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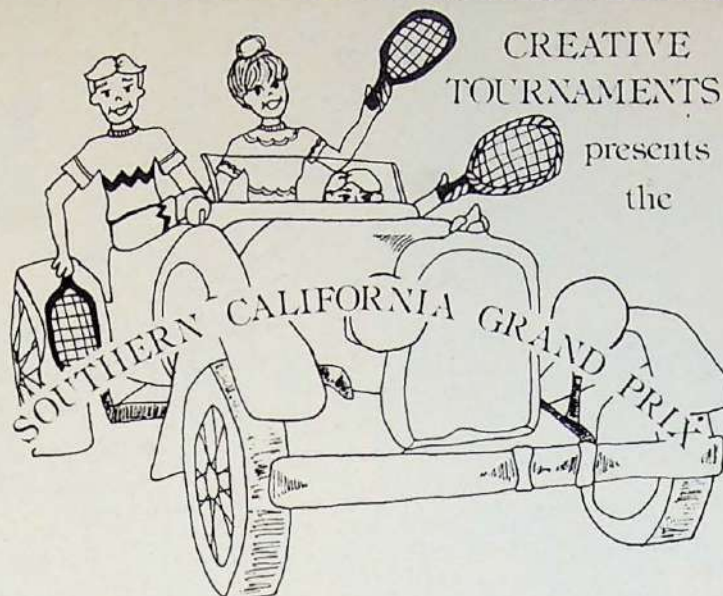
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RACQUETBALL

ILLUSTRATED

August 1980 Vol. 3, No. 8

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Cover photo by Ed Ikuta
Clothes courtesy of Jockey International

A PAGE FROM DEAR ABBY



We have never thought of usurping the power that Dear Abby, Ann Landers or The Playboy Advisor has on advice columns but we received a letter in the mail recently that we don't think Abby, Ann or Playboy can handle.

It comes from 15-year-old Raj Keswani of Livingston, N.J., who says:

"I have a very difficult problem to cope with. I am 15-years-old and I am really improving in racquetball. I've even won some in-house tournaments.

"Every day after school I go to the racquetball club near the school and practice for about 2-3 hours a day. Then I go to the exercise room and run on one of the machines.

"After showering and calling for a ride, I'm home about 7 P.M. I then must do my homework. I put in a good 2-2½ hours doing homework and studying.

"My problem is my parents think I'm not trying in school and putting too much emphasis on racquetball.

"Maybe it's true but I love racquetball and I don't want to cut back on it. This is why I come to you. What on earth can I do?

"I love my parents and really wish to please them. I also think school is important. Please help me find a solution to my conflicting problem."

Well, Raj, we will probably have to agree with good old mom and dad on this one.

School should be top priority because in the long run it is school that will be doing the most for your career.

But that doesn't mean you should give up your racquetball. The burden of proof is on you. If you can prove to your parents that racquetball is not taking up too much time by showing them your grades are up, then a good case can be made for spending that extra time playing racquetball.

You can always tell your parents that good exercise on a regular basis stimulates the mind, which is true, and that the better students are usually the ones who have some sort of extracurricular activity to take pressure off constant studying. But, as we said, in the end it is up to you to prove you can handle that extracurricular activity without it hurting your grades

...

This month's issue features a three-part "Eye Section." One story, written by research consultant J. Warren Uppling, is about eye protection. But this is not one of those stories that commands you to wear eyeguards and leaves it at that. This story points out that most, if not all, current eye protectors are unacceptable. It talks about the lack of standards and talks about how money seems to be the prime concern for endorsements, not quality of the product. There is also a story on eye injuries and a story on how vision affects your game.

Our instruction section is highlighted by stories on doubles strategy by John Egerman and Scott Hawkins, coping with tournament pressure by Charles Garfinkel and back wall play by Lynn Adams.

We also have an interesting feature on club pro shops. Racquetball Illustrated interviewed over 20 pro shop owners to find out what is and is not selling. You'll find a few surprises in this one.

Ben Kalb

Ben Kalb

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SIDE OUT

Charlene Tilton

I am always amazed at your cover subjects and the clever ideas you come up with to illustrate the themes of your issues.

Your June cover of Charlene Tilton was one of the best I have seen, and it tied in well with your travel theme.

William Sharp
Houston, Tex.

Cover Concept

Race tracks have their daily doubles and Racquetball Illustrated has its "Monthly Double." Your covers of Catherine Bach (May) and Charlene Tilton (June) were very classy, not to mention that the two subjects were very attractive.

I am glad you have decided to stick with your celebrity cover concept. I realize the pros are good players but the general public still hasn't heard of most of them, and millions of people have seen the television shows, "Duke's Of Hazard" and "Dallas."

Rick Tottler
Santa Ana, Calif.

Nervousness

Nice article on "How To Combat Nervousness" in your May issue.

Too many special interest publications focus on the physical aspects of the game—the forehand, backhand, serve, etc., while failing to report on the mental aspects.

I think the mental aspect of the game is equally important as learning the proper techniques, and I'm glad to see that your magazine includes these type of articles.

Dolores Sanders
Denver, Colo.

Women's Rights

Speaking for all women racquetball players, I want to thank you so very, very, very much for a beautiful editorial on women's rights.

It is not often that something can be said so eloquently and so honestly the way you said it in your June issue. I think a copy of that editorial should be sent to the states that have failed to pass the equal rights amendment.

Sandy Wilson
Woodland Hills, Calif.

Medical Report

My appreciation to Dr. Ralph Gorrell for two very fine articles on neck and shoulder injuries (May) and wrist and neck injuries (June).

The articles seemed to be well researched and were very informative. As a high school student who has ambitions of being a doctor, I plan to save these.

Barry Katz
West Los Angeles, Calif.

June Fan

I think your June issue was one of the best I have read.

The travel package was well done, and did me a service. I am planning a trip this summer, and I was looking for places to stay and play racquetball.

I also enjoyed the features on racquetball as seen by Shakespeare and the story and illustrations on wrist injuries.

June Tracy
Honolulu, Hawaii

Cey Says

I finished reading the article on me, and I felt that the writer did a very nice job. He presented me in a way I felt good about.

Thanks again.

Ron Cey
Los Angeles Dodgers
Los Angeles, Calif.

Cover Subjects

Towards the end of your magazine you have a lovely ad for readers to subscribe to your magazine, and in the ad, you show the covers of 12 previous issues. Something struck me about those covers that I couldn't put my finger on until a few days later: Every cover has the picture of some celebrity on it. There's not a single racquetball player featured.

This struck me as rather odd, until I sat down to write you this letter and saw that you are based in Hollywood, Calif. I can't believe that people who buy your magazine do so to read about the latest sex symbol or Vegas comedian that has taken up our favorite sport. People who buy your mag want to read about racquetball people, racquetball players, racquetball tournaments, racquetball news, etc.

Further, when you open up the magazine, it is truly an excellent publication about the sport of racquetball. It's not about celebrities in show biz. Why don't you feature those people who should be getting the recognition in your paper: Hogan, Yellen, Wright, Adams, Peck, etc. Once people begin recognizing these people, and knowing more about these people, and thinking of them as "stars" then you'll start selling a lot more magazines, and people will be recognized for their stature in this sport.

By the way, your May cover girl, Catherine Bach, does not apply to the above criticism. Anyone that pretty that wants to take up racquetball should be featured on the cover of a national magazine. I bet that with a good photographer Shannon Wright, Sarah Green, Marci Greer and Lynne Adams could look just super on your cover, and there's nothing wrong with the looks of Hogan, Peck and Yellen. Why don't you try it?

Tom Grobmisi
Posen, Ill.

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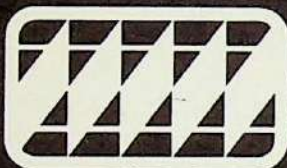
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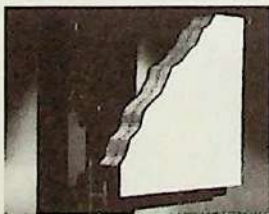
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PLAYERS

This month's "Players" section focuses on the celebrity tournament held in conjunction with the Ektelon-Perrier Invitational at Rocky's Racquetball World in North Hollywood, Calif.



Actress Sally Struthers was guest of honor at the Ektelon-Perrier cocktail party at the Sheraton Universal Hotel. After accepting a check for \$7,000 on behalf of The Special Olympics she posed for a group portrait with touring pros Rita Hoff and Janell Marriott, her husband Dr. William Rader, John West of The Special Olympics and Rita's mother.



The tournament was taped for syndicated television coverage with Bob Hilton and former New England Patriot Randy Vataha providing the commentary. It is expected to be shown around the country in early September.



Comedian Jimmy Walker (with eyeguards) gets set to take a backhand off the wall in celebrity match against Detroit Lion defensive back Eddie Lewis at Ektelon-Perrier celebrity tourney at Rocky's Racquetball World in North Hollywood, Calif.



Tampa Bay running back Ricky Bell goes high to return shot in celebrity tourney.



Featured entertainment at the cocktail party was comedian Jimmy Brogan.



Taking a between match break was actor Tim Culbertson, who portrays the Salem Man on commercials and billboards.

Jay Jones Still Looking for New Challenges

Stunt Work and Pro Racquetball
Are Behind Him. Club
Management Takes Up His Time
Now.

By Barry Janoff

The thing most prevalent in a conversation with Jay Jones, racquetball player, entrepreneur and former Hollywood stunt man, is his use of the phrase "The Challenge."

It was "the challenge" of the profession that helped peak his interest in stunt work. It was "the challenge" of the sport that led him to racquetball, first as an amateur and then as a nationally-ranked pro. And it was "the challenge" of wanting to help the sport grow and of wanting to develop his own business connections that brought him together with a partnership now involved in racquetball clubs across the nation.

For Jay Jones, life, in effect, is a matter of meeting "the challenge."

"I've always been this character, whatever it is, who loved to take chances," explained the 37-year-old stunt man-turned-actor-turned-professional athlete-turned-businessman during one of his racquetball workouts at The Sports Connection in Santa Monica, Calif. "I've never done a stunt for the money and I've never played racquetball for the money. For that matter, I've never done anything for the money. The challenge is the thing for me."

"I was a stunt man for 14 years (1964 through 1978) and I loved it because every day was a new challenge, a new stunt. It's the same way with racquetball—every game, every tournament, every opponent is a new challenge," said Jones.

Meeting the challenge began for Jones when he was a youngster growing up in Mesquite and Dallas, Tex., although at the time, most people, including Jones himself, con-

sidered his actions just this side of crazy. "I would do things like hide behind parked cars, wait until another car came down the street and, at the last possible moment, jump out in front of the (moving) car and run across the street."

"And whenever we would be sledding down a hill, I made sure my sled turned over and rolled down. Even as a kid I loved to take chances. I knew what I wanted to be was a stunt man."

Jones' venture from the streets of Dallas to the backlots of Hollywood had an appropriate detour in it, namely, a stint with the Air Force Air Commandos. It was at that time that he made his first Hollywood connection. Jones had written to Carl Pitti, whose father was a top stunt man during the Silent Screen era and who himself has been involved in film and television stunt work for over three decades, most recently as a regular on the television series, "Little House on the Prairie." Jones had also written to a number of actors, stunt men and other movie-types asking for advice and recommendations on getting into the business, but Pitti was the only one who wrote back. "It was a letter of discouragement, letting me know how tough it was and telling me about all the negative aspects associated with it. But he ended the letter by saying that if I was still interested he would help me," recalled Jones.

The fact that no one except Pitti answered him intensified Jones' desire to become a professional stunt man. So, after he received his Air Force discharge, he went to Los Angeles and took Pitti up on his offer. "He took me under his wing and inspired me from the beginning," said Jones, who has remained close with the Pitti family ever since. "He improved the skills I had taught myself as a kid—throwing knives, tomahawks, using a bullwhip, even riding like an Indian." What Pitti also did was use his connections and contacts to get his young protege started on

the right foot, a start that Jones parlayed, through hard work, total dedication and a large chunk of that same controlled insanity that spurred him on as a kid, into a career of shooting, fighting and hard-hitting action—all brought to you through the magic of Hollywood.

As Jones himself put it, he was "a hot property" during his early stunt work days. From the mid-1960s through the early 1970s he worked in such movies as "The Poseidon Adventure," "Beau Geste," "Rough Night in Jericho" Walt Disney's "Menace on the Mountain" and two Man From U.N.C.L.E. movies, "To Trap a Spy" and "The Spy With My Face," in which he doubled for Robert Vaughn.

His demand from purveyors of the small screen—television—was even hotter. Among others, Jones' television experience included stints on "Bonanza," "Mission: Impossible," "High Chaparral" and "Star Trek," where he raised the art of "dying" to its full, futuristic potential.

"What usually happened was that a stunt man would get a bit part on a show that called for the character to be killed off or die in some way, come back in another role on the same show and be killed off again," said Jones. "During the three years I was with 'Star Trek,' usually as a crew member or a Klingon (the villains) but also as a double for many of the stars, including Leonard (Mr. Spock) Nimoy and DeForest (Dr. McCoy) Kelley, and also as the series' stunt coordinator, I think I made it through the first half-hour of the show only once. In one episode, I played six different Klingons and was killed six different times."

Although being a stunt man and actually doing the stunt work he had dreamed about as a youngster lived up to Jones' expectations, it also provided him with an educational insight into the politics of the industry.



Jay Jones



Stunt man Jay Jones dives off the top of his racquetball club in Fresno at a "Grand Opening" ceremony. Unfortunately, for Jones this was one jump that didn't go according to plan. He sprained his neck and had to be taken to the hospital.

"There are a lot of power trips going on in movies and television," he related. "Most people don't want to see anyone get hurt and most crew members are great to work with, but there are directors, for instance, who decide to move things around once you've set a stunt up. And there are directors who want real blood. In those cases, it's up to the stunt man to say no to a stunt."

Jones also found that when it came time to hiring and landing prime jobs, the standard line was no different for stunt men than it was for other professions—generally, it's who you know. "When stunt men are being hired for a picture there are two major factors almost always being considered. Who can do the actual stunt well and can this person help me back. On pictures where I would be in charge of hiring, I always considered stunt men who I knew were good and who I felt would hire me when they were in charge.

"But stunt work has also seen a lot of improvements and there are a lot of people who are working to technically upgrade the profession," Jones said. "A lot of planning goes into each stunt, not like the old days when a stunt man would simply get drunk enough to get the courage to do whatever had to be done. Stunt work really became more technical in the 1960's. Now, it's at the point of going to the moon. And stunt men themselves are more involved in the actual creation and planning of stunts because most directors, like Joe Pevney (of 'Star Trek'), for example, know that the stunt man knows his craft and are aware of the fact that the audiences are highly intelligent. They realize that you can't fool the audience."

If audiences and directors want realism, so do the stunt men. However, as Jones explained, "it's not that macho image anymore, where the big thing was 'crash and

burn.' The idea now is to do the wildest stunt possible and walk away with no bruises."

Ironically, Jones' interest in racquetball, which started for him as a diversion and progressed into a career, began when his demand as a stunt man was declining. "Around 1970 and 1971, I was involved in a lot of different projects," he said, referring not only to his TV and movie work but also to his stage work that saw him perform in "The Rainmaker" with Joyce Meadows in 1970. "Two factors at that time affected my work. For one, a number of movie actors started doing television, which was something they previously felt was beneath them. Until the early 1970s, movie actors didn't perform on television, and when they did start going into TV they got roles that I would have had. Directors and producers found they could get bigger names for basically the same money they were paying me."

What also happened, according to Jones, was a big anti-violence move on TV. Violence was toned down and, in some cases, even dropped from the script, so in turn, the type of work reserved for stunt men—killings, shootings, physical fights—was in less of a demand.

"It was a rough time for me," Jones stated. "Every day I was at a place in the Marina called The Warehouse, drunk on Margaritas by one o'clock in the afternoon. I was like a stick of dynamite ready to go off."

"One day I ended up at the International Health Club by the airport and started working out my frustrations. That was good for me because I need that kind of outlet. So I went there every day and worked out, sometimes for six hours at a time. While I was there I was introduced to racquetball, but the sport was so new all they had were these Mickey Mouse racquetball courts. There weren't even any 'A' players or teachers. But the game was a challenge and a way to



Jones as Datsun-Man in television commercials.

let off steam, so I got really involved, at first using nothing more than a cut-off tennis racquet with a taped handle."

After that initial introduction, Jones took on the sport the only way he could, "playing hard and training hard." In 1975 that training was rewarded as he became an "A" player and then, at 32, he became the oldest player to ever win the National Amateur Championship. "It seems that's about my only claim to fame," Jones now says. "Whenever I turn around, I'm the oldest player to do something."

Despite his relatively advanced age ("My biggest problem is that I don't have the recovery of the younger players"), Jones had an advantage over most of his opponents. Having been a stunt man, he discovered, sharpened his reflexes and mental coordination and prepared him in a unique way for the rigors of the sport.

"There are a lot of younger players who can beat me physically and who can out-finess me," he stated. "But I can rely on my reflexes, my technical knowledge of the game and, more than anything else, I'm able to change direction in midair. Charlie Brumfield once said that I could change direction three times in the air before landing."

It was also at that time that Jones turned professional, having realized that "it wasn't as much fun being on top as I thought. Everyone is gunning for you—you can't have an off day." What he also realized was that his friendly nemesis, the challenge, was no

longer being fulfilled in his role as an amateur. "I'd rather be playing against the best and not be on top. Turning professional, and being able to consistently compete against racquetball's best players, was a challenge," said Jones.

Jones found that the pro game had its physical and financial rewards and for four years he was among the top 10 or 15 nationally-ranked players in the country. But, as happened during his time as a stunt man, he also found that negative aspects were affecting the game's integrity. "I saw a lot of good things on the pro tour, but there were players who ruined the game for me and who I felt were ruining the sport. I got tired of seeing all the 'little kids' throwing tantrums, lying, cheating and taking racquetball away from the sport it was meant to be.

"The straw that broke the camel's back was an incident with Richie Wagner in Tempe, Ariz. during the 1979-80 tour. We were in the middle of a game when he started having his usual tantrums. But, more than that, he began cursing at me, at the fans and at the referee. It was so bad that I literally grabbed him by the throat and said 'If you swear at me one more time I'll kill you right here.' He used to be one of my favorite players, and I think he was ranked number two at the time, but I quit the tour after that and I haven't had any respect for him since.

"There's a new breed of player in the game now—people such as Craig McCoy, Dave Fleetwood, Mike Yellen and Dave

Peck—who want to clean up the tour. They're doing their own thing and making racquetball a better sport because of their presence. But I got tired of all the other crap that was going on. It's hard enough to concentrate without having to put up with all that other nonsense."

Although he retired from the pro tour this season, Jones has become involved in other aspects of the game. He has anchored a Phoenix-based PBS-TV racquetball program. He has jumped off the roof of a racquetball club for Muscular Dystrophy (for which he was rewarded with several broken bones and a stay in the hospital) and for a time he was the club pro at the Century Racquet Club in Los Angeles.

But he now devotes most of his time and energy to building and promoting racquetball clubs. "Because I was in the sport for so long I had a lot of technical knowledge on how clubs should be built," said Jones on his transition from player to businessman. "Now, I'm involved (as a partner) in a club in Lexington, Ky., one in Los Angeles, two in Dallas and a number of clubs in the Bakersfield-Fresno-Clovis (Calif.) area.

"Racquetball is about seven to eight years behind in Fresno, and the facilities we've put up are way ahead of the people playing the game. What we're doing is educating the people there to racquetball. It's exciting to watch it grow and it's a kick for me to see farmers and cowboys come in off the street and learn the game," said Jones.

In addition to all of this, Jones still keeps in touch with his roots as a stunt man. A few years ago he played "Datsun-man" in a Datsun commercial where, outfitted with a Captain Marvel-type suit, he flew across the screen pronouncing that, "My mission on this planet is to bring you the truth about the great deals you can get at your dedicated Datsun dealer."

But the main focus of Jay Jones' attention, with clear and definite goals in mind, is on racquetball. "I still play the game on a regular basis for my own enjoyment, usually with two good friends, Max Wojcik and Mike Sargent. They're good players and, more importantly, they're not on an ego trip. That makes a big difference. I also hope to get involved in the senior's division (ages 35-40) of the pro tour and gain some titles for the future. When TV is ready to cover the game, I want to be there and become involved in the broadcasting end. That's what it's all about for me—to promote the hell out of the game and out of Raintree (the name of the clubs he helps run and develop). I'm certainly not on an ego trip. It's mostly a business move.

"In stunt work, every stunt has a different price depending on the stunt and on the difficulty of the stunt. I used to give them more than was asked for and gave them a better stunt than I got paid for. And I'm still that way in whatever I do.

"As for racquetball, I plan on playing as long as I can," Jones summed up. "But one day you realize that you're not as young as you once were."

And that's when you look for new challenges.



Jones as a bad guy in the television series Bonanza.

They call him "The FOX"

By Mathew Tekulsky

You may not think that playing racquetball and drinking beer have much in common, but then again, you may not know "The Fox." Everybody calls him "The Fox" but his real name is Bill Foster, and in addition to owning the Fox Inn in Santa Monica, Calif., he claims to be the world's fastest beer drinker.

The Fox uses racquetball and handball to offset any weight he may put on from his drinking exhibitions. He accepts all challenges at the Fox Inn in between his rowdy beer drinking songs and at times he travels to other establishments for challenges. Take the time he attended a private party at the Sports Connection in Santa Monica and challenged racquetball pro Davey Bledsoe, who happened to be in town, to a beer drinking contest.

He said he would give Bledsoe a head start. "That's like me giving you 17 points," said Bledsoe, who started to drink and was about three-quarters of the way finished when Foster took his gulp.

The Fox won. He chugged his beer in a flash, a fraction of a second, it seemed. It went down like magic. It didn't even look like a physical act. It seemed effortless.

Then, the Fox took on ranked handball player Ron Moormeister in a special handball game, announcing the following rules: "After every three points there's a chug contest and the winner gets two points." After three points, The Fox was down 3-0. Both men came off the court, sweating and panting. They held up their glasses of beer and chanted: The Fox's famous beer cry: "Ziggy-sokky, ziggy-sokky, hoy, hoy, hoy!" Three chants and then they drank.

"Three-two," The Fox said.

Three points later, the same thing happened.

"Six-four," said The Fox.

The next time, they chugged two beers in a row, and The Fox picked up double the points. Another three points were played and then The Fox chugged his beer before the ritual chant was finished.

"False start!" said Moormeister. "Okay," said The Fox, "I'll stand on my head and drink one faster than you can drink two. I'll defy gravity."

A towel is brought out. The Fox stands on his head. The Fox is very fast. He wins. His face is red as he gets up, but he has done it—again.

Foster is kind of a burly guy, with a large mouth and buck teeth. He has an incessant laugh. He's been seen on "Taxi" and "Real People," doing what he does best, and in each case viewers called in asking if it was trick

The World's Fastest Beer Drinker
Is Not The World's Fastest
Racquetball Player.



photography. So he went back on "Real People" and chugged five beers in a row—live. After his "Real People" performance went over so well, he was invited to appear on the "Mike Douglas Show." In the future, there might even be a movie with a main character based on The Fox. "A little bit of a take-off on *Animal House*," he says. An adult *Animal House*? "Well, I don't know. It offends everybody."

Foster seems to revel in retelling the story of how he got started in the field of championship beer chugging.

"I had a customer at the Fox Inn who could chug a beer faster than I had ever seen anyone chug a beer. His name was Chuck—a European. He was the fastest I'd ever seen. So I practiced and I got to be pretty good. He came back a year later and I beat him at chugging. I never saw him anymore. That was my sign of success. From that moment on..."

Foster says he took his name from a folk song titled "The Fox," which he used to play when he worked as a pianist and singer while going to college. "Harry Belafonte did it and I did it and I liked the way I did it better," he says. Then he starts singing the song: "The Fox went out on a chilly night; prayed to the moon to give him light; many a mile to go that night before he reached the town oh, town oh, town oh..."

But The Fox admits he doesn't really know why he chugs beer. "It's acknowledgement.

There's a lot of acknowledgement. It's fun. It's attention. It's all in good spirit, good cheer, you know. It's more in the sense of participation. It encourages people to participate and become involved," he says.

Although he used to drink liters of beer, he now uses the smaller, American beer glasses for most of his contests. "In Europe," he explains, "you can walk to wherever you live. You're not driving halfway across the city, like in Los Angeles. Where can you go and drink seventy-two ounces of ale and pass a driver's test? Also, in the large quantity it eliminated people. In an everyday glass, it doesn't eliminate anybody. It's something they're all familiar with. People who don't even drink beer will come in and accept a challenge. I think the fun is in participating. People who know The Fox identify when I chug a beer. It's experiential. When I chug that beer and they chug one with me, they identify with me. There's some kind of a communion that goes on there."

But despite all the attention he gets for his chugging accomplishments, Foster insists that "what I really am, you see, is a musical therapist. I play piano and conduct all the fun at the Fox Inn. People come in and we sing all kinds of happy songs and drink beer. And I only serve beer. So it's a natural, loose, friendly environment.

"The root is the music. Music and beer and friends—you know, friendship, singing, drinking. That's really the bottom line. That's where it's at. I like to go where people are having a good time; and what happens is that I can, through some gift or magic or whatever you want to call it, allow the space for people to have a good time. In a sense, that's where the musical therapy comes in. I can reduce some of the inhibitions and people can let their hair down, take off their tie, laugh at themselves even. I make so many mistakes playing and singing that it's easy for people to laugh at their own mistakes. See, I'm not perfect. I'm not a perfectionist. I am a perfectionist and I make mistakes. It makes me more human and I'm dealing with humans, you see. It's like, God. If he can do it, I can do it."

Foster doesn't exclude anyone from the festivities who doesn't want to drink, but he thinks that "getting on a glow is functional. There are societies where drinking is a part of their culture. Baptists could go out on a picnic and raise a lot of hell and not drink, so it's not essential. I know there are some people who don't drink and can have a wonderful time. Only there are damn few of them."

Is there something "religious," then, in the idea of beer and brotherhood?

"In a philosophical sense, sure," says Foster. "I would say it in a sense of communion.



"The FOX"

It's being around people and having a good time. That's the key. Being in a fun situation. Having someone like myself be a catalyst. I'll go to a group and I won't know the group at all and I'll act as a catalyst and all of a sudden the room buzzes . . . the energy level goes up."

Does he wish he could do this on a universal level, maybe make the world a more peaceful place by chugging beer and singing songs?

"Sure," he responds. "Who wouldn't?"

So what would Foster rather do: Drink beer or play racquetball.

"Both," he said. "I don't think that you can separate one from the other. I've done it. I've gone to places where they didn't have any beer after the workout. Somehow, after a workout of racquetball, I feel like I deserve it. It's like a trophy. It's like getting my letter. It's a time where you can say, 'Gee, why didn't I get that backhand shot out of the corner? I'm going to have to work on it.' That kind of thing."



"I love racquetball because I believe the body should move and sweat," says The Fox.

Then he adds: "I recently read in an article that a couple of beers after a workout cleans the arteries out. And beer is social. You can drink two or three or four of them and still be a nice person. You don't turn into a zombie."

Although he doesn't think drinking beer should be added to the rules of racquetball, as in his handball demonstration, he does believe it might make racquetball players more earthy. "There is a snob appeal in racquetball which doesn't necessarily apply to handball," says Foster.

He then goes on to describe what he sees as the benefits of, and differences between the two sports.

"The racquet cuts the court off by eighteen inches on both sides, so when you play handball, that court becomes thirty-six inches larger. It becomes more strenuous. You have to run and stop and run and stop some more. Instead of just two or three steps, you have to maybe take five or six. Racquetball is faster than handball. I play racquetball and I sweat. To me racquetball is more like air hockey. It's fast and there's the tension, which I don't experience in handball. Handball is just a little slower, although it can be fast with the pros. And I like the actual contact without some intermediate, airy body getting between me and what I am dealing with; to really have that hand control. There's a kind of physical feeling of



Foster chugs two beers against handball player Ron Moormeister.



After giving racquetball pro Davey Bldsoe a head start, Foster still beat him in a beer chugging contest.

being with that ball which you don't get in racquetball.

"But I love racquetball because I believe that the body should move and sweat, and beer can make you sweat, right? That's what I like about it. It gives the body something to work with. Racquetball has been good for handball too, because it has built many, many courts. It's been bad for handball because handball was the original organization that was taken over and shared with racquetball and now the handball fraternity, so to speak, is really spread out, so there are very few people around to play handball. I have played racquetball out of necessity to get that workout. I feel a little bit like a dinosaur, playing handball; and to be current and modern and with society, racquetball is essential.

"What I like about racquetball is the social aspect. I played this girl the other day and she had beautiful eye-hand coordination and she was a beautiful girl, too. I could admire her ability as an athlete. The handball players get a little bit disturbed because people can enjoy racquetball and not be the captain of a football, basketball, or baseball team. They can enjoy racquetball with minimal athletic abilities and get a damn good workout and have a lot of fun. People like acceptance. Acceptance is a form of reward by your fellow athletes, and to get acceptance in handball requires an investment of years and acceptance in racquetball a matter of months. Even though a person may not find acceptance in the outside world, he can get that acceptance for one hour on the racquetball court. And that's what I see is the value of racquetball."

According to Foster, his life would be far different if it weren't for racquetball and handball.

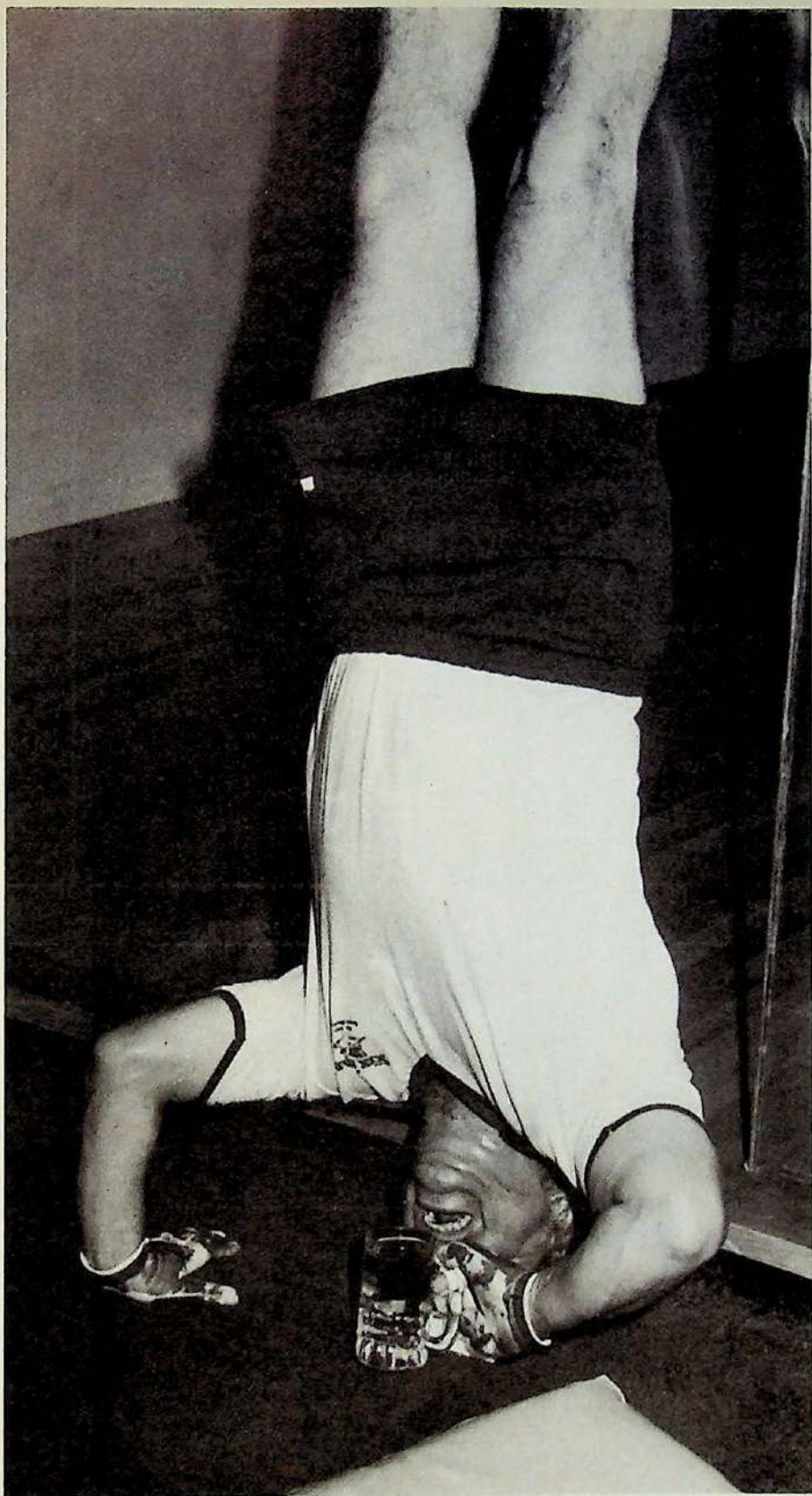
"I've played racquetball for two years and handball for seven," says The Fox. "Before that I was fat. I think the biggest mistake most people make is that they don't exercise at least three times a week. Even in racquetball, you should have a regular program. I think racquetball really saved a lot of people.

"Handball and racquetball need intense concentration. The key to the therapy of both sports is the intense concentration. You have to be intent and concentrate on that ball and not think about the house payment, the car payment, the hospital bill, or whatever—and then, after that intense concentration, you go out and relax and have a beer, and then you write all the checks anyway. It's a lot easier to write the checks after racquetball than it is before. It gets your head straight again."

Despite his fame as The Fox, and the new opportunities that have arisen, Foster seems to have his head on straight about his life.

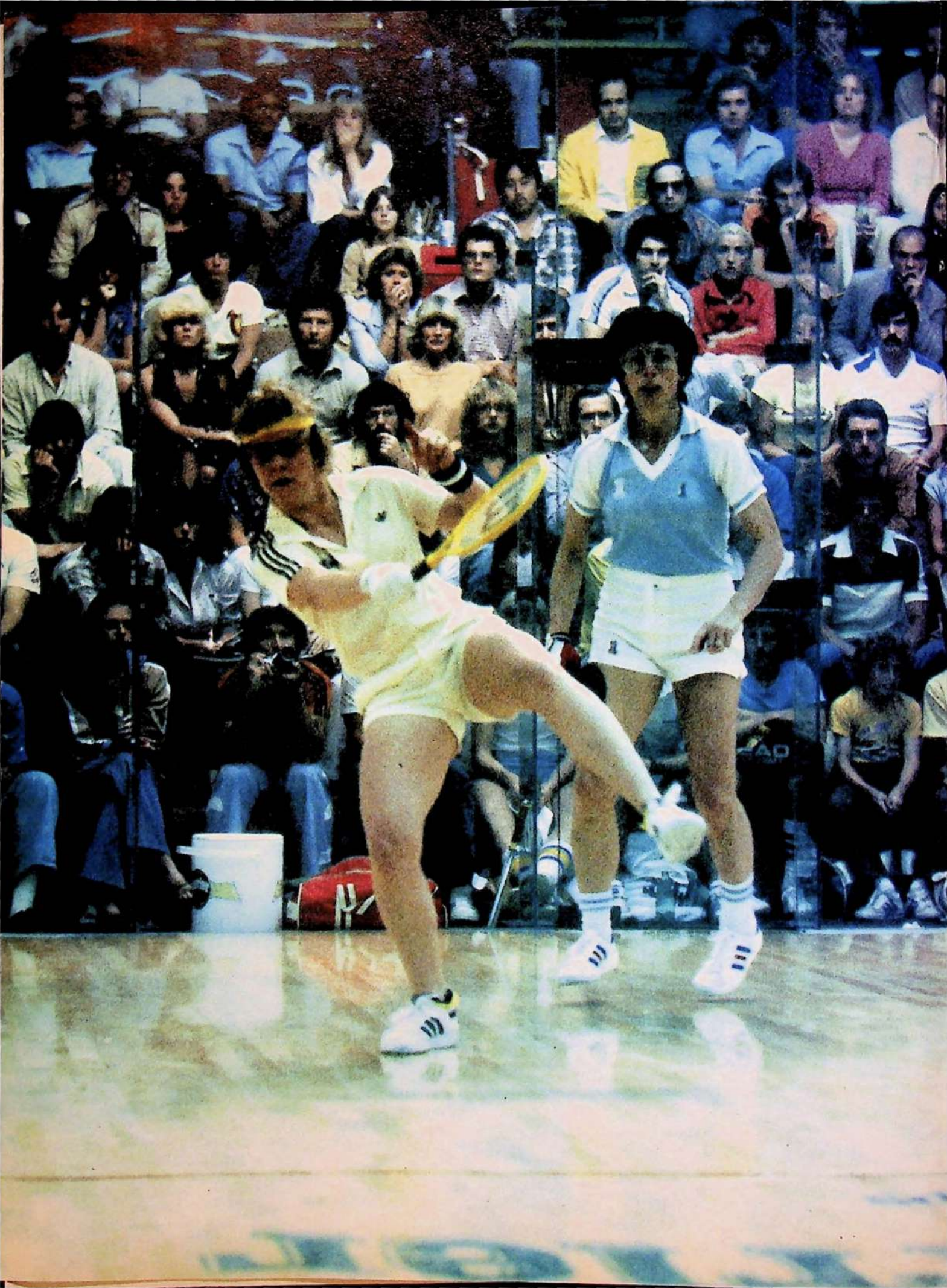
"I've got two things going. I've got the Fox Inn—and all this, all the publicity. I don't need it, and I don't underemphasize it. I think it's great. I'd like to do more. I enjoy new situations, and this is a new situation; an offshoot, a spin-off of what I do all the time. I look at it as therapy. It's new encounters. It really is kind of like the whipped cream and the cherry and the chocolate. The ice cream is still there, right? But right now, we're just talking about the whipped cream and the cherry."

R



Foster's specialty is outdrinking anyone standing on his head.

Photos by David M. King



PECK, WRIGHT and POLITICS HIGHLIGHT EKTELON-PERRIER AFFAIR

By Ben Kalb

Top-seeded Dave Peck and second-seeded Shannon Wright each took home checks for \$7,000 by winning their respective divisions of the Ektelon-Perrier Championships, an event not without its political squabbles.

Peck destroyed Jerry Hilecher, 15-3, 15-8, and Wright defeated former world squash champion Heather McKay, 10-15, 15-7, 15-9, in the \$40,000 tourney held at Rocky's Racquetball World in North Hollywood, Calif.

Each division featured 16 of the world's top racquetball players. Invitations were offered in the men's division to members of the National Association of Racquetball Professionals, a group that does not include some of the Leach-Industries sponsored players such as Marty Hogan, Charlie Brumfield, Don Thomas, Craig McCoy and Ben Koltun.

Hogan and Brumfield were offered sponsor exemptions but turned them down, presumably as a protest for not allowing the rest of the Leach players in. Hogan reportedly told one tourney representative that he wanted to play because "\$7,000 is \$7,000" but evidently his sponsor advised against it.

According to Frank Pace, vice president of the Phillips Organization, the advertising and public relations firm which handles Ektelon, after Hogan and Brumfield turned the invitations down, the next one went to Thomas. "He accepted at first," said Pace. "Then he called back and said he couldn't play."

"The next day I got a call from a representative from Leach, Randy Floyd, who said that Hogan, Brumfield and Thomas would play. Unfortunately, we only had two spots available. He said it had to be all three and by that time I was fed up with the whole thing and said 'forget it'."

Floyd, the player representative for Leach, said that his company took a "unity stand. It had to be all or none."

The political squabbling actually started a month or so earlier when invitations went out to

NARP members. Only one Leach player, Bobby Bolan, had previously joined the NARP, and he accepted the invite.

The other Leach players wrote letters asking for admission into the tourney and Leach President Charlie Drake threatened the NARP with legal action. Ektelon then petitioned the NARP for admission into the tourney of non-NARP players and Racquetball Illustrated, a co-sponsor, went on record by mail as being "in favor of having the best players play in all tournaments whether they be ones sponsored by Ektelon or Leach." The NARP turned down the request from Ektelon.

"We are not locking out the Leach players," said touring pro Davey Bledsoe, an NARP officer. "We would like them to join the NARP. We would welcome them."

Compared to the men's division, there was very little squabbling in the women's competition. Invitations were sent out to the top 16 players from the Women's Professional Racquetball Association with the exception of Sarah Green, who was, according to commissioner Dan Seaton, "a member not in good standing."

Members of the WPRA had originally voted to give 15 per cent of their prior tourney earnings to the WPRA for the purpose of running the organization. Green was against it and did not pay her back "dues." She, in fact, obtained a court injunction, allowing her to play in one WPRA tourney in New York. The problem, however, was evidently worked out and Green was allowed to play in the Ektelon-Perrier affair. Under the out-of-court settlement, Green will not have to pay back "dues" but will be paying the 15 per cent in all future tournaments.

"The players may take some action against her," said Seaton. "It may be brought up at a future board meeting."

As for the tourney itself, despite the absence of Hogan and Brumfield, the fans saw some excellent matches. To reach the finals, top-seeded Peck defeated Gary Stephens, 15-7, 15-4, Doug Cohen, 15-4, 15-9 and Steve Strandemo, 15-3, 15-9. Third-seeded Hilecher outpointed Bolan, 11-15, 15-6, 15-8, Jeff Bowman, 15-1, 15-5, and upset second-seeded Mike Yellen, 15-9, 15-13.

Shannon Wright shoots one on her way to victory over Heather McKay in women's finals of Ektelon-Perrier Invitational. It was the first meeting between Wright and McKay.

EKTELON-PERRIER



Dave Peck has to give Steve Strandemo room to shoot in semifinal match won by Peck. Peck then went on to defeat Jerry Hilecher in the finals.

Photos by David M. King



the finale with wins over Hope Weisbach (15-3, 15-9), Janell Marriott (15-6, 15-6) and top-seeded Green (15-7, 12-15, 15-7). Wright, the number two seed, defeated Elaine Lee (15-4, 15-7), Marci Greer (3-15, 15-9, 15-13) in one of the tourney's better matches and Lynn Adams (15-5, 15-6).

McKay, using a variety of pinch shots, passing shots and backhand hills, controlled the first game. She led 4-0 before Wright caught her at 10-10. McKay then ran it out.

McKay had a 6-3 advantage in the second game but Wright ran off the next eight points to lead 11-6 before winning 15-7. Wright led 6-5 and 10-5 in the third game but McKay narrowed the lead to 11-9 before Wright finished things off.

"I expected everything she did," said McKay. "I have to learn to hit the ball with more consistency. She just outshot me."

"Not having played her before I was a little worried," said Wright. "But as the game went on I got more and more confidence."

McKay and Hilecher each collected \$3,100. Men's semifinalists received \$1,600 and women's semifinalists collected \$1,200. Second round men losers picked up \$1,000 and women \$750. First-round losers earned \$500 in the men's division and \$400 in the women's division. Total prize money for men was \$21,300 and \$18,700 for women.

The open doubles was probably the most exciting division of the tournament with Steve Trent and Stan Wright of California playing two tough matches to win the title.

In the semis, Wright and Trent defeated Ken Garrigus and Keith Fleming of Arizona, 15-4, 7-15, 15-14. Garrigus and Fleming had a 14-10 lead in the third game before Trent and Wright pulled it out. Fleming and Garrigus were upset at a lot of the calls and didn't hesitate to let the referee know of their feelings. But despite the controversy, it was an excellent match. Said one tourney official, "It was the best doubles match I have ever seen."

Wright and Trent then defeated Jeff Kwatter and Mark Mallowitz of Houston, 13-15, 15-13, 15-7, in the finals. The Texans had a 13-8 lead in the second game before Wright and Trent put on another one of their come-from-behind charges.

In the men's open, Ed Andrews defeated Keith Dunlap, 15-4, 15-3, and in the women's open, Kippi Bishop defeated Laura Martino, 15-9, 8-15, 15-9.

Bud Muehleisen defeated Bill Dunn, 15-12, 15-12, in the men's seniors and Bev Franks defeated Rene Herbert, 15-12, 15-8, in the women's seniors.

Each of the amateur division winners received Club Med vacations.

The pro division of the tourney was televised by Inter-Sports Network with Bob Hilton and Randy Vataha providing the commentary. The show will be televised over 25 markets around the country in early September.

Part of the tournament proceeds, \$7,000, went to Special Olympics.



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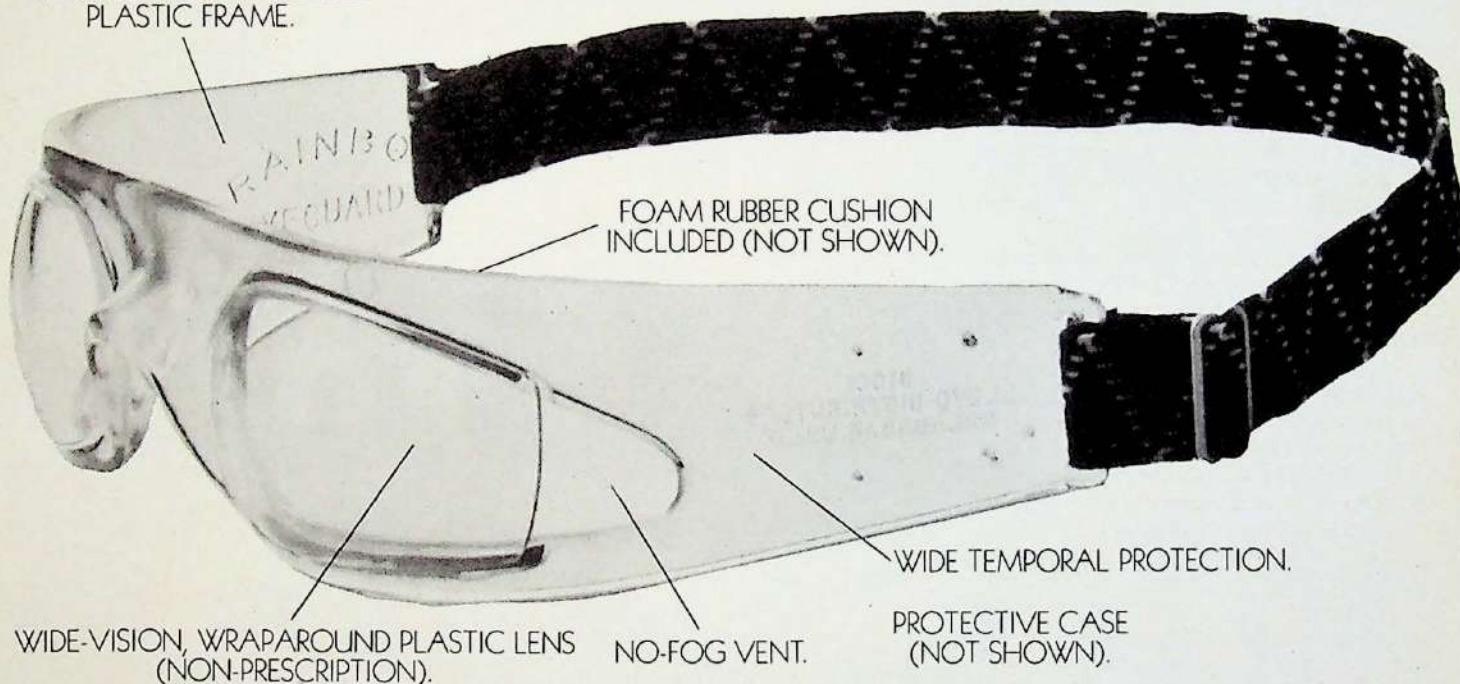
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Eye Injury Survival Guide

Not all eyeguards provide adequate eye protection

By J. Warren Uppling

Editor's Note: The author is a research consultant for Expert Witness Services, Inc. in La Mesa, Calif.

"Racquetball: The Leading Cause of Vision Loss In USA."

Although this statement is a little sensationalistic, it could very well become a reality if the problem of eye injuries on the courts is ignored. And it is a problem. Just ask the 26,000 or so doctors who comprise the Ophthalmic and Sportsmedicine communities.

The threat of traumatic ocular injury is proliferating as a resultant side-effect of the rapid acceptance of the sport of racquetball. Consequently, the need for participant education to the hazards of ball and racquet are urgent.

According to Dan Bertolucci, executive director of the United States Racquetball Association, "By 1981 it is expected that more than 14 million players and 1,500 court clubs will be participating in the sport."

The meteoric rise of racquetball receives most of its impetus from our national romance with sports and physical fitness. But with all the interest and with all the positive reasons for taking up the sport, there has really been a lack of education and guidelines for safety.

The missing essentials:

1. A set of unified standards for the design and testing of products and a qualified group to evaluate and approve products for racquetball use. Endorsements, whether by athlete or associations, are usually based on money, not standards.

2. A means of educating the playing public to the inherent hazards of court play.

3. A medical reporting network with proper coding capacity and nationwide data access with retrieval option.

4. Support for mandatory use of selected safety equipment and enforcement of safety rules.

5. Court club enforcement of safety rules and use of approved eye protection for all players.

Why the need for standards? An examination of the types of ocular injuries should answer this question.



Survival Guide

BALL-RELATED

SERIOUS EYE INJURY:

Traumatic Hyphema, Blood in Anterior Chamber
Angle Contusion Deformity
Vitreous Hemorrhage
Retinal Tears, Detachment, Severe Contusion
Dislocated Lens
Permanent Corneal Scarring

OTHER INJURIES:

Orbital Contusion
Corneal Abrasion, Contusion
Traumatic Iritis
Pain, but no objective injury
Recurrent Erosion of Cornea
Retinal Edema & Hemorrhages that completely cleared.

RACKET-RELATED

SERIOUS EYE INJURY:

Lacerated Globe
Orbital Fracture
Scleral Injection, with Corneal Edema
Retinal Tears, Detachment, Severe Contusion

OTHER INJURIES:

Lacerated Eyelid
Soft Tissue damage from broken frame pierce

Protective Devices

There is a wide variety of designs which offer a wide variety of protection potential. The specific design selected should be capable of providing an aware player the level of protection deemed necessary.

Types of Eye Wear

Types of Eye Wear	Ball Injury Potential
None worn	Serious
Contact Lenses (Hard/Soft)	Serious
Street Eye/Sun Glasses	Serious
Eye Guards (Non-Lensed)	Serious
Glasses/Goggles, with ANSI Plastic Lenses	Non-Serious to Minimal
Wire Frame, alone	Serious
One-Piece Polycarbonate, ANSI Lenses	Minimal
Wire Frames, with ANSI Lenses Under.	Minimal
One-Piece Polycarbonate, with 3mm Minimal lenses.	

Racket Injury Potential

Racket Injury Potential
Serious
Serious
Serious
Serious
Serious to Minimal,
Depends on design
Minimal
Minimal, Depends on
Design.
Minimal
Minimal

The above data is partly from test results and partly from estimations, since there are currently no standards for testing which has succeeded in being accepted by the industry, nor is it possible to accurately predict with certainty in every conceivable situation with every conceivable combination of individual player kinematics, ball/racket kinetics, speeds and individual levels of expertise, the right selection for each player.

So what is recommended? According to Dr. Paul F. Vinger, in an article published in *The Physician and Sportsmedicine*, doctors have recommended, "The ultimate protection available is the 3mm center-thickness Poly lenses ... the industrial lens ... mounted in a frame specifically designed for industry or sports." So far, not one company makes such an eyeguard.

The next best protective wear and one considered to offer the minimum level of protection is the ANSI lens, approved in 1968 by the USA Standards Institute.

Hardened and/or tempered glass lenses are not recommended. A scratch will weaken the lens and create the potential for fragments to enter the soft tissue of the eye.

Adequate eye protection is a must. But not every eye guard offers adequate eye protection. Ones without lenses could still cause injury.

The potential hazard comes from the elasticity of the regulation ball. It has deformed sufficiently, at a force equal to 5 miles per hour of ball speed, to penetrate the opening of the eye guards and make contact with the eyeball.

A ball hit at 60 miles per hour exerts a force of 16.9 ft. lbs. of kinetic energy on any object it strikes. At speeds of 110 miles per hour, the force is 56.9 ft. lbs. (161 feet per second) of kinetic energy.

The hazard comes from the shape of the ball after being hit. Upon impact with the racquet, the ball "pancakes," building up a powerful force, much like a compressing coil spring, and it springs away from the racquet, releasing the stored energy. It then begins a symmetrical series of oscillations during which it changes to egg shape and then returns to its original shape. During the time it is egg shaped, it is particularly dangerous. The distance it holds its shapes varies with the force of the impact with the racquet, proportionally.

If, as some people predict, the ball will be hitting speeds of 180 miles per hour in the future, players have little, if any, time to react.

Will your eye goggles protect you if a ball is traveling at 264 feet per second with 94.8 ft. lbs of kinetic energy? Ask for test results you can evaluate before buying.

Most people don't take the time to investigate. They rely on guesswork, cosmetic effect

An Alternative?

One alternative to eyeguards is the football-helmet concept manufactured by Aerolite Industries of Van Nuys, Calif.

According to Aerolite President Robert Wantland, the helmet will eliminate all injuries to the head, eyes, ears and facial area.

The original helmet concept featured a double face bar, which the ball could fit through. "It still couldn't injure the eye unless the ball curved around the bar and dropped down." But to eliminate even that slight possibility, the new helmet has added a third bar.

The most positive factor is the injury protection factor. On the negative side, the bars tend to get in the way of the site of the ball, a problem that Wantland says is no problem at all. "You can adjust the bars," he says.

It can also get hot under the helmet, although the heavy sweating factor has been reduced with the addition of a terry-cloth liner at the forehead.

But seemingly the most negative aspect of the helmet is the cosmetic effect. Wantland faces an uphill climb trying to convince people to wear the thing. Says one pro shop owner, "Look on the courts. You don't even see people wearing eyeguards. How are you going to get them to wear a helmet?"



or endorsements. Endorsements, whether by organization or an athlete, have some credibility but at the same time, a buyer should be skeptical.

"Endorsements are made on the basis of subjective evaluation and on monies offered by the manufacturer," says the USRA's Bertolucci. "There are no standards for evaluation except for comfort and preference."

As stated previously, the one with the greatest potential for safety is the one-piece Polycarbonate design with 3mm center thickness lenses. Test results prove this eye protector has the ability to absorb the impact of a ball traveling at a speed of 220-feet per second or 150 miles per hour.

What is needed is industry awareness and concern, responsible planning and implementation of needed programs. The sportsmedicine community should be consulted.

Virtual total elimination of injuries is possible with the right standards or guidelines. There is also a need for a national system available to the medical community for the reporting of sports injuries. This could be the first step for a set of national standards.

Eye Injuries

By Martin Houk

"Although our study shows that the incidence of major injury in racquetball is low, the sport is potentially hazardous, particularly to the eyes," an article in *The Physician and Sportsmedicine* magazine recently reported.

Despite the threat of misguided racquetballs, as well as racquets, which can cause injuries ranging from temporarily blurred vision to permanent blindness, the use of protective frames has not become as fashionable on the court as sweatbands, headbands and knee socks.

There are reasons for some player reluctance. Few pros wear eyeguards either while playing or when posing for advertisements and photos in instruction articles. Some players—novice and advanced—say they find it difficult to play while wearing frames that restrict their vision on the court. And some even remark that they don't like looking like Batman or Robin. Many court clubs have shied away from requiring members to wear protection while playing.

"We are not going to infringe upon players' individual rights and make legislation to that effect," said an official with the United States Racquetball Association. "We can only encourage our tournament players to protect themselves and set the example of all racquetball players."

A few clubs in New York encourage eye safety with signs in their lounges and on the doors to their courts, urging players to protect their eyes. A couple of clubs have gone as far as requiring players entered in club tournaments to wear eye protection.

Among the injuries that eyeguards can prevent or minimize, according to Dr. Norman Stahl of Merrick, N.Y., an ophthalmologist, are these:

TRAUMATIC CONJUNCTIVITIS—Irritation of the conjunctiva, or mucous membrane, which covers the front of the eyeball. The white of the eye appears to be bloodshot after being hit by a ball or racquet. Cold compresses and rest often are a cure.

CORNEAL ABRASION—Irritation of the transparent cover over the iris and pupil. A spinning ball, particularly, can cause it by grinding cells off the surface. Its symptoms, a feeling as though grains of sand are trapped on the eyeball or severe pain, can be eased with the use of an eyepatch.

HYPHEMA—Release of blood into the clear fluid between the cornea and iris. Vision, which can be blurred mildly or severely by a jolt to the eye, can sometimes be restored through rest. But secondary glaucoma, an increase in pressure within the eyeball, can result.

LENS DISLOCATION—The physical dislodging of the lens from the microscopic fibers that hold the focusing element in place. Badly blurred vision often results and repair demands a doctor's care.

INTERIOR BLEEDING—Blood is forced

into the vitreous humor of the inner eyeball, behind the lens. The vitreous clears itself of the blood more slowly than the clear fluid between the cornea and the iris because it is thicker and is recycled more slowly. This type of blurred vision, therefore, takes a longer time to re-focus than that caused by hyphema.

RETINAL TEAR OR DETACHMENT—The wall of rods and cones on which the lens focuses light breaks away from the back of the eyeball. It usually occurs when the eyeball is deformed by sudden and severe outside pressure, resulting in flashes of light or even complete loss of sight. A doctor's attention is necessary.

BLOWOUT—Outside pressure forces the eyeball to break through the floor of the bony socket, or orbit, that cradles it. The bone that makes up the floor of the socket is of an egg-shell consistency, allowing the eyeball to break through rather than bursting itself under extreme pressure. Double vision results from one eyeball being pressed out of line and requires surgery to insert a plastic floor over which replacement bone can grow. **R**



How Vision Affects Your Game

by Stan Barr

Although good vision is such an important part of good racquetball, it is surprising how many players who wear eyeglasses take them off before entering a game. This curious phenomenon may be based on a presumed "safety factor," or desired "comfort factor" or "ego factor," but players who leave their prescription lenses in the locker room create a self imposed limit on their ability to play at their optimum.

Reducing visual sharpness by not wearing corrective lenses will have a direct effect on depth perception, eye-hand coordination, and kinesthetics, three vitally important factors in playing good racquetball.

What exactly are these aspects of vision, and how can they affect your game?

Depth perception, or the ability to judge the distance relationship from object to viewer, is dependent on good binocular or stereoscopic sight and this means having equal, or near equal vision in each eye. Look at the world through one eye for a few days and your depth perception begins to flatten out. Players having sight in only one eye compensate for this handicap by developing monocular clues to their environment (e.g.—color and shape differences to aid them in determining depth).

Improving depth perception for people who wear corrective lenses is one of the services your optometrist or ophthalmologist provides when he or she examines your eyes. Why stand in puzzlement as those blue blurs seem to whizz straight through your racquet? Seeing the ball clearly, judging its flight path and then moving into good position for a return shot requires one's depth perception to be in working order. If you are not making good contact with the ball, the wearing of your prescription lenses on court may be all you need to begin playing better racquetball.

Testing binocular vision is easy. Hold a pencil two or three inches in front of the print of this page, so that some of the letters are hidden from the left, and some from the right eye. Reading "through the pencil" should be no problem for people with good stereoscopic sight. The letters blocked out of one eye's field of vision will be picked up by the other eye. Another interesting test is to take the cardboard center cylinder of a paper towel roll and by looking through it with one eye, fix your sight on a distant wall. Place your free hand next to the tube at its farthest end, facing your palm towards your other eye. With both eyes open, your binocular vision should project the field of view from one eye on top of the field of view of the other eye so that an image of a hole in your hand appears. If you see the image shifting and changing, your binocular vision is in need of correction. This "hole in the hand" test can be a valuable training exercise to improve your binocular vision.

Eye-hand coordination, or the ability to strike at, a moving object (even while the viewer is in motion) is essential for any partici-



IMPROVING VISUAL FITNESS

The ability to see sharply and clearly is called 20/20 eyesight. Vision can be blurred by nearsightedness and higher degrees of astigmatism and farsightedness. These can be corrected by prescription eyeglasses or contact lenses.

The American Optometric Association says there are six vision skills in addition to 20/20 eyesight needed for all sports.

1. DYNAMIC VISUAL ACUITY—The ability to see sharply and clearly while an object or player is in motion.

2. PERIPHERAL VISION—The ability to see out of the corner of the eye; good side vision.

3. DEPTH PERCEPTION—The ability to quickly and accurately judge distance and speed of objects.

4. VISION PURSUIT—The ability to use the eyes to follow a moving object smoothly and easily.

5. VISUALIZATION—The ability to picture something in the mind while the eyes are seeing and concentrating on something else.

6. VISUAL CONCENTRATION—The ability to "focus" on an object. "Optometrists specializing in sports vision have found that the shorter the period of time a person visually concentrates on something, the more intense the concentration is," says the American Optometric Association.

pant in an action sport. If your coordination is off, even by less time than it takes to blink, you will face difficulties in placing the ball onto a given target. The frustration encountered with poor eye-hand coordination can literally drive some players up the wall. If your shots are off target, however, there are some self correcting techniques worth trying. By speeding up or slowing down the timing of your swing, you may compensate for your otherwise poor eye-hand coordination. If your return shots have no consistency, working on body positioning may prove to be unproductive. Improved sight is far more easily achieved by having periodic eye exams, and this should be a player's first consideration.

When we look at an object, our eyes make tiny to and fro movements. This continuous scanning allows us to make fine muscular adjustments as well as establishing the space our body occupies. This is what is known as kinesthetics. Related to kinesthetics is proprioception or the knowledge transmitted from tiny sensory nerve endings in the muscles of the eye which tell the brain how much they have moved. The brain immediately feeds back to the eyes the necessary amount of muscular contraction necessary to track or follow an object. Just think how difficult it might be for these finely tuned sensory facilities to function faultlessly when vision is blurred.

Not seeing your best on court can have greater implications than just missing a shot now and then. If you don't see the ball or your opponent's racquet in time, and your unprotected eye receives a direct hit, the damage could put you on the sidelines for months.

Despite all the arguments in favor of better vision, some players still prefer to remove their glasses because of that unpleasant sensation of having their frames continuously slide down their nose during a game. When the action heats up, readjusting spectacles is certainly a waste of precious seconds. It is easy enough to sympathize with this complaint, but what is overlooked by people who take this option is that their normal streetwear lenses and frames were not designed to be worn under the strain of a game such as racquetball, especially where participants perspire freely.

Occasionally one hears boastful statements that it is better to take a direct hit on the skin

from a ball travelling over 100 mph than have it smash into and possibly shatter your eyeglasses. Contrary to these beliefs, wearing your eyeglasses on court will not only help you see better, but will offer some eye protection in case of an accident. Two Harvard ophthalmologists, Dr. Daniel W. Tolpin and Dr. Paul F. Vinger, authored a study in the June 16, 1978 issue of The Journal of American Medical Association. In it they revealed that the injury rate for patients who wore spectacles while playing tennis was significantly less than for those wearing no glasses. One interesting fact in their study was that when spectacle wearers did receive an eye injury, it was due to the lenses not meeting Industrial Safety Standards. There were other findings the doctors discovered in relation to players who wore eyeglasses: "Injuries are not related to the age or experience of the players." "Contact lenses provide no ocular protection." "Several players reported direct blows to eye protectors and safety glasses with no resulting eye injury." And, "Squash and racquetball players who do not wear spectacles or who do wear contact lenses should wear eye protectors."

Government concern over eye protection on racquetball courts became evident on September 1, 1978 when a Canadian law was passed requiring racquetball players under the age of 18 to wear eye protection. So far, Minnesota is the only state to make the wearing of eye protectors mandatory, though New York, Illinois and California are considering similar legislation.

Eyesight and eye protection are really two sides of the same ballgame. Seeing your best on the court may well be the first step for improving your game as well as avoiding unwanted contact with a ball or racquet. The wearing of eye protectors are for the most part the responsibility of the individual player, but it is a responsibility that should be taken with the greatest respect for eyesight as a gift, a precious gift. With the availability of many protective eye devices on sale at racquetball clubs, you can insure the safety of your eyesight for less than \$10. Some of these eye protectors can be fitted with plastic prescription lenses. Whether you wear glasses or not, the vision you have with two eyes is better than the sight each eye has on its own.



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DOUBLES: DIVIDE AND CONQUER

By Scott Hawkins and John Egerman

Generals since Napoleon have understood "Divide and Conquer." Taken collectively, an opponent's strength may be insurmountable. But to isolate and divide these strengths is to possible defeat him.

War scholars will recall the last days of World War II when General George Patton's army marched through France and split the German lines into two halves. The key to victory was in deciding where the enemy was weakest, then bringing out strength to attack on that point.

The analogies in sports are numerous and varied. Football games are won by teams that can analyze and penetrate an opponent's weakness, whether permanent or temporary. Basketball teams learn to penetrate a variety of defenses including zone, man-man, and a host of combinations. So it is with racquetball: The winners learn to attack, to divide, and in so doing to conquer.

The key to winning doubles is communication between you and your partner. We have found that in our strategy session before each match, we have an opportunity to analyze the other team's strengths and weaknesses and to establish a game plan linked to our own abilities

in the following areas: Serving, service return, rally strategy, and shot selection. When these sessions are completed we are convinced that proper execution of our game plan will divide and conquer our opponents. We know what each other will do in any given circumstance and we are not "surprised" by each other's moves. Let us explain . . .

Lefty/Righty Team

This team's strengths are usually down the walls and is more vulnerable to an attack plan that includes penetration up the middle. We like to attack on the serve by driving the serve up the middle to their backhand hoping to gain a weak return for a point. Additional serves



John Egerman (far left) and Scott Hawkins (far right) offer a bit of strategy when playing a lefty/righty team. By sending ceiling shots back to the middle, you force both players to use their backhands to recover, and you also create some confusion as to which player will take the shot.

that are effective against this team include a well placed "jam" if they're anticipating a drive, or an occasional three quarter "garbage" serve up the middle. If this Lefty/Righty Team is returning our serves well and taking our attack away, we will often counter by serving a high "lob" to either side to neutralize their shooting ability from the back court.

Returning serves to the Lefty/Righty team calls for the same attention to detail. Defensive ceiling returns are more effective in the middle court area, to their backhands, and where occasional confusion arises if they can't decide who should cover the shot. Another good defensive return is the "around-the-world" shot. When used sparingly as a change in defense, many teams become confused and collide while getting in position to return. This is the essence of Divide and Conquer since they are now both in the same region on the court and are vulnerable to many more rally ending winners including a pinch on either wall.

Our best success has come from defensive service returns to our opponents backhands but we will not be drawn into repetitive ceiling game rallies. When they take the ball up we bring it back down by employing overhead drives to speed up the rally and create offensive opportunities.

During each rally, opportunities exist to attack your opponent's weaknesses. Against a Lefty/Righty team don't forget to hit an occasional hard Z drive through their unprotected middle zone. Sidewall passes must be restricted but center court passes are worth plenty. The most important thing to remember about this team is to put them together in the middle court, and attack.

Righty/Righty Team

This team's strengths are usually forehands on the right sidewall and forehand down the middle. The weaknesses on this team can vary but usually they are weakest on left wall or backhand side. We like to attack the backhand side by hitting tight angle drive serves which aim for the left sidewall behind the service line. This makes the backhand player run or scramble forward while hitting his backhand. Wide angle drives are also effective. This serve forces the backhand player deep in the court and makes him shoot a low percentage shot. Throw in some Z serves and you leave a player with doubt in his mind on whether to stand deep or shallow in the court.

On returning this team's serves, the backhand is still the main concern. On hard drive serves we return the ball to the ceiling to neu-

tralize their power. If we get a junk or lob serve we attack and hit the ceiling and drive to the backside. We do this so that we force weak returns and maintain offensive upperhand. We try to control the game by using offense whenever possible. The sooner we are successful in neutralizing the serve, the easier it is to attack the back side.

During the game, a hard Z through the middle which ends up in the left corner presents a problem to a player who expects straight drives to his backhand. "Around-the-wall" balls are a great change of pace on the Righty/Righty team, so a combination of hard drives, hard Zs, and floating "around-the-wall" balls will test this team's ability to adjust. Righty/Righty teams can be vulnerable if rarity and creativity are used to divide them. Hitting shots they are least expecting will bring down their concentration and leave them with little data to play successfully.

Doubles is fun, and unlike singles, doubles is a team game. A great doubles team need not be made up of great singles players. Most of the best teams we've faced are better doubles players. A doubles team that plays together often and learns each other's moves can defeat two outstanding singles players who don't understand the realities of doubles.



BACKWALL PLAY

By Lynn Adams

When I first made the transition from outdoor racquetball to indoor racquetball, I was so frustrated that I felt like quitting the game a couple of times. The object of my frustrations was that fourth wall—the backwall.

The backwall plays such a dominant role in indoor racquetball, that it can make or break you. I would say that about half of all the shots hit in a racquetball match come off the backwall, so it's very important and worthwhile to practice and perfect a backwall game.

One of the easiest ways to learn is to go on a court without your racquet, and practice a good hand-eye-foot drill. Pretend that your hand is your racquet. With your non-racquet hand toss the ball against the backwall. You should be standing a couple of feet away from the backwall. Let the ball float by you and by using a shuffle side step, step into the ball and catch it with your racquet hand around the ankle area. What you eventually want to accomplish is to catch the ball at the point of your front foot while bending at the knees in a good forehand stroke position. This drill lets you know what it feels like to let the ball travel by you, as it will when it comes off the back wall in a rally. You should let it drop low so you can step into it and hit a good solid shot.

Don't cheat on catching the ball by swinging your arm forward so it looks like you caught it off your front foot. This drill is an early indication, and if you catch the ball in the middle or on your backfoot, it will reflect later in your shots.

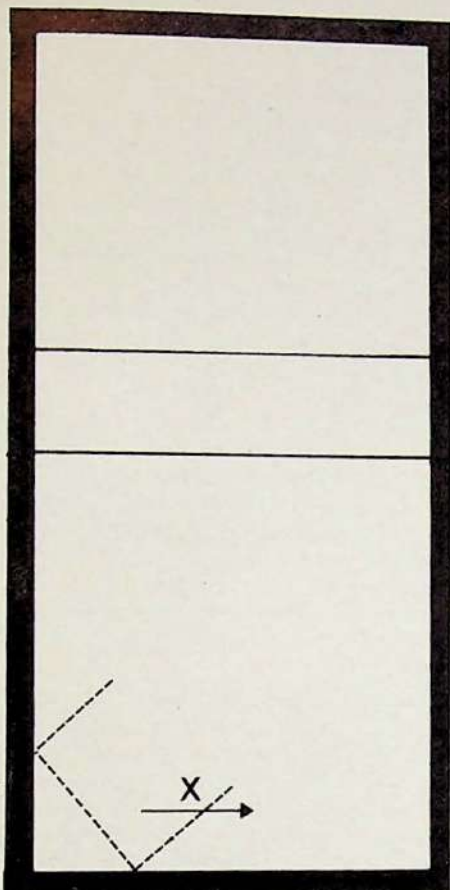
Assuming that you feel comfortable with this first drill, the next thing is to do the same motions, but with your racquet in hand. Toss yourself nice slow balls, so you don't get rushed, and get the feeling of stepping into a traveling ball. Remember it's very important to let the ball go by you a little bit, so you can take those shuffle steps into the stroke.



The wrong way. Lynn Adams shows that the incorrect way of playing the ball off the back wall is to let the ball come to you and then hit it off the back foot.



The correct way. A sequence of shots shows how Adams follows the ball into the back wall for a step and then follows it out, stepping into it as she hits it off her front foot.



If the ball bounces off the side wall and then hits off the back wall, you should realize the ball will be coming out at an angle. Your best bet is to back away and set up for a backhand kill. Or you can follow it and pivot around, possibly catching up to it for a forehand shot.

The next step is to hit balls that hit the front wall first and travel to the back wall and back out again, which constitutes your backwall setup. Start out slow, because it takes more timing to figure out how far out the ball will travel when it's coming from the front wall. The



On a ceiling return off the back wall, Adams feels her way to the back wall with her left hand but always keeps her eye on where the ball is traveling to.

way to judge this is to start noticing the speed and strength in which the ball is hit. If the shot is slow and high, you should go all the way back to the wall itself, and move out with the ball from there. If it's coming fast and flat, start out a couple of feet away from the wall, and start from there. There will be balls that are between those two points and only practice will give you the skills to judge the speed of the ball. It will take a little time, but it's an easy skill to acquire.

This next phase of the backwall is the one that gave me fits in the beginning. But, given a little time everything becomes understandable and not so surprising. Angles, Angles, Angles! It's harder to set your feet up properly to hit a ball that's coming out of a corner, or that has hit the side wall, front wall, side wall, and then the backwall. I wish I could give you some magic formulas, but I can't. What it takes is practice and experience. You won't know where to set up on a side wall-backwall shot, until you've seen it and hit off it several times. Hit yourself all sorts of imaginative shots around the walls, and see where they go. Grab a friend, and help each other out, by hitting different shots and setting each other up. Play

a game with the intent to watch where the ball goes after it hits the back wall. The more angle shots you see, the better prepared you are. But no matter where the ball is coming from, always let it go by you (slightly) so you can shuffle step into the ball, and hit it off your front foot.

The last major backwall shot is the one that comes off a ceiling ball. This is a bit tougher, because the ball is dropping down instead of traveling out. The main point to remember in this case, is to make sure you use your legs. Getting low is essential for this shot, and the only way to get low is to bend your knees. Not your waist, but your knees. I had problems with this shot for a long time, until I started to exaggerate bending my knees and legs. Even though I felt like I was going way overboard with my legs, it turned out that I could get even lower. So, make sure you use your legs, because with a ball that's dropping down, if you stand straight and hit down on the ball, you end up dumping a lot of shots. Remember, you want to hit your shots level, and off your front foot, and the only way to get down there is to bend, bend, bend.

One last hint, and then you can go out and get started. Have you ever run smack into the back wall because you didn't know you were so close to it? I have. It's very embarrassing. But there's a very easy way to prevent that from happening. Use your arms and hand to feel behind you. By extending your arm out behind you, you can keep your eyes on the ball, and still find out when you've run out of room. This helps cut down on accidents and helps you judge how far out the ball will travel after hitting the back wall.

After some initial stumbling, you'll find that you will be drooling when a shot presents itself off the backwall. It's a great set up shot, and an easy one to hit. Just remember to stay on your toes, let the ball go by you so you can step into it, and make contact off your front foot.



POWER GAME STRATEGY FOR WOMEN



By Rita Hoff

(Last of a two-part series)

Last month we talked about how a woman can put more power into her game by refining technique. While it's true that most of us gals lack the size and strength of the majority of the guys, that is no impediment for a woman in learning how to hit the ball hard. Hit it right and you can hit it harder.

Hit the ball harder and you can hit it lower and straighter. Not only will your kills and pinches be more effective, but so will your passing shots.

Your opponent will spend more time chasing down your passes or trying to dig out your kills and pinches. That will leave her less time to get set up for shots of her own. She will have to work harder, make more shots on the run and, therefore, will likely make more mistakes.

Having more powerful strokes also results in changes in your own play. Your game style becomes more aggressive and offense oriented.

Sometimes, though not often, it is enough to be able to blast the ball by your opponent. With more power you'll find that you can get away with cutting the ball off for quick re-kills. You will also be going for more offensive shots and making them in doubtful situations.

My Ektelon teammate, Marci Greer, has enjoyed great success on the women's pro tour using this style of play and, I guess, being able to hit the ball hard has been partly responsible for getting me where I am today.

It all starts with the serve. The service box is where you can make best use of your power.

There are basically only two ways to put the ball into play: A soft, high lob or with a low, hard drive. Soft serves are okay for a change of pace or can be used if your first serve is long or short. If you have the power, though, you want to go for the ace on your first serve with a drive serve, the lower and harder the better.

Even if you don't serve up an ace, you are looking for a weak return from your opponent which you can then kill. This serve-and-shoot style was first developed by Jerry Hilecher and Steve Serot in St. Louis and, over the years, has been adopted by nearly all competitive players—amateur and pro alike—in some form. We'll discuss some necessary refinements of it a little later, but let's dwell on service a little longer.

Naturally, you always want to serve to the rear corners, as low and deep in them as you can. Anytime you let your serve stray toward the middle of the court, you are giving your opponent the opportunity to drive or kill the ball on you and that is particularly true of your power-oriented opponents. It's a little like pitching a fast ball down the middle to a home run hitter.

Although it is considered almost pro forma to serve to your opponent's backhand most of

the time, I am finding that the gals and guys I play have gotten so many serves to that side of them that they are learning how to handle them almost as well as the forehand side.

While I still serve about 60 per cent of the time to my opponent's backhand, I'm serving more shots to the forehand than I used to.

Just how often you should go to the forehand depends on how well your opponent can handle forehand shots. You have to adjust your game to your opponent's relative abilities and, anytime you go to the forehand, you have to be extra careful to keep your serve out of the middle.

As we discussed in the last article, your power should never come at the expense of control. Whether during the serve or during the rally, you don't want to blast the ball for the sake of hitting it hard because an overpowered shot without accuracy is going to come off the back wall for a set up.

That's why it is better to rely on good execution rather than muscle to develop power. Combining hip, shoulder and wrist snap with forward momentum and arm swing rather than mere upper body strength to generate a hard stroke.

By the same token, you don't want to con-

centrate on your shooting ability at the expense of your positioning or finesse shots which is a frequent pitfall of serve-and-shoot players.

Don't try to shoot every ball by your opponent or roll them all out. Send your opponent scurrying after a pass to the back court and then try to pinch her return in a front corner. If you are going to try to kill the ball, make sure that your shot will be an effective pass if it doesn't stay down for the kill.

Maintain that combination of power and finesse. A good way to learn how to mix both elements is to play both gals and hard-hitting guys.

Playing guys is a great way for a woman to learn how to cope with a more powerful hitter and, generally, the only way you are going to overcome a player like that is with a finesse, control-style game.

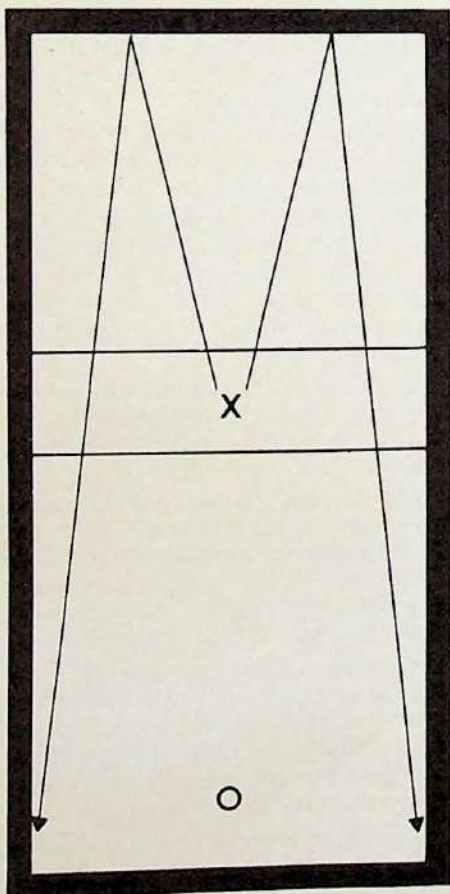
I play a lot of the guys at my local club and, since hitting the ball hard seems to come a little more natural for them, I don't try to get into a shooting contest with them.

It may be something of an overgeneralization but most power players try to speed up the game, going for an offensive shot on nearly every return. My strategy, then, is to slow the game down, serve up a lot of change of pace and positioned shots and generally try to throw them out of the groove.

Since most serve-and-shoot players are also good at killing drive serves, I serve lobs and garbage shots. During the rallies, I hit more ceiling balls and alternate passes with pinches.

If I try to keep up with their rhythm, I find myself overreacting to the speed of their shots, rushing my own shots and not getting set up properly even when I have the opportunity. If someone is overpowering you, there is a tendency to just run around the court without a basic plan of where you are going or what you are trying to do.

Take as much time between serves as you can, raising your racquet for that 20-second break if you are the receiver. Use all your timeouts. Walk, don't run back to your position for the serve.



The service box is where you can make best use of your power and ideally you want your drive serves to reach the deep corners.

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A good way to practice coping with hard hit shots is to stand in the service box re-killing hard shots off the front wall. You can do this alone, but it helps if two are doing the drill. This will help speed up your reflexes.

Some days you will find that you can really hit the ball hard, and then, other days your gunpowder will be all wet. Some opponents you will be able to overpower, and others will be bigger hitters than you are.

The bottom line for a woman player, then, is to learn how to hit the ball hard, but not to overlook the merits of the finesse game.

If you have developed your power correctly, though—that is, by improving your shooting technique instead of your muscles—harder shots should benefit you in both departments.



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COPING WITH TOURNAMENT PRESSURE OR "WHY DO I WIN IN PRACTICE BUT LOSE IN A TOURNAMENT"?

By Charles Garfinkel

In a recent tournament, a well-conditioned competitor was incredulous. "I'm in better shape than anyone in this tournament and I cramped up," he said. "I play an hour and a half, run five miles, and do a half hour of calisthenics every day. I've never cramped up in practice in my life. I just can't believe it."

It's interesting to note that our distraught competitor said that he never cramped in PRACTICE. That's the whole point of the article. Practice and tournaments aren't the same. The mental pressure of a tournament can cause cramps, headaches, dizziness, and other disorders that never occur in practice games.

Why does this happen? Why do people say, "Why do I win in practice but lose in a tournament?"

Practice matches aren't life or death. Even if you lose, you will be playing the next day or the day after. In a tournament, you don't have any such luxury. One loss and you're out.

In practice you're not playing in front of many people. A crowd can be unsettling if you're not used to playing in front of them.

Getting tense in a match can be very discouraging. Your knees feel weak. You start perspiring. You attempt to swing at the ball and nothing happens. Let's face it! You're choking!

"Okay, you say. I'm choking. What can I do about it?"

You should try to evaluate or have a profes-

sional evaluate your strokes. Whatever strengths you have you should work as hard as you can to make them even stronger. If you have strong drive serves you should try to make them even better. If you have a good passing game you should try to make it even sharper.

More important is to work on any weaknesses you may have. If you're a player who only shoots straight-in kills you should incorporate sidewall shots into your repertoire.

If you're having trouble with your forehand or backhand stroke you should spend a lot of work in this area. You must reasonably master these strokes before you can proceed to the more advanced shots.

Once you've mastered the basic strokes and their variations you will feel much more confident when you play in a tournament.

Naturally you can't expect to overcome all of your weaknesses in a week or two. However, you will feel less tentative when you do play and will be less likely to tense up. In short, you will play better.

Many players enter tournaments without any idea or strategy as to how to play. Instead of having a game plan ready, their minds are constantly wandering or trying to decide what to do. This can prove fatal.

Dr. Bud Muehleisen has always said, "I'm going to play my game. I'm going to use the shots and strategies that work best for me." This is excellent advice.

But what do you do if your game plan isn't working? Then you should have Plan B or Plan C already formulated in your mind, so you can change your game plan if necessary.

Your pre match strategy should also include scouting your opponent. You should make a list of his strengths and weaknesses and have your game plan formulated before you step on the court.

By doing this you can completely concentrate on your strokes during the warmup. This leaves your mind uncluttered and helps you to relax more.

Watching your opponent warm up could cause a great amount of apprehension for you. For instance, if your opponent seems to be rolling out shot after shot, you'll, naturally, feel uneasy. You'll also expect him to do this in the match. This could cause you to tense up.

Many players are so concerned about winning that they can't enjoy the game. If you were more concerned with being pleased with how much better you played than the last time, or with your improvement of a stroke or strategy, you would be much more relaxed.

Setting goals such as keeping the ball in play or committing fewer errors will help your concentration and keep you from being tense. You'll also be amazed how you're starting to win matches that you used to lose.

One of the most popular methods of unnerving an opponent is to try and "psyche" him or her out. There are many ways an opponent can do this. Some players may walk onto the court with six or seven racquets. They take them all out and try each one. They also make sure you're watching them, of course.

Some players will make cute remarks to you during a match such as "Playing you is better than drawing a bye," or, "I can't believe you're missing so many easy shots."

My advice is to pay no attention at all to these so-called "psych out artists." When they see that you're relaxed and not bothered by what they say or do, they could be the ones that are "psyched" out themselves.

Remember one thing. If your opponent was so sure he was going to win, he wouldn't have to resort to these "psych out" methods.

When you're playing a match try to think about what is happening during play only. Worrying about a recent fight with your wife or an unpaid bill isn't going to help you when you're playing a formidable opponent.

If you're really concentrating but you're still having trouble relaxing, try to resort to basic strategies. For instance, make sure that your serves are accurate and well placed. When returning serve, go to the ceiling as much as possible. Try to keep your opponent on the move. Take over center court when possible. Do the things that will help you control the game and you will find your tensions disappearing.

You should also concentrate specifically on what you're doing. When you hit the ball you should try to see the ball actually hit the strings. Or, you may want to concentrate on following through correctly.

The worse thing you can do is to constantly remind yourself to concentrate. You will be concentrating so hard on concentrating that you will feel yourself tightening up.

Keeping your cool or not losing your temper goes hand in hand with concentration. If you're yelling at yourself over a missed shot, or arguing with the referee, you will be building up tension that will prevent you from playing your normal game.

Try to realize that you are not going to make every shot and that the referee misses some calls. Put your energies toward positive goals and you will be much more relaxed.

Sometime we get very discouraged and unnerved by our opponent's seemingly incredible shots and unbelievably amazing gets. You must realize that he can't keep this up continually. In fact, you may come up with some identical shots that will greatly unnerve your opponent.

You'll have to realize you will be involved in a certain number of close matches. You must realize that all players at all levels of play feel this way. Relax, take a few deep breaths, and play to the best of your ability.

Many players put a great deal of mental pressure on themselves by playing in two

events instead of one. They feel that more play will help them in concentration, improving their game, and in helping them relax more. Nothing could be further from the truth.

You are putting more pressure on yourself since you will be playing twice as many matches. If you get fatigued during the tournament, chances of "choking" are even greater.

Why? Because, the player quickly realizes that he has made a mistake. His body isn't prepared mentally or physically to handle so many matches. Once this realization hits, the tendency is to think about mistakes. Tension mounts quickly. Next time enter only one event.

Handling the mental pressure of a tournament can be hard. However, you can do it by:

1. Working on your strengths and improving your weaknesses.
2. Having strategy for your matches ready before you warmup.
3. Enjoying yourself as much as possible and continually working on improving your game.
4. Paying no attention to your opponent's psyching methods.
5. Concentrating at all times.
6. Keeping your temper under control.
7. Keeping your confidence even if your opponent makes a good shot.
8. Playing in only one event.
9. Keeping your eye on the ball, breathing deeply, especially when you're involved in a very close match.

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SERVICE RETURN

By Sarah Green

You have probably read a few articles on service return which are basically the same. After all, the pros have the same strategy on certain shots. Some even tell you that there is one right way to do everything.

Well, if you read my article, and plan to follow it, you will be doing things a little differently. That's because I do things a little differently.

That's not to say that the other players do them wrong. Different things work for different people in different ways.

The topic of this article is service return, and the first thing one has to do is set up in the backcourt for the serve.

Most players set up about a racquet's length from the back wall. I don't. I set up a couple of feet closer to the service line.

Most of your opponent's serves will be drives. I figure that by moving in closer you can cut off the drives before they get into those nasty corners. I figure I have less room to cover on the sides. And if the ball goes by me, I can always come back to get it.

The second thing I do a little differently deals with the way I hold a racquet. Most people are taught to hold the racquet with one hand down by the knee. I can't do that because I figure it takes too long to bring it up again for my return shot. I hold my racquet above my waist with two hands. The second hand is not really clenching the racquet, only guiding it. I know most people say don't hold the racquet with two hands. That may be right for them. I was taught differently.

As far as the actual step into the ball, again you are going to be learning it a different way

from me. Most people take a crossover step. In other words, on a backhand (assuming you are righthanded) you cross your right foot over your left and lean out toward the backhand wall. For a forehand, you cross your left foot over your right.

I don't take that crossover step. I used to do it but I found myself tripping once in a while, so I stopped. I take a step with my foot closest to the ball and then go after it. If the ball is against the side wall, then I am forced to crossover but only after I take my initial step.

I'm a defensive player. Most of my returns, if the serve is well hit, will be to the ceiling. This is the shot that has the greatest percentage of success.

For this type of shot, again you take your first step with the foot closest to the side of the court the ball is hit, and then take a few stutter

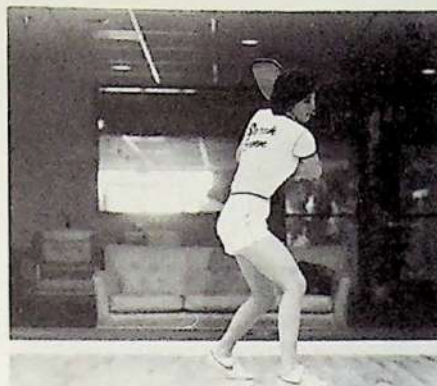


Sarah Green shows the wrong way and the right way to hold a racquet on service returns. She advises not to hold it down near the ground

because it takes longer to bring it up for your shot. She prefers to hold it at about waist level, using the non-swinging hand to guide it.



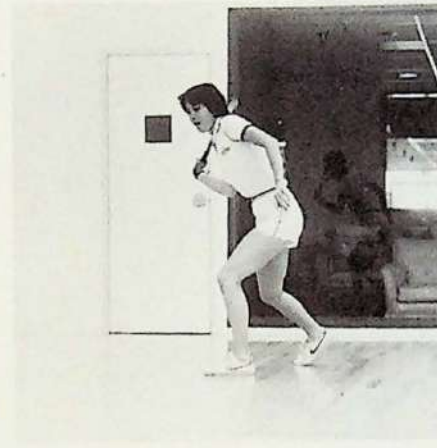
For a backhand return, Green steps out with her left foot, then brings her right foot over and steps into the shot. This differs from most



other players who prefer to cross their right over their left.



On the forehand, again Green does not cross-over. She steps out with her right foot, then



brings her left foot over and steps into the shot.

steps until you reach the ball.

All this may sound more involved than it really is. It just takes time to learn how to adjust to certain types of serves.

A proper service return won't score you many points unless you catch your opponent off-guard but it will keep you in the rally with hopes of getting that setup for a kill shot or pinch.

Your ceiling return will send your opponent to backcourt which will either be the start of a long ceiling rally or give you the opportunity to move into center court.

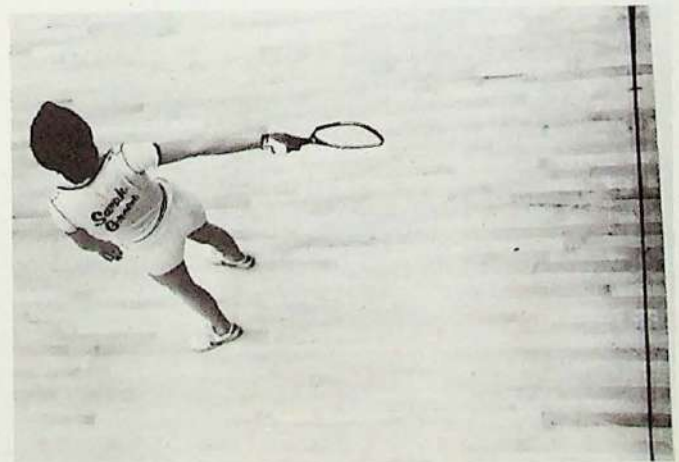
You should get accustomed to the server's body movements. Try to anticipate where the serve will be going. That extra step could make the difference between a poor return and a good return.

If you have the confidence, by all means shoot to kill. If the serve comes up shallow or bounces off the back wall and you have a plum, go for the rollout. When shoot, it is usually down the left wall. That way my opponent can't do much with it if I miss the kill. But be forewarned. Your success rate is not as high the deeper you are in the court. Sometimes I will try a sidewall-front wall pinch if I think the server is moving toward the left wall after, let's say, a lob serve.

To sum up, look at the service return in this way. You are at a disadvantage from the start. But it need not stay that way. Try and turn that disadvantage into an advantage. A lot of times it can be done with one shot. Other times, it will take patience. That is why a good ceiling game is important.



Most players stand about a racquet's length from the backwall on a service return. Green prefers a greater distance. She reasons that she



can cut off drive serves easier from closer in.

What's Hot and What's Not At the Pro Shops

By Don Burke

When racquetball players first bounced out of their closets and onto the courts, they were somewhat reluctant to purchase the so-called fashionable clothing to play in. Instead of buying new, expensive outfits to wear, they would rummage through their existing wardrobes and wear whatever happened to be in their bottom drawers. Today, although there is a certain "fashion consciousness" around, being fashionable in racquetball still hasn't





What's Hot

caught on the way it has in tennis.

In a survey of over 20 clubs from the Racquetball Illustrated club directory, some interesting results were reported about consumer buying in pro shops.

The top selling items, as expected, were racquetballs. Since the average can of balls lasts only a few weeks, there is the need to purchase more cans. "A lot of times players forget to bring a can of balls," said one pro shop owner.

Also high on the list is accessories such as gloves, eyeguards, sweatbands and socks. On the other hand, shoes are not big sellers and racquet sales are remaining constant.

But most of the talk concerned fashion. Clothes sell well in pro shops but the look seems to be in simple t-shirts and shorts.

Unlike their tennis-playing cousins, racquetball players have not gone in, as yet, for the high fashion wear that has become synonymous with the older game. You won't find many players decked out in Gucci shorts, Yves St. Laurent tops, and Pierre Cardin sweatbands at your local racquetball club. Many pro shop owners think tennis players purchase such clothing, first and foremost, to be seen in and then, almost as an afterthought, to play in. Racquetball players, on the other hand, dress to play, not being overly concerned with how they look. Fashionable does not necessarily mean expensive and many racquetball players are opting for a simple colored t-shirt and inexpensive pair of shorts.

"I call racquetball the blood, sweat and tears sport," said one shop manager. "If you play the game hard, you're gonna look like hell when you're through. Few people are willing to spend \$35 on an outfit and drench it in sweat."

While the trend is indeed toward simple fashion, and not to the extremes of tennis, it is still a far cry from, as another shop owner noted, "the grubby handball look of yesteryear."

"Players are much more fashion conscious today than they were a couple of years ago," said Kim Isaacson of Denver's Athletic Club International. "They've gotten out of the habit of wearing grey flannel sweatsuits."

Kathy Johnson of Racquetball Plus in Grand Rapids, Mich. agrees. "Players care about how they look," she said. "This used to be a poor man's sport, but now players see others nicely dressed and they don't want to be left out."

But what are those who "don't want to be left out" wearing?

The best selling clothing items in club pro shops across the United States bear some sort of racquetball logo, be it the logo of an individual club or of an equipment manufacturer. One player referred to this phenomenon as "Logomania."

Said one, "I'm convinced players will buy anything with a logo on it."

The run-away success of "logomania", be it shorts, a t-shirt or matching short and shirt sets, can be traced to one factor—identity. Racquetball players want to be identified with

Players seem to be carried away with "logomania."

the club they belong to. Pro shop owners across the country bear this out. Logo-wear consistently outsells clothing without logos in club after club.

"I've had our logo put on much of the clothing we sell," said Al Missith, purchasing agent for New England's Playoff Racquetball Clubs, "and it has greatly increased sales. We've experimented by laying identical fashions side by side, one with the logo, the other without. The logo-wear invariably sells out much faster."

According to Missith, the players' intense desire to identify with the club makes them receptive to even the slightest variations in the logo design. As an example, he talked of a shirt with a new logo which came in and immediately sold out. "If I reorder that same logo on that shirt, it will sell but much more slowly," he explained. "If I change the logo design, even the slightest bit, I won't be able to keep that item in stock."

The amounts players are willing to spend on their racquetball wardrobes and their tastes in clothes vary from club to club and from city to city, but the general opinion is that players' purchases tend to lend toward the lower end of the price scale. The racquetball player, say the shop owners and managers, is more apt to buy several inexpensive items as opposed to one expensive article.

T-shirts and shorts with the club logo are big sellers at the five Circuit Courts in the Dayton, Ohio area and, it appears, variety appeals to the players. "We've found that the best way to stock a pro shop is to get a lot of different styles in small quantities, especially for the ladies," said Janice Klinger, administrative vice-president for the firm which manages these clubs. "The women don't want to wear something they've seen on someone else."

In Charlotte, N.C., racquetball is more of a social event. According to Sue Renick of Sports Illustrated Court #17, logo-wear is the big seller and players come "dressed up. Racquetball is still a relatively new sport in North Carolina," she added, "and it's kind of a status symbol among the middle-aged and older players."

In Dallas, however, it's a different story. "Our club went heavy into fashion and either



due to our poor taste in buying or for some other reason, it didn't take off very well," said Jonny Meyerson, manager of Racquetball At North Park. "We found out the hard way that the fashion of the industry is the \$5 t-shirt." Logo-wear, in the form of t-shirts and shorts, is the club shop's biggest seller. "We've learned our lesson," said Meyerson. "We'll carry no active wear unless it has our club's or a manufacturer's logo on it. I'm convinced you can sell almost anything that has some identification with racquetball on it."

Meyerson believes that players don't know what to wear. "The players have not been educated as to what they should wear," he said. "The same was true of tennis players in the late 60s and early 70s. It wasn't until the sport received tremendous television exposure that club players were able to see what the top tennis players were wearing."

Bob Petersen, of the Court House in Boise, Ida. thinks that Players who attend professional tournaments can get a good idea of what's being worn. "As the game gets more exposure, people will see what's being worn on the court. I believe fashion, like anything else, filters down from the better professional players to the local club players."

But all the fashion apparel in all the pro shops across the nation won't mean much if a player can't play the game. Fundamental to the mastery of the sport is the racquet and sales, according to pro shop managers, are on an even keel with past years. The sport continues to grow, attracting more and more new players each year, resulting in the sale of more and more racquets.

Surprisingly, given the current state of the economy, most players are opting for the more expensive racquets as opposed to the lower priced, money saving models.

Carol Diekroger, co-owner of The Racket Man in Creve Coeur, Mo., a St. Louis suburb, pointed to inflation as the reason players choose the more expensive racquets. "Everyone wants more for their money in times like this," she said. "Players are making an investment in the game and they're no different from anyone else who invests. They want a good return. They want a racquet that will last."

"People want quality," according to Dino Paolini of Dompier's Racquetball Spa in Anchorage, AK. "They want a racquet that will help their game and they feel the best way to improve is with good equipment."

Racquet sales are exceptionally high at new clubs with the influx of inexperienced members and the majority of new players are selecting expensive racquets right from the start.

"Beginners look around to see what the good players are using and they buy that," said Pete Abraham, owner of Pete's at The Sports Connection in Santa Monica, Calif. "It may be too much racquet for them to handle at first, but it's something they'll grow into."

One midwest club owner said many players at her club buy the less expensive models first, but after several weeks change to the more expensive ones. "They'd have been better off to go with one of the more expensive models right from the start," she said. "In the long run, they would have saved themselves some money."

At Dallas' Racquetball At North Park, players are not bashful when it comes to racquet purchases. "I can't keep my \$100 racquets in stock," Myerson said. "As soon as I get 'em in, I'm sold out."

Meyerson believes the club's racquet rental program has something to do with it. The club rents out those models that are available for sale at the pro shop. This gives players a basis for comparison and the opportunity to experiment with different racquets in competition prior to the actual purchase. The rental fee is \$2 per hour and five rentals, a total of \$10, can be applied toward the purchase of any racquet in the shop.

Unlike logo-wear, racquets, and balls, racquetball shoes are not high on the pro shop best seller list and most of the shops contacted carry a limited selection. One problem is that the shoes are not a fast moving product. As a result, a good deal of cash becomes tied up in shoes and inventory thus reducing cash flow throughout the shop. Another drawback is that some shoe manufacturers insist that shops carry several of their shoe lines while the shop manager may only be interested in one or two.

The third problem facing shoe sales is by far the most crucial. The demand is simply not that great. Owners report that players are wearing racquetball shoes, but that they must be buying them elsewhere. Interestingly, those clubs that do carry shoes tend to stock more of the inexpensive styles because many of their sales are to players who forget to bring their own shoes. Often these players are willing to sacrifice \$20 for their own forgetfulness, but not much more.

Sock sales, also benefit from players with un-elephantlike memories. Owners report that socks are the most forgotten piece of equipment and, rather than go without, players will buy a pair at the shop.

Racquetball accessories such as protective eye guards, gloves and sweatbands sell fairly well. Many owners said they keep just enough of these on hand to satisfy impulse buying. Eye guard sales have risen dramatically across the country as more and more players begin to wear them. Eye guards were not mandatory at any of the clubs contacted, but more than one owner expressed a wish to make them so.

"We're trying to make them mandatory," said Gino Lisiecki of The Spokane (Washington) Club. "We've had a couple of severe injuries to the face and head area. A few inches either way and someone could have lost an eye."

Another club has a mandatory eyeguard rule during lessons, thus getting new players into the habit of wearing the protective equipment.

Another big seller is gloves and apparently, the expensive ones—made of suede or leather—are selling best. "The more expensive the glove, the harder it is to keep in stock," said one pro shop manager. "I sometimes do \$100 worth of business a day on gloves alone."

So, as you can see, there is no set pattern for the racquetball consumer. He or she likes inexpensive clothes, expensive gloves, inexpensive shoes, expensive racquets and anything and everything with a club logo on it.

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WKRP's Gary Sandy finds you can go home again as a television star and a racquetball player.

By Charles Warn

As a kid growing up in Dayton, Ohio during the late 50s, Gary Sandy discovered that he possessed the ability to speak effectively. In high school, he worked hard to develop his talent in oratorical declamation and by the time he graduated in 1964, Sandy's verbal prowess gained him the honor of being a National Forensic League All-State Actor.

Today the popular star of the highly rated CBS series "WKRP in Cincinnati" is applying the same dedication to his goal of being "a versatile actor who is going to be around a long time."

Sandy is one of those people who truly believes in the power of self-determination: "I'm about 20 per cent along the road to where I want to be. I've got some tricks up my sleeve and I'm gonna surprise the hell out of some people." As he says this, he makes you sure that it is just a matter of time until Gary Sandy replaces Burt Reynolds as Mr. Box Office.

The next step in Operation Movie Star in-



Cincinnati



Photo courtesy of MTM Productions

The lively cast of CBS' WKRP in Cincinnati: (Front row) Loni Anderson, Howard Hesseman. (Middle row) Jan Smithers, Tim Reid. (Back row) Richard Sanders, Jack Bonner, Gary Sandy and Gordon Jump.

volves displaying his musical and dancing talent as the lead in a stage production of "Grease" for the prestigious Kenley Players in Ohio before he begins taping a third season of WKRP. In order to get in shape for the strenuous role, Sandy is learning to play racquetball.

The instructor for his first lesson is touring pro Jennifer Harding from Portland, Ore. As they meet in a Los Angeles racquetball club (she has never heard of him, either), all goes well until he tackles the subtleties of the backhand stroke. Like most beginners, he has been overplaying his forehand. At one point he gets backed up against the wall with no place to swing and SWOOSH, racket collides with nose of primetime hero.

Undaunted, he gets the bleeding stopped and flashes of real potential are yielded by his fierce determination. His strokes look good at times. Later, Harding assesses that her pupil could be a "C" player within three months or so if he works at it.

Fortunately for the men's tour, Sandy has devoted his professional dedication to acting.

A perfectionist, he studies other actors performances closely—often going to three or four movies in a day. "I steal from a lot of actors," he says while declining to name individual favorites.

"WKRP in Cincinnati" gives Sandy the opportunity to portray life as a hip young American living in Ohio. His Ohio roots are coincidental but very helpful. "I have a certain pride in being from that area . . . that's all I really am is an American."

He particularly enjoys the fact that the show has not shied away from controversial topics for script material. One show from their second season, for example, dramatized the explosive issue of unreserved seating at rock concerts shortly after that policy led to the deaths of eleven young people at a concert by the WHO—ironically, in Cincinnati—last December.

WKRP has succeeded where it counts most in network programming: People watch it. After a slow start two years ago when it was actually taken off the air for awhile, the show has been consistently rated one of the 10 or 15

most widely viewed programs by that great arbiter of primetime survival, the A.C. Nielsen Co.

"The object is to get people to watch and still do quality work," says Sandy while analyzing the murky world of why some good shows fail while inept programming survives year after year. "Unfortunately, quality has nothing to do with what the public likes. That's a rude awakening but it seems to be true."

Sandy accepts all this as "the rules of the ballgame" in the video medium. "With TV, the name of the game is money from advertisers," he says.

Despite the constant pressure to gain a large audience, Sandy is "very proud of WKRP. It's a funny show."

He partially attributes WKRP's success to the fact that "we don't claim to be anything but entertainment," adding that the cast is "very good at not making mistakes."

"We tape a half-hour show in about forty-five minutes. What you see on the air is about 90% of the way we do it straight through for the studio audience." He compares this approach to other situation comedies which generally take three to four hours to tape.

"We put on a helluva show for those people," he says while noting that many times studio audiences are disappointed at the slow pace of program taping.

For Sandy, "WKRP in Cincinnati" is just the latest rung on the ladder of show business success that he has been climbing steadily for the past 15 years.

He attended Wilmington (Ohio) College on an acting assistanceship which required him to help out in all aspects of theatre production. "I had to spend my time building sets rather than goofing off at the local hang out," he says.

He did dozens of plays while at Wilmington, but was not a particularly good student otherwise. He was anxious to move on to New York for a life as a professional actor, so he dropped out of college.

Sandy's parents, however, "about had a hemorrhage" over that decision and tried to convince him to train for a career in broadcasting. It is ironic that years later Sandy would achieve television stardom portraying a radio station program director inasmuch as he acceded to his parents wishes then and went to broadcasting school in Atlanta, Ga.

The lure of Broadway was too strong, however, and instead of becoming a small town disc jockey, Sandy finally convinced his parents that his future was as an actor.

After moving to New York, he studied with the American Academy of Dramatic Arts and supported himself working for a theatre ticket agency. Taking that job was "one of the smartest things" he ever did since he got to know all the box office people who let the ambitious but poor actor see every play in town.

Sandy spent six years as an actor on the soap operas "As the World Turns," "Summerset," and "The Secret Storm." From today's perspective they were a "tremendous" training ground as well as the only financially

rewarding alternative to doing commercials, a lucrative option that Sandy rejects.

The discipline that is evident in his work as Andy on "WKRP in Cincinnati" can be traced to those years of daily daytime drama. He recalls that he had the opportunity to do a full year of live network television before the soaps turned to tape.

After several off-Broadway performances earned him the chance to be in a major Broadway show produced by Franco Zeffirelli, he thought that he had finally arrived in show business. The play, "Saturday, Sunday, Monday," had been a big hit in London and Sandy looked forward to establishing himself as a Broadway actor. As sometimes happens with sure things, the show flopped.

"I had always believed that Hollywood was going to come discover you on Broadway and put you in the movies," he says today as he recalls the disappointment of that earlier failure.

"I saw too many guys coming back into town with names from television and movies, so I decided it was time for me to go out to California and make some sort of name for myself."

As with his view of the TV ratings game, Sandy again takes a pragmatic approach to the realities of "the way it is today" in the theatre.

Hollywood in the early days did, in fact, turn to the stage for its stars. Today, however, the roles have become reversed. He believes that Broadway ticket buyers now are more interested in seeing "names" from television or movies like Mary Tyler Moore or even Gary Sandy rather than stage actors—however talented they may be—whom they have never heard or seen before.

That realization nearly five years ago caused him to leave the security of his soap opera career for uncertain prospects and "rice and beans" in Hollywood.

"There's another thing that happens to soap actors. Before you know it, you have been there six years, then sixteen years, and then they don't want you any more and you're written out of the story." Sandy decided to leave before they didn't want him any more.

Financial realities also played a role in Sandy's decision to pursue a film career. "I finally realized that I made as much in one day on a soap opera as I made on Broadway in a week."

Unlike thousands of other actors who go to Hollywood seeking fame and fortune, Gary Sandy has thus far achieved an admirable measure of both. "I respect the money aspect," he says, adding with understandable pride that he recently purchased his great-grandfather's farm in Kentucky and gave it to his Mom and Dad. "That's a real satisfaction," he says.

As for the celebrityship that has come with the success of his show, Sandy is once more philosophical. "I've had to live with being rec-

"I certainly don't expect to become good at this immediately," said Sandy. "It's like becoming a star. You can't do it overnight."



ognized in public since I was 21 years old, when I started appearing on the soaps."

He is appreciative of fans who come up and express their admiration for his work, but slightly impatient with the aspect of fame that inspires gushing just because he has a familiar face.

While he understands the narcissistic nature of his profession, he views its benefits in utilitarian terms rather than as an end in and of itself. One of his goals is to use his growing stature as a well-known actor to enable him to make a triumphant return to Broadway in a show he produces for himself.

Sandy expresses some trepidation at the thought of "seeing myself at 10, 2, and 4 every day" in a few years when all his small screen work is in syndication. "I understand it can make you a rich man, but I still don't know if I like that," he wonders.

Nevertheless, he looks forward to at least several more years of "WKRP," assuming the show's popularity continues. "I just hope I never see the quality go out of it," he says.

Sandy is interested in the recent surge in popularity among television views of light news and information shows like Real People and That's Incredible, which runs opposite WKRP and has been attracting a larger audience in recent weeks.

"I find those shows interesting to a point, but I don't see how they can last a long time," says Sandy. "People will get tired of being hyped up to possibly see someone get maimed or killed."

Away from show business, Sandy runs on the beach, works out in gymnastics on the rings and parallel bars, plays a little softball for the WKRP team, takes dance lessons for his role in Grease and now is beginning to take up racquetball.

"He showed potential," said Harding.

"I can certainly see why the game is so popular," says Sandy. "It's a hell of a conditioning sport. I intend to be playing a lot in the future."

"I certainly don't expect to become good at this immediately. I have to work on my backhand. It's just like becoming a star. You can't do it overnight."

Sandy didn't get the WKRP part overnight. He was in Hollywood for over 18 months before landing any kind of part at all. "There are a lot of people in town with talent," says Sandy. "The question is who can stick it out the longest without losing confidence."

Sandy had a role in the syndicated "All That Glitters," the role-reversal sitcom in which actresses played the bosses and the actors played secretaries and boy Fridays. After that went off the air he was chosen over 11 other actors in a screen test shootout for the WKRP part of Andy.

He was picked personally by Mary Tyler Moore, whose MTM Productions produces the show. Reportedly after a lot of indecision, Moore stood up, announced that Sandy was far and away the best for the job and walked out.

"I've auditioned for everything I've ever gotten," said Sandy. "In this business it's not so much who you know but who is impressed with your work."

Short Shots

Space Mountain

While in Southern California for the Ektelon-Perrier Invitational, touring pros Jennifer Harding and Jean Sausser took a side trip to Disneyland, and, among other rides, they visited the newly constructed Space Mountain.

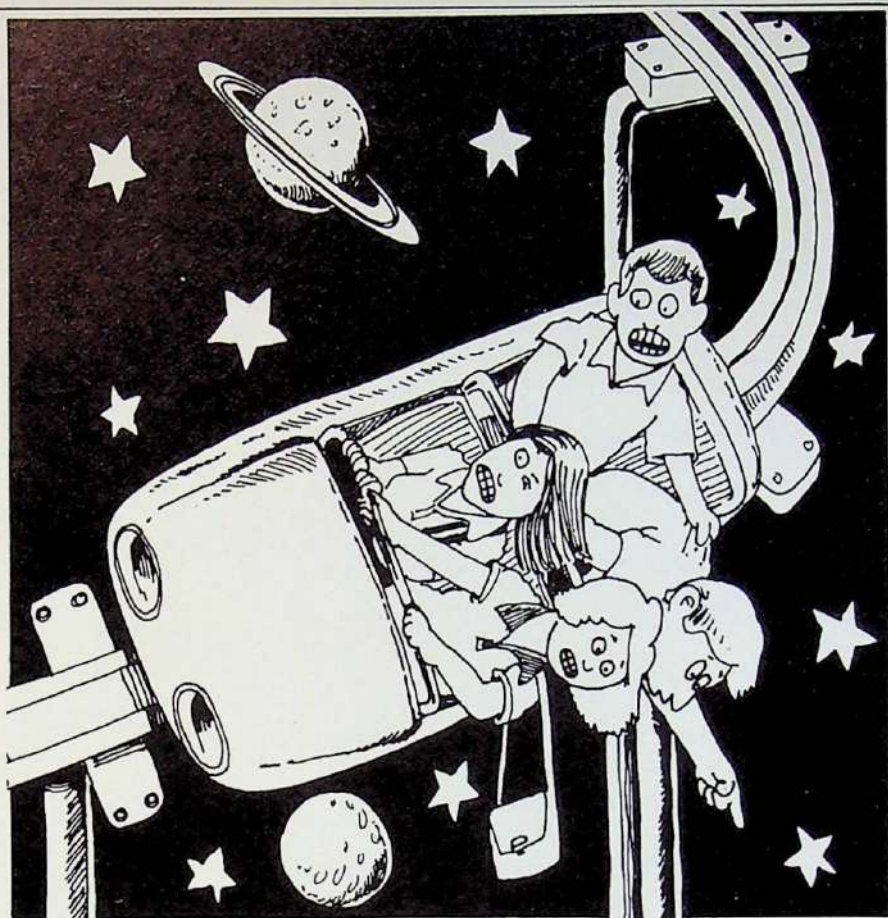
Space Mountain is a roller coaster-type ride that hits fairly high speeds in near-darkness under the atmosphere of outer space travel. But, as one cynic says, "It's just a roller coaster inside a large building."

At any rate, Space Mountain gave Harding and Sausser a pretty good scare. Not from the so-called high speeds, mind you, but from an unexpected breakdown.

Toward the end of the ride, following a hairpin turn, the car that Harding and Sausser were in came to an abrupt stop. "Our first thought was that it would just start up again," said Sausser. "Then we heard people screaming upstairs and started thinking about the next car that was right behind us and would probably crash into us."

"A lot of things went through our minds. Those were two of the longest minutes I ever spent."

As it turned out, the ride had several backup safety systems, and no one came close to being hurt. All cars came to a halt, the riders were escorted off the track, and the ride was closed down for the rest of the evening.



As The World Turns

We've heard of various reasons for signing up for a racquetball camp but no matter where you look someone comes up with another one.

People go to racquetball camps for the obvious reasons such as vacation, improving the level of one's play, a release from work, etc. But there is one 16-year-old girl in Southern California who is taking a racquetball camp to get away from her boy friend.

Actually, the girl is interested in taking a racquetball camp. It's her mother who is encouraging her to do so because of the boy friend.

"Do you know of any racquetball camps that last three months?" asked the mother. "I think she needs some time away from her boy friend."

"My daughter is only 16 and her boy friend is 18 and he's coming on too strong. He's coming in for the kill. It's getting too heavy."

"This is her first boy friend and I don't want it to be her last. So, if I can get her away for a few months, then everybody will be happy. The split won't be so dramatic."

Stay tuned. We'll try and find out how this one turns out.

The Soft Look

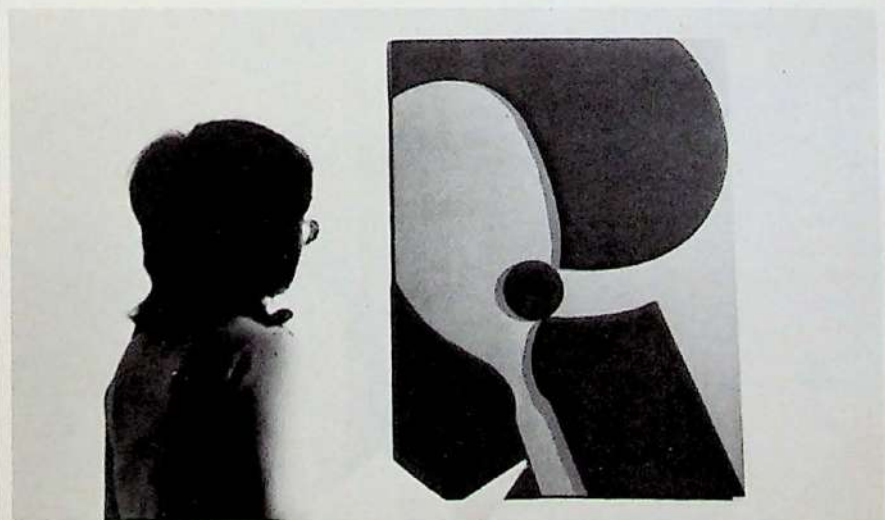
A relatively new concept in art has been popularized by Susan Caffrey (PO Box 1616 Phoenix, Ariz. 85001), who holds a Masters of Fine Arts degree from Arizona State University and who is also a recognized art instructor.

Caffrey calls it "Soft Sculpture" and Racquetball Illustrated was so impressed with the look, it ordered its logo done (3 x 4 foot)

in a navy blue and rust design.

The logo is made of suede fabric and then upholstered over half inch foam rubber and mounted onto a frame.

Caffrey's works have appeared at many art shows and even in some racquetball clubs, including the Arizona Athletic Club in Tempe.



Ektelon Sold—part two

In our June issue we rewrote an Ektelon press release announcing that the company was about to be sold to Coleman. In July we rewrote a Coleman release announcing that the deal was off. Now, it looks as if Ektelon has been "sold" again . . . this time to the Browning Corporation based out of Morgan, Utah.

The announcement was made by Browning President Donald W. Gobel and

Bud Held of Ektelon. Terms of the sale were not disclosed.

Browning specializes in outdoor sports products, including firearms, fishing rods, archery equipment and recently golf equipment.

"This will give us the opportunity to further diversify into a high growth market," said Gobel.



Gallup Poll

According to a Gallup Poll, only 6 per cent of the nation's population played racquetball at least once in the last 12 months.

This ranks even with snow skiing and badminton and ahead of such sports as soccer, skateboarding, marathon running, surfing and squash. It also ranked behind such sports as swimming, bicycling, hiking, basketball, softball, roller skating, golf, tennis and ice skating.

Swimming ranked at the top of the list with 37 per cent. Racquetball was 26th on the list.

The report, which was printed in the Los Angeles Times, said that the popularity in leisure sports and outdoor activities was on a

decline.

The report said that 46 percent of all Americans exercise regularly, compared to 47 per cent in 1977 but only 24 per cent in 1961.

Those most likely to exercise daily are college educated and upper-middle income professionals and business people.

The report said that most people wish they could spend more time participating in water-related activities.

The report differs slightly from the recent Nielsen study which showed that racquetball was the nation's fastest growing sport from 1976-79.

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WE'RE FIGHTING FOR YOUR LIFE

TOURNAMENTS

Minolta Championships

By Cynthia Farnsworth

Mike Yellen breezed to victory over Scott Hawkins in the \$20,000 Minolta Tournament of Champions at the Modesto (Calif.) Court Room.

Yellen, 20, of Southfield, Mich., collected the \$4,500 winner's share by defeating Hawkins, 19 of Santa Clara, 15-13, 15-5. Hawkins, who is in his first year on the pro tour, earned \$2,200 for his second place effort.

In professional women's action, Marci Greer rallied from a 12-15 opening game loss in the finals to beat Laura Martino, 15-1 in the second game and 11-4 in the tiebreaker. The victory was worth \$500 to Greer. Martino picked up \$250 for second place.

Greer reached the finals by stopping Sheryl Ambler, 15-10, 15-13, in the semi-finals and Martino advanced to the finals by defeating Renee Thomas in the semi-finals, 15-4, 15-5.

Yellen, who was second seeded in the Modesto tourney, reached the finals by beating Larry Meyers in the semi-finals, 15-4, 15-9. Yellen also defeated Bill Austin in first round play, 15-7, 15-7. He won by forfeit over Kirk Williams in the second round and beat Doug Cohen in third round action, 15-6, 15-4.

Hawkins upset the tournament's top-seeded player, Dave Peck of El Paso, in the semi-finals, 15-14, 15-14. Marty Hogan, who was to be the tournament's top-seeded player, was forced to cancel because of a previous commitment in Edmonton, Canada.

Hawkins beat Lou Kessing in the first round, 15-6, 15-11. In the second round Hawkins defeated Don Thomas, 15-4, 15-13, and he then topped John Eggerman, 15-14, 15-4, for the right to meet Peck in the semi-finals.

In the first game of the finals it appeared to the 800 fans in attendance that Yellen was going to route Hawkins. Using a back-hand side-wall, front-wall pinch shot, Yellen bolted to a 9-0 advantage before Hawkins could get his game together.

Hawkins, using a variety of shots, including a vicious forehand and shoulder-high kill shot, battled back to tie the score, 9-9. Hawkins then took a 10-9 lead with a backhand shot that whizzed past the outstretched Yellen.

Yellen tied the score 11-11, but Hawkins came back with two sensational backhand smashes to grab a 13-11 edge. Yellen, playing with confidence, control and consistency, regained the lead at 14-13.

Yellen won the game with a backhand slam off the front wall from three feet which zipped along the left wall past a diving Hawkins.

In the second game, Hawkins took a quick 4-3 lead. But Yellen battled back using backhand smashes and good angle shots. Yellen dominated the rest of the game, coasting to a 15-5 win.

"I had to go for the offensive opportunity more because Hawkins was creating and hit-



Mike Yellen keeps his eye on the ball and his knees bent as he concentrates on hitting a rollout in championship match against Scott Hawkins in the \$20,000 Minolta Pro-Am in Modesto, Calif. Yellen defeated Hawkins 15-13, 15-5, to win the \$4,500 top prize.

ting great shots," Yellen said. "There were a few times when the ball barely came off the back wall and Scott's racquet even hit the floor and he still pinched the ball and rolled it out."

Yellen said he tried to analyze Hawkins' strengths and then tried to neutralize them.

"You have to change. You can't continue doing what you're doing if you are losing," Yellen said. Yellen also had a little trouble with his control game. "I was hitting ceiling shots pretty good to Hawkins' backhand. But every time I hit one short he was scoring the point and every time I hit one long he was rolling it out."

Yellen then "varied" his ceiling shots by hitting them to Hawkins' forehand. "I was taking a few ceiling balls down and passing them to the right or dropping them in the left corner, or hitting a reverse pinch with them just, so I could get the offensive opportunity first," said Yellen.

"Toward the end of the first game and throughout most of the second game I was hitting at least as many ceiling balls to Hawkins' forehand as I was to his backhand.

"On the court you put out as hard as you

can and you take what you think is the proper shot at the right time."

Hawkins said he "played real good" but that he "lost his momentum."

"Yellen wasn't giving me a thing," Hawkins said. "Yellen kept the ball going in circles. He had good angles and was putting away his setups."

Although the star-studded tournament lost some glitter when Hogan couldn't attend, it was the first opportunity for Modesto area racquetball fans to watch many of pro racquetball's big names.

22 In first round action, Gary Berberet upset Jerry Hilecher and Ben Koltun.

The tournament was the first sanctioned by the National Association of Racquetball Professionals (NARP), an organization of the men professionals which hopes to form its own tour apart from the NRC.

The tournament came to Modesto through the combined efforts of Minolta copier representative Mike Evans, and Court Room manager Ken Miller. Evans arranged to have Minolta co-sponsor the tournament and he put up \$7,500 of his own money.

1980 minolta

\$20,000

Tournament of Champions
 Modesto Evans
 Court room brothers



Scott Hawkins feels the pain of defeat after missing a shot. Hawkins runner-up finish was still good for \$2,200.

Chicago Shootout

By Len Ziehm

It was not without its snags, but the biggest racquetball event ever held in one city did provide some excitement in Chicago.

Primary sponsors of a racquetball festival were the Chicago Sun-Times, Windy City Corp. and Wilson Sporting Goods. Fifteen Chicago area court clubs—12 operated by Metro Club and three by Follett Recreation—were

A few playing entries were lost in some frustrating mail delivery problems in the early stages of the Shootout, but the event had a most satisfying climax with a Beat the Pro contest that featured touring pros Shannon Wright and Davey Bledsoe facing the eight division champions on a handicap basis.

The division champions included a plumber, a candidate for a doctoral degree in physics at the University of Chicago, a male model, an attorney, a factory worker, a former world track record-holder, a pro tour hopeful and a housewife who had just given birth to a baby three months prior to the start of the event.

The champions ranged in age from 19-year old Barb Allweiss, who is carrying part-time jobs selling shoes and hot dogs while sharpening her game for a shot at the pro tour, to 36-year old Carol Johnson, who held the American women's record in the indoor and outdoor 440-yard dash while running under her maiden name of Carol Bush in 1963.

The big winner, however, was the heavy-weight of the finalists, 220-pound Jim Cooke. He lives on a farm and raises horses while contemplating when to begin his legal career. He recently passed his bar exam.

Cooke entered the one-game-to-21 match with an 18 handicap points and the pro star off fast with two errors and an ace. Davey right to serve. The difference between him and Jim Cooke afterwards. "I'm not a racquetball player, and I'm not. I don't think he was ready." The 1980 division winners, Allweiss and Tom Golueke, on a handicap basis. Allweiss, in a 4-4 standoff and won 21-3, 21-1 in an earlier match. for the awarding of the car. the lucky winner when his name was drawn from a hat of "Beat The Pro" contest. The grand prize, a 1980 minolta. The sweepstakes winner, Golueke, also received a similar

nt/NFL

Vikings, led by Stu Voight defeated the Chicago Bears, Detroit Lions, Cleveland Browns and Cincinnati Bengals in one of five NFL Players Association tournaments in Chicago.

Thom Darden of the Bears, won the \$2,000 first prize in his first tournament. He took home \$2,000 for his victory over Green Bay's 1-9, 21-10.

TOURNAMENTS



Rita Hoff mixes it up with Chicago Bear lineman Revie Sorey in mixed match as part of the Natural Light/NFL Players Association tournament in Chicago. Hoff won 15-8.

Photos by Drew Stoddard

Other regional winners so far include the Atlanta Falcons and the Denver Broncos.

The Falcons outpointed Miami, New Orleans, Tampa Bay, Washington and the New York Jets. The Broncos defeated Dallas, Kansas City, Houston and St. Louis.

Other singles winners were Buddy Hardeman of the Redskins, Tim Mazzetti of the Falcons, Curley Culp of the Oilers and Raphael Septien of the Cowboys.

In an exhibition match during the Chicago regional, touring pro Rita Hoff defeated Revie Sorey of the Chicago Bears, 15-7.

Catalina East

By Tom Reinman

Mike Yellen established himself as the hottest player on the National Racquetball Club Pro-Am tour prior to the Nationals by beating Marty Hogan in the semifinals and then Jerry Hilecher to win his second straight tour event, the \$15,000 Catalina Classic East at the Atlanta Sporting Club.

Yellen, 20, of Southfield, Mich., outlasted Hilecher of Solana Beach, Calif., 18-21, 21-14, 11-5, to win the \$4,500 first prize after beating an uninspired Hogan 21-15, 19-21, 11-1. Three weeks earlier he rolled past Hogan in the finals of the \$15,000 Seamco Classic at Beverly, Mass.

The second straight tour win made Yellen the first player other than Hogan to hold that distinction since Davey Bledsoe did it in 1977 when he won the Newport stop and then the Nationals.

Ranked third but seeded fourth, Yellen walked through his first three matches in two games apiece.

Meanwhile, Hilecher ranked fourth but seeded third, worked his way to the finals by beating Greg Peck in two, Ben Koltun 11-7 in the round of 16, Don Thomas 11-0 in the quarterfinals, and Lindsay Myers in two in the semifinals.

Following the loss in Beverly, Hogan said he wouldn't lose to Yellen again, and started off on the right foot by beating him in the finals of a non-tour event in El Paso.

But Hogan wasn't playing well in Atlanta

Mike Yellen and Jerry Hilecher run into each other in finals of Catalina East tourney in Atlanta. Yellen won.

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Bound to Last





The emotion of beating Marty Hogan in the semis gets the better of Yellen and he breaks out into facial contortions at Atlanta pro stop.

and Yellen was nearly flawless. In the first game, for instance, Hogan came out serving, something he doesn't usually do unless he's far behind or wants to wrap things up in a hurry. He scored four of his first six points on his service. But after taking an 11-4 lead, he managed only four points on as many service breaks as Yellen scored in bunches of six, two, four and four to win.

Yellen staged a late rally in the second game but fell short before Hogan wrapped it up with five straight. But in the tiebreaker Hogan never got started and when he drew a technical trailing 7-1, he was faced with taking a donut until Yellen skipped a backhand leading 10-0.

Incidentally, Hogan had won his four previous tiebreakers by a total score of 44-1.

"I was happy to be able to maintain my intensity," said Yellen after the match. "I've played him in three straight tournaments lately. He just hasn't been playing as well as he's able to, and I've been able to take advantage of it. You have to be able to do that against him, you know."

In Hilecher's semifinal match, he faced Lindsay Myers for the first time this year. Myers, who hadn't made it past the first day of a pro tour event in his two years on the tour, made the semis after beating Davey Bledsoe

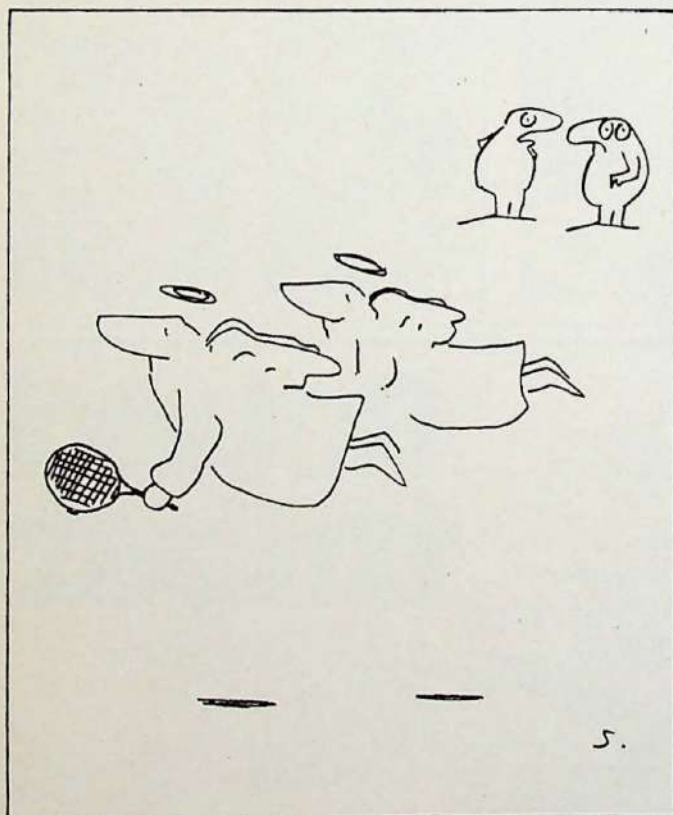
in three in the first round, Ross Harvey in three in the second and Dave Peck 11-9 in the quarters.

Myers credited a recent visit to a doctor who used hypnotism to help him relax, but it wasn't enough in the semis against Hilecher, whose varied serves kept Myers in check throughout the match.

Hilecher used the drive and the lob to the backhand effectively, and was able to consistently polish off Myers' weak returns with his hot shooting touch. Hilecher won 21-12, 21-7.

That put Hilecher into the final round for the third time this season and set up his first meeting of the year with Yellen. Another first was his on-court comportment. Generally known as a ref-baiter, staller and generally ill-humored if intense competitor, Hilecher turned Mr. Nice Guy in Atlanta, debating very few calls and even taking a page from Peck's book, playing to the crowd a couple of times in late-round matches.

Hilecher came out blazing his serve in the first game, but Yellen handled it, and in fact turned it into a 6-1 lead. That prompted Hilecher to slow things down, and he initiated a lob serve and ceiling game which caught Yellen off guard. He rode it to a 16-8 lead and



"I was wondering who would try to reserve a court with stained glass walls."

Cartoon by Tony Saltzman

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then held on as Yellen steamed back to tie it at 18-18. But Hilecher regained the serve and scored three straight to win.

Hilecher stayed hot, taking a 7-1 lead in the second game, but from that point on he was outscored 20-7 as Yellen dominated the control-style play and forced the tiebreaker.

Once again Hilecher took the early lead, but after 4-3 he could score just one point on his only service break of the game.

"I was surprised at the game plan he used," admitted Yellen. "It did fool me for awhile, but once I adjusted I was OK. That controlled style really is my bread and butter."

"I was happy with the win for a number of reasons, but mainly I think it shows, after beating Hogan and doing well in a couple of non-tour events where we scored to 15, that I can win against any style of play."

"It probably wasn't too much for the spectators," said Hilecher of the long, deliberate match. "All those ceiling balls. That's the way they played 10 years ago. But he handled my serve early and I had been shooting well, so I thought that's the way I could beat him."

"He's playing very well," said Hilecher of the now second-ranked player on the tour. "I don't think I played badly, just not well enough to beat him."

Etc.

- Keith Dunlap of the University of Houston defeated Larry Fox of Michigan State, 16-21, 21-18, 11-7 in the men's finals of the USRA Intercollegiates held at the University of Illinois. Michelle Busacca of UCLA defeated Barb Faulkenberry of Air Force, 12-21, 21-12, 11-2, in the women's finals. Tom Gora and Dan Cohen of Memphis State won the men's doubles and Kim Brader and Ann Merrieles of Southern Illinois took the women's doubles.

- George Vierra of Massachusetts defeated Phil Pannarella, 21-12, 21-8, in the men's open of the Natural Light/USRA New England Regionals at Court House One in Vernon, Conn. Monique Parent of Montreal won the women's open with a 21-7, 21-20 victory over Bonnie Stoll. Bill Risley and Steve Meltsner took the open doubles.

- Ed Andrews defeated Bret Harnett, 12-21, 21-14, 11-8, in the USRA Western Regionals at Tournament House in Riverside, Calif. Peggy Gardner defeated Laura Martino, 15-21, 21-15, 11-9, in the women's open. Steve Lerner and Jerry Conine won men's doubles and Jackie Harding and Cindy Fisher took women's doubles.

- Ron Mirek defeated Phil Pannarella, 21-

18, 21-12 and Terry Beers was defeated by Laurie Vanderwood, 21-2, 21-5, in the MS/Seamco Open at Wallingford Clubhouse in Wallingford, Conn.

- Michael Herzlin, Kris D'Antonio, Grace Grillo, Tony Bauer and Barry Sherman were division winners of the Ektelon Weekend tournaments in New York and New Jersey.

- Marty Hogan defeated Mike Yellen, 21-12, 21-20, in the finals of the March of Dimes Classic at Supreme Court Racquet Club in El Paso, Tex. Hogan took home \$5,000 and Yellen collected a check for \$2,500. Hogan defeated Jerry Hilecher, 11-9, in a tiebreaker in the semis and Yellen advanced to the finals with a 21-14, 21-19 win over hometown product Dave Peck.

- Mark Benson and Sharon Flegal won the A divisions of the Sports Connection/Seamco First Anniversary Tournament in Santa Monica, Calif. B winners were Ray Zilinkas and Tina Alpert. Leo Fasen and Tanya Robinson took the C divisions. Jeff Peltz and Debbie Stone were novice champions and Nick Sans won the seniors. Ben Kalb and Michael Kerew took top honors in intermediate doubles and Bo Radford teamed with Kathy Hall for the mixed doubles title.

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It was an exciting afternoon of racquetball doubles with Rose Childers and Allison Whitsell teaming up to play Cheri Eil and Elsie Frye. Not one to take sides, Randy Eil was asked to referee and get together with each team prior to the match to go over the rules.

The players (and ref) arrived at the club in outfits by CHERI OF CALIFORNIA.

Rose does her playing in a teal-colored tank top made of cotton-poly velour and featuring a wine insert and black piping, \$28. Her teal shorts with two hidden pockets retails at \$26. Allison arrives in a long sleeve V-neck warmup also made of 70 per cent cotton and 30 per cent polyester, \$42. Matching bottoms, \$43. Randy does his officiating in a teal velour warmup suit with black piping, \$100.



Cheri is off to the courts in a black poly-cotton (velour) warmup suit with teal and black piping. Pants are harem style, \$115. Elsie's racquetball top is black with teal and wine diagonal stripes, \$38. Matching pants with two hidden pockets, also a poly-cotton combo, sells for \$26. Randy changes into a wine-colored warmup suit with teal and black diagonal stripes on the top. Zipper front, \$100.

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Rx FOR WINNING

THE PAIN GAME AND HOW TO COPE WITH IT

By Dr. Ralph Gorrell

Editor's Note: The author practices in Sun City, Ariz. and specializes in athletic-related injuries.

Most of the pains that you feel on any given day will not hurt you. Almost all of them will get better and go away just in a matter of time.

Rule One of the pain game: Most pains are temporary. Your own body will counteract the pain and improve the condition automatically.

Rule Two: You should carry on with what you want to do and need to do, despite the pain.

If the pain definitely interferes with your ability to carry on, you should invoke the old railroad slogan: Stop! Look! Listen!

Stop all your activities, mental and physical, then concentrate on the pain.

Look at the place that hurts and feel it. If you cannot see it, you can certainly feel it. Exactly where is it located? Is it, for example, in the knee or behind the knee or in the calf muscles? If your back hurts, is the pain in the middle of the back or on the right or left side? Is it sore when you touch it?

Listen to what your body tells you. Ask your brain what it has noticed lately. This may sound stupid until you learn a little more about how your nerves and brain work. When you stop and think over the events of the last few days, you may recall lifting some heavy bottles into your automobile, or you may suddenly realize that you have been favoring that side for a day or two. Memory may bring back the same sort of pain from something that happened eight years ago. The brain is like an elephant. It does not forget.

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Listen then to people who live with you and work with you. They may have noticed some unusual strain at work or play.

Then write it down. Even if you only jot down the date and write, "Soreness in left side of low back," you have begun a valuable medical history. If you don't write it down, it's gone, and it may be difficult to recall a week or a month from now.

If the pain improves by itself, put the paper in an envelope or a folder and keep it in a desk. You can call it, "My Health Folder."

If the pain does not get any better, you will have a note to remind you when it first hit. If you finally see a doctor, every bit of information helps to make a quicker diagnosis.

Why is this important? Because you and I remember the happy things in life. Our minds shut out bad things, painful things. It's good to keep a record.

Rule Three of the pain game: Your problems cannot be fully understood without knowing what problems you have had previously and how you have adjusted to them. You are the sum of your heredity and environment and experiences.

Rule Four: The average person worries about many pains. 90 per cent are unimportant.

Rule Five: Worry makes pain worse. Already your worry is building up—and you don't even have the condition. Some people even break out in a sweat. Nervous tension and worry may bring on pain, or make it come back.

Are you aware that you have your own computer system which warns you against harm from inside or outside of the body and tells you when danger is close or when there is no danger? Your nerves and brain make up a computer system which protects you from things going bad.

Rule Six: Pain is felt only in the brain. Your own brain quietly receives thousands of signals from every organ, every joint and every muscle, sent along the nerves. These thousands of impulses tell your subconscious mind how your breathing is doing, what your stomach feels like, when your neck muscles are tense, when your heart runs fast or skips beats and where you have placed your hands and feet.

The control centers of the brain constantly consider thousands of messages and filter out the routine or unimportant ones, permitting only a few to pass to your conscious mind. Your brain acts as a supercomputer. It permits you to go about all your activities, without worrying about how all your body is functioning. You walk, you talk, you eat, you think and even think about yourself thinking.

It is only the brain that labels an impulse as a "pain." Then you have the choice of ignoring the symptom and going on with your racquetball game, or of quitting everything to talk and think about your pain.

How can you judge if a pain is important? A serious pain progresses, hangs on or becomes worse, and is not relieved by simple home remedies. A pain that you have never felt before is obviously more important than one you had a dozen times this year.

Rule Seven: The ability to feel pain is a gift to you. Most persons are surprised to hear this statement for the first time. The average person considers pain as a burden, as something to be feared, hated, avoided.

Medical science has recorded that a baby may be born without any pain nerves. "How lucky" you may say. Are they? They feel no pain when they put their hand in a flame, cut it with a knife, or tear it by jerking on a door knob. But they are doomed to go through life with unhealed cuts and burns. They are disabled by badly healed bones in hands and feet. Those people would pay any price to be able to feel when something is wrong.

Rule Eight: A pill is an indirect form of treatment. It changes the whole body for the sake of treating a sore spot one-half inch wide. It is slow to relieve pain. No pill or tablet can relieve pain in less than one hour or longer, no matter what advertisements claim and it may relieve only some of the problem or none at all.

Local treatment is direct, quick and harmless if used properly. It includes cold, heat, rest, support, massage, exercise. Almost every home and office and shop have the essentials needed for local treatment.

A sudden injury is usually best relieved by applying something such as wet towels or ice cubes wrapped in a plastic bag. A hand or foot can be put into a pail or dish of cold water. Cold is used on the first day only, never continuously.

Why is cold used? To prevent swelling. The body reacts to any sudden change by swelling as more and more blood pours into the area. A sprained ankle may become twice its normal size. It is this swelling that causes pain later on and weakness.

Heat is always used the day after an injury, and at once, if an infection is present. Heat should make the sore spot feel better. If it doesn't, don't use it. Forms of heat: A hot, wet towel or an electric pad turned on low, or a hot water bottle; a hot shower aimed at a sore neck or back; a simple heat lamp or an electric light bulb; warm air from a room heater or furnace or the sun.

The most common pain is in the head. Next time some one tells you about such a pain, notice what word he or she uses. If he says that he has just a headache, then the pain is not severe and he is probably not worried about it. If a "bad headache" is the complaint, you can be sure that the pain seems severe to the person, and he is worried about it.

What to do about a headache: If there are no other symptoms, try local treatment first. Warm up the back of your neck by buttoning up your collar snugly, wrapping a scarf around your neck or sitting near a floor lamp. Gentle

rubbing or massage of the area with the fingers, yours or someone else's, is often soothing. An electric pad (which is always kept on low heat) can be used over the neck or over the face.

If the neck is sore, too, wrap it with a large turkish towel which has been folded lengthwise and fasten it with a safety pin. This keeps the neck warm and gives it support.

If you have a headache and some nose symptoms (blocking, running, aching), the first step is to breathe in steam. Run hot water into a bowl or pan and breathe in the warm, moist air. This is the easiest way of getting heat to the inside of the nose. Dry, hot air dries out the lining of the nose. This lining (mucous membrane lining all the nose and sinuses) does not function well except when it is moist.

If the pain is relieved quickly by inhaling the steam you have not only obtained relief, but you have learned that much of the problem is in the nose and sinuses.

A headache is also caused by a nose that is swelled shut ("plugged nose" or "blocked nose"). Sometimes this can also be relieved by inhaling steam. If not relieved, try using some nose drops made up of a very weak salt solution. Any pharmacist can make up 0.9 percent sodium chloride solution for you, without a prescription. This is non-irritating to the lining of the nose. Most commercially available nose drops burn or sting the lining.

If you want to take aspirin, take a large enough dose to do some good. That is, two tablets every three or four hours during the day. Preferably, take aspirin with milk or any antacid to prevent the medication from causing an increase in stomach acid.

There are two kinds of pain remedies easily available: Aspirin and acetaminophen. Aspirin is one of the most effective medications for fever, pain, swelling and aching all over. If aspirin gives you problems (indigestion, constipation, deafness, dizziness, bleeding from the stomach lining), switch to acetaminophen. This is the chemical or "generic" name.

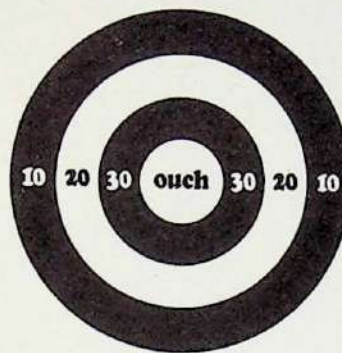
There is not one miracle or wonder drug which can be used without risk to you. Every medicine, including aspirin, can be dangerous. The bad reactions to medicine may include nausea and vomiting, diarrhea or constipation, indigestion or abdominal pain, skin rash or fever, shock or collapse, bleeding or clotting.

Do not take medicine whenever you feel something unusual. You may make the condition worse. You may interfere with the body healing itself. You may bring on a new symptom without curing the original one.

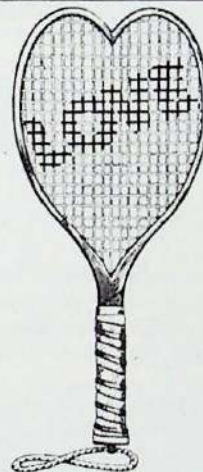
Do not punish your body with medicines. When you do take medicines, be sure that they are proper for what is bothering you. Be sure to read the label on the bottle and follow directions. Be sure to stop taking the medicine if there is no relief.

You will feel better and worry less if you understand what your own body can do for you.

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455-6550

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Carson City, Nevada
(702) 882-9566

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Las Vegas Sporting House
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(702) 733-8999

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Charlotte
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Carolina Courts
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Highwoods Racquetball Club
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(919) 876-3641

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(405) 721-9205

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Eugene
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Racquetball Club
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Racquetball & Handball
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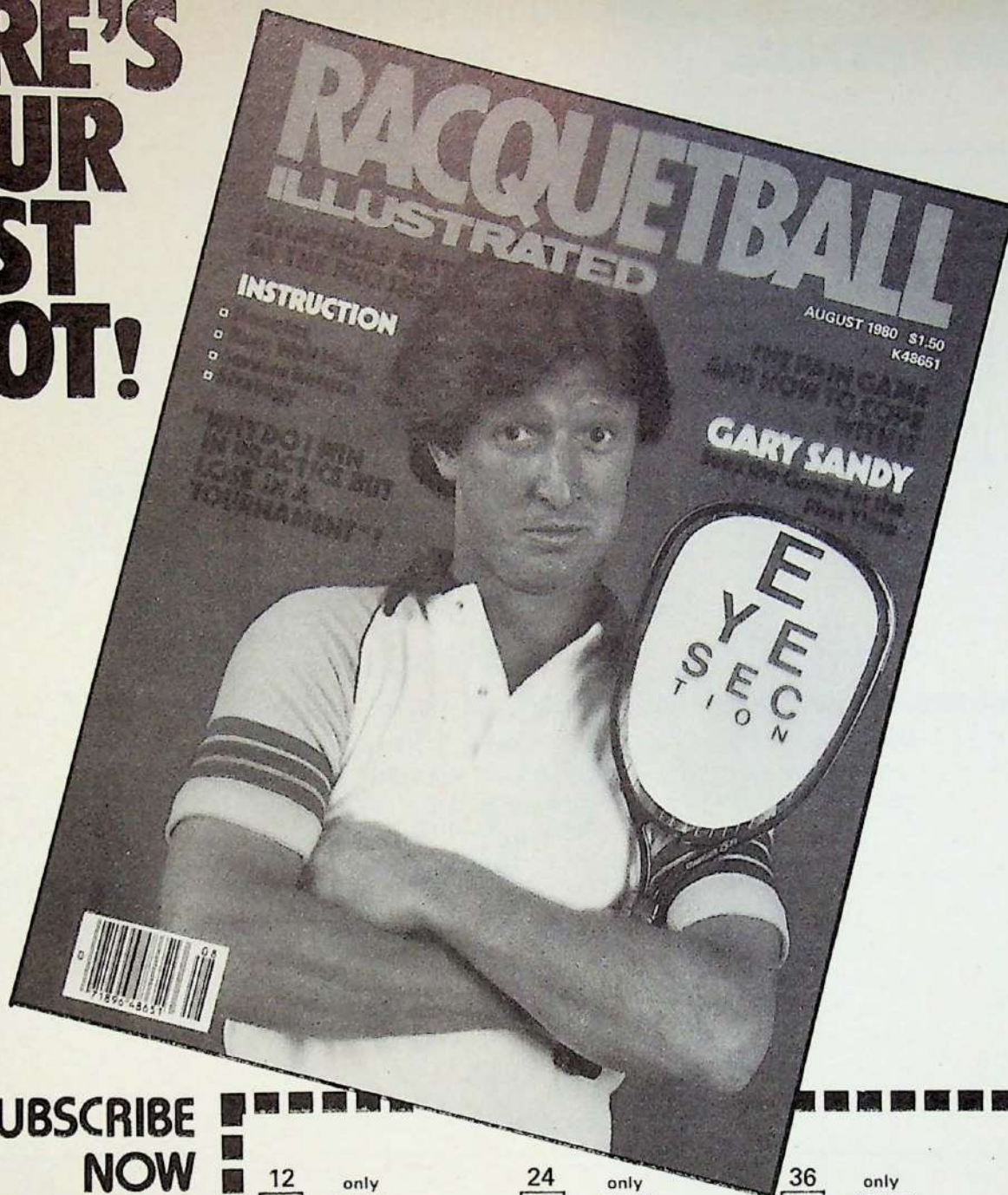
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Back to school with racquetball courses.

Exercises to work on to prevent back injuries.

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