

RACQUETBALL

ILLUSTRATED

April 1979 • \$1.25

K48651

Volume 1, No. 6

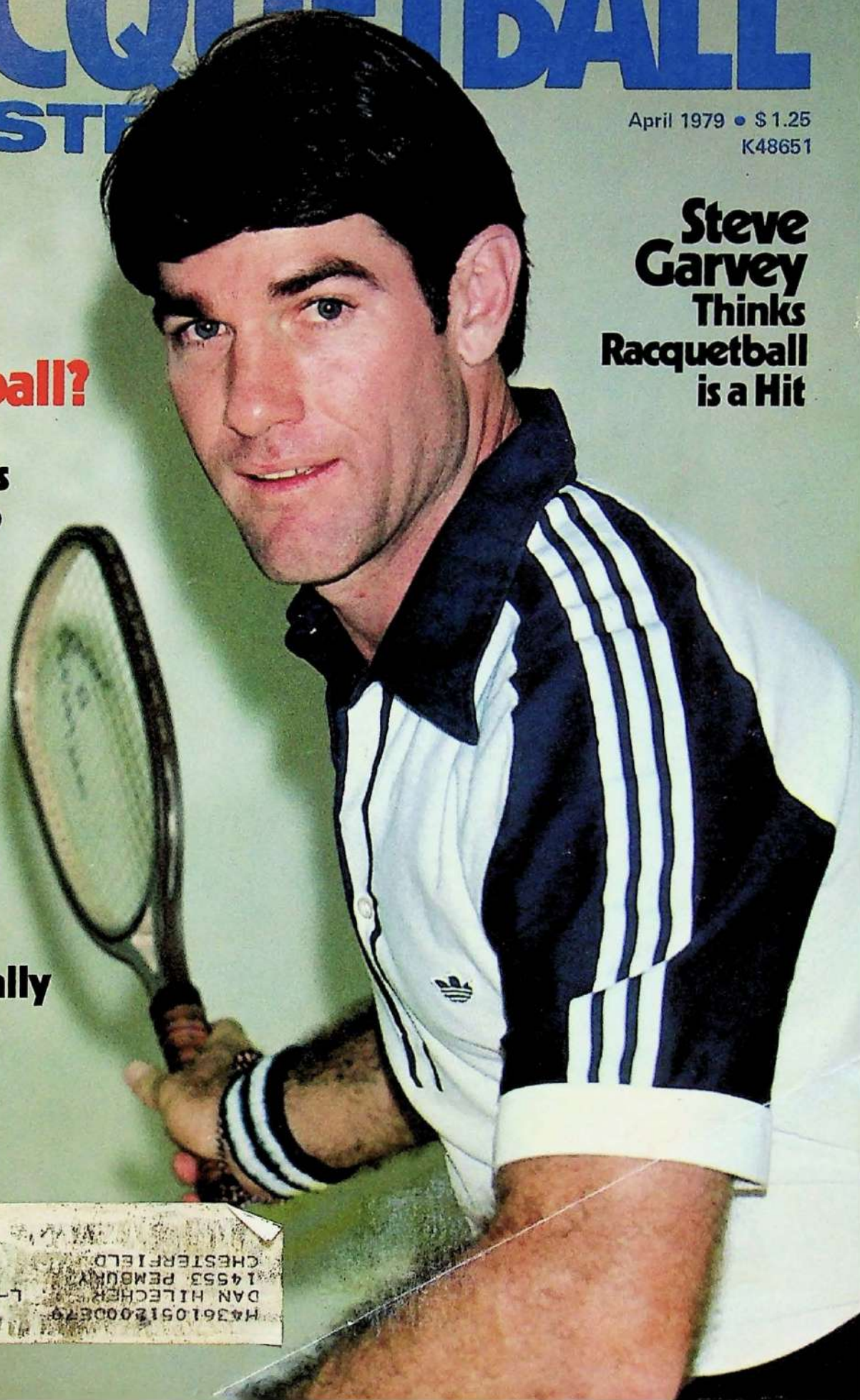
Who's Getting Rich Off Racquetball?

The Hopefuls
who Move to
San Diego...
and Go
Home Broke

How To Fake
Out Your
Opponent

How To Turn
Your Game
Around
Psychologically

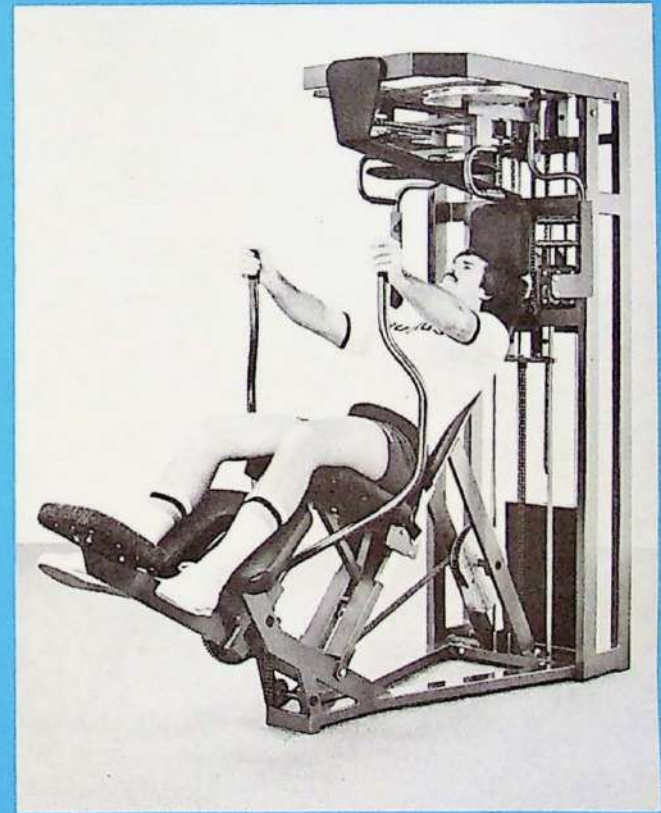
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Garvey**
Thinks
Racquetball
is a Hit



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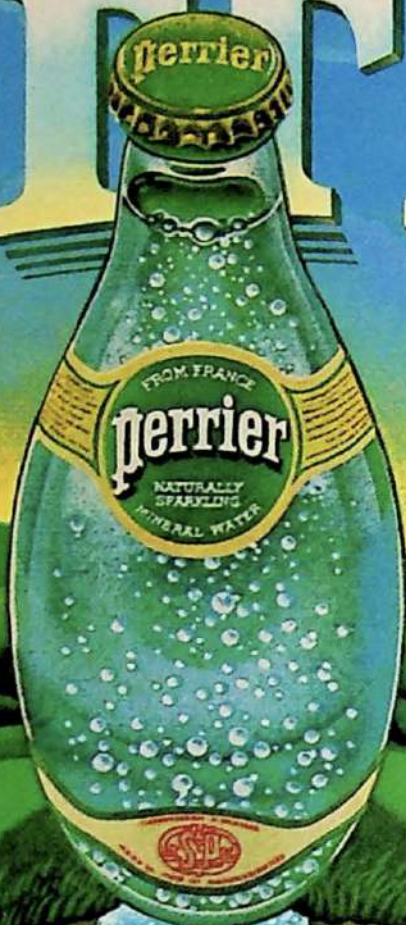
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RACQUETBALL ILLUSTRATED

March/April 1979

Vol. 1, No. 6

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COUNTER- VIEWPOINT

One way to achieve a certain measure of credibility is to get mentioned in a gossip column or People-type magazine. In sports, the standard of acceptability comes from Sports Illustrated, the best sports magazine on the market today.

So it came with somewhat mixed feelings to the racquetball community that their sport was mentioned in Sports Illustrated under the column title "Viewpoint." On one hand, the fact that the space was devoted to racquetball served notice that the sport has indeed arrived. On the other hand, the comments made by writer Jim Kaplan were not exactly congratulatory.

Kaplan said that racquetball was as exciting as croquet at a nursing home, failing, however, to note that Sports Illustrated has never covered the National Nursing Home Croquet Finals, but has indeed covered the racquetball Nationals.

One point Kaplan makes is that "scoring is much too slow." He raps the game because points are awarded only on the serve. From this we can probably draw the conclusion that Kaplan hates hockey, whose points are scored about as often as we see croquet on television.

Personally, I have no strong opinion about which point system is better, but I do have an objection to Kaplan saying the point system "causes matches to languish for minutes without any change in the score."

The fact that there is no change in the score does not mean the point system is poor. It only means the competition is equal, and equal competition makes for quality matches. In boxing, many blood-thirsty fans love to see a quick knockout. They pay for brutality. But the real connoisseur of the sport loves to see two fighters of equal ability battle it out on equal terms, even if it means a decision. The same in racquetball. I would much rather see a 21-19 game between two average pros than a 21-3 romp between Marty Hogan and some guy who shouldn't even be on the same court with him.

Kaplan says rallies are much too brief. Again, we must draw the conclusion that Kaplan also hates tennis since, unless you are playing on a clay court, there are very few rallies of any length in tennis. However, for the sake of television, it would help if the court surfaces were slowed a little. I agree with Kaplan in that longer rallies create more interest in the match, but I don't want to see a court slowed to the pace of clay in tennis, because, at times, longer rallies create boredom.

The time-out situation is one point of interest in which I agree with the Sports Illustrated writer. Players take too many timeouts, which, in turn, stops the action too often. At one pro tournament attended the crowd actually heard the referee encourage one player to pretend to make a glove change because he had run out of timeouts. Perhaps, three timeouts, INCLUDING equipment changes, should be the rule.

Kaplan also thinks the sport has too many Nastase-like players, who need to clean up their act. Since when is racquetball geared only for middle-Americans who go to church seven days a week and love Lawrence Welk and Donnie and Marie?

People are individuals. So what if they act like Nastase. To some people, Nastase has done more to help the sport of tennis than not. Nastase is a personality. Racquetball needs personalities. And who is to inflict one person's behavior values onto another. What are we, all clones?

Rule changes will be made in the future, probably with television in mind. A slower ball, slower court, one serve instead of two, fewer timeouts are some of the changes being considered. Perhaps they can be experimented with in exhibition matches this year, and initiated prior to the 79-80 season.

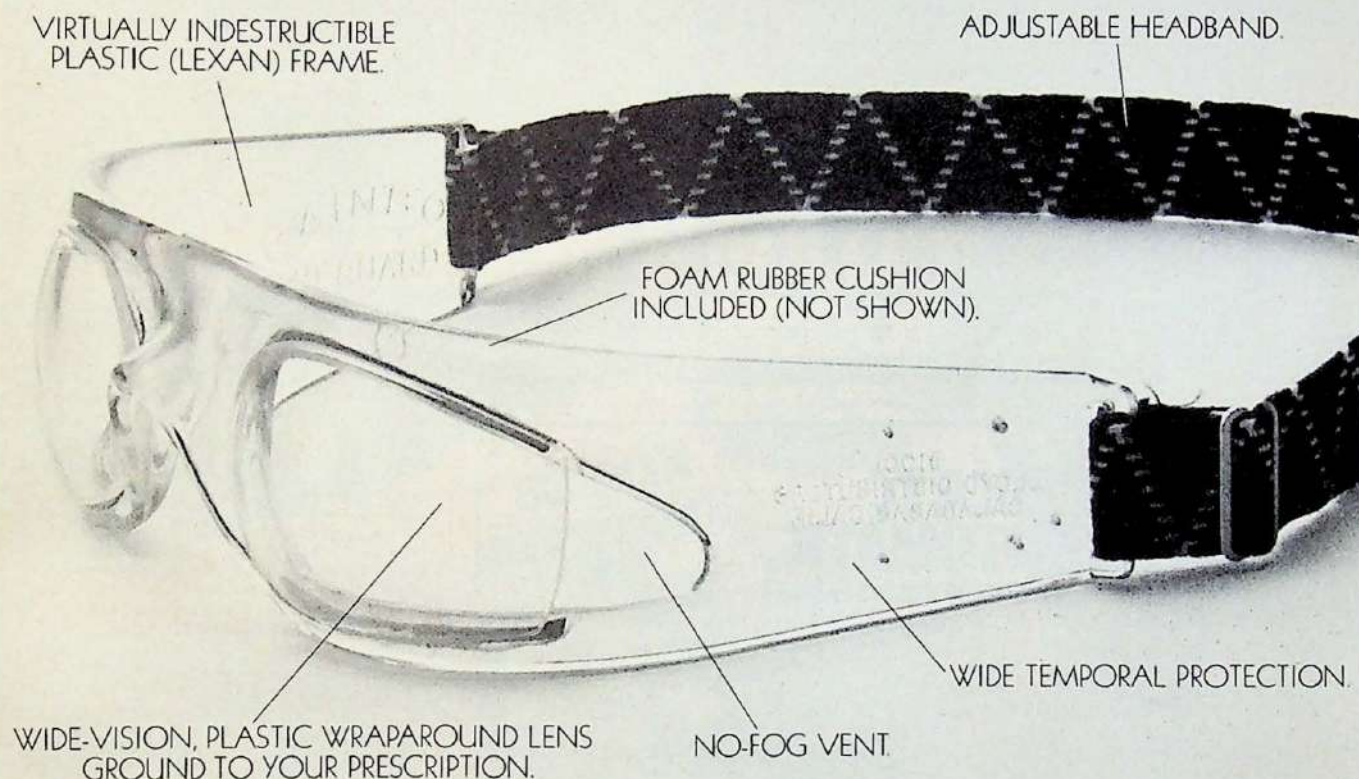
1980 season. The eighties are here already. In World Tennis magazine, New York Times writer Neil Amdur says that "if the 40s belonged to baseball, the 50s to golf and the 60s to pro football, then the 70s surely will be remembered as the tennis awakening." He was remiss in not adding that racquetball is the game of the 1980s.

This issue features some outstanding reading highlighted by Who's Making The Money In Racquetball written by Greg Hill of the Wall Street Journal. We also have an interview with sports psychologist Dr. Thomas Tutko, who offers tips on how to turn your game around; an article on racquetball in that galvanic gambling jungle of Las Vegas; an article on the pro hopefuls who move to San Diego with Walter Mitty dreams of making it big; and instruction on such topics as how to fake out your opponent and the proper positioning in the key center-court forehand area.

Ben Kalb
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RACQUETBALL ILLUSTRATED is published bi-monthly by CFW Enterprises, 7011 Sunset Boulevard, Hollywood, California 90028. Second-class postage pending at Los Angeles, California. Subscription rates in U.S.A. \$5.50 per year, Canada add \$1.00 per year for postage and all foreign countries add \$2.00 per year. Send subscription to Racquetball Illustrated, Subscription Dept., P.O. Box 261, Mt. Morris, Illinois 61054. For subscription services or information call (815) 734-4151.



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SPALDING

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SIDE OUT

Do They Mix?

I enjoyed reading the article on "Do Tennis and Racquetball Go Together" in your December issue.

It covered what I needed to know in-depth. What John Newcombe said in your August issue was too basic.

I am of the opinion that unless you are a complete novice at both sports, emphasis on one, tennis for example, can hurt your performance in racquetball.

There are differences in the game—the wrist action being the most prominent. If I plan to play in a racquetball tournament, I never even pick up a tennis racquet at least a week before the tourney starts.

Brian Rutter
Tampa, Fla.

Enjoys Features

I enjoyed every feature in the last issue of RACQUETBALL ILLUSTRATED from "Side Out" to "Off the Wall."

I was fascinated by the story on the St. Louis JCCA which was very well written. I would like to see more stories on the origins of the sport. Also, please continue instruction in the basics as well as advanced play.

The sport is growing so fast that most racquetball players today have been playing for a relatively short time.

Ron Grimes
Ektelon Marketing Director
San Diego, Calif.

Some Praise

I really enjoyed the last issue of RACQUETBALL ILLUSTRATED, particularly the articles on the St. Louis JCCA and on Joe Sobek. Those were two good story ideas, and, if the St. Louis story is any indication, we can look forward to some quality writing in the magazine in the months ahead.

I would like to know more about the sport's origins in San Diego and Chicago, too. These might make interesting stories.

Mike Hogan
San Diego, Calif.

Foreign Markets

I was glad to see your articles on racquetball play in Europe. What surprised me most was how far behind the Europeans were with the game.

They still use squash courts to play racquetball. But I wouldn't be surprised to read another article in a couple of years telling me that there are now "over 500" racquetball clubs in Europe.

I hope you will follow up that article with a story on racquetball in Japan.

Gary Yamashita
Los Angeles, Calif.

Jenner's Influence

I used to be a junior high school football and track coach, and the one thing more than anything else I wanted my students to learn was that "you can't become a champion overnight."

I hope all athletes in that age group read what Bruce Jenner (December issue) has to say about working for your goals.

It may be a cliché, but you have to take things one step at a time. You can't start at the top. Jenner didn't. Every great athlete had to be a novice at one time.

Robert Johnson
San Francisco, Calif.

A Thank You

I would like to thank your very impressive magazine once again for the nice coverage of the 4th annual Peggy Steding Racquetball Tournament in Odessa, Tex.

I would also like to thank the players who have really supported it for four years. I hope to see everyone again next year.

Peggy Steding
Odessa, Tex.

AAU Program

The National AAU Handball-Racquetball Committee commends RACQUETBALL ILLUSTRATED for an excellent publication, and for your feature article of our fledgling program in your December issue.

The AAU's commitment to the continued development and prosperity of racquetball has been applauded by players, manufacturers, and civic organizations throughout the nation. We have also received many responsive offers of voluntary leadership assistance from all sections of the United States.

Our recently concluded national convention in San Antonio, Texas was well-attended, and our assembly was honored by special racquetball presentations from Tom Stofko of Ektelon, and Bruce Hendin, President of Racquetball Clubs of San Antonio, who also made his facilities available to our delegates.

We eagerly anticipate the initiation of our State Association programs in 1979, and our first National AAU Racquetball Championships in 1980. Thanks for fea-

turing the initiation of our program, and best wishes for the continued growth and success of RACQUETBALL ILLUSTRATED magazine.

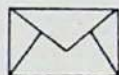
Jim Stevens
AAU National Chairman
Indianapolis, Ind.

Correction

The graphic of the day-care center on page 51 of the December issue of RACQUETBALL ILLUSTRATED was inadvertently noted as a creation of Design 1, the all women's interior-graphics organization. The photo was supplied to the magazine by Design 1, but the graphic actually was a product of Donald De Mars & Associates.

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PLAYERS



Hide and Go Play

The man behind the racquet is Brian Oldfield, world pro shot put record holder and not-very-often racquetball player. The man standing next to him is former New England Patriot lineman Len St. Jean.

Oldfield actually should have been hiding *after* his match with St. Jean in the Coors All-Pro Veterans competition. St. Jean beat him 21-0, 21-2.

"I think I need a little more practice," said Brian.

Photo by Randy Tunnell

Cheering For Racquetball

When not leading cheers for the Cincinnati Bengals pro football team, you can often times find 19 year old Kim Thomas playing racquetball at the Arlington Court Club in Columbus, Ohio.

"Being a Bengal cheerleader is sometimes very exhausting," says Kim, the reigning Miss Columbus for 1978-79. "A cheerleader has to be in good physical condition and racquetball improves my stamina."

During the off-season Kim gets to the courts two or three times a week. In football season, however, she usually only plays once a week. "I have to drive 115 miles to Cincinnati for rehearsals and home games, and that takes up time I could use normally to play racquetball," she says.



The Mouth And The Arm

Top-ranked racquetball player Marty Hogan chats with Atlanta Falcon quarterback Steve Bartkowski at recent banquet in Las Vegas.

Bartkowski guided the Falcons to the

NFC playoffs for the first time in team's history.

When told he should be friendly to the people he meets on the way up just in case he meets them again on his way down the ladder of success, Hogan said, "I'm not coming down."



Photo courtesy of Mark Carliner Productions



Photo by Irv Rubins

Playing For 'Dallas'

Patrick Duffy, one of the stars of the television series "Dallas," poses for the camera before filming a scene at Valley Courts in North Hollywood, Calif.

The scene, from the segment titled "Call Girl," involved Duffy playing racquetball with series co-star Larry Hagman.

"Hagman is the racquetball fanatic of the cast," says a spokesperson. "He must play at least twice a week. Patrick is also a good player. He plays at least once a week."

The cast spent the entire day at the club, using the courts and lobby for filming.

An eye to racquetball

In a segment of the television series "Flying High" (CBS), stewardess Connie Sellecca accidentally hits pilot Howard Platt in the eye while playing racquetball. The show is then built around Sellecca's guilty conscience and Platt's idea to take advantage of the situation.

In real life, Platt and Sellecca are engaged to be married. They met while on the set. It's a good thing courtships aren't year-long affairs. The show has since been cancelled.

Filming took place at The Racquet Centre in Universal City, Calif.



An Hour Upon the Stage

"... Life's but a walking shadow, a poor player
That struts and frets his hour
upon the stage..."

—William Shakespeare

by Ben Kalb

When Susie Khan arrived in San Diego after three days of driving from Alberta, Canada, she did not check into a hotel or pick up a newspaper to find out how many apartments were available. She drove to a racquetball club to pick up a game. "Racquetball was more important to me than getting settled," she said.

Bob Bos has a bachelor's degree in accounting from Florida State University, but instead of accepting a secure position with a company he drove out to San Diego and signed on with Jack-In-The-Box as their ace hamburger cook. "If I had a full-time job, I wouldn't have enough time to play racquetball," he says.

Bos and Khan are but two of the several would-be pro racquetball players who flock to San Diego for a shot at the big time. A shot. Anything for a shot. Sell your soul for a shot. Live off tacos, greasy burgers and frozen pizzas for a shot.

What has developed in San Diego is unlike that of any other city. This is no ordinary training ground for racquetball hopefuls. This is a sub-culture. This is a lifestyle. This is a player's hour on the stage. To make it or not to make it here is where the answers are found.

The appeal of San Diego to these racquetball nomads did not come by divine guidance. The magnets drawing them are competition and proximity to some of the major racquetball companies.

Most of the touring pros live in San Diego. To beat one of the tour regulars is one way of getting noticed by one of the companies, which, in turn, can lead to sponsorship on the tour or even a long-term contract.

"It's a gamble but I have confidence in myself," says Rich Handley, 22, formerly of Las Vegas. "My confidence is the only thing keeping me here."

"I came out here mostly to find out if my ambitions are attainable," says Matt Mathews, who dropped out of Florida State to test his skill. "I live in a state (Florida) where the competition is mediocre. I thought the best way to find out how good I am would be to come out

Stage

here and see. If I can't make it, I'll turn around and go back."

Money and success are only some of the reasons a player leaves home for the uncertainty of San Diego. The main reason is accomplishment. One can accept a feeling of disappointment, of losing, of failure easier than one can accept the feeling of not attempting success. It is better to have tried and failed than not to have tried.

Steve Mondray, 22, is one of those who has tried and been moderately satisfied. He is good enough to play on the pro tour, but success at that level has come slow.

Mondray came to San Diego in 1975 from Vermont. He says the decision was made after he watched Steve Strandemo and Charlie Brumfield play an exhibition at a pro-am event in Vermont.

"I'm sure they don't remember this, but at a party afterwards I asked them what I would have to do to get good enough for the tour," says Mondray. "They both recommended I move to San Diego."

Strandemo actually helped Mondray get settled when he finally reached San Diego. "I didn't know anyone when I got here," recalls Mondray. "Strandemo took me in as a roommate until I got settled. He was helpful to me like a brother or a coach."

Mondray came out here with \$8,000 in savings, more than the average racquetball hopeful. It's gone now, having just run out a few months ago. "You learn to live without anything," says Mondray. "I consider that paying the dues."

Mondray actually was hired to work at Arby's, a fast food outlet specializing in roast beef. "I got sick after my first day and quit," he says. "But I didn't really want a job. I didn't want anything to deter me from racquetball."

Some of the pros say that Mondray is one of the most dedicated players. He is



Steve Mondray



Cheryl Ambler



Matt Mathews

Rich Wagner is one who made it. The others might not be so lucky or so good.

up every day at 5:30 a.m. for exercise and playing. He is then back in bed by 8:30 p.m. "Some people come out here and get caught up in the social life. They go to a lot of parties and never fulfill their goal," says Mondray. "I get caught up in the game."

Many of the pros seem to feel Handley has the greatest chance for tour success. Handley had learned the game in Reno and then became a teaching pro at the Las Vegas Sporting House before deciding to make the move to San Diego.

"I wanted to wait for the right opportunity. I wanted to make sure I was ready," says Handley. "I did well in a few tournaments in Los Angeles and I figured I would make the move before it gets too late." He then packed up all his belongings in a VW bus and took off.

Handley, unlike most of the others, says he didn't even think about moving to San Diego to try and make an impression on the racquetball companies. "The way to get noticed is by tournaments," he says. "If you win enough someone will see you."

Handley spends most of his days playing racquetball. He is still looking for a job. "Finding a job is frustrating," he says. "You have to find an evening job because most of the better players are playing in the day."

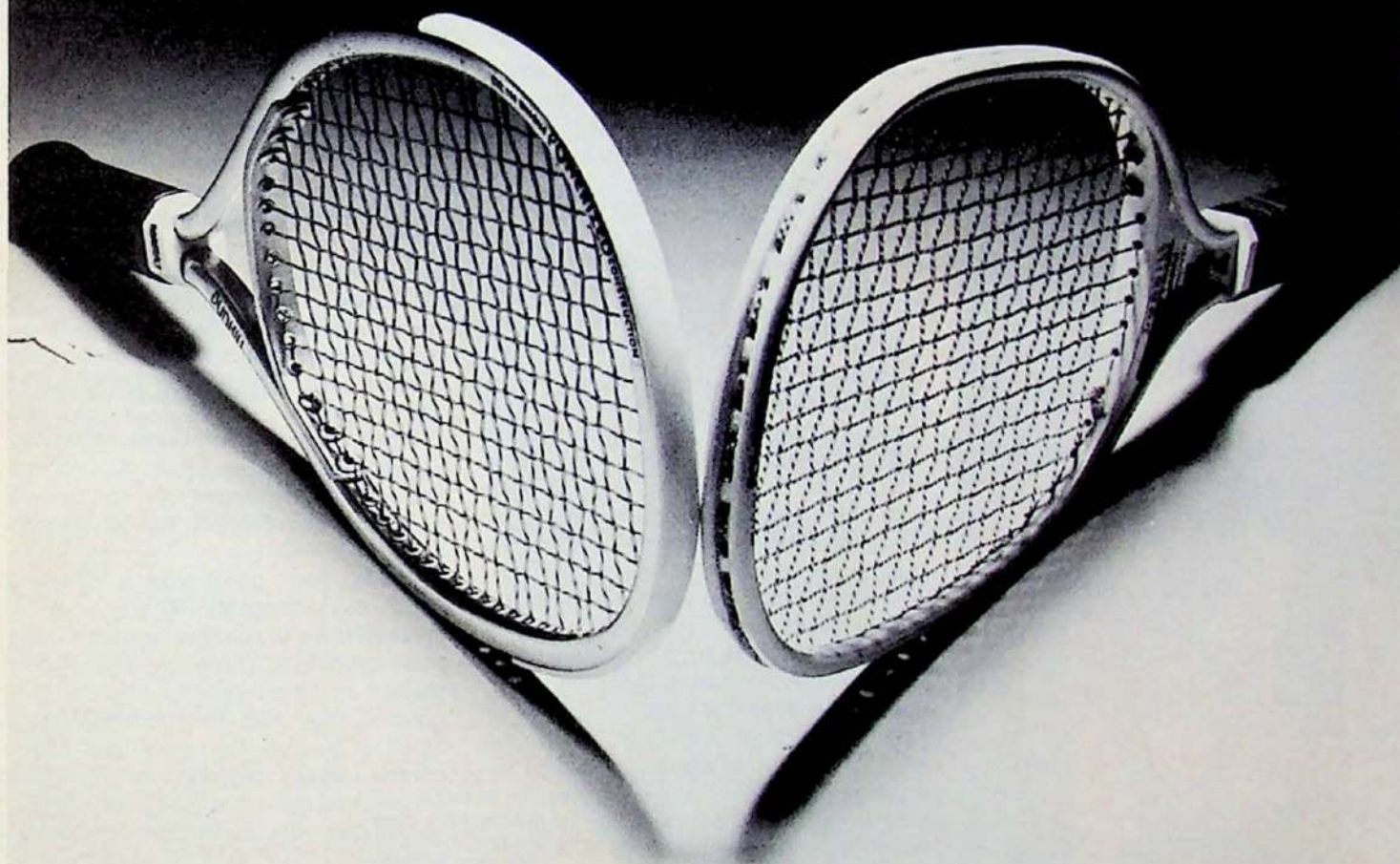
One player who didn't have much trouble finding a job was Brooklyn-raised Howie Solomon, 24, who came into town with about \$1,000. After his money ran out, he became a sporting goods wholesaler and now is club manager of the Black Mountain Racquetball Club.

Solomon came into town, and checked into a hotel before finding an apartment. "I was numb at first," he says. "It was my first time living away from home. It was easy to get sidetracked by the weather,



Howie Solomon

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Rich Handley



Susie Khan



Bob Bos

the people and the parties. I needed time to adjust."

Now adjusted, Solomon realizes he may never get good enough for the pro tour but he also realizes he will never return to New York to live. "If I don't make it in a year or two I might as well pack up my bags. If I don't make it I won't feel so bad. I would have felt worse knowing I didn't try. I'll probably stay in San Diego. I do know I'll never live in New York again. That place is a sewer."

Mathews, 21, also came out to San Diego to see if his "ambitions were attainable." He had \$1,000 saved up upon his arrival, but that went quickly, and now he works part-time as a clerk in a 7-11 Store. "I make just enough to live on," says Mathews. "My priority is to spend as much time as I can on the racquetball court."

Mathews dropped out of college after a lot of soul-searching. "It was a matter of timing," says Mathews. "I wasn't sure which direction I wanted to take in school and I figured I could go to school anytime. I owed it to myself to give racquetball a try while I'm young. The time had to be now. If I waited until my late twenties it would be too late."

Mathews plays at least two hours a day, but he realizes he is still a long way from reaching tour status. "I still have a lot of work to do," says Mathews. "But the competition is my reason for coming out here. I want to see how good I am in comparison to the best. I want some kind of personal encouragement or some kind of total discouragement, and I'm prepared to meet either."

Mathews, unlike most of the others, did not arrive in town friendless. He knew Bos, who had made the move to San Diego about six months earlier. "I wasn't ready to sit behind a desk," says Bos. "If I don't make it, I'll either be a club pro or go back and get my masters degree."

Despite the fact that the players are in competition with one another, there is a comradery present. There is a desire to help out one another.

When Khan arrived in town from Alberta, she didn't know anybody. At the courts her first day in town she met Monday, who told her that another player, Cheryl Ambler, needed a roommate. The two are still rooming together.

Khan has a degree in psychology from the University of Lethbridge and had been working as a petrol chemical buyer prior to making the move to San Diego. "I'm giving myself a year at this," says Khan. "If I don't make it, I'll reconsider."

Khan arrived in town with about \$900. When it ran out, she returned to Alberta, went to work for a short while, and after saving what she felt was adequate to live on, she got in her car and returned to San Diego.

Ambler, 21, had gone to school in San

Jose to study law enforcement while working part time as a beautician. She gives private racquetball lessons to earn spending money, but often she is forced to write home for financial assistance.

"I've only been playing one year," she says. "I have set no time limit. I'll stay as long as it takes to make it."

Making it. Whatever it takes to make it. Sacrifices have to be made to make it. Experience is needed to make it. Many try. Most don't succeed.

One who did make it big is Rich Wagner, currently ranked as one of the top five players in the country. Wagner learned the game in New Jersey. "I considered myself a good 'A' player, but I wanted to be one of the top 16 in the world," recalls Wagner. "I wanted to go to San Diego just because I knew what kind of competition would be out there."

Wagner, 22, was getting set to enter college, so he applied for and received a partial scholarship to the University of San Diego. "I stagnated in New Jersey," recalls Wagner. "I stayed there without getting any better. Competition was what I needed."

Wagner did not know anybody upon his arrival, but he went down to the courts almost immediately and met and played with Strandemo, Brumfield and Steve Keeley. "I got good pretty quick," says Wagner.

What it is about San Diego, says Wagner, that entices tour hopefuls is not only the quality of competition, but the attitude and environment surrounding the setting.

"Being here gives you a desire to play," says Wagner. "There is an increased drive to workout because everybody is doing it. There are a lot of good players in remote regions who could be good if they had the competition. All types of players are here—hard hitters, control players, players who have good serves. You need that type of competition so you can work on different parts of your game."

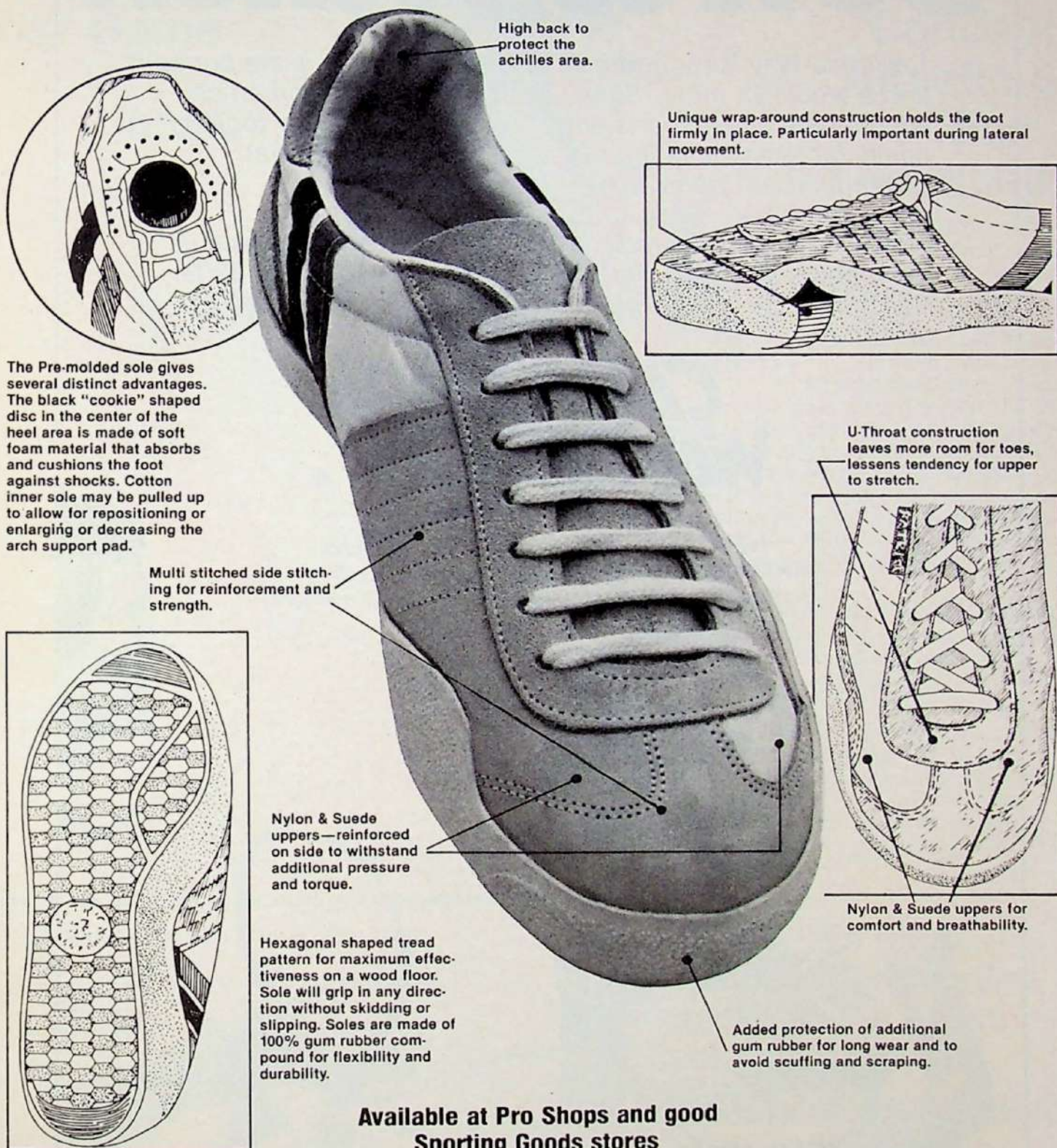
But there is another side to what Wagner is saying, a side he perhaps can't see because he is past that stage. Some people will never progress because the competition is too good in San Diego. They can't handle it, get frustrated and figure they would much rather return home to become the proverbial big fish in the little pond.

"People shouldn't come out here expecting to become a star overnight," says Ambler. "You're just another pea in the pod. A lot of people end up moving back home."

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upon the stage...
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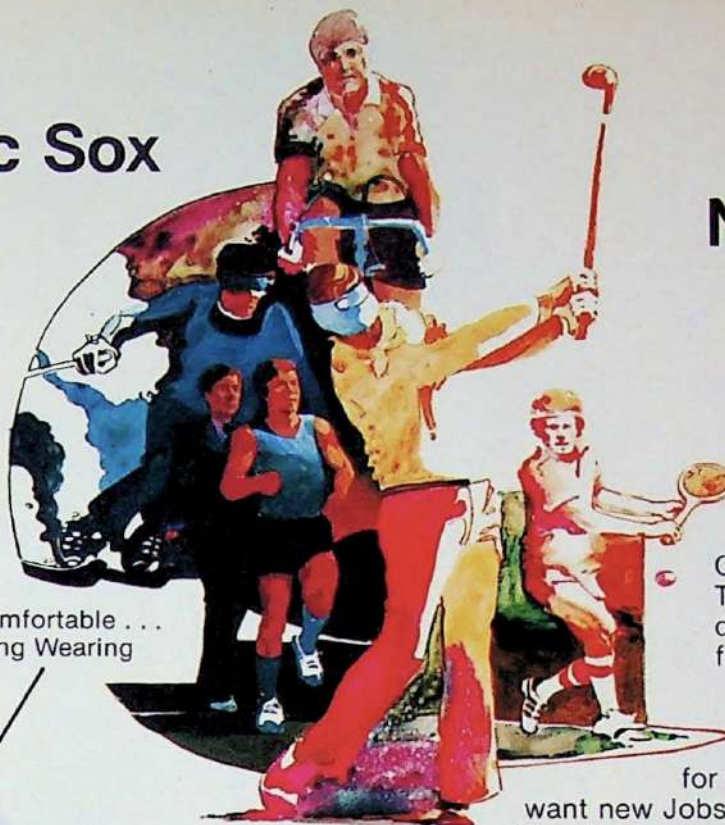
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Racquetball
hits the
jackpot in

LAS VEGAS

by Jack E. Sheehan

How often it is heard, that muttered defamation towards Las Vegas and Las Vegas. "I can't believe anybody could live here. This place is so impersonal."

And so it is for the blurry-eyed tourist who gets two hours of sleep a night during his or her stay and experiences nothing but tight-lipped dealers, smoke, alcohol, bursting cleavage, playing cards, dice, ladies with come-hither glances, bellmen with palms up and out, and stingy slot machines at the airport which wrench any remaining coins out of one's polyester pockets.

"Let me out of this godforsaken place," he is heard to say as he boards his plane to Dubuque or wherever. But look for this fellow to return soon because, like so many others, Las Vegas is a town he just loves to hate.

It cannot be explained to the weekend warrior who arrives bogged down with coupon books and gambling guides just how "normal" Las Vegas can be, away from the three-mile canyon of neon and incandescence known as The Strip.

Admittedly, some settle in Las Vegas for the action. They have been attracted by the garish image reinforced in movies



and on the tube. Sam Schleppe can sit in his favorite chair each week and watch *Vegas* star Robert Urich fend off the advances of delicious showgirls who have nothing to do but answer his phone calls while he chases slave traders across the desert. The Las Vegas Chamber of Commerce expresses shock at such a presentation, but they dare not express too much concern as the economic health of the town thrives off the city's image as America's adult Disneyland.

But most of the residents here were lured by job opportunities, a booming economy, and a climate that offers varying intensities of sunshine year round. Las Vegas like to brag about the convenience of being able to shop for groceries or furniture 24 hours a day. And there's the delightful option to see some of the world's best entertainment on a moment's whim.

The endless summer is conducive to outdoor sports. Golf, tennis, water skiing and jogging are especially popular participant sports, and in the last year, spectators have been treated to world heavy weight boxing matches, championship tennis and top-level college basketball thanks to Jerry Tarkanian and his University of Nevada Las Vegas team.

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VEGAS



So where does racquetball fit into all this? Predictably, it's booming also. To what degree is an unanswered question.

In the early part of 1978, three racquetball clubs opened within a few months of one another. While racquetball was booming across the country, it exploded in Vegas with a detonation that would have sent Howard Hughes scurrying under his bed were he still sequestered on the ninth floor of the Desert Inn.

The Las Vegas Racquetball Club opened first with 12 courts, and was followed by the Las Vegas Supreme Court (18 courts) and the Las Vegas Sporting House (21 courts). The total number of courts in town grew from 20 to 91 in six months.

Afficionados of the sport were faced with a decision, not of how to get court time, but of which club to join. There were varied reactions to the facilities. The new clubs were plush and inviting, but a hardcore faction resisted the country club atmosphere. The original 20 handball courts (that's what they were originally built for) were located at the Tropicana Hotel and at UNLV. They provided a refuge from the wife and kids, a place to get smelly with the boys. Now with these new domains, racquetball was coming out of the closet in Las Vegas and inviting both sexes and all ages to enter the four-walled room and knock it around a bit.

One Vegas handball player once said, "Racquetball is for those with soft hands." Now he plays nothing but racquetball because, he "can't find anybody to play handball with."

The Las Vegas Racquetball Club is partly owned by Dan Seaton, who is the city's most tireless organizer and promoter of the sport. Involved in the game at all levels, Dan formed the LV Racquetball Association in 1975 and ran the organization out of his hip pocket. He competes near the top level in local tournaments; and he was instrumental in bringing the National Championships to Vegas at the Tropicana in 1975.

As testimony to his belief that racquetball is the sport of the present and future,

Racquetball a 'release' for Lido Showgirls



The showgirl featured on the lead page of this story is Peggy Kubena, a dancer with the Stardust Hotel's Lido de Paris show.

Often times after their late show, Peggy and several members of the Lido revue walk over to the Las Vegas Sporting House behind the Stardust to play racquetball.

Peggy doesn't use racquetball as a form of exercise. She gets enough exercise from dancing two shows a night. Instead, she and the other Lido dancers use racquetball as a release.

"Dancing is so exerting," says Peggy. "Racquetball is controlled like dancing but there are different movements for different muscles."

"Dancing is almost like a business. We are so wound up from the show. Racquetball is a pleasure to us."

Peggy first took up racquetball about nine months ago. Handball and horseback riding were previous hobbies and she had played on the University of Texas volleyball team.

She has been with the Lido show for about a year. When not on stage, she does a little modeling and acting.

Peggy's costume is white Russian fox fur with royal blue feathers, silver sequins and cut rhinestones. The costume is worth \$10,000.

VEGAS



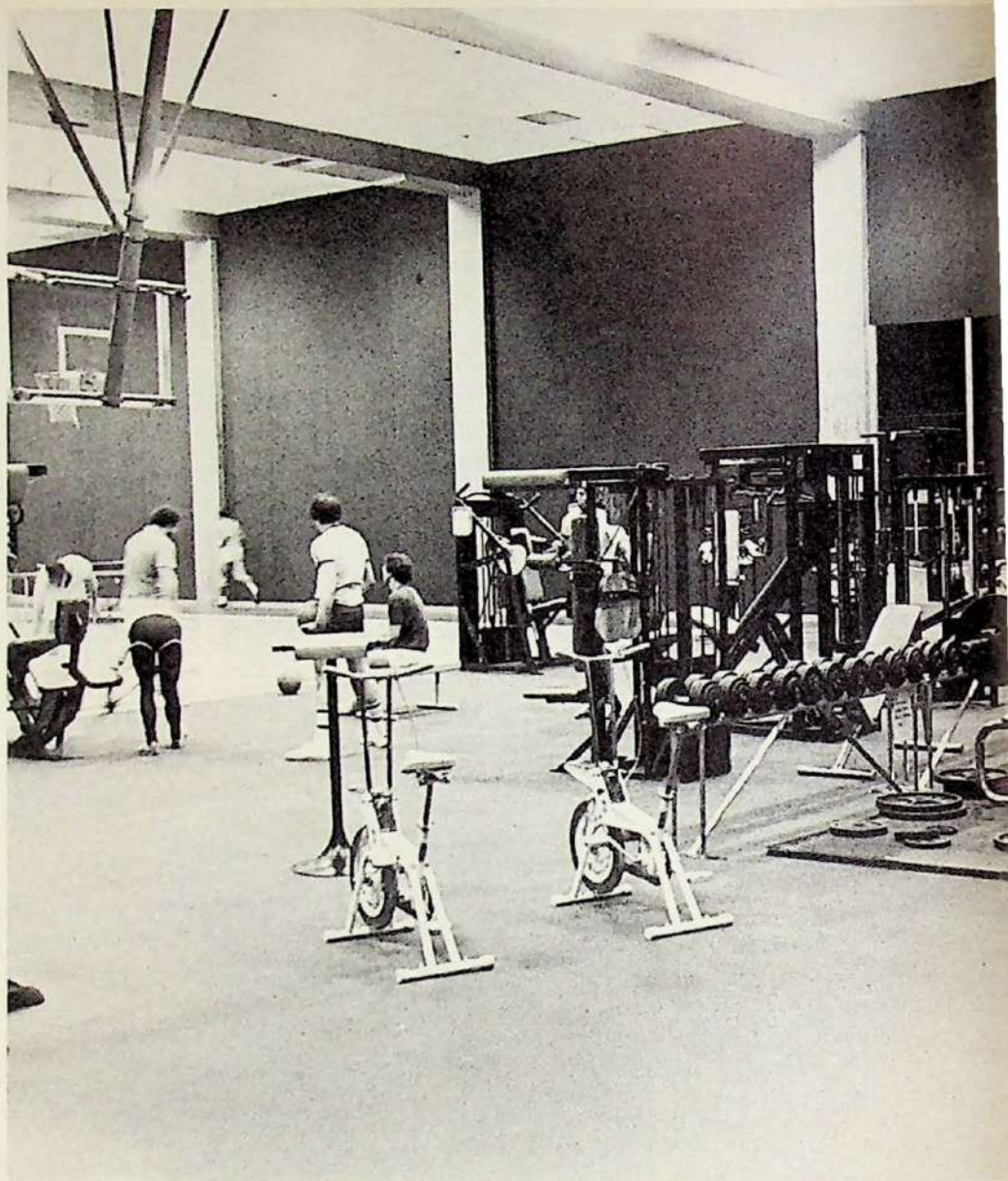
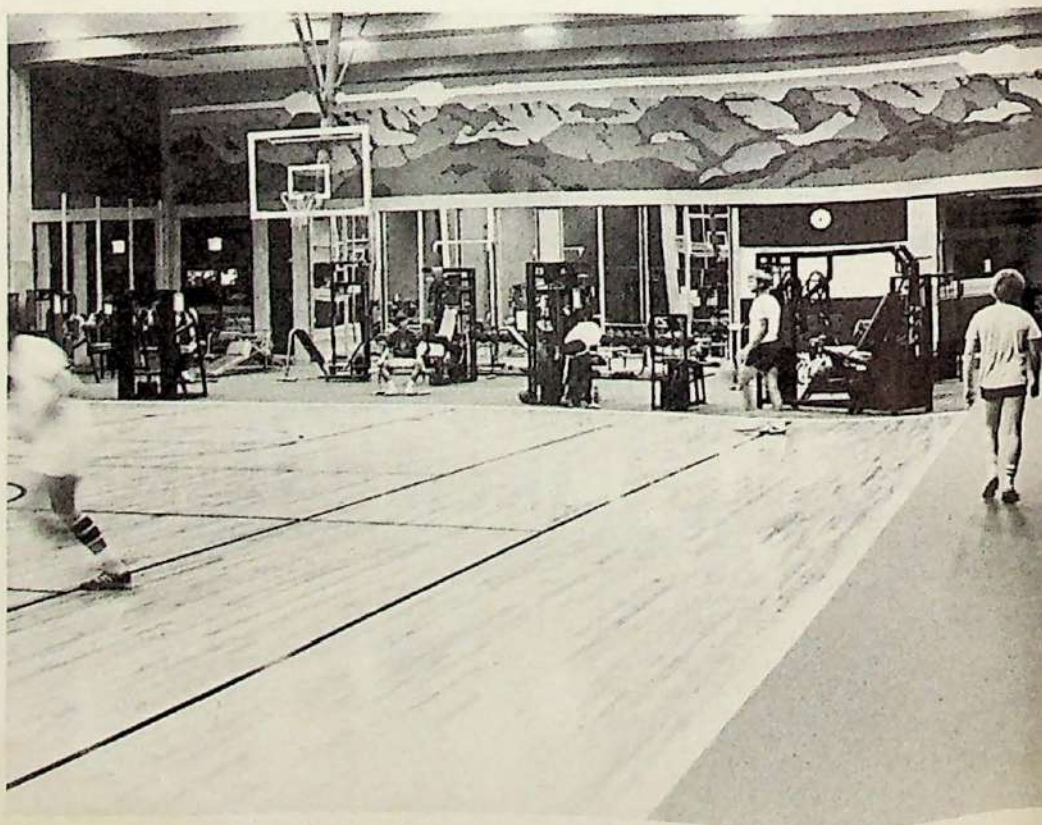
Seaton gave up his position as a practicing attorney in the district attorney's office 18 months ago to take over management of his club.

Seaton promotes his club by selling the sport: "Projections are that by 1980 there will be as many people playing racquetball as tennis. This expansion of interest is unprecedented. The game just makes sense for so many reasons. It's a great family activity and all participants can play at a reasonable level of skill—a fact which has limited the growth of handball. The first time you play you can have fun, unlike golf or tennis."

Ed Baker, the 36-year-old California developer of the Las Vegas Sporting House, takes a different slant and admits his facility doesn't plan to focus solely on racquetball. "We have 22 courts and recognize the immense growth of the game," he says. "But we are primarily devoted to offering the member a variety of options and exercise devices. We are essentially hoping to psych people up to thinking about their health, and racquetball seems to be a good way of doing that."

Two-time Nevada state champion Bob Baruck oversaw the membership drive at the Las Vegas Supreme Court. Baruck's credibility rests on his playing and teaching skills. "Our members leave their businesses so they can come to our club and relax. It's our business to see they enjoy themselves. I think there's room for all the new clubs in town. So my goal is to create interest in the sport, make more people aware that racquetball is a good recreation idea for them."

So the decision for the Las Vegas racquetballer came down to questions of location, expense, family options and



The Las Vegas Sporting House is one of the most elaborate clubs in the country today. In addition to 24 racquetball courts, the club has weight equipment, a jogging track and a basketball court.

preferences, and where his friends would be playing.

Three new clubs in four months, all run by optimistic entrepreneurs admittedly in direct competition with one another. Is there room for all of them here?

A walking tour in mid-December, for example, found several empty courts. Court occupancy was about 50 percent at each. Seaton put it most diplomatically: "Since the clubs have opened, court availability is not the problem it once was."

The jury is still out. Did Las Vegas over-build? Most say it did not. New games are slow to catch on in Vegas, and this is a gaming town with a rapidly expanding population.

Census figures from 1930 to the present suggest Thomas Malthus' theory of geometric progression is at work in this oasis. Clark County had 15,000 people in 1940; 56,000 in 1950; 127,000 in 1960; 275,000 in 1970, and currently it is at a little over 400,000. It's apparent that while the clubs are not jam-packed at the moment, it shouldn't take the area long to grow into them.

A couple of events have given Vegas some racquetball attention.

In October, Keith Kubik, a student at UNLV, and Tommy Peterson, a bellman at the Union Plaza Hotel, played 150 hours of non-stop racquetball at the Las Vegas Racquetball Club. The two 20-year-olds raised \$1600 for the Nevada Lung Association and inspired many of the contributing spectators to take up the sport.

The Coors All-Pro Tournament, which featured professional athletes from a variety of sports, staged its \$270,000 tournament in Las Vegas. The champion received \$58,000, the most ever given in racquetball history.

It's also noteworthy that the current national women's champion, Shannon Wright, now makes her home in Las Vegas. With her boyfriend, Jim Lewis, and former touring professional Mike Zeitman, she has formed Championship Racquetball, Inc., with plans to develop tournaments and clinics in the area.

Celebrities, showgirls, baccarat bosses, crap dealers, and cocktail waitresses are all getting involved in the racquetball scene in Las Vegas. Robert Urich and Will Sampson from *Vega\$*, several of the lovely showgirls of *The Lido* at the Stardust Hotel, Doc Sevrinson, and Jimmy Walker all frequent the Sporting House; Jerry Lewis and Buddy Hackett play at the Las Vegas Racquetball Club, and Bill Cosby has played at the Tropicana.

Perhaps their attitude coincides with one tourist who once appropriately said, "I don't care how much they charge for court time. It can't match the fee I cough up every time I play craps."



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Who's making the **MONEY** in racquetball?

by Greg Hill

You probably didn't know that actor Wayne Rogers, the former star of the television series "MASH," is also a racquetball business-professional.

He's not a good player. In fact, he admits he is lousy. But racquetball is his business: Rogers has invested a lot of money in three court clubs in California and Florida.

Known as one of the cagiest investors in show business, Rogers has done quite nicely with his racquetball investment, showing more than a 20 percent annual return, which is a lot better than municipal bonds, thank you.

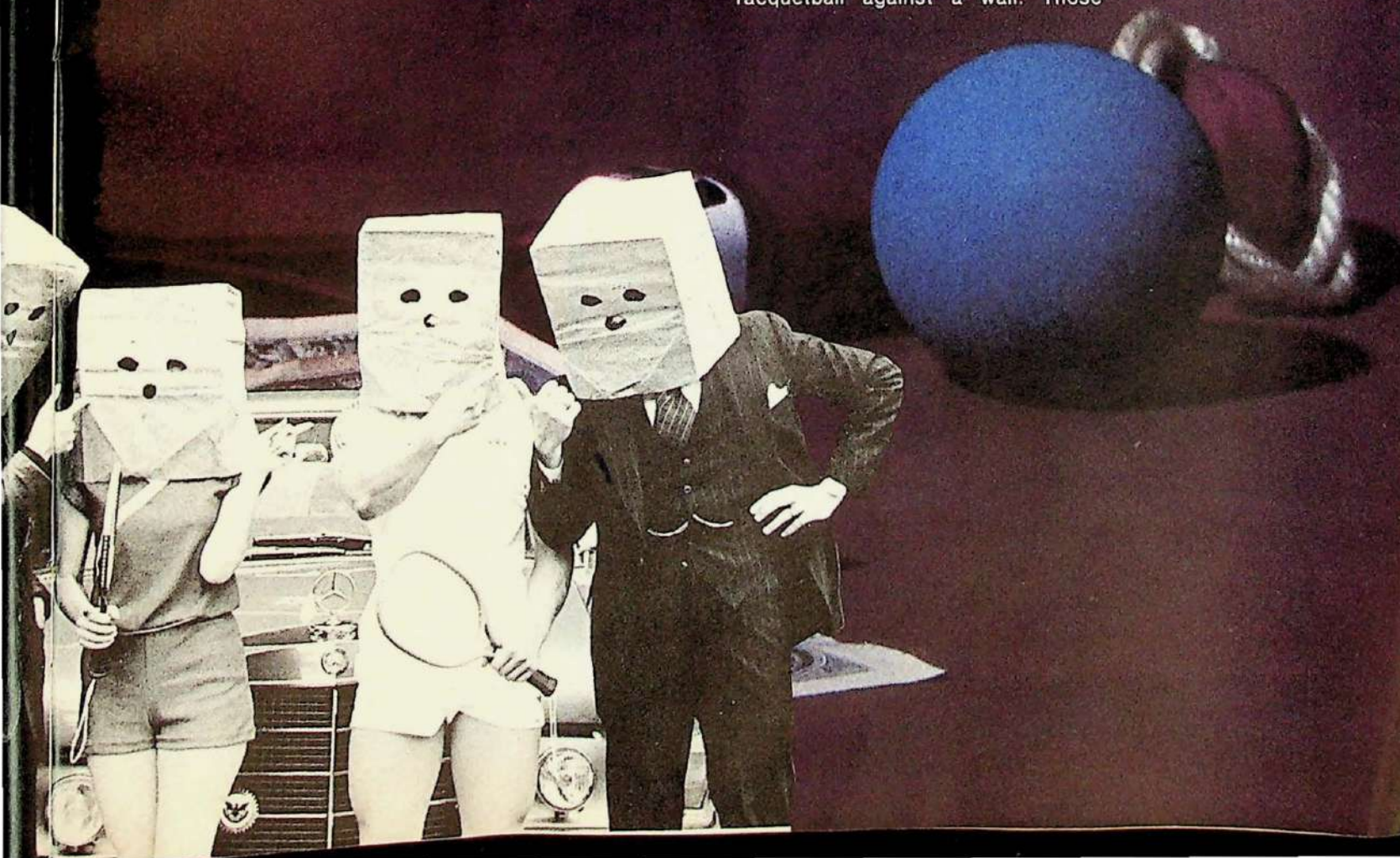
A lot of other investors like racquetball as a business as well. They range from corporate giants like Time, Inc. and

Pepsico, Inc. to dentists in Orange County. They are collectively making millions of dollars manufacturing or selling equipment, building court clubs or using racquetball as a hot new advertising medium.

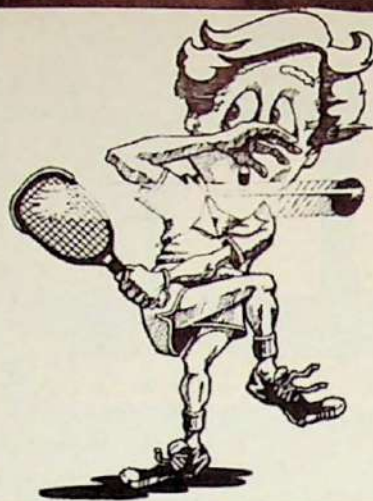
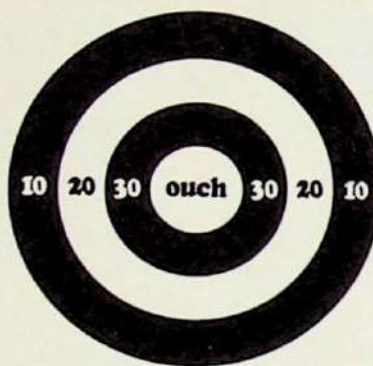
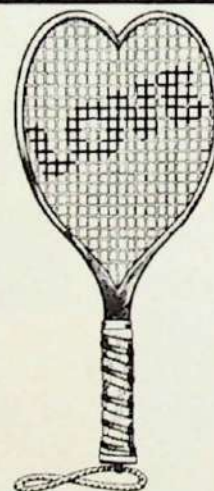
The fact that all kinds of people are making millions off racquetball, and expect to make millions more, is good news for the lowly players as well. The profits generated by racquetball mean more courts near your office; better equipment and more reasonable prices for court time and racquetball products.

In the past eight years, racquetball has been the most explosive growth sport, and one of the hottest growth industries period, in the U.S. The latest market surveys indicate as many as eight million Americans have played the game, compared to 75,000 in 1970.

Another way of looking at it: One out of every 27½ Americans has pounded a racquetball against a wall. Those



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MONEY

numbers impress the hell out of Madison Avenue and corporate boardrooms, which is why you are now seeing racquetball in Cadillac magazine ads, on beer commercials and on the back of Raisin Bran cereal boxes.

It's why some jock got \$50,000 for first place in the Coors All-Pro racquetball tourney in Las Vegas why Colgate-Palmolive owns Leach Industries, the biggest racquet maker, and Dart Industries took over Seamco, the big ball manufacturer in Georgia; why Time, Inc. bought a piece of a company planning more than one hundred Sports Illustrated Court Clubs; why Marty Hogan is making more than a \$100,000 a year in prize money and endorsements; why Orange County businessmen Chuck Hohl and E. O. Rodeffer are planning a massive 66-court complex near Anaheim Stadium.

"We see 20 to 30 million racquetball players in a few years," says Henry Luce III, vice president and director of corporate planning for Time, Inc., explaining his company's decision to buy an 18% interest in Sports Illustrated Court Clubs of America, Inc., launched by 28-year-old real estate entrepreneur Craig Hall.

But who is really making the most money off racquetball in terms of return on investment? Here are some survey results:

Chuck Leve, head of the U.S. Racquetball Association: "Maybe the retailers. Maybe Marty Hogan."

Marty Hogan, Leach pro: "Leach."

Bud Muehleisen, one of racquetball's founding fathers: "Absolutely the manufacturers."

Bud Held, president of Ektelon, Inc. a big racquet manufacturer: "The court club operators."

Robert Kendler, owner of the U.S. Racquetball Association and the National Racquetball Club pro tour: "Not me."

This lack of consensus is typical of the racquetball business. No one can even agree on who's making money. Or on the best marketing strategies or the best product. Leach detests Ektelon and vice versa. Competitors openly question each other's honesty and intelligence. But for once, it can be said that all of the survey respondents were right: Almost everybody is making money.

The investment return on court clubs ranges as high as 125% a year if much of the capital is borrowed, according to Kendler, although Craig Hall of Sports Illustrated Court Clubs says 15% to 20% is typical for the clubs he has put up in

Michigan. Wayne Rogers ranks racquetball as one of the best investments around "because of the potential high cash return. A good facility returns on the order of 20% on capital."

"You can probably make the same kind of money with a good McDonald's franchise, but racquetball is more fun," says Chico Coyle, a part-owner and operator of a club in Rocky Hill, Conn.

These kinds of profits have attracted investors to racquetball finance seminars "like miners to the Yukon," says consultant Mort Leve. They have also created a wholesale boom in court construction. Mort's son, Chuck, head of the U.S.R.A., estimates that about 300 clubs are being built annually with a total of 1,000 to 1,100 private clubs operating currently. Capital expenditures on land and construction approach a half billion dollars.

Racquetball's success has spawned a potentially huge sub-industry: athletic clubs for the middle class. Sporting Houses of America, a chain based in San Diego, has opened four athletic clubs in Denver, Las Vegas and Newport Beach, Calif. The Las Vegas club has 24 courts, two running tracks, a swimming pool, out-

door paddle tennis courts, a basketball gym and weight training circuit, plus lounge, steambaths, saunas and massage rooms. One of the Denver clubs virtually sold out its 1,700 memberships before it even opened its doors.

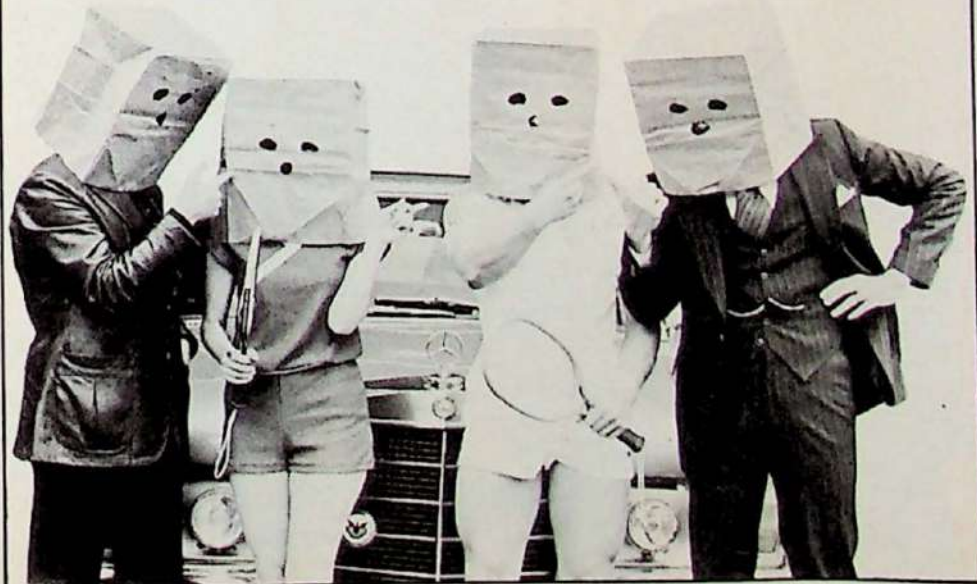
Athletic Clubs International, Inc., a Denver company, is building the first high-rise club in downtown Denver, occupying the top five floors of an office building. The club will have 22 racquetball courts, a special doubles courts, a video-tape practice court, a full restaurant-lounge, two running tracks, a gymnasium, a weight room and sports medicine clinic for repair of orthopedic injuries.

Because they house several different profit centers under one overhead, the big new athletic clubs will be able to compete with pay-for-play clubs for the players who spend a lot of time on the courts. Typical monthly dues at the athletic clubs range from \$35 to \$45, compared to hourly charges of \$3 to \$4 at pure court clubs.

"We expect our Denver club to generate an operating net of \$1 million and gross \$4 million a year when we reach full membership," says Rick Schliebe, president of Athletic Clubs International. The Denver International Athletic Club has a 3,000-member capacity.

Manufacturers are also raking it in with both hands, although they disagree among themselves as to who is making the most money. One racquet importer

"You can probably make the same kind of money with a McDonalds' franchise, but racquetball is more fun."



MONEY

says Seamco and Voit, the leading ball manufacturers, are making "horrendous" profits. He claims that Voit's balls cost about 60 cents to make, but retail for as much as \$1.75.

Al Mackie, president of Seamco, won't say how horrendous his company's profits are, but does acknowledge that Seamco sold more than 10 million balls in 1978, a mere 3233% increase over the 300,000 balls sold in 1970. Seamco added 40% to factory capacity last year, and operates 24 hours a day, seven days a week, but has trouble keeping up with demand.

"Certainly, a 25% to 30% annual increase in product sales are in the cards for the next couple of years," Mackie says.

However, most racquetball manufacturers say that the importers are making the real killing. "Their profit margins are incredible," says Bud Held, president of Ektelon, the San Diego-based racquet maker. U.S. customs data indicates that racquets imported from Taiwan land in this country at about \$3 to

\$3.50 a unit, and are sold in the stores for as much as \$20 apiece.

Some of the racquets are good quality. It's tough to tell the Marty Hogan racquet, a Taiwan import retailing at K-Mart for \$10, from Leach's domestic fiberglass, the Little Bandido, retailing in sporting goods stores for \$25.

Leach Industries was bought by Colgate-Palmolive in 1977 for about \$3 million of stock. Its president, Charlie Drake, expects racquet sales to jump another 25% in 1979 after exponential growth since 1970. This year, Leach is bringing out the most expensive racquet to date, the \$150 Graphite 100. The other big racquet maker, Ektelon, also expects continued sharp growth, but both Ektelon and Leach might have trouble competing in the future with the sporting goods giants who have recently entered the field—Pepsico's Wilson, AMF-Voit and Head, and Spalding.

The racquetball explosion has finally attracted mass advertisers, who are injecting hundreds of thousands of dollars into the sport. Coors expects to spend

\$1.1 million on its all-pro tournament in Las Vegas; Anheuser-Busch has sponsored with Ektelon a series of amateur tournaments in 30 cities.

"We're absolutely sold on racquetball as an advertising medium," says Jane Terry, marketing projects coordinator for Coors. Another proof that advertisers are convinced that racquetball has mass appeal: Spalding is peddling its racquet and balls on the back of Raisin Bran cereal boxes.

The pro tour and pro players are also benefiting from all the dollars flowing into the sport. Prize money on the tour now totals about \$250,000. Most of the cash is provided by Colgate-Palmolive, Leach and Seamco, but recently new sponsors have been paying the tab for individual events. Jack-In-The-Box sponsored an event last year; this year, Coors and Catalina Sportswear will sponsor tourneys at a cost of about \$25,000.

Prize money combined with endorsements have shot the earnings of two Leach pros, Hogan and Charlie Brumfield, to over \$100,000 a year. A lot of other pros are finding employment with the traditional biggies like Wilson, which hired 1977 national champ Davey Bledsoe away from Leach.

Construction magnate Bob Kendler owns the pro tour as well as the U.S.R.A., but he says he isn't profiting from the cash infusion. "You can see the financial statements for both the tour and the U.S.R.A. If you want," Kendler says. "I think both made a grand total of \$495 in 1977." But that figure is expected to increase in 1978 & 1979.

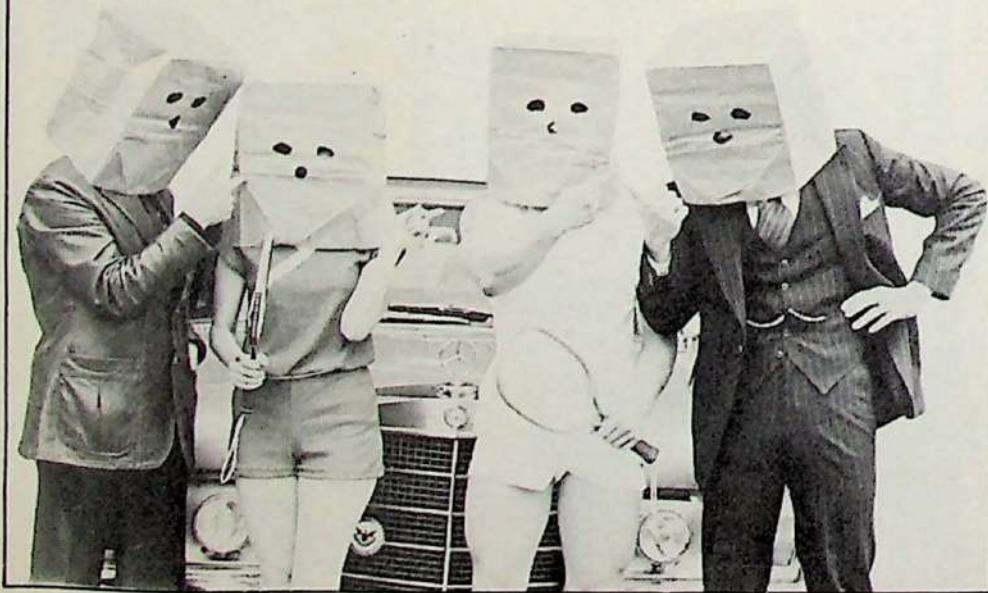
Although most investors and racquetball companies expect the sport's boom to continue indefinitely, a few fear that a bust lurks around the corner, especially for club owners who are saturating the market in areas like San Diego, Orange County and Chicago.

"Overbuilding is of tremendous concern to our group," says John Wineman, president of the National Court Clubs Association. "We all remember the bowling alley debacle. I know cases where clubs will have to be turning their keys over to creditors soon."

Wineman himself is suffering from a dose of too much competition. He opened the first racquetball club in the Chicago area in 1974; now, there are nine other clubs within half-an-hour's drive of his, and court occupancy at some of them is off 20 to 25 percent.

Recently, another club builder, the flamboyant George Brown III of San Diego, saw his young empire crumble when his chief financial backer, his father George Brown Jr., forced the sale of three clubs and abandonment of grandiose plans for 45 more big clubs. George the Third's family and friends say he overextended himself financially and

"Overbuilding is of tremendous concern to our group."



alienated his father with an extravagant life style that included Rolls Royces and a new \$1 million mansion on a hilltop in San Diego that looked like a mausoleum for Hugh Hefner.

"His father, big George, just grew to detest his son's lifestyle," says one friend, who says George the Third now is running the one club he has left, in San Diego. His aunt, real estate broker Betty Snapp, is trying to sell his house for him, but says there haven't been any takers although the asking price has been reduced from \$990,000 to \$825,000.

"There's no question George over-extended himself," Snapp says. "If you live too high off the hog it catches up with you."

George the Third says his feud with his father has made it "financially tough" to operate as in the past, but he claims he made money on the clubs that were sold. He now plans a comeback with a proposed chain of gym-health spas, and is acting as a sales agent for other racquetball club owners "trying to get out of the business because too many people are jumping into it."

Smaller racquetball manufacturers are also being forced out of business as competition for the market grows fiercer than a Hogan-Bledsoe match. Pat Rogge, Voit's merchandising manager for individual sports, says only 20 racquet manufacturers showed up at the National Sporting Goods Show in 1978. In 1977, there were 138 racquet vendors.

However, your run-of-the-mill racquetball player is benefiting from both the boom and the fierce competition. Equipment prices have been declining recently because of pressure from the importers. "Our competitors are beginning to lower their prices," says Daniel Lavinder president of Point West Industries, a San Diego distributor handling manufacturers in Japan, Korea and Taiwan. "They should have been lower all along."

The best news of all for players trying to find court time is the potential overbuilding. In San Diego, where 40 court clubs are now in business, hourly charges are \$2.50 to \$3, the same rate charged three years ago.

And Orange County will be inundated with courts if Chuck Hohl, operator of King's Court in Westminster has his way. Hohl and his partner, real estate developer and banker E. O. Rodeffer, plan to complete that huge 66-court complex next to Anaheim Stadium by the end of next year. The club will be built around a disco entertainment center and include a gym, health club, gentlemen's lounge and bar, and possibly a pool and track.

"The risk is high, but so is the potential return," Hohl says.



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tred™

How to Fake-out Your Opponent

by Jerry Hilecher

A few years back, when there were only a few racquetball players in each city, you could win a lot of tournaments if you could just kill the ball.

Minimum strategy: Hit ceiling balls until your opponent made a mistake, then kill it.

Well, the game has grown several light-years beyond that; and just being able to hit the bottom board once in a while isn't going to get you any cash or trophies for your den.

Racquetball 1978-style was a game of thinking. Shot selection. Strategy. Planning. Concentration.

Racquetball '79-style is a game of double-think!

I'm talking about deception. And I'm talking about racquetball at a fairly sophisticated level.

After you have mastered the basic shots and can hit with good control, it's time to start thinking about deception.

Not cheating. Trickery. Doing things to throw off your opponent.

Mix up your game to the point where your opponent must wait to see where your shot is going. If you can do this, you rob him of his ability to anticipate your shots and you gain a momentary advantage.

It's a great way to nullify the speed of fast players. Just like fakery in football freezes the defense, some faking on your

part will have your opponent standing around as if he'd bought a ticket to watch you play.

Use body language to deceive him.

The easiest place to begin is with the forehand setup. What's the normal shot? A kill to the corner closest to your forehand, right?

Anticipating that shot, your opponent will be edging closer to the side wall, moving up to front court.

Zing it past him cross court. The stroke will look the same to him. You'll be bending low, waiting for the ball to drop, poised for the kill. But at the last second you blast a cross court passing shot and he'll fall out of his shoes.

What I'm saying is this: Decide where your opponent THINKS you'll hit it, then go somewhere else.

As your skills improve, you'll have to begin thinking this way or you'll never grow in racquetball. You'll get in a rut. You simply have to be aware of alterna-

tives to each shot and vary your game accordingly.

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

With the same footwork as for a drive serve to the backhand, you can bring your hips in slightly and delay your wrist snap to make the ball go down the forehand lane without telegraphing the shot.

If your trickery works, your opponent will be leaning the other way and you'll be on your way to fame and riches.

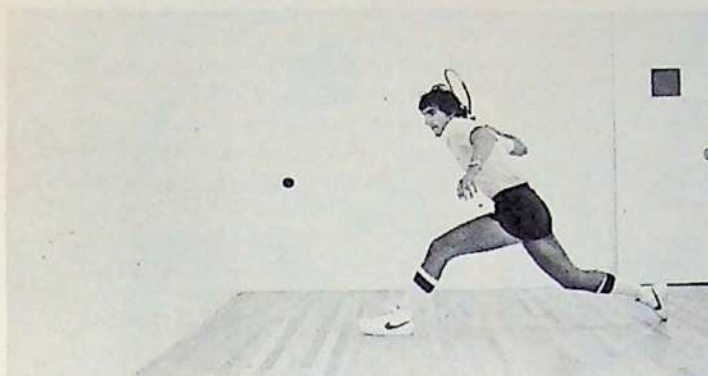
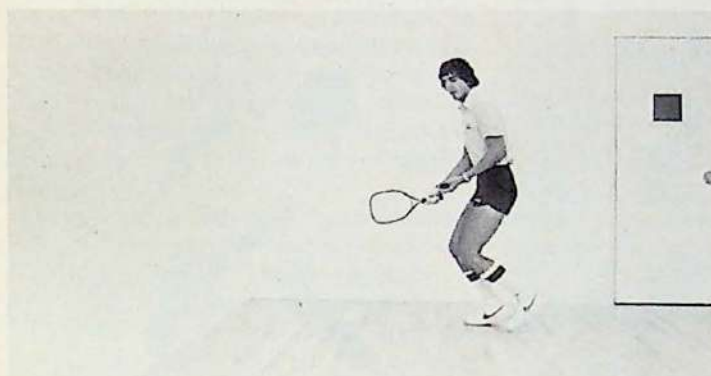
An advanced technique is to actually fake with your body.

Consider the pictures on these pages.

Hilecher shows how to fake out his opponent, who is thinking he will hit the ball to the left. By adjusting his hips and wrist, he drops it gently into the right corner.



The difference between a regular drive serve to the backhand and a disguised serve to the forehand side is all in the hips and wrist. Note how Hilecher brings his hips in close in the second picture and leads with his wrist. The footwork remains the same. The secret is to disguise your intentions by still using the same basic body motions.



The top two photos show a normal down the line shot. The bottom three photos show how Hilecher fakes out his opponent. From his body motions, it looks as if he'll be shooting down the right wall again, but at the last split second he jumps behind the ball where his body generates enough power to shoot the ball to the left side.

In one I'm hopping to get my body behind the ball. I've faked a shot to the right, and at the last split second I've jumped around behind the ball, where my body can generate the power to rip it down the left side.

In another photo, I'm showing how—when my opponent thinks I'll hit the ball to he. left—I use a little double-think and drop it gently into the right corner.

I use the uniform body motion at the outset, so I don't tip off my shot too early.

Think about it: Deception is a big part of basketball, football, baseball. Head fakes, disguised blocking and running plays, hiding the pitcher's pickoff motion to first base.

Why not use the same theory in racquetball?

At the pro level, any ball that isn't a

dead setup involves deception. Passing shots, overheads that started out looking like the stroke for a ceiling shot, dump shots into the corners.

Of course, if you can hit a rollout every time, go right ahead. But few can do that.

So save yourself the grief of leaving the ball up for you opponent to re-kill. Put a little thought into your game. Be aware of the shots your opponent is expecting and do something else.

When I ace someone on the serve, I usually change, because he's expecting me to repeat what I just hit successfully.

If I've been shooting to the right a lot, I'll try to fake right and pass left.

That freezes him for an instant. This uncertainty which is generated will make a kill shot to the right even more effective later.

Keep adding that element of surprise, putting your opponent on the defensive. Make him more conservative.

Each shot is just one small part of the total game plan. Each shot works on a weakness in your opponent.

If he's weak from deep court, take advantage but don't give him everything back there. All that does is let him practice. Mix it up with some stuff up front. Then, when you DO hit one deep, he'll REALLY be off.

Remember, mix up your shots, or your favorites will become less and less effective.

Double-think is worth the effort. You'll add a new dimension to your play. After all, you can only go so far with a predictable game.

The Critical Area for Scoring

by Steve Strandemo

If you want to play a good, consistent, winning game of racquetball, it is most important to know how to play in the middle of the court.

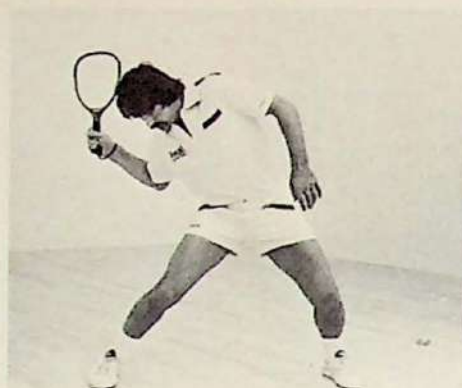
It is the nature of the game. No matter how accomplished a player, there are going to be mistakes when hitting the ball. Like a .300 hitter in baseball, maybe only three of 10 shots will be winners. The rest will be a little off, and most of them, because of the geometry of the court, are going to come back into the center of the court, back of the service line, into an area roughly 20 to 27 feet from the front wall.

The sooner you learn how to get into position to hit these balls, and, of course, how to hit them, the sooner you will begin to dominate the game. It is, after all, 70 per cent of the game. The middle-court area is where the best are separated from the second-best. This is where the match is won or lost, usually. Whoever controls the middle is in better position to win the center-court rallies and control the tempo of the game.

And yet so many average players are unsure of themselves in center court. They seem unaware of the concept of the game, that 70 per cent of the shots are likely to come back to the middle. Therefore they can't understand the strategy that is so crucial to playing the middle well. They don't know whether to cut the ball off, or let everything go by.

We'll try to show, in this article and photos, how to play center court, how to get into position, and how to tighten up the swing without sacrificing power, so you can hit reaction shots with authority. But of course we can do no more than show and suggest. Here experience is the best teacher. You have to go ahead and play the midcourt affirmatively in actual play before you truly get the hang of it.

Of course you have to know how to play both the forehand and backhand sides. In this article, we will deal only with the forehand side, the right half of center



court, as shown by the blacked-out square in the photo. Lefties need only flip the square over, onto the court's lefthand side, to visualize the strategy.

The first thing to remove from your mind is that most missed shots end up in the forecourt or backcourt. It just doesn't work that way, no matter what the level of play. The great majority of missed shots focus into center court, in an area 20 to 27 feet from the front wall, and 14-15 feet wide.

Once you get the feel of this area, and how to hit effectively from it, you have begun to play good percentage racquet-

In a reaction shot situation, the swing is tightened up with most of the power coming from the torso. The backswing is shorter, not extending above shoulder level. The right foot, located slightly back, is the brace against which the shot pushes. The elbow is in close, the racquet comes down and forward and the hips and torso are pulled forward. Your racquet should meet the ball even with the right foot and the follow through is short but strong as the racquet is pulled across the body. Your weight remains on the right foot for balance and power.

ball. And the message you send to your opponent is this: "You can have your occasional winners, friend, I'm going to play on your mistakes. So go ahead and shoot it, because I don't think you're gonna make it. The pressure's on you."

This is a far more intelligent approach than charging back and forth trying to dig out kills. Why wear yourself out chasing the 30 percent of the shots that are hard to get, when you can wait for the 70 percent of the shots that are going to come to you in the middle of the court?

As you move into position, think about your opponent's skill. If he is a good player, you want to take a position about 22-24 feet from the front wall. But as proficiency decreases, you can move farther back, toward the 27-foot mark, since the weaker players tend to hit higher on the front wall, which makes for a deeper bounce.

You want to be in an open stance, weight evenly distributed, not leaning forward on your toes, or rocking back on your heels. Your best shots from this area are of the reaction variety, cutting off the ball and firing it back smartly. To do that, your feet need to anchor you firmly, because your swing is going to be shorter, and most of the torque in the shot will be generated by the body. Get into position, and anchor yourself.

The cut-off rule is simple: Anything at waist level or lower, should be cut off. Anything higher, take it off the back wall. But it takes practice to develop the quick judgement and reflexes to make it work, because after all the ball is coming off the front wall at 80 miles an hour or more.

Of course once you decide to hit it, you're not going to have time to take the classic stride forward, and a big backswing, and hit it with everything you've

The blacked-in area is the center court forehand side, where a high percentage of shots will return, and where a good player needs to be to return shots. The area is 7-8 feet wide and 20-27 feet from the front wall. If the ball comes into this area waist high or below, cut it off. Anything higher, take it off the backwall.



The proper stance when playing the center court forehand is generally open to the front wall, knees bent, right foot slightly back, weight evenly distributed. The feet anchor the body as it generates the power behind the shot. The shot is a quick-reaction swing with no time for foot movement or big backswings. Sometimes, in fact, the shot will be made from a fully open stance—generally the same stance as a tennis volley.



The best shots to hit from the center court area are shown by the dotted lines—a pinch shot into the right corner, a kill down the line or a cross court kill.

got. As the photos show, you should be anchored, right foot back slightly. Your weight shifts to the right foot somewhat, since you are "bracing" on it. The backswing is abbreviated. You pull your whole right side through the swing, which is what develops the power, and in the follow through you pull the racquet across your body.

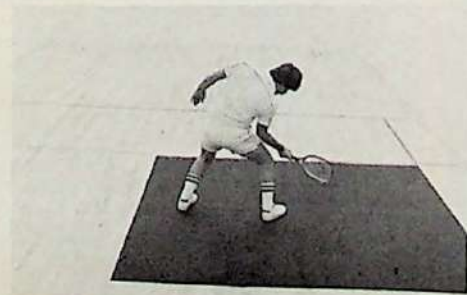
The sensation—the anchored, compact swing—is like that of hitting a volley in tennis. Ideally, you can drop the right foot back slightly, but there will be times you have to hit the shot from a wide-open stance. In either case, try to make contact with the ball just even with the right foot, which is the fulcrum of the swing. Don't lean forward into the shot, or you'll fall off-balance. It is, literally, an exercise in shooting from the hip.

There are three good shots you can try from this position. As shown in the photo, you can go for a pinch into the righthand corner, using the right wall; you can shoot the straight kill that comes down the right alley and, if it stays up, goes into the deep back righthand corner; or you can try the cross court kill. Don't hit the ball diagonally into the lefthand corner. If you hit it perfectly, it would be all right, but it's a low-percentage shot and if you miss, it comes back into the middle, a plum for your opponent.

You don't want to go to the ceiling, either, in this case, since it will go into the backcourt, which is probably where your opponent hit from in the first place. Why hit it right back to him? Bring him up, put the pressure on him, make him move, either front to back or side to side.

It's easy to manipulate an opponent like that, if you have solid position in the middle of the court. If you play consistently well there, he'll come off the court feeling like a target in a shooting gallery. And that's exactly where you want him.

The shot to avoid is one that goes into the left corner. It is a low-percentage shot that will usually come right back into the center court, giving your opponent a plum.



POSITIONING

by Rich Wagner

In trying to show proper court positioning, that is, where to have your body placed on certain shots, two things are most important: The position of your feet and knees and the preparation of hitting your opponent's shot.

Your mobility is basically a shuffling motion, similar, perhaps, to a basketball player. If you ever notice, basketball players are always down low. There is always a side to side motion on defense. And they are always on their toes.

A racquetball player should always stay low, always stay on his or her toes and be able to move side to side.

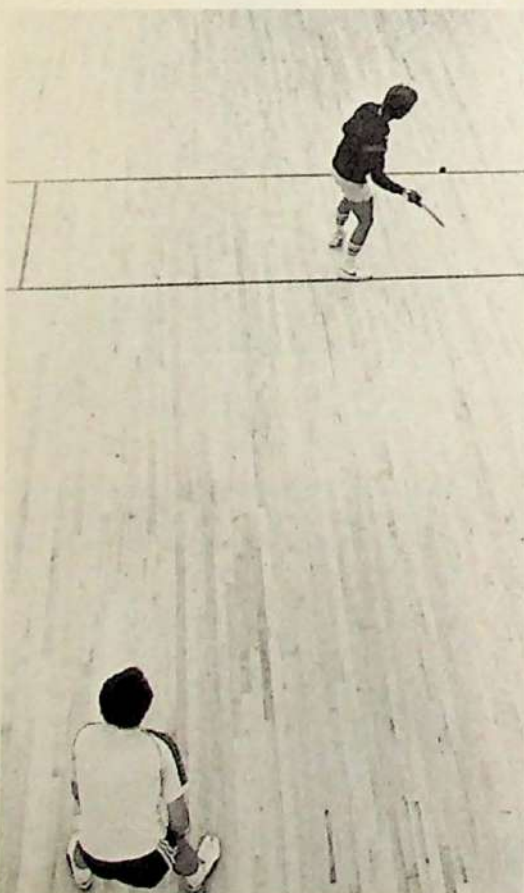
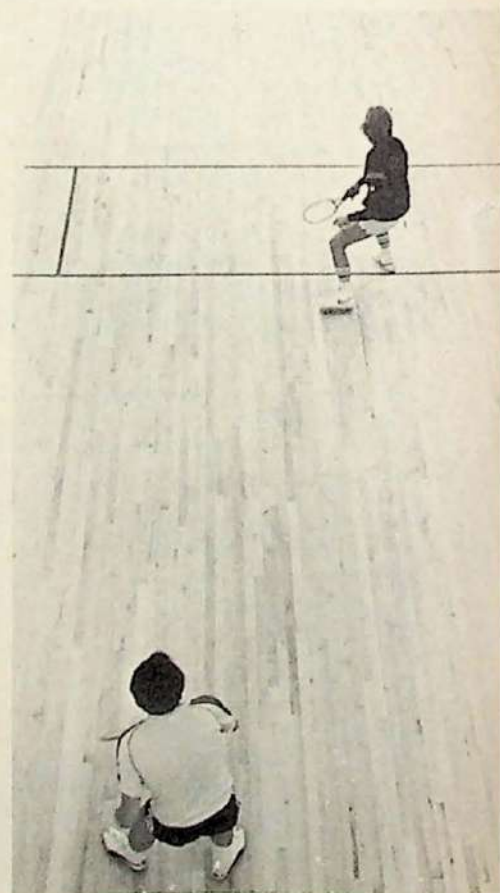
When your opponent is ready to hit an offensive shot, you should shuffle forward. This can basically be compared to a sprinter who runs the 100-yard dash. In the 100-yard-dash the key point is the start. It is the same in racquetball. By shuffling forward when your opponent is about to hit it, gives you a good start in getting to the ball. By starting flat-footed you could lose an important half-second.

After serving you should shuffle back close to where your opponent is. For one thing, it lets the opponent know you are there. It intimidates him a little. You have to, however, give him a clear shot or else you will be called for an avoidable hinder.

There is another good reason for shuffling back. Theoretically the best position is at center court, but you have to go back a little in case your opponent goes to the ceiling. If your opponent goes to the ceiling, you would have to race back from the service area. You should already be there. It is easier to shuffle forward than to race backward.

The important thing is to watch the ball. If not looking at the ball, there is no way you can anticipate your opponent's next shot. Although the main focus is on the ball, a secondary focus is on the opponent. You have to see what kind of shot he is going to hit. If he takes the ball in the chest area it will be a ceiling ball or some other kind of defensive shot. If the ball is at waist level or below, he is probably going to shoot it.

Start your shuffle forward as he is about to hit the ball. Don't commit





yourself to a spot where you are guessing he will hit it. But begin a forward motion.

Let's say his shot is a foot off the ground, a pretty good shot. If I didn't shuffle forward I wouldn't have much chance to get it, or if I did get it, my return would be weak. But if I were shuffling forward I wouldn't be struggling to reach it. I would have a better chance for a good return.

If the opponent's shot is a cross court pass, you have to shuffle forward and pivot around quickly (see photos). You pivot off the left foot and turn with your right. If the ball is up, you are right there. If

it is high, take it off the back wall.

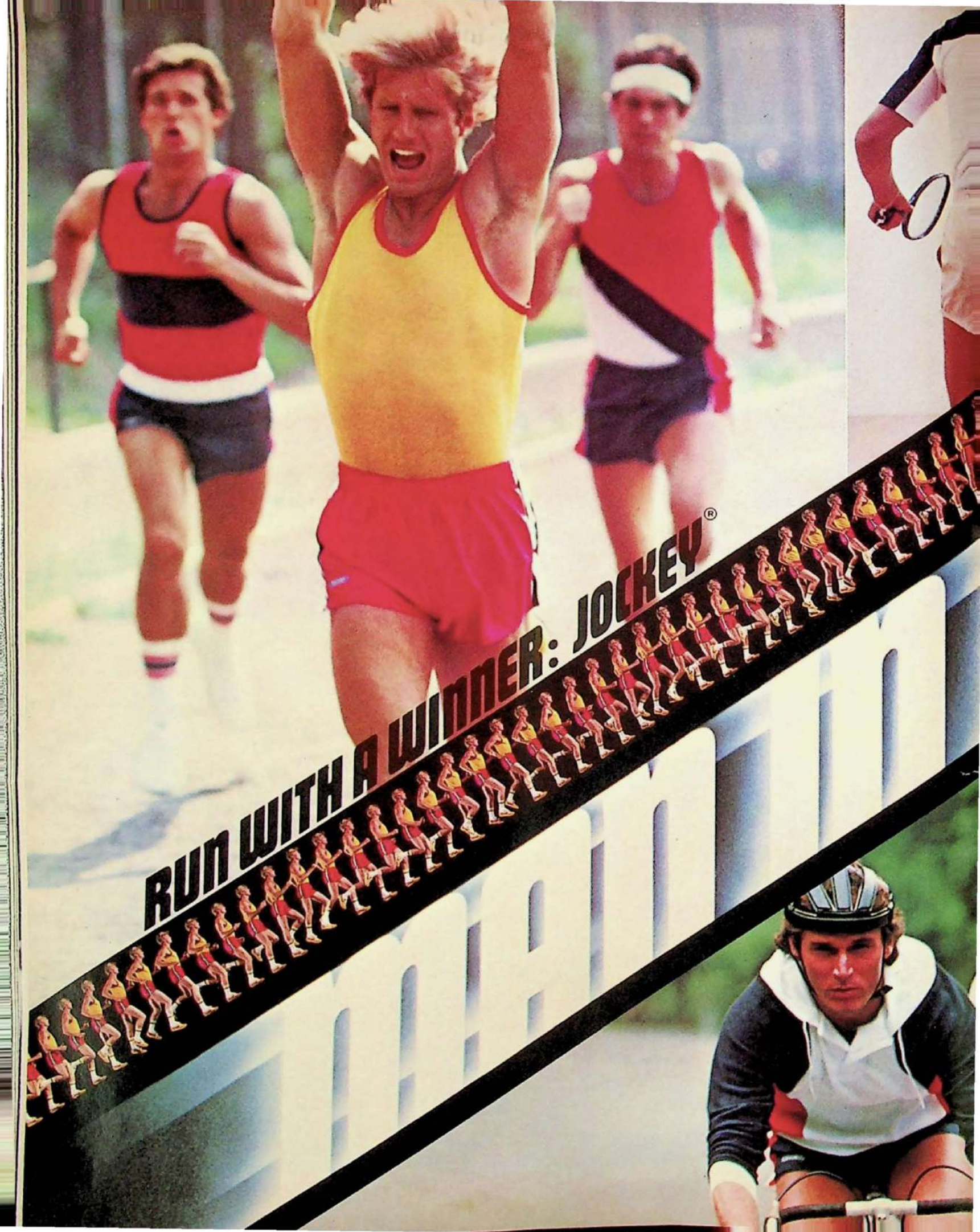
In preparing to return your opponent's shot, two things are important. One is to always be on your toes. You can't be flat-footed. The second thing is that your knees should be slightly bent. If you watch any of the faster players, you'll notice they always stay low to the ground.

Your knees are always bent. From the moment I serve the ball, the knees are bent. Your knees have to be bent even when you shuffle. You have to be low to the ground at all times in racquetball, unless you are going for the ceiling.

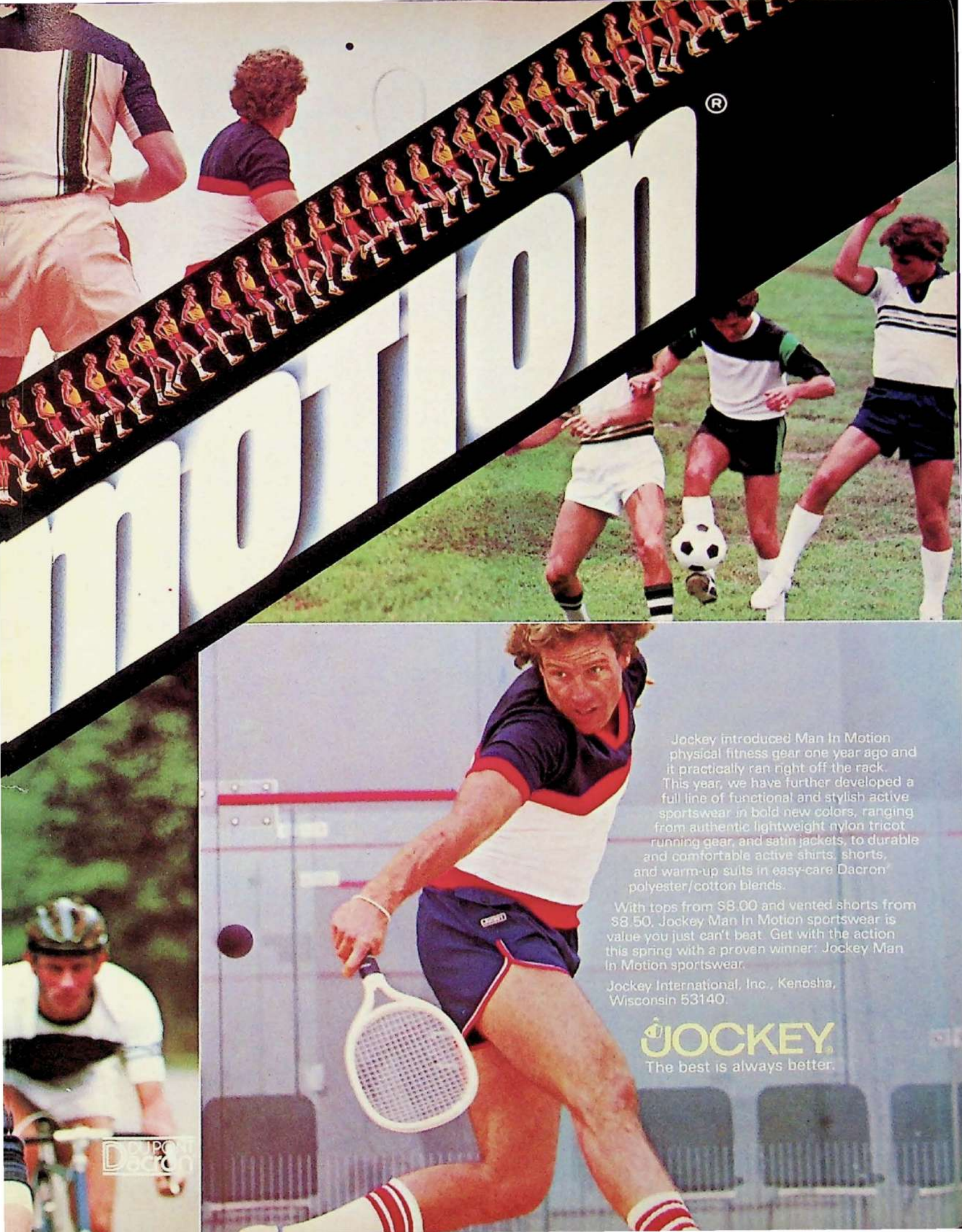
If the opponent's shot is not a ceiling ball, but, rather, an attempted cross-court pass, Wagner still has ample opportunity to reach it. As he shuffles forward, he pivots around and cuts off the shot.

After serving, Wagner starts his shuffle back near the opponent. It intimidates the opponent a little and it also gives you ample opportunity to return a ceiling shot. You should start your shuffle forward as the opponent is about to hit his shot. Note how Wagner's knees remain bent and he stays relatively low to the ground.





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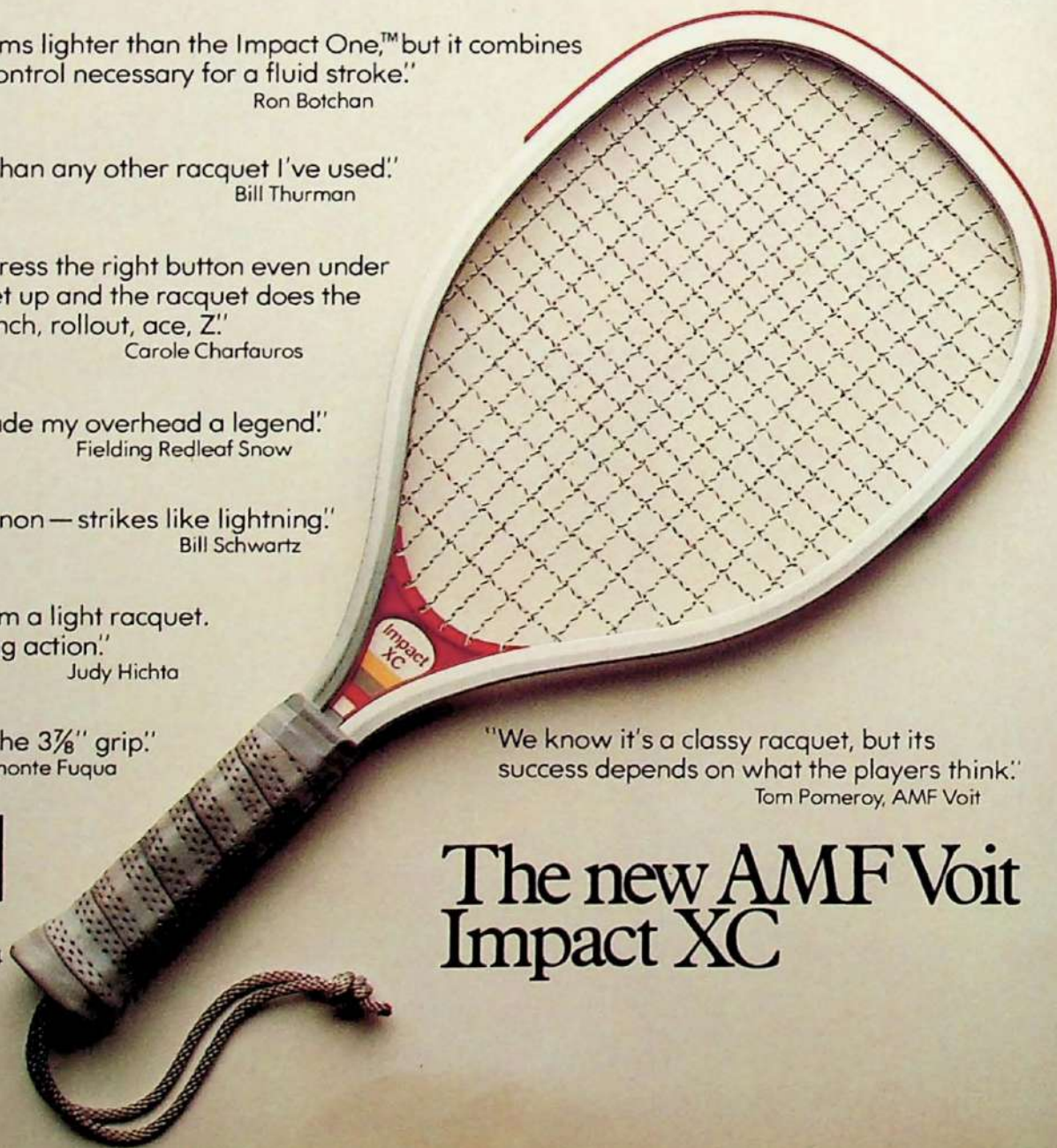
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PINCH SHOTS

with Jennifer Harding

Q: What is a pinch shot?

Harding: The pinch shot hits two walls, including the front wall. It can hit the front wall first or the side wall first. Ideally, it hits the side wall first, because then the ball rebounds off the front wall and away from the other player.

Q: Where do you hit the pinch shot?

Harding: A pinch shot can be hit high or low; low is preferable. It can be hit either close to the ground off the front or side wall, or it can be hit fairly high off the wall so that the ball bounces farther back in the court. Ideally, it's going to be hit close to the front wall. The perfect pinch is a rollout pinch. In other words, it hits the side wall, then the front wall so low that it rolls out with no possibility of a return by the opponent. It's similar to a kill shot, only a kill shot goes directly to the front wall.

Q: Why hit the pinch shot?

Harding: Any time the ball hits the wall it slows down, so after it hits the side wall and then the front wall—even if you leave it too high—the opponent must run an extra step to get to it. Also, when the opponent hears the ball hit off two walls, he hesitates, because it's not the normal sound, and he isn't sure where the ball is going. Those are two advantages right there.

Q: You mention the high pinch shot. What would that be used for?

Harding: If you are going to define a pinch shot as hitting side wall, then front wall, you could have a high pinch. The term "pinch" is usually reserved for a low, hard offensive shot. A high pinch is usually called an 'around-the-world ball' or a 'Z-ball.' But it bears many similarities to the low pinch in terms of ball placement. Generally, the low shot is an offensive weapon and the high shot is a defensive one. The shot selection depends upon the situation—where you are on the court and the location of your opponent. If I'm back in the court, I'm probably going to hit the wall high and drive the opponent back. If I'm up and the opponent is back, I'm going to pinch him low.

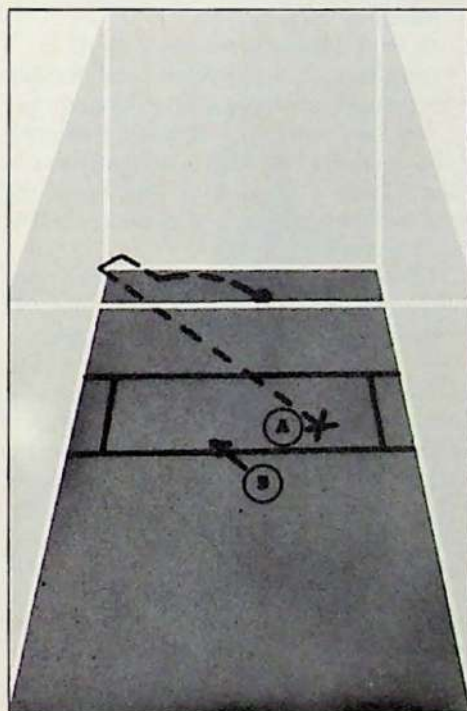
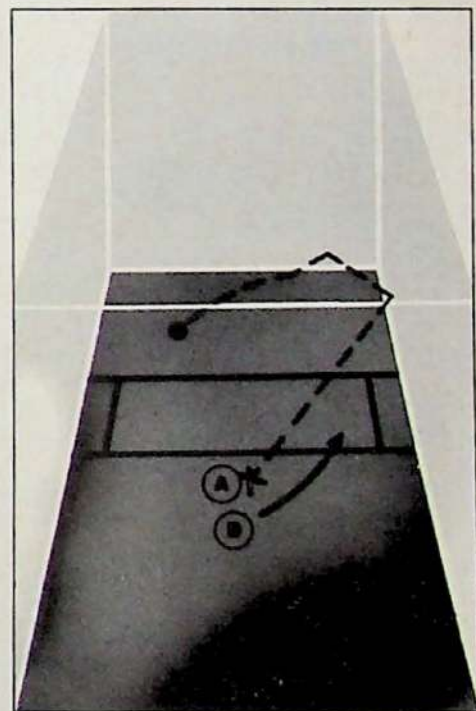
Q: What are some of the fundamentals of the pinch shot?

Harding: To hit a front wall shot, the racquet is flat toward the front wall. To hit a pinch, a player opens the face of his racquet a little to aim to the side wall. It's as if a right-handed batter is hitting to right field in baseball. He opens his



To hit a pinch shot, a player opens the face of the racquet a little and aims toward the side wall. The step is also more toward the side wall.

The diagrams show where a pinch shot will return in relation to the opponent. The ball bounces back in the opposite direction of where the opponent is.



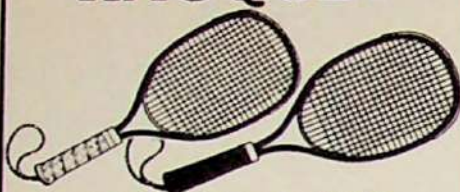
stance and steps toward right field. It's the same principle in hitting the pinch shot in racquetball.

The footwork is also different. The player is stepping more toward the side wall than the front wall. The entire body movement should be more toward the side wall. Most players hit the pinch when they're in front court. I like to hit it even after the ball has come off the back wall and I'm deep in back court.

Q: What is the strategy involved with the pinch, then?

Harding: If you're on the left side of the court and happen to be left-handed as I am, you could hit a regular kill shot on the left side. The opponent would move up for it. Or you could hit a pinch. When the opponent sees you're going for the left side of the court, he runs up for it. But the ball—instead of bouncing right back

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INSTRUCTION

PINCH SHOTS

—hits the side wall, the front wall and ends up on the other side of the court. So the availability of the pinch shot increases shot selection and, of course, it works the same way for right-handed players on the other side of the court. You've got the opponent off-balance and you're not getting into a pattern of putting the ball in the same place every time.

Q: Is the speed of the shot important? Should it vary?

Harding: I hit the pinch with the same speed I hit every other shot. A lot of players will hit it softer—kind of finesse it. But if the opponent is watching you, he can see you're going to change the speed of the ball. He can see the whole stroke is going to change the speed of the ball. He can see the whole stroke is going to slow up, and he can prepare for it. You don't want him to know what you're going to do with your next shot.

Q: So deception is part of it?

Harding: Exactly.

Q: How difficult is the pinch shot?

Harding: It's not difficult at all. It's just that players don't use it often enough because they don't think about it. Everyone tries to kill the ball. That's what makes the pinch such a good shot: the opponent has difficulty reacting to it because it is used so rarely.

Q: Hasn't the pinch shot been employed since the inception of racquetball?

Harding: Not really. Not many players use it consistently but more are becoming aware of it now. It requires a little better understanding of court angles, a little more control. Now more and more players are starting to go to it. I'm known for my forehand pinch because I like the shot and hit it well. I'm working on my backhand pinch now, but it's not nearly as accurate as my forehand shot.

Q: How much harder is it to hit the backhand pinch than the forehand shot?

Harding: It's really not that much more difficult, except that most people don't have as much confidence in their backhand shots including me. So, when it comes down to a crucial shot with my backhand, I probably won't take a pinch. It's more of a surprise weapon for me. The key is to spend some time and practice the backhand as well as the forehand pinch. I've been really working on my backhand this year and that more than anything was what won the first stop of the pro tour for me.

Ceiling Shots off the WALL

by Sarah Green

A regular shot off the wall is a player's delight. A plum. It comes at the right height and the right speed and gives you a lot of time to roll it out. A ceiling ball, on the other hand, is a lot more difficult to master.

A regular off the wall shot may come off 10 feet from the back wall, whereas a ceiling shot will come off five feet or even less.

A ceiling shot will die coming off the back wall. The angle is tougher to hit and you have less time to hit it.

Timing is the most important factor. That is really something that can't be taught. It has to be practiced, experienced.

But basically the first thing to remember is to watch the ball. You watch the opponent until the ball is hit, then keep your eye on the ball from the time it is hit to the time it hits the ceiling and front wall until it travels all the way to the back wall.

You should already have your racquet back. You should realize you will have less time to hit it, so why waste some of that time getting your racquet back? It should already be there, so all you have to do is swing.

I go about two steps further back than where I think the ball will land. It is easier to lunge forward than to reach back for a shot. If you have to reach back for a shot, the shot either will hit the side wall or it may never even reach the front wall. If you are lucky enough to hit the front wall, your shot will most likely have lost a lot of power.

Go two steps behind the ball and move forward into the shot. Ideally you want to hit it between your knees and the floor. You don't want to hit it waist high if you can help it. But, again, that comes from timing.

On a ceiling shot that is going off the wall, I recommend you go all the way back to the wall and wait for the ball. Make sure you get there before the ball



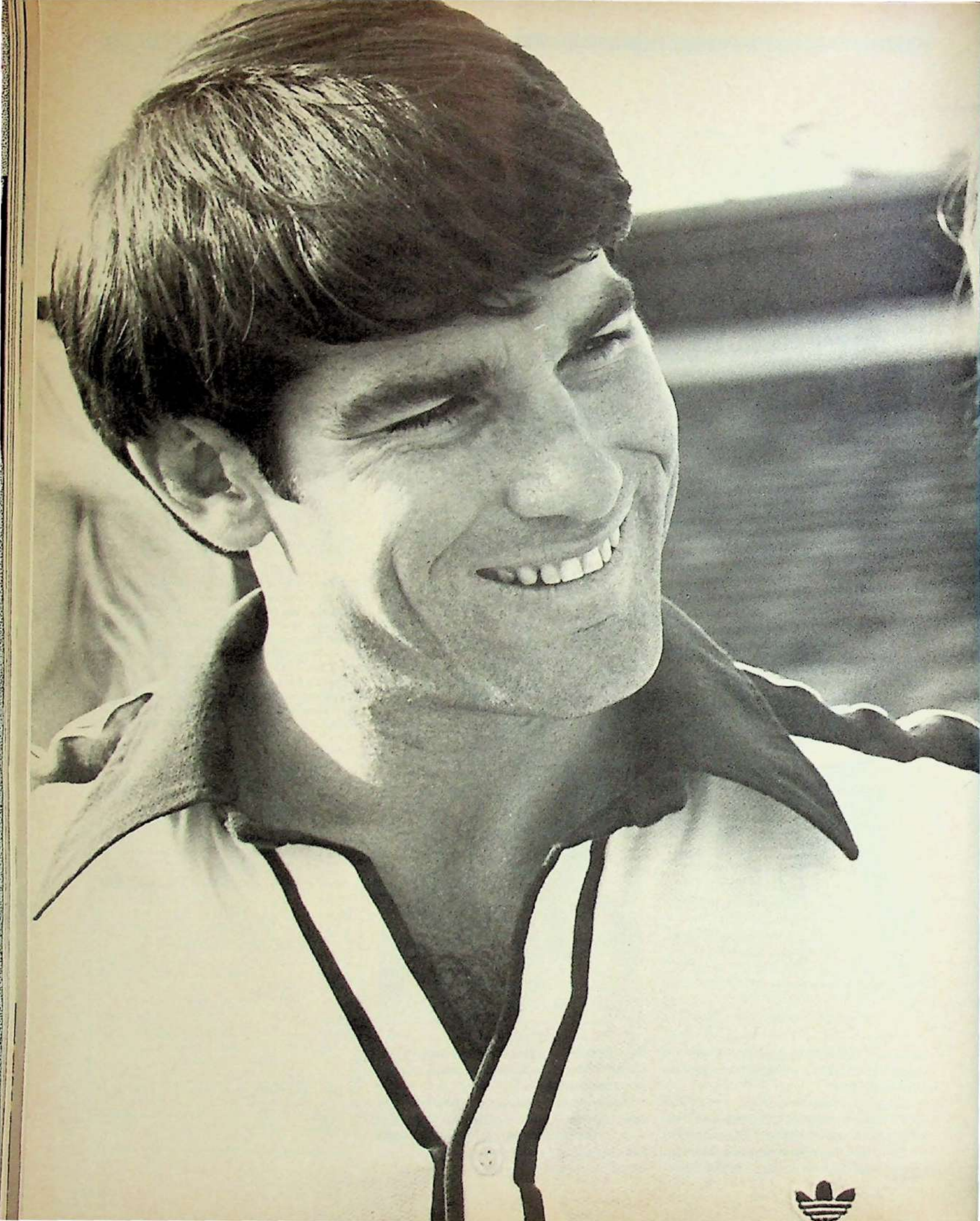
A ceiling shot off the wall remains deep in the backcourt, which means Sarah Green has to keep her eyes on the ball for a lot longer distance. She follows the path of the ball and judges how much off the back wall it will drop. Note how her racquet is already back to hit the ball. That could mean the difference in getting to the ball. Sarah always tries to go about two steps further back than where she thinks the ball will land. It is easier to move into a shot than to reach behind one.

does, so you have time to hit it. If you are standing too far out in front, you won't be able to get to it.

Judgment is also important. If in doubt, hit it before it reaches the back wall. You learn which ones to hit and which ones to let go. If you feel uncomfortable hitting it off the wall, then hit it before it gets there.

But sometimes you can get a better shot off the wall, and you should learn to take advantage of them.

Again, timing is important. And timing is best learned by experience. The best way to practice is with two people. Have one person hit the ceiling shots with the other player returning them.



Steve Garvey Makes Time For Racquetball

by John Wood

Weaving quickly through the gallery, Stephen Patrick Garvey didn't dare slow down. Not that he was inaccessible. Just the opposite. He wasn't ignoring *anybody*. In the first hour alone, he probably signed his autograph more times than most people get to do in a lifetime.

Every time he emerged from one of these autograph sessions spread out around the spectacular Warner Center Racquet Club facility in Woodland Hills, California where he was kicking off the Steve Garvey Celebrity Tennis/Racquetball Tournament (an annual event to help fight Muscular Dystrophy) he was mobbed by an army of kids and parents alike, some adorned in a gauche array of Dodger paraphernalia.

To witness Garvey in this day and age is to experience a cultural *deja vu*, a return to that golden era in sports when every athlete was clean-cut, handsome, and already a legend. Uppermost in one's mind prior to seeing him, of course, will be that undeniable reputation—a man who knows what he has become because he made the mold himself. No word is ever uttered unless it fits, no hair is ever out of place, nothing is ever done unless it's proper, that kind of stuff. Therefore, many feel he's trying to take Will Rogers' famous line one step further to read: "I never met a man who didn't like me."

Today, he is probably the only athlete whose personality alone has transcended his superlative achievements on the field to such an extent that it practically represents a way of life. Forty years ago this "knight in shining armor" kind of lifestyle would have placed him alongside a host of immortals. Today it often breeds con-

tempt. To most people, Garvey will affect them one of two ways. He will either turn them off completely or endear them to forever collecting his bubble gum cards. In both instances, however, they still wonder if he's for real. And that's the difference between the "Garveys" of 1930 and the Garvey of 1979. In the thirties, he would be labeled a hero; in the seventies he's often called a phony. But if Garvey is anything at all, he's certainly no phony. Like him or not, he is exactly what he appears to be.

In matching white shorts and shirt with neat Dodger Blue piping, Garvey took the court for his first doubles tennis match of the day. Racquetball was saved for later in the day. No one recognized who he was paired with—or against—until the announcer mentioned one of his opponents was Andy Carey, a former New York Yankee. Garvey leaned over to the crowd and gave his obligatory, "You don't think I'm enthusiastic about this game?" line. The kids ate it up.

Garvey's erect, straight-back stance, coupled with his broad, solid build, made it appear he wasn't capable of pulling off several of the overhead slams, lunging backhand saves, or alert reactions at the net that he accomplished in quick fashion soon after the action started. Several times during the course of the match when the other celebrities blew an easy shot, they reacted the way most people react. Emotionally. Not so Steve. Setting up for a lob during a key point in the match, he hit the ball too high coming down and sent it somewhere into the next county. It was hard to detect if he even blinked, let alone showed any displeasure. Instead, he smiled, made a face somewhat akin to an infant passing wind, and winked at the crowd. It is precisely

this sort of behavior that endears Steve to so many people—or alienates him from them.

Moments after the match concluded, he was gone. But he didn't get very far. Almost making it into the fenced-in court for the next match on his agenda, a wave of kids converged on him a split second before he got there. No matter. He signed every program, patted a couple heads, posed with a small boy who looked absolutely petrified, and then turned toward the tennis court again.

I got to him just before he made it inside. Turning around impatiently, he gave me a very pained smile, but a smile nonetheless. He looked like the ever-cordial host who, after just seeing you destroy his antique heirloom vase, still insists on showing you the rest of the house, clenched teeth and all.

Like most people when they first see him up close, I was momentarily taken back by what is probably the most perfect countenance a sports figure could every hope to have. His face looks as if it was carved from a block of granite after about three haphazard strokes, leaving a sculpturer's dream: a massive crag of chin set underneath two wide-planked cheekbones that look sturdier than Gibraltar. Thank God he was never a boxer. A target as challenging as that would have been his downfall. His eyes seemed mild and showed little emotion, seemingly content to keep their distance from you, but coupled with his thick, arched eyebrows, short-cropped hair, and schoolboy voice monotoned with polite restraint, Steve Garvey is the epitome of ominous wholesomeness, if such a combination is possible.

Asking him if he would have any free time that afternoon to grant a short inter-

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Garvey

view for Racquetball Illustrated, he sighed heavily and looked around him as if to show me the futility of such a request. "Gosh, I don't think I'm going to have much free time today. Why don't you call me Monday."

But there was a problem with our photographer, I told him, who was only going to be available for one day. He cocked his head as if to say, "All the luck in the world, kid," but then realized how that must have looked and quickly gave me his most sincere expression. "Remind me again about 4 p.m., John. I think that would be best." Moments later he disappeared inside the fenced-in tennis court followed by yet another platoon of admirers.

I caught up with him a little bit later and sat down to watch again. Watching Garvey play is a show in itself. He is the consummate athlete, adept at nearly everything he participates in.

In high school he was all-state in both baseball and football and named Athlete of the Year. At Michigan State, he played basketball, was an All-American baseball player, and started as defensive halfback for the last Spartan team to appear in the Rose Bowl. The game probably didn't have too many highlights for Garvey (since USC won), but then, not too many current baseball players can claim they ever tackled O.J. Simpson twice during their career either.

But baseball is his game and not too many players, past or present, play it any better. Once a batboy for the Dodgers, Garvey today is the "iron man" of the squad, having played 570 consecutive games spanning the last three years. Last year he became the first Dodger in history to collect his fourth 200-hit season. hit over 300 five out of the last six years, holds the National League record for fewest errors by a first baseman (three in 1976), was the league and All-Star MVP in 1974, and had a junior high school named after him in 1977.

But it was racquetball I was interested in, and the hour of 4 p.m. was rapidly approaching. We were all getting a little tired. Finally we were informed he would see us after the next match. Wonderful. Grabbing our things, we followed him across the Center again and into the racquetball facility. We tumbled down the stairs and down the long, narrow hallway leading past the inner courts and then suddenly stopped when Cyndy Garvey appeared out of nowhere to grab a moment with her husband off in the corner. We had to feel a little guilty just star-



ing at them in the middle of that barren hallway as they attempted to speak with one another for what was probably the only chance they'd had together all day. But a moment later, Cyndy was gone with Steve not far behind.

"Got one more match to play, fellas, then we'll do the photos," he said.

He left before any of us could remind him he'd said the same thing before the last match. This time, though, I wasn't moving. I was staying until he returned. Although practically anything was better than watching Donny Most of "Happy Days" play one more game of racquetball, I was determined not to trudge around those grounds one more time.

Thankfully, Garvey returned just as he said he would about an hour later. His tree-trunk legs bounded down the stairs and in a flash he was past me and down the hallway again, my editor and photographer close on his heels. The three of

"I picked up racquetball pretty fast. As long as you're a good athlete, it's not too difficult to learn," says Garvey.

them disappeared into one of the court cubicles and shut the door. When I joined them, I once again asked Garvey if he would have any time that afternoon.

"Sure," he answered as the photographer positioned him for the first shot. "What do you want to know?"

"Well, I—"

"Okay now, Steve, here's what I want you to do..." the photographer began, and instantly he was gone again. Cameras tend to do that to Steve Garvey. I decided to wait until after the photo session.

In 20 minutes they were done and Steve was on his way out again. As he strode past, he stopped and let out a

Garvey

whoosh of air as if to say it was finally time for me.

"Okay?..." he said but continued walking.

I looked at him, wondering if he really meant for me to interview him as he was walking out. He did.

"I think I'm going to need a *little* bit more time than that, Steve."

He stopped and his face broke into a mischievous smile as if to say he knew, but I wondered.

"What if I call you?" he asked.

Uh-oh.

We shook hands and agreed on a time the next day, but after he departed I looked at the others. I told them I didn't expect to hear from him.

"Oh, don't worry about that," someone said. "Garvey'll get in touch with you."

* * *

He did. Three weeks later.

Garvey apologized and said we'd apparently both been missing each other.

"So, do you think we could start then?" he asked, already a hint of impatience in his voice. Apparently, he's *always* on his way somewhere else.

Steve was introduced to racquetball when he was a student at Michigan State about the time it first started to gain popularity around the country, and he often played it during his free time along with

paddleball and table tennis. Because of frequently inclement weather, indoor sports were often the only alternative for anyone seeking competitive exercise, so he had plenty of time to learn the game. Even so, he didn't need it.

"I picked it up pretty fast. As long as you're a good athlete, it's not too difficult to learn. I mainly play for the exercise now. I find it helps improve my hand-eye coordination and my quickness, which are always important to an athlete."

He added that, despite the emphasis placed on the wrist in racquetball, he doesn't play it enough to where it might affect his performance at the plate.

Most of the Dodgers say that Ron Cey is the best racquetball player on the team, with, perhaps, Garvey a close second.

Today, Garvey plays at least once a week during the off-season, but never as often as he would like. "Cyndy and I have played a couple of times, but when we have the time, we'd rather go outside—the beach, the park—with the kids."

How would he rate his ability?

"Gosh," he pondered that one for a moment. "I'd have to say a low B probably. Right now I get by mainly on aggressiveness. I'm just starting to develop strategy."

One rarely sees Garvey lose his cool on a baseball field, or anywhere else for that matter. Asked about whether the

Garvey practices with RACQUETBALL ILLUSTRATED editor Ben Kalb prior to exhibition match at Steve Garvey Celebrity tournament in Woodland Hills, Calif.

intensity of racquetball ever affects him, he said it doesn't because he won't let it.

"With racquetball, everything is relative to area and space. The action gets heated and is very fast. Plus you're very close to your opponent. As for me, I don't play racquetball as aggressively as I do tennis or baseball. I play it more for self-satisfaction than to beat someone else. I'm enthralled at the many ways of how to hit the ball. It's very similar to pool with the angles and all. Plus all the ways it has to put the opponent on the defensive."

As for which sport was more potentially injurious—baseball or racquetball—he couldn't decide. "There's quite a bit of facial contact in racquetball. And the constant running into your opponent. In baseball, though, you're running longer distances...I'd really have to think about that one."

What does he consider the best part of his game?

"Well, overheads are my worst. My worst! But I like to hit low balls off the floor the most. I guess that's because I'm a pretty good low ball hitter in baseball," he added with a faint chuckle.

Since he's excelled at both, Garvey was asked what he preferred to compete in the most—individual or team sports.

"I enjoy individual sports like racquetball more in the off-season because they force me to do all the work. But I'm more oriented, of course, to team sports."

Then he hesitated, pondering what he'd just said. "At times, though, I worry about everyone else on the team. I don't want to have to rely on someone else. I want to be the one responsible for winning or losing. In fact, there's nothing I'd like better than the kind of play where there are two outs in the bottom of the ninth with two men on."

But wouldn't the normal instinct be to avoid such an enormous responsibility? Garvey said no. In fact, he relished the opportunity.

"That's exactly the frame of mind you want to be in. And a coach would love it if every one of his players felt that way."

A moment later he broke in abruptly, "Uh—listen, John, I have to run to tape a TV show so I hope you got all you needed."

I stammered and stuttered, not sure I'd heard him correctly. I definitely needed more than ten minutes.

"Well, how about one final question then?" was all I could think of to say.

"Sure."

"If you had a New Years resolution to make, what would it be?"

"To win the World Championship for the Dodgers...I gotta go, buddy. See ya."

Looking back, I guess I was thankful to get even ten minutes. No one takes precedence over Steve Garvey but time.



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How to turn a **Loser** into a **WINNER**

by Kerry M. Wood
with Dr. Thomas Tutko

Case One: He is ahead 16 to 10, but he lets the game slip away, losing 21-18. He often has this problem. Even when playing inferior opponents, he can't finish them off. He can't administer the *coup de grace*.

Case Two: In relaxed, casual matches he plays with ease, confidence and success. But let him enter a tournament and suddenly he is everybody's patsy. He comes off the court with a bloated spleen and a migraine case of tennis elbow. He folds under pressure.

Case Three: A certain opponent whom she should be able to beat seems to

"have her number." No matter what tactics she uses, she seems to save all her errors and miss-hits for this player's benefit. Her normally aggressive game deserts her and she finds herself against the back wall.

These are just a few common situa-





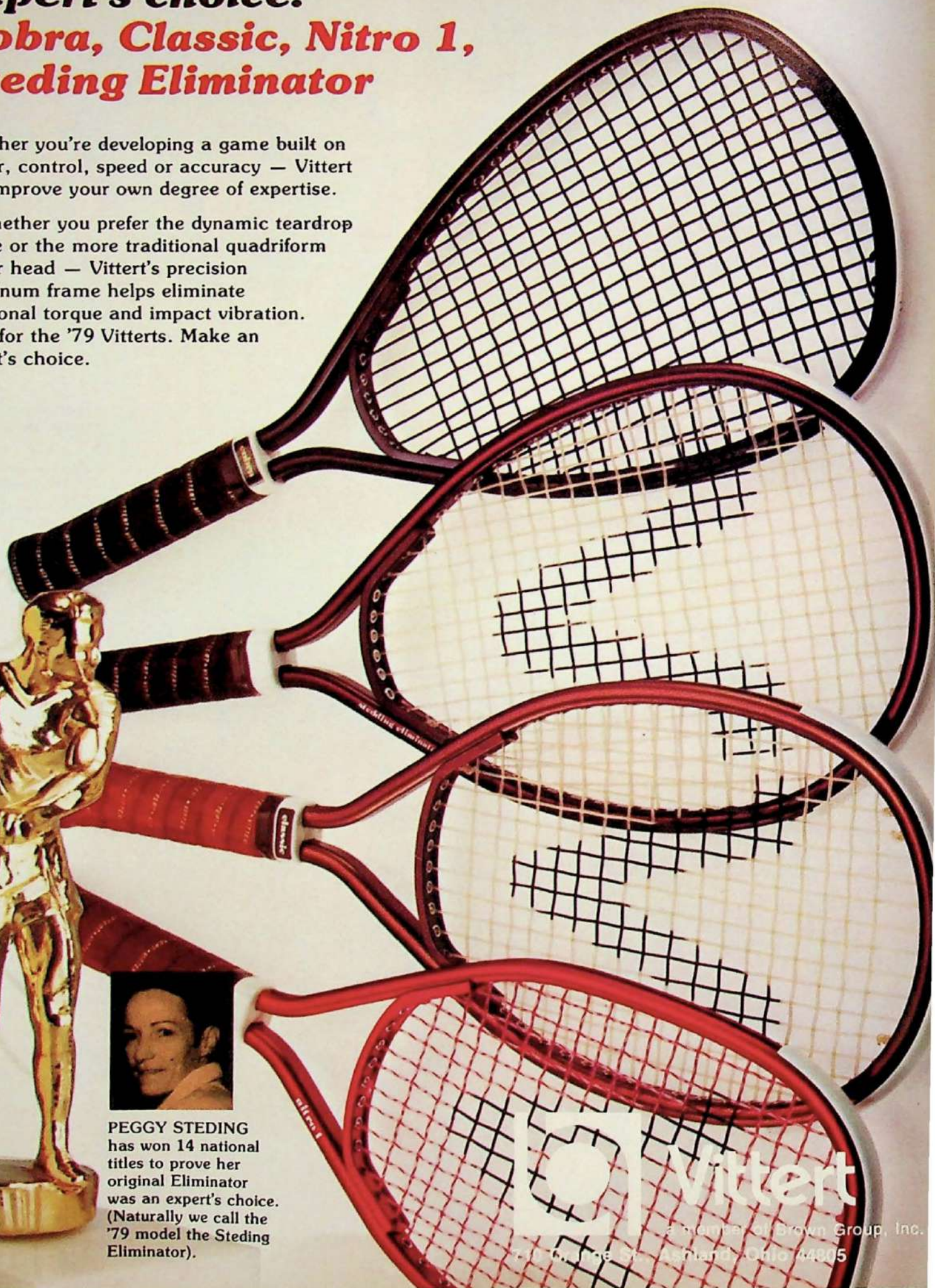
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tions that confront many racquetball players at all ability levels. In each case the player is not playing up to his or her ability and frustration and anger are the results.

Except perhaps at the professional level, people play racquetball for fun, enjoyment and relaxation. So why does a player come off the court more tense than when he or she went on?

It doesn't require an advanced degree in psychology to understand that the people mentioned in the above case histories have problems that aren't so much physical as mental and emotional. Diagnosis presents no difficulty. How to overcome those problems is a knottier question.

But take heart all you clutchers, chokers and self-destroyers. You can turn it all around, and it needn't require expensive lessons, endless practice, or hours on a psychiatrist's couch. At Cal State University San Jose, psychology professor Thomas Tutko has devoted several years to the study of tension and their effects on the athlete. What he has come up with is a systematic and uncomplicated method of "playing your best game all of the time." That is the subtitle of one of his books, *Sports Psyching* (J. P. Tarcher, Inc., Los Angeles, \$6.95) written with Umberto Tosi.

Graying and fiftyish, Tutko still remains active in all the sports he pursued as a student and in the Marine Corps. Tennis, golf and weightlifting are his most regular forms of recreation, but his son has also acquainted him with racquetball. A spell-binding lecturer and teacher, he brims with enthusiasm when he gets onto the court with enthusiasm when he gets onto the subject of sports, using athletics to help your life, and the proper perspective on winning. Tutko is a co-founder of the Institute of Athletic Motivation and has worked with all sorts of athletes from the Pittsburgh Steelers on down to a local girls' youth soccer team. At either end of the spectrum his message and his method are the same: To realize full athletic potential requires understanding and control of the emotional and motivational factors involved.

No brief summary can do justice to *Sports Psyching* or capture the infectious enthusiasm of the author, but here is the general idea. First, you must be made aware of the psychological dimensions of whatever sport you are playing and of your particular degree of ego involvement. The second step is to measure the effect of these elements on your performance. To do this Tutko has devised the Sports Emotional Reaction Profile (SERP) which gives the individual an awareness of a player's desire, assertiveness, sensitivity, tension control, confidence, personal accountability, and self-discipline. Third, he gives specific tech-

niques to deal with any of these areas that appear as problems.

The racquetball player in Case One, according to Tutko, may have a subconscious desire to lose or may be the sort who can't maintain concentration unless the score is close. His responses on the SERP should reveal which is most nearly the case. The unfortunate victim in Case Two is a classic manifestation of low tension control. He's the kind the club owners "adore" since he tends to bash his racquet on the walls a lot. His tennis elbow is a result of the strangle hold he has on his racquet. The fact that he is only this way in tournaments is an indication of his high desire confounded by extreme insecurity. Case Three has focused so much on earlier defeats that she has convinced herself of the pattern and its inevitability.

The barstool psychologists would probably encapsulate all three of our case studies as lacking in "the old killer instinct." Tutko, however, recognizes the dangers of what translates on his measuring instrument as overassertiveness. Especially in racquetball, with its close quar-

**"Getting loose means
freeing yourself of
anxiety."**



ters and high danger factor, there is no place for hostility. Even if our killer can refrain from burying the ball or his racquet in the anatomy of his opponent, he would tend to force points, go after low-percentage kill shots, and leave himself vulnerable to a more controlled opponent.

In *Sports Psyching*, Tutko gives detailed instructions for both emotional and physical "self-scouting." In all cases he cautions against a negatively judgmental approach ("I'll never be able to handle that serve into the backhand corner") in favor of a purely analytical one: ("I often hit weak returns off serves to my backhand. I'll go to work on that.")

Once you have dispassionately analyzed your behavior from the physical and psychological standpoints, you are ready for self-improvement. The key concept in Tutko's "psyching" routine is the affirmation—a total concentration on the desired outcome rather than a focus on the mistake. How many times have you readied yourself to hit a Z serve, then thought about how you once recently were mortified by missing the back wall trying this serve. What happens? You commit that very error again. You mentally wrote the script and physically followed it to the letter.

Instead of reflecting on those grim days when you wished you'd never heard of the game or racquetball, go back to that super day you had when everything went right. If you are like most people on their "on" days, you will remember being totally involved in the game. The racquet felt like an extension of your arm. Your body was free, not tense, and you surprised yourself with the opponent's passing shots you were able to cut off, and the velocity and accuracy your shots had with seemingly no extra effort on your part. Your mind was focused only on the game and not on past or future. The total experience of mind and body harmony was immensely pleasurable. Everyone has a day like this from time to time. Says Tutko, "Why not have those days eighty percent of the time?"

Tutko divides the psyching process into three phases: Preparation, Practice, and Play. Chapter Nine of his book is entitled "Preparation: Getting Loose, Breathing Easy, and Staying on the Ball." It describes the first three weeks of a six-week program. His method of relaxation will ring familiar to practitioners of Transcendental Meditation and yoga. Its benefits will extend far beyond your racquetball game into every area of your life. It will require you to spend ten or twenty minutes a day relaxing and recharging your batteries.

Getting loose means freeing yourself of muscle tensions and the anxieties which produce that tension. The routine is to lie on the floor or bed with a pillow under your head. Relax as totally as pos-

sible, and then flex the muscles of the various parts of your body, maintaining tension for ten seconds or so, then stopping the tension while mentally repeating the command "Let go." As the area of the body relaxes you are to concentrate on the pleasant outflow of tension and mentally tell yourself how that body part now feels relaxed, warm, heavy. Then repeat the procedure. This is to be done with each leg individually, the buttocks and thighs, stomach, back and neck, arms and shoulders, jaw, face, eyes, and finally with the entire body. After this you are to remain totally relaxed for the remainder of the ten-minute period, letting your mind wander over the various body parts and trying to release any residual tension. Finally, you translate these feelings to the next game you will be playing, telling yourself over and over that during the game you will be able to direct your body to "Let go" and this same relaxed feeling will replace the feelings of tension. The cue phrase "Let go" acts somewhat like the mantra of the Transcendental Meditator and must come to be associated with the relaxation of tension.

The second week of the program shifts the emphasis to breathing. The aim is to be able to release tensions by deliberately and consciously slowing and deepening your breathing. The method for doing this, the duration of inhalation, held breath, and exhalation, are minutely described in the book. The cue word meditated on during exhalation is "Easy," and that word with practice will recall the pleasant sensations involved in breathing easy. Former pro basketball star Bob Pettit of the St. Louis Hawks will doubtless recall those three deep breaths he always took before beginning the grooved movements of his free throw—and you'll remember that he rarely missed.

By week three you will be experiencing greater relaxation than ever before, now that getting loose and breathing easy have become a habit. It is now time for phase three, "staying on the ball." This involves exercises in total concentration. You learn to limit your attention in space to a particular area of thing and in time to the present, excluding past and future. By this time the getting loose exercises can be done mentally; you can achieve total relaxation by merely commanding the various muscle groups to "Let go." The breathing easy exercises will further calm you and prepare you to concentrate. For ten minutes look fixedly at an object such as a racquetball and mentally repeat the word "ball" (or any other short word that will help you focus on that object). Relaxing at all times, examine the ball, its lettering, its firmness; memorize every scratch, highlight, and feature until, in Tutko's phrase, "It comes to you." With time you will find yourself able to concentrate for longer and longer periods shut-

ting out interior and exterior distractions.

Now you are ready for the practice phase. Your goal is to replace one habit with another so that in the heat of action you will instinctively react with the proper move. Obviously you are not going to be able to have some helpful playing partner zing shot after shot at your forehand, backhand, etc. Instead you must mentally rehearse. What you are doing in mental rehearsal is telling your nervous system over and over what you will be wanting it to do. You focus on the sequential images of yourself preparing for a stroke, meeting the ball, and following through. Before long your muscles will begin to simulate the motions you have been picturing mentally. This mental rehearsal is a logical extension of the relaxation-concentration exercises that led up to it. You block out anxieties, you block out the last play and the coming play and focus totally on the successful play. It is the best possible way to assure that you will make the right move. You are continuing to deal with emotional stress by channeling all your attention and energy into your best and most successful effort. Your self-

"The final step is body rehearsal."



scouting information has of course directed you to the situation that causes you the most anxiety and the stroke that needs the most work. Up until week five you concentrate on the physical move. During the fifth week you add in the pressure factor. Not only are you hitting a shoulder high backhand to the ceiling off a "wallpaper ball," but you've been chased into the corner and it's match point with a noisy gallery looking on. In other words, you imagine yourself hitting the shot in the situations that tend to rattle you the most.

The next step in the self-psyching maneuver is body rehearsal—a sort of "shadow boxing" that encourages the muscles to "memorize" the correct skill motions. Take your racquet into the garage, basement or backyard and practice your strokes without the ball. Do them in slow motion being careful to correct foot placement, weight transfer and body position. When you feel you have it right, shut your eyes and do a few more slow motion strokes paying attention to how your body feels, where your wrist comes into play, when and where muscle power is applied. Finish by doing the stroke at normal speed, first with eyes open, then with eyes closed.

These, in brief, are the techniques of sports psyching. Within six weeks our three players from the case studies should be able to cope with their problems. Player One will be hitting good shots irrespective of the score; Player Two will block out the audience and the other tension producing aspects of tournament competition, and Player Three will not let the remarks, the playing style, or perhaps the superior strength of her opponent stand in the way of playing her best game. It's not as easy as "one, two, three." It requires time, determination, and concentration. And it's more like "Let go, Easy, Ball," and we might add (quietly) "Winner."



Dr. Thomas Tutko

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Racquetball on Madison Avenue

by Richard Wade

The difference between limited popularity and total acceptance is media recognition. Disco started long before Saturday Night Fever, yet because of today's media hype even senior citizens are signing up for disco classes and paying enormous fees to join private disco clubs. The same can be said for pop stars. Who was Bruce Springsteen before he appeared on the cover of Time and Newsweek the same week? Would the Dallas Cowboy Cheerleaders have become so famous had it not been for media exposure, not to mention other kinds of exposure.

After the media has hyped these products, whether unintentional or by design, they became part of the establishment, so to speak. They were accepted universally. Mid-America finally learned of them.

Racquetball is at that point today. Although originating in the early 50s, it caught on big in the mid-70s, and, is not even expected to reach a popularity peak until the early '80s.

One can tell a sport such as racquetball has been accepted when the national media runs features on it and advertising agencies use the sport as a vehicle to push their products.

Some products such as Perrier, Natural Light, Coors, Jack-In-The-Box and Paul Masson are getting involved in racquetball tournament promotion. Then there is American Airlines, for one, who is producing a racquetball short to show on some of their flights.

But some products are taking it a step further. They are using racquetball players in their magazine and television advertisements.

So far, racquetball has been seen in ads for Cadillac, English Leather, Pretty Feet And Hands, Kotex, Diet Pepsi, and Coors, among others.

"The tennis boom is old news and golf is even older," says Dick Monley of D'Arcy-McManus & Masius, the advertising agency representing Cadillac. "Racquetball is building. It is just beginning to bloom. There seems to be more and more interest in the sport."

"We try to get in on trends and racquetball is one of those trends we anticipated," says Ted Fortin of Cunningham & Walsh, the agency representing English Leather cologne.

English Leather was one of the first to show racquetball on a television commercial. The 30-second spot featured model Shelly Smith scoring the winning point against her male opponent.

"We are talking to today's women,"



Madison Ave.

says Fortin, in reiterating more or less what the commercial said. "She doesn't want to be patronized. If she wins, she wins on her own terms."

According to Fortin, most English Leather is bought by women as gifts for men. "We are talking to women in the commercial, but the women we use are so attractive and appealing, that, in effect, we are talking to men also."

Smith and her opponent were novice players. To a knowledgeable player, it was obvious they had not played much. "The first priority is that the models are appealing and can speak well," says Fortin. "The sport is secondary. We had Carol Mallory do our English Leather pool commercial and she had never shot pool before in her life. We once found a stunning girl who played tennis very well, but she couldn't speak worth beans."

Although Smith was not a good racquetball player, she had played before, and knew the game a little bit. Her opponent had played a few times. Both spent a week practicing together prior to the filming of the commercial.

The commercial was filmed at a club in New York city and although it ran only 30-seconds, it took 13 hours to film.

Mem Co., parent company for English Leather, has recently come out with a new product, Racquet Club, but those commercials feature either tennis, paddle tennis or running. "Racquetball was associated with English Leather and we wanted to separate Racquet Club from the main line," says Fortin. "If we hadn't used racquetball before, we would have probably used it in place of paddle tennis in the Racquet Club commercials."

Another product using racquetball in their television spots is Pretty Feet and Hands. Like the English Leather commercial, the players were of novice caliber.

"Pro players weren't considered," says Jeffrey Zeiler of Caldwell, Davis and Savage Advertising. "The players weren't meant to be good. She was supposed to be Josephine Snodgrass who lives next door to you. We didn't want a pro. We wanted a real person."

Josephine Snodgrass was not the name of the woman in the commercial. It was Rosemary Rouge. "We chose talent who had attractive hands, legs and feet," says Zeiler. "We wanted her to be athletic looking and we wanted her at least to know how to play racquetball."

Andy Simon, marketing director for

Pretty Feet and Hands and a racquetball player himself, screened the potential models via tryouts on a court. "We didn't have any trouble finding the models," says Zeiler. "It actually surprised me. Many of the models listed racquetball as one of their hobbies."

Zeiler says that racquetball was chosen as the vehicle to sell the product because it was a sport that "communicated torture on the hands and feet."

Even though the product appeals to women, a man was used as the opponent for Rouge. "It was more of an interesting angle," says Zeiler. "But, really, why do women want to be beautiful? Because of men."

Diet Pepsi is another product that has used racquetball to get its advertising message across via television, but unlike the other two products, racquetball had to share the spot with swimming and bike riding. "It was part of a three-part vignette that put across our concern about physical fitness," says Bernard Lee of BBD&O advertising agency. "We were looking for something cardiovascular, something showing a lot of exertion. The campaign says 'feeling good, looking good.'"

According to Lee, the people used in the commercial were "good players. We always use people in our commercials who know the game, who can perceive the game as it should be played. We are

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the taste thats changing the taste of America



Singers: And you're drinking Diet Pepsi

concerned the game is portrayed correctly."

Racquetball players are also surfacing into print media ads, Coors beer and Cadillac being two for example.

"We're trying to get away from the old image," says Monley of Cadillac. "It ties in with our goals of attaining a with-it, younger audience in the 25-49 upper middle income bracket. We felt racquetball is an ideal setting for a 1979 campaign."

The players used were models from the Detroit area. "They were not great players," says Frederick Simper, art director for the Cadillac campaign. "But they had played enough to know how to go at it."

Coors is heavily involved in sport, and racquetball is just one of their interests. The growth of the sport and the acceptance of their expensive Coors All-Pro racquetball tournament will probably make the difference in whether Coors goes heavily into a racquetball campaign.

"We will be taking a close look at this, our first year of association with the sport," says Coors public relations man

Diet Pepsi is one of many products now using racquetball as a vehicle to promote itself. Model Nancy Gillette was the racquetball player used in this television commercial.

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PRETTY FEET & HANDS
"RACQUETBALL"

The good life. 1979-style That's Cadillac.

Pretty Feet and Hands used racquetball on one of its television spots and Cadillac opted for a national campaign through magazines. "The tennis boom is old news and golf is even older. Racquetball is building," says a representative for Cadillac.

George McFadden. "But we are looking for a long association with racquetball."

McFadden said Coors chose racquetball because it fit into their ad strategy of "young, active people," which seems to be a popular ad strategy, among everybody these days.

Some of the products mentioned above expect to use racquetball in continuous campaigns, depending partly on how involved they want to get in promotion of the sport and, hence, their product. Other products, however, figure to use racquetball as a one-shot campaign.

"We will likely use another sport next time," says Zeiler of Pretty Feet and Hands. "After all, we aren't after a racquetball campaign, but a sports campaign."

"Once we've used it, we probably won't use it again," says Lee of Dite Pepsi. "but it's possible we could use it in another Pepsi product with a different approach."

Since racquetball is on the upswing as far as popularity and acceptance, and since advertising agencies look for trendy things to use as selling vehicles, one can expect to see many more racquetball commercials and ads in the future.

One can also expect to see the models better prepared to play the game. In fact, the pros may be asked to participate more. Marty Hogan has been approached for endorsements and Charlie Brumfield recently filmed a commercial for General Motors.

The commercial has not aired yet, and at present it still is in the test market stages.

The commercial, for maintenance of General Motors cars, took 12 hours to film at Warner Center Racquet Club in Woodland Hills, Calif.

After focusing on two players ("They were B players," says Brumfield), the camera switched to Brumfield standing on the platform above the court. "Racquetball is preventive maintenance for your body," says Brumfield in the commercial. "Your car needs preventive maintenance also."

Brumfield obviously hopes racquetball is used more often in commercials because it adds money to his savings account. But dollar signs aside, he realizes that the exposure will also help the sport grow. "I think advertisers are looking for any hot sports commodity whether it be gymnastics or soccer or whatever," says Brumfield. "And racquetball is a hot property now."

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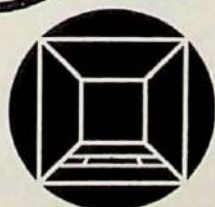
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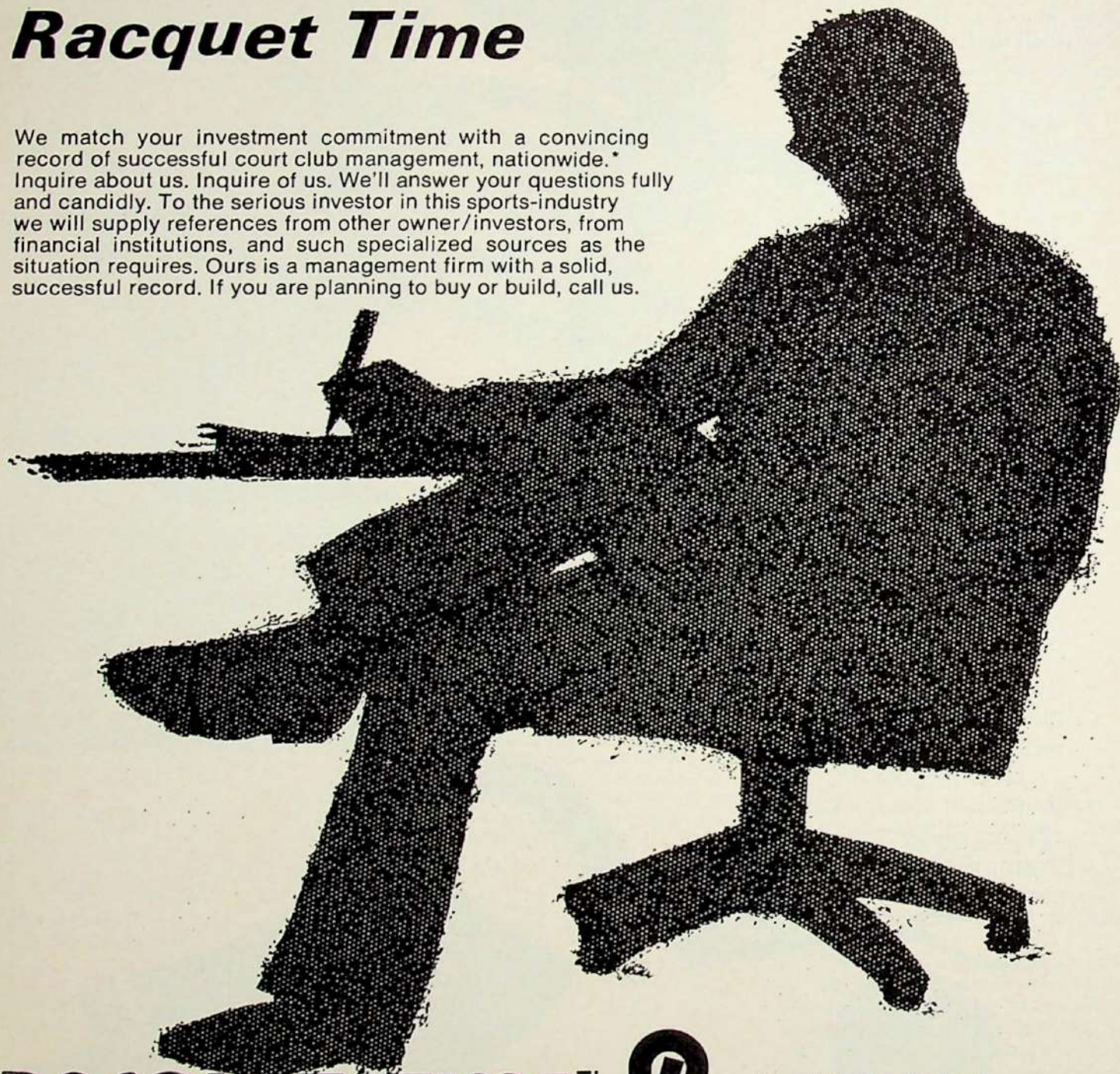


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Vataha Wins Racquetball's BIGGEST CHECK

PHOTOS: Dave Scorcisi



by Ben Kalb

Randy Vataha, former wide receiver for the New England Patriots and Green Bay Packers, picked up the biggest prize money check in racquetball tournament history by winning the \$250,000 Coors All-Pro Racquetball Tournament at the Sporting House in Las Vegas.

Vataha upset former St. Louis Hawk basketball player Al Ferrari 21-8, 21-15 to win the \$50,000 top prize. Combined with the \$8,000 won in earlier phases of

the tourney, Vataha's total winnings were only slightly less than he made in one season while playing pro football. Ferrari collected \$33,000.

The fact that \$50,000 was given away to pro athletes has been a sore spot among some of the pro racquetball players, who wish Coors or some other sponsor would put up \$250,000 for their tour. Then again, some of the pros admit that exposure is the key to success and pro athletes could be the vehicle for that exposure.

Randy Vataha (in back) peeks around Al Ferrari's backhand shot in finals of Coors All-Pro tournament in Las Vegas. Vataha won \$50,000 match.

"I know there is some resentment from the pros," says pro Rich Wagner. "But they have to realize that racquetball needs to get on television to make it big. Racquetball needs names. We have no national names except for Marty Hogan. People relate to these pro athletes and they'll watch them on television because

they are familiar with their names. If this gets on television, we'll follow shortly. Then once they see our level of play, the people will start relating to us."

Vataha, of course, did not mind receiving \$50,000. "I think the pros realize that they need this kind of exposure as a prelude to getting the big bucks. I think this tournament will help the pros in the long run."

The tournament was set up in five phases—a section for baseball players, football players, basketball-hockey players, and individual sports veterans. Two winners advanced from each section to the championship round. There were very few athletes with superstar quality entered, but as the event gains in popularity, there naturally will be an increase in "names."

The biggest names entered were basketball's Rick Barry, former baseball star Al Kaline, and football's John Brodie, Steve Bartkowski, Jack Ham and Joe Theismann.

Texas Ranger Al Oliver and newly appointed Chicago White Sox manager Don Kessinger won the baseball portion of the tourney; Vataha and St. Louis Cardinal kicker Jim Bakken took the football segment; Derrek Dickey and Gail Goodrich won the basketball-hockey division, and Ferrari and Bob McNamara won the veteran competition. Each winner received a check for \$4,000. Goodrich couldn't participate because of a scheduling conflict with his team, the New Orleans Jazz, so St. Louis hockey player Jim Roberts (who lost to Goodrich in the finals) substituted.

Oliver defeated Kessinger, 21-17, 5-21, 11-6 in the baseball finals; Dickey, formerly of the Golden State Warriors, defeated Roberts, 21-14, 21-7; Vataha defeated Bakken, 21-6, 21-6, and Ferrari topped former Denver Bronco and Minnesota Viking player McNamara, 21-3, 21-12. Each winner received another \$4,000.

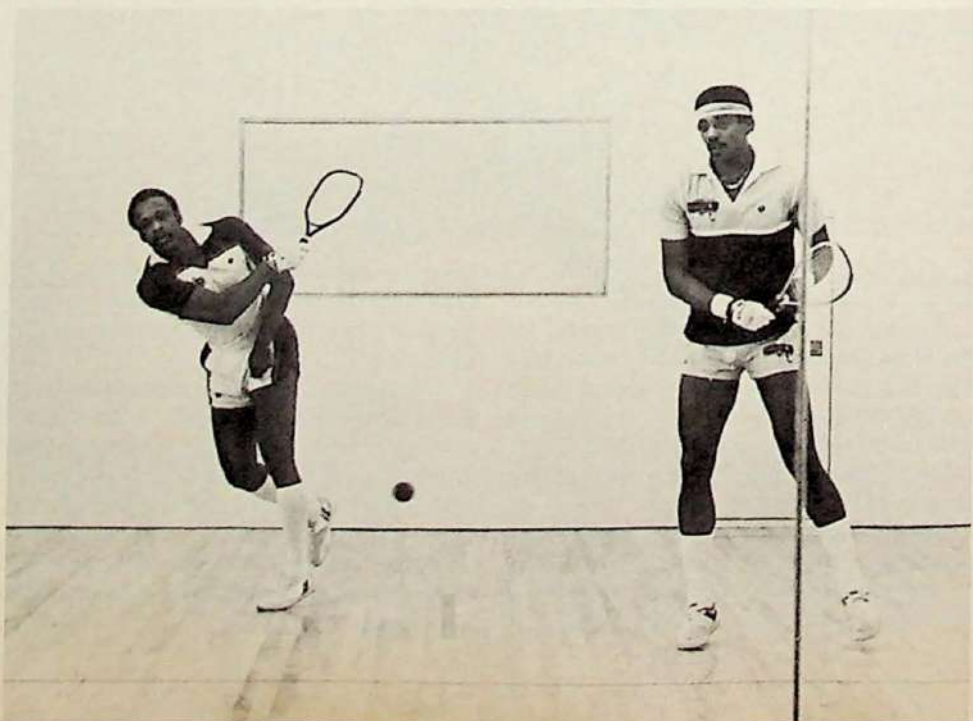
The final four then played a round-robin to determine the overall champion. Ferrari defeated Dickey, 21-6, 21-19 and Oliver, 21-4, 21-11. Dickey almost won the second game. Dickey built up a lead but Ferrari closed to 17-16 whereupon he hit a desperation, off-balance service return between his legs for a point. The shot probably had a psychological effect on Dickey and Ferrari eventually broke a 19-19 tie with two straight points for the victory.

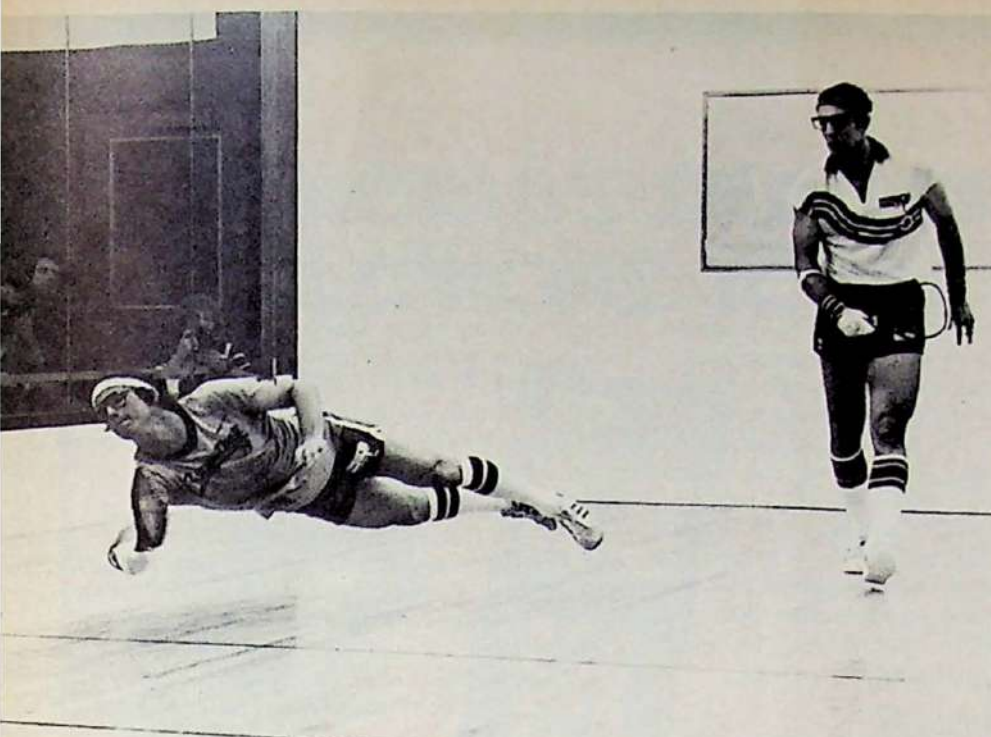
Vataha defeated Dickey, 21-18, 21-10, and Oliver, 21-1, 10-21, 11-7. Against Dickey, Vataha started out slow but came back to win by using a little patience. In the early part of the game,



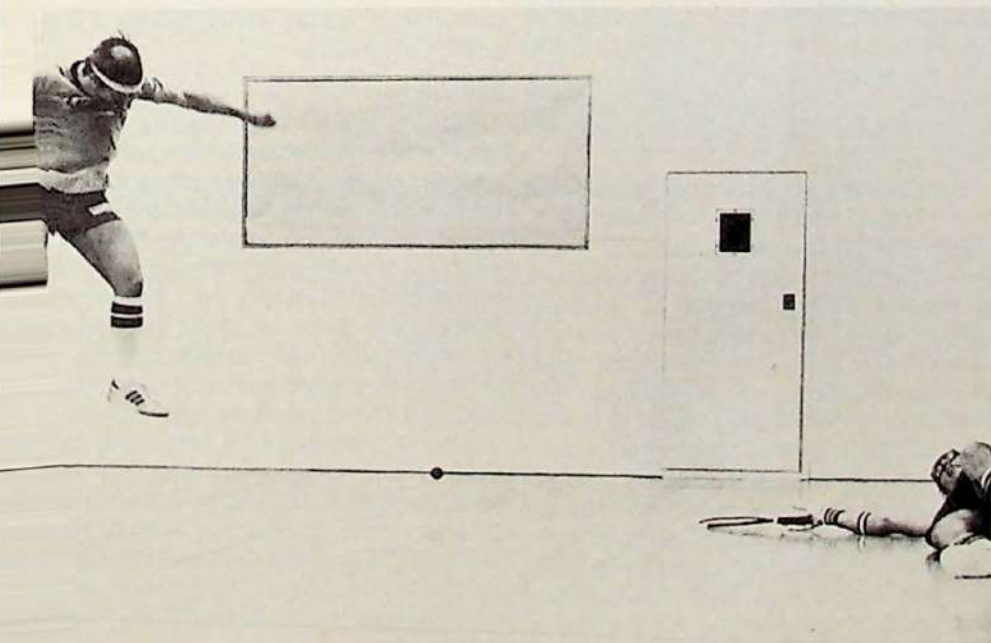
Chicago White Sox player-manager Don Kessinger swings from center court in baseball finals against Al Oliver of the Texas Rangers. Oliver won.

Al Oliver shoots from backcourt against Derrek Dickey in match for third place. Dickey won in tiebreaker.





Vataha dives and comes up with shot (left) and Ferrari runs into glass front wall in vain attempt to retrieve kill shot in Coors All-Pro finals.



Vataha would cut everything off. Later on, however, he would let Dickey's high shots hit off the back wall, which gave him more time to set up for a kill.

"His pace was so much faster," said Vataha. "It was a natural reaction to stop balls that were coming like rockets. I finally told myself I had to be more patient. In the second game he was setting me up more. He was missing shots in the second game he had made in the first."

Vataha played superbly in the first game against Oliver, but let his mind wander in the second game and it cost him. He woke up before it was too late, breaking a 7-7 tie in the tiebreaker with four straight points.

Ferrari, a class A player who had prepared for this tourney by practicing in St. Louis against pros Steve Serot and Ben Koltun, could not find the groove against Vataha.

Vataha drove out to a 14-5 lead in the first game and coasted in. The second game was tied at 14-14 before Vataha pulled away.

"He controlled the middle more than I did and he shot well off the back wall," said Ferrari. "He played better against me than he did the rest of his matches, but that is the way it should be. You are supposed to peak in the finals."

Ferrari trained by running a few miles everyday, but it was obvious his legs were not as strong as in his earlier matches.

Vataha said his strategy again was "to be patient." "Other players were trying to shoot from the back, and against Al, if you leave the ball up, he'll kill it," said Vataha. "I wanted to make him shoot from the back, which would leave me up front to kill it."

Vataha said it was also his design to drag the match out, just in case conditioning turned out to be a major factor. "He had more experience than I," said Vataha, who retired from football last year to devote time to the two New England racquetball clubs he owns. "Usually when I play a game, I want to get it over quickly. In this tournament, I decided to slow it down and think about every shot."

In the consolation match, Dickey defeated Oliver, 21-16, 17-21, 11-4. Dickey received \$15,000 to give him a total of \$23,000 for the tournament. Oliver collected \$10,000 added to the \$8,000 he had already won.

Coors is committed to sponsoring the tournament for the next two years. This year Coors will invest \$350,000 into the proceedings and next year the pot jumps to \$500,000.



The final point: Vataha shows his ecstasy while Ferrari shows the agony of diving for and missing cross court pass.

Recognizing Foot Injuries

by Dr. Clifford Jay Wolf

EDITOR'S NOTE: Dr. Clifford Jay Wolf is a Los Angeles podiatrist specializing in athletic injuries.

No part of the human body is as neglected as the foot. At our ultimate weight-bearing surface, it bears the brunt of all physical abuse heaped on it from above and thrust into it from below. In racquetball as in other highly mobile and physical weight-bearing sports, poor foot health is a serious problem, magnified by its crippling effects on total performance. The slightest sprain, muscle pain, blister or infected ingrown toenail can eliminate the athlete from competition just as effectively and as painfully as ligamentous rupture or fracture.

Unfortunately, many people are unaware of the existence of preventive foot health, in spite of the fact that 160 million Americans suffer from some sort of foot disorder. Racquetball is a strenuous sport, so certain amounts of residual foot and leg discomfort for the average player, playing once or twice a week, is within normal limits and should be expected. However, if debilitating pain, for whatever reason, persists beyond one's physiologic limits, forcing a player to walk uncomfortably, distracting him (or her) on his job, or hampering everyday activities, the racquetball for recreation and physical fitness becomes detrimental.

This article will attempt to explain some of the more common foot injuries sustained while playing, so a player may be able to recognize their signs and symptoms as soon as possible. The treatment of these injuries, although not really different from the usual methods of handling everyday non-athletic ankle and foot trauma, is complicated because a doctor must determine the duration of the player's period of disability, before he can

safely and effectively return to his activity. The earlier an accurate diagnosis can be reached, the shorter this disability period becomes, so a player's ability to identify his injury is of prime importance. Although details on the treatment, management and rehabilitation of these injuries falls out of the scope of this paper, they will be discussed in a future article.

The acute foot injury is followed by five classic signs and symptoms: pain, erythema (redness), increased warmth, swelling and loss of function. One or all may occur in any combination. The injured area or entire foot may become numb and immobile, due to a reflex defense mechanism, triggered by pain, causing a player to limp.

Contusion

Contusion or bruising of the skin and/or underlying tissues of the foot is a frequent occurrence and may be caused by direct trauma, as when one player steps on another. Although not apparent on first inspection, this impact may result in more serious damage to underlying structures. For example, symptoms of nerve damage may be unrelenting pain, numbness and/or pins and needle sensations across the top of the foot; blood vessel rupture may appear as black-blue skin discoloration, localized tenderness and swelling; (this is referred to as hematoma formation, where pooled blood collects in a restricted area). Damage to tendons and ligaments result in localized inflammation with swelling, tenderness and immediate protection of the part. Each of these conditions should be treated appropriately, with the important element being recognition of each complication as early as possible, so a player may begin appropriate treatment.

Contusions on the sole of the foot become more serious with continued weight-bearing and abrupt stopping. They are frequently caused by poorly positioned insoles, foreign objects or wrinkled socks, where an indentation is formed within the fat of the sole by compression. Chronic irritation of this area, during the course of a match, may result in black-blue discoloration and/or hematoma formation, inflammation and pain.

The anatomical characteristics of a particular foot have a great deal to do with contusions. For example, the high arched foot with a tight heel cord (Achilles tendon), puts unusual stress on the metatarsal heads in the forepart of the foot—areas that must endure the strain of constant weight-bearing, starting and stopping. In these cases the first metatarsal

head is especially prone to chronic irritation with pain, swelling and tenderness. Conversely, in a flat foot, lack of an arch results in pathological stresses in the heel and mid-foot areas and can sometimes cause blood vessel rupture, and hematoma formation. Identification of a thickened skin callous or an elevated sac of fluid protecting affected areas is our body's defense mechanism against these types of injuries.

Abrasion

This is a simple break in the skin due to a scraping or sliding injury such as scraping or jamming one's foot against the wall. Abrasion may be accompanied by contusion, although continuity of the skin is still retained. More painful abrasions occur over bony areas such as a shin or the knee.

Although not serious in themselves, complications of abrasions may become a problem. Consideration should be given to signs and symptoms that may be encountered due to injuries to deeper structures or infection.

Laceration

This is a separation of the skin with relatively sharp edges and is one of the more common injuries in racquetball. Trauma to the face or skull with the racquet is identified as a combination of contusion and laceration with jagged and irregular skin edges. Certainly the five clinical signs of acute injury must be recognized as well as depth of penetration, symptoms of deeper structure involvement (blood vessel, nerve), fracture and chance of infection.

Blisters

Blisters are most commonly caused from friction due to loose fitting shoes or wrinkled socks. Resulting traction on the skin tends to separate its superficial layers from underlying tissue and the localized area fills with fluid. Although creation of the blister itself may be a relatively simple mechanical process, its location on the foot will have painfully crippling effects on total performance. For example continual direct pressure and friction to the thickened sole of the foot in the area of the first metatarsal head may go unrecognized by the player and be treated as a simple contusion until it enlarges to the point of separating protective calloused skin from underlying tissue of the sole thus extending the disability period 4-6 weeks.

Strain

Strain is when the complex of muscles in the leg and within the foot itself and

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tendons (the white fibrous bands which are extensions of muscles and attach into bones) are subjected to overexertion and overstretching. This may result in muscle and tendon tears or rupture with associated muscle spasm, pain, inflammation, and loss of function. One of the more frequently involved areas is the Achilles tendon attachment to the heel bone. Strain here is incapacitating since each time the calf is contracted, severe pain occurs at the tendinous attachment into the heel bone. Another common site is the great toe joint, when hyperextension occurs, causing pain with each step-off in the sole. Certainly well cushioned, stiff soled shoes and pre-game warm-up and stretching help to prevent overexertion of these muscular and tendinous tissues.

It must be noted that failure to identify the initial symptoms—"playing through the pain", failure to seek professional consultation may result in chronic swelling with damage to tendons (tenosynovitis) and interference with function of the muscle tendon unit. If left untreated calcification of the tendons and cracking sounds with motion of the foot may be heard.

Sprain

A sprain is an injury to a ligament (tissues that hold the bones together and prevent abnormal motion) resulting from overstress and causing some degree of damage to the ligament fibers or their attachments into the bones (sprain-fracture). Fundamentally, abnormal motion to a degree beyond the power of a ligament to withstand it, will cause a sprain. The extent of damage will depend on the amount and duration of the force.

It is necessary for the player to differentiate sprain from strain as soon as possible, since early treatment of muscle injuries is more important than for ligaments or even tendons. For example, a muscle rupture can usually be easily managed if detected early. But if left undiagnosed for two weeks, repair becomes difficult by conventional methods. With sprains, players must recognize localized black-blue discoloration, pain, localized swelling and partial or total loss of function of the part.

In the foot, one must distinguish between acute traumatic and static sprain. Traumatic sprain is caused by violent incidents of overstretching of the ligaments

where joints in the foot are stressed through wider ranges of motion than intended. In racquetball, this commonly occurs in joints of the toes, the arch and the ankle.

Static sprain results from constant stress of superimposed weight on the arch of the foot. This is recognized by pain, especially while playing, along the inside aspect of the foot from the bottom of the heel to the first and second metatarsal heads in the forefoot. This condition is more likely to occur in players with flat feet early in a match, who have not had previous pre-game warm-up foot exercise. It can also surface when a mechanical foot balance or posture problem exists or when the arch is not properly supported.

Bursitis

A bursa is a fluid filled sac situated in strategic anatomical locations to prevent friction. Bursitis is the inflammatory reaction of this sac. In racquetball, repetitive violent trauma or friction tends to distend the bursal walls and causes it to swell with fluid and become painful. Commonly irritated bursas in the foot are

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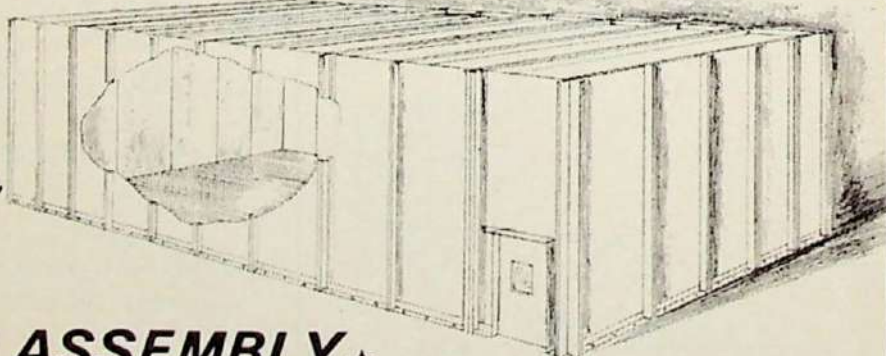
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located in the back of the heel between the skin and the Achilles tendon, behind the Achilles tendon but in front of the heel bone, and beneath the first metatarsal head and the skin of the sole. When pain and redness develop in these areas, discontinue play. Repeated trauma without recognition of the symptoms may necessitate surgical removal.

Neuroma

Neuroma is the enlargement of the nerve most commonly effecting the third and fourth toes and resulting from chronic but constant irritation from movement of the bones adjacent to the nerve. Intermittent but excruciating pain between the third and fourth toes with occasional numbness and pins and needle sensations that radiate up the foot into the leg are common symptoms that should be identified. These signs and symptoms are relieved when activity ceases and are most severe with increased activity as movement of adjacent bones continue to irritate and enlarge the nerve. If a player discovers that local massage after a match relieves these symptoms but recurrent pain is present when play is resumed, seek professional advice.

Stress Fracture

With increasing participation in racquetball by "non-athletes," the non-conditioned player becomes more susceptible to stresses ordinarily encountered by conditioned players. Repeated starts, stops, jumping and twisting may cause extraordinary pressure on the metatarsal bones in these feet and cause fatigue-type breaks in the bones. These micro-breaks do not incapacitate the player, however. In fact, the player is usually unaware of the injury and continues playing. In about two weeks, if activity continues, symptoms of localized pain over the metatarsal develops and from this point on ambulation becomes difficult. Only in rare cases will stress fracture progress to complete separation of the bones. The uncertainty about the diagnosis of true stress fracture is the absence of a history of acute injury.

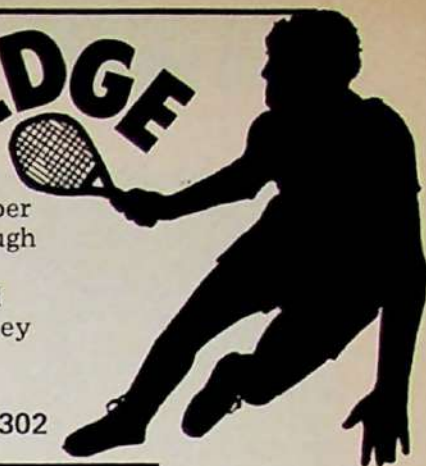
The more players understand the different types of foot injuries they may sustain while playing, the sooner they will be able to recognize the associated signs and symptoms and seek medical care. This will insure the shortest time period for recovery.

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CLUB NEWS

DENVER

One of the most impressive racquetball facilities in the United States is the International Athletic Club in downtown Denver.

Located at 1630 Welton St., the club will take up the top six floors of an 11-floor office building.

There will be 21 racquetball courts, including six glass courts with lounge observation. There will also be a unique doubles court, two squash courts, and one special graphically designed instructional court.

There will also be two jogging tracks, one indoor, one outdoor; a sun deck with hot tub; basketball-volleyball area; sauna; walk-in whirlpool, television rooms, child care center, massage room, laundry facilities, exercise area, sports medicine clinic, Nautilus weight equipment, a restaurant and a lounge.

The club also plans activities and classes in such things as yoga, ski fitness, dancing, self-defense, cardiovascular conditioning, camping and fencing. Lectures have been planned on such subjects as vitamins, diet control, health and nutrition, sports medicine and psychology and sports. Social activities are also planned, including Sunday brunches, cocktail hours, roof-top disco parties, barbecues and after-game parties.

Already signed up for memberships are players from the Denver Broncos pro football team and the Denver Nuggets pro basketball team as well as singer John Denver.

International Athletic Club is a development project of Athletic Clubs International, Inc., a Denver-based operation headed by Rick C. Schliebe.

FORT LEE, N.J.

A multi-million dollar sports facility, featuring a complex of 14 racquetball courts plus what some have called the most complete fitness training center in the East, opened its doors recently.

"We are proud to say that King Arthur's Court will be one of the finest sports clubs in the entire nation," said Stan Danzig, operations partner.

About one quarter of the 50,000 square-foot, four-story facility will be devoted to racquetball.

"We fully expect that 30 million people will play racquetball by 1985," said Danzig, who is quick to add that Bergen County's newest sports club will be reserved for its limited membership.

King Arthur's racquetball courts are specially designed with the latest technology, including floating hardwood floors, precision lighting and acoustic controls.

According to Danzig, nationally prominent players will also be on the staff of King Arthur's.

Other important features of the sports club are a well-equipped fitness and sports training center, with 4,000 square-foot gymnasium, banked running track and sophisticated exercise hardware. The club will also have an outstanding health food restaurant, with menus planned by a leading nutritionist.

Danzig said plans for the complex are based



on many months of research and incorporate features from some of the best facilities in the nation, while carefully avoiding the mistakes of others. "We did not race to be first in Northern New Jersey, we were most interested in achieving a concept that would make us the best," he said.

Unlike most sports facilities, King Arthur's Court has a staff that includes a physiologist, sports trainer, cardiovascular consultant and nutritionist, along with racquetball instructors. They'll administer a wide range of activities, including aerobic exercising and cardio-efficiency testing.

"We'll be able to help people improve their physical condition according to their own interest and capability," Danzig explained. "You can change the shape you're in without changing the life you live."

"We don't want to turn people into Olympic athletes—unless that's what they want to be. But if that is what they want, we're equipped and staffed to do that job, too."

FITCHBURG, Mass.

Mt. Wachusett Racquet Club, located at 410 Princeton Rd., offers racquetball, tennis and Universal weight equipment under one roof.

The club will feature seven racquetball courts, all of which are to be air-conditioned. Spectator viewing is designed for three courts with backwall glass. And the lounge area has an unrestricted view of the tennis and racquetball areas.

An exercise and weight area gives the club member a personalized fitness program. There are also saunas, a snack bar and lounge, a pro shop, and a nursery.

Heading the teaching staff are Mike Luciw and Kathy Varone.

PARSIPPANY, N.J.

The Knoll Tennis and Racquetball Club is scheduled to open in early spring of 1979. New Jersey's newest and finest tennis-racquetball center is adjacent to the Knoll Country Club in Lake Hiawatha.

This 50,000 sq. ft. sports complex features four indoor tennis courts and 12 racquetball

courts and a complete gym with the latest exercise and weight training equipment.

Other amenities include fully supervised nursery, complete pro shop and a fresh juice bar. The locker rooms are fully carpeted with men's and women's steam rooms and sauna, as well as individual private showers for men and women.

The lounge areas are complemented by a functional brick fireplace and afford excellent viewing into glass walled exhibition courts. There will be extensive lesson and clinic programs for both tennis and racquetball. The club will also offer slimnastics and exercise classes in conjunction with a total fitness/health program.

BOSTON

The first public sports club racquetball courts in downtown Boston opened recently, at the Boston Tennis Club. The new quarter million dollar facility is located in Summer Street a few blocks beyond South Station.

Nine indoor racquetball courts were added, seven with full glass backwalls for spectator viewing, and three "center courts" featuring two levels of audience seating. A special beer and wine lounge completes the new facility, which adjoins the existing Boston Tennis Club complex of eight indoor tennis courts, restaurant, lounge, pro shop, exercise and locker rooms.

The Boston Tennis Club can be reached within a half-hour's drive from most suburban locations via the Southeast Expressway or the Massachusetts Turnpike Extension. Special half-price daytime and weekend rates have been arranged to encourage the commuter to use the club facilities during these off-peak hours.

The Boston Tennis Club racquetball courts will serve as the center for instruction, tournaments, and other special events in the greater Boston area.

Membership at the Boston Tennis Club, open to the general public, provides access to racquetball and tennis facilities. The pro shop offers rentals as well as the latest selections for sale in equipment and clothing.

FASHION RAC



Of castles and windmills and gingerbread houses, do these pretty maidens all in a row line up wearing warm-up suits from WINNING WAYS.

Golfland in Sherman Oaks, Calif. served as the backdrop for an afternoon of exercise and picture taking. Then it was off to the racquetball court for a few challenge matches.

The players included Jo McDonnell, Melinda Love, Karen Glasser and Stacy Wright. Bill Hollman served as referee.



Jo McDonnell, who recently moved to Los Angeles from Dallas and even more recently appeared (clothed) in Qui Magazine, is wearing a ginger with white trim Chenille suit made of 65 per cent Fortrell polyester and 35 per cent cotton. The jacket features a drawstring waist. \$70.



Jo is joined at the windmill by Bill Hollman, who is wearing a warm-up suit made of 100 per cent acrylic. The jacket is a European styling with solid color and contrasting raglan sleeves. The jacket has two open flap pockets. Baseball collar, cuffs and waist are contrasting stripes. There is also an elastic waist and a left hip pocket. \$40.

Karen Glasser is wearing champagne warm-up silks made of polyester tricot. The pants have elastic waist and a left hip pocket. Sleeves and pants have contrasting stripes. \$42.

Melinda Love (center) chooses to do her warming up in powder blue silks made of 100 per cent polyester tricot. The jacket features acrylic cuffs and collars with double slash pockets. \$42.

Stacy Wright gets ready to play in this European-look warm-up made of 100 per cent acrylic. Jacket features raglan sleeves, striped knit baseball collar, cuffs and waistband. Jacket has two open flap pockets. \$40.



TOURNAMENTS/NEWS

Voit-Perrier Nationals

by Charlie Garfinkel

Las Vegas has everything. There are beautiful women, elegant hotels, top entertainment, and the chance to win thousands of dollars, or, of course, to lose thousands of dollars. It's the same in racquetball. There are winners and losers.

Lindsay Myers, a nineteen year old San Diego resident by way of Canada, defeated David Peck of El Paso in the Men's Open of the Voit-Perrier Nationals to win the grand prize of a new Datsun B-210. The scores were 21-11, 20-21, 11-4.

Although Myers is a very confident young man, it is not true that he only bought a one-way ticket to Las Vegas because he knew he would drive the Datsun home after the finals.

Karin Walton of San Clemente, Calif. also won a Datsun in the Women's Pro-Am open by defeating Sarah Green of Memphis, 14-21, 21-3, 11-7.

In the men's quarterfinals, the unseeded Myers upset third seeded Mike Zeitman of Las

Vegas, 21-20, 21-13. Myers' deadly backhand and incredible gets had the crowd on its feet. Zeitman played well but he couldn't quite handle Myers' speed and court coverage.

The semi match was the class of tourney. Myers upset second seeded Mike Yellen, 10-21, 21-18, 11-10.

In game one Yellen completely controlled things by playing an excellent ceiling game and hitting a wide variety of down the line and pinch shots. In game two, Myers started to serve harder, especially to the backhand side. He made Yellen change the pace to a faster game. At 18-18 Myers and Yellen engaged in three thrilling rallies, which all ended on great kill shots by Myers.

This set the stage for the unbelievable exciting third game. "In game three, I concentrated on hitting hard serves to Yellen's backhand again," said Myers. "I made some good serves and put away some weak returns." Myers was leading 4-0, but Yellen went ahead 5-4. "I knew at this point that I wasn't going to win if I kept blasting the ball. I started to mix up my hard shots with soft corners," said Myers. The strategy seemed to work as Myers went

ahead 8-5. Yellen then went ahead 10-8 on some great gets. "I was really frustrated but I wasn't going to give him anything," said Myers.

Myers regained the serve and won two tough rallies to tie the game at 10.

After several chances to win and one disputed hinder call, Myers won. He served a ball that Yellen barely returned to the front wall. Myers then hit a right sidewall rollout to win 11-10. The crowd gave both players a standing ovation.

Myers final round opponent, Peck, had scored the tourney's biggest upset by defeating number one seeded Steve Strandemo in the quarterfinals, 21-18, 21-10. He was effective as he kept Strandemo constantly moving with passes and kills.

"I am working harder than ever. When I work out I'll work on one single aspect of my game for an hour. Playing the pro tour has greatly helped my confidence," said Peck.

That was evident in his semifinal match against former National Junior Champion Larry Myers, who had defeated Bill Thurman and David Fleetwood earlier. Peck defeated Myers, 21-14, 21-8.

In the finals, Myers was ahead 11-9 in the



Lindsay Myers dives for shot in exciting semi-final match against Mike Yellen (left) won by Myers 11-10 in the third game. Myers then went up against and defeated Dave Peck in the finals of the Voit-Perrier tourney in Las Vegas.



Sarah Green catches Karin Walton out of position in women's final of Voit-Perrier tourney. Walton won first prize of a new Datsun.



Charlie Garfinkel reaches for backhand shot in Seniors finals against Dr. Bud Muehleisen. Muehleisen won in tie-breaker.

first game and then took off like a rocket to win, 21-11. In the second game, he quickly scored eleven straight points. No one gave Peck much of a chance except Peck. Shooting unbelievably, scrambling after every ball, and playing by instinct, Peck cut the lead to 16-9, 17-13, and 20-14 before regaining the serve again. He continued his amazing play, tied the score at 20-20 and then won 21-20.

Game three was all Myers. He quickly jumped out to a 5-0 lead with good serves and excellent kill shots. He never let up. He served a crack serve to the right on match point and won the third game 11-4.

"My move to San Diego has helped me immensely," said Myers. Dr. Bud Muehleisen and Charlie Brumfield have helped me greatly with my mental game. Dr. Bud has helped me on my serves and Charlie has shown me what to do with my passing and down the line game.

"Canadians aren't exposed to competition. Their natural instinct is not to go out and kill the ball. I feel that my intense desire to win is the key to my success. I really had no competition in Canada.

"I used to be brash. Now I hold my confidence inside myself. I tell myself to do my best. The key to my success is my timing.

"Lindsay hits the ball harder than Marty Hogan and I feel that he has the potential to be the world's best player in another year or so," said Brumfield.

In the women's competition, Walton defeated Marci Greer in the semifinals, 21-16, 18-21, 11-8.

In the other semis, Green defeated Peggy Steding 21-18, 6-21, 11-3.

In the finals, Walton went ahead 10-0 before Green started to play with an intensity that she has rarely shown. Serving hard, shooting at every opportunity and trying for every shot, she caught Walton at 14-14, and then went on to win the game 21-14.

"I was shocked. I couldn't believe I had lost the game," said Walton.

Walton went ahead 9-0 in game two. "I knew I couldn't let up. I refused to let her back into the game" said Walton. She won the second game 21-3.

In game three, Green led 7-4 before Walton's serves started working. She then scored seven straight points to win the car.

In the Men's Seniors, Dr. Bud Muehleisen defeated Charlie Garfinkel, 12-21, 21-10, 11-3. Garfinkel had scored a mild upset by defeating 3 time National Senior Champion Jim Austin in the semis 8-21, 21-17, 11-4.

In the Women's Seniors Linda Siau, a former tennis player, upset top seeded Bette Weed 21-14, 21-9.

Ernie Charfauros defeated Mark Hill, 21-18, 21-8, in the Men's B division and Darlene Charleston topped Carolyn Lefford, 21-15, 21-14 in Women's B.

In Men's C competition, Rick Florence defeated Tim Dern, 21-19, 21-19 and Jil Sanders won the Women's C with a 21-11, 21-6 victory over Marti Barr.

Tourney sponsors included American Airlines, Quasar, Rollei, Hitachi, Self Magazine and Robert Bruce clothing.

Canadian Closed

Lindsey Myers, forced to go to a tiebreaker in the quarters and semis, defeated a tired Wes Hadikan, 21-12, 21-9 to win the Canadian Closed Racquetball Championships at the Regina (Saskatchewan) Court Club.

Myers, the 1977 champion also, defeated Manny Gregorio in the quarters and Bob Daku in the semis. Hadikan outlasted Sayne Bowes in the semis.

Myers is from Vancouver and Hadikan is from Winnipeg.

Linda Forcade of Winnipeg defeated Monique Parent of Montreal, 21-19, 21-17 in the finals of the women's open division. Parent had to survive a close quarter final match against Lisa Marcus, losing 11-10 in the tiebreaker.

Daku and Bowes teamed to win the men's open doubles with a 21-15, 21-11 decision over Gregorio and Brian Valin. Diane Clairmont and Lynn Murdoch won the women's doubles with a 21-11, 21-16 win over Karen Dellow and Lindsay Robinson.

Other results:

Men's B—Rob Napper def. Rick Wagg, 21-8, 21-9; **Men's C**—David Graham def. John Mohan, 21-11, 21-10; **Women's B**—Tally Savard def. Merele Zimmerman, 21-15, 21-11; **Women's C**—Shirley Ripplinger def. Christina Moore, 21-6, 21-7; **Senior Men's**—Bill Condratow def. Murdoch Cranston, 21-11, 21-11; **Masters**—R. Thompson def. Dale Pond, 10-21, 21-8, 11-0; **Juniors**—Ross Harvey def. Wendel Talaber, 21-11, 15-21, 11-3; **Juniors (under 15)**—Allan Lee def. Anoop Chawla, 21-20, 21-11; **Senior Doubles**—Condratow Keiler def. Tait-Filuk, 21-9, 19-21, 11-10.

Coors All-Pro (Veterans)

by Ben Kalb

The last of the Coors All Pro qualifying tournaments were supposed to be for veterans, but no one had planned on senior citizens taking home the \$4,000 prize checks.

Bob McNamara, 47, a former football player for the Minnesota Vikings and Denver Broncos, and 45-year-old Al Ferrari, formerly of the St. Louis Hawks pro basketball team, outlasted much younger opponents and won their brackets to earn the right to advance to the All-Pro Finals and a chance at \$50,000.

In the finals, McNamara defeated women's squash champion Heather McKay, 21-11, 20-21, 11-6, in a match that many felt should have gone the other way. Ferrari defeated pro golfer Frank Conner, 21-16, 21-9, to earn his top paycheck.

Ferrari and McNamara were two of the players in the competition. The previous qualifying segments involved baseball, football, basketball and hockey players. This one involved veterans, soccer players and competitors from individual sports.

Among those entered were ex-football players John Brodie, Tommy Mason, Mike Adamle and Kermit Johnson, ex-baseball player Al Kaline, ex-basketball players Don Kojis, Bailey Howell and John Block, soccer star Alan Mayer, world pro shotgun record holder Brian Oldfield and platform tennis champ Hillary Hilton. One of the better players in the tournament, diver Bernie Wrightson, was entered but forced to withdraw after it was learned he had never made the minimum requirement of \$15,000 as a pro athlete.

McNamara was never called (by referee Marty Hogan) for avoidable hinders even though it was obvious he often refused to give McKay a clear shot.

"Marty must have cost her about 10 points," said Dan Seaton, owner of the Las Vegas Racquetball Club, site of the tourney.

"Anyone who plays against Heather, plays to win," said McNamara, now a restaurant owner in Minneapolis who plays racquetball about five days a week and has often won tournaments.

"You can't let up on her, just because you are playing a woman. She's that good."

McKay, who had not lost a tournament squash match in over 10 years of competition, is expected to try her hand at the pro racquetball tour this year. For her efforts in this tournament, she collected a runnerup check for \$2,000.

To reach the finals, McNamara defeated Brodie, 21-3, 21-7 and McKay defeated Kaline 21-11, 21-7. McKay also defeated water skier Russ Stiffler, motorcycle champ A. C. Bakken and Mason.

Connor led Ferrari 14-7 in the first game, but was outscored 14-2 the rest of the way. Ferrari had an easier time of it in the second game.

"There is no finer game than racquetball," says Ferrari, who was a teammate of Bob Pettit in his basketball days and is now an insurance representative. "I think that participation in a sport like racquetball for a sports vet can actually retard the aging process. I don't think Bob (McNamara) or I lost much quickness from our professional days. Conditioning was a prime factor in performance in this tournament."

To reach the finals Ferrari defeated ex-



Squash champion Heather McKay sets up for shot off the wall in match against motorcycle champ A.C. Bakken. McKay defeated Bakken and many other male players before losing to Bob McNamara in Coor's Veteran tourney in Las Vegas.

Golden State Warrior Ron Williams, 21-8, 18-21, 11-4 and Connor defeated Kojis, 17-21, 21-17, 11-6.

The crowd pleaser of the tourney was San Diego soccer goalie Mayer, whose acrobatics and diving in the soccer net were duplicated on the racquetball floor.

The most exciting match of the affair was the battle between Kaline and former New England Patriot Billy Johnson won by Kaline, 21-17, 16-21, 11-4. The first two games took two hours to finish and the tiebreaker took 25 minutes. Both players had to take timeouts for cramps, both players suffered minor injuries (Kaline's knee swelled up after he won) and both players needed salt tablets to keep them going.

Ferrari and McNamara will be joined in the finals by baseball players Don Kessinger and Al Oliver, football players Randy Vataha and Jim Bakken, basketball player Derek Dickey and hockey's Jim Roberts.

Results

First Round—Bruce Wilson d. Artie McNickle, 21-5, 21-4; Don Kojis d. Billy Johnson, 21-8, 21-6; Al Ferrari d. Bob Eastwood 21-1, 21-1; A. C. Bakken d. Virgil Arciero 21-6, 21-3; Ken Broderick d. John Brodie, 21-9, 20-21, 11-9; Jimmy Johnson d. John Block, 21-20, 21-12; Frank Conner d. Irv Goode, 21-9, 21-13; Len St. Jean d. Brian Oldfield, 21-0, 21-2; Al Kaline d. Eddie Bell, 21-2, 21-0; Don Horn d. Hillary Hilton, 21-5, 21-8; Bailey Howell d. Kermit Alexander, 21-1, 21-0; Heather McKay d. Russ Stiffler, 21-10, 21-5; Ron Williams d. Alan Mayer, 21-15, 21-9.

Second Round—McNickle d. Oldfield, 21-5, 21-5; Mayer d. Hilton, 21-11, 21-6; W. Johnson d. Arciero, 21-3, 21-3; Stiffler d. Alexander, 21-4, 21-6; Ferrari d. Wilson, 21-4, 21-3; Bob McNamara d. Broderick, 21-9, 21-8; Connor d. Horn, 21-1, 21-13; McKay d. Bakken, 21-15, 21-2; Bell d. Eastwood, 21-20, 21-17; Kaline d. St. Jean, 21-10, 21-9; Howell d. J. Johnson, 21-6, 21-5; Williams d. Mike Adamie, 21-13, 21-3; Kojis d. Tommy Mason, 21-4, 21-1; Brodie d. Bell, 21-3, 21-5; Stiffler d. Adamie, 8-21, 21-16, 11-7; Mason d. McNickle, 17-21, 21-15, 11-4; B. Johnson d. A. C. Bakken, 21-8, 21-9; Goode d. Horn, 21-3, 21-14; Wilson d. Block, 21-6, 21-17; Broderick d. Mayer, 21-8, 12-21, 11-2; St. Jean d. J. Johnson, 21-11, 21-8.

Quarterfinals—McNamara d. Stiffler, 21-2, 21-3; Brodie d. Howell, 19-21, 21-17, 11-9; McKay d. Mason, 21-1, 21-4; Kaline d. B. Johnson, 21-17, 16-21, 11-4; Kojis d. Broderick, 21-11, 21-7; Connor d. Wilson, 21-12, 21-6; Williams d. Goode, 21-16, 21-16; Ferrari d. St. Jean, 21-3, 21-5.

Semi Finals—McKay d. Kaline, 21-11, 21-7; McNamara d. Brodie, 21-3, 21-7; Connor d. Kojis, 17-21, 21-17, 11-6; Ferrari d. Williams, 21-8, 18-21, 11-4.

Finals—McNamara d. McKay, 21-11, 20-21, 11-3; Ferrari d. Conner, 21-16, 21-9.

Short Shots

■ The Sports Connection, Inc., a national chain of racquetball/health clubs, has recently acquired the Beverly Hills Health Club and plans to convert it into a racquetball club with 30 courts, a complete Nautilus Fitness Center, enlarged gym facilities and tiered parking structures.

Plans for the renovation are expected to cost \$550,000, says President Mike Talla.

Sports Connection recently completed a \$2.2 facility in Santa Monica and construction has started on another racquetball/health complex in Marina Del Rey, Calif.

Head pro for the Sports Connection is Jennifer Harding...

■ Jim Marsh defeated Phil Cohen, 21-18, 21-20 to win the men's championship of the WHIO Racquetball Championships in Dayton, Ohio. Cohen and Marsh are captains in the Air Force.

Sandy Brickley, a racquetball instructor, defeated student Cheryl Moore, 21-7, 21-8 to win the women's championship...

■ Paul Schaeffer, who works at Wright-Patterson Air Force Base in Ohio, has pulled off a rare marathon triple. He completed a marathon walk from Dayton to Cincinnati in 1975, he ran in the Boston Marathon in 1977, and he recently played racquetball for 66 hours, 45 minutes...

■ Craig Hall, 28, President of Sports Illustrated Court Clubs, Inc., was named as one of America's Ten Outstanding Young Men by the U.S. Jaycees. The list of 10 also included singer John Denver, an avid racquetball player, Pittsburgh Steelers running back Rocky Bleier and Arkansas Governor Bill Clinton...

Seamco Classic

by Bill Zavestoski

The site may have been different, but the results were the same.

As in Detroit in October, Marty Hogan and Shannon Wright took top honors, this time in New York at the \$20,000 Seamco Racquetball Classic at the Olympic Court Club in Port Washington, Long Island.

After easy wins in the rounds of 31 and 16 on the opening day of the Seamco Classic, Hogan went up against Mike Yellen in the quarterfinals. The two had met three weeks earlier in the semifinals of the Motor City Classic, with Hogan winning in straight games.

This time Yellen appeared on the way to an upset after splitting the first two games, Hogan taking the first, 21-15, and Yellen the second, 21-17. The seventh-seeded 18-year-old then gave Hogan a slight scare by scoring the first three points in the tiebreaker.

Hogan retaliated with three points of his own, and after Yellen gained a 5-4 edge, Hogan decided matters quickly with seven straight points for an 11-5 triumph to advance to the semifinals against fourth-seeded Craig McCoy.

McCoy won a 21-17, 19-21, 11-7 quarterfinal match over Davey Bledsoe, scoring the final five points to win the first game before the

eighth-seeded Bledsoe overcame a 15-18 deficit in the second to force a tiebreaker. McCoy reeled off five unanswered points for a 6-3 lead, and after Bledsoe closed to within 8-7, Craig added three more for the victory.

The other two quarterfinal matches in the men's division also went to three games, with third-seeded Jerry Hilecher defeating unseeded David Fleetwood, 16-21, 21-11, 11-6, and second-seeded Rich Wagner stopping sixth-seeded Steve Strandemo, 10-21, 21-18, 11-4.

In the semifinals, Hogan downed McCoy, 21-13, 21-20, and Hilecher topped Wagner, 21-12, 15-21, 11-3.

It appeared Hogan and McCoy would go to a tiebreaker when McCoy rebounded from his loss in the first game to take a 12-2 lead in game number two. But Hogan regained his serve and reeled off 11 straight points for a 13-12 lead, only to fall behind again, 15-13.

Hogan then added another seven straight for a 20-15 advantage, but McCoy wasn't through yet. He scored five of his own for a 20-20 deadlock before the two started trading services. After four match points for Hogan and four game points for McCoy, Hogan finally ended it with a winning kill to the right corner.

"I really don't like it that close," said Hogan. "But that's when I seem to play the best. That's when I do it."

Hilecher did it to Wagner by scoring the final eight points in the tiebreaker after Wagner forced a third game with 10 of the last 11 points in game number two.

But it was Hogan who had the hot streaks in the final, scoring a 21-13, 21-17 victory. After falling behind in the first game, 1-6, Hogan scored nine in a row for a 10-6 lead. When Hilecher narrowed the gap to 11-9, Hogan put together a string of eight to lead 19-10 and virtually insure the victory.

The second game saw Hogan run nine straight, at a very appropriate time. Trailing 12-14, Hogan clinched his 21st career victory by not allowing Hilecher another point.

"Jerry played my game," said Hogan after the win. "He wasn't willing to force the play. When I saw he wasn't as aggressive as he could be, I knew I could win."

Just as in Detroit, the women's division fea-

NRC Ratings (as of Jan. 1, 1979)

Men

1. Marty Hogan
2. Jerry Hilecher
3. Rich Wagner
4. Craig McCoy
5. Charlie Brumfield and Steve Strandemo
6. Mike Yellen
7. Davey Bledsoe
8. Ben Koltun
9. Dave Fleetwood
10. Mark Morrow
11. Steve Serot
12. Steve Chase
13. Steve Keeley
14. Mike Zeitman
15. Dennis McDowell

Women

1. Shannon Wright
2. Jennifer Harding
3. Marci Greer
4. Janell Marriott and Peggy Steding
5. Martha McDonald
6. Karin Walton
7. Jean Sauser
8. Rita Hoff
9. Sarah Green
10. Kathy Williams
11. Jan Matthews
12. Sue Carow
13. Alicia Moore
14. Jan Pasternak
15. Pat Schmidt

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(602) 866-0330

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(213) 980-2462

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(714) 294-9970

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TOURNAMENTS/NEWS

tured upsets, ending up with top-seeded Wright facing Marci Greer in the finals for the second straight time. And like in Detroit, Wright prevailed, this time by a 21-13, 21-17 count. Greer was seeded seventh and was the only one besides Wright in the top eight seeds to survive the quarterfinals.

Rita Hoff began the barrage of upsets with a 21-11, 19-21, 11-9 victory over fourth-seeded Peggy Steding in the round of 16. Jean Sausser added another when she stopped eighth-seeded Sara Green, 21-10, 5-21, 11-6.

Hoff and Sausser continued their magic in the quarterfinals, Hoff edging fifth-seeded Martha McDonald, 15-21, 21-15, 11-10, and Sausser upsetting second-seeded Jennifer Harding, 21-19, 12-21, 11-9.

But to reach the semis, Sausser had to make a remarkable comeback against Harding. After scoring eight straight points to overcome a 13-19 deficit and win game number one, 21-19, Sausser was beaten handily, 21-12, in the second game.

Harding then scored nine straight in the tie-breaker to build what seemed a safe 9-0 margin, but Sausser put together a better string, running out the game with 11 straight for a stunning upset.

Hoff's and Sausser's luck ran out in the semifinals, though, as Wright scored the final 13 points in game one and the final 14 in game two to eliminate Hoff, 21-6, 21-6, and Greer had little trouble in handling Sausser, 21-13, 21-16.

In the finals, Greer came a little closer than the 21-12, 21-8 victory Wright registered in Detroit, but again fell to the defending champ.

Wright scored 10 straight in game one to go from a narrow 8-7 lead to an 18-7 advantage before closing out the 21-13 win. Game two remained close most of the way, with Wright leading 17-12 before Greer scored five in a row to gain a 17-17 tie. Wright scored the final four, however, and like Hogan, went home a winner for the second straight time.

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