Junior Singles: Brian Hawkes def. Pat Devaney, 21-7, 21-10.

Men's B Doubles: Jim Enright and Steve Mehr def. Scott Crawford and Chuck Adamo, 21-14, 21-6.

Women's B Doubles: Leslie Wadell and Kendall Wadell def. Georgette Pijloo and Hugette Zahn, 18-21, 21-8, 11-8.

Women's B singles: Jackie Harding def. Kelly Chaote, 21-14, 21-13.

Men's C Singles: Mark Harding def. Andy Deboer, 20-21, 21-13, 11-6.

Battle of Racquets



Squash queen Barbara Maltby gets ready to return one of Shannon Wright's shots in "Battle of Racquets" exhibition.

Despite the fact that the top ranked U. S. women's squash pro lost at racquetball and the top ranked U. S. women's racquetball pro lost at squash, everybody really came up a winner at the Slazenger-sponsored "National Women's Battle of the Racquets" held in Philadelphia recently.

Shannon Wright and Barbara Maltby acquitted themselves admirably at each other's game, the two sports got very nice play in the local newspapers and the spectators were treated to a lot of fast action featuring the best women players in their respective games.

Held on two successive nights, the "Battle" began on the stylish 12th-floor courts of Squashcon, overlooking historic Independence Hall in downtown Philadelphia.

Displaying the sense of position and accuracy that brought her to the top, Maltby took the match by scores of 15-5, 15-5 and 15-4. At one point, Wright revealed her unfamiliarity with the long-handled squash racquet by

getting too close to a wall with it and snapping it cleanly in two.

The score notwithstanding, many of the pros and experienced players in the audience were impressed by Wright's footwork and Maltby took note of the power of her returns in her remarks following the match. Sheila Brown, who refereed both sessions, described Wright as "an excellent racquet player" with good court sense who would probably excel at any racquet sport.

To almost nobody's surprise, the results of the racquetball match, held the following evening at the King of Prussia Racquetball Courts in suburban Philadelphia, were almost identical to the first night's, with Wright besting Maltby by scores of 21-8 and 21-4.

Although admitting to having played racquetball for "only a week or so," Maltby gave Wright a battle and showed a lot of potential should she ever decide to take up the sport on a more serious basis.

Both players preceded each match

TOURNAMENTS

with a quick review of the rules of the game and pointed out some of the obvious and the more subtle differences between the two sports. After the matches, each talked about the play from her own point of view and both graciously answered questions from the spectators.

WORLD RACQUETS INVITATIONAL by Carole Charfauros

Sharif Khan, winner of ten North American Open squash titles and an eight-time World Champion, added another victory to his list by winning the third annual World Invitational Racquets Championship at the Atlas Health Club in San Diego. The show was taped and shown on CBS Sports Spectacular.

Five outstanding athletes from five different racquet sports competed in the tournament to earn honor for themselves, prestige for their sports, and a total prize money purse of \$40,000. Each entrant competed in the four other racquet sports, but only played an exhibition match in his own specialty.

Besides Khan, the other contenders were tennis star John McEnroe, ranked number three in the world; Marty Hogan, the reigning National Racquetball Champion; Danny Seemiller, who has been ranked number one in U.S. table tennis for the past six years and Chris Kinard, the five-time U.S. Open Badminton singles champion.

Khan, who won the World Invitational Racquets Championship in 1977 and placed second to tennis player Guillermo Vilas last year, was the odds-on favorite before the competition even began. Unexpectedly, however, Khan was upset in the first event, tennis, by Hogan. Displaying his past experience in tennis, Khan shot out to a 3-0 lead, only to relax as Hogan came on strong to win 7-5.

In the other bracket, Danny Seemiller and Chris Kinard had an equally exciting match which resulted in Seemiller winning 7-5 and advancing to the finals against Hogan.

The draw for the events was picked out of a hat. In the case of tennis, many spectators, including McEnroe, felt that the Hogan-Khan match was between the top two contenders and that

Seemiller would be a breeze for Hogan in the finals. Hogan won 6-3.

At the end of the tennis competition Hogan received eight points for finishing first. Seemiller was given three points as runner-up. Khan, the favorite, had the same number of points he started out with—zero—and was required to sit out of the next competition, squash.

Due to squash's similarity to racquetball, Hogan was a shoe-in for eight more points, which he accomplished by taking out McEnroe 15-7 in the semis and Kinard 15-5 in the finals. This gave Hogan a definite edge with a total of 16 points, followed by Seemiller and Kinard, each with three points.

By the luck of the draw, Seemiller met Khan in the semis of racquetball. Since first participating in the World Invitational Racquets Championships two years ago, Seemiller has worked on his racquetball game.

"I feel I have the best chance in racquetball," predicted Seemiller prior to the competition. "A racquetball racquet, like a table tennis paddle, is close to your hand, which gives you more control."



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Squash champ Sharif Khan hits backhand against tennis star John McEnroe in World Racquets tourney won by Khan. Marty Hogan was second.

Still, Khan was more than Seemiller could control, winning 21-8. The other semi-final was more evenly matched between Kinard and McEnroe. Even though Kinard showed more finesse, McEnroe's quickness and strong wrist

action (which he alone uses on the tennis court) gave him the advantage and the match 21-12.

In the finals, Khan "squashed" McEnroe despite the tennis star's speed and wrist action with an easy 21-10 victory. Khan's first trip to the finals gave him eight points, still trailing Hogan who had 16.

The next day the championships were moved from the Atlas Health Club to the Federal Building in Balboa Park where the badminton and table tennis events took place.

In badminton Khan was hoping to win the event for the third year in a row. Seemiller proved little problem in the semis for Hogan, who won 15-4. In the other bracket, McEnroe proved tougher than expected even though he had never played badminton before. Khan won 15-9.

Smashing the birdie effectively in the finals, Khan started out strong with a 5-0 lead. After Hogan warmed up, however, he was able to tie the score at 8. But then Hogan lost the momentum and the match 15-8.

At the finale of the badminton competition Hogan lead with 19 points,

closely followed by Khan at 16. McEnroe, Seemiller, and Kinard still had only three points apiece.

That meant that the entire match would be decided in the semis of the final event, table tennis. McEnroe moved into a comfortable third place by outplaying Kinard.

If Hogan won the semis he would win the overall championship with a guaranteed 22 points to Khan's 16. If Khan won the semis he would tie Hogan 19-19. But because Khan had beaten Hogan head-on in badminton and table tennis, while Hogan only beat Khan in tennis, Khan would be declared the winner regardless of the outcome of the finals against McEnroe.

As should be expected in a match for the championships between two great athletes, Khan and Hogan were neck and neck the whole way. Hogan was leading 18-16 but he was unable to score that crucial nineteenth point. Instead Khan scored four in a row for a 20-18 advantage. Even though Hogan added a point on a ball that hit the net and dribbled over, Khan won the title 21-19 when Marty was long on a return shot moments later.

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TOURNAMENTS

"If I had won that nineteenth point, I would have been in command," reflected Hogan. "But I rushed things. I just kept on playing without thinking out the situation."

With the pressure off, Khan bowed down to McEnroe in the finals. Khan received \$15,000 for first place. The runner-up by a decision, Marty Hogan, earned \$10,000. McEnroe took home a token \$6,000 in addition to his \$15,000 sponsors appearance fee, followed by Kinard with \$5,000 and Seemiller with \$4,000.

Never to be daunted, Hogan is optimistic about next year's Racquets Championships: "I'm frustrated to death, but I figure I was third last year, second this time, so next year should be my year to win. It's just like the Nationals (which Hogan went to the finals in the past four years, but only won in 1978 and 1979), if you lose, you have to wait 365 days to get another chance."

CIRP Celebrity

Ed Marinaro, former pro football player for the Minnesota Vikings and a five-time-a-week racquetball player, led his team to the first place trophy in the CIRP (Cancer Immunization Research Project) Celebrity Racquetball Tournament at the Sports Connection in Santa Monica, Calif.

Other celebrities who participated in the two-day event included Dick Van Patten, J. J. Walker, David Letterman, Ted Lange, Adam Arkin, Tom Dreesen, Kathleen Quinlan, Bill Simpson, Phil Olson, Tim Rossovich and Glynn Turman.

Players were seeded on their respective teams with each team's top player playing against the opposing team's number one player, and so on down the line. There were 32 teams entered.

About \$5,000 was raised for CIRP during the event.

Results:

First place—Ed Marinaro, Bill Bergman, Jeff Asher, Dave King.

Second place—Ted Lange, Jack Davis, Bruce Rothman, Rick Negrete.

Third Place—Ben Kalb, Don Saltzman, Phil Olson, Steve Lyons.

Fourth Place—Dick Van Patten, Jeff Orlando, Joe Orlando, Barbara Porush.

IRA Nationals

John Eggerman, a 16-year-old product of Boise, Ida., captured the men's open division of the 11th annual International Racquetball Association's World Amateur Singles Championships with a victory over Scott Hawkins of Santa Clara, Calif., 21-17, 21-7.

The tournament was held at the

Supreme Court Sports Center in Las Vegas.

Cheryl Ambler, who was only a B level player last year, won the women's open by defeating New York's Francine Davis, 21-10, 19-21, 15-4. Ambler is from San Diego.

To reach the finals, Hawkins beat Doug Cohen of St. Louis, 21-9, 21-13 and Eggerman defeated Larry Fox of Maryland, 21-12, 20-21, 15-12. Cohen beat Fox for third, 17-21, 21-15, 15-14.

In the women's open, Ambler defeated Barbara Faulkenberry in the semis and Davis topped Elaine Lee. Faulkenberry defeated Lee for third.

In other results, Bud Muehleisen defeated Al Ferrari, 21-11, 21-9 for the men's masters title and Jim Austin defeated Roger Ehren, 21-9, 21-9, for the men's seniors championship.

Eggerman captured the Open championship over 75 other Open Division players. Last year he won the IRA national junior title. Next year he is expected to turn pro.

Etc.

- Larry Fox of Cincinnati defeated Clark Pittman of Mansfield, 21-17, 21-11, in the men's open finals of the Ohio Racquetball Association Championships at the Circuit Courts in Dayton.

- Trish Morphew of Athens defeated Julie Selm of Reading, 21-12, 21-8, in the women's finals.

- Mike Sipes defeated Bob Ellis and Becky Callahan defeated Sandy Brickley in the open division finals of the Dayton Area Racquetball Tournament in Dayton's Circuit Courts.

- Bob Troyer of Lake Bluff, Ill. was awarded the Louis Zahn Memorial Governor's Cup award, given annually to the Illinois racquetball player who most exemplifies sportsmanship on and off the court, ability on the court and contribution to the game in Illinois.

- Leonard B. Kanarvogel, former director of merchandising for Jockey International, has been named Ektelon Merchandising Manager. He will be in charge of developing a new line of racquetball apparel.

- Gary Berberet and Deb Wall won open divisions of the 1st Ronald McDonald House racquetball tournament at King's Court in Westminster, Calif.

- Robert Klass, former associate athletic director of Metropolitan State College in Denver, has been named director of field development for Omega Sports in St. Louis.

- Pat Mickesh has been named mid-west racquetball promotion manager of AMF Voit.

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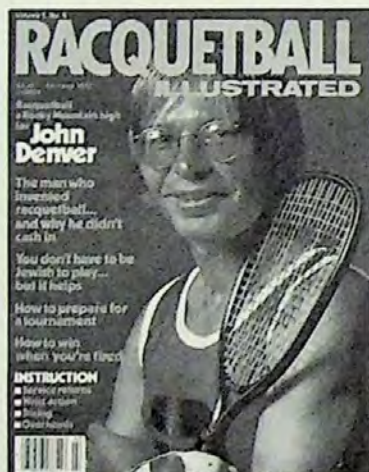
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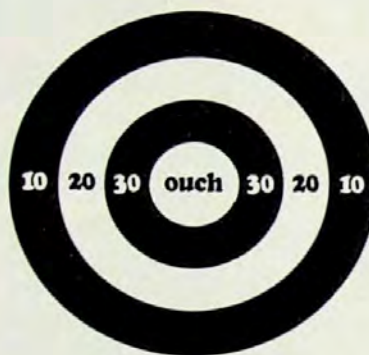
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By Scott McCollum

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One point, a lucky shot.
So what!
Off the back of his head,
He's dead.
Unheard of,
Said the doctor. Not the score,
The skull,
The anterior base
And a
Tennis shoe print across
His face.
She slipped into her sweats
And slid
The murder weapon, her racquet,
Into
It's leather jacquet. I
Simply
Can't believe this happened,
She cried,
Bouncing a blue ball as
She strode
Down the hall. On the face
Of the
Dead man, abject resig-
Nation.
She said; one point! he dies!
The punk.
Just when I was going for
The skunk.



THE NEXT SHOT....

The November issue, our first on a monthly basis, will feature:

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Some famous and not-so famous people have built courts in their own back yards; plus tips on how to build your own.

Who is Karin Walton and How Did She Win the Nationals?



An in-depth look at the player who surprised them all in Tempe.

Why Television is not Interested in Racquetball...Yet

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How a Woman Can Beat a Man

Pros Jean Sauser and Jennifer Harding offer tips for success.

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