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RACQUETBALL

ILLUSTRATED

May 1980 Vol. 3, No. 5

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COVER PHOTO BY
DAVE KING

Misleading the Public

In the tournament section of this month's issue we have a report on an event which has been given the name the "Kunnan/Leach Tournament of Champions." The headline we have given it, however, is Leach Invitational because any resemblance to the actual event and what had previously been called the "Tournament of Champions" is strictly by coincidence.

At one time the "Tournament of Champions" was a prestigious event, bringing together the top 12 male racquetball pros in the country. This time, however, the tournament brought together virtually the top 10 pros sponsored by Leach Industries and token representation from Head and Ektelon.

A sports writer from a southern newspaper called to let us know of his conversation with tournament director Frank Johnson.

After calling the club (Sportrooms in Coral Gables, Fla.), the writer identified himself and asked the question, "Does this event feature the top 12 players in the country?" The first woman who answered said, "You better let somebody else answer that question." The somebody else, another woman, then said, "You better let somebody else answer that question." The third person on the line was Johnson, who said that the tournament featured, "essentially the top 12." One came to learn that "essentially" meant that Dave Peck, Jerry Hilecher and Davey Bledsoe would not be participating. Peck was ranked number two in the country according to the latest rankings of the Seamco-Leach pro tour under the direction of the National Racquetball Club. Hilecher was ranked third and Bledsoe fourth.

Replacing them would be Leach players Steve Keeley, Bobby Bolan and Steve Mondry, all fine players but certainly not among the top 12.

Johnson said his information came from Leach Industries president Charlie Drake who told him that "Bledsoe and Hilecher had scheduling conflicts." Peck, he maintained, was an alternate.

Hilecher and Bledsoe did not have scheduling conflicts. In fact, they, along with Peck, were almost begging for an invitation to the event which offered \$32,000 in prize money.

When informed of this incongruity, Johnson said, "We just bid for the tournament. We pay them (Leach) for their expertise in selecting the players."

If Leach Industries wants to hold a \$32,000 tournament or a \$50,000 tournament or a \$250,000 tournament and call it the Leach Invitational or the "Charlie Drake Can Invite Whomever He Wants Tournament" they have every right to do so. It's their money and they can spend it as they please.

If, however, Leach Industries wants to hold a tournament and promotes it as the top 12 male players and then doesn't give the public the top 12, they are misleading the public. And that's dishonest. And that's not good for pro racquetball.

After the tournament was over, the winner, Marty Hogan, said, "This is a prestige event and I'm proud to have won it again."

People should congratulate Hogan on his tournament victory but no longer should it be called a "prestige event."

This month's issue features two articles on "Eating To Win." Most nutrition articles deal with health foods but these articles deal with "normal" foods people eat on a daily basis. One story gets the opinions of the top racquetball pros and the other story offers opinions from representatives of three universities in Indiana.

We also have an interesting feature on learning to combat nervousness on the court and a feature on 1973, the first year of the pro tour.

Our fashion section this month has been replaced by a story and layout on appropriate court hairstyles for women. The cuts were done by Allen Edwards, owner and artistic director for the Jon Peters Salons in Southern California.

Our instruction section offers a story on exercises for overweight players, which we feel is appropriate after offering you two articles on what to eat. In other words, we tell you how to put it on and how to take it off.

Ben Kalb

Ben Kalb



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Canadian Television

I was recently reading in one of your issues an interesting article concerning the game of racquetball, specifically concerning the exposure it is OR is not getting within the television scope of the media (Nov. '79).

While I totally agree with some of the points developed by Misters Verna and Forte about the shooting and editing of the game itself, I tend to want to bring into light some of the excellent exposure the game is getting from their counterparts north of the border.

I am currently a functioning producer/director within the Canadian Broadcasting Corporation network sports areas and we have just successfully completed a series of 13, one half hour shows that are running at various time throughout our network. They were shot, edited and mixed in the Winnipeg plant and are now running with high ratings and being well accepted within the viewing audience. The series is being offered to other countries; Japan, Australia, New Zealand and Great Britain and most are showing interest in showing the series to their respective audiences.

Many of the technical points developed by my fellow directors are undisputable, however, I did want to point out that we did, in the eyes of racquetball experts, show a true picture of the speed, agility and endurance of the individual participant of the game.

I feel that although racquetball is currently the fastest rising sport as far as mass participation goes, television can and will enhance the viewing audiences awareness of individual athletic prowess that is needed to play the game. We, of CBC, feel we made the right decision in attempting to bring the game to the television set and only hope that we can sustain that energy in the coming years and be on the ground floor of racquetball in television.

Brent Heywood
Producer/Director, CBC
Winnipeg, Manitoba, Canada

Serving Problem

I purchased two sources of reading material on racquetball and am heavily reliant upon them due to the fact there are no clubs here.

There is an important rule concerning serving I need to get straight. One article I read, unless I misinterpreted it (which would not surprise me) said that a server can use any number of wall and backwall combinations on the serve before the ball touches the floor. If this is true, then there is a slight difference in the rules as mentioned in a book I bought.

This would not perplex me so much except I have seen people play using both rules. Please clarify the rules for me. Does anything go on the serve?

Rick Buzzard
Dixon, Ill.

Editor's Note: Anything does not go in serving. A long serve (ie, a fault) is any served ball that hits the front wall and rebounds to the back wall without touching the floor. Another fault is a "three wall" serve which hits the front wall and then hits two other walls on the fly, as sometimes happens on Z serves. All legal serves must hit the front wall first. If you hit the floor first, the side wall first, etc., the serve is also a fault.

College Story

I am a great admirer of *Racquetball Illustrated*. It has a new and fresh format, much different than the other two magazines devoted to racquetball.

I particularly liked the articles on the up and coming young racquetball players. I would like to suggest that *Racquetball Illustrated* do a story on college racquetball. I am a student at Memphis State University, the home of the intercollegiate racquetball champions for the last three years. I think that college racquetball has not gotten a fair shake from either of the other two magazines. It is my belief the *Racquetball Illustrated* could write a well-developed, un-biased article on college racquetball.

Dan Cohen
Memphis, Tenn.

Editor's Note: Upcoming later this year.

No Celebrities

Ruth was bad, Buddy was awful and now Elke? Your covers belong on "People" or "Time" but not on a racquetball magazine. And the inside stories belong untold.

Please move your offices out of Hollywood.
Richard Strand
Edison, N.J.

Sensationalism

We are owners and operators of four racquetball facilities in Northern California. As people who have a natural concern for the reputation and the image that the sport might enjoy we were very displeased to see the article "Hollywood Welcomes Mafia Hit Man" (Feb. 1980).

That type of blatant sensationalism is tasteless beyond words. Please either avoid such articles in the future or expect to have us recommend to our 4,000 members that they don't buy your magazine.

Arvid Fraties
Larry Parker
San Carlos, Calif.

"Real Approach"

I want to commend your magazine for its real approach to life. I am referring mainly to the story on Sonny Gibson, an admitted ex-Mafia hit man.

Racquetball is a sport played by the masses. That means it is open to everybody, good and bad alike. Preachers play and so do convicts. Governors play and so do dope pushers.

For you to only print the good side of racquetball is misleading the public. That is why I am glad to see stories on "bad guys" once in a while.

I am sure you will get some letters condemning you for printing such an article but, if so, I don't think your readers really understood what Gibson was trying to do.

He admits he made a mistake. Now he's trying to correct it. He needs some vehicle to do so. That is why he goes on the radio and has magazines print stories on him.

Jeffrey Baxter
Santa Monica, Calif.

Sonny Gibson

I want to let you know that I think your magazine is human. To print a story on a former mafia hit man is, to say the least, controversial. But I admire a magazine for printing "the other side."

I thought the writer did a good job under the circumstances. Sonny Gibson was not glorified. In fact, at times he was made fun of.

I'm sure you will be getting a few letters from the ones concerned with racquetball's image. But as far as I'm concerned, the image of racquetball today is that it is a game for everybody, not just people with a "good image."

Besides, what Gibson had to say was something youngsters should read. I compare it to the television movie "Scared Straight." It told us about the brutality in prison, which probably does more to deter a kid from becoming involved with street gangs than any crummy cops and robbers show on television.

Barbara Frank
Brentwood, Calif.

Bad and Good

Sometimes I don't understand you. How can your publication be so insensitive as to run an article on a former Mafia killer in one issue (February, 1980) and then turn right around and run a beautiful story on "Make Room For The Children" in your next issue.

Sally Tompkins
Hartford, Conn.

Mini-Museum

I would sincerely like to pass on my appreciation for publishing the request for racquetballs to my "mini-museum."

I have had a number of letters inquiring about the collection, along with other racquetball questions. Your article created outstanding results.

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SIDE OUT

Narrow Feet

I have read your February issue on the latest footwear and commend you on your article(s). I would like your comments and/or suggestions on a problem of mine that may or may not be common to others—namely, narrow feet. I wear a 10½ AA street shoe.

Does anyone make a racquetball or tennis type shoe in such a narrow width? My present shoes were recently resoled and fit and feel fine. However, they are beginning to show wear. With the latest design and development of the racquetball shoe and my enthusiasm for the game, I want to find a shoe that will give me the best fit, support, and performance.

Chris W. Harlow, Jr.
Charlotte, N.C.

Editor's Note: A few shoe companies have reported they make "narrow" shoes which would probably fit "AA size" but none actually label their shoes as such.

Shoe Review

I've been playing racquetball for two years now and your magazine is the greatest. I read it cover to cover.

I was especially glad to see the "Shoe Review." I hope when you made your editorial judgment you kept in mind the different types of floors to play on. I, for instance, play on an artificial surface.

My compliments on your terrific articles.

Sally Rumble
Charleston, W. Va.

Air Traffic

As an air traffic controller I read with much interest the article in your Dec. '79 issue, "Coping With Stress," by Sandra Segal.

Extreme stress is a fact of life for controllers and, like the corporation executives mentioned by the writer, more and more controllers are turning to racquetball to alleviate some of this pent-up stress, and it's working—at least for me.

Controllers by and large are aggressive individuals, a necessity for the job, and racquetball is an excellent way to vent this aggressiveness and the stress of the job.

John Coyle
Plainview Tower, Tex.

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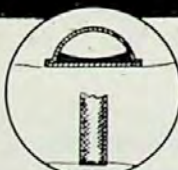
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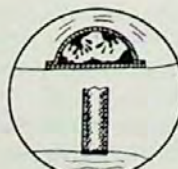
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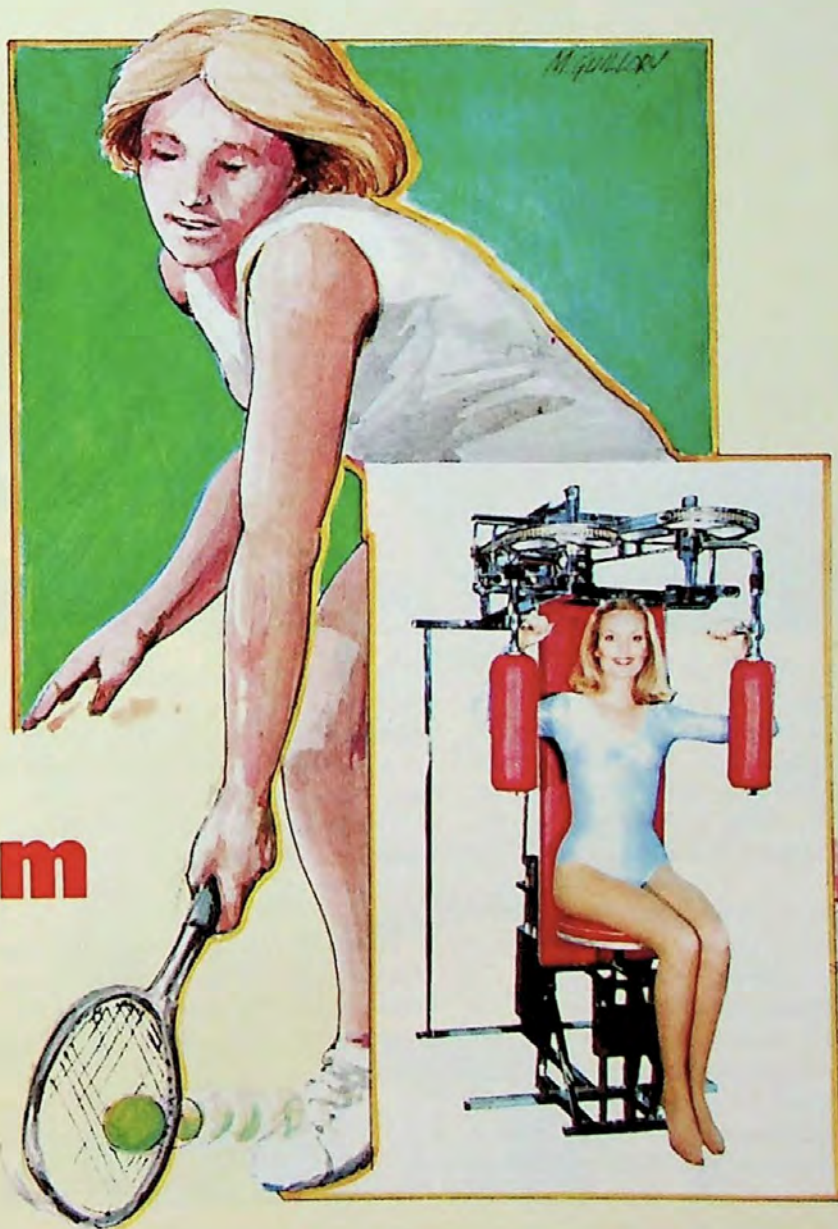
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Player of the Year Party



Over 200 people turned out to Racquetball Illustrated's first Player of the Year party at Nick's Fishmarket in Beverly Hills, Calif. to honor Shannon Wright (female), Marty Hogan (male) and Marci Greer (most improved) for their outstanding achievements of 1979.

Entertainment for the party was provided by Jockey International and Lang Sportswear in the form of a choreographed fashion show.

In addition to an original graphic illustration by Susanne Partridge, each of the winners received an expense-paid luxury vacation to The Bahamas on Windjammer "Barefoot" Cruises.

Awards were presented to the Players of the Year by Debra Jo Fondren, 1978 Playboy Playmate of the Year, and Steve Kanaly, co-star of the television series "Dallas."

In addition, special awards were given on behalf of the State of California by Secretary of State March Fong Eu.

In attendance were celebrities from the television, motion picture and sports industries and several journalists from newspapers and magazines.





Marci Greer and Shannon Wright displaying graphic illustrations presented to them at the awards' party.



March Fong Eu, Secretary of State for the State of California.



Also in attendance at the party, in addition to Wright and Greer, were touring pros Karin Walton and Jerry Hilecher.



Marty Hogan was sidelined in St. Louis with strep throat, so Racquetball Illustrated editor Ben Kalb accepted the award on his behalf from Debra Jo Fondren.

Photos by David M. King and Ed Ikuta



A variety of men's racquetball outfits from Jockey International.



Debra Jo Fondren, 1978 Playboy Playmate of the Year, models original racquetball outfit designed by Fred Lang of Lang Sportswear valued at over \$1,000.



A variety of women's racquetball outfits from Lang Sportswear.

Presenting the award to Shannon Wright was Steve Kanaly, co-star of the television series "Dallas."



March Fong Eu presents certificates on behalf of the state of California to Shannon Wright and Marci Greer.





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RANDY VATAHA:

The Guru of New England Racquetball

By Michael A. Clinton

Only a short time ago, Bostonian sports fans thought of New England Patriots football, when they heard the name Randy Vataha. Then suddenly, Vataha dropped out of the NFL, and out of sight, only to re-emerge in 1979, as a man with a passion and a devotion to a new sport. Today, ask any Bostonian about Randy Vataha, and there is only one response—racquetball.

In two short years, Vataha has become sort of the guru of New England racquetball. A guru with a racquetball empire that he says will gross in excess of \$7 million in 1980.

Photo by Dave King



VATAHA



But the boyish-looking former Patriots wide receiver has proved to be more than just another entrepreneur, riding the crest of the current racquetball boom. Vataha has also become a committed player and a tough match on the court.

In fact, the competitive spirit that he transferred from the football field to the racquetball court, enabled him to walk off with a record \$58,000 in prize money in the 1979 Coors All-Pro racquetball tournament in Las Vegas.

So why did Vataha trade in the gridiron for racquetball?

"It all started during the 1976 football training season," explained the energetic, 32-year-old Vataha, in a rare moment of relaxation.

"During training, Bill Lenkaitis of the Patriots and I switched our off-the-field workouts from tennis to handball. After discovering that there were very few handball courts around, we de-

cided to invest in one of our own, as a sideline business."

During the '76 season, he and Lenkaitis would rent a car in every city the Patriots played to explore existing handball clubs and to gather ideas.

"Instead of finding handball courts, we discovered that racquetball was the sport with the future. It was already happening in California," said Vataha.

When the 1976-77 season was over, they moved quickly, adding a third partner to their plan, George Matthews, a Boston businessman, who Vataha says "buys sick companies and brings them back to health."

LMV (Lenkaitis, Matthews, Vataha) Leisure Time, Inc. was established that spring in Wal-tham, Massachusetts, "as a management company to build and operate racquetball clubs throughout New England."

Vataha readily admits that when he left professional football, he was entering the world of business with very little skills and even less experience. In fact, he says that his first year as a businessman was like getting a complete college education in one year.

"During that first year, I tried to learn all the basics, from accounting, to finance, to concepts like depreciation," explains Vataha, adding that Matthews' business experience and his accountant's guidance were essential in the metamorphosis.

"When we were building the first club, there were a million details, like setting up systems and procedures of all kinds. I had to learn how to develop all of these systems from step one and I had to rely on my colleagues for a lot of direction."

Three years after the founding of LMV, Vataha now sees himself as a competent businessman, sophisticated by the value of on-the-job experience.

"I feel very confident as a businessman. I've learned the answer to a problem isn't as important as developing methods and procedures to solve the problem," says Vataha. "In business, I also think that ability is secondary to putting in the hours."

Vataha's regular 12 hour, six-day week gives him plenty of experience in putting his methods to work, since he is the full-time general manager, who makes all of the day-to-day decisions in the operation. Once every three weeks, he, Lenkaitis, and Matthews meet for four or five hours to discuss planning and the future direction of the Playoff clubs.

But even though experience has helped to shape Vataha into an effective manager, he agrees that he still has several weaknesses as a businessman.



"It was an injury that made me realize that my pro football days were over and my future was in racquetball."

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VATAHA

"One of my biggest problems is that I try to have my hand in everything. I have to learn to delegate more, instead of getting caught up in details," he says.

Actually, Vataha's interest in racquet sports is relatively new. He played a lot of handball (he was even ranked in California) and, of course, there was football.

He impressed a few people his junior and senior year at Stanford (helped by the throwing arm of Jim Plunkett) and was drafted in the 17th round by the Los Angeles Rams.

The Rams didn't like his relatively small size

(5-foot-10, 170 pounds) and cut him, whereupon he was picked up by the Patriots. That year he caught a rookie team record 51 passes.

It was during his pro days Vataha also tried his hand at tennis. Soon, however, like everything else, he was getting good at it.

And once again he excelled, winning the NFL Players Championship three years in a row, 1974-77.

But by 1976, Vataha had actually lost his interest in tennis and returned to handball. He then found racquetball.

November 1, 1977 might be what you would call Vataha's own personal turning point. He had left the Patriots and was in his first season with the Green Bay Packers. In one game, he broke four ribs and was out of football for the rest of the season.

"It was that injury that made me realize that my pro football days were over," said Vataha. "I also began to realize that the real future potential for me was in racquetball."

Coincidentally, LMV's first Playoff Racquetball Club opened that very same weekend in Braintree, Mass. Vataha decided to shift his energies into a new career in a new sport.

After an initial sellout of 1,400 memberships and what Vataha calls "a lot of hard work with a zillion details," LMV opened its second club in East Providence, Rhode Island, in December, 1978. At that time, Vataha and his partners began to look toward the future in a more serious way.

"In those days there weren't that many racquetball clubs in New England, so we decided to expand as quickly as possible," noted Vataha.

The decision to expand led to the opening of the third Playoff club in Beverly, Mass. late last year. The racquetball empire was beginning to build.

And construction has already begun for clubs to be built in Waltham, Mass., Newport, R.I., Warwick, R.I., Salem, Mass., Hartford, Conn., and downtown Boston. He also hopes to expand into Maine.

"We hope to have 10 clubs by 1980, and we will continue to build from there," explained Vataha.

His long term goal, he says, is to set up a whole network of Playoff clubs, first in New England, then across the country, with reciprocal membership privileges.

Vataha also plans to attract the pro tour to his clubs.

"Randy is a bundle of energy," said Lenkaitis. "He is the true force behind LMV's fast success."

Vataha's energy and determination, two traits that led to his success with the Patriots, have also been invaluable in his success with the Playoff operation and his own racquetball prowess.

After opening the first club, he himself became its most ardent member. He began to play racquetball regularly, as often as three hours a day, five days a week, his old off-season schedule for tennis.

"In the process, I learned that racquetball has two to three times the exercise value of tennis," he said.

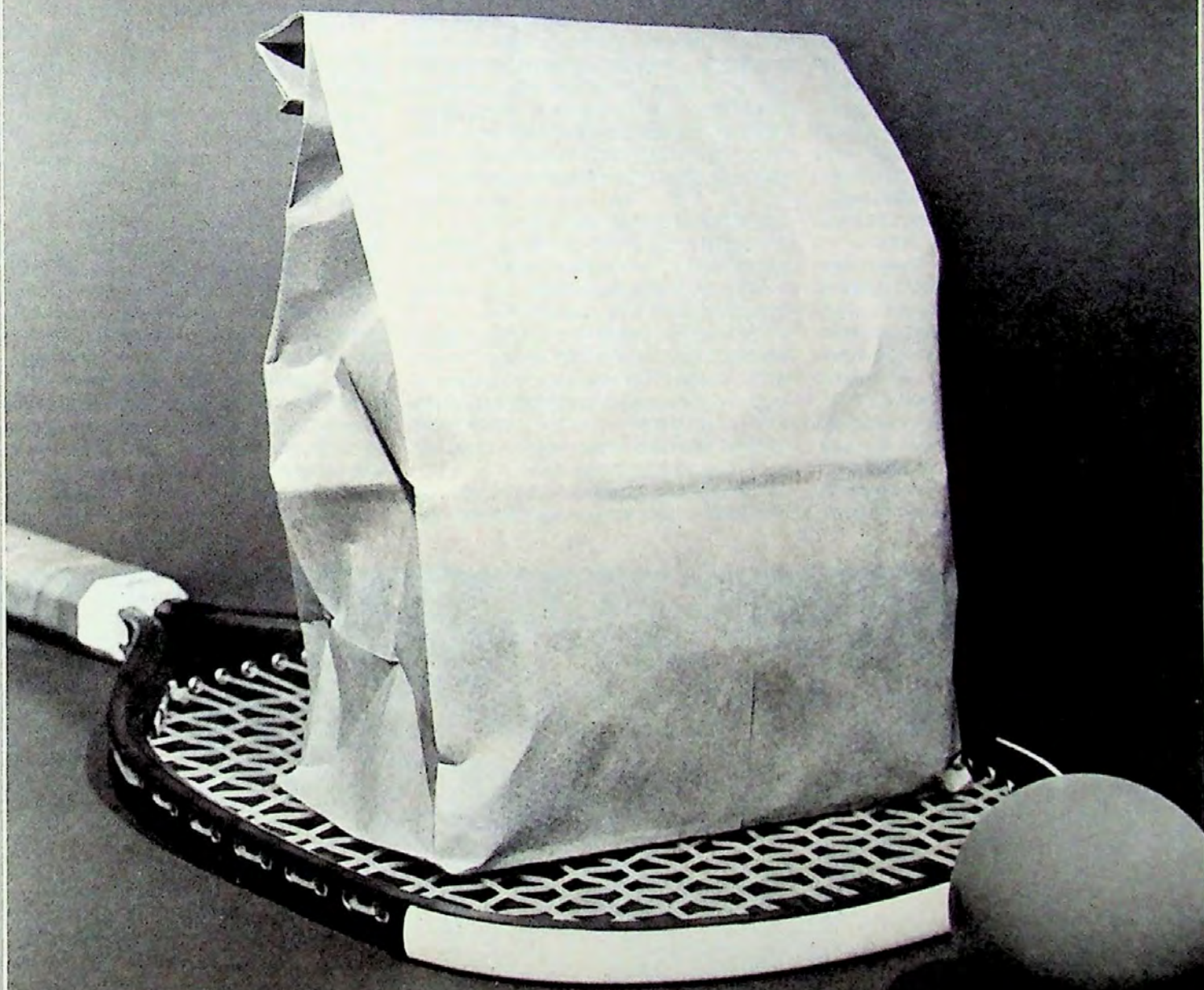
So with all of his energies devoted to racquetball, does Vataha miss the feel of pigskin on his palms?

"I miss the players, more than the game. I played football for 15 years and got as much enjoyment out of it as possible," he said.

"But now my life is racquetball, and I know that the sport will achieve incredible heights in the 1980s. As soon as it becomes televised, it will take off just like tennis did in the 70s." **R**



EATING TO WIN



EATING TO WIN

What The Pros Recommend

By Carole Charfauros

What is the best diet for a championship racquetball player? What does it take to turn from that average player into a national champion? Meat and Potatoes? Twenty three glasses of milk? Vegetables with a supplement of vitamins? Not so says National champ **MARTY HOGAN**. "I am a junk food junkie. I would say most of my training is done on Ding Dongs."

Hogan may be a junk food junkie but only because he is in good shape physically. "I work out pretty hard every day so I can eat just about anything I want," says Hogan.

Hogan's breakfast usually consists of coffee and toast on weekdays and bacon and eggs on weekends, a sandwich for lunch and a huge dinner. "Italian good, rich food, chicken, steak, fish, anything. . . I'm not one of those red meat freaks."

Hogan says he does most of the cooking himself except "when once in a while I have a companion over here to cook for me."

Some people think that being in the limelight means there is also plenty of liquor and drugs for Hogan but he says he abstains. "I've never been drunk in my life," says Hogan. "I've never done drugs or even smoked a joint. I've never enjoyed any part of that scene."

Marty says his diet changes very little during a tournament week except that he cuts down on sweets so he can go into a tournament at

his ideal weight. "I'm just 22 and in the shape I'm in, it doesn't really matter. I've eaten a Big Mac, french fries and a coke a half hour before a championship match and won it."

As for the others, about the only conclusion one can come to is that different foods work for different players.

STEVE KEELEY is currently on a cereal and toast "binge." "By a binge," says Keeley, "I mean I eat that particular food every day for both my meals for a period usually of about three weeks. . . I just got off baked potatoes." His current diet consists of eight slices of whole wheat toast with two bowls of Wheat Chex cereal in the afternoon and four slices of the same and two bowls of the same in the wee hours of the night after his racquetball workout.

In addition, Keeley usually drinks a quart of orange juice with his first meal and quart of skim milk with his second. A can of soup, a can of corn, and two meatloaf and tomato sandwiches top off a typical dinner.

Keeley's food schedule gives the impression that he's not a gourmet chef, which he readily admits. "I hate to cook and I refuse to do so. I have lived here [Michigan] three years and have never used the stove, oven, or burners. Everything I eat is cooked in my microwave or not heated."

Keeley says he believes in trying everything at least once. "I have experimented with the

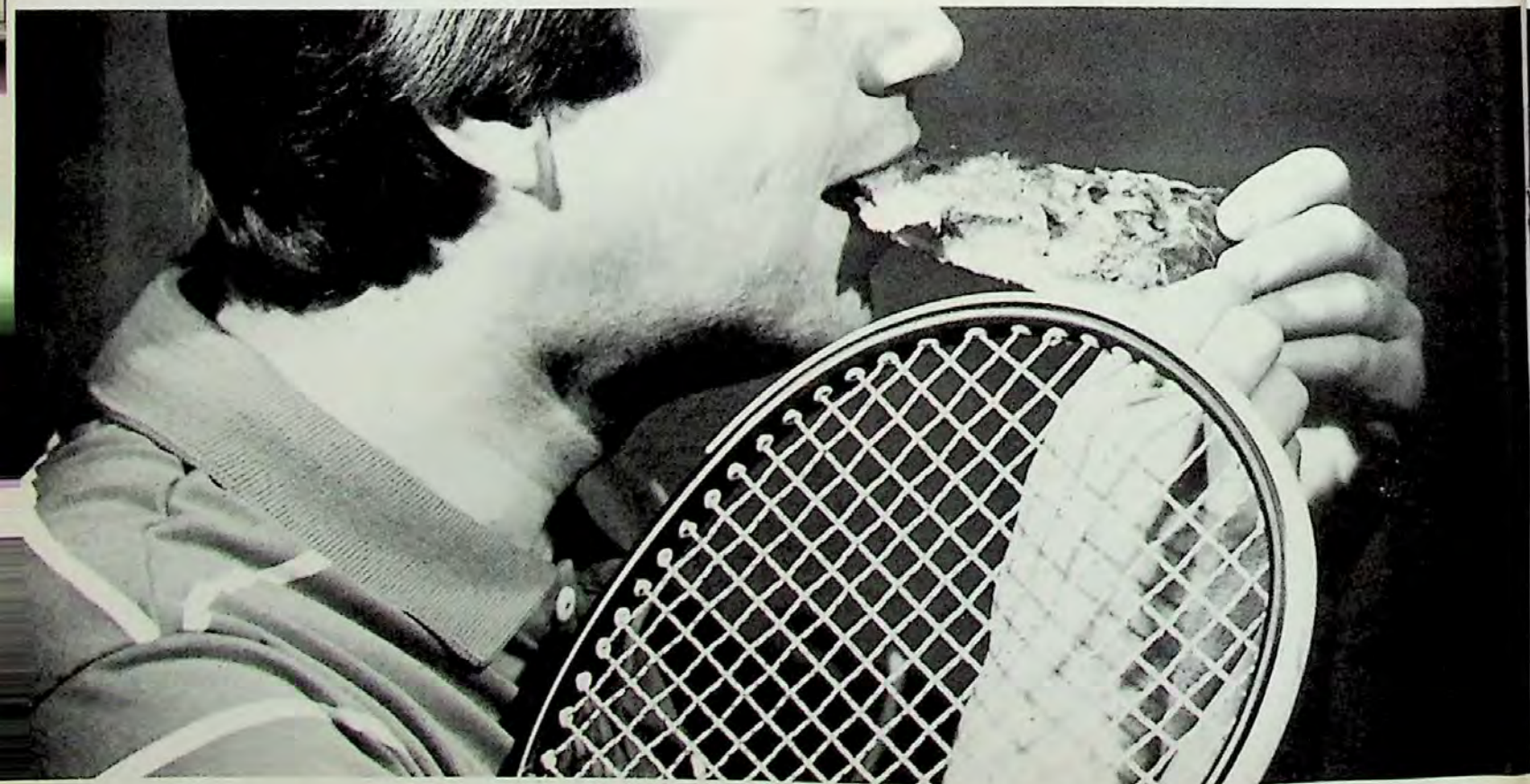
process of nourishing myself in all ways and have evolved the eating habits which I now follow. . . Food is one of my main loves in life."

RITA HOFF has a problem that she shares with most people twice her size. She likes all the "wrong foods"—chips and dips and candy and cookies and pizza. To compensate for the high calorie content of most of her favorite foods, Hoff usually eats just one meal a day and runs five miles.

"In the middle of the afternoon I eat some kind of salad or chicken or turkey. Normally I just try to keep away from sweets and meat, but it's much easier to avoid the meat, even though I have a Big Mac now and then." To be sure she gets the nutrients she needs, Hoff usually throws in eggs and cheese into her salad and also takes a multiple vitamin every day. "I don't know why I take them, but I thought that since my diet was kinda strange and not really reliable, that it might help, but I really don't know if it helps or not."

Living on her own, Hoff finds it's "no fun" to cook for one person, so it's easier to snack or pop a Weight Watcher's dinner in the microwave. Occasionally she splurges with some friends, but then she eats practically nothing for a day or two, drinking diet sodas and Natural Light Beer (she is its racquetball spokesperson).

During a tournament, Hoff eats even less, "probably due to scheduling, but also due to



nervousness. If I'm playing at 2 p.m. and then again at 8 p.m. I won't have anything before my first match and then I'll have a malt or some ice cream in the afternoon. After I'm all done playing I'll have a light meal."

It's obvious that Hoff's diet varies every day and much of it has to do with who she's with. "Janell [Marriott] eats regular meals—breakfast, lunch, and dinner. But I can't afford to eat with her all the time when she wants to because I have no willpower. Jennifer [Harding], on the other hand, is probably a good influence. We go into a grocery store and she buys fruit or yogurt so I'm a little embarrassed to buy junk food."

LINDSAY MYERS says, "Usually I'll bulk up on bananas and granola and sandwiches such as turkey and swiss cheese with lettuce, tomato and avocado on wheat bread. I drink a lot of milk, a beer now and then, no red meat or pork and lots of chicken."

At home, Myers does most of his own cooking. Breakfast usually consists of a couple of eggs or french toast, followed by a workout and a sandwich at the racquetball club, followed by another workout. For dinner, Myers usually has chicken. "I know I eat a lot of food, but I'm playing four hours a day so I burn it off."

Tournaments, however, are a different story. "Usually I don't eat as well because the food in restaurants isn't as good as at home. Also, the time my match is scheduled may conflict with the time I usually eat. I have to eat four hours before I play so I can be a little hungry when I go on the court and sometimes that's hard to plan."

JENNIFER HARDING has never had a problem with her weight, but that's because she's always watching it. She never eats breakfast and seldom eats lunch, except maybe a salad. Salad is also her favorite dinner meal. She prefers fish and chicken instead of meat.

But even she has a few vices. "I do like frozen yogurt . . . and lately when I'm working at the club I have diet pop and pretzels . . . I like unsalted and unbuttered popcorn with beer." Besides diet drinks and beer, Jennifer drinks coffee, but no juice and never milk. "I just don't think to drink milk, I guess," she says.

BEN KOLTUN basically tries to eat a well-balanced diet, something from each of the four basic food groups. He admits to snacking occasionally but prior to a tournament he tries to stay away from the "junk food." Unlike some of the male pros who need to "bulk up" before a tournament, Koltun likes to go in at his normal weight even though he'll lose a few pounds during his matches.

"I sometimes go into a tournament heavy, but besides the fact that I can't button my pants, it doesn't affect me. Actually, I feel quicker psychologically if my weight's down." To cut down, a week prior to a tournament Koltun eats only one meal a day and a few snacks. He also takes some basic vitamins, Cs, multiples, "a few here and there because I don't eat regularly and don't always eat a balanced meal."

During a tournament, Koltun eats "regular" food such as eggs and toast for breakfast or brunch, no lunch, lots of milk and orange juice and no colas. Koltun never takes an alcoholic

beverage so that's not a problem for him. But he feels it is for some of the pros.

"There are a few players who do drink and it does affect their game," says Koltun. "They go out earlier than they should. Their reactions are limited. If you drink the night before, wake up with a hangover and drink before your match, you've gotta feel lousy, instead of fresh and hungry to play."

Some people may not know why they eat the things they do, but **LYNN ADAMS** does: "They taste really good," she says.

Adams loves smoothies and chocolate chip cookies "because they taste really good" but for breakfast she usually has two eggs scrambled with cheddar cheese and a Thomas English Muffin. Sometimes she has a banana and almost always a glass of orange juice. "But I never eat exactly the same two days in a row."

By lunch time Adams is still at the club most days and her favorite sandwich is grated cheddar cheese, tomato slices and avocado on wheat toast. If she's at home she'll usually create a "super salad" of lettuce, shoestring beets, tomato slices, avocado, cheddar cheese and Skinny Haven's green goddess dressing. Lynn's comment: "Mmmm, my favorite meal."

For dinner Adams usually has something like baked chicken with Skinny Haven's BBQ sauce or sweet and sour sauce, baked potatoes with lots of butter and sour cream. She also has a salad or vegetables, usually canned green beans. She drinks lots of milk and then



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treats herself to 60 calories (5 ounces) worth of ice cream.

I'm not into chocolate or anything like that," confesses Adams, "but I do eat a lot of breads." She doesn't eat much candy at all and only rarely does she take alcohol.

During a tournament, Adams says she gets nervous and eats "very, very little." She loses a lot of weight during tournaments so she tries to have eggs during the day.

"Your body has so much stored up so you can go for a long time without having to eat any food. You should have something in your stomach, but going for a weekend without eating regularly isn't going to hurt you... At least I don't think it does. I've never suffered from lack of energy or anything," says Adams.

SARAH GREEN says she was able to lose 15 pounds by cutting down on sugar and white flour. "I never use salt," she says. "I drink only diet colas, wheat bread and I don't eat fried foods except at tournaments because you don't get much choice at restaurants."

Green does not like alcohol and for snacks, it's unsalted and unbuttered popcorn, peanuts or peanut butter.

Scrambled eggs are her choice for breakfast with cheese and orange juice. Chicken sandwiches are lunch favorites. She also prefers chicken (baked without the skin) for dinner plus steamed vegetables and a salad without dressing. Diet Pepsi is her dinner drink.

MARCI GREER likes "junk" cereals for breakfast, a roast beef or turkey sandwich for lunch and either Italian food, chicken or pork chops for dinner. Milk is also a daily favorite.

Greer also snacks before going to sleep, usually preferring pies, cookies or potato chips.

During tourney play, she eats a lot of pancakes or eggs for breakfast and usually spaghetti for dinner or seafood. She also likes Gatorade. "I'm not sure if it has helped my game but it's costing me 50 cents a day to find out."

On the morning of a tournament, **CHARLIE BRUMFIELD** tries to stock up on protein, perhaps a breakfast steak, as well as carbohydrates such as waffles or pancakes, lots of fruit and iced tea, "because I feel that the caffeine in tea peps me up whether that's scientifically true or not." Brumfield used to drink a lot of orange juice and eat citrus fruits "but they made me burp so much that the ref thought I was calling a time out." Milk is also a no-no on Brumfield's list because he feels it messes his stomach up. Brumfield says he doesn't want to overeat.

"Eating makes me tired. I want to take a siesta after I eat. A big meal doesn't raise my level of intensity or make me feel bigger than life—I just feel bloated," he says.

PEGGY STEDING may be 15 or 20 years older than most of the other players on the pro tour, "but I don't think any of the women are in better shape than I am."

"I eat a lot of sugar, which I probably

shouldn't. I love pastries. That's why I have to keep playing. I'd never get through the door," says Steding. "I snack on potato chips and drink my Cokes, you know, all the goodies, but I've never weighed much more than 118 pounds, not counting when I was pregnant."

At home, Steding never eats breakfast and just eats soup or a salad for lunch. With it, she takes a Hi-Vi (a sugarless high protein multivitamin), a vitamin C, and a vitamin E, just as she has for the past 20 years.

For dinner Steding likes to have a main dish like steak, chicken, meatloaf, ribs or fish, with salad, potatoes and vegetables. "I know eating at night is the worst time, like when we're watching TV or something, but since I don't eat during the day, it's not so bad."

During a tournament Steding usually has a piece of French toast or two eggs first thing in the morning. After her match, she'll have a triple decker sandwich, made with bacon, turkey, lettuce and tomato, or maybe just soup and salad.

"Back during the first few years when I used to play in the men's and women's divisions, I could eat a doughnut or a banana and walk right on the court and play. I couldn't eat a great big ol' meal and go play, but something light was okay. My muscles cramped once way back when I was playing two divisions, so I learned to take salt tablets and not play on an empty stomach because the heat of the court would get to me. I know they say that you don't need salt tablets, but I don't eat much salt so I take salt tablets and I've never cramped since."

"**RICH WAGNER** does not eat sugar," stated Rich Wagner. At least he hasn't had any sugar for the past year and a half since he read the book, *Sugar Blues*.

"In the morning, I have eggs usually, but if I have a hot bowl of cereal instead, I won't be affected psychologically. The only thing about eating that could psych me out would be if I didn't eat." For lunch he likes a turkey, avocado and swiss cheese sandwich.

For dinner he has a potato every night for potassium and rarely eats red meat, "except for an occasional top sirloin, but never near a tournament."

"If I stick to my routine for four weeks prior to a tournament I feel that I'm in really good shape, but if I goof off and party, then I might have doubts."

DAVEY BLEDSOE says "I just listen to my body and eat what I feel like. I try to avoid a regimented diet because then I probably wouldn't feel whole if I didn't eat my Wheaties, for example. I'm not like that. I'm not a very regimented person so I do take a good supplementary vitamin every day."

Diet seems to be the least of Bledsoe's concerns, even though he realizes that a lot of experts believe it should affect one's performance. "Some people feel a need to have special diets so they can say to themselves 'I've done everything dietary wise—the slate is

clean.' I just don't worry about it at all, so that slate is clean for me too."

"During a tournament I eat like a bird. It's very difficult for me to eat sometimes, but I try to force the food down so that I don't play on a totally empty stomach."

KARIN WALTON doesn't think too much about her weight and what she eats until a modeling assignment comes up or a photo session. "Then I fast for a few days to get back down."

But with favorite foods such as hot chocolate with marshmallows, spaghetti, and Big Macs, it's not always that easy for Walton to feel light on the court.

For breakfast, she has two "eggs in the hole" made with whole wheat toast and fried in butter. She drinks orange juice and "tons of milk." For lunch, if she has it at all, Walton will occasionally have a bologna sandwich and potato chips.

Walton will cook spaghetti at home or hamburgers, prime rib and chicken. Corn, salad with tomatoes, avocados and creamy Italian dressing are some of the other things Walton likes to eat.

In the evening, it's time for hot chocolate or guacomole dip and chips or cauliflower and dip. But sometimes Walton will only eat one meal a day maximum and no snacks. When she's dieting she makes sure she takes her vitamins.

During a tournament Walton drinks lots of milk and water, but she says she can't eat before a match or else it comes back up. She also drinks beer, especially if she's already out of the tournament.

JERRY HILECHER gives his wife, Debbie, much of the credit for his new interest in his diet.

"I didn't eat as well as I do now. I used to snack a lot, but I've quit most of that." The Hilechers very seldom have any alcohol, maybe just a glass of wine or beer.

In the morning, Hilecher's typical breakfast consists of two frozen whole wheat waffles popped in the toaster and served with syrup and a tall glass of milk or juice.

On the road between his job at Ektelon and a game at the courts, Hilecher will usually pick something up from a fast food chain, like a seafood mixture of shrimp, scallops and filets with french fries and a glass of milk.

In the evening, Hilecher is treated to Debbie's nutritionally balanced cooking. One of his favorites is barbecued chicken, steamed broccoli, and green salad with avocado, tomato, alfalfa sprouts and Italian dressing. Water or milk is the usual beverage.

Before bed, Jerry has a tall glass of milk with either a piece of fruit or some macadamia nuts (probably a habit developed on the Hilechers' honeymoon in Hawaii).

JANELL MARRIOTT is probably the least exotic of all the pros. "I eat three normal meals a day." It's this regularity that drives impulsive Rita Hoff crazy.

A typical day for Marriott goes something like this: 8:30 a.m. she has a large glass of cranberry juice with half a bagel and honey. By 1 p.m. she's on the ski slopes in her home state of Utah, eating a peanut butter and honey sandwich, a package of corn nuts and a Tab to drink. Around 4:30 p.m. she might have a light snack.

The Marriott family eats dinner together at 6:30 p.m., usually something like roast beef with potatoes and gravy and cauliflower on the side. Marriott drinks milk with her meal and has a dish of homemade apple sauce for dessert. Before bed Marriott might eat a banana and drink a diet Dr. Pepper.

Like she said, pretty much a normal diet. Marriott says she doesn't eat any differently because she's a professional athlete. "I make sure that I do eat before a match so that I have enough energy because I'm burning up calories. It may just be mental, but I try to eat at least two meals a day, even during a tournament," she says.

Marriott drinks beer once in a while, but not the day of her match. "I feel it affects me if I do. I don't want to have any alcohol in my system at all when I play. If I'm going to play I won't have even one drink. That's one thing I'm really careful about, but that's about all."

Marriott also takes vitamins in spurts. She'll take them for a while and then quit. "Like right now I've quit and gotten a bad cold from it. I'm going to go back and take a few vitamins again. With all the traveling I do I get run down."

STEVE STRANDEMO is another pro who feels that athletes, like anybody else, need a well-balanced diet. "There's no secret formulas to getting the vitamins and minerals you need for energy." He refuses to carry around a bunch of bottles of vitamin supplements to a tournament, preferring to get his nutrition from sensible eating.

Strandemo usually has toast, eggs, and bacon with either milk or juice in the morning. Lunchtime usually finds Strandemo eating a sandwich and a piece of fruit.

"A plain old decent meal" is what Strandemo has for dinner. He sees nothing wrong with people who prefer a specialized diet or "health" foods, but the problem with that is it's so hard to find the right foods at a tournament. "I like the security of knowing that I can grab a sandwich at a club without much fuss," he says.

At home Strandemo likes steak and potatoes with vegetable, salad, milk, and dessert. "I don't want to eat to the point of stuffing myself, but I do want a little calorie surplus. I like to come into a tournament a couple of pounds over my playing weight so that I won't feel weak by the end of the tournament after losing a little weight."

As one can see, every player has his or her own diet. No diet is better than the next. It's what works best for each person, and that's probably the bottom line.



What the Experts Say

By Steve Phillips and Carole Charfauros

What to eat or what not to eat? That is the question.

Although carbohydrates and fats put weight on you and may not be the healthiest things to put into your system, these types of foods are the two major fuels toward gaining that "quick energy" which a racquetball player needs to compete in a tough match.

"In any sport where the individual relies on quickness or rapid movement, like racquetball, the best resource to get energy is carbohydrates," says Dr. Duane Eddy, professor of Physiology and Science at Ball State University (Muncie, Ind.).

Carbohydrates are formed from a chemical composition of carbon, hydrogen and oxygen. They are divided into three groups: Monosaccharides, disaccharides and polysaccharides.

The monosaccharides are the simplest of the three. They are basically simple sugars including glucose (sweet sugars), fructose (sugars found in fruits and honey), and glucose (sugar produced in human digestion).

The disaccharides are forms of two monosaccharides and include table sugar, sugar in milk, and the sugar that is found in malt production and germinating cereals.

The more complex group is the polysaccharides. They are divided into five groups, one of which is energy related—starch.

Starch is the most significant product in human nutrition and it is the most important source of carbohydrates, accounting for 50 per cent of the total intake in our diets.

"The basic place to get carbohydrates is in sweets, cereal grains, potatoes, and pancakes," says Eddy, who is connected with the Ball State Human Performance Lab.

There are other foods that are also high in carbohydrates. For example:

FOOD	AMOUNT	CARBOHYDRATES
Vanilla ice cream	1 regular	48.7
soda		
White Sweet Roll	1 medium	29.6
Pancakes	1 average	10.7
Macaroni & Cheese	1 cup	45.3
Chocolate milk	½ pint	2.2
Unpared baked apple	1 average	64.9
Banana	1 average	46.0
Commercial grape juice	3 oz.	18.2
Beef Stew	3 oz. chuck, with 2 small potatoes, 1 small carrot, 1 onion	56.1
Chicken Pie	4 oz. with potatoes and peas	20.2
Cream cheese with jelly sandwich	/	50.4
Raisin pie	1/6 of a medium pie	81.2

"I wouldn't advise eating any foods that are fatty before playing or drinking milk or a milkshake," says Eddy. "They could take up to eight hours to digest and they would just lay in your stomach and not do you a bit of good."

Dr. Ken Knight, an athletic trainer and an instructor of Exercise Physiology at Indiana State University (Terre Haute, Ind.), believes that if you eat a well balanced diet, it should be sufficient for energy requirements.

"If you are on a normal diet," says Knight, "then you should have ample storage before your match."

Dr. Olivia Wood, assistant professor in the Department of Foods at Purdue University (West Lafayette, Ind.), thinks players should not look toward one food for energy, but to a normal diet.

"There is not a magical food that we can eat right before a match to get energy," says Wood. The question then becomes how long one should eat prior to playing. "If you eat a large meal, you will need to eat earlier than if you were to eat a small meal," says Eddy. "The average size meal should be eaten three to five hours ahead of your match. By the time you start to play 95 per cent of the carbohydrates you consume will be digested."

Eddy also suggests that if one regularly gets tense or nervous prior to a match, then one should eat at least five hours before.

But Eddy also warns of the player who works out hard and is on a diet.

"If an individual has been working out hard for four to five days and is on a diet, most of the time they tend to exclude the carbohydrates and this can be very costly," he says. "Carbohydrates are stored in the muscle tissue. Over a period of four to five days the carbohydrate supply begins to depreciate. Then, on the day of the match, the player will feel sluggish and will run out of gas due to the lack of energy."

Marathon runners have been known to consume a lot of beer and pancakes before their event, but nobody advises racquetball players to do this.

"The marathon is much different than football or baseball or racquetball," says Knight. "The runner needs the beer because he may run into a depletion problem whereas other sports don't have the same problem."

"I wouldn't consume alcohol at all," says Eddy. "Your liver should not accumulate the lactic acid. Marathon runners don't accumulate the acid because they are just using their leg muscles, whereas in racquetball it does accumulate because of the overall movement."

If you need a pre-game drink, water is suggested. "As far as drinks are concerned, water is the best. Most of the athletic 'thirst-quenching' drinks have a lot of sugar in them

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and they don't absorb as well as plain water does," says Knight.

During the break in a match, some players insist on having a cola or a chocolate bar, thinking that it will renew the energy they have lost. But, says Eddy, a study at the Ball State Human Performance Lab indicates that it actually hinders you instead of helping you.

There are other misconceptions when it comes to foods.

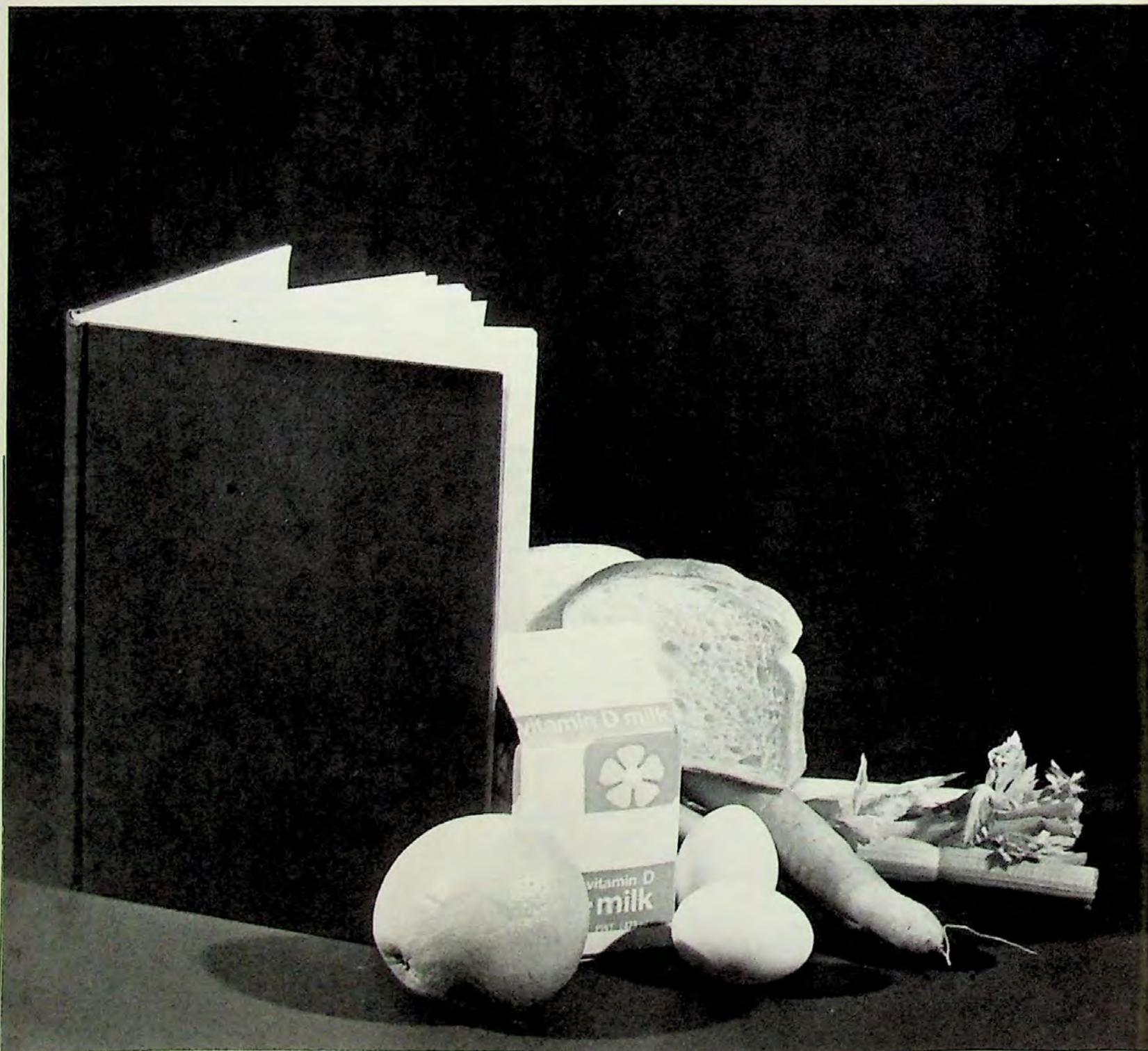
Coaches and trainers, many of whom have very little education in the field of health and

diet, are some of the main sources of misconceptions about the nutritional needs of athletes. These coaches are influenced by slick advertising campaigns in athletic journals which suggest that certain "health" products can increase athletic potential.

Another influential source of misinformation about athletes and nutrition comes from the athletes themselves. Aspiring competitors try to pattern themselves after successful athletes, even going as far as to imitate their dietary practices. There are also many supersti-

tions connected with anything that might have contributed to a win. Meatball sandwiches became a very popular pre-game meal after the New York Giants played so well after eating them prior to one of their football games. Actor Sylvester Stallone portrayed a boxer named Rocky who lived on protein by eating six raw eggs every day. One Olympic athlete reportedly took as much as 10,000 mg of vitamin C in one day.

It's important that coaches and athletes learn about nutrition for many reasons. First,



there are health hazards linked to improper diet; even certain vitamins, taken in excess, can be dangerous. Secondly, athletes may rely too heavily on one source of food, while ignoring others that have necessary nutrients. Also athletes can become psychologically addicted to certain ingredients so that they think they can not do well without them, and if the athletes do win, they credit part of their success to a substance which had no bearing on their athletic performance. Finally, some of these alleged "super foods" are overpriced, as well as unnecessary.

Racquetball players, fortunately, have not been plagued by the intense pressures, as have many professional athletes in other sports, as well as Olympic contenders from around the world. There are no team physicians outside the courts, ready to administer drugs to keep an injured player in the match. Still in its youth, racquetball has been a follower, rather than a leader of trends in major sports, like tennis, golf and football, so very little has been published on nutrition for racquetball.

"Most of what athletes believe about nutrition is folklore," says Jill Garrie-Seagren, who has a degree in food and nutrition from San Diego State University where she now teaches the class, "Nutrition and Athletic Performance."

"The idea that athletes need more protein, especially from red meat, dates back to the early Romans who believed that you assumed the characteristics of the animals you ate. Therefore powdered lion's teeth were very popular in ancient times; today it's rare steak."

Garrie-Seagren, after working first with the Los Angeles Rams and now with the San Diego Chargers, advocates a vegetarian diet.

Garrie-Seagren and many of her colleagues in this relatively new area of research believe that vegetarianism is the ideal diet for an athlete who actually needs to eat a higher percentage of carbohydrates and a lower percentage of proteins. A well-balanced diet for an athlete would contain only 15 per cent protein, 30 per cent fats and 65 per cent carbohydrates compared to the average person whose intake should contain 25 per cent protein, 30 per cent fats, and 55 per cent carbohydrates.

"Rams' lineman Fred Dryer is a vegetarian," says Garrie-Seagren, "and he's been the butt of jokes for many years. But when I came in and started preaching a vegetarian approach to diet he got the last laugh."

After interviewing numerous professional athletes and having them keep food diaries, Garrie-Seagren has concluded that most of them eat poorly because they're on the road a lot and eat mostly at fast food chains. They don't think of their health on a long term basis, and neither do their coaches who only care about them while they're on their team. "Many retired athletes are having heart attacks, are grossly overweight, and are deconditioned be-

cause they're eating the same number of calories, yet not maintaining the same high exercise level they were when they were playing professionally," says Garrie-Seagren.

Athletes used to believe that drinking water during a work out would make them bloated or heavy, but actually water is the essential ingredient to replace the fluids that the body is losing. Replacement of electrolytes (the sodium, potassium, and minerals in the body) is only necessary if the athlete is sweating profusely and losing a pound or more of body weight per hour, which is true of some racquetball players.

There also has been no conclusive evidence to show that honey gives quick energy release compared to refined sugar. Honey has 50 per cent more calories and only a miniscule amount of nutrients. Molasses has less calories than honey and much higher amounts of the same nutrients.

With all sugar items, including soft drinks, chocolate, and pastries, there's the risk of what nutritionists call self-induced hypoglycemia. If you have nothing but sugar items, like spoonfuls of honey before your match, you raise your blood sugar level to a very high peak, very rapidly. But it will also fall very rapidly, usually going below normal, which puts in a deficit known as the hypoglycemic effect. You feel dizzy and get headaches and hunger pangs. So the first thing you do is eat another candy bar or more honey and the cycle starts all over.

Alcohol is a hard area to deal with. Like caffeine, it's legally a drug, but since it is usually consumed in the form of beverages, alcohol is often considered a food. It can be either a stimulant or a depressant, depending on how it is used. Generally the research on alcohol tends to agree that small to moderate amounts do not have adverse effects on athletic performance, while in some cases, the psychological benefits of greater self-confidence and less tension may override the loss of skill and slowing of body reactions.

Professional racquetball players seem to be split about the subject of alcohol abstinence, at least just prior to a tournament. "As a health professional," says Garrie-Seagren, "I recommend that athletes don't drink before a match. They should try to cut down on their total alcohol consumption, but it's senseless for me to tell them to abstain because they won't if they don't want to."

"As far as the long term problem with alcohol, of course, you're looking at alcoholism which happens to many. But alcohol in small quantities is a source of energy, with seven calories per gram, even though it's not an ideal source."

Beer has carbohydrates, as well as alcohol. "Some marathoners use beer in training because it quenches their thirst when they're tired. They let it go flat overnight because the gas from carbonation can cause sideaches. It's not bad as an energy replacement be-

cause it has water and some sugar. It's also providing a little alcohol which soothes their pains."

Another problem that some athletes may get is muscle cramps, although most of the racquetball pros could hardly remember experiencing them. Cramps usually occur when someone is sweating enough to lose the supply of potassium. They also are caused by not being in shape, not eating properly, and not getting enough calcium and potassium through diet. "You don't want to take potassium supplements to prevent cramps because too much can cause irregular heartbeat and sudden death," says Garrie-Seagren. "Instead I would recommend eating foods that are high in potassium, such as potatoes, orange juice, bananas, and milk."

Appropriate foods for athletes are the same as what we've all heard since childhood: Eat a minimum of one serving from each of the four basic food groups at each meal.

The four basic food groups are 1. Dairy foods (milk, cheese, ice cream) 2. Meat group (meats, fish, poultry, eggs or cheese, with dry beans, peas, and nuts as alternatives for vegetarians), 3. Vegetables and fruits (one serving each of green vegetables, yellow vegetables and citrus fruit is recommended each day) and 4. Breads and cereals (grains, flour, rice, pasta). It's just a matter of becoming familiar with what foods are included in what group. A professional racquetball player who is eating 3,000-4,000 calories a day would have more than an adequate supply of nutrients by following this basic diet.

At a tournament, however, racquetball players must adapt to match schedules. A pro who plays only one match a day, needs to remember to eat a balanced meal three or four hours beforehand. This meal should preferably be light on fats because those are the slowest digested and absorbed.

Amateurs have additional problems because they usually play several matches in a day and are expected to referee in between. Amateurs will rarely eat a complete meal between matches because they don't usually have enough time for their food to digest. In that case, Garrie-Seagren recommends a "liquid meal," available at most grocery stores.

Smoothies made with yogurt have some protein and fats and are high in carbo. However, make sure you aren't drinking an abundance of sugar.

Some clubs charge slightly more for a smoothie with protein powder in it. But athletes have a tendency to eat too much protein already. If you eat a well balanced diet you will be consuming a sufficient protein intake and the powder supplements will be unnecessary.

In the end, what it all boils down to is that there are no miracle substances to consume in order to increase athletic performance. The best way to prepare for competition is to eat good meals, train physically, and the rest is psychological.



1973

Come with us back to pro racquetball's glorious (and not so glorious) first year.

By Charles Garfinkel

Editor's Note: The author was a player during pro racquetball's first year. In fact, he is considered racquetball's first official pro, having returned the contract earlier than anyone else.

In April, 1973, a series of meetings was held in St. Louis at the International Racquetball Championships. Various conflicts between the International Racquetball Association's board of directors and its president, Bob Kendler, resulted in Kendler's resignation.

Kendler then formed professional racquetball's first organization: The National Racquetball Club, and with it came the first pro tour.

Racquetball's first professional tournament was held at the Houston YMCA, Sept. 27-30, 1973. The first contract professionals were Charlie Brumfield, Steve Keeley, Steve Serot, Bill Schmidtke, Ron Rubenstein, Mike Zeitman, Charlie Garfinkel, Ken Wong, Paul Lawrence, Charlie Drake, George Rudysz, Bill Thurman and Jim Austin.

Noticeably missing from the elite group was Steve Strandemo. Strandemo was upset because he hadn't been offered a professional contract. Relatively unknown at the time, he had shocked the racquetball world by defeating Jerry Hilecher, Schmidtke, and Serot, to win the Canadian Nationals.

Naturally, there was an aura of excitement at the first tournament in Houston. The players were competing for the \$1,500 first prize and everyone was anxious to see how the top players would react to the pressure of playing for money.

Brumfield was the "People's Choice" to win the tournament. He had won 15 straight tournaments and was prepared to dominate pro racquetball as he did amateur racquetball.

However, it didn't turn out that way. Brumfield was defeated by Strandemo, 17-21, 21-18, 21-13, in the quarterfinals.

Strandemo's incredible physical conditioning and unerring shooting game was too much for Brumfield to overcome. Severe leg cramps didn't help either. The cocky Brumfield had taken Strandemo too lightly and paid dearly for it.

The other quarterfinal matches found Keeley, Schmidtke, and Serot victorious. As Serot and Strandemo began their semifinal match, everyone was wondering if Strandemo could continue his upset string. But Serot quickly put all thoughts to rest as he methodically blew "Strandy" out the door, 21-3, 21-8.

In the other semis, Schmidtke and Keeley played one of the most exciting matches of the entire pro tour. Schmidtke emerged the victor



with a pulsating 21-18, 14-21, 21-20 win.

In the finals, Serot became racquetball's first professional winner by defeating Schmidtke 21-9, 21-20. As he pocketed his \$1,500 top prize he remarked, "Volley for show but shoot for dough."

With racquetball's first professional tournament over, the pros readied themselves for the next tournament in Long Beach.

Ben Agajanian's Athletic Club was the site of the tour's next stop. Memories of tuna fish and egg salad sandwiches at a cost of only one dollar are still remembered.

Accommodations were different, to say the least. The players stayed on the Queen Mary, which was anchored in the harbor of the Pacific Ocean. But the fog was so thick that week the players were lucky to find their way to the club.

The tournament also marked the debut of Hollywood stunt man Jay Jones, who lost to Serot in an early round match.

The Long Beach tournament also had some surprises. Perhaps the biggest surprise was that Brumfield again didn't win the title.

Keeley, the non-practicing veterinarian, defeated Brumfield 21-7, 21-18 in the finals. Keeley had an interesting remark after the finals. "I find that I can't concentrate just playing racquetball. In fact, hours and hours of continuous play bores me. So I play handball a couple of times a week and when I switch over to racquetball it remains stimulating."

To the surprise of many, the first two tournaments had gone off extremely well. But then came the problems. The next five tournaments were cancelled and some doubts about professional racquetball's future naturally surfaced. However, the third tournament was finally held in Milwaukee, March 28-31, 1974, two months later than scheduled.

The tournament was held at the Milwaukee Handball/Racquetball Club. The six court facility had seating for two hundred fifty spectators on the gallery court.

And the question most experts were still asking was "When will Charlie Brumfield win a pro tournament?"

Brumfield responded to the experts and the fans this time by destroying Serot in the first game of the finals, 21-8. A continued rout in game two was expected. Game two was a rout. However, it was Serot who won 21-7.

The third game was a nailbiter with Serot leading 14-12. At this juncture, Brumfield used one of his psychological ploys that he is now famous for. He deliberately served every first serve long so as to slow down the game. The strategy worked. It ruined Serot's concentration and momentum. The third game and match went to Brumfield 21-15.

The tournament had some interesting sidelights. A young 16-year-old upstart from St. Louis lost in the Men's Amateur Open finals in three close games.

Many comments were made about his ability and court demeanor. One seasoned veteran said, "He has all the shots but he'll never go anyplace with his terrible court manners."

Perhaps you've followed this youngster's progress. He hasn't done too badly. He's only won about 90 per cent of the professional tournaments he's played in. His name, of course, is Marty Hogan.

The last and final pro stop took place in Chicago May 17-20, 1974. It was the fourth stop of a scheduled 16-stop schedule. Because of scheduling, financial difficulties, and other problems, many tournaments had to be cancelled.

Even before the tournament began rumors were flying that National Director Chuck Leve was resigning immediately after the tournament. He did resign, but it was six years later.

The tournament, which was held at the University of Illinois's Chicago Circle Campus, was well run.

Unfortunately, the tournament ended on a sour note as Serot won by an injury default over Brumfield. Brumfield had torn a calf muscle in a brutal three-game semifinal against Keeley.

Serot, who has always been a perfect gentleman, remarked, "It's a shame to win this way, because I was really ready for Brumfield. But I wouldn't want him to aggravate the injury."

The banquet will also be remembered forever as entertainment was provided at a local restaurant by sultry Sarian, an exotic belly dancer.

That was professional racquetball's first year. Even though Bob Kendler lost over \$50,000 the first year he was convinced that professional racquetball was here to stay.

Fortunately, the tour went on. Unfortunately, political bickering went along with it.

Exercises for the UN-THIN

By Dave Peck

Racquetball is a fast-paced game and one of the essential elements of any player's performance is his ability to move quickly from one point on the court to another.

That's no sweat for stringbeans like my Ektelon teammate Scott Hawkins or jumping beans like Richie Wagner. But getting around the court isn't quite as easy for tall and heavy-set or stocky players like myself. Let's face it, one of my legs is bigger around than Scott's waist and Rich would have to strap 40 pounds on his back in order to be carrying the same weight I do around the court.

But, while no one has ever accused me of being skinny, I've never been accused of being slow either. It's no accident. I figured out long ago that, if I was going to continue on my diet of RC Cola and Twinkies, I was going to have to pay more than the average amount of attention to developing the old legs. If you're going to carry extra weight on the court, it had better be muscle instead of fat. So, I've developed a training program to improve both my conditioning and my on-court quickness.

To a large degree, an individual just inherits his ability to move fast like he inherits his straight teeth. But, whether you are born quick or slow, you can always improve on your natural ability and it's never too late to start. Charlie Brumfield is living proof of both propositions.

We can break court quickness down into two parts. First, you have to be able to initiate movement in the right direction, to overcome inertia (and some of us have more inertia to overcome than others, right?). Secondly, you have to be able to move across the court in a controlled and coordinated manner if you want maximum speed. There are ways to improve both abilities.

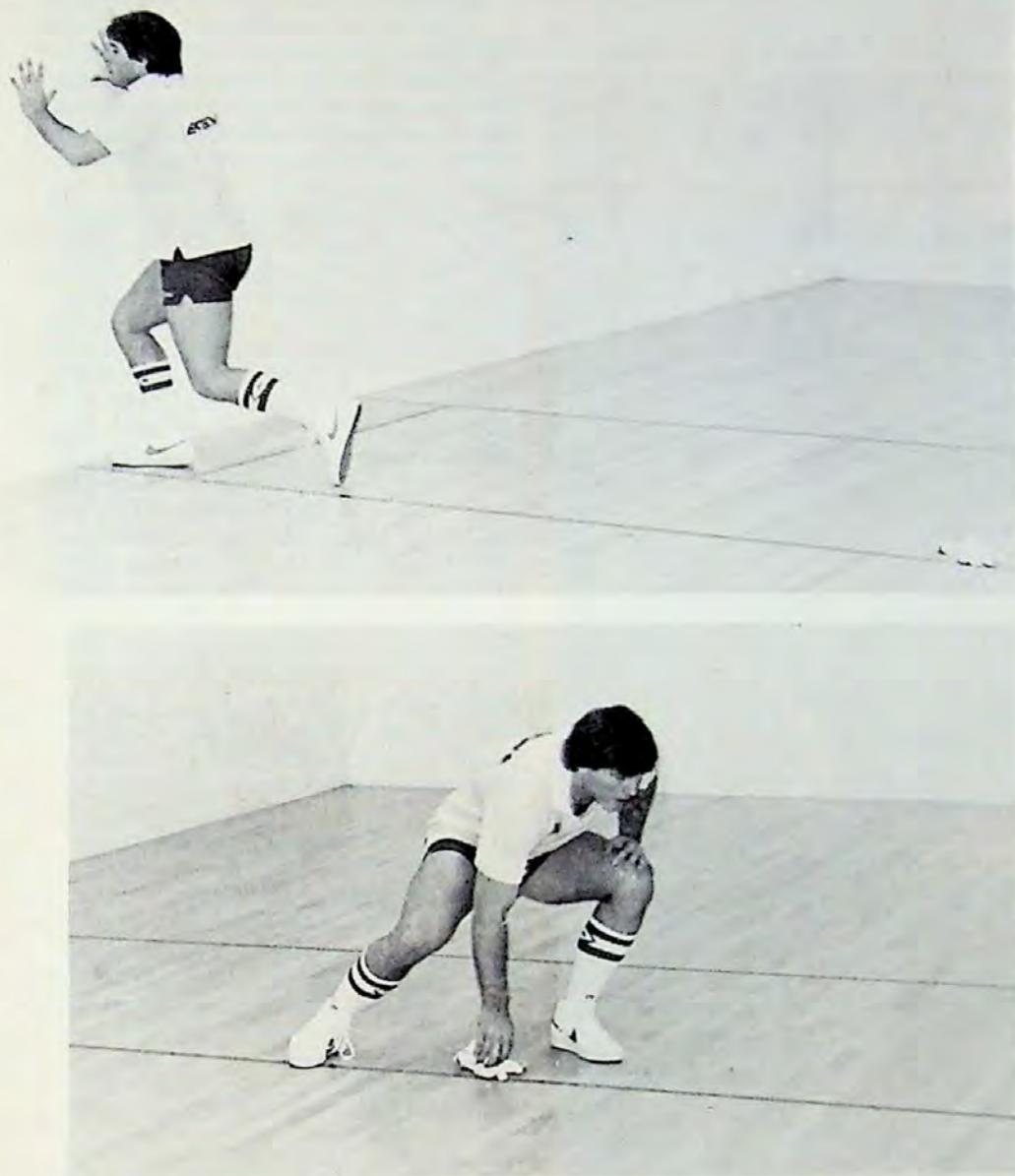
Like any other Titan rocket, you need thrusting power to get you started. You don't need speed over extended periods. Racquetball isn't a footrace. You just need lift off and a couple of quick steps.

The large muscles on the front of your thighs, the quadriceps, are responsible for thrust. I do calf raises and leg extensions on weight machines to develop those.

Running up and down bleachers or stairs also helps. So does the two or three miles of jogging I do on a near daily basis. Needless to say, there are few things better for your overall conditioning than running.

The best exercise for your footwork, says Dave Peck, is jumping rope.





In the "star drill" you run from each of four points on the four sides of the court, returning each time to a glove dropped in the center of the service zone. This is a good drill to practice stop-and-go motions.

The best exercise to help your footwork after liftoff, though, is jumping rope. When I first picked up a jump rope, I couldn't get through a half dozen revolutions. Now I do a set of 500 every day. There are several different steps you can do with a jump rope and there just isn't anything that can help you develop balanced, efficient footwork on the court.

In addition to the above, though, I've developed a program which includes some of the fun drills we used to do in 100-degree heat under 30 pounds of football pads when I was at the University of Texas, El Paso.

The first is windsprints racquetball-style. Start at the back wall of the court and accelerate as quickly as you can all the way to the

front wall. Don't push off the front wall, though. Put on the brakes before you get there and just touch it. Then run backwards to the rear wall as fast as you can. Do 10 roundtrips and you'll not only be helping your wind and speed, but your coordination as well.

The part where you run backwards is probably more important than the forward sprint because you spend at least as much time running backwards or sideways on the court during a game as you do forwards. Likewise, you have to be able to run a short distance at top speed but under full control so that, when you get there, you can plant for your shot.

That brings us to the star drill. Drop a glove in the center of the service zone. From there,

sprint to the front wall like before and then backwards to the glove. Bend over and touch it and then run to the right wall, back to the glove, to the back wall, back to the glove, to the left wall and back to the glove. Each time you return to the glove, bend over and touch it. Repeat the star five times.

Obviously, this drill mimics your movements as you chase down a ball, bend over and shoot. It also helps you develop quick lateral movement. The last drill I do, the carioca drill, concentrates on lateral motion.

Anyone who has played either football or basketball should be familiar with this. Starting at the back wall, move sideways the length of the court alternately crossing your right foot in front of your left and then behind it. On the way to the back wall, you change feet, crossing your left over your right. Run up and back five times.

It's not a large program, but it's one which I guarantee will have you in a sweat. When you first start off with the drills, you may have a little trouble with them, but you'll catch on in no time.

So how often should you do them? As far as I'm concerned, as often as you feel like. The more often you do them, the more good they will do you.

Personally, though, I'm a great believer in making racquetball fun. If you can't enjoy these drills, if they become like work to you, you are going to have a tendency to avoid them. You'll have to make up your own mind about it and find your own motivation.

I jump rope or jog every day and do the drills a couple of times a week. I did all the drills for two weeks solid before the Nationals and I was in great shape for that tournament.

But then, that much exercise is no big deal to me. I enjoy it. Besides, I know that it's either do the drills or give up Twinkies and RC. Now that's motivation.



The carioca drill improves conditioning and lateral movement. Alternately cross your left foot in front of, then behind, your right foot while traveling from side wall to side wall.

TOURNAMENT STRATEGY



By Davey Bledsoe

In continuing my instructional series on how to compete in tournaments, I'd like to delve more into the strategy of tournament play for intermediate and even advanced players. A lot of this has to do with my feelings that the most important thing to bring with you into a tournament is a positive attitude.

First off, it's important to watch your opponent warm-up. This way you might be able to pick up any last minute details of his or her game style, especially if you have never seen this person play before.

Some people think that a good game strategy is to play all out for three or four points and get a "psychological edge" by going for winners. My response to that: Don't ever lose track of the fundamentals. Therefore you don't want to take risky shots in the beginning that aren't fundamentally sound. Also this strategy gives you the tendency to let up after those first three or four points. You don't want to start out with momentum and then slack off. Otherwise your opponent will take advantage of that slack in order to gain his or her momentum.

Basically the best strategy is to play each point individually. Just try to win that one point without worrying about the score. It can be detrimental to look too far ahead or too far back. If you know that you have a 12-point lead, you may think about trying something off the cuff that's fundamentally away from percentage racquetball. By feeling too comfortable with your lead you may think that you can afford to give away a few points, but that's just not true. If *you're* able to get the momentum and run a string of points off, *your opponent* is probably able to turn around and do the same thing also. So play each point all out.

The same thing is true when you're way behind in score: Don't give up. If you stick to fundamentals, the momentum may suddenly change to your favor as soon as your opponent cools down or relaxes a little. Even if the score is 19 to 2 and there's no chance for you to win the first game, you still shouldn't waste the next two points. I've seen players actually hit the ball into the ground or just keep going with the same losing game plan.

You should try different shots in your repertoire to feel out your opponent and discover any weaknesses. Sometimes you can make a late comeback, and even though you don't win the first game, it can give you the winning momentum going into the second game. When you're that far behind you should at least experiment with a change of pace, a different serve, anything, but just don't keep making the same mistakes.

On the other hand, you don't want to start feeling out your opponent too early. The best game plan is to stick to your strengths without worrying too much about who you're playing. Some people spend so much time trying to

find a weakness in their opponent and then pound that weakness to the point that they're not concentrating on what they do best.

That's exactly what happened with Marty Hogan. Because he had so much more power than anyone else on the tour, everyone said, "You can't overpower Hogan. Power is his strength and to foil him you have to serve him junk, anything soft or off-paced." Charlie Brumfield was instrumental in starting these rumors, but Brumfield plays a slow, control game better than anyone else, so it was fine for him to try this strategy against Hogan. But almost everyone else was throwing all of their strengths out the door to try to beat Hogan on one particular weakness.

It wasn't until people like myself started beating Marty by using power that others started to see the truth in this statement: You have to stick to your strengths.

If your match goes to a tie-breaker, it becomes even more crucial to play it point by point. I don't care if you have 10 points and you're playing to 11. We're talking about a game of momentum and it doesn't take much to turn the score around—bad calls, lucky shots, ace serves. Going into the tie-breaker, the slate is washed clean and it's the first player to reach 11. It doesn't matter if you gave your opponent the doughnut in the second game. You can still lose the tie-breaker if you slack off.

Another important thing to do after your match is to analyze how you played. Figure out what contributed to your win or loss and how you can improve next time. What error did you commit the most? Some people keep journals of tournament matches so that they can go back later and use that information when they replay that opponent or are in similar situations on the court. If you have a coach or a friend who was watching the match, try to get immediate feedback while the match is still fresh in both of your minds.

It's important to realize, I think, that you can't just train physically and go into a tournament and play your best. So much of the game is psychological. You've probably noticed this already. Some days you surprise yourself by playing unbelievably well and other days it seems like no matter how hard you try, you couldn't hit the front wall with a basketball. I think the difference between these two days is your attitude. If you try to stay in a positive state of mind it will benefit your game.

The biggest area where attitude is an obvious factor is in cheating. I think you're cheating your opponent and yourself by not calling bad shots against yourself, even if the referee doesn't see it. Other people think that calling the game is the referee's duty, which is true to a certain extent. But the referee is not God, especially from the vantage point where he or she usually watches from, so there are going to be some things that get by the ref.

The important thing about tourney competition is to learn the fundamentals of racquetball

first. There are certain shots which we call percentage shots, which every player is familiar with. If you watch the pros play, it may look as if they are going to kill every shot from deep court even though this is called a low percentage shot. But the reason a pro does this is because he or she already has the fundamentals and is advanced enough to go beyond them and attempt more offensive shots. In order to build you have to have a base first.

I once did a clinic with Frank Shorter, in which he taught running and I taught racquetball. Shorter said that he had a base amount of workout that he did every day. Through experience, he knew exactly how much he needed to run in order to keep his body in top physical shape. After he gets through with that base amount he may experiment with a different stride, run farther because he's feeling good, or quit and do something else if he feels like it. But he always does that base amount. It's the same with the fundamentals in racquetball. You need to develop that base in order to fall back on when your advanced shots aren't working. That's what we call consistency.

Power racquetball isn't for everybody. You need to know your own strengths and weaknesses and go with that, but don't expect to be able to imitate a player like Hogan, if that's not your game.

I think this has been the problem with Brumfield's game recently, other than his illness. Brumfield was number one for several years and then he was challenged by Hogan who beat him with a totally different game. Brumfield set to work analyzing Hogan's game down to the minutest detail. He switched to an aluminum racquet so that he could generate more power. I think that Brumfield really understood the power fundamentals, but he will never be able to control the power or be as accurate if he uses Hogan's strokes. Brumfield is a thinker and a control player and I think it was a bad decision for him to switch.

It's one thing to learn the fundamentals of power racquetball and it's another thing to do something strategic with them. Otherwise you end up just banging the ball around and it's going to bounce around and stay up until your opponent puts it away in the corner with a little tweak shot. Hogan has applied his shots with a great degree of success. He mastered the fundamentals and also was able to apply them.

So basically, you have to learn the fundamentals and repeat your strokes until you've grooved them. That will give you a sense of security and a positive attitude because you know your body has been conditioned to a particular response so that it becomes automatic. Be aware of your strengths and weaknesses so that you have a good knowledge of your own ability before you go into a tournament. After you've thought it all through and practiced it thousands of times, you'll develop the confidence to display a positive attitude on the court, without worrying about your opponent.

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DEFENSE AGAINST THE DRIVE SERVE

By Sheryl Ambler

The tournament has begun and you're convinced you're ready. Many hours of practice and drills have prepared you to win this event and your confidence is high. Additionally, you're playing well and feeling good physically: A perfect weekend lies ahead. Your first match pits you against a player with obviously less advanced skills. The early rallies convince you of a likely victory as your abilities build an early lead in game one. Recognizing his plight, your opponent changes his serving strategy and decides to attack with a low, hard drive serve. Luckily, he hits two in a row to your backhand and comes away with an ace and an easy return setup for two quick points. Anticipating he'd go left again, he aces you to the right corner. Oh—Oh. You're in trouble. "Don't tell me he can beat me with just his serve?" Guess what? He can and he does.

Sound familiar? Unfortunately it has happened to all of us. A player beats you with a great serving game.

Let's correct the problem and turn your liability into an asset. A great drive serve barely clears the service line and is aimed for the rear corner crotch. It should never touch the side or rear wall before it hits the floor a second time. When your opponent is hitting this serve effectively, he is also using a legal screen to keep you from seeing the ball until it hits the front wall, 20 feet away. This means you can't react to the serve's direction until the ball has traveled one-third of its intended distance: 60 feet. From your normal service return position near the rear wall you are faced with the following problems:

1. You cannot move left or right until the ball has left the front wall and comes into your field of vision.
2. To reach the serve you must move a

full ten feet to either side wall to be in a position to return it.

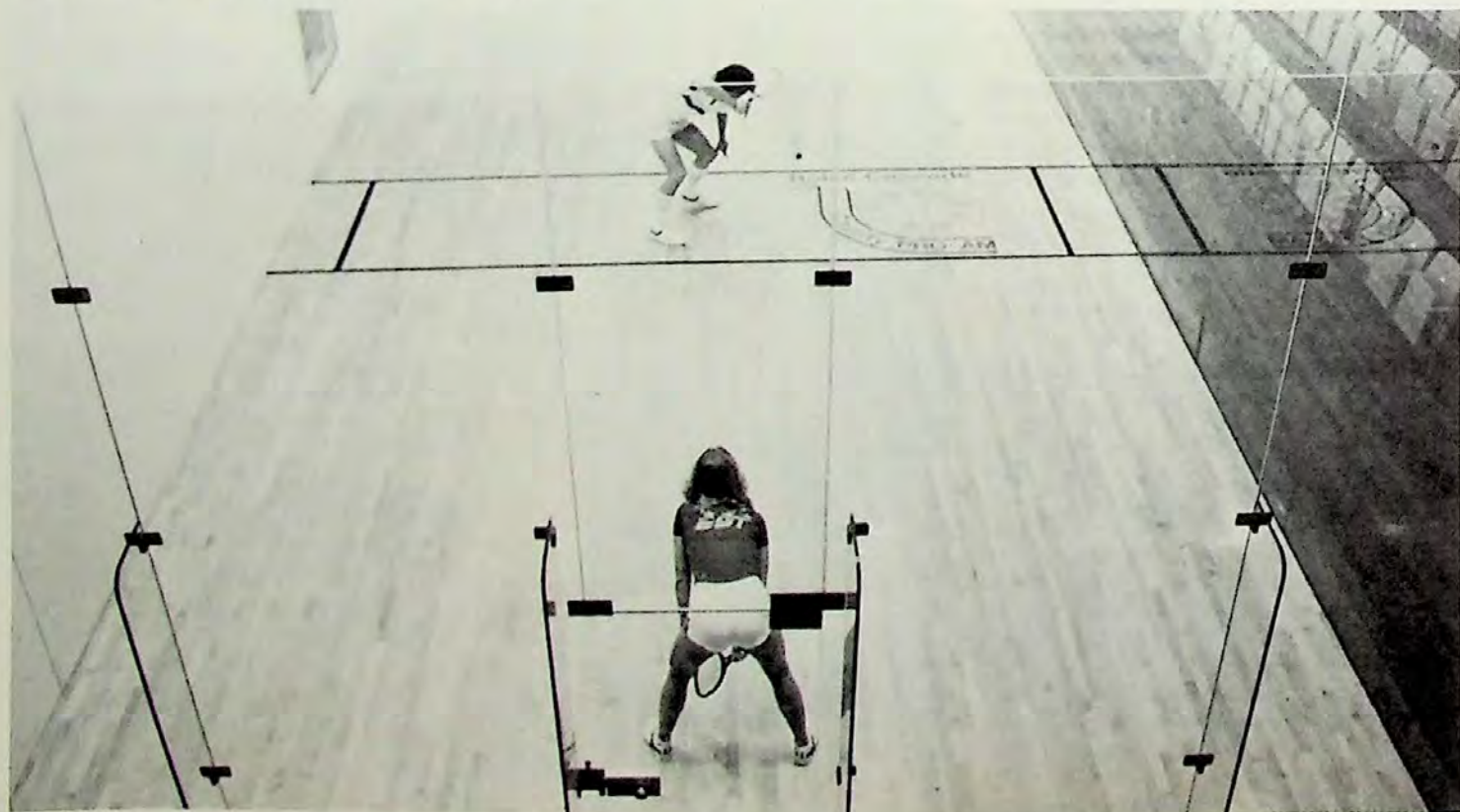
3. The ball will reach that desired rear corner faster than any other serve you will ever have to return.

4. The ball is always moving away from you.

5. Even when you anticipate its direction and arrive in time, your return often nicks the side wall resulting in an easy set-up for your opponent.

These liabilities are similar to the problems faced by a hockey goalie when an opponent comes up ice on a breakaway. If he stays back in the goal mouth protecting his net behind him, he exposes himself to a variety of scoring angles by his opponent. To be sure, in order to reduce the skaters angles and neutralize his advantages, the goalie always comes forward, out of the net, limiting the shooter to the meagerest of scoring probabilities.

Most players return serve from about four feet from the back wall but Sheryl Ambler suggests that in order to cut off the drive serve, the receiver should move up about five feet, meaning you are about nine feet from the back wall. This strategy can be compared to a hockey goalie, who comes forward out of the net to try and cut off the angles.



Transferring this theory to return the drive serve can result in the same limitation of your opponents scoring probabilities. Instead of your normal return position near the rear wall (36' from the front), move approximately five feet forward (31') and crouch as low as possible. Both movements are essential:

1. By crouching low you will be able to see the serve's direction when it leaves the server's racquet, allowing you to move toward your return earlier than before.

2. Because you've cut down the angle, you need only move seven feet to either side to properly return the serve. This means fewer aces and better return efficiency.

3. Because you're a full three feet from the side wall at contact, your service return will rarely touch the side wall and you will not return a "plum."

Moving your return position forward five feet requires some initial courage on your part to overcome the prevailing fear of exposing yourself to an ace. Five feet seems like so much on a 40 foot court. However, your opponent's drive serve must travel 60 feet before it reaches the rear corner for an ace. By moving forward to receive it five feet sooner only reduced its distance by those five feet. Understanding this fact will give you the courage to make this adjustment.

From this new service return position you have increased your successful return probabilities immensely:

1. Ceiling ball returns will not only miss the side wall, but will not come off the back wall either because of your forward position at contact with the ball.

2. Because of your advanced position, your opponent cannot "move." He or she is now vulnerable to the pass, either down the wall or cross-court.

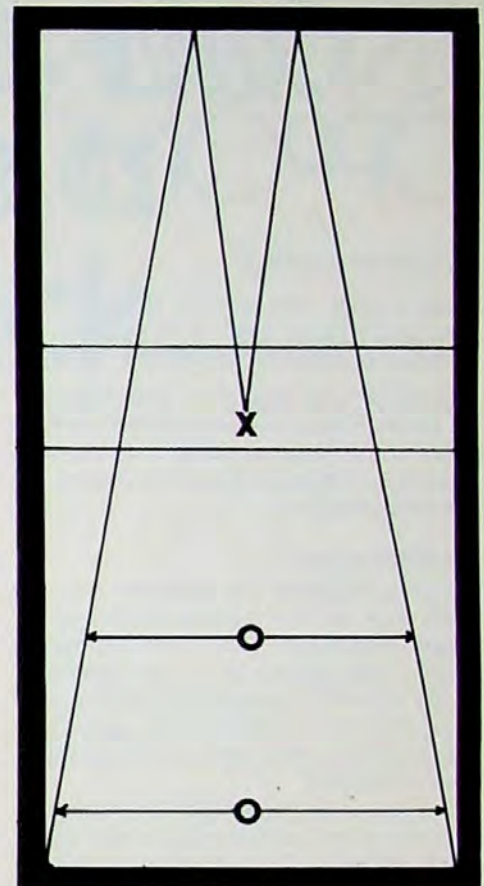
3. The "intimidation" factor is now in your possession.

4. You have recaptured the all-important psychological advantage.

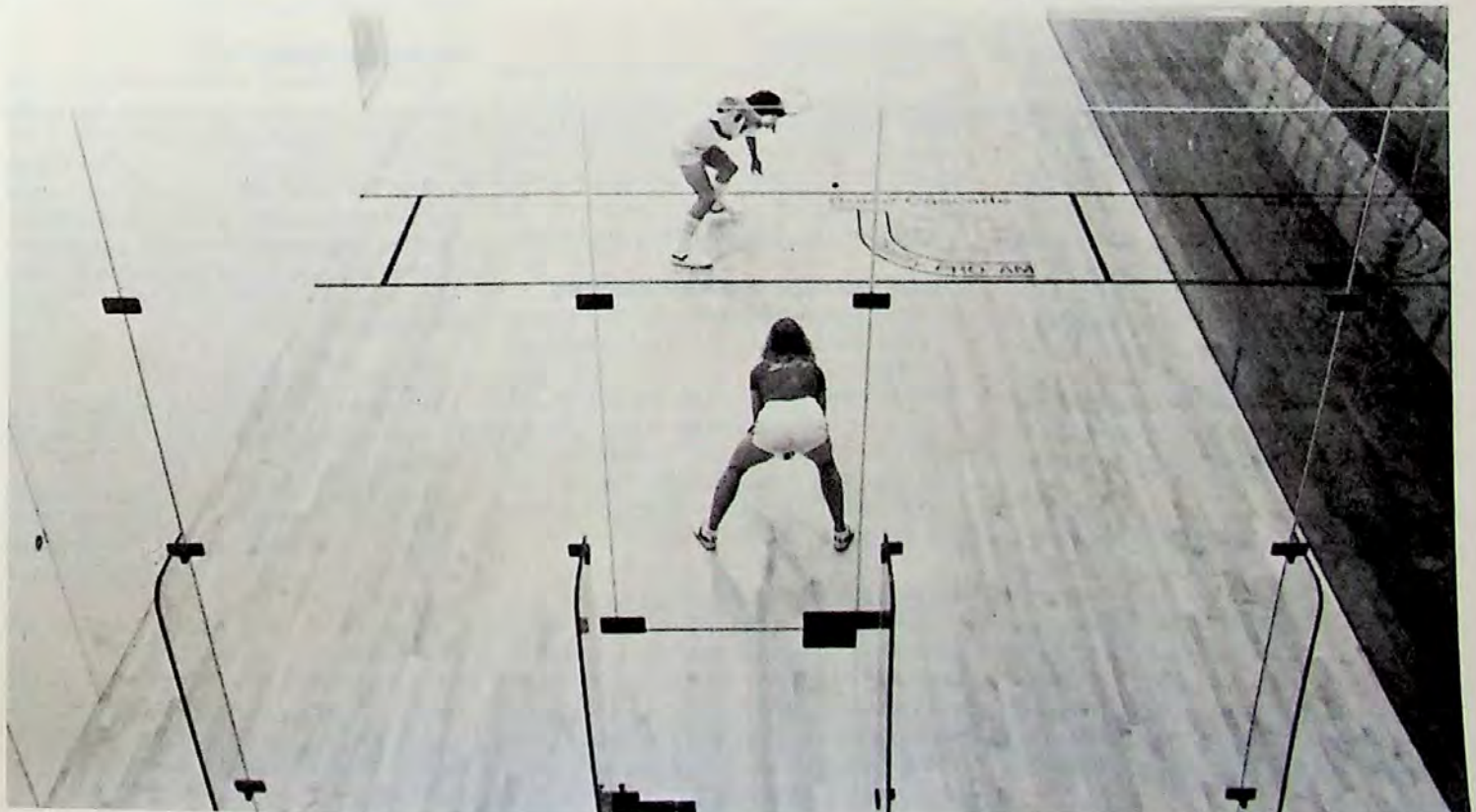
A word of caution

This return position can greatly neutralize any drive serve advantage your opponent may have established. But as you've studied, an action can produce an equal and opposite reaction. While this defense is good, and accomplishes its desired result, it does expose you to new offenses by your opponent. From this forward return position you may be a sitting duck for a well executed jam serve, or a tight-angle Z serve. But that's what it's all about, isn't it? He probes, you defend and protect. He adjusts and penetrates from a different source (angle). You react, adapt, and neutralize any new-found advantage. He zigs, you zag.

The end result? Because you are no longer vulnerable to being defeated by the drive serve, any opponent who would defeat you must have over-all skills and not just one great serve. This new defense adds an important strategical skill to your own game and makes you a better player.



By staying deep you must cover about 10 feet to reach a serve into the corners. But by moving up, the distance has been cut to seven feet in either direction.



KNOWING YOUR OPPONENT

By Charles Garfinkel

Editor's Note: This article is reprinted from RACQUETBALL THE EASY WAY By Charles Garfinkel, Athenium/SMI, 1978

If you know your opponent's weaknesses, or his playing habits, you can capitalize on them to win points. Here are some of the common weaknesses among racquetball players and how to exploit them.

Weak Backhand

Among beginners, the backhand is a very weak shot, but many intermediate and advanced players also have weak backhands. Usually, such players have very good forehands, and will do everything possible to take the shot on their forehand. Many times, they will take shots on their forehand that should be a backhand shot.

I have seen so many players try to keep the ball over to the backhand side of their opponents without much success. Their opponents always run around the shot to take the ball on their forehand.

The correct way to capitalize on this weakness is to hit two or three shots (preferably ceiling balls) to the deep right corner. You will be opening up the whole left side. Then hit the ball sharply crosscourt to your opponent's backhand. He will have a difficult shot to hit.

You should also mix up your serves from side to side, so your opponent won't feel that every serve is coming to his backhand.

Weak Second Serve

If your opponent's second serve is very weak, you should attack it aggressively. Forget about going to the ceiling. Hit the return-shot hard crosscourt to move the server out of the service box, or hit a hard drive down the line occasionally. If you are given a really easy set-up, you even may want to try a kill shot. However, don't try too many of these, as you could easily make an error.

Lack of Stamina

If you are playing someone who is not in top physical shape, run him! When you get a shot to hit that you can easily kill—don't! Hit a sharp crosscourt shot instead. Make sure your opponent has to run to the back of the court. When he returns the shot, hit another crosscourt shot. Soon he won't be returning the shots. His lack of stamina will make him very tired and will result in your getting many easy shots to hit and put away.

Cannot Kill the Ball

A player may be in great shape, but if he cannot kill, or put the ball away, he is not going to win too many matches. Against a player like this you must be patient. Sooner or later, he will give you a shot that you can put away. A tremendous amount of pressure is taken off you by his inability to hit the ball low for a point. You should get many opportunities to score points.

Not Enough Power

Many times you will face players who have nice strokes but don't hit the ball with any power. You should try to hit the ball as hard as you can. You want the ball to travel so fast that even if your opponent gets his racquet on the ball, he will be giving you many easy set-ups to hit, because he can't handle the pace of the shot.

Poor Service Return

If a player has difficulty hitting effective service returns, you should try to hit as many hard drive-serves and Z-serves as you can. The more power and the more weird bounces that the ineffective receiver has to cope with, the more errors he will make.

Too Much Power

There's nothing that a hard hitter likes better than to play someone who tries to hit the ball harder than he does. When playing this type of player, hit slow serves and stay to the ceiling as much as possible. He will become very frustrated and will probably make many unforced errors by mishitting the slower shots.

Player Watching the Front Wall Only

If you are playing someone who doesn't turn and watch what you are doing when you are behind him, you can score many points. Make sure that you hit a wide variety of shots. I have found that sidewall shots are especially effective, as the opponent can't react quickly enough to determine the angle of the ball. Well-placed crosscourt shots and drives down the line are also effective.

Playing the Shooter

There are some players who like to roll out every shot—produce shots that hit low off the front wall and barely bounce at all, making them very difficult to return. Such players never seem to miss, so you must beat them to the shot. You must try to shoot for a winner at the earliest opportunity that you are given. If

you can show your opponent that you can make some shots as well as he can, you could put some doubts about his shooting ability in his head.

Playing Mr. Psyche-Out

Some players will do almost anything to ruin your concentration—stall, wipe imaginary sweat from the court, keep talking throughout the match, etc.

My advice is to completely ignore such a player. Under his seemingly confident manner there must be a lot of self-doubt. If he were sure of his abilities, he wouldn't have to try all of these shenanigans. If you can demonstrate that his actions don't bother you, you'll win the match much more easily than if he had kept his mouth shut.

Playing the Cheater

It's no fun playing an opponent who takes shots on two bounces, blocks you out when you have a shot, and who constantly complains about every shot. My advice is simply not to play any more matches with this individual.

Playing More Than One Person

Do you have a standing date every Wednesday and Friday at five o'clock with your best friend? Is he your only racquetball opponent? Such an arrangement may be convenient, but probably neither one of you will improve very much. Try to play as many different players as you can. That way you'll get to know different styles and shots. You'll soon enjoy the challenge of trying different strategies and shots against different opponents.

Playing the Better Player

If you are playing an opponent who is far superior to you, stay relaxed and don't rush your shots. Watch the ball and take a full stroke every time you hit a shot. Don't try to put the ball away with shots that you never use. Be patient—wait for the right opportunity to kill the ball. Usually, the player who is over-matched will try to put the ball away every time that he hits it, but this will only result in his losing much faster.

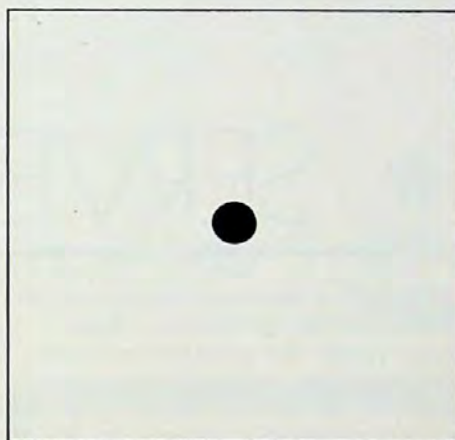
Playing the Left-Hander

Too many right-handers try to change tactics when playing a left-hander, but this usually confuses rather than helps them.

When playing a lefty, you should hit most of your serves to his backhand. However, when you have a shot that you can put away, hit it in the same spot you would if you were playing a right-hander.

For instance, if you have a set-up off the back wall on your backhand, and that is one of your best shots, shoot the ball straight down the line just as if you were playing a righty. If you hit the ball low enough, the lefty has no chance to return the ball, even if it is to his forehand.

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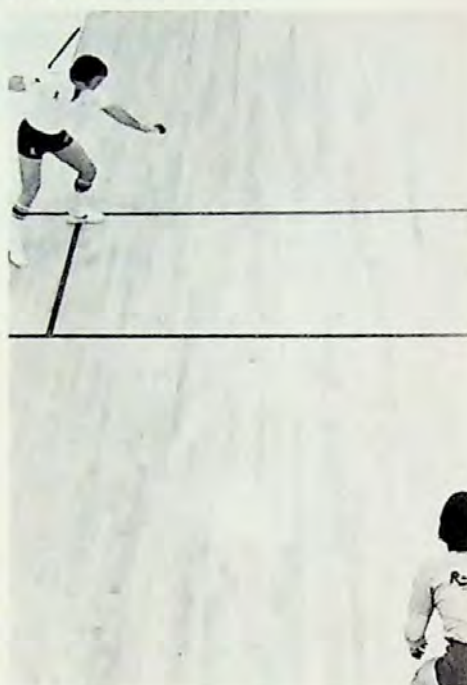
The blood clot is small, the problem is enormous.

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WE'RE FIGHTING FOR YOUR LIFE

SECRETS
OF THE

SERVE

3
MAIN POSITIONS

By Jay Jones

When it comes to putting a racquetball into play, the Z-serve is probably the most forgiving of all serves.

Nobody's perfect and the Z-serve doesn't have to be hit perfectly to be a fairly difficult shot to return in your opponent's backhand corner.

That's not true with drive serves. If your drive isn't low enough, fast enough or far enough over to the side wall, it's like a poorly pitched fast ball: Strictly home run stuff.

We have nothing but mini-Marty Hogans running around the courts these days and they just love to pounce on lousy drive serves and kill them dead. Serve them up a Z-serve, though, with its difficult angles and leisurely pace, and you tie them up in knots.

A Z-serve is very patient with your imperfections. Instead, it makes a lot of demands on the receiver.

A Z-serve can be hit from any spot in the service box but, assuming for the sake of simplicity that we are talking about two right-handed players, it is easiest to serve from the far left corner of the box. The object, of course, is to put the ball in your opponent's backhand corner.

There are three variations of the serve, each of which can likewise be hit from any spot in the service box. Starting with the standard Z-serve from the far left, you want to serve to a spot on the front wall about chest height and five feet to the left of the right side wall.

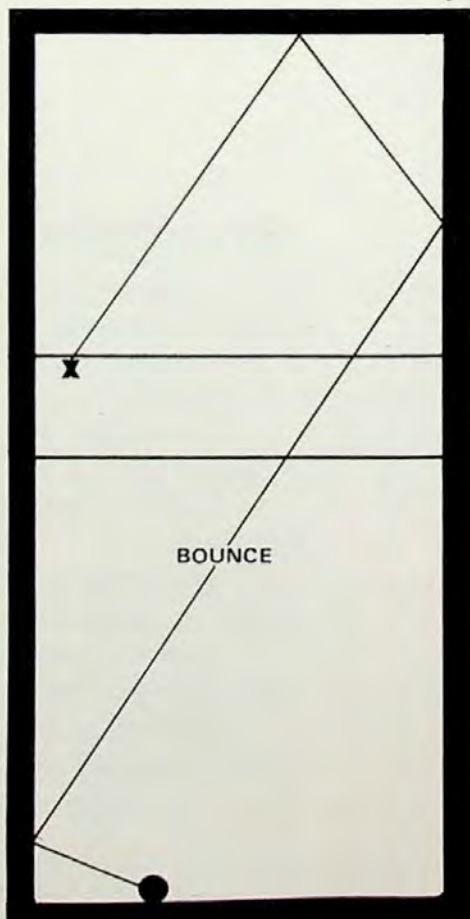
The ball will rebound to the side wall and arc back across the short line. It should bounce on the floor within five feet of the short line, hit the backhand side wall about three feet from the back wall and angle off at about 45 degrees into the back wall. Sound complicated? It is and that's what makes it so much fun for your opponent. If nothing else, we want him to have fun.

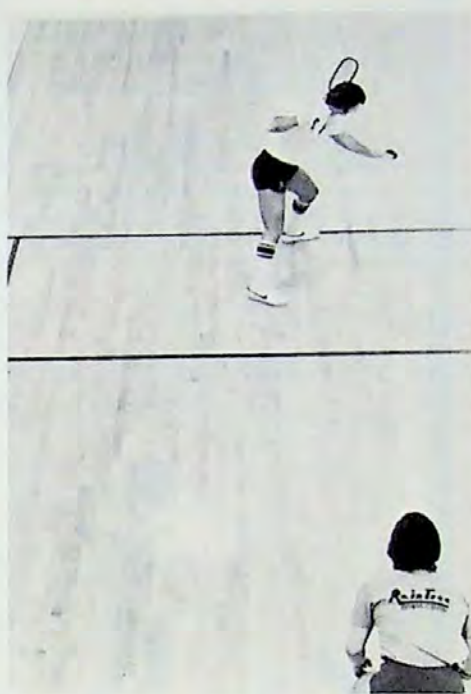
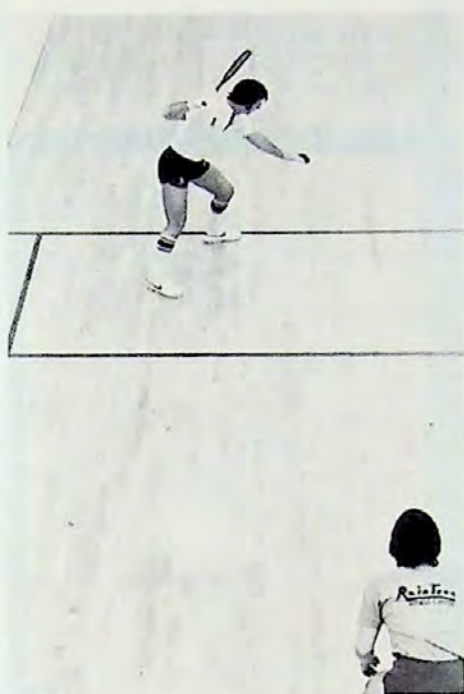
For the serve to be most effective, you should be as close to the front line of the server's box when you hit the ball and as close to the side wall as possible without interrupting your stroke. Have your shoulders lined up with the spot on the front wall to which you are hitting and step directly toward it.

You want the ball to come back to your opponent's backhand high and contact the backhand side wall at least at chest level. You don't want to let that ball get too low because, as I mentioned before, the hard hitters are used to taking low backhand serves and flailing them.

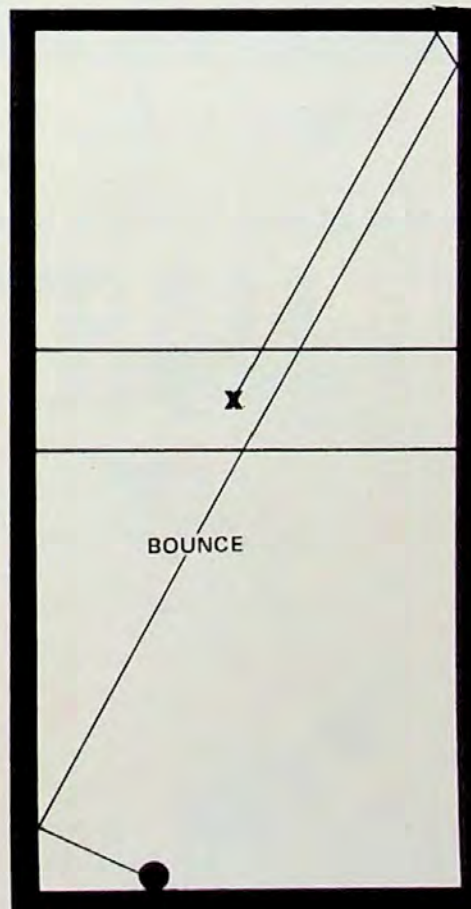
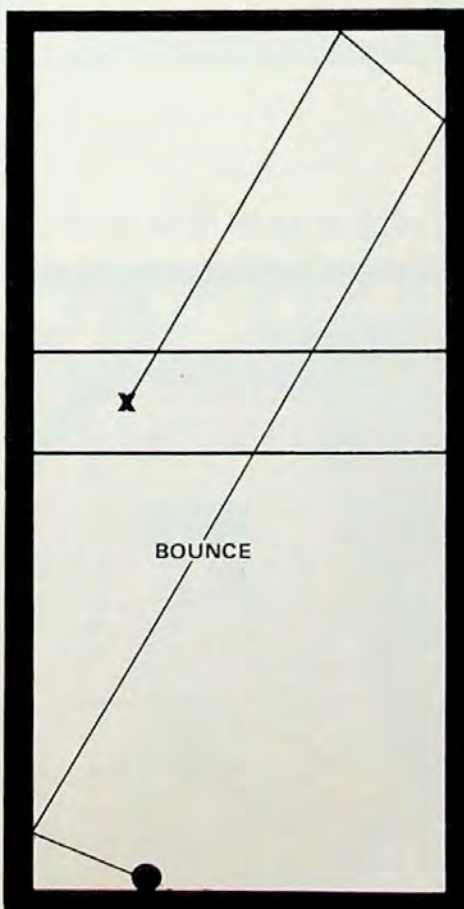
When the ball sails in high, it presents the receiver with a difficult choice: To cut it off and go for the ceiling or wait for it to quit bouncing around in the rear corner and hope that it is high enough to do something with afterward. Either way, the ball will be coming at him on a very oblique angle at all times and will be hard to get a good piece of. If he waits, he will probably just get jammed in the corner with the ball behind him.

Now, some people argue that you should hit all your serves from the same spot and





There are three main positions from which to put a Z serve into play: From the far left corner, about halfway between the center and the wall and in the center of the service box. If you start from the far left, your serve should strike the front wall about five feet from the right-side wall. As you move closer to the center, your angle is cut down. From the second position your serve should contact the wall about three feet from the side and from the center position, your serve should contact the front wall about one foot from the right wall. You ideally want the serve to bounce within five feet of the short line and then hit the floor about three feet from the back wall.



that spot should be square in the middle of the service box, putting you as close as possible to the center court position you want to assume after your serve. That idea is okay. You can hit your Z-serves from the middle position.

However, you have to remember that, the closer you get to the middle of the box, the closer to the side wall seam you have to hit the front wall. You have to be a little more accurate or you'll hit the side wall first. The closer you are to the backhand wall when you serve, the easier it is on you.

Also, from that side of the box, your angle puts more spin on the ball. Your spin comes from the ball's contact with the second wall it hits. It comes into that wall at such an angle from the front wall that it spins which, in turn, makes it rebound crazily off the backhand side wall.

As for getting into center court position after a Z-serve, this type of serve takes so long to get into the back court that you would have to be asleep not to get there first.

If you are a beginner, I would suggest that you start practicing your Zs from the far left side of the box and work your way over as you master the shot. If you can put your serves where you want them eight out of 10 times, I would say you have pretty good control from that particular spot.

Let's look at some common mistakes and how to interpret them. If your serve is hitting the backhand side wall more than three feet away from the back wall and bouncing out into the middle of the court, it means that you

INSTRUCTION

have hit the front wall too close to the first side wall. Adjust your shot away from that seam.

If your serve is hitting the back wall even before it hits the backhand side wall, you are hitting the front wall too far from the seam. Again adjust. Remember also that the closer you get to the middle of the service box, the closer to the seam you have to serve the ball. Toe in, toe out; just like car alignment.

If your serves are bouncing more than five feet from the short line, you're hitting them too hard for the proportionate height. Lighten up. There are two reasons for the five-foot zone. First, the farther the ball takes its bounce behind that line, the easier it will be for your opponent to get to it and cut it off while it's still in the air. Likewise, 99 out of 100 balls that bounce behind that line also come off the back wall too high, resulting in a set up.

Now's a good time to bring the other two variations of the Z-serve which are hit higher on the front wall. The higher the ball is hit on the front wall, the softer it should be hit. So far we've been talking only about the

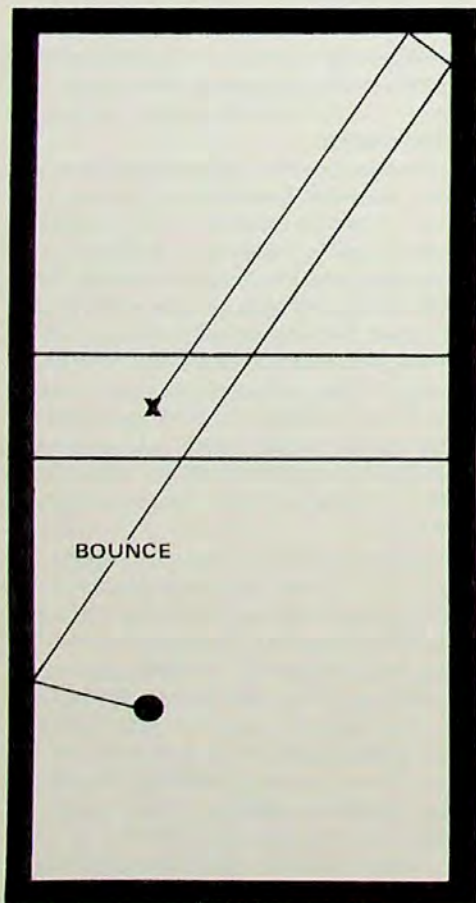
standard Z-serve which strikes the front wall at about chest height.

The Garbage Z is hit about 10 feet high up on the wall and about two feet from the side wall seam (remember that the standard Z is hit five feet from the seam). The Lob Z is hit very high, about five feet from the ceiling and

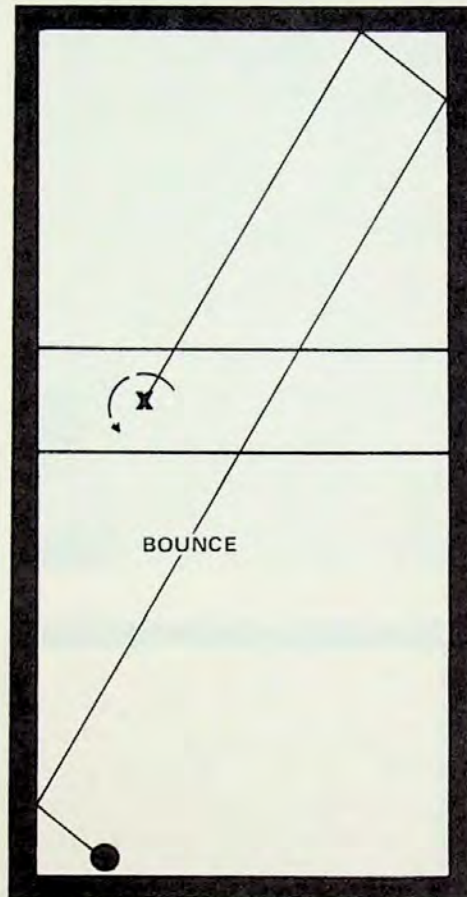
as close as possible to the seam. You don't want this shot to hit the ceiling so just get under it and push it up there instead of hitting it hard.

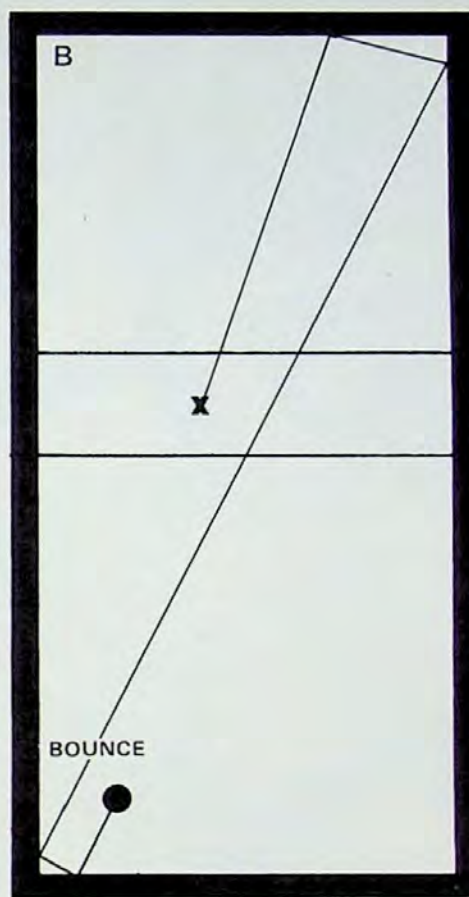
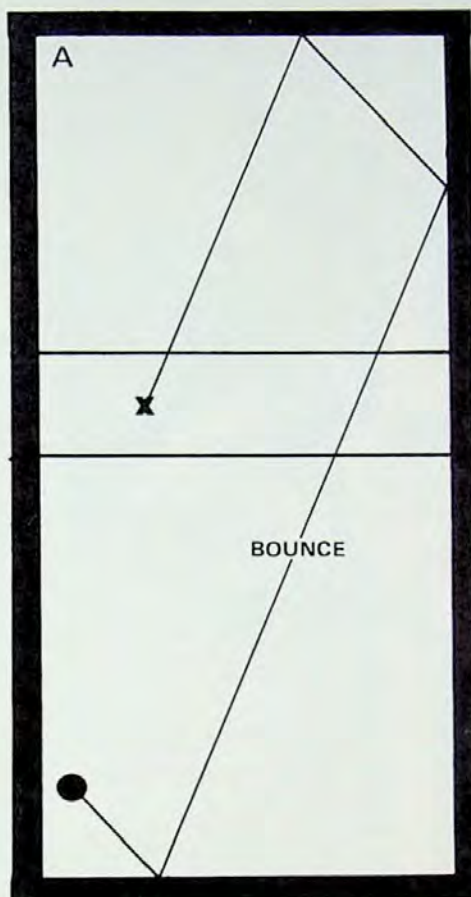
The Garbage Z and Lob Z are the two most effective serves you can use against a power hitter up through the A level. Really,

The diagram and photos show the proper way to turn following the serve. Note how Jones pivots around. He doesn't just back up into center court. Also note how he watches his opponent Max Wojcik through the strings of his racquet.



If your serve from this position hits too close to the side wall, the ball will, in turn, come in too shallow, allowing your opponent a setup.





A

If the serve from this position is too wide—too far away from the right-side wall—the ball will rebound off the back wall instead of the side wall, allowing your opponent a pretty easy shot.

B

If the ball is hit too hard for its proportionate height and bounces past that ideal five-foot area (behind the short line) the opponent will have the option of stepping up and taking an easy shot on the fly or letting it go, which could give him an easy shot off the back wall.

Another nice thing about the Lob Z is that it bounces so high that it can slide right down the rear corner. If your opponent can get a racquet on it at all, it's a very awkward shot.

I highly recommend any of these three Zs as a second serve. Practice your front wall placement by putting a piece of tape where you want to hit the ball. You'll get a much clearer picture of how you're doing than if you simply serve to a blank wall.

If you are the receiver of a Z-serve, try to take all but the most poorly hit serves to the ceiling. Cut them off as soon as you can. There are too many things that can go wrong if you let the ball bounce off all the walls before attempting your shot.

That's about the only defense and, even at that, the serve is going to be coming in at such a side angle, that it will be difficult to get enough racquet on it to make a decent ceiling return.

It's like I said at the outset: The Z-serve is very forgiving but only of the server, not the receiver.

though, they'll work on anybody. They give your opponent a whole lot of time to think about where to take his shot and, for most

players, the more time they have to think about a return, the more they mess up the shot.

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PECK No Longer a Bad Boy



The stocky Texan has cleaned up his act and is now gunning for Hogan.

By Rick Davis

At 5-foot-10, 190 pounds, he is built along the squared-off lines of a jukebox.

No, Dave Peck does not match the physique of your typical racquetball player, who is leaner and more streamlined. Peck also has that easy-talking, personable manner and boyish good looks that belie his 23 years. All of which makes it more unlikely that this straight-dealing Texan could distinguish himself as he did last year on the pro racquetball tour with such minimal notice.

The young man from El Paso came out of obscurity to establish himself among racquetball's top echelon of players.

"To my knowledge, David has progressed as rapidly as anyone ever has in one year on the pro tour," says Dr. Bud Muehleisen, the legendary master of the game who has taken the energetic, on-rushing Peck under his wing and, in a short amount of time, come up with startling results.

Peck was buried in 39th place early in the National Racquetball Club's pro tour last sea-

Dave Peck flails at shot against Mike Yellen in quarterfinals of Nationals last year at Arizona Athletic Club in Tempe, Arizona.

Photo by Dave King

PECK



"If I keep going I can get enough out of racquetball financially so I won't have to work afterward."

son. It was then that he began to pile up points like they were kill shots. He finished the 10-tournament tour as the No. 6 player, and after winning the recent pro stop in Memphis, he was ranked number two behind Marty Hogan.

It becomes all the more amazing when one considers that Peck, a standout football player and wrestler in high school, never so much as ventured through the door of a racquetball court until he was 18 years old. "I was," he says, "a late bloomer. That first time I played, was with my sister (Courtney, a superb athlete who played basketball at the University of North Carolina on scholarship), she beat me badly. But I enjoyed it as a game and started playing it a lot.

"I think that's why I've done so well—don't get me wrong, I'm not trying to play the martyr—but I've really had to work to get where I am. It's all been a learning process, a lot of learning in a short period of time."

He achieved that by following a rigorous, exhausting routine: Working a daily shift until 3:30 p.m. in the emergency room at an El Paso hospital, then playing racquetball for two hours, followed eventually at 9 p.m. by more court time at a YMCA where Peck knew an instructor who let him play after closing hours.

He can reflect now and smile knowingly about that experience.

"It happened at a point when I was forced

into a situation where I had to do something with my life," he recalls. "It was time to look at something and go for it, instead of turning to dad and saying, 'Can I borrow your credit card?'"

Before that, Peck had earned all-district football honors and an all-state wrestling championship in the 185-pound class as a senior at Andress High. He then ventured to his hometown campus, University of Texas-El Paso, and was a member of the Miner football squad as a non-scholarship walk-on. "I couldn't seem to get the coaches to give me a chance," he says. "I was so discouraged that I didn't play football the second year there."

That was when he dropped out of college and went to work at the hospital, eventually pouring all his spare time into racquetball.

Early last season, Peck was required to wade through the 64-man bracket qualifying tournaments, in order to gain a spot for each 32-man pro field. The latter event carried prize money, of which Dave earned \$20,000 by the conclusion last June.

The tour leader, of course, was Hogan, the sport's big enchilada, and its main drawing card. Dominating, aggressive, power-hitting, controversial, Hogan is all of that. It makes for interest in pro racquetball, but, at the same time, creates frustration for his opponents.

"Marty is unique," observed Muehleisen.

"He possesses all the qualities needed to get to the top, and to stay at the top by playing successfully at that level for a long time. It's something that's very difficult to do.

"I have seen Marty pull out some great pressure situations in tournaments. First of all, you're number one, so every opponent is gunning for you. And also the gallery is against you. But it's those times when Marty doesn't beat himself."

But Muehleisen believes that Peck has the potential to attain Hogan's level of performance.

"It's not just being a winner, it's also being able to play well at the top once you get there," says Muehleisen. "There are several ingredients—concentration, poise, confidence, thinking and making adjustments when things start going wrong. You have to be in control of yourself all the time, that's the key. A lot of times, somebody will become a champion, then he starts thinking the whole world is looking at him. So, he ends up changing his game and he's not the same player anymore.

"We're talking about a rare combination and few have it. (Bjorn) Borg is another one who has it. I think David can get there. He used to go into little tirades on the court. Now, I would say, he plays in a controlled rage out there."

Muehleisen remembers his first few contacts with Peck being unpleasant ones: "I chewed him out good. He had asked me to help him with his game, but most players on the tour have asked me to do that at one time or another. He had been storming around the court, so I told him to make me proud of him, not embarrassed. Those other kinds of people who act like that on the court, I don't even want to associate with them. Even if they're number one."

As it turned out, Peck took heed, going back to Muehleisen for guidance. Once the tour is over, Dave plans to spend the summer in San Diego, under Muehleisen's tutoring. "We spend as much time off the court as on it, working on the mental part of the game, which is so involved at this level," says Muehleisen. "David is a fine student. He has an open mind, he listens, he practices. He assimilates what we talk about. He comes back for more. Those things are very important with a young player who is just maturing like David is."

Peck has an organized, well-defined training program which involves more than just hitting forehands, backhands, Z serves and the like. He jumps rope every day, runs 20-plus miles weekly (going out every other day) and works on a Nautilus weight machine every other day. "There are reasons for it," he says. "The rope jumping helps your footwork, makes your feet quicker, so that once you get to the ball for a shot, you can get up quickly and hit it. Setting up is just as important as getting to the ball.

"As far as the weight machine, it's crucial because, in a match where everything else, all other factors, are equal, the stronger player is going to win. For instance, if the other guy hits



a Z serve into the corner, your only chance may be able to flick your wrist backhanded for a return. But if you're strong, you can get enough on the ball for a passing shot that will earn the point."

Although Peck claims an ability to play defensively when required, one senses his preference for the controlled, power game. He thinks Hogan, Mark Morrow and himself to be the circuit's three most powerful players.

But is he strong enough and good enough to beat Hogan right now? So far, it hasn't happened. Almost, but not quite. They have met twice, the king winning both times. Hogan prevailed 21-9, 21-15 in quarterfinals of the opening tourney on the current tour.

Hogan escaped 21-19, 21-20 in finals on the next stop—a defeat Peck almost avoided. "I was ahead something like 15-8 in the first game that time and all of a sudden I thought, 'My God, this is Marty I'm playing, I can't win.' And I didn't. That's really a bad attitude. But I'm not psyched out anymore."

Peck won the Memphis tourney stop but he never played Hogan. Davey Bledsoe knocked off Marty in an earlier round before losing to Peck in the finals. "Marty is so firmly entrenched as No. 1, you just don't beat him first time out," says Muehleisen. "Until you get a lot of court experience, it's not an easy thing to do."

Peck's high ranking on the tour has caused him to readjust his goals slightly. "Before, I wanted to do well and make a living at this," he said. "I know being No. 1 is no easy road, it's tough, but I believe now that it's not unreachable. If I keep going, I can get enough out of racquetball financially so I won't have to work afterward."

His earnings aren't generated solely from tournaments. He recently signed a three-year contract to work for Ektelon, Inc., the racquetball manufacturer, and he's looking for other endorsements.

He also is head pro at the Supreme Court Club in El Paso. It's not merely a part-time job to while away the hours between tournaments. Dave especially relishes working with youngsters at the club. "Some of them can't afford the lessons, but we work that out," he says. "They're so anxious, you can see it on their faces. I want them to learn at a young age, so they don't have to do what I did. I waited too long to start playing racquetball. Of course, I want them to have a good time out there, too. But what's the best way to have a good time? By winning."

Indeed, his fresh-faced pupils have been winning. Ray Navarro was a national champion in the 13-and-under division. Dave's brother, Gregg, was a national runner-up in 15-and-under. Luis Miranda was a Texas state champion in 12-and-under.

"Winning is nice, but it's not everything," cautioned Peck. "I got to a point where I just said the heck with it. I wasn't going to get uptight about winning. I wanted to go out and have a good time. It's worked out the same and made me realize that money isn't everything." He pauses.

"Boy, you sure couldn't have told me that three years ago."



Photos by Dave King

Catherine Bach

Racquetball Queen of Hazzard County

By Bob Schultz

Catherine Bach is up at 5 a.m. every day, runs about two miles, and then is off to the studio where she will be transported to Antelope Valley, about a two-hour drive. Here is where her series, "Dukes of Hazzard," is filmed. She usually films until 8 or 9 p.m. and then she returns to the studio for her long drive home, leaving her very little time for one of her new interests—racquetball.

But once in a while you can catch her on the courts and there you will watch a person whose expenditure of energy would bankrupt most of us and leave us gasping for breath. She seems to be some sort of extra-go-power-delight.

Bach is not satisfied with the racquetball game she presently plays. She's not content with her service returns and she's not overwhelmed with her serves. She wants more power and control with the ball. But then again, we all want more power and control.

When you watch her play, you might not believe she has far to go in game improvement. It's just that she sets some pretty high goals for herself . . . and is willing to spend the

time and the energy required to achieve them. But running is still her favorite athletic hobby.

"I don't think I'll ever stop running. Even with my schedule I'm doing about two miles a day and I'm training for a couple of marathons. I run about six miles on weekends," says Bach.

Not all of her interest in this area of physical fitness has developed recently. It's been with her since she was a child studying classical ballet. As a matter of fact, dance was her first vehicle into the theater. She co-starred with Leslie Caron in a film called "The Widow." Made in Europe, it has never been released in this country. It was her ability as a ballet dancer that won her the job.

It may be some of those same abilities which she has transferred onto the racquetball court. Although she is still very much a novice player, her body command and her strong legs make it a natural sport for her to follow. "I don't really see any cross-over between racquetball and ballet. Maybe I'm somewhat more coordinated than I might otherwise have been . . . but, that's about all.

"But racquetball is a real blast. I can't tell you how much I enjoy it."

Doesn't the ballet training work itself into

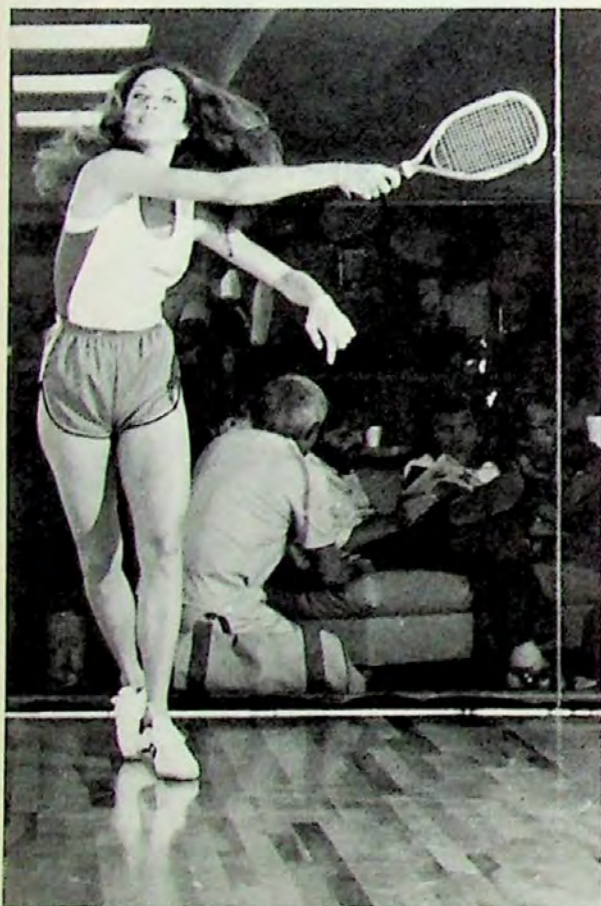


Bach

both acting and racquetball somehow? "Well, yes. The discipline will always be with me. That will be with me for the rest of my life. It really works for me. The ballet feeds my jazz dancing because it has helped develop a lot of strength in my legs," she says.

Growing up in South Dakota may not have offered Bach the most intellectually inspiring atmosphere possible, but she says it gave her the solid emotional foundation she has needed to bring herself forward in a sane manner toward the goals she has set for herself. All of which merely proves again that it isn't what we have to work with which makes the great result. It's what we bring to the job which creates the result. "It isn't necessarily what racquet or ball we play with. It's the spirit and talent we bring to the game that makes a really great player," says Bach.

With all the demands of "Dukes of



Bach: "It isn't necessarily what racquet or ball we play with. It's the spirit and talent we bring to the game that makes a really great player."





Hazzard," Bach still has made time to help write and act in another film. This one was a small production which a girl friend of hers made as a Master's project for the film department at UCLA. Besides this film, "Graham Crackers," Bach has also done a stage play. And she is preparing to go on a country-western singing tour.

Bach also admits there are more things to learn in the movie industry. "I'm really trying to work on my acting and camera techniques. I'm learning so much. We have a fantastic crew and I'm trying to learn all the phases of film making. The director, the cinematographer, the camera operator, the grips, the electricians, the hairdressers, the costumers . . . they're all just great . . . and, I'm learning all the time. I actually have the opportunity to learn what goes into making a production. I'm really learning a lot. I just go and sit in on different areas when I have the time. Now, I can watch the dailies every day. You can actually learn how to improve your own techniques by watching." The "dailies" are prints shot during the day's production. Rushed through pro-

cessing, the film is actually available for viewing a few hours after it is shot.

But, what happens to her dancing and her racquetball with all this involvement? Does the "happy, full, productive" life mean something has to be left out due to a lack of physical energy and time? "No," says Bach. "You have to figure out how you can do it. The dancing for instance. I've found this sensational choreographer to work with me two or three times a week. It would be terrible to have developed myself this far in dancing and then just give it up . . . just let it go. Suppose there was a special, or a film, or some idea which included dancing and I wasn't up to par. I have to keep myself ready to just step right into it."

Because she is still relatively new to racquetball, she is still amazed and intrigued by some of the side effects of the game. One is the emotional release she gets when playing. This is probably also one of the reasons she keeps returning to the game. "Being able to hit the ball so hard is really a tremendous emotional release," she says.

But Bach is not perfect or so she admits.

Bach: "The discipline will always be with me. The ballet feeds my jazz dancing because it has helped develop a lot of strength in my legs."

"Oh, I have my problems. I ask myself the questions and I get confused with the answers sometimes . . . like everybody else. But, I'm pretty happy.

"I have my priorities all set up. I have my goals all laid out. And, I'm forever looking at things for the future. I think this series has really made me blossom. Of course, I'm working very hard on it. At first it made me very tired. But, you get through that period and it's like getting your second wind when you're running. I've gotten my second wind now and, thank God, everything's coming my way. All the side responsibilities are falling into place and it's really coming together. Everything's in order and in shape and I feel great about it all." So how does she deal with her problems?

"I have a friend who is a Doctor of Philosophy. He said that we must always talk out our problems and work at them separately. You must always be objective about those problems. Don't make them subjective because that's how you get messed up. That's really what most of the philosophies are trying to teach us.

"Even though it sounds very simple, it's really something we have to be taught. We have to learn to look at things outside ourselves. We have to learn to put the problem outside even though it may be tearing us up one side and down the other emotionally. Then we can laugh at it and criticize it and discuss it . . . and not be laughing and criticizing ourselves.

"This way it doesn't dominate us. It doesn't disturb our center. It doesn't throw us off balance. This way we're not off base. We can deal with the problem outside instead of inside where it remains part of us. We can't deal with everything at one time. All of this is so very important."

So, here we are. The racquetball, the dancing, the acting, the career, the philosophy, the individual . . . all wrapped up into one functional and absolutely beautiful package.

"The really exciting thought is that we become tuned to life as we become tuned to dancing or racquetball or one thing or another," says Bach. "Our center no longer has to be a conscious consideration . . . we can just flow. We start dealing with life on a subconscious level and we can let the conscious become totally absorbed in those things we do daily. It means that our entire physical being, our arms, our legs, our whole body can freely express that thing inside us which is most truly us."

How to combat NERVOUSNESS



By Sandra Segal

Sue is a calm, efficient player. She rarely shows any nervousness, even when playing a much better opponent. But no matter how much her game improves, she seems incapable of entering the top ranks in a tournament. Whenever she gets close to winning, she becomes extremely tense and her concentration begins to slip. Her nervousness persists until she has lost the game.

Gary's talent as a racquetball player usually gives him an early lead in the game. However, when Gary drops a few points behind his opponent, his game falls apart. His very determination to recover the lead makes him tense up, and he begins missing shot after shot. He usually ends up losing a game he could have won.

Sue and Gary suffer from anxiety, a prob-

lem which can leave the player feeling particularly helpless, as there seems to be no way to control it. Unlike a weak serve or weak return, no amount of practice on the court can help control the familiar symptoms of sweaty palms, quick breathing, and a pumping heart when pressure begins to mount.

However, coping with anxiety is not impossible. Sports psychologists have found that there are common, understandable reasons for the anxiety suffered by players such as Gary and Sue, and that there are teachable strategies to control it. A program which helps players increase their self-understanding while also providing practical techniques for handling anxiety can be highly successful in reducing or eliminating a player's crippling nervousness.

Dr. Arnold Beisser, a sports psychiatrist

whose book, *Madness in Sports*, investigates the causes of sports-related anxiety, suggests that the person suffering from anxiety must first learn to differentiate the nervousness which is helpful from that which is harmful. According to Beisser, the nervousness which occurs before a game—he calls it stage fright—is actually a necessary component of being a good competitor.

"Stage fright occurs because a person has readied himself and his body for combat, and has not yet entered into it. Before the match, the energy and readiness to go has no adequate expression," Beisser explained. "The player experiences this energy as stress and anxiety. This type of nervousness dissipates when the person begins playing and the energy can be released."

Players who have no pre-game anxiety are most often poor competitors. "The poor com-

petitor is not nervous before the game because he has not readied his body to begin. That means that he will not be playing well once the game starts" said Beisser.

Poor competitors may make up for their pre-game calmness by becoming extremely tense during the course of the game. As in Sue's case, these anxiety attacks often occur when the player seems closest to winning. According to Beisser, this type of anxiety may plague individuals who have serious psychological obstacles to winning. He explained, "Some people do not feel that they have a right to success or that they deserve to be winners. When things are going well, they will feel anxiety and will foul up." Since this type of anxiety is likely to affect all of the person's actions in some way, it is extremely important for the person to come to a more profound understanding of the reasons for this fear. "The person first requires a professional evaluation to determine what causes this fear, and a specific treatment regime should follow from the evaluation. To offer a simple prescription would be to ignore the real problem," Beisser concluded.

One cause for the fear of success may be what Dr. Brian Cratty, a professor of kinesiology at UCLA, calls high affiliation needs. Cratty, who has done extensive research in the psychology and physiology of sports, explained that a person who needs to be liked by everyone may feel great anxiety when about to win a game. This player may fear the dislike of the losing player, or fear the increased challenges from other players. "If winning the game would mean winning the tournament or becoming an A player in the competitive ladder, the player with high affiliation needs will feel more exposed and vulnerable," Cratty explained. "I worked with a top tennis player who would shake and fall apart when he came close to winning. He was terrified that people would think he was not a nice person."

A player like Gary, on the other hand, is weakened by his fear of losing the game rather than a fear of winning it. Gary has what Cratty termed high performance needs. When the need to perform well becomes a full-fledged fear of losing, it may actually interfere with the player's performance.

"The fear of failure is a big fear," Cratty said. "Studies have shown that paratroopers feared the social consequences of failing or losing more than they feared actual injury." The loss phobic person becomes extremely nervous when playing with an opponent who is very close in ability. Cratty explained, "Competition can only exist if two players are 25 to 35 per cent apart in ability. If I'm 40 per cent better than another person, I'd be teaching him. The closer players are in ability, the greater the competition—and this engenders more anxiety."

Players may be unusually afraid of losing a game if they feel that their success or failure is a direct reflection of their personal value. This may be the prime cause of anxiety on the racquetball courts. According to Dr. Thomas Tutko, a professor of psychology at California State University at San Jose and noted sports

psychologist, "If you're laying your ego on the outcome of the game, and become too identified with the game, then you'll have anxiety. The end result is that you give in your identity to a sport. You begin to equate winning and losing with being worthy or worthless."

Dr. Tutko has designed a complete regimen to help anxious athletes detach their egos from their sport. The six week program, which can be practiced at home, is detailed in Tutko's book, *Sports Psyching: Playing Your Best Game All the Time*. As in many programs designed to control anxiety, this program emphasizes relaxation training, visualization techniques, and strategies for improving concentration.

Learning to relax your muscles is vital for playing your best game. Tutko's training program teaches progressive relaxation for this purpose. The individual sits or lies down comfortably, and progressively tightens and relaxes the muscles, beginning with the feet and working up to the shoulders. Even the scalp is flexed. This procedure helps you recognize the feeling of tension in your muscles and the more welcome feeling of tenseness dissolving and the muscles relaxing. Soon the player learns to let tenseness flow out of the body on cue. To this relaxation technique Tutko adds exercises in deep breathing. By slowing and deepening your breaths you learn to avoid the

quick tight breathing caused by tension and to bring your body to a near meditative state of deep relaxation. Both of these techniques are associated with a cue word during the practice sessions. "Let go" is used for the progressive relaxation exercises, and the word "easy" is meditated on in the breathing exercises. The player can then trigger a feeling of deep relaxation on the courts by mentally saying these words.

Along with relaxation training, Tutko has players begin to learn visualization techniques. Basically, you first visualize yourself hitting strokes which are easy for you, then visualize yourself making the difficult moves, and finally see yourself performing flawlessly in all situations. "Research indicates that by picturing yourself making difficult shots with ease, your game will slowly improve. You will be programming yourself to play better," Tutko explained. Tutko's advice is substantiated by a recent study which showed that basketball players improved their game by spending a certain amount of time thinking about making shots rather than spending an equal amount of time practicing or talking about the game.

In fact, if a player is unable to spend the amount of time it takes to thoroughly practice an anti-anxiety regimen, Tutko feels that players can benefit most by spending time on visualization exercises. "If you can only set aside



NERVOUSNESS

10 minutes a day, spend one minute practicing relaxation, one minute practicing concentration, and the rest of the time visualizing improved playing," Tutko said.

If visualization is the single most important exercise to practice off the courts, concentration techniques are probably the most valuable techniques to practice while in the midst of play. Tim Galway, author of *The Inner Game of Tennis*, emphasizes concentration as a vital technique for reducing the psychologi-

cal problems which keep you from performing as well as you could.

"The antidote to anxiety is concentration," Galway said. "No one is overly nervous when concentrating. Nervousness is future-oriented. We fear what will happen in the future, or more likely, we fear that something which happened in the past will happen again in the next moment. Concentration is in the present moment, and is the only safeguard against nervousness."

Galway offers a simple technique to help players learn to stay in the present moment. "In racquet sports, the critical event is the movement of the ball," Galway said. "You must concentrate on that movement. Of course it's not sufficient to say 'watch the ball,' because you don't. You need a technique to assist you."

The first step Galway recommends for the racquetball player is to carefully listen to the sound of the ball hitting the floor, walls, and racquet. "The sound of the ball hitting gives important feedback about the game, and it's also unusual so it keeps the mind interested. The mind must be interested to concentrate," he said.

Second, the player should mentally repeat some simple word whenever the ball hits a surface. "If you say some simple syllable, like da..da..hit, da..da..hit, the tongue will make a movement, and this will require concentration," Galway said. "A person will forget to think about what will happen next, and will remain concentrated in the present."

These relaxation, visualization, and concentration techniques do take time to perfect. Is there any "first aid" which a player could put into effect immediately if threatened by an anxiety attack on the courts?

"If this happened to me," Galway answered, "I would tighten every muscle progressively, starting with my feet. Then I would take a few deep breaths and let them go." Galway explained, "Anxiety produces tension and restricts the free movement of the muscles. When the muscles are tense, you don't play as well, and begin to miss the ball. When you miss, you get even more anxious. You can't simply tell yourself to relax, but when you tighten and release your muscles you can relax more. Then, if you can stay with some focus of attention, you should be able to avoid the anxiety attack."

If this first aid doesn't work, then, according to Galway, the player needs "surgery" which cannot be practiced on the court. "You must remember what preceded an attack, and ask questions of yourself before the match. Ask, 'What do I really think there is to lose? What do I really think there is to win? What do I really want?' If these questions are asked with enough honesty and depth, it can cure your nervousness."

After all this advice on controlling anxiety, it is important to emphasize that some anxiety is necessary for playing your best game. As Beisser indicated, it is necessary to have a certain degree of physiological arousal in order to be a good competitor. And Tutko warns, "If you control your anxiety too much, you can become an automaton. You can shut off your feelings totally, and then lose the essence of the game, which is your emotional responses. We participate for excitement, joy, and feelings of being worthy. If you cut that out, the game becomes just a series of behaviors."



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NECK & SHOULDER INJURIES

Ralph L. Gorrell, M.D.

Editor's Note: The author is a Sun City, Ariz. doctor specializing in athletic injuries.

A common complaint of racquetball players is a pain in their hitting-hand shoulders. A lesser number of them also mention they have neck pains.

Most people, and a few doctors, do not realize that three-fourths of all shoulder pain is not due to the shoulder, but rather to disease and/or injury to the neck. The pain usually is felt in the shoulder. All the nerves to the shoulder and arm come from the neck and continue down the whole length of the arm. One hint: If shoulder pain is felt all the way down the arm,

it surely comes from the neck.

How can you tell? Look at the sketches and note which tender points indicate trouble with the neck. Then, twist your neck about, move your head vigorously in all directions: If pain comes on, it is obviously due to neck problems. There is no law against having problems in the neck and the shoulder at the same time.

Pain on raising up the arm, directly away from the body, is usually due to shoulder problems.

What about neck pain? Back pain is the most common of all skeletal pains, but neck soreness is close behind. You can injure your neck at any time from infancy to old age. Almost every one does. For example, infants

and children are always falling off of cribs and beds, bicycles and tricycles, fences and porches. The pain is usually brief but the neck remembers those injuries.

Adults have already hurt their necks in the ways that are listed above and they add injuries to the injured neck joints by whip lash injuries in which the body is jerked forward but the head tries to remain where it was; auto accidents where they are thrown through a windshield; overuse of the neck has worn some of the joints; slow development of some bony arthritis of the neck. By 50 years of age, every person has a minor or major cause of neck pain. Quite often they are not aware of it until they over-indulge in tennis or racquetball. (Some spectators become aware of their neck problems while they watch that little ball go back and forth).

■ If you ever mention pain in the shoulder, some smart aleck will say, "That is bursitis, of course." Most of the time he is wrong. Other wrong terms include: Neuralgia, neuritis, shoulder sprain, "arthritis" of the shoulder. True bursitis is a swelling of a little sack inside the shoulder joint. The fluid can be taken out with a needle and the pain stops at once. Most chronic shoulder pains are due to (1) incomplete diagnostic study of the joint and/or (2) failure of the patient to exercise the joint many times a day, no matter how much it hurts.

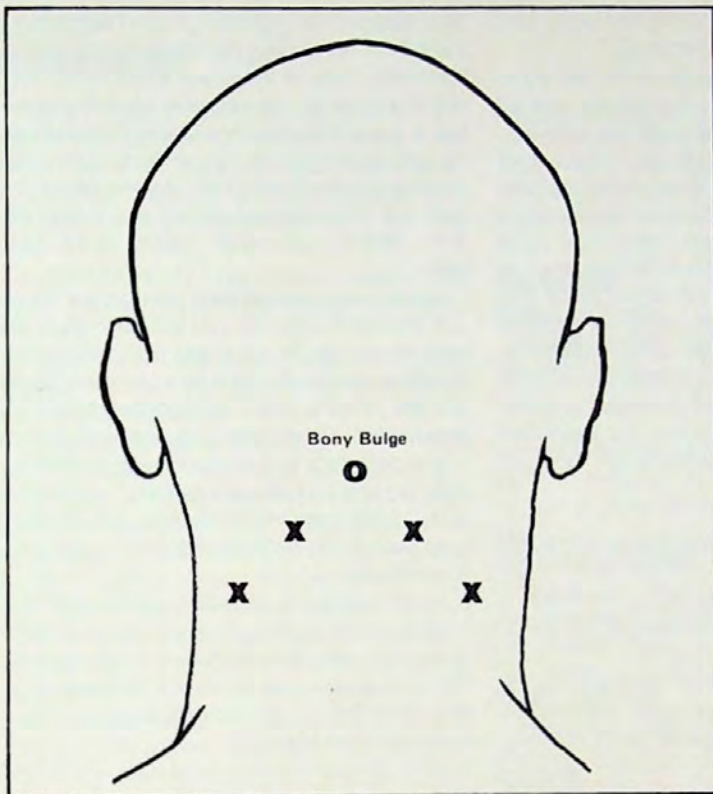
Taking an x-ray of the shoulder rarely shows any abnormality, since the pain comes from the soft tissues. Taking x-rays of the neck, technically called the cervical spine, usually shows abnormalities even when the patient has no pain. This is a result of the many injuries that the neck is subjected to, and the gradual development of bony arthritis. A normal cervical spine x-ray is uncommon if the person is older than 40 years of age. Inexperienced doctors tend to blame every pain on the neck.

It is always better to prevent joint pain than it is to treat it. The biggest sin of the occasional racquetball player is that he wants to play at once, or after a few perfunctory swings of arm and shoulder. It is best to warm up for at least ten minutes for youngsters. If more than 25 years of age, fifteen minutes is better.

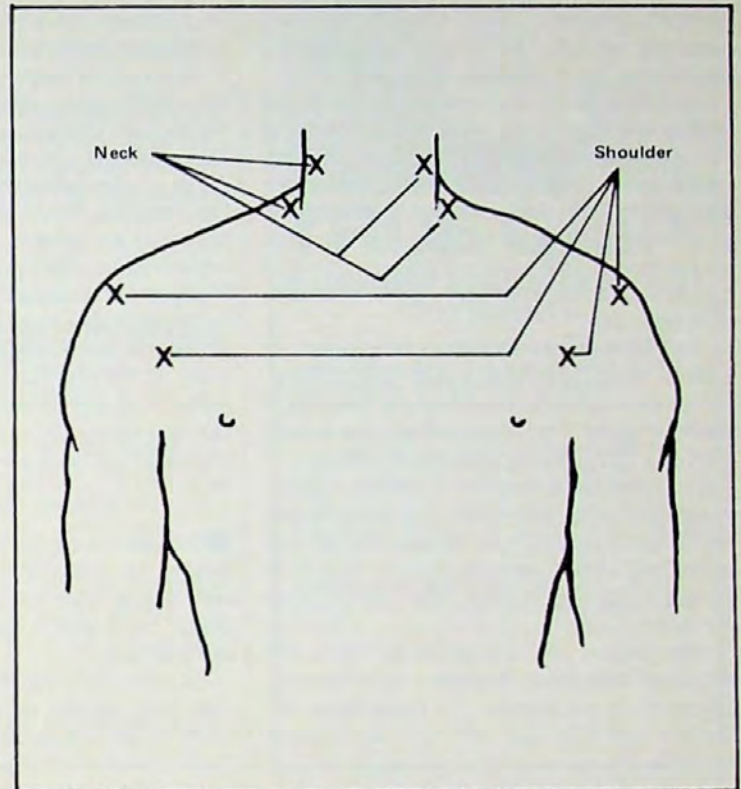
The warm up is exactly what it's name implies. Every muscle and every joint is used and used until blood flows freely and the tight ligaments are relaxed, the joint moves freely, the back bends easily, the legs run readily. Feet, calf muscles, knees, hips, back, neck, shoulders, elbows, wrists and fingers should go through a full range of motion.

Practice gripping an object with your fingers. A tennis ball is a handy object to squeeze and it dents more than a racquetball or handball. To loosen up your wrists, shake them back and forth, as you see swimmers do just before they race. Warm up your neck by looking in all directions, including diagonally. Try

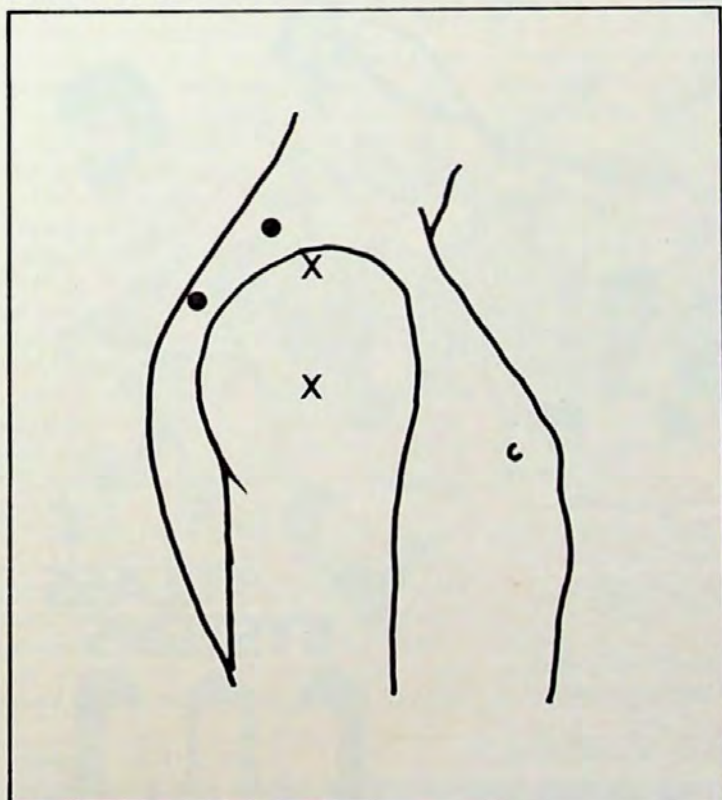




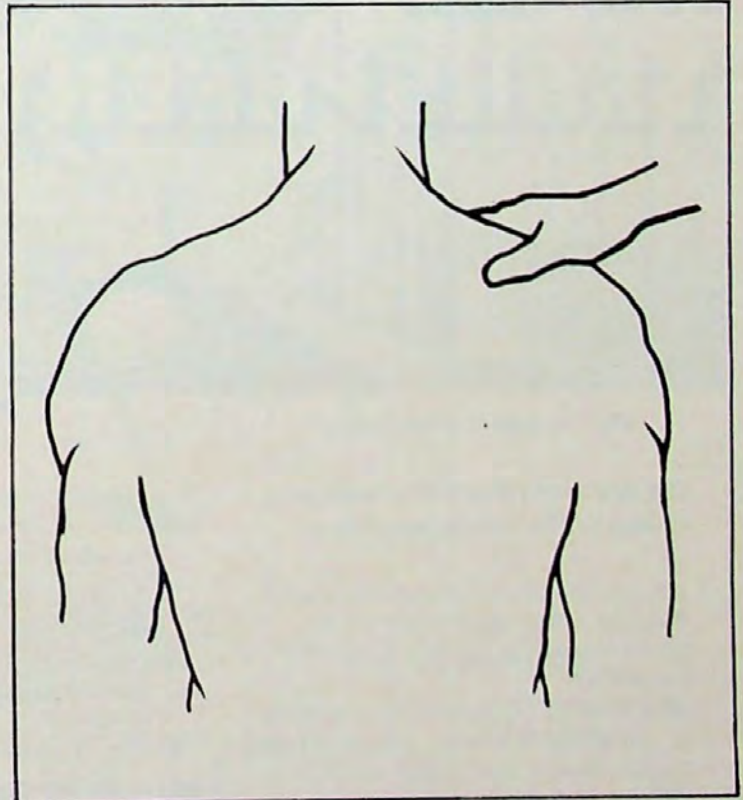
If there is tenderness when you push with your finger tip on any of the spots marked "X," some of the pain comes from the neck. You may have a shoulder problem, also. The bony bulge is right in the middle just above the hair line.



Sore spots indicate where pressure hurts when the problem is in the neck or shoulder, respectively.



The black circles are tender points which are found when you have problems with your neck. The "X's" are tender points when you have shoulder problems. You may have both problems, of course.



If there is pain when you grip like this, the pain comes from the neck, not the shoulder.

racquetball strokes, at first slowly, easily, then gradually increase the extent and power of your swing. Do it smoothly, not jerkily.

Do not hit every shot with maximum speed and power. Joints do wear, you know, and you would like to have good, useable joints for many years of play. Joint transplants aren't that good. They are expensive, hard to put in and harder to keep in. So, save your standard equipment. Coaches tell me that sometimes a slower exact placement is better than a hard, unaimed slam.

Do not let your muscles and joints get chilled. Keep them warm with light clothing, rather than wearing heavy sweat shirts and exercise suits. The latter makes you sweat, then you chill easier and become stiff.

Do not mind the jeers of your fellow players. Keep exercising, then hitting the ball until you feel ready to play hard. If the court is cool, you might feel better wearing a sport shirt that comes up on your neck and covers your shoulders.

After playing, direct your hot shower to the neck and shoulders. It soothes and relaxes, opens up blood vessels. All these steps will prevent later pain. Then when you are finishing

your shower, turn it to cool or even cold to seal in the heat and to prevent chilling.

Racquetball players groan when they must play with a tennis player who has not altered his strokes. There is no net to get the ball over. The smash, so decisive in tennis, is not a point getter in racquetball. The wide, sweeping forehand and backhand drives in tennis are out of place on the smaller court. They may injure other players with the racquet. In fact, the rolling back hand causes tennis elbow injury. The ex-tennis player must hurry his more classical strokes to the faster pace of racquetball. In doing so, he tends to hurry, hit too hard and too jerkily. This is a prescription for injury to shoulder and elbow. The half volley is a defensive stroke in racquetball, an invitation for a kill shot.

■ Sudden pain in neck or shoulder should be treated by applications of cold, either cold, wet, towels or an ice bag (ice cubes inside a plastic bag), plus a cool shower to the shoulder and neck.

As is the rule in any injury or sudden onset of pain, heat should be used after the first 24 hours. It will feel good, relieve pain and relax

tight muscles—if you do not overheat or burn the skin. A hot shower for five to ten minutes at least twice daily or a hot, wet towel for an hour twice daily or an infrared bulb for same duration or a wet towel covered by an electric heating pad turned on low. Never go to sleep with the electric pad turned on. It over heats the skin and often leaves pigment changes in the skin—that is, red-brown marks which look dirty.

Have some one gently massage the shoulder and neck morning and evening. Start the strokes high on the neck and carry down over shoulder and upper arm. Use vaseline, body powder or hand lotion, any substance that will prevent friction between fingers and skin. Any of the ointments that cause the skin to feel hot may be used. These are called "counter-irritants" since they irritate the skin over a deep sore spot and often help with pain, at least for a few hours.

Four times a day, exercise the shoulder and neck in all directions, to keep the ligaments around the joint limber. Take four aspirin tablets with each meal. To avoid stomach irritation, take milk or antacid pills after you have swallowed the aspirins.



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TOURNAMENTS

Leach Invitational

Marty Hogan breezed through the 12-man field at the Sportrooms of Coral Gables, Florida to win the "Kunnan-Leach Invitational Tournament" defeating Lindsay Myers, 21-14, 15-21, 11-3 to collect the \$15,000 top prize.

In the first round, Hogan eased past Bobby Bolan, the current national amateur champion, 21-11, 21-16.

Hogan's second round opponent was Wagner who had defeated Steve Keeley 21-10, 21-6, in the first round.

Hogan rolled to a 21-13 win in the first game. In the second game he was behind 17-5. Using his powerful serve, he scored the next twelve points to lead 19-17. Wagner regained the lead and could have won the game twice but at 20-20 he skipped an easy forehand. That gave Hogan one more chance, and he passed Wagner down the left line for the win.

Mike Yellen, meanwhile, had beaten Craig McCoy and Charlie Brumfield. He lost, however, to Hogan in the semis, 21-17, 21-10.

In their first game, Hogan ran from an 8-4 deficit to an insurmountable 18-8 lead, despite Yellen's comeback to 19-17. In the second game, Hogan led 12-1, 14-4 and 19-9 before wrapping it up.

Lindsay Myers, four-time Canadian National champion, battled Don Thomas in the other semifinal bracket, and won, 19-21, 21-11, 11-5. To make it to the semis, he had to get past McCoy and Steve Strandemo.

Against Myers, Hogan breezed through the first game for a routine 21-14 win. In the second game, Myers refused to fold, and turned an 11-5 deficit into a 13-11 lead, and a 15-13 deficit into a 21-13 win.

With \$8,000 on the line in the tiebreaker, however, Hogan paid a little more attention to the business at hand, and before the fans had retaken their seats after the second game, he had built up a 5-0 lead.

Myers scored on an avoidable hinder, an ace and a forehand three-wall shot from the back of the court, but that made it only 6-3 and when Hogan regained the serve, the end was in sight.

"Lindsay played pretty well," said Hogan after he had collected his winnings. "But he was on a hot streak to get this far, and I guess it was just time for him to cool off. Of course I might have had something to do with it too."

In an exhibition match played prior to the men's finals, national amateur champion

Heather McKay of Toronto defeated national pro champion Karin Walton of San Diego, 21-10, 21-12 in their first-ever meeting. The win, McKay's third in four outings this season, was worth \$2,000.

Results

FIRST ROUND

Brumfield def. Mondry 21-6, 21-10; Wagner def. Keeley 21-10, 21-6; Myers def. McCoy 21-10, 21-19; Thomas def. Bolan 21-11, 21-13.

Hogan def. Bolan 21-11, 21-16; Yellen def. McCoy 21-6, 21-7; Koltun def. Mondry 21-13, 21-15; Strandemo def. Keeley 21-13, 21-15.

SECOND ROUND

Hogan def. Wagner 21-13, 21-20; Yellen def. Brumfield 16-21, 21-14, 11-4; Thomas def. Koltun 18-21, 21-17, 11-0; Myers def. Strandemo 21-11, 21-11.

THIRD ROUND

Hogan def. Yellen 21-17, 21-10; Myers def. Thomas 19-21, 21-11, 11-5.

FINALS

Hogan def. Myers 21-14, 15-21, 11-3.

Etc.

- Lynn Adams defeated Sarah Green and Charlie Brumfield defeated Davey Bledsoe in tiebreakers to win the Gold Circle/Wendy's Winter Classic at the Arlington Court Club in Columbus, Ohio. The win was worth \$1,600 each to Brumfield and Adams.

- Barb Young defeated Sandy Brickley, 21-20, 21-12 and Jim Marsh defeated Danny Cartee, 20-21, 21-19, 11-5, to take top honors in the second annual WHIO Radio Racquetball Championships held at four Circuit Courts clubs in the Dayton area. It was Marsh's second straight tourney title.

- The New Jersey chapter of the Cystic Fibrosis Foundation will hold a racquetball fundraiser at the Knoll Racquetball Club in Parsippany, N.J.

- Leach Industries has moved into a new 60,000 square foot facility at the Scripps Ranch Business Park in San Diego, Calif.

- Gary Berberet defeated Bill Stevens, 21-19, 21-15 and Kippi Bishop defeated Laura Martino, 16-21, 21-19, 11-0, to win the open divisions of the Winter Classic at the Newport Beach (Calif.) Sporting House.



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Bound to Last



Photos by Dave King



HAIR CARE

By Carole Kaiser

Wouldn't it be wonderful to have a personal hairdresser stand by each time you found yourself wringing wet after a vigorous game of racquetball. Bored with the task of endless motions to freshen up for wherever you're going, you could place your beauty in his or her hands, giving them the responsibility of washing, conditioning, drying and styling your very sweaty scalp. Unfortunately, most of us can't afford the luxury of personalized daily service.

The next best thing, however, is to seek out some sound advice and helpful hints and for that we went to Allen Edwards, owner and artistic director of the Jon Peters Salons of Southern California.

RBI: When a woman gets off the court, her hair is often dripping wet. If she plays three or four times a week and is shampooing the same, is she causing possible damage to the hair?

Edwards: After playing is a good time to shampoo and condition. What the scalp is doing is actually breathing. The pores are

open. The pores can drink the benefits because of their vulnerable state. Condition at least two or three times a week. You should really use a reconstructor, something that builds up the shafts of the hair and makes the hair stronger, not just something that makes the hair softer. If she plays racquetball at a health club, she should take the time to bring her own supplies with her. Don't use the club's facilities. Usually a club will buy in bulk form and they can often be abrasive to the hair and add too much alcohol, drying the hair out. You want to put back all the moisture you've lost while sweating. Take advantage of the steam and sauna when packing the hair with treatments. The moisture enhances the process.

RBI: Does sweating cause your hair to grow faster?

Edwards: I really couldn't say. It's like saying your hair grows faster in the summer. But with all the sweating and running the hands through the hair, it's vital to keep the hair conditioned and into a cut that knows what it's doing and where it's going. Keep the bangs cut shorter. If the hair is long in the face, definitely take the time to tie it back and away from the

eyes. Don't let the hair hang and stick out of some headband like an Indian. As far as growth, each head is purely individual but I can't imagine the sweating not helping it along. It's like watering a plant.

RBI: Is it okay to pull, tug and braid the hair when it's wet, leaving it to dry that way?

Edwards: Wet hair has less of a chance to damage than when it's dry and brittle. The best way is to learn how to french braid the hair close to the head. Tie it back with a scarf or elastic band and play ball. This wet look is terrific. Remember, blow drying in excess can damage the hair, draining it of whatever effort you've put into it. Play with it wet and experiment, but try to get the style/cut that leans toward naturalness . . . drying on its own.

RBI: What's the best cut you recommend for an active sportswoman?

Edwards: Cutting it short or leaving it long and putting a perm to it if you don't already have curly hair. Cut it in the look that doesn't

Hair designs by Allen Edwards, owner/artistic director Jon Peters Salons (Southern California). Assisted by Patty Whalen. Makeup by Cheryl Pereira. Clothes courtesy Body Design by Gilda (Woodland Hills, Calif.) and Pete's At The Sports Connection (Santa Monica, Calif.).

demand a lot of work to it. Something you'll feel comfortable with. Shake it, minimal brush activity . . . and walk out. The natural look will never die. Longer hair requires more time, naturally, but don't put aside the wet braided look, or tying it up on top of the head with loose strands hanging down the neck. You're challenged to do more creative things with long hair as there's more to work with. There's no getting around it though, the shorter, the easier.

RBI: Is there any way you can put a "set" to your hair before you play, a kind of preparation for sweating?

Edwards: What we've done here with Lisa is something similar to what you're asking. We've taken the front half of the hair on the forehead and pulled it back off the face. Then let's say she didn't have time to wash it. She can take the tie back out, shake it, and still have a look to it. You can experiment with this on troubled areas prone to sweat on any given head. Why not wet your hair first and then play? The loose, free movement in playing may provide a more natural bounce/dry look to the hair.

RBI: What's different about today's short cut as opposed to yesterday's?

Edwards: Not nearly as severe. Geometric is out, straight is out. The blunt Dorothy Hamill look is out. Waves and curls are in. The new look is tapered and layered and curved around the shape of the face to make it softer looking and more touchable. If your hair doesn't curl, get a perm or body wave that gives you natural height and fullness.

RBI: When giving seminars, what do you stress to women about their appearance?

Edwards: The important thing for a woman in sports to remember is when she's done playing . . . she has to become a woman again. Many of them don't bother to do that. They stay in the athletic frame of mind and put aside the transition. It's very unattractive. The most feminine of all new sports on the scene is roller skating. Very sexy indeed. Wild leotards, bikini swim suits and shorts in bright colors. I like to see a girl playing racquetball in a leotard with cute shorts and complimenting tights . . . not a pair of tacky cut offs and an old sweat-shirt. It almost gives a woman an opportunity to really take notice of herself.

I've played tennis for about 14 years and the biggest comparison I find in racquetball and tennis is that the women don't take half as much pride as to how they look on a racquetball court as to how they look on a tennis court. Nobody walks on a tennis court unless they look fabulous. I'm very aware of how I look when I play tennis whereas when I started to play racquetball, the people were almost pig-gish. That may sound a bit crude and, true, you sweat a lot more in the game, but believe me, you can sweat and still look appealing. Racquetball needs to be more fashion oriented. I think the people have to take a little more pride



Lisa Sacks has a loose perm, a sports oriented design Allen Edwards calls "free maintenance" styling. After playing, Lisa showers or wets her hair down and while applying makeup, she'll finger wave the front hairs by putting clamps on them. A gentle blow dry does the rest.

Susanne Schestauber opts for a short, easy-to-manage cut. All that has to be done is leave the hair wet . . . and walk out the door. The cut is short on the sides and longer on the crown. The cut usually is purposely left damp so she can take a shower and comb her "jellyroll" curls down on the forehead.



Kathy Naples added a light body wave to her cut which adds body to her natural wave. After playing, she blows her hair loose with a blower and uses a small roller brush to bend the ends where necessary. She also has the option to part it sideways or down the middle.

Barbara Stephenson decides to braid her hair since it is a longer cut. This french braid is tied off with ribbons for a more fashionable look. "This is easy and fast and a good way to look fresh and feminine," says Edwards. Long cuts are perfect for tying, pulling, wrapping or braiding.

in how they look when they're playing, even if they are sweating. The tights-under-shorts look is attractive to look at and at the same time, supportive of the leg. They should take this basic "costume" and design a racquetball look from there. Most players wear sweat bands and goggles and that's okay. It's what they do with themselves afterwards. I just think they should have a color co-ordinated outfit on. It's futuristic, high powered with a strong look of the eighties, especially with all that glass facing the lobbies, allowing spectators to people watch like crazy.

Edwards' Hair Hints

(1) Long, one length, straight hair is out. Frizzy is out. Looks are the moderately curly, wavy mid-length look. Brush it up and off the face. Teasing is tacky. Stay away from it.

(2) Women should look "today." They are going back to school, starting a business, asserting themselves for the first time. She needs to look like she's on top of things; aware of things. That means she applies a subtle look to her make-up; wears today's clothes; buys the right shoes and dumps the old ones; keeps her fingernails and toenails perfectly manicured. A constant consciousness.

(3) Have your hair colored if it needs it, especially to cover up the gray. Wigs and hair-pieces are out, you can throw them away. Keep your hair in perfect condition. Don't use conditioners too often. They make your hair soft and manageable but it's all on the surface. For true, healthy hair use reconstructers. They rebuild lifeless damaged hair from the inside out—from the cortex layer to the cuticle layer. Any good salon will recommend the right one for your hair.

(4) For daily hair care you need (a) A good shampoo (b) A reconstructor (c) A blow dryer and two good brushes (d) Maybe a curling iron but use it sparingly (e) No rollers. They can give you that overdone look. Once you have a look, don't hang with it forever. Stay in touch with what's happening. Constantly update yourself. Remember, change is vital.

(5) I personally prefer the layered, lacey hair that looks sexy, wild and brings out a woman's bone structure. An unfinished look that's free and loose and can be dried with your fingers instead of a blower. Hair should always reflect the person, her face, her make up and lifestyle . . . not just her hairdresser. A good cut is absolutely essential but without proper conditioning it doesn't matter how good the cut is. Use the purest of products. They penetrate the critical layer of the hair instead of coating the shaft.

(6) Be aware of what you eat and drink. What you put in your body comes out in your hair. If you put a strand of your hair under a microscope after a heavy night of drinking, the alcohol would be very apparent. Have your hair tested for strength and pull so you will know what type of conditioner to use.

Short Shots

The Greatest?

A teenager out of San Francisco, Scott Davis, has been playing racquetball less than a year but he certainly doesn't lack

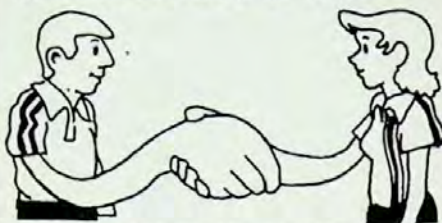
confidence. In fact he has written a poem right out of the "Muhammad Ali Book of Humble Poetry."



"Scott is my name, racquetball is the game.
I'm determined to make it in racquetball fame.
I'm determined to make shots that are just so hot.
I'm determined to make kills that will give anybody chills.
I'll blast the ceiling with such inspire it will make the best want to retire.
I'll shoot a pinch without a flinch.
I'll drive my serves that will rattle your nerves.
And for my pass, it will be hard to see, quickness and speed I have indeed.
And in my quest to beat the rest I'm hoping that someday I'll be the best.
I've just begun my way to the top.
I know one thing for sure this kid is no flop.
Though immodest as I may be I'm hoping that you can see
That maybe someday I'll be able to look back and say
It was determination that paved the way."

Associations Unite

The \$40,000 finals of the Ektelon/Perrier Racquetball Championships, to be held May 8-11 at Rocky's Racquetball World in North Hollywood, Calif., is the first tournament ever held under the joint



association of the men's and women's associations.

The announcement was made by Dan Seaton, commissioner of the Women's Professional Racquetball Association, and Martin Ariano, legal council of the National Association of Racquetball Professionals.

A \$7,000 first prize will be offered to the winners in each division.

"This is a major step forward for both associations," said Jerry Hilecher, NARP President. "It has been our contention that the players associations were the future of pro racquetball."

"For the first time in history, first and second place prize money will be equally divided between men and women," said Janell Marriott, WPRA President. "We are looking forward to showing that the WPRA and NARP can co-exist and help develop professional racquetball."

Coors bows out

The Adolph Coors Company has bowed out of the All-Pro racquetball tournament, which for each of the past two years has brought together pro athletes from sports other than racquetball to participate for about \$200,000 in prize money.

Originally Coors had a three-year contract but company officials decided not to partake in the third year of the agreement. A financial agreement was reached with "All Pro," allowing Coors to be relieved from their contract. According to one source, Coors figured the move actually saved them \$250,000, which it could put to use in other areas of racquetball.

"We didn't feel comfortable with the (All-Pro) concept," said Coors spokesman Craig Kuhl. "It wasn't working out the way we hoped it would."

According to Kuhl, however, Coors will remain "committed to racquetball." Most likely, the company will continue its sponsorship in other tournament areas, perhaps even getting involved in a similar all-pro concept but on a smaller level.

Racquetball In Prison

Prison inmate Joe Robledo (known as Joe Hernandez to his friends in Texas) is trying to start a racquetball club at Utah State Prison in Draper, Utah.

Robledo spent three years in prison (1972-75) for possession of marijuana at which time he was the "numero uno" handball player inside the walls. Upon his release he took up racquetball, progressed to a B level and in 1977 he violated his parole.

"I started playing in as many out-of-town tournaments as possible partially because I was a federal fugitive," says Robledo. "I

did manage to witness Marty Hogan's first national championship in Michigan and I was lucky to be around to see him again in Tempe."

Robledo has put in a request to the warden at Utah State Prison to start a racquetball program in hopes of regaining his competitive edge by the time he gets out in 1981.

But as for now, he just plays handball on the prison's one-walled court and sits inside his "birdcage" looking at snow covered mountains."



Hogan Places Fifth

Professional racquetball champion Marty Hogan finished fifth in the Superstars competition, taped for television in The Bahamas.

Hogan won the bicycle race, placed second in tennis to basketball player Gail Goodrich, took third in rowing and bowling, fourth in swimming and fifth in the half-mile run and the obstacle course race.

Heisman Trophy winner Charles White of USC won the \$35,000 first prize with 33 points. Russ Francis of the New England Patriots finished second one point back. Phil Garner of the Pittsburgh Pirates was third, followed by Joe Theismann of the

Washington Redskins and Hogan, who scored 26½ points.

The fifth-place finish was worth \$8,000 to Hogan and qualified him for the World Superstars competition.

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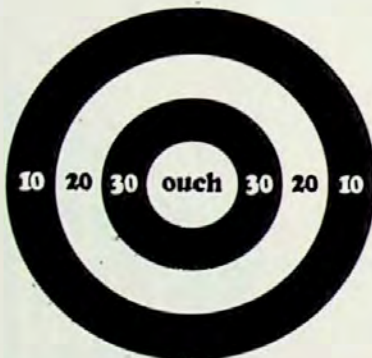
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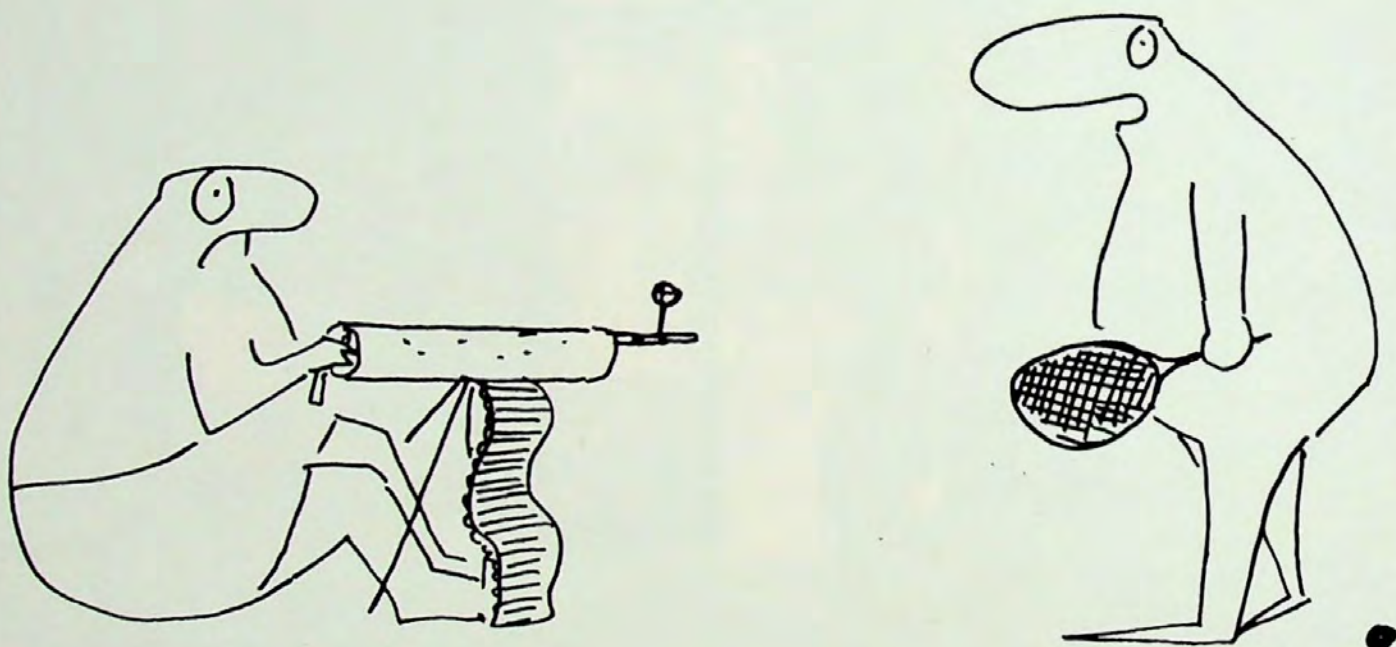
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THE NEXT SHOT...

The June issue of Racquetball Illustrated has a travel theme to it:

TRAVEL GUIDE

Where are the exotic places to play racquetball?

MONTREAL, DALLAS, CAPE COD

In-depth stories on three areas that offer interesting contrasts.

RACQUETBALL . . . ACCORDING TO SHAKESPEARE

Humorist Steven Stern follows up his Mark Twain piece.

USING YOUR EMOTIONS

Pro Jerry Hilecher offers tips on how to win with your mind.

WPRA

What has been happening to the new women's professional racquetball organization?

DWIGHT STONES

While training for the Olympics, this high jumper still finds time for racquetball.

Plus:

A list of racquetball summer camps, Jay Jones' tips on positioning and a cover story on one of the most photogenic actresses on television.

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