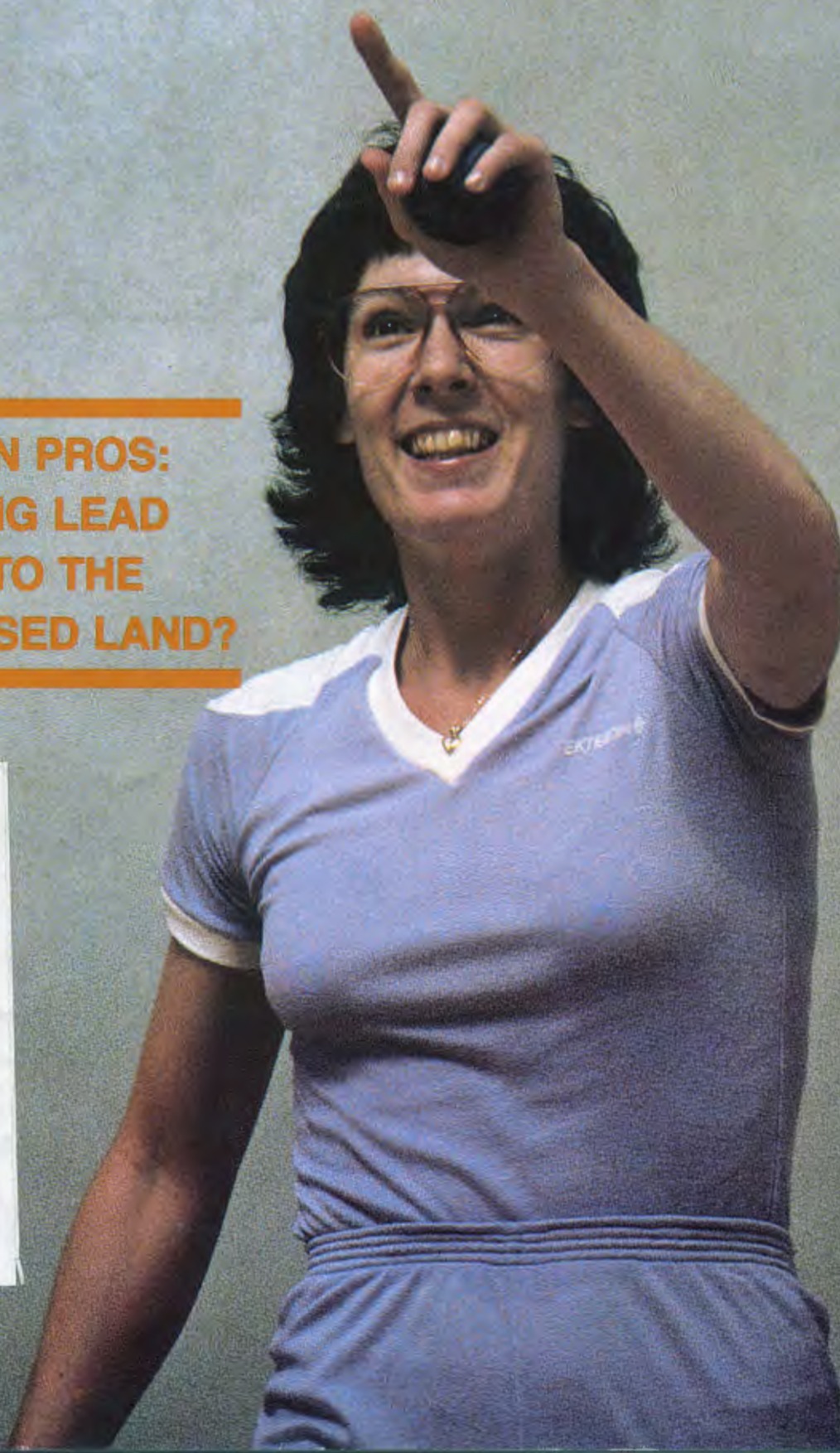


National Racquetball®

Vol. II No. 2
February, 1982
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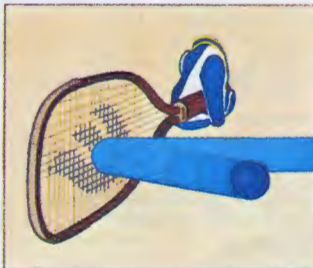
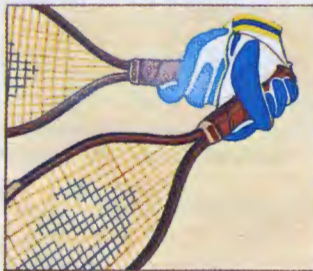
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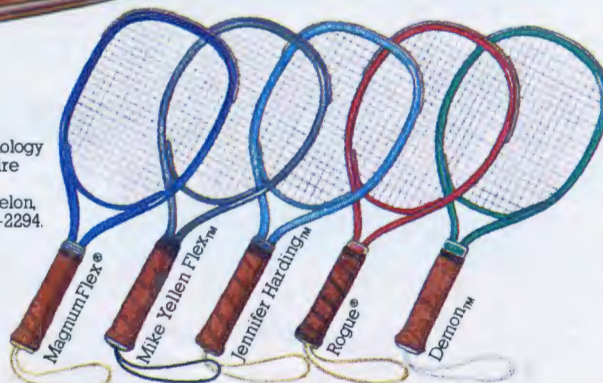
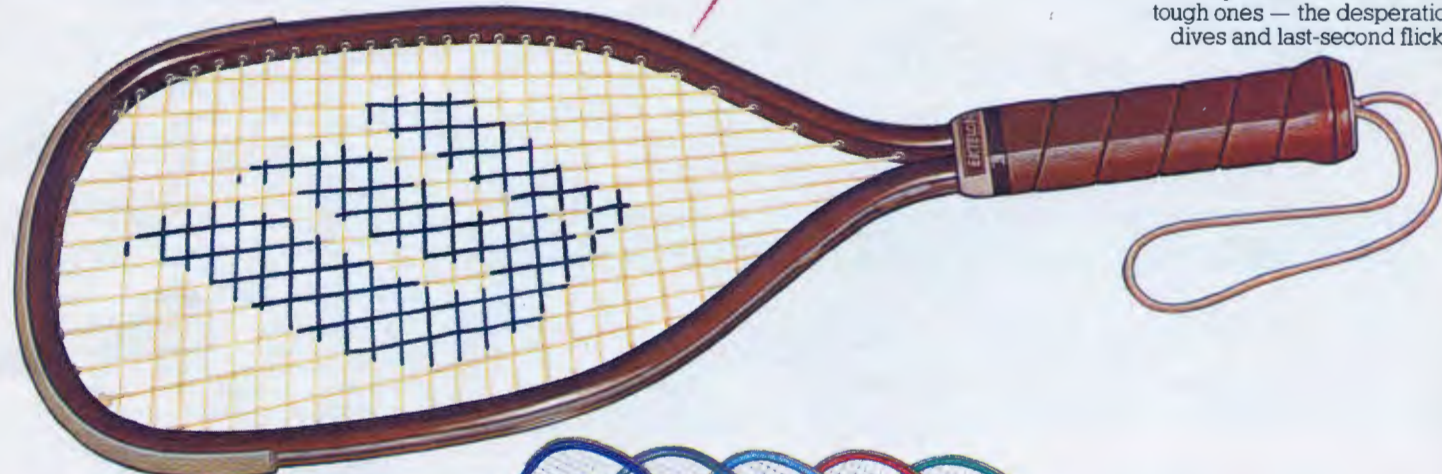


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On the cover . . .

Lynn Adams can be signaling "we're number one" for two reasons in this issue. Perhaps she means the Women's Professional Racquetball Association (WPRA), whose stock has risen (page 10) since their involvement with the International Management Group (IMG); or else she's means personally after her victory at the WPRA's first tour stop (page 40). -photo by Bud Henley

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From The Editor . . .

One Set Of Rules

I read recently that the martial law government in Poland was about to write some laws that would "legitimize" their regime. In effect, after laws have been broken, they simply write new laws to legalize the illegal acts, thereby making them legal. Not a bad trick, if you can get away with it.

A similar, although certainly not parallel, situation exists in racquetball. Our industry is not under martial law, that's for sure. But we do have a vast number of organizations, groups and even individuals who are attempting to write their own "laws" for racquetball. These laws are taking the shape of rules, rule changes, or "clarification" of interpretation of rules, and more.

The problem we face is really two-fold. First, the current state of the racquetball industry as it applies to rules is muddled at best, a severe quagmire at worst. Every organization that can put even a modest stamp of approval on an event has their own set of rules. I speak of the USRA, AARA, WPR, IRSA, CRA, the men's pro tour, and a variety of state associations.

And the running commentary from those who seem to know is that if and when television becomes a reality in the racquetball world, then an entirely new set of rules will be implemented, based on what television tells us is the most marketable style of play.

Enough already! It's bad enough that you can never tell how many points win a game or whether scoring is by the server or on any rally, or if the match is two games out of three or three sets out of five or one game to 31. But the situation will become even more dreadful when everybody and his proverbial uncle begins tampering with the rules.

Not long after I re-occupied this chair I received a call from Bill Feigen, president of the Illinois State Racquetball Association, the nation's largest independent state organization. Bill related a series of circumstances and actions (or non-actions) that the ISRA had elected to pursue.

"We had a rules committee meeting of the Board of Directors of ISRA," he said, "and we decided to make various changes in the rules that we felt would make a better game. Nothing too drastic, but changes nonetheless."

"Then we stopped. Who are we to start making changes? What if the other 49 states started to make arbitrary changes in their rules? We'd have anarchy."



Nobody would know what the rules were when they played in a tournament across state lines. So we backed off, approved the rule changes but did not implement them."

Now that's the sanest approach I've heard yet. Feigen has gone even further, along with former ISRA president Jim Harper, in attempting to set up a meeting between all the various political bodies in racquetball to iron out the rules variations and come up with a standard set. It's a good idea and a nice try, but it'll be tough to pull off.

The AARA, smelling victory with the loss of USRA clout, is in no mood to compromise; the club owners, through their immensely successful new organization, IRSA, are talking about major changes (some of which I endorse); the pro groups seem to change rules every season, if not every tournament; and television still lurks above.

And just when the picture could not be cloudier, it becomes cloudier. Jim Schatz, president of the Southern California Racquetball Association, the nation's second largest local group, tells me that he will be rewriting the rules (with interpretation) along with former pro players Charlie Brumfield, Steve Keeley and Bud Muehleisen.

"Those guys are pros or former pros," says Feigen. "What right do they have to write the rules for us amateurs?"

My suggestion to Feigen (which was his original suggestion some months ago) was to organize that meeting of the various parties involved. *National Racquetball* will gladly host the meeting and together, as a group, with politics aside, for once let's work together to do something beneficial for racquetball. Let's combine our talents and efforts and come up with one set of rules.

Anarchy is not the way to go. ●

Chuck Feigen



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TWIN-VUE®: The Difference Is Like Night And Day . . .

by Carole Charfauros George



Twin-Vue uses a sophisticated series of dots that are sealed onto the glass during its manufacturing. This photo taken from within inches of the wall is focused on the dot pattern. . . .



. . . but when you move back only 36 inches, and focus on the inside of the courts, the dots become invisible, making the glass virtually "clear."

"Nine out of 10 racquetball pros recommend Twin-Vue to the builders who use glass walls."

The 60-second commercial interrupts *The Wide World of Sports*, featuring Schoeber's Sixth Annual Christmas Racquetball Classic in Pleasanton, CA. It's just before the tie-breaker of the women's pro finals between Lynn Adams and Karin Walton-Trent. Diana Nyad and Steve Keeley are the commentators. The announcer continues . . .

Here's what the pros are saying about Twin-Vue:

Jennifer Harding . . . (Harding, seated at the locker room vanity, momentarily stops putting on her mascara) "I love it. It's much easier to see the ball with Twin-Vue on the front wall, than even with just a back wall of conventional glass. And front wall glass would be impossible to play on with anything else."

Ed Andrews . . . (Andrews steps off the court after hitting a few balls, wipes the sweat off his brow and lifts up his eyeguards) "It's great. Now I can see my shots roll out and the audience can too. There's not too much reflection—I'm surprised."

Lynn Adams . . . (Adams speaks between ceiling balls; camera angle from inside the court) "This is fantastic! I don't have to strain my eyes to see the ball, and I do have to strain my eyes to see the spectators. On most glass courts it's the other way around."

Craig McCoy . . . (McCoy is sitting at the juice bar with his friend and rival, Steve Lerner) "I'm a little amazed. I could actually see the ball all the way instead of losing it for a split second, then finding it again. What'd you think, Steve?"

"I had no problem picking up the ball either."

And it's no problem installing Twin-Vue at your club today. Just pick up the phone and dial area code (914) 425-2777. Or write to Ron Haber of W&W Glass at 100 Executive Airport Parkway, Spring Valley, NY. Now back to the action with Diana Nyad and Steve Keeley at courtside.



"Virtually" clear means "almost" clear. Here, with the court door open you can see the slight difference.

was the first time ever that the pros played on Twin-Vue's front wall glass. Afterwards just about everyone did agree that it was a vast improvement over clear glass, but still not white enough on the inside to earn the name *"white glass."* The overall court, as well as the glass, met the approval of the pros.

Ed Andrews thought it had the best floor he'd ever played on because it was much lighter which enhances visibility. Bonnie Stoll said she liked seeing shadows of people instead of the people themselves. Most of the pros agreed with Stan Wright's comment: *"It's a little weird at first, but once you start playing, it becomes second nature. I think it's great for the sport."*

Twin-Vue also eliminates a lot of other problems besides visibility which are also associated with clear glass. No one complained about glare or reflection. And the surface of the wall played *"like a good panel"* for Andrews.

The secret is in the series of dots which are laminated to the inside of the glass. They not only give the one-way affect, they also add a texture to the wall, which grabs the ball a little instead of letting it slide across. Conventional glass walls tend to be slick.

"But it's not as perfect as everyone says it is," countered Steve Mondry.

No one ever said it was perfect. Even though the consensus agrees that Twin-Vue is definitely an improvement (Mondry himself said the difference was like night and day over conventional glass), it still has some problems. Where two walls of Twin-Vue intersect, such as at Schoeber's which has one side wall and the front wall, it is almost impossible to distinguish the intersection. So even the pros misjudged a lot of the shots to the right front corner.

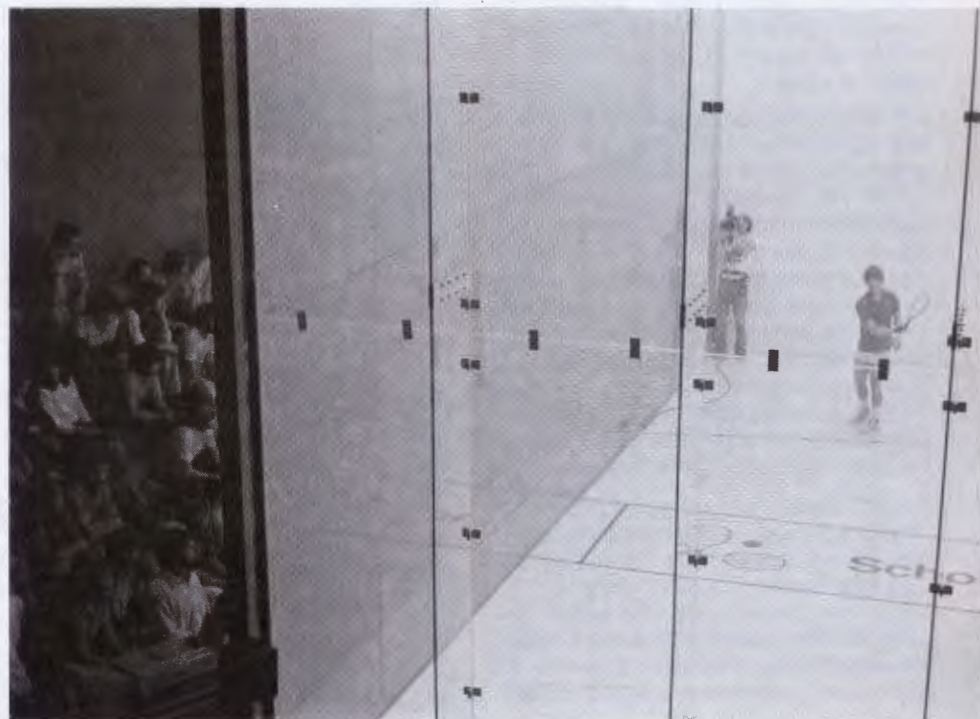
There were also some chips and scratches in the Twin-Vue which left spots that were clear from either side. Haber admits *"that's just the nature of the beast."* However, W&W adheres to a published maximum specifications for flaws and once the glass is up, there is supposedly no maintenance or further chipping. Bill Dunn, tournament director, put the panels to the test by trying to scratch off the dots with a quarter—unsuccessfully.

Lighting is also a problem. On most glass courts it's desirable to light the gallery so that the ball is more visible than it would be against a dark background. With Twin-Vue it's just the opposite—the gallery should not be brightly lit, but it still

Wouldn't this be a dream come true for all the people in the racquetball industry who keep racking their brains trying to figure out how to get racquetball on television? Actually, Schoeber's tournament was televised by The Sports Channel, an interconnect of several local cable companies, which serves 450,000 homes in the San Francisco Bay Area. The costs of production and air time were shared by the club and Olympia Beer, one of the major sponsors for the tournament. According to John O'Donovan who manages Schoeber's newest facility which opened just three weeks before the tournament, the owners were pleased to break even on the event, even though 900 players entered. That should give some indication of how expensive television costs are. Gill Remote Services of San Jose ran test shots the weekend prior, and brought three cameras and five crew members all day Sunday to film the finals which was aired that night.

But it wasn't just the television, nor the \$10,000 prize money that attracted some of racquetball's top players such as Lynn Adams, Jerry Hilecher, Karin Walton-Trent, Rich Wagner, Jennifer Harding, Bret Harnett, and Craig McCoy. The reason this tournament will go down in the annals of racquetball history is because it

A good panorama shot shows how the court looks from the outside looking in (remember, this is the front wall you're looking through) as well as how things look from the inside looking out (note the spectators are barely a haze behind the side wall).





The players love being able to see the ball against the glass! Here again, the spectators are just a haze, allowing the players to concentrate on the ball, which they can now see.



One problem that still remains is more clearly defining the juncture of two Twin-Vue walls. From inside the court, you're looking at the front and side wall right corner, which does lack clear definition.

receives the light that filters through from the court lights. This really presents a problem on the exhibition court at King's Court in NJ. There the front wall is solid, the side walls are Twin-Vue and the back wall is clear glass, so it's extremely difficult to balance the lighting.

On courts that have no opening, such as the one at Schoeber's, there's also a problem with acoustics. To the players the balls are loud and echoing, but they can't hear their fans. The referee communicates to the players through a speaker in the court ceiling. It also seems a little artificial for the spectators who watch the action, but don't really hear the game.

For most of the spectators at Schoeber's, this was their first chance to see the action through the front wall. Some courts were built with clear glass front walls, but on those courts everyone refused to play in that direction, using the glass as the back wall instead. As a photographer, I'm used to having a front row seat in the window on the front wall that many clubs build into their exhibition courts for the media. But most people haven't gotten to watch from that angle which Haber says is "dynamite." Most of the spectators at Schoeber's agreed.

Roy "Solarman" Heine smiled and said, "I love watching Mark Martino make those funny faces . . . it's better than watching everyone's butt." Julia Lautzenhauser said she preferred watching from the back because "It's more complimentary to the players. You can't appreciate the kills and pinches as well

when they're coming at you. But you do have a better feel for what the players are going through."

"I didn't have to pop my head off by twisting back and forth to watch the ball like you do with tennis or on sidewall glass," explained Felix Gonzalez. "I think they'll have a lot of pro matches because of it and people will pay to watch because it's exciting." (All the matches had free admission at Schoeber's because it was a promotion to attract new members).

Holly Ferris really enjoyed watching from the front, "but I'd sure hate to ref it . . . You just don't realize how much you miss when you watch from the back wall. It's good for variety, but I wouldn't want to always watch from the front."

"I don't like it from a viewing standpoint from either angle," complained Jim Carson who watched alternately from the side and the front. "The perception's bad, you can't hear the sound, you can't tell things in advance, can't see the skips, can't referee on it . . . other than that it's a nice little court."

Difficulty with refereeing was one of the most frequently cited drawbacks with the court, even though none of those people had ever refereed from the front. The majority of the pro matches were called by Howard Wasserteil, the owner of Schoeber's and an open caliber seniors player, who said he had no difficulty at all: "I think the only reason people think it's difficult to ref on this court is because they haven't done it." There was difficulty as far as seeing the line

judges on the side, since the glass isn't clear, but that could easily be solved by having verbal rather than visual signals.

Twin-Vue may actually be able to assist the referee. With a close-circuit TV set-up it's possible to look at instant replays and slow the action down. Haber described the slow motion video of the tournament as "fantastically beautiful; Tremendous muscle movement. I think using it to help with the calls would be a very logical thing." Just think—appealing to the video instead of the line judges. Who says humans are indispensable?

Ron Haber does. The production process for Twin-vue is extremely labor intensive, and that's the way Haber intends to keep it. A machine could be built for somewhere in the neighborhood of \$90,000 which would line up the patches of dots on the glass surface, but Haber feels that people are superior if they're good at what they do.

W&W Glass employs 60 people. The family-owned business has been glazing for 50 years, mostly for commercial buildings. But in the past few years the demand for racquetball court construction has increased, so that presently about 25 percent of the business is devoted to racquetball. Nearly \$400,000 has been spent on research so far in the design and development of Twin-Vue, both here and in England, where Pearson Glass, Ltd. is located. W&W and Pearson were developing one-way glass for squash courts at the same time without any knowledge of each other. When they discovered each other in 1977 they decided to work together.

"The impetus came from squash to design Twin-Vue," continued Haber, "because in squash it is impossible to play on side wall glass due to the spin of the ball as it slides down the glass." David Pearson from Sheffield, England, and Haber built the first mockup in a T.V. studio in 1977.

That first mock-up looked great, but wasn't commercially reproducible in volume. There was also a slight problem with the silk screen process he originally used to attach the dots to the glass: they became unattached every time the ball hit the wall. Now they use a ceramic material which is fused into the glass at Falconer Glass Industries, a tempering facility which is licensed under Twin-Vue's patent.

Haber didn't want to say too much about the actual production of Twin-Vue, even though their patent extends to the materials involved, because he doesn't feel like wasting his time in court. Basically, it's a transfer process, much like the clear decals that children dip in water and stick on model cars and boats. The clear surface is practically covered with black dots, which are then covered by white dots. The hard part is lining the dots up directly on top of each other. Then each patchwork piece is lined up by hand onto the glass.

When all of this is properly aligned, and coordinated with the overall design of the club (which W&W helps the architect with), the spectators can clearly see the action by looking between the dots. Only within a distance of three feet or so are the dots even visible to the human eye—even if you try to focus on them from a further distance you can't. A camera also loses the dots at that distance, so televising is not a problem. From the inside of the court, the walls are slightly gray, which is a vast improvement over the first Twin-Vue court in Chattanooga, TN, which used the same process, but wasn't as advanced. There the reports from pros like Charlie Brumfield were that the walls looked practically black.

"That was the state of the art at that time," defended Haber. "Since then we've increased the white deposit, but it's just the kind of process that you have to do it in order to know how to do it. We're always experimenting."

The cost of Twin-Vue is approximately one-third to one-half above the cost of installing clear glass. At Schoeber's they paid an additional \$10,000 which the owners felt was well worth it. The cost



Testing for television. Note the clear picture being picked up by the camera only inches from the wall.

Top pro Lynn Adams being interviewed along with (l. to r.) club owner Howard Wasserteil, manager John O'Donovan, and tourney director Bill Dunn. According to Wasserteil, "the extra \$10,000 was well worth it."



will probably not go down, even with increased volume sales, because of the labor involved. It takes 12 weeks manufacturing time to produce Twin-Vue as compared to only six to eight weeks for clear glass.

The number of racquetball clubs which feature Twin-Vue can still be counted on two hands: one in Tennessee, one set of windows in Michigan, one in Boston, two in New Jersey, one in Iowa, and the one in Pleasanton, CA. The newest showcase will be the Houston YMCA which boasts 12 Twin-Vue walls.

"That's a monster," says Haber.

Jennifer Harding, a club owner as well as a professional player, doesn't feel that the additional cost is worth it, "unless you think you can make money hosting tournaments. One glass court in a club is sufficient to expose the game, but it's extremely difficult to get your money back on any more than that. You're not going to sell any more memberships just because you have five glass courts."

Even Haber admits that not every wall on every court should be Twin-Vue, primarily because of the cost. His eventual dream is to build a portable court with four walls of Twin-Vue which could be rented by a tournament and set up in a large arena nearby the club. This would also help out the television cameramen who complain that they can't get back far enough to really capture the action, like in tennis which is shot mainly from a distance of 20 to 30 feet. And with a portable court thousands of spectators, rather than just 200 or 300, could be accommodated.

The engineering already exists for the portable Twin-Vue court, but squash has beaten racquetball to the draw. There is a portable squash court in Canada now which was rented to a private promotion firm for a televised tournament and is now ready to be shipped off to another site.

So why doesn't Haber realize his dream and build the 50-ton portable racquetball court, complete with its own sound system, air-conditioning, and trucking? "We haven't found anyone with three-quarters of a million dollars yet," explained Haber.

\$750,000 . . . let's see—If there's 800 square feet on the base of a 20' by 40' court, that's just under \$1,000 per square foot. And that a pretty high price for real estate even in these times!

* * *

Now, a word from our sponsor about how you can earn millions in the racquetball industry . . . ●

Can IMG Lead The Women Pros To The Promised Land?

On July 22, 1981 Fran Davis, the newly elected president of the Women's Professional Racquetball Association (WPRA), stepped off a plane in Los Angeles where the WPRA was about to host another of their 1980-81 tour stops. She was informed in the LAX terminal that Dan Seaton, WPRA Commissioner, had resigned.

In 1979 Seaton had been selected by the WPRA to run the fledgling organization's pro tour as well as other activities, when the WPRA was cut loose from the then-governing body of pro racquetball, the National Racquetball Club.

Seaton was able to generate a 12-city series of pro tournaments and had been making progress in other areas. His resignation caught Davis and the WPRA by surprise.

"I think many women thought the WPRA would fold when Dan left," said Davis. "On the surface things had seemed fine; progress was being made."

There's no secret or mystery surrounding Seaton's resignation. Running the WPRA was a part-time avocation for him. All during his three-year tenure he continued to hold his "normal" job as deputy district attorney in Las Vegas.

"I had to make a career decision," he



Mark McCormack

says. "As much as I wanted to stay, and as much as I believed in the WPRA, I had to think of the welfare of my family."

The WPRA had selected Seaton instead of the International Management Group (IMG) to represent them back in 1979. IMG, a Cleveland based international conglomerate specializing in sports promotion, was represented by Buffy Gor-

don, who was (and still is) responsible for the Tennis Legends circuit of tournaments handled by IMG.

"It was like fate," said Davis. "A week or so before Dan left, IMG had contacted Jennifer Harding (WPRA vice president) to see if an opportunity existed. So when Dan resigned, we naturally turned to them."

The process of putting together a workable agreement took about three weeks. Harding negotiated on behalf of WPRA and Gordon did the same for IMG. The marriage took place and the WPRA continued to move forward with scarcely a skipped beat.

But who, or what, is the International Management Group? Can they help WPRA and racquetball?

The founder and chief executive officer of the IMG is Mark McCormack, 51, known in the tennis industry as "super-agent," and arguably the most powerful man not only in tennis, but in all of sports.

IMG manages and represents (for a standard fee of about 25 percent) many of the top celebrities in almost any sport you can think of—among them, golfers Arnold Palmer and Nancy Lopez, ex-heavyweight boxing champion Muhammad Ali, jockey Willie Shoemaker, ex-auto racing champion Jackie Stewart, skier Jean Claude Killy and scores of baseball, football, basketball and hockey stars.

IMG is also heavily into television programming, producing shows such as "Superstars," "Challenge of the Sexes" and "Battle of the Network Stars"; it produces and distributes films of major sporting events; it's the world's leading consultant to major firms on how to capitalize on sports and leisure time activities for commercial purposes.

And though tennis accounts for only about 20 percent of IMG's total income—a figure well in excess of \$100 million a year—it's here that McCormack clearly has his greatest influence.

His biggest asset is undoubtedly Bjorn Borg, the world's highest-paid athlete who, under McCormack's guidance, now rakes in an estimated \$5 million a year. But he also represents such men players as Vitas Gerulaitis, Harold Solomon, Peter Fleming and Eliot Teltscher—as well as former greats John Newcombe,

Jennifer Harding: 'Publicity has been the biggest improvement. IMG has added some class, definitely.'



—Photo by Allan J. delany

Rod Laver, Roy Emerson and Ken Rosewall.

It's an impressive list of men stars. Yet McCormack's stable of women players is, if anything, even more impressive—including Chris Evert Lloyd, Billie Jean King, Martina Navratilova, Evonne Goolagong, Andrea Jaeger, Hana Mandlikova, Dianne Fromholtz, Virginia Wade, Kerry Reid, Sue Barker and Sylvia Hanika.

IMG also stages more major tennis tournaments than any other single promoter, except for Lamar Hunt's World Championship Tennis. The IMG events include the Canadian Open, the German Open and the Belgian Open, plus the Carte Blanche Tennis Legends series and the made-for-TV Pepsi Grand Slam (with Donald Dell).

They also negotiate television rights for both the U.S. Open and Wimbledon; and are the official merchandiser for all Wimbledon-related products, from T-shirts to videotapes, and are the chief commercial consultant to the French Tennis Open.

Therefore, the question probably should not be "Can IMG do the job?" but rather, "Will they do the job?"

According to all involved, they're on the right track.

"We are 100 percent pleased," said Harding. "The first tournament put on by Buffy (in Lafayette, LA) was terrific."

Davis went even further.

"I feel great about the situation right now," she said. "Both organizationally and monetarily we've done wonders. The unity of WPRA and IMG has been tremendously effective. We've helped them understand the racquetball industry and with their vast expertise in sports promotion, great progress has been made."

The IMG/WPRA agreement included a now-past trial period, with each given the opportunity to test the waters. That trial period came and went with both groups eager to continue the relationship.

The goals of the WPRA have not changed, just the means of achieving them. WPRA still seeks an umbrella sponsor for its pro tour; a set tour a year in advance; product endorsements; increased publicity and promotion for



—Photo by Carol George

Fran Davis: 'The 'Promised Land' is to have the top 50 women players be able to make a living playing racquetball . . . we'd like the masses to view racquetball as a potential career.'

their events and association; more clinics; and general promotion of racquetball. Each of these goals is right up IMG's alley.

One of the first things Gordon did for WPRA was negotiate official endorsements. After discussions with each of the major ball manufacturers, a multi-year deal was struck with AMF-VOIT as the official ball of the WPRA tour. Next came a NIKE shoe endorsement along with NIKE's sponsorship of the WPRA's bonus pool (\$13,000+) to be distributed at the end of the current season. And prize money this season will exceed \$100,000 for WPRA events.

Insurance programs for WPRA members are a current project, with life and accident insurance plans just now going into effect and plans for health and disability coverage being investigated.

But what about that umbrella sponsor? Television? The Big One? You know, the Promised Land? Is it in the crystal ball for WPRA now that IMG is on the scene? The parties speak.

"I think they're capable of doing it," says Seaton. "They're an enormous organization. They've built a many-faceted conglomerate capable of almost anything in sports. They can do anything they set their minds to."

"The VOIT and NIKE sponsorships shows the good work they're doing," said Davis. "I think it'll take another year to develop the umbrella sponsor for prize money. But by Buffy signing NIKE and VOIT it surely shows a promising future."

"I don't have any lofty ideas of where we should be in a few years," said Gordon. "Racquetball boomed a few years ago and now it's being re-shuffled somewhat, but it's still a young sport. I think a lot will depend on how the American feels about fitness down the road."

"As an organization, IMG can't really dictate what's going to be aired on television and what's not," she cautioned. "We certainly can find out if the cable companies or networks are interested. I think a call from IMG might grab some-

body's attention more than a call from an individual promoter, mainly because we've established a good relationship with some of the television people."

Strides have also been made in other areas surrounding the WPRA. Perhaps some are minor but they are progress nevertheless.

"For one, publicity at the Lafayette tournament was unbelievable, fantastic," said Harding. "The coverage and the way the tournament was run added a lot of class to the WPRA and racquetball in general."

Communications have been improved to the point that there is no guesswork on the part of Davis or Harding as to what IMG might or might not be doing in the name of WPRA.

"Jennifer and I get a copy of every piece of correspondence that Buffy sends out," said Davis. "We know

exactly what's happening at all times. I speak to Buffy at least two or three times a week. We know how hard she's working and where her efforts are directed."

Prize money on the tour has been extended down to the round of 32 losers, something that never made its way to men's pro racquetball, and something of which Gordon is quite proud.

"At first I thought, 'why even pay \$100 or \$150 to the first round losers,'" she said. "However, it was the top players themselves who voted to spend the money on the lower players. It shows you how devoted the WPRA Board of Directors is."

"Remember, these players are on their own budgets and personal expenses. They're trying to play well enough to reach the top 10, become recognized and hopefully attract a sponsor to make their time and money investment worth-

while. It encourages people to participate and stimulates play."

The subject of the WPRA Board is one that makes Davis glow. During the summer of 1981 the WPRA was forced to make some difficult decisions. There was talk of a closed eight-player tour, but the WPRA stood firm, put in a great deal of work and couldn't be swayed.

"If we hadn't there would be no WPRA today," said Davis.

What does the future hold for the IMG/WPRA tandem? According to Davis the "Promised Land" is to enable the top 50 racquetball players to earn a living playing racquetball. Right now, only the top two or three are doing so.

Both IMG and WPRA have their stated goals and as long as each is achieving those goals, the relationship will likely continue. For IMG the goal is simple: to earn enough money from the arrangement to make their time well spent. The WPRA is looking for prize money dollars which will lead to bigger and better things and allow for future growth.

"We're looking for a long-term relationship," said Harding. "We don't want to jump around. We want to be a stabilizing force in racquetball."

The contract calls for an annual automatic renewal as long as both sides feel their goals are being met.

"We decided to give it a try and see what happens," said Gordon. "We took a look at the amount of time it would entail and how much money we thought we might make doing it and decided it was worth a try."

"If it goes real well, then we'll hang in there with our efforts and make sure it continues to go well. If it doesn't, then we'll try to figure out why, or maybe just go on to the next thing. Right now, I think it was a good decision for IMG."

"Buffy and IMG have really gotten into it," said Davis. "They've learned a great deal about racquetball including that it's quite different from tennis. We're very pleased. I think it was a good decision for WPRA."

With unanimity as hard to find in racquetball as a royal flush in poker, it appears that the IMG/WPRA relationship is as solid as anything one might find in this industry. ●

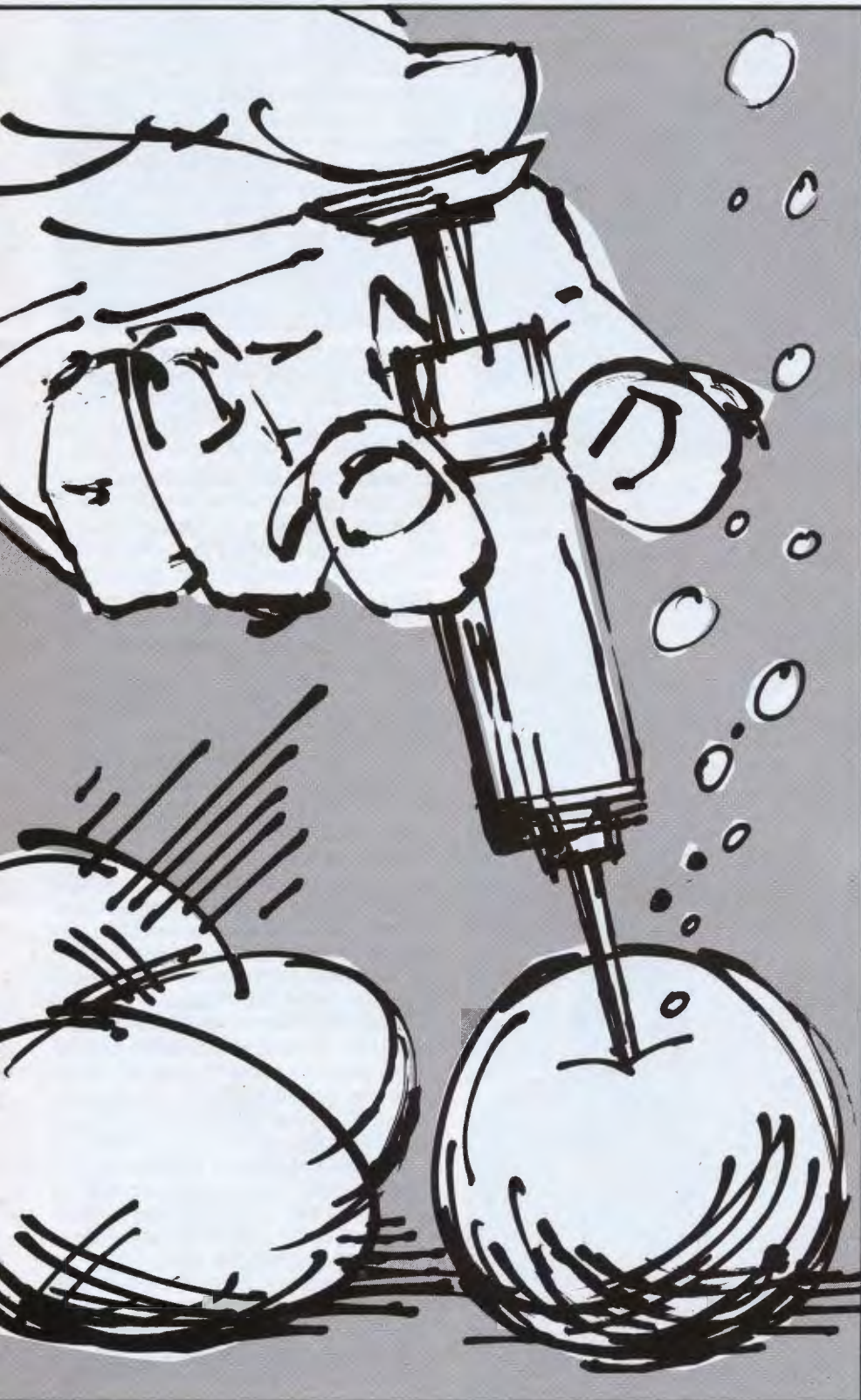
Buffy Gordon: 'We can't really dictate what's going to go on television and what's not . . . I think a call from IMG might grab somebody's attention more than just an individual promoter . . .'



—Photo courtesy Area Publications Corporation

Racquetball or Racquetball Ball?

(Part II)



by Steve Keeley

Did you ever consider that perhaps the racquetball was invented by air as a vehicle for transporting itself from one player to another? This makes sense to me, especially when you consider that there are different types of balls for different species of air. Confusing? Well, for the purpose of this study, let's call the two species of air pressurized and non-pressurized. And let's term their respective vehicles pressurized and nonpressurized balls.

It generally holds that pressurized balls transport air faster than non-pressurized. I emphasize the qualifier "generally" since not all pressurized balls are faster than the pressureless ones. For example, the early 1970's racquetball was pressurized but bounced like a fat maggot (unless hyped up in hot water, sauna or via injection). By contrast, some of the newer non-pressurized balls zing off the strings as though they were scared to death of being hit. In a rubber nutshell, you will have to try out each brand to determine if the basic rule—pressurized is generally faster than non-pressurized—is valid.

I played Charlie Brumfield with the maggot ball in a 1972 tournament at Mel Gorham's Sports Center in San Diego. It was a typical finals with Keeley, sporting different colored tennis shoes and a jock strap headband, going against Brumfield, who wore an oversized shirt with the words *Yuba City Disposal* emblazoned boldly across the front. The gallery must have hailed from Yuba City or else they had something against supporters worn above the waist because they were pro-Brumfield all the way. This was evidenced by two girls in the bleachers who flashed a sign throughout the match that read "*Brumfield #1, God #2, Keeley #3.*" I'm dead serious. The ball for the gala affair was early pressurized, modified via air injection before game time by the tournament's ball person.

The early Keeley-Brumfield court battles were usually protracted three-gamers, and this was no exception. Mid-way through the third game, Brumfield petitioned the referee for a ball change, indicating not so delicately that the damn mushy thing came off his strings as though it were badly constipated. I too

knew that indeed the orb had lost its zip and zoom, much of the internal air pressure having been pounded out the injection needle hole. But, out of adroit gamesmanship or downright stubbornness, I declined to agree to replace the dead ball.

Just how dead was that ball? We need only look at match point of that third game. I served with 20 points and, a slam-bang pass rally ensued. I finally hit an out-of-reach pass down the forehand wall, which Charlie miraculously got his racquet on, but . . . well, but nobody knew exactly what happened then. The

ball just *disappeared* into thin air. We assumed the thing had gone up and out of the court, the fans were too disheartened that their hero had lost to care, and the ref was just glad to be over his long duty.

Where *did* the ball go? No one knew until minutes later outside the court where Brumfield and I were maneuvering for the drinking fountain. Mouth agape, I pointed at the racquet dangling from Brum's wrist. Charlie looked down and also beheld the lost racquetball—wedged in the small opening in the throat of his racquet. It had lodged there on his final

flail. Brumfield just grumbled, "*I told you the ball was too mushy*" and went on hogging the drinking fountain.

A more definite relationship exists between ball pressurization and *durability*. Non-pressurized balls are almost always more durable. In fact, many have to be honorably retired due to slickness sickness rather than breakage. This increased durability is because the pressureless species is usually thicker-walled, and because it hasn't the pressurized ball's internal air pressure (except when hit) to put constant force from within on the balls' seam—the usual point of splitting. Besides being more durable, non-pressurized racquetballs are usually more *uniform*, meaning there are fewer out-of-rounds. I've come across only a few non-pressurized but too many pressurized balls that have been lop-sided to the point of bouncing like frenzied jumping beans. You'll know you have one like this when the ball randomly hops off course as though it possesses a life force of its own. But, stick with the pressureless balls and you won't find many out-of-rounds. For these two reasons—durability and consistency—I recommend non-pressurized balls for beginning to intermediate players.

So, how do you tell a pressurized from a non-pressurized air vehicle? Sorry, but you don't—unless you've hit a lot of both, or unless you read the label on the can. To add to the confusion, there is the "*pressurizable*" ball which is neither and is both pressurized and non-pressurized. You can pump up (or deflate) this ball to the desired pressure with a syringe device that works on the same principle as a borrowed doctor's syringe and needle in the tournaments of old. The difference here is that the newfangled pressurizable ball comes factory equipped with the syringe and a number of adapters that make you look like a racquetball junkie.

What about the ball *restorers* and *preservers*? The restorers, by my definition, are injection devices whereby a needle is thrust through the skin of the poor ball and air is injected. There are two types of restorers, both borrowed from tennis: 1)The aerosol injection device looks like a spray can of Raid with a needle poking out the top. You shake the can, sit the ball on the needle real hard until it punctures, hold it there 1-3 seconds as the ball inflates, then remove the restored racquetball. A single can of the most popular aerosol injector can reportedly liven up 100 balls. These devices work just as well as the old-fashioned needle and syringe, but with the same drawback: air eventually seeps out the needle puncture hole (even if a sealant is used) over the course of a game, so you have to repeatedly inject. 2)The more elaborate injection restorers feature a gauge





that registers air pressure inside the ball. A needle punctures the ball, as with the aerosol, but here you add air by operating a little pump until the desired pressure registers on the gauge. I have seen this used with tennis balls and I assume it also works on racquetballs.

Besides the restorers, you might consider the preservers to lengthen the life of your racquetballs. The preservers, again by my definition, maintain (or in some cases increase) the internal pressure of pressurized balls by providing a high pressure environment. To understand the mechanism of these gadgets, you must first accept that the racquetball's rubber wall is a semi-permeable membrane through which air may pass. The situation is similar to the balloon you bring home from a birthday party. After knocking it around the living room for a while, you leave it behind the couch. A couple of days later, you're cleaning behind the couch and you come across your birthday balloon—all shriveled up to half size. Why? The internal air (higher pressure) has escaped through the pores of the balloon into the outer air (lower pressure). Racquetballs are like balloons, except it takes more than a day for them to deflate.

The concept of the ball wall being a semi-permeable membrane is sometimes used by egghead salespersons to explain a ball's *shelf life*. As the ball (if it isn't in a pressurized can) sits on a shelf doing nothing more strenuous than contemplating its seam, its internal pressure (inside the ball) is greater than the external pressure (outside the ball) so there is a gradual seepage of air from within to without. The ball deflates. Now, let's suppose we somehow reverse the pressures and cause the ambient air pressure to be

greater than the ball's internal pressure. What happens? Air will gradually seep *into* the ball—it will inflate.

This latter principle explains how ball preservers work: 1) You place your racquetball into an airtight container that usually resembles a mini-thermos bottle with a screw-down lid. 2) Then you increase the air pressure within the container by screwing down the lid or by pumping air into it. 3) Since the pressure within the container is now greater than the pressure within the ball, nature evens things out by causing air to ooze into the ball . . . until an equilibrium is reached where the air pressure within and without the ball are the same. (This is usually an overnight process.) The tighter you screw down the lid (or the more air you pump into the mini-thermos), the greater will be the pressure within the container and the higher will be the equilibrium pressure. This translates into a bouncier ball.

Ball restorers and preservers, besides providing a lesson on racquetball osmosis, may save you money. A can of freshly opened balls is not normally exhausted in one day. You typically use one ball for your workout and leave the other sadly unattended in your gym bag. It's no wonder the little guy deflates. Stick him into a ball preserver to keep him pepped up and ready to go. You can also combine both approaches by injecting air into your tired old balls with a restorer, then storing them under pressure with a preserver.

Did you know that you can get some idea of how lively pressurized balls will be *before* opening the can? You can, by noticing the lid of the unopened container. If it bulges outward like an unopened can of spoiled beans—as

though what's inside can't wait to escape—then the air pressure inside the can is probably high. Consequently, the pressure inside the balls will be high and you'll get bouncier balls. By contrast, if the lid has no hint of bulge then the balls may be dead duds. Such "reading" of can bulges is part of the esoteric lore picked up by the veteran racquetballer from years of opening hundreds of cans of balls. I confess I'm such a person, who has gone beyond prosaic lore to become a racquetball can connoisseur. Here's another tip from the veteran: Listen for the "gush" of air escaping a newly tapped can. A lot of gush, like opening a shaken-up Coke, indicates a lot of pressure within. But only a small release of flatulence indicates dead (or pressureless) balls.

Along these lines, my pride and joy was once an unopened can of balls . . . correction, make that an unopened can of ball—the manufacturer had neglected to include a ball mate in the container for the sole fellow to rub up against when it got lonely. I initially considered contacting the A.S.P.C.A., but instead saved the can for years. Would have saved it for years to come had I not accidentally opened it during a personal ball scarcity in 1978. Damn, opened it! Out rolled the solitary sphere with no ceremonial gush of air—it was dead long ago. Not only that, I discovered that the ball was lopsided, a fitting end to the story of perhaps the only can of racquetball in history. ●

(Editor's note: Next issue—Keeley discusses ball liveliness, pointing out that some broken balls are more lively than some intact ones.)

Racquetball in Asia

(Part II)

by CDR Glenn Allen

Korea—Great Shopping, Great Racquetball

Every racquetball player should arrange a trip to Korea while visiting Asia, not just to play racquetball, but to see this beautiful country and to take advantage of probably the best sporting goods shopping in the world. It is not a widely advertised, nor well known fact, but many factories that manufacture racquetball gloves, racquetballs, warm-up suits, jogging shoes, tennis/racquetball shoes, sport bags and other athletic equipment are located in Korea.

As a result, the casual visitor to the nation's capital city of Seoul can purchase name brand leather racquetball shoes for \$6.00, racquetball gloves for \$12.00 per dozen, a complete warm-up suit for \$6.00 and name brand jogging/track shoes for \$5.00—\$7.00 a pair in the hundreds of small shops that line the small back streets of the city. Even better buys await visitors who arrange through their hotels a visit to the sporting goods factory outlet stores where numerous items are discounted at low prices.

Very few, if any, Koreans actually play racquetball because there are no courts in the civilian communities. However, virtually all of the over 25 U.S. military bases in Korea have courts and many enthusiastic players. This abundance of courts and players virtually guarantees that interested players can arrange a game no matter what geographical area of Korea they plan to visit. A brief run-down of the major U.S. military bases in Korea that have racquetball facilities follows:

Yongsan Joint Headquarters. Yongsan is located near Seoul and has three courts in the Trent gym and one court in the field house. The phone number for reservations is 7255 and one of the top players is Capt. Sanchez at 3075 (duty) and 794-1256 (home).

Osan Air Base. Osan Air Base is located 15 miles south of Seoul and features three courts in the base gym. A top player at Osan is Sgt. Deniea and court reservations can be made by calling 5568.

Camp Casey Army Base. Camp Casey, home of the 2nd Division, is located 15 miles north of Seoul and has one rac-

quetball court. The number for court reservations is 4244.

Taegu. Taegu Air Force Base is located in southeastern Korea and has one court. Reservations can be made by calling 4365 or 4460.

Kunsan Air Force Base. Kunsan is located on the southwestern coast of Korea and has four courts available for play. The number for reservations is 4026/5492.

Pusan Army Base. The Pusan Army Base is located in the large Korean port city of the same name at the southeastern tip of the Korean peninsula. Within easy driving distance of Taegu Air Force Base, Pusan features only one court in excellent condition located in Hialeah compound. The phone number for reservations is 3221 and the top player is Maj. Manney.

Miscellaneous. Other U.S. military facilities in Korea which have courts or are planning court construction include: Camp Redcloud (U.S. Army), Camp Humphries (U.S. Army) located south of Seoul, and Kwan Ju Air Force Base, located in the south central section of Korea.

Japan—Military Racquetball Courts Both North and South

Japan is the most technologically advanced country in Asia and has been able to provide for its citizens one of the highest standards of living in the world. This technology and increased personal income would seem to offer ideal conditions for the growth of racquetball in Japan. Unfortunately, this expected rapid growth has yet to take place although several groups have been formed to foster Japanese racquetball including the Japanese Racquetball Association (JRA) under the auspices of the USRA, The Japan Racquetball Federation (JRF) and the Japan Amateur Racquetball Association (JARA). The bottom line however, is that no racquetball clubs have been built or are under construction at the present time except on U.S. military bases.

Racquetball is booming for military personnel assigned to Japan because each of the nine bases in the country have excellent racquetball facilities. In addition, there are YMCA's with racquetball courts in both Tokyo and Kobe, and recently a



Tokyo sports club, *Do Sports Plaza* built one racquetball court with a glass back wall to complement existing squash and tennis courts and to see if the sport would prove popular among Japanese citizens. This is the only commercial, Japanese owned racquetball court in the country and the individual to contact to play on this court is Mori Ittukaku at 03531-8221 ext-548 (Tokyo phone number).

Visiting racquetball enthusiasts should have no problem arranging court time and a game in the Land of the Rising Sun if they contact bases or players discussed below.

Yokota. The premier racquetball facility in Japan is located at Yokota Air Force Base about 25 miles from Tokyo. Yokota has total of five racquetball courts in the Harris gym and another court at the East gym. The five courts at the main gym are in excellent condition and ideally suited for tournament competition as they are designed around a large gallery area used for referees and spectators. The top racquetball player in Yokota and probably in mainland Japan is George Heaggerty who is assigned to the recreation services division at Yokota. George is always looking for "outside" competition to sharpen his game and welcomes visiting players. During my several trips to Japan, I can always count on playing several tough matches with George at Yokota. If you are interested in racquetball in central Japan, the following are good points of contact.

George Heaggerty
Box—4413
APO San Fran 96270
225-4313 (duty)
225-9964 (home)



Base Athletic Director, Yokota AFB
475th Air Base Wing
APO San Fran 96328
225-8890

Yokosuka. The primary U.S. Naval base in Japan is located in the port city of Yokosuka, about 45 miles from downtown Tokyo. Yokosuka Naval Base has a total of six racquetball courts including four brand new, regulation courts complete with viewing galleries. Assigned by the Navy as a fleet support activity, Yokosuka has somewhat of a transient racquetball population, highly dependent upon the number and size of ships in port. The best method of obtaining a match at Yokosuka is to contact the Base Athletic Director, Mr. McFarling, phone 7264, mailing address: Special Services/Athletic Director, Commander Fleet Activities, Yokosuka, Japan FPO San Francisco 98762.

Sasebo. Sasebo is located on the southern Japanese island of Kyushu and is officially known as Fleet Activities Sasebo, Japan. Although a small navy support base, Sasebo is located away from most major cities in a rural section of the country. Neighboring cities include Nagasaki and Fukuoka. Sasebo has two oversized court (23 x 23 x 46 feet) and one new standard sized court located in the fleet gymnasium. The top racquetball players and other points of contact include:

Bill Buckner
237-3630 (home)
237-3452 (work)

Tim Hartsook
237-3886 (work)
237-3606 (home)

Athletic Director
Commander Fleet Activities
Sasebo, Japan
FPO San Francisco 98766
Phone: 237-3472

Iwakuni. The only Marine Corps Air Station located in mainland Japan is situated just north of the inland sea city of Hiroshima in the south central portion of the country. Kwakuni is also a small base with two, good quality regulation courts located in the base gym. Points of contact for arranging racquetball matches in Iwakuni are:

Gunny Hillwig (top player)
253-4326

Athletic Director
MCAS Iwakuni, Japan
FPO San Francisco 98764
253-3456

Camp Zama. Camp Zama is headquarters for the U.S. Army in Japan and like Yokota and Yokosuka is located in the Tokyo area. Two regulation courts are available at the base gym in building 201 and reservations can be made by calling 233-4664/9504. The Athletic Director can also be contacted through these numbers. His mailing address is:

Athletic Director
U.S. Army Hdqtr.
Camp Zama Japan
APO San Francisco 96343

Atsugi. Naval Air Station Atsugi, Japan serves as the air head for navy aircraft in Japan and also boasts three racquetball courts in the base gym. Top players at Atsugi are Al Lopez at 228-3535 (work) and Greg Wolf at 228-6371 (work). The base Athletic Director can be contacted and court reservations made by calling 228-3724. The address if writing ahead is:

Base Athletic Director
NAF Atsugi, Japan
FPO Seattle 96786

Misawa. The joint Air Force/Navy base at Misawa, Japan is located on the northeastern coast of the main Japanese island of Honshu. Characterized by heavy winter snows and summer fog, Misawa is the climatic equivalent of Maine and because of the cold weather, racquetball has become a popular sport for Americans stationed at this remote base. The base gym at Misawa has four racquetball courts—two standard sized and two smaller courts suitable only for singles. The address and phone number to arrange for a racquetball match in Misawa is:

Athletic Director
Misawa Air Base
APO San Francisco 96519
Phone: 226-6186

Racquetball On The Rock-Okinawa

I spend about 50% of my time on the "Rock" (Okinawa) and quite naturally consider Okinawa to be the hub of Asian racquetball. The tropical island of Okinawa is located about 400 miles east of the Asian mainland in the south China sea, and would seem to be an unlikely location for extensive racquetball activity. Don't believe it. Racquetball is flourishing among the 50,000 military men, women and dependents who call *The Rock* their home. With over 30 courts within a 15 mile radius on various Navy, Army, Air Force and Marine Corps bases on Okinawa, racquetball fever has struck. As a result, Okinawa has the largest concentration of players, facilities and organized tournaments in a foreign country anywhere in the world, except Canada.



Tourney director, Bob Paredes refs the finals of the Okinawa Racquetball Association monthly tournament for February. The ORA conducts tournaments nine times each year for their 100 plus membership.

Okinawa is an island only 65 miles long and 2 to 17 miles wide with a yearly 82 inch average rainfall and high year round temperatures. These somewhat unfavorable climatic conditions have resulted in courts uniquely constructed for the island. In addition to the 16 standard 20 x 40 x 20 indoor four wall courts, Okinawa racquetballers also utilize outdoor four wall courts with wire mesh ceilings, three wall courts and even some one walled courts captured from the Okinawa tennis population.

The end result has been that racquetball has become one of the most popular and fastest growing sports on the island with the subsequent over-utilization of existing court facilities. This heavy court demand can easily be verified each morning by the dozens of avid racquetball

enthusiasts who play the telephone dialing lottery with the six military gyms in an often futile attempt to reserve a court. In most cases, all courts are quickly gone each morning only 10 minutes after the gym offices open for business.

On Okinawa virtually all racquetball clinics, tournaments and other functions are planned and coordinated by the Okinawa Racquetball Association (ORA) which has a membership of over 100 players and supporters. The ORA conducts one tournament each month from September thru May which attracts from 75 to 150 participants.

Visitors to Okinawa can easily arrange racquetball matches through Okinawa Racquetball Association members, some of whom are listed below. Athletic Directors at the various bases can also provide information as to court availability and players looking for matches. If you ever have the opportunity to visit Okinawa, rest assured that players of all ages and skill levels are available and eager to play stateside racquetballers.

Okinawa Racquetball Association Members

Chuck Meyers	634-1622 (duty) 633-0232 (home)
Ken Hines	631-4254 (duty) 633-1255 (home)
Jim Womack	634-1464 (duty) 637-4147 (home)
Francine Young	633-9039 (home)
James Brooks	637-3882 (home)

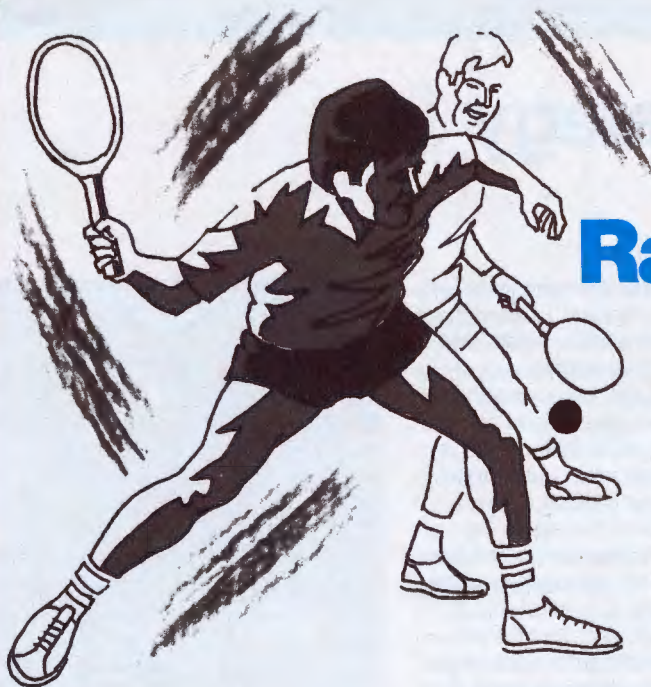
Okinawa Military Athletic Directors

Kadena Air Force Base	634-3450/3157
Camp Butler USMC Base	635-3484
Camp Kinser USMC Base	637-1114
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My tour in Okinawa (which ended in May, 1981) did much to convince me that racquetball has truly become an international sport. I would strongly urge any reader planning a trip to virtually any city in Asia to bring a racquet. You will probably have the chance to use it against eager competition of all skill levels. ●



Pelota court Subic Bay Naval Base, Philippines (note viewing area).



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Shot-Selection Strategy

by Steve Strandemo with Bill Bruns

Chaotic as this game may seem when you and your opponent are locked in a furious low-zone rally, winning racquetball is built around a systematic approach to shot-selection strategy. I'll agree that your thinking must be as automatic as possible in those quick transitions from covering a shot to hitting, and very often you'll be ad-libbing the best shot you can manage under the circumstances. Yet there's an overall philosophy that can be ingrained in your playing style—a blend of aggressiveness, patience, and flexibility—so that you're attempting the right shots as often as possible. You may mis-execute, but you'll certainly win more points and more matches by having a rhyme and a reason for the shots you are taking.

Playing The Percentages—Aggressively

An intelligent strategy is built around a number of key concepts.

1. Know Your Game

Evaluate your game through self-critiquing and by having a friend chart several of your matches so that you gain an objective view of your shot-making capabilities. For example: What is your scoring potential from specific areas of the court? How consistently are you hitting your low-zone target areas from both sides of the court—when you're set up and when you're under pressure? How accurate are your pinches into each corner? How precise are your passing shots? Can you keep the ball off the back wall and from mis-angling into the side walls? Do you have a consistent ceiling ball that keeps your opponent pinned deep? Do you have an effective overhead to get out of a long ceiling-ball rally?

Once you've assessed your strokes, you can devise a game plan that is built around the shots you hit best and is adjustable to any opponent's playing style. Know your game and you'll tend to play the percentages, not your whims; instead of trying to outguess your opponent, you'll be trying to outthink him (and outexecute him with sound shot selection).

2. Execute the Basic Shots

In advanced play, you beat your tough opponents with solid shots—not junk

shots. Although you're sometimes forced to do whatever you can just to keep the ball in play, rely on the basic shots that are available to you: straight-in kills, pinches, passes, ceiling balls, and the occasional overhead drive. Court coverage and psychological factors will certainly bear on the outcome, but a good match should still come down to the basic question: *Who can execute the right shots when the pressure's on?* You may know the shot to take and you may have position on your opponent, but if there are flaws in your stroke or if you haven't worked on hitting the right target areas, you're going to fight an uphill battle. Skill levels are rising everywhere, at every level of play, and the better players are learning to capitalize on slight errors in execution that give them just the opening they need to take the offensive—from all parts of the court.

3. Kill the Ball When the Opportunity Is There

The overriding emphasis in racquetball today is on hitting with power and going for a winner (kill or pass) at every reasonable opportunity. This is a rude awakening for many of the true defensive players and it's a crucial breakthrough to make, for when you get the chance, you must go for the shot that will end the rally or draw a weak return from your opponent—before he beats you to the knock-out punch. When shooting low into the front wall, you obviously risk skipping the ball, but you can't afford to back off by always opting for a "safer" shot. If you simply move the ball around the court, hoping that your opponent will skip the ball or give you an absolute plum, you'll be at his mercy far too many times. It's too hard to score 21 points by passing and moving the ball against a player of this quality, because the more you keep the ball in play, the greater the chance that one of your shots will come off the wall as a setup.

I have a friend, a top open player from Wisconsin, who typifies how the game is evolving. He spent several months working on his game in San Diego (where the excellent overall quality of play is strongly influenced by the many touring pros who make their homes there), and he soon recognized an important difference in shot-making philosophy from the one back home. "I've got to make the shot



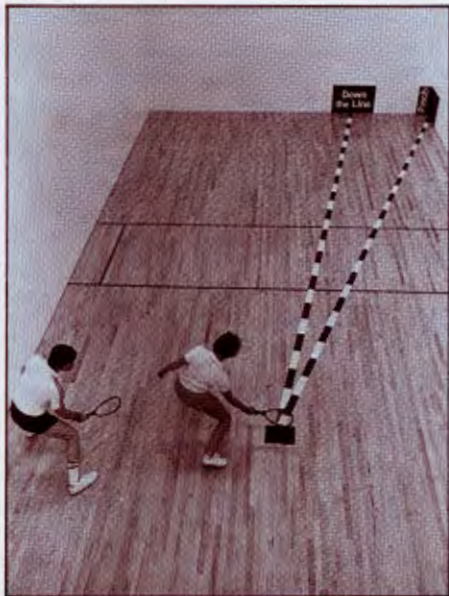
When two players with similar ability and sound strategy go toe-to-toe, execution will prove decisive (left). Here's a situation where the hitter has an offensive opportunity and she must go for it by hitting straight-in or pinching—knowing that her opponent has good position and is ready to move quickly forward or to the right to cover any left-up shot.

here," he told me. "I can't pass up any of my scoring opportunities." Going against open players in San Diego, he felt an intense pressure to take these shots whenever possible—and to execute them, because if he didn't, his opponent would seize the offensive and have the shot-making ability to score or to keep him retrieving.

4. Think Offensively, But Use Your Head

Killing the ball belongs at the forefront of your attack, but there's a lot more to shot selection than simply going for the ultimate winner, whatever the circumstances. As hard and as fast as this game must be played, try also to develop the patience and good sense to know when to play defensively and when to use one shot to set yourself up for a better shot.

Even the top power players try to think in this manner: *If they don't feel confident about going for the outright winner, they drive the ball; and if they can't pass or move the ball effectively, they go to the ceiling.* Instead of risking an error by



This is a common situation in advanced racquetball, where the player with a particularly strong forehand will swing over and hit that forehand from the left side of center (right). Since the defender is out of position, the hitter's most logical shot is a down-the-wall pass. However, the pinch must also be used in certain situations to keep a balanced attack.

forcing an offensive shot, they're content to push their opponent deep and then, through an interchange of ceiling balls, wait for a better opportunity to shoot.

"Playing the percentages" shouldn't be interpreted as a conservative approach to shot-making. To me, it means you want to be thinking offensively, but when you're not in a position to go for a winner, you try to drive your opponent out of position with a solid passing shot that generates a weak return . . . then you go for this higher-percentage kill. And when you feel you're out of your low-zone range, don't count on miracle shots to bail you out of trouble. Instead of gambling by going for spectacular winners that you will almost always skip or leave up, learn to pop the ball to the ceiling and wait out the situation. Your opponent may set you up a lot quicker than you think.

5. Keep Your Opponent Moving

"Hit the ball away from your opponent" is such a fundamental concept that it's easily overlooked in the search for more

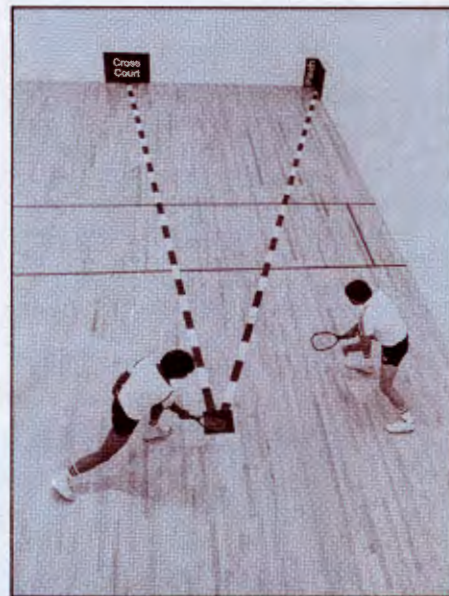
exotic approaches to strategy. Yet the fact is: when you can force your opponent to hit while he's on the move or stretched out, you greatly reduce his ability to kill the ball. At higher playing levels, many of your opponents will still manage to hit well under pressure. Yet even in the pros, *most kills still come off setups*. Give a good player time to set up and he'll bury the ball, but improve your ball placement and make him hit on the run and he'll give you more shots than you thought were possible. (In a tournament, this can help explain why a player can look like an All-Star in the first round, against an opponent who is continually setting him up, and then get blown out in the second round by an opponent who forces him to cover the entire court under considerable pressure.)

6. Avoid the Feast-or-Famine Approach

Many power players are caught up in a feast-or-famine approach to shot-making, where they try to bomb the ball as hard and as low as they can whenever it comes into their hittable area—even if a reasonable kill-shot opportunity doesn't exist. Win or lose, they keep flailing away until the rally ends with a skip or a kill. By blasting like this with great velocity, they can leave opponents with little reaction time and cause them to be jammed or to miss many shots. However, they also play with virtually no margin for error between their skips and back-wall setups, and they invariably run hot and cold. If they're "feasting," they're hard to stop, but if they're behind, they generally know only one way to turn the momentum around—and that's to somehow become more accurate with their shots (which is difficult to do when they can't seem to keep the ball in their low zone in the first place). Many of these players don't even know that another aspect of strategy exists, and if they do, they often lack the necessary patience and the proper strokes: for example, efficient passing shots that push their opponent deep or to the sides, thereby generating many weak returns.

7. Keep Your Skips Under Control

In a game where you must go for winners at every reasonable opportunity, skips are going to be a fact of life. Don't allow this to inhibit your offensive approach, but work hard to minimize their number so that you make your opponent



Although the hitter has the defender off to his right, out of position, he can't logically gamble by going for the straight-in kill on the right half of the front wall (left). He should hit a cross-court kill or pass, or a pinch that carries the ball away from his opponent.

earn his points. When you're continually hitting the floor by always going for unreasonable kills, realize that your opponent is going to gladly let you dig your own grave. Don't give him easy points; make him earn them.

In going low zone, try to adhere to my "two-bounce" approach, where you avoid continual skips but strive to hit your shots low enough to make them bounce twice before the back wall. Or, think in terms of *pressure plus movement*. When you have good accuracy and you keep the ball off the back wall, your opponent is going to be forced either to cut the ball off or to retreat to deep court quickly, knowing that if the ball gets past him, it's not going to come off the back wall as a setup.

Diversify Your Attack

Many players have one good offensive shot from a certain area on the court, and they tend to take that shot consistently and predictably, no matter where their opponent is positioned—especially in pressure situations. These tendencies

in your own game will, as we know, give your experienced opponents an important edge by allowing them to move early to where a particular shot tends to locate—thus putting even greater pressure on you to execute. *So stay constantly alert as you play that you're not falling into predictable shot-making patterns.* Work not only on having a variety of offensive shots from both sides of the court, but on keeping a diversification of these shots from the same locations. As an ultimate goal: when you're going low zone, your opponent should be studying your stroke knowing he has to be ready to cover either your down-the-wall kill or pass, the cross-court kill or pass, pinch shots, and perhaps the potential splat winner. If you can have these shots in your arsenal, you'll force him to play you honest in his

coverage while delaying his anticipation until the last instant.

Nor can you afford to get so caught up in just hitting the ball that you're oblivious to where your opponent is positioning himself as you set up. For example, when you go to hit a backhand, is he already shading off to the right, anticipating your cross-court pass and challenging you to go down-the-wall? Or, can you sense that he's playing a little too far forward or perhaps lagging too far back? Since it's much easier to see patterns of play from the gallery or on videotape, here are two ways to help your self-awareness. First, have a friend chart one of your matches and note your shot selection with both the forehand and backhand when you go low zone. Are you in a rut, failing to be creative? Or are you constantly making

little adjustments that catch your opponent off balance? Second, try to watch one of your matches on videotape, looking for the same patterns in your shot selection and also how your opponent anticipates them.

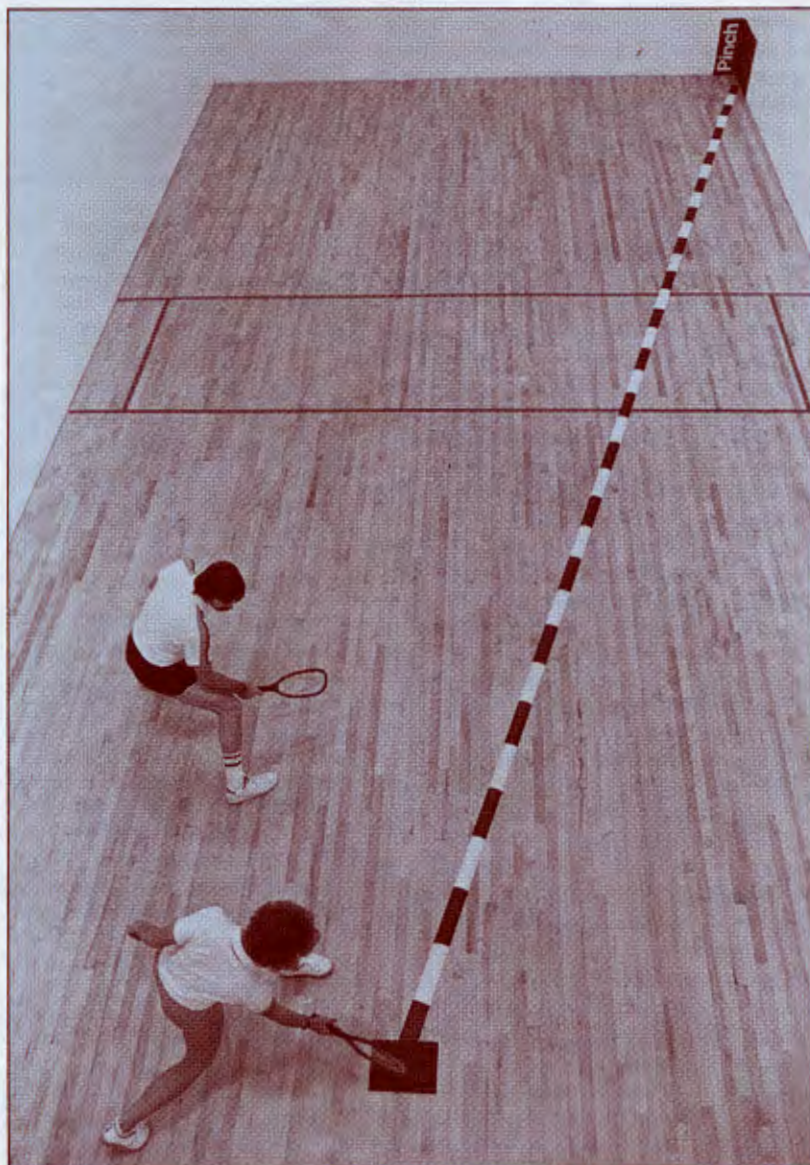
One practical starting point for shot selection is this rule of thumb: "Pinch the ball when your opponent is behind you, pass when he's ahead of you." Unfortunately, you can't afford to follow this hard-and-fast guideline in more advanced play. If you always try to pinch when he's behind you, he'll move forward to the anticipated path of the ball. And, if you always try to pound the ball past him when he's ahead of you, he'll simply lag, thus narrowing your effective passing lanes.

Exploiting Your Opponent's Weaknesses

Early in the match against an unfamiliar opponent (such as in a tournament or league play), you're going to be probing for weaknesses by applying pressure to both sides of the court. Although your tendency may be to start out by playing defensively, waiting to see what he can do, try to come out aggressively; *throw your best shots at him and test out his skills immediately.* If you're physically and mentally ready to play, his weaker areas may surface quickly when you open up like this.

Early in the first game, find out if your opponent can move quickly to both corners and handle your low-drive and "Z" serves. Mix in some lobs and high "Z's" to see how well he can adjust to a slower pace. If his backhand or forehand corner is a glaring weakness on the serve return, producing numerous skips and left-up shots, keep pouring the ball into this corner and force him to execute. If you try to be an All-American hero by playing to his stronger side, just to show everybody you have diversification, he could easily rip a few winners and change the entire flow of the match.

Once a rally gets under way, your tough opponents will force you to vary your shots because they don't have any real exploitable areas. But when you find a particular weakness, start focusing here and see what your opponent can do



At higher playing levels, you must be willing—and able—to take the offensive at the slightest opportunity, even when your opponent has good center-court coverage ahead of you (right). The hitter here will pinch the ball into the right corner and try to make it die in front of her opponent.

under persistent pressure. He may have a strong backhand when he has a chance to set up, but not when he must hit one after another while on the move or stretched out. So don't let him off the hook.

Coping With the One-Stroke Artist

If your opponent has reached an advanced level with a glaring weakness, then very likely he has learned how to effectively compensate for this deficiency while using his strong characteristics to gather enough points to win many matches. Most one-stroke artists like this have a wicked forehand, which normally means a powerful serve, and they're able to run around most shots to their backhand, covering perhaps three-quarters to four-fifths the width of the court with their forehand. The best way to beat a player like this is to attack his backhand weakness, but without getting tunnel vision to this side. Since he's overplaying his backhand as you go to hit, he'll give you obvious scoring opportunities down the open right side of the court—if you can drive the ball forcefully and accurately down this alley. He may give you more setups than you would expect, and if you can now snap an efficient shot to his backhand side, he'll find it hard to run around and save himself with a forehand.

Don't Ignore the Forehand Side

If your opponent has a strong serve, you may fear hitting to what you sense is going to be an equally dangerous forehand. Or, you may be so conditioned to attacking the "weaker" backhand side that you give his forehand more respect than it deserves. So remember: a person may serve very hard and hit the forehand hard—when he's set up. But keep that stroke under pressure with good shots, make him stretch over to the right wall, and bring the ball in to that deep corner at different heights, and you may find that his forehand is a lot weaker than you'd realized. (And, of course, some players are simply more efficient with their backhand.) So make sure you're not neglecting the forehand side as the match progresses.

In practice, work on hitting all your shots to both sides of the court so that you're familiar with all the appropriate angles—not only for when you need to exploit a right-hander's vulnerable forehand, but a lefty's ineffective backhand.

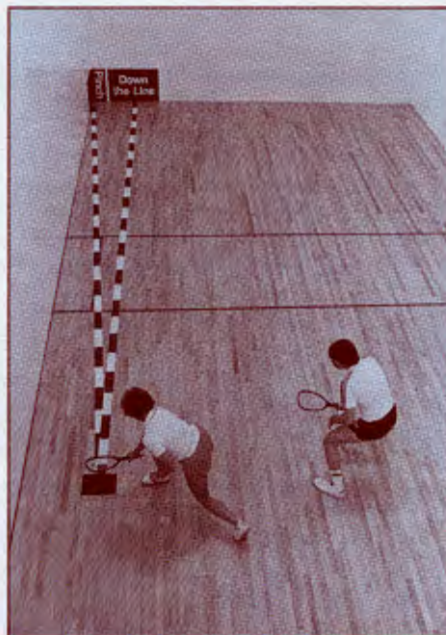
Adjusting Your Shot Selection

Try to go into all of your matches with a flexible game plan, where you've reviewed the shots you want to hit in par-

ticular situations, you've anticipated different playing styles, and you've thought through how you'll try to make any necessary adjustments. By taking this approach beforehand, there's far less chance you'll get caught by surprise once play begins and you'll have more confidence in trying different strategies that may help turn the winning momentum your way. I know that I play my best when I go into a match really open for whatever may happen. *I have a definite plan of attack, but I can adjust according to how I'm executing and how my opponent is executing.*

Never underestimate the success you can have against many of your opponents by knowing how and when to throw a new strategy at them. Too many players, I'm afraid, are basically inflexible when they go out to play. They enter the court with tunnel vision, conditioned to play one certain type of game—win or lose—and they're often unable to cope with the opponent who can force them out of that playing style. This is true even at the pro level. So work on all your strokes in order to gain the security to stretch your imagination and try different approaches in shot selection, instead of

Another attribute of advanced players is their ability to keep the ball on the left side of the court with the backhand—and being offensive with it by killing the ball straight-in, tight pinching it, or taking it back down-the-line (left). This forces the defender to respect the left wall and front court rather than simply lagging deep to the right side of the court in anticipation of a predictable cross-court pass.

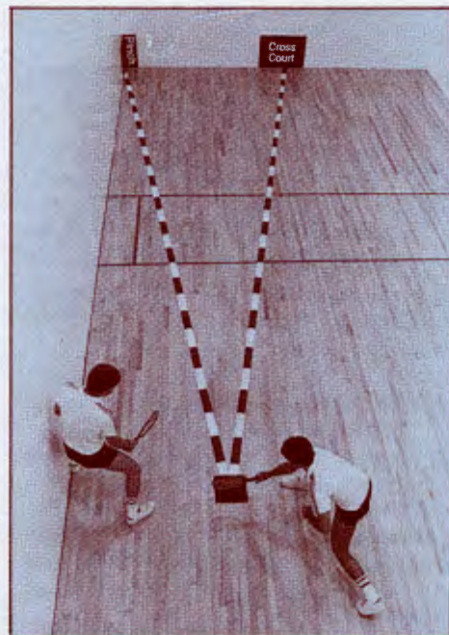


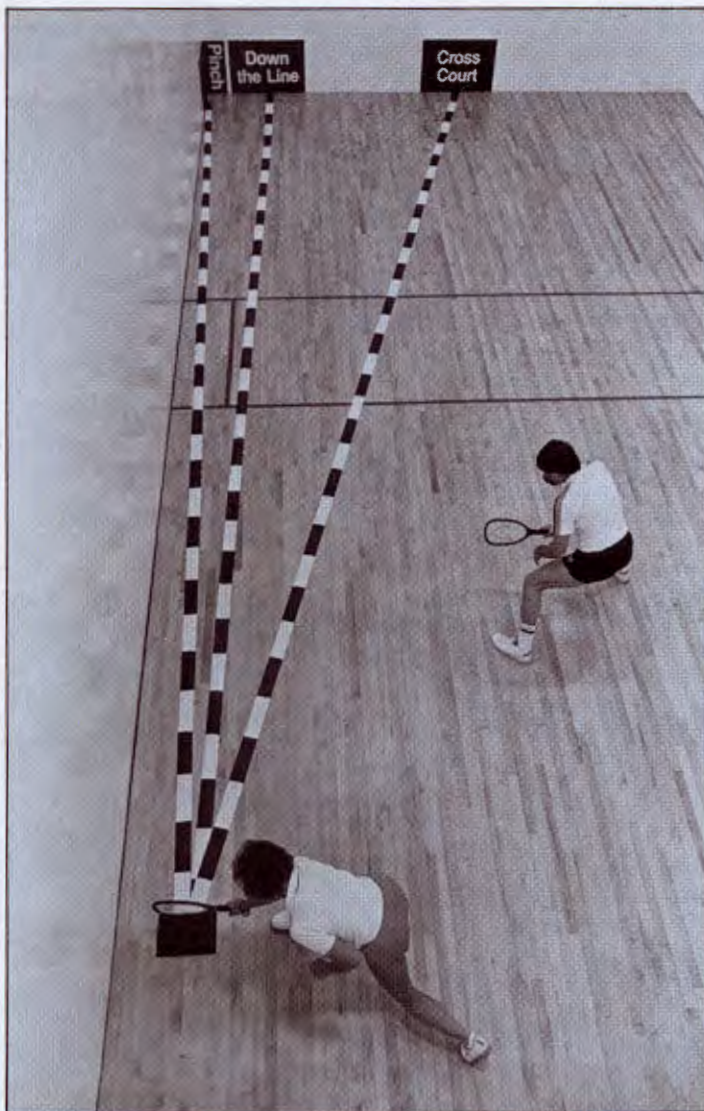
being scared to make changes for fear they'll lead you to an embarrassing defeat.

Through experience, learn to maintain an overview of how you and your opponent are playing. Keep calculating what shots are working best for you, why certain shots are not working, and how your opponent's positioning and coverage abilities—and tendencies—may dictate a different emphasis in your shot selection. It's easy to get so caught up in the emotions of a match, or to lose your concentration, that you fall into comfortable ruts instead of constantly visualizing subtle changes that might catch your opponent off-balance. So whenever there's a break in the action—a time-out, an equipment change, toweling off a wet spot on the floor—use those moments not just to catch your breath but to think through what is happening in the match and how you might adjust your shot selection.

When your game plan is working, stick with it and just keep pegging out the points. For example, if you came out shooting, and everything is rolling out, continue to be the aggressor. When you lapse into a cautious approach by

Since the hitter now has his opponent positioned off, right against the side wall as he hits his backhand (right), he now wants to be able to pinch the ball away from his opponent or drive it cross-court down the right wall.





When hitting a backhand from deep on the left side, strive for the ultimate goal of having these 3 shots in your arsenal. This offensive diversification will keep your opponent honest, even when he's positioned perfectly in center-court.

of setups as he tries to create some action by taking the ball low. Once a rally is underway, try going to the ceiling more often to keep him from settling back into a low-zone groove. Here, too, you may draw some errors through his impatience or his lack of a consistent ceiling ball shot.

Basically, *do all you can to keep your opponent from playing his game*. Changing your shot-making strategy may only stall him momentarily—if he can make the necessary adjustments—but this may be long enough to help you work your way back into the match.

Taking the Offensive

When you decide that you're falling behind by playing too defensively, it's time to open up your offense and take some chances in your shot selection. For example, if you've been going back to the ceiling when you've had some scoring chances, or if you're passing the ball instead of putting it down, get yourself into a more aggressive frame of mind. Go for the kill at the slightest opening; jump on that scoring opportunity before your opponent gets his chance.

Again, this contrast in game styles may catch your opponent off-guard and unable to adjust quickly, allowing you to cut away at his lead. But for that to happen, you can't afford to let your eagerness to create action lead to unreasonable kill attempts that simply help feed your opponent's momentum.

Responding to Your Opponent's Adjustments

While you're trying to draw conclusions as you play, hoping to make the most sensible adjustments, a tough opponent will be doing the same and forcing you to respond. If your power game was working well as you won the first game, you can expect this opponent to come out in the second game and force you to handle a series of different off-speed serves as he tries to prevent you from playing your game. Here's where you must have confidence in your control game and the patience to go back up to the ceiling when the offensive opportunity isn't there, but also the ability to take the ball down low when you see the slightest opening. ●

becoming more selective with your shots as you try to protect your lead—or to gain those last 3 points in the game—that's a different style than the one you've been winning with. Players get caught in this situation all the time and once they lose their momentum, they often are unable to get it back.

Let's say, however, that the match is not going well for you and you're falling steadily behind. Obviously you must do some quick and serious thinking. Ask yourself, "Is my game plan sound—but am I just not executing my shots? Or should I be playing my opponent another way?" This determination is a skill acquired through playing experience, but the key issue is that you're open to this analysis during the match and are willing to make the necessary changes when appropriate.

Bringing Off-Speed into the Game

Learn to sense when your aggressiveness in a match is costing you too many points, and it's time to use more discretion in going for the putaway. Start hitting more ceiling balls and concentrate on well-placed passing shots as you try to give your opponent more of a chance to make the first mistake in a rally.

However, if he's hammering you to pieces in a low-zone type of game, you've got to try to take away his hammer. So bring off-speed shots into the game and force him to shift gears as he tries to adjust to a much more deliberate tempo. On the serve, if you haven't been making headway with your low-drives and hard "Z's," start lobbing the ball. Your opponent may not have the temperament or the strokes to play a ceiling-ball game, and he could give you a number

Ask the Champ

by Marty Hogan

Four time and current National Champion Marty Hogan answers questions about improving your game as this exclusive series returns to *National Racquetball*. Readers are encouraged to submit questions about their game to Marty Hogan, c/o *Ask The Champ*, *National Racquetball*, 1800 Pickwick Ave., Glenview, IL 60025

Question: Although I'm in pretty good shape, I sometimes need to call a time out, just to catch my breath deep into a match. When do you recommend calling time outs in game situations?

Hogan: I don't. I never call time outs. I think they're excuses for a player who is either out of shape or can't handle a particular situation.

I've seen players use time outs for all sorts of reasons, and my opinion is that they rarely work. If I'm rolling up the score on somebody, they'll usually call a time out to stop my momentum. Or when they miss a couple of shots or leave some shots up and I re-kill them, they'll call a time out. I could never understand it. If I leave a shot up, I expect my opponent to kill it. So why call a time out? That's part of the game.

The only time I could justify a time out is late in the match or game, and by late I mean 9-9 or 10-10 in an 11 pointer, or 19-19 or 20-20 in a 21 point game. Then it may make sense to take a breather to think about what will happen next, the serve you'll hit or receive, the shot selection you want to make, and so on. But in general I think time outs hurt more than they help.

I honestly believe that you should call time outs to help yourself. If you're tired then that's an obvious reason to call one, because the rest will help you. But it is rare to see a time out stop somebody's momentum. It just doesn't happen that way.

Question: I've been playing for almost three years now and in tournaments I just can't seem to get past the quarters. I know the quarters are a pretty good accomplishment, and believe me, I'm happy with that, but what can I do to get over the hump?

Hogan: The problem you have is one that many pro players have—you've reached a mental plateau. By reaching the quarter-finals, you've accomplished your major goal, which was a respectable

finish. The problem is not with your game, your problem is with your goal.

Any time you enter a tournament you have to have it in your mind that you're going to play four or five matches, the final match being in the championship round. Prepare for it, be in condition for it, and plan to play five matches (for a round of 32 event). As soon as you start settling for something less, you've given yourself a major handicap which will make it just that much harder to win.

One reason I've been so successful is that I never thought about reaching the top four, I always thought about being the best. Even being second ranked never entered my mind. I concentrated on being the best and became the best. Along the way I was never satisfied.

You might just take the attitude that the quarters are really no more important than the first round. They're just a stepping stone to greater things. After all, I've never seen a tournament give trophies to the quarter-final losers. I've never considered the quarters anything other than the next match.

If you were a beginner or early in your tournament career, I might have slightly different advice for you. It's not bad to set goals early-on because they do give you attainable heights for which to reach. But after you've reached a certain level, you shouldn't call it success. You're never successful if you reach a level unless that level is the top.

Question: Sometimes I'm nervous when I play, other times I'm not. How can I combat my nervousness or get myself motivated if I'm blase?

Hogan: Now that's probably the toughest questions I've been asked since I've been doing this column because you've touched on a problem I personally have. You've really asked two questions, one of which is far easier to deal with than the other. Your easy question is "How can I combat my nervousness?"

First, let me say that it's good to be a little nervous. That means your body is working and all you have to do is get warmed up to get the butterflies out. I love it when I'm nervous and I worry when I'm not. If you feel too nervous, I suggest you warm up extra long. Get on a side court and get a good sweat up, or jog a little before you play. Nervousness is only energy that's built up inside you that needs to be exhausted.

When I lose a match, almost invariably it's the opposite problem: I'm not nervous at all. I walk onto the court and since I know I'm going to win there's no reason for me to get nervous. Nervousness really stems from a lack of confidence and fear of losing or not performing well. If I go out on the court like I'm out for a Sunday stroll, I may end up losing because I'm unable to put my opponent away.

I'll give you another example. When I'm blase when I get on the court, I really can't help it. I mean if you've beaten a guy 30 times and now you're trying to beat him for the 31st time, it's tough to get psyched up. And he may be a very good player, that's the problem. He is too good a player for me to just go through the motions, so I get beaten.

I'm still having difficulty combating this. You have to wipe it out of your mind. Steve Keeley once said that he was most successful when his opponent became a nameless, faceless body with a racquet. I think Steve was right.

About the only thing I can say about this blase attitude is that I try to think about losing, not really losing, but how I'll feel if I do lose. As you know, I don't enjoy losing very much and if I'm behind or in a situation where I could lose, I'll try to work myself up in that way. The problem is compounded by the fact that no matter what the score, I know I can win because I know I'm better than any other player.

But the proof is in what you do. I'd much rather be nervous than not. ●

Returning Drive Serves To The Backhand Corner

by Bill Polopek



Figure 1. The backwards, over-his-head return of a drive serve.

Bill Polopek is the manager/pro at the Manchester, NH Court Club and a member of the board of directors of the American Professional Racquetball Organization (APRO).

Racquetball's most common serve today is the drive serve to the backhand side. Many players, no matter their skill level, have difficulty returning this serve, especially if their opponent is a big hitter. Yet a combination of understanding, experience and patience will result in your increased ability to handle this serve.

Before we solve the problems of returning this serve, let's take a look at some of the more common situations beginning and intermediate players find themselves in while attempting to retrieve the drive serve.

First, we have the player who gets

jammed with the ball because he mis-read the ball's path (*Figure 1*). This player often finds himself having to swing backwards over his head in a usually futile attempt to return the serve. And even if the ball successfully finds its way back to the front wall, the weakness of the shot and the poor coverage position of the receiver nearly always result in an easy, rally ending shot by the original server.

The second scenario surrounding the drive serve return finds the ball having passed the receiver, leaving him with only one shot—the desperation, into-the-back wall retrieve (*Figure 2*). This shot is better than only one other in all of racquetball,—the just described backwards, over his head return. The end result with hitting the desperation, into-the-back wall return is usually the same.

By this time the receiver is really shook. And when the server blasts his next drive our shell-shocked receiver reacts instantly, but alas, too quickly, charging into the side wall and reaching for a ball which should have been taken off the back wall (*Figure 3*). Had the receiver been relaxed, he could have waited for the much easier set up off the back wall.

In my years of teaching racquetball I



Figure 2. The desperation, into-the-back wall return.

have developed for my students these six steps to help them in setting up to return a drive serve to the backhand corner.

Step 1. Before the ball is served, get down low, bend your knees, and keep your weight off your heels so you can pivot and move quickly. You should be in the center of the court, one arm and racquet's length from the back wall.

Step 2. Concentrate on the ball in the server's hand, and don't take your eyes off the ball as it is dropped for the serve. The direction the ball is served to the front wall will help you determine where the ball will be going in the back court.

Step 3. As soon as you know to which direction the ball is served, pivot on your back foot so you are facing the side wall toward which the ball is heading.

Step 4. If the ball is going to the backhand side, the first and most important thing is to get the racquet back (as far back as you would if you were taking a forehand shot) and cock the wrist. To do this, you have to turn your shoulders so that they will face the backhand corner which helps bring the racquet back further.

Most beginners, when taking the backhand shot in the corner, have more trouble than they do in the forehand corner. This is due to the fact that on the backhand side the racquet is on the "wrong" side of the body to hit the ball "properly" and they don't compensate. When this happens, the player usually has the elbow bent too much, and the arm is too far in front of their body (towards the front wall). This racquet position limits your power because you end up pushing at the ball. Racquetball elbow can also develop from this type of swing because much of the stress in hitting the ball is absorbed in the area of the elbow.

Step 5. Now that you know where the ball is going, and you have pivoted facing the side wall with your racquet back, the next step is to decide whether you are going to hit the serve before it makes it to the back wall or let it go by you and take it off the back wall.

The key to this is where the ball bounces when it goes over the short line and how fast the ball is travelling. If the ball is hit hard and just makes it over the short line, then you have to try and hit this serve as soon as possible because it will bounce twice before hitting the back wall. Serves like this are better to take off the back wall for three reasons: 1) the ball is

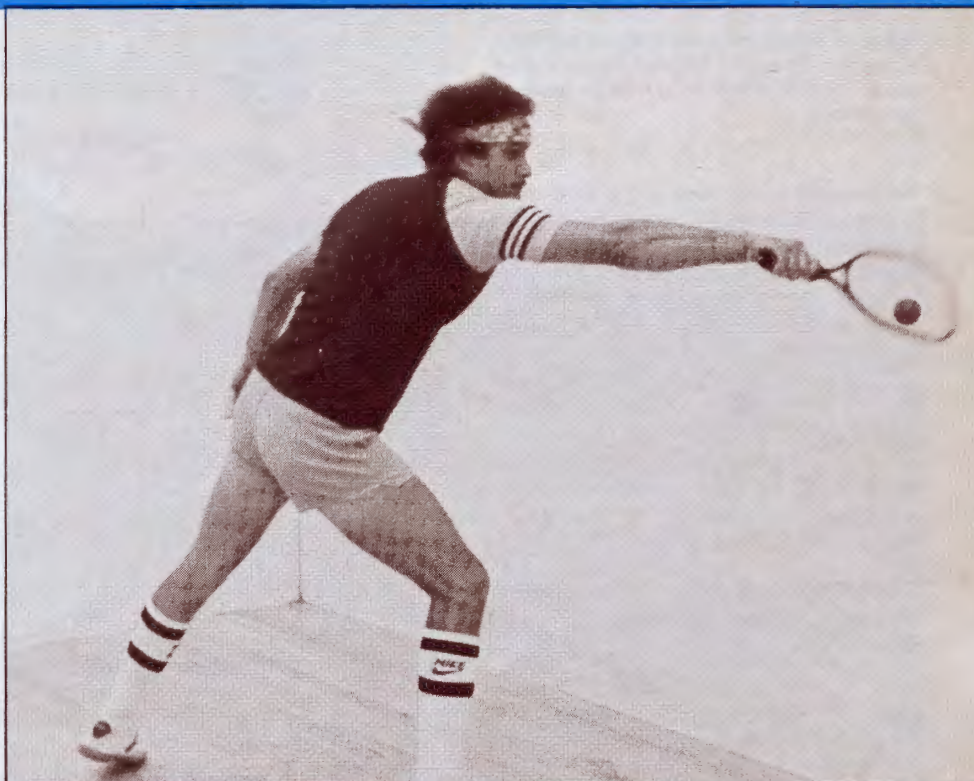


Figure 3. Reaching for a ball that should have been taken off the back wall.

slowed down; 2) the ball is travelling forward, and; 3) you have a better chance of making contact with the ball in a lower position where you can generate more power.

Step 6. Once you see the ball is hit over the receiving line, and you now decide that you will let it go by you and take it off the back wall you now must know your angles.

Don't go charging into the corner after the ball. When is the last time you saw a ball go into a corner and drop straight down? The ball is going to come out one way or another. You should try to figure the angle the ball travels into the corner and calculate its angle coming out.

There are three things that can happen when the drive serve goes into the backhand corner. The first is the drive serve that hits the side wall first and caroms off the back wall (*Diagram 1*). The diagram shows a drive serve that was hit too high on the front wall, causing it to bounce just past the receiving line. This serve will hit the side wall and angle back toward the receiver. If the receiver charges into the backhand corner, he will get jammed by the ball as it comes off the back wall and be out of position to make a good return. (This is where our friend can unveil his "backwards, over-his-head" return.)

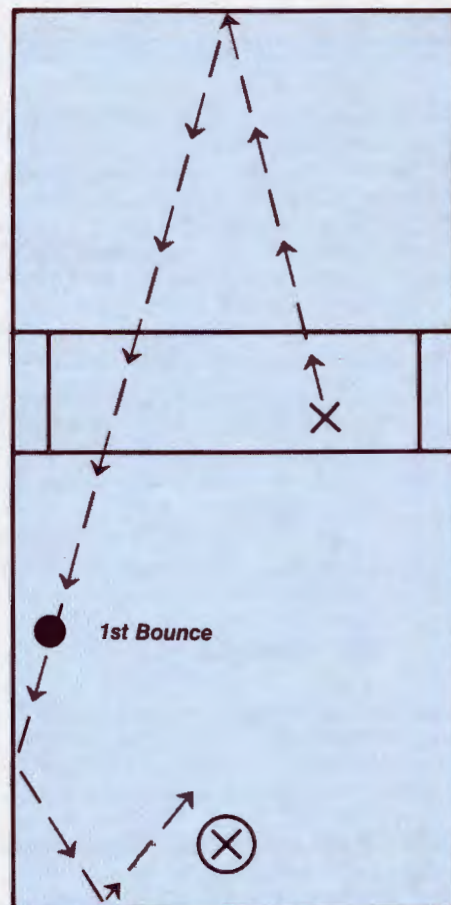


Diagram 1

Figure 4. APRO instructor Polopek teaches his student about the different angles a drive serve may take when going into the back-hand corner.

The second occurrence is the drive serve that reaches the back wall without hitting the side wall (*Diagram 2*). Notice that this serve will rebound off the back wall and back toward the front wall on a nearly direct path. Since this route is away from the receiver, he needs to react quickly to be able to take this shot off the back wall with his backhand. If the receiver is late reaching the shot, three things can happen. First, the ball can go completely by him as it travels back toward the front wall; second, he can barely reach it with his outstretched backhand making a severely weak return (if it even reaches the front wall); or third he can attempt a forehand, into-the-back wall desperation return.

The most difficult drive serve to return is the one that is hit relatively hard and strikes the floor on its first bounce just behind the short line (*Diagram 3*). This shot must be returned without the aid of the back wall since it will undoubtedly



bounce twice before reaching that surface. This return also necessitates the highest degree of quickness. Therefore, I believe in anticipating this serve, when anticipating a drive, since I know the friendly comforts of the back wall await either of the others.

On those drive serves that reach the backhand corner, remember to anticipate the direction of the ball and decide on the angle it will come out before you make any movement into the corner.

How many times have you gone into the corner for a ball only to have it come right out and hit you? If you had stayed right where you were in the first place, the ball would have been right where you wanted it. Think of where the second bounce will be and try to position yourself near this area before the ball gets there. Once you know how the ball is going to react when it goes in the corner, you will find that you will be in much better position to return the serve.

This is all easier said than done. Returning a drive serve in the backhand corner takes practice and experience. Most beginners have problems in the backhand corner, but if they can understand more about why they are having problems, then with practice they can achieve success more quickly.

Watch out for these common mistakes players make in the backhand corner:

- 1) Charging into the corner before knowing where the ball is going.
- 2) Cutting off serves which should be taken off the back wall.
- 3) Hitting balls off the back wall which should have been hit straight to the front wall if you were in better position.
- 4) Playing too close to the server and always having to go back to the corners to retrieve a serve.
- 5) Not getting the racquet into hitting position fast enough. ●

Diagram 2

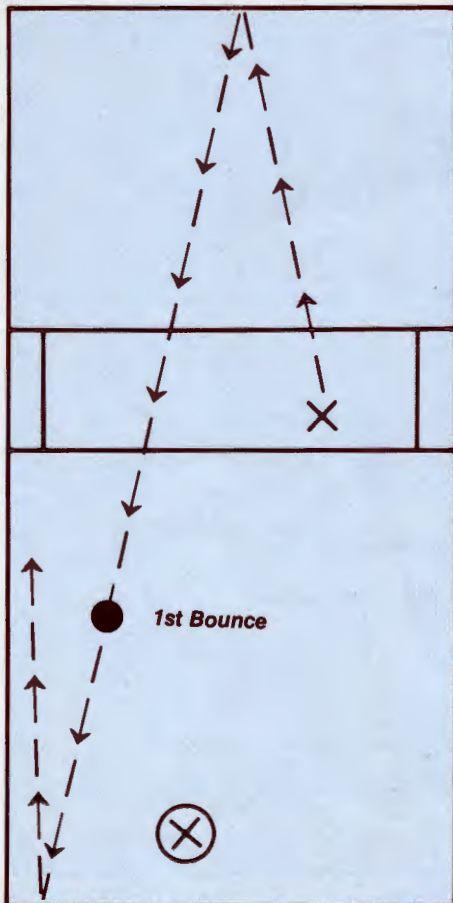
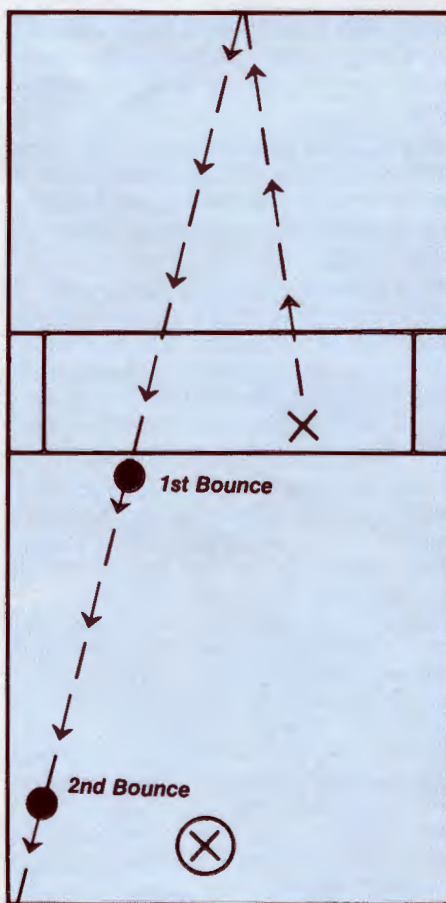


Diagram 3



How My Conditioning Went to the Dogs

by Steve Mondry



Author Steve Mondry doing his running with Practice (l.) and Workout. It's better than running alone, and more fun too!

There comes a time when running as conditioning for racquetball and other sports can become monotonous or boring. Personally, I have found the best solution to this problem is to let my running program "go to the dogs." No, I don't mean I give up running. I just enlist the cooperation of my Dobermans, "Practice" and "Workout." My earlier article, "The Outsiders" in *National Racquetball* caused a tremendous response from dog-loving racquetball players, so I will share some of the exercises I do with Practice and Workout that I find beneficial to my racquetball game.

Before the dogs and I begin a typical running session we always have a light, healthful snack of yogurt. (I like lemon; Workout prefers cherry, and Practice likes all flavors.) We run better after this yogurt break.

Next we do some stretching out and loosening up exercises. Then we start our session with a two-mile jog. I often wear radio-headphones. (Workout likes them, but finds they slip off her ears.) From watching my dogs run I have learned a more relaxed style of running. I mimic their long effortless stride and find I run easier with a lot less strain.

After the dogs and I have loosened up with our two-mile jog, we do random sprints for about one mile. By watching

Practice and Workout I have learned how they can keep up a steady pace without becoming tired. The dogs find a target of interest (birds, other dogs, people) and sprint up to the target. They slow to a jog until they are rested, then sprint to a new target. I have learned to "follow in their pawprints" by alternating sprints and jogging—only in my case the sprinting targets may be a lifeguard tower 100 yards away or a girl in a bikini 50 yards away. I vary the distance anywhere from 50 to 100 yards, and I try to do 15 to 20 sprints in a session.

Last, but not least, we do short sprints. I run better and push harder if I have someone to race against. Have you ever asked someone to run sprints with you? You will find your friends have never dreamed of new interests and involvements. They suddenly remember sick friends, they have a karate or cooking class, or dental appointments—at 7 a.m., yet! But not my dogs! They are ready and willing to sprint any time, day or night. Of course I occasionally have to throw in a bribe, like the promise of a post-run omelette or pizza.

For short sprints I draw two lines approximately 25 yards apart. I sprint from one to the other, immediately turning around and sprinting back again to the opposite line. We try to do at least 10 of these

short sprints, and then we all cool off in the water.

I attribute the success of my running program with my dogs to the fact that I enjoy it as much as they do. I'm sure I run more now than I would if I had to run alone. If you don't have a dog of your own, maybe you can borrow someone else's, or you can always resort to running with a friend. You may find that bribes of omelettes or pizza work well with people, too.

When doing the sprint drills, keep these points in mind:

1. Stretch out and loosen up before running.
2. Try to develop a relaxed stride when jogging.
3. Allow yourself to catch your breath by easy jogging between random sprints.
4. Do the short sprints in rapid succession with just a few seconds' pause between sprints.

I hope you have enjoyed these conditioning hints from Practice, Workout and me. These methods work for us and I hope you will be able to develop similar activities that are fun for you. The more enjoyable the activities the more you will want to work out. You will be rewarded with increased quickness and stamina on the court and, hopefully, many more winning games. ●

Pass Your Way To Victory

by Richard Wagner

Numerous articles have been written about the number-one offensive weapon in racquetball—the kill shot. However, if you've ever seen a professional match, you will have noticed that an assortment of pass shots are also widely used.

There are several reasons why this is so. One is that the pass is a higher percentage shot than the kill. A kill involves two risks—the possibility of skipping the ball, and that of leaving it up in front court. A second advantage of the pass shot is that it brings conditioning into play. Obviously, if I'm in great shape and my oppo-

nent is 30 pounds overweight, part of my game plan will be to give him a tour of the court (unless it's Mike Yellen.)

As my opponent becomes more fatigued, the setups will abound and I should be able to coast to victory while he is gagging in back court. Another reason for hitting a pass shot is that many times it will result in a rally-ending winner just as effectively as a flat roll-out. Even if this isn't the result and the ball is playable, your opponent will have a tough time getting to the ball and will probably return the shot weakly for a set-up.

Therefore, it would be wise for improving players to concentrate on the three basic pass shots, down-the-line, cross-court, and wide-angle. All three shots can be used to maneuver your opponent into different areas—quadrants—of the court.

The down-the-line pass is extremely popular on the pro tour, and is used extensively by the number-one player, Marty Hogan. If you have a set-up on the forehand side of the court, the ball is hit straight down that same side wall. It should hit the front wall about two feet high and travel as if on a rubber band down the side wall (diagram 1). Be careful not to allow the ball to hit the side wall, which would cause it to slow down and give your opponent more time to retrieve it. You should also keep the ball off the back wall. Ideally you should attempt to hit it so that it bounces twice before reaching the back wall. If you find that you keep hitting it off the back wall, adjust the height of the shot on the front wall.

The reason Hogan uses this shot so much is something of a physical accident. He is so strong and hits the ball so hard that many times in attempting a straight-in kill he mis-hits a little on the high side and the result is a perfectly placed down-the-line pass.

A brief discussion of the four quadrants the court is broken into is necessary at this point. The four sections—front left, front right, back left and back right, will be designated A, B, C and D, respectively (diagram 2). If a right-hander hits a down-the-line pass on the forehand side, the ball will travel from quadrant B back to quadrant D, forcing his opponent to move into the deep court area. This concept may be more easily understood when we relate it to the remaining pass shots.

The second pass shot, the cross-court pass, is a shot most beginners use extensively. In eight years as an instructor I have observed that over 75% of the shots hit at beginner levels are aimed cross-court. The shot is easier to hit because the natural direction of strength in the stroke will pull the ball to the opposite side.

Like the down-the-line, the cross-court pass is also struck so that it hits the front wall approximately two feet high. Instead

Diagram 1

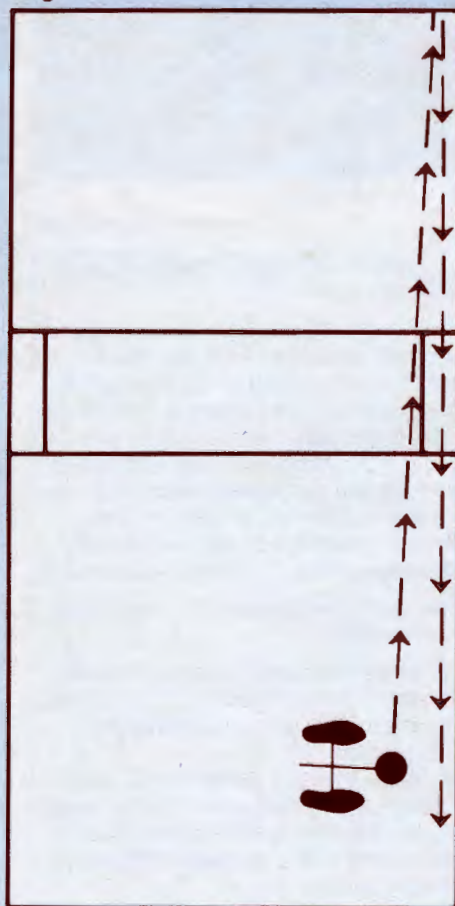
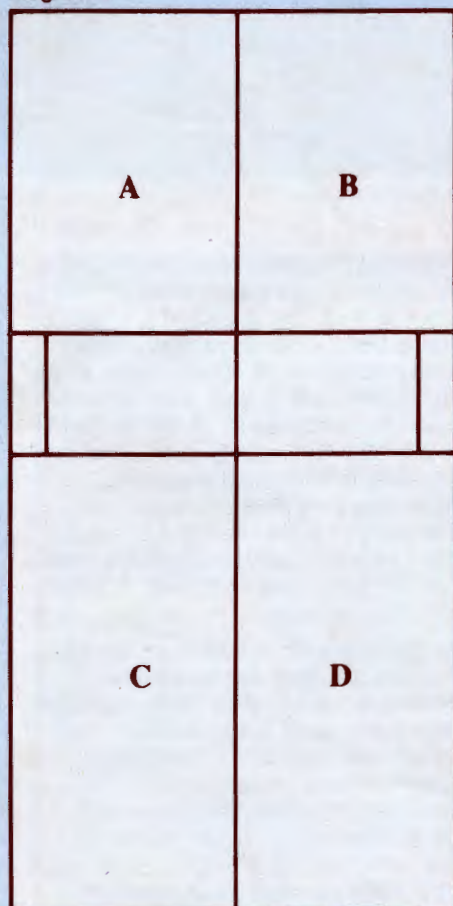


Diagram 2



of trying to make the ball travel directly down either side wall, you should hit it in such a way that the angle of the shot forms a V. Thus, the ball must hit more or less in the center of the front wall, in order to rebound into the opposite corner from which it was hit (diagram 3). Once again, it must be hit high enough and with enough angle so that your opponent cannot cut it off in front court; at the same time it must be kept off the back wall.

Here is where quadrant coverage begins to come into play. Let's say you have

that same forehand set-up along the right side wall. If you were able to hit only the down-the-line, your opponent would simply step over and cut this shot off. Now, however, you've added the cross-court to your arsenal. If you mix these two shots properly you'll have the ability to move him back and forth into both back quadrants, C and D, without his being able to second-guess you. As you can see in the diagram, the cross-court pass rebounds into the C quadrant.

The third pass shot, the wide-angle pass,

should be hit to the left side of the front wall (speaking again from the point of view of a right-hander on the right side of the court). It should hit and then rebound, *on the fly*, into the side wall, traveling behind your opponent (diagram 4). A well-executed wide-angle will end up in the middle of the back court, which is the line separating the C and D quadrants. The ball should strike the front wall between two and three feet high, but this may vary quite a bit because the ball will slow down after making contact with the side wall.

Diagram 3

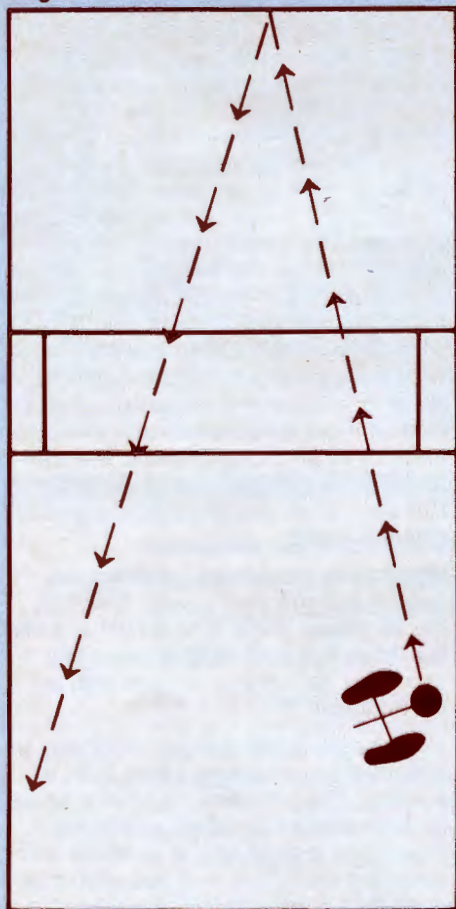


Diagram 4

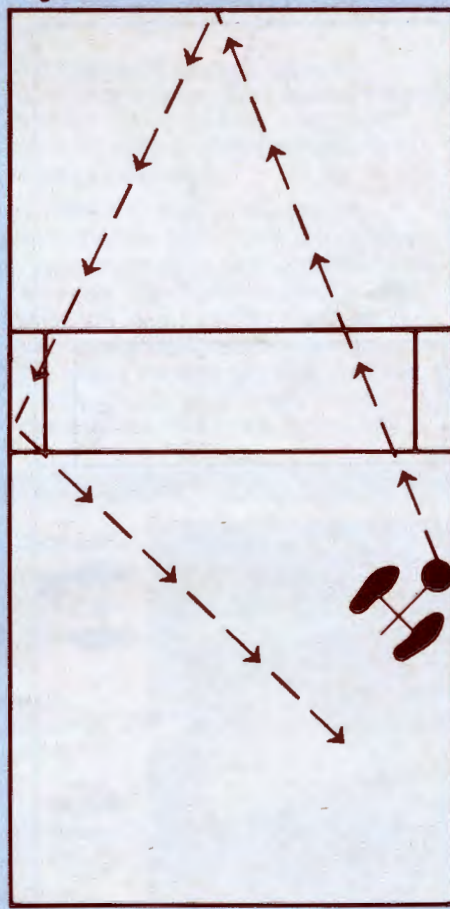
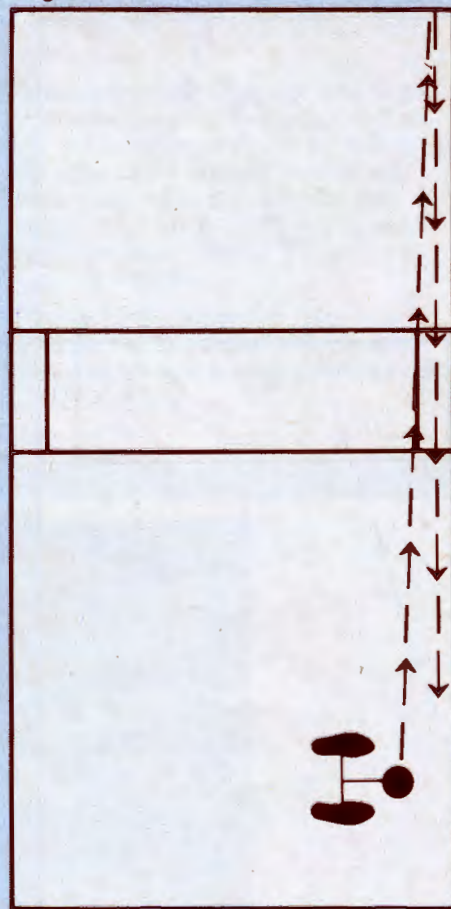


Diagram 5



One positive aspect of this shot is the greater margin of error it allows. Your opponent will often try to cut the shot off or move in the direction of the side wall. After he realizes he doesn't have a chance of getting the ball, the mad dash back toward deep court ensues. Even if the ball is coming high off the back wall, he may be well out of position and able only to stab at the shot.

As you can see in the diagram, this shot splits the C and D quadrants. With any of the three pass shots, then, you can deliver the ball (and your opponent) into

the back court area—deep into quadrants C and D.

Footwork with your passing shots is an important, yet relatively basic matter. Fundamental footwork calls for your feet to line up parallel to the flight of the ball toward the front wall. The point of contact, using your arm and racquet extension, will then make a 90 degree angle, or "T" with the flight of the ball toward the front wall (note diagrams).

Once you've got the three pass shots worked into your ever-developing arse-

nal, it's time to move ahead—with deception. Thus, for a down-the-line, your feet are parallel to the side wall; for the cross-court, you angle your feet toward the center of the front wall; and for the wide-angle, you position your feet just left of the center of the front wall. The ball should be met in the same hitting position for each shot.

Although this standard footwork will allow you increased accuracy and confidence with each passing shot, it lends itself to easy "reading" of your shots by your opponent and eventually, his coverage of your shots will increase steadily because of it.

In order to use more deception in executing shots, you will rely on your normal stroke. Then, when varying the shot selection, instead of completely changing your body position all you need do is change the place where the ball is met in relation to your body. To use my own stroke as an example, when I hit a down-the-line pass my feet are parallel to the side wall and I make contact with the ball approximately in the middle of my body. In order to hit a cross-court I simply meet the ball a little more forward, and for a wide-angle slightly further forward. Unless my opponent has the prophetic ability to know where I'm going to make contact, I can surprise him with any of these three shots, hit in almost the identical manner, from the same position. However, each shot will yield completely different results.

When using this simple yet effectively deceptive maneuver, you will note that the 90 degree angle is no longer a guide, but rather it is your racquet alone that sends the ball on your chosen path to the front wall.

The only thing that stands in your way to a more efficient passing game then, is practice. The principles remain the same for forehand or backhand. Initially you may notice a slight loss of power in the deceptive shots; however this should be more than compensated for by your opponent's lack of anticipation.

My advice is to master the basics and then add a little deception to your game. The reward will be more points, more victories and of course, more fun. ●

Diagram 6

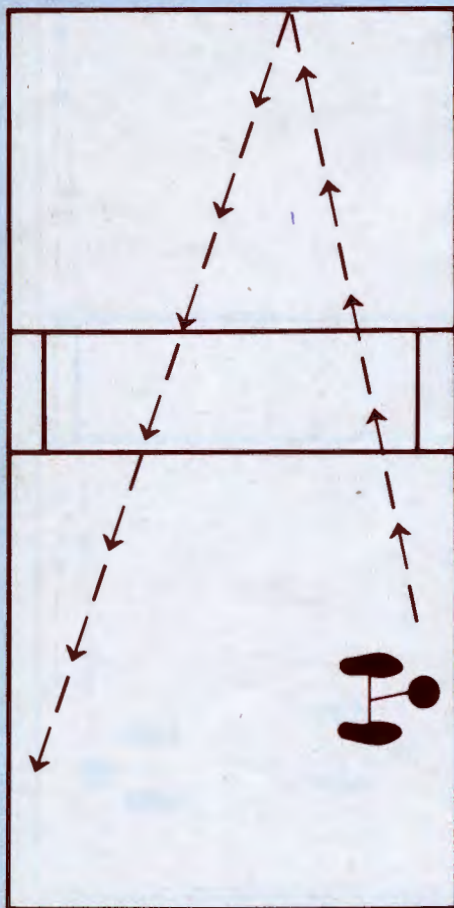
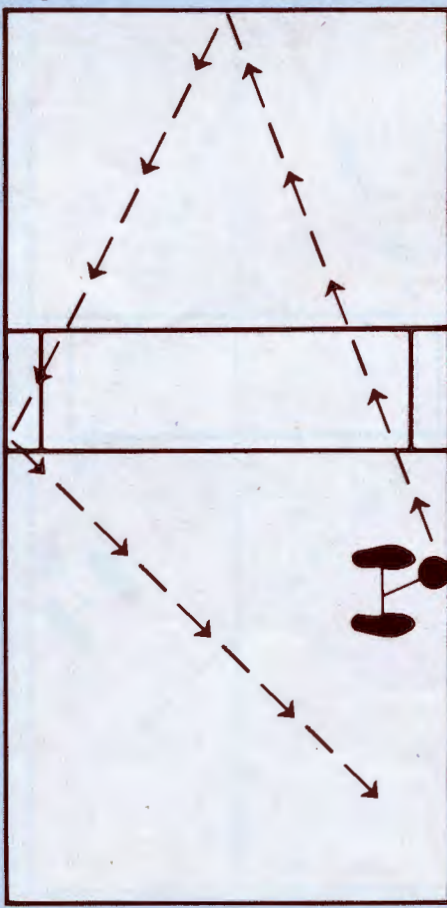


Diagram 7



New Products

New Tufts For Men and Women Available in White Nylon Mesh

One of the newest Tufts models for men (style #62208) and women (style #64204) add an FJ white side stripe and white puffed quarter lining to the popular, long lasting racquetball shoe line. Tufts feature a white nylon mesh and oyster leather lace-to-toe design, a cushioned tongue and an Air-Flo sponge cushion innersole for complete foot comfort. Tufts sport a high traction, lightweight and durable gum rubber outersole that can take the quick stop-and-go action on all hard wood courts. Available in men's sizes: Medium 7-12 & 13 and women's sizes: Medium 5-10 & 11.

For more information, contact: Foot-Joy, Inc., 144 Field Street, Brockton, MA 02403.



Compact Computer Monitors Heart Rate

Los Angeles, CA: Biometric Systems, Inc. recently introduced GENESIS™, the most sophisticated wrist worn computer ever.

The Genesis Exercise Computer monitors the pulse rate continually during exercise, giving the user a complete, accurate reading of how effective an exercise program is.

In addition to giving a beat-by-beat reading of the pulse, once the computer is programmed with upper and lower exercise zone limits, Genesis automatically times how long a person exercises in their "true" training zone. The computer also clocks the recovery time, how long it takes for the pulse to reach "normal" after exercise, one of the best methods

for determining physical fitness.

Other features include an automatic buzzer that alerts the user should they exceed their pulse rate limit, a quartz watch and an adjustable metronome which enables exercisers to pace their rhythm.

Genesis Exercise Computer utilizes the most advanced microprocessor technology with a patented sensor for picking up the pulse rate. Packaged in a durable, sweat-proof case, the computer only weighs 2 oz. which allows it to be worn and used without interfering with most sports or exercises.

Manufacturer's suggested retail price \$159.95. For more information or questions about where to obtain Genesis call: (213) 822-9796

Corbin-Gentry Leg Extension Machine

Corbin-Gentry, Inc. announces the addition of a Leg Extension Machine to its line of Bio-mechanically synchronized weight training equipment.

The Leg Extension Machine is fundamentally designed to focus on the knees and front thigh muscles (quadriceps), and is very beneficial in avoiding knee injury. The Corbin-Gentry machine allows a full range exercise through a physiologically compatible weight ratio variation.

Exercise purity is attained through heavy duty ball bearing supported movements, thus eliminating friction, and letting the user concentrate on the exercise. An exclusive three position backrest feature insures kinesiological harmony and permits multiangular exercise.

For more information contact Corbin-Gentry, Inc., 40 Maple Street, Somersville, Ct. 06072.



EXTRA!



The Cows Don't Mind

It looks like hundreds of other barns on farms all over Wisconsin, surrounded by fields of corn, fences, cows and silos. Inside a farmer milks and houses his herd of dairy cows and in the loft, what else, hay. In America's Dairyland this is a typical scene, except for one big difference. Along with the hay, some stray cats and assorted pigeons, this loft houses a racquetball court.

As in most other areas of the country, racquetball fever has spread across Wisconsin like wildfire and those flames have touched Darlington, WI, a small hamlet of 2,182 people tucked away in the heart of Wisconsin dairy country.

My girlfriend Becky Schoenmann's hometown is Darlington, and it was on a visit to her parents that I first heard about and played in this court.

A group of 20 area men decided to build their own court because it was a 40 mile drive to the nearest Y.M.C.A. or court club. After considering the situation, they concluded that the only logical place to build their court was in the big white barn at the edge of town. Other than the school gymnasiums it was the only place big enough, and the price was right.

The group rented space in the barn and each chipped in

\$100.00 to build this 20' by 40' by 16' high court constructed of 4' by 8' sections of pressed board reinforced by a framework of 2" by 4"s. The court is heated so the group can play year round.

Other than the lower ceiling and the walls playing a little dead, the only big difference is the fragrance of the hay in the loft and an occasional odor of cow manure. If you're having trouble with a cold or some such ailment this odor will clear the sinuses. Of course along with your typical racquetball sounds comes the mooing of the big friendly tenants downstairs.

I talked with the farmer who milks his cows in the barn and he said the banging of the balls against the walls

Author Bill Schultz looks over his herd of opponents outside the Darlington, WI barn/court.

doesn't bother his cows at all; in fact he thinks it helps keep their attention while he's milking them. His only concern is that no racquetball can tops get dropped in the hay, which serves as feed for the cows. The players are careful to throw all can tops in a wastebasket by the court.

This court in the loft of the big white barn at the edge of Darlington, WI, may not be the fanciest court ever constructed, but it gives the group of men who built it the fun, fellowship and exercise of playing the great game of racquetball.

—Bill Schultz

\$20,000 Lawsuit Ruins Her Game

Sheila Roberts of Sellersville, PA, no longer plays racquetball. But before you leap to conclusions about her lack of moral fiber in having abandoned our favorite sport, consider the facts that caused her to quit.

She and her husband, David, were paired against another couple, the Burkes of King of Prussia, in a quarterfinal doubles game that was part of a friendly all-night amateur round robin at the local club, the American Racquetball Club in King of Prussia. Patricia Burke was wearing a diamond ring.

During the match, David Roberts' racquet, it seems, came into abrupt and damaging contact with Patricia Burke's ring finger, smashing her diamond and inflicting pain and injury on the finger itself. The cause of this mishap will now be up to the courts to decide. Because, you see, Patricia Burke has filed suit against David Roberts, citing "failure to use due care," and "failure to control his temper," which constitute, according to the suit, reckless and negligent conduct. She is seeking \$20,000 in damages.

The suit claims that David Roberts waved his racquet about wildly in a fit of pique at missing a shot. Sheila Roberts does not recall this, and is accustomed to thinking of her husband as a fairly calm type, who doesn't usually fall apart at a missed shot. She expressed surprise to the *Philadelphia Inquirer*, and observed "If I sued every time I was hit playing racquetball, I'd be rich by now." Alternatively, if you got sued every time you hit someone playing racquetball, you wouldn't play for long.

But whatever the merits of Patricia Burke's case, whatever the facts of David Roberts' temperament and behavior, we must leave these up to the judge. What we can comment on here are a couple of aspects of the

incident that stick out like a sore thumb (or ring finger).

First, it's a very bad idea to wear jewelry on the court. If the jewelry itself doesn't take a beating, there's still the risk that it will snag on part of a person and injure them. Second, it can hardly be pointed out too often that unnecessary, arbitrary, or unpredictable racquet motions, unrelated to the progress of the ball, should be avoided. In other words, don't go in for free-form flailing with your racquet, either in anger or exuberance. The racquet is a lot harder than most of your opponent's anatomy.

On reflection, I guess Sheila Roberts didn't have to get discouraged to the quitting point by that \$20,000 suit slapped on her husband. She could just make a habit of not playing against people in diamonds.

MacGregor Acquires Seamco

MacGregor Athletic Products has acquired the Seamco name from Dart and Kraft, owners of Seamco, Inc., one of racquetball's leading ball manufacturers. MacGregor intends to market Seamco's existing line of racquetballs, handballs, paddleballs, racquets, bags and other related products worldwide.

Seamco is one of the pre-eminent manufacturers and marketers of racquetballs, developing the first commercial racquetball in 1969. Seamco, formerly located in LaGrange, GA, was founded in 1877 and is highly regarded for its line of athletic balls.

MacGregor will continue the use of the Seamco trademarks and will market the products through Mac-

Gregor's existing national sales force. The Seamco line will be available from MacGregor's distribution facilities in New Jersey, Texas and California.

Bob Smith, formerly of Seamco, Inc., will assume the new position of Manager, Racquet Sports, for MacGregor.

Sales Administration, Customer Service, and promotional activities will be located at MacGregor's National Headquarters in East Rutherford, New Jersey.

MacGregor currently markets baseball and softball equipment, basketballs, footballs, soccer and volleyballs, boxing and physical fitness equipment, sports timers, caps and jackets.

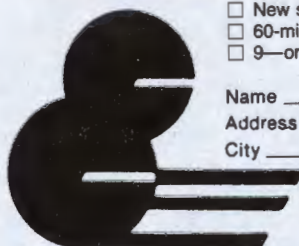
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Behind Bars: Kicking the Candy Bar Habit

by Frances Sheridan Goulart

Taking candy from a baby is an idea whose time has come. But taking it from a racquetball player is an even better idea.

According to Leonard Russell of the Sheridan Square Health Club, the new emphasis on the 80's is for "a more husky look, like Bruce Jenner." And how did Jenner get it? The same way you can—by heavy, higher, repetitive workouts. And by "cutting out most carbohydrates."

That means a diet that bans the candy bar, above all.

The "clearly defined musculature and symmetry" that California's Phil Pearl aims for at his West Coast gym doesn't call for candy-fortified training diets, either.¹

And with good reason. Despite the fact that our intake of sugary food in 1979 was only 1/3 to 1/2 what it was in 1965, more than 1.25 billion pounds of sugar found its way into candy last year, along with 400 million pounds of chocolate coatings and flavorings, 140 million pounds of shelled peanuts, 50 million pounds of fats and oils, and 23 million pounds of coconut.²

America gobbles four times as much candy as Great Britain. And according to the U.S. Department of Commerce we eat more than 4 billion pounds of all kinds of candy a year, worth 3 billion dollars to the companies that turn it out to turn us on.

Candy bars are probably the ultimate junk food, containing in digest form everything that is wrong with the American diet.

According to *Healthy People*, the Surgeon General's Report on Health Promotion and Disease Prevention (U.S. Dept. of H.E.W., 1980), it is recommended that, "Given what is already known or strongly suspected about the relationship between diet and disease, Americans would probably be healthier, as a whole, if they consumed . . . less salt, less sugar, less fat and cholesterol and calories."

And a candy bar's got it all.

What's wrong with being behind bars like these?

Actually, candy helps drive us further and further away from basic foods that support health towards fortified so-called "equivalents" that vandalize it. As the author of *Eat Your Heart Out* observes, "The companies do not talk of tiny trace minerals, or of the fiber and bulk that are necessary to keep a body going. Nor do they mention that factory food tends to be high in sugar, fat and price."³

And candy bars are factory foods at their worst.

Here, says Washington, D.C.'s Center for Science in the Public Interest, is how factory-made candy bars compare nutritionally with "real food" snacks in terms of nutritional value:

I.

Brand	Size	Nutritional* Score
Mar's Almond Bars	1 bar	-27
Milky Way candy	1 bar	-33
M & M's	1 pack	-33
3-Musketeers	1 bar	-55

II.

Food	Serving Size	Nutritional Score
Sunflower Seeds	1/4 cup	44
Peaches	1	29
Cashews	1/4 cup	24
Apple	1	12

Sugary foods create vitamin and mineral deficiencies because sugar not only has no value, it lacks the very B vitamins and minerals necessary for its own assimilation in the body. So every time you eat a Peter Paul, your body must steal from Peter to pay Paul, in other words.

And there is usually more sugar in the average candy bar than you bargained on, since sugar is the leading food additive in the U.S. food supply. Even those with "all natural ingredients" may still be sucrose-saturated because sugar is legally classified as a "natural" ingredient by the FDA. Worse, it may be present in five or six forms. Sugar may be listed under almost a dozen different names including invert sugar, sucrose, corn sweetener, fructose, dextrose, etc. depending on the sources. And since

ingredients must be listed on a label in the order of their predominance, you may find sugar listed fourth, corn sweeteners fifth and dextrose listed seventh. But if ingredients had been listed simply as sugar, sugar would have earned a second place listing. Pure deception.

Second only to refined sucrose, is the use of glucose and corn syrup as candy bar sweeteners. Derived from cornstarch, corn syrup (also identified as corn sugar or corn sweetener) is essentially a liquid white sugar containing nothing of value, while glucose (or dextrose) is also made from cornstarch.

"Since there is no law requiring that glu-



cose be listed on a product label," says The Nutrition Institute's Gary Null, "the food industry indiscriminately uses liberal amounts of this cheap filler. And because it is not as sweet as white sugar, glucose is all the more dangerous. Many people may be consuming huge quantities of glucose without realizing it, because they can't taste it. As high in calories as sugar, glucose is in effect a predigested food that undergoes no processing in the stomach or intestines. The flooding of the stomach with glucose would create a situation which would require half a dozen artificial pancreases for our body to be able to cope with it."

In view of the body's basic need for energy, what's wrong with eating sugar in the form of say a Hershey bar which is 51.4% sucrose? The problem is that sugar contains no nutrients except calories.

And, says New York Times health writer Jane E. Brody, "Essentially, there's absolutely no dietary requirement for sugar that can't be satisfied by other, more nutritious foods . . . Nor is there a need for sugar for so-called quick energy. Unless you fast for more than a day or two, your body has sizable reserves of liver glycogen to call upon. If you eat sugar before exercising the sugar will quickly be metabolized and

move into storage with your other fuel reserves."

Sugar even raises your cholesterol.

According to a USDA study headed by Dr. Sheldon Reiser, the USDA and the University of Maryland, at the higher levels of sucrose consumption, blood levels of cholesterol, triglycerides, and other fats linked to heart disease are significantly higher, indicating glucose intolerance, a warning that diabetes might develop, too.⁴

Just as bad, warns the Institute for Nutritional Research, "the sugar we eat increases the rate at which we excrete calcium. The depletion is especially bad in anyone with a tendency to kidney stones . . . calcium depletion makes bones fragile and weakens the action of the heart."

And for the 30% of us who are overweight, a candy bar can be caloric dynamite. Burning up the calories in one large apple alone requires 19 minutes of brisk walking. The problem is twice as bad when you've eaten a 240-calorie Mars bar.

How about sodium? A single 1 oz. no-fiber chocolate bar like Milky Way may contain as much as 165 mg. of sodium compared to the almost sodium-free apple that's high in vitamins and roughage. Worse, that salt is always in combination with fat and sugar. And, according to *The American Journal of Clinical Nutrition* (March 1980), that combination (not unlike the percentages in many typical American diets) increases the risk of high blood pressure considerably.

Sodium aside, consider chocolate.

According to Dr. Emanuel Cheraskin, author of the book *Psycho Dietetics*, "The drug caffeine found . . . in chocolate . . . is one of the xanthines, a class of chemicals that by stimulating the central nervous system, causes brain and spinal cord disturbances." (Xanthines are related to arsenic, cocaine and nicotine.)

Even moderate amounts of caffeine (cocoa contains 50 mg. and one ounce of chocolate contains from 3 mg. to 25 mg.) stimulate the brain, heart muscle,



and kidneys, alter the metabolism of fat, dilate the blood vessels, cause insulin to be released, increase the production of stomach acid and probably contribute to peptic ulcers.

Studies also indicate that tannin, another chemical that occurs naturally in chocolate may reduce the absorption of protein through the intestinal wall. Says researcher Carol S. Farkas of the University of Waterloo in Ontario, Canada, "Tannin combines with iron and inhibits its absorption by the body."

Worse, candy adds harmful amounts of artificial additives to your diet.

According to the Community Nutrition Institute (April 10, 1980), the typical candy lover consumes 75 mg. or more food coloring a day.

In a study by University of Maryland scientists George J. Augustine Jr. and Herbert Levitan, it was shown that Red Dye No. 3, one of the most widely used candy colorings, can disrupt chemical substances involved in the transition of nerve messages. Both scientists said its use as a food additive "should be re-examined."

And although some coal dye color offenders have been banned by the government (Red Dye No. 2 was the most recent casualty in 1976) many coal-tar derived colors which can be metabolized by the liver into carcinogens and other toxic substances are still in use—including Red Dye No. 40 and Red No. 3, which may cause cancer, along with Green No. 3, Blue No. 1 and 2, and Yellow No. 5, which have not been sufficiently tested for their effect.

Besides colorings, another group of much used additives you'll encounter are

the preservatives called glycerides (Monoglycerides, Diglycerides, and Monosodium-glycerides of edible fats and oils) used to maintain "softness", in beverages, confections and sweet chocolate, among other products. All the diglycerides are on the FDA list of food additives to be studied for possible mutagenic, teratogenic, subacute, and reproductive effects at this time.

How about those new "nutrition" bars?

Yogurt and granola may be good foods, but not when they take the form of a candy bar. Certain bacteria are essential to yogurt culture although there is no federal standard for bacterial count and when yogurt is pasteurized as it is in candy bars, the healthful bacteria are killed.

In addition, a bar like Sunfield's "Crunchola" is 48% sugar by weight—that's almost twice as much as a Baby Ruth. You could have saved your money, in other words.

Likewise, General Mills and its Nature Valley Granola Bars ("crunchy, all natural, no additives, no preservatives, wholesome and delicious"), isn't so hooked on natural things that it doesn't skip the sugar in its bars or that it can't see a profit in a compromise. Therefore, it now makes Granola Clusters, which is granola wrapped around a nougat center. (Nougat, in case you didn't know, is simply high-sucrose marshmallows cooked at a high temperature.)

Dietetic bars are no better since they usually contain one or more artificial sugar substitutes. You save calories but you run other risks. "Doctors have reported several unpleasant effects with preparations . . . containing saccharin: rash, dizziness, vertigo and itching.

There are undesirable effects also in some persons who consume artificial sweeteners in foods when their skin is then exposed to sunlight. Sorbitol, used as a sweetener in "dietetic" candy and gum, has been a cause of abdominal distention, gas, and diarrhea. These substances are drugs, and, like all drugs, cannot be utilized frequently or casually without possibilities of injury to health. (This advice applies especially to young children.)"⁵

Mannitol, too, a "hexitol" type sweetener like sorbitol used in diet candy can, reports *The Journal of the AMA*, July 18, 1980, be a risk "if consumed in large quantities by anyone suffering from angina, diabetes, or kidney problems."

Alternatives?

1. Try Carob

If you love chocolate, you'll probably love this chocolate substitute, too. Carob is a natural low fat, no sugar, no cholesterol, high-nutrient taste alike derived from the pod of the carob tree. All health food stores carry carob candy bars that are free of all chemical additives including sugar.

2. Make your own

Here's a 100% naturally good M & M alternative:

- 1 cup raisins
- 1 cup carob drops
- 1 cup shelled peanuts or mixed raw nuts

Combine ingredients and store in individual "snack packs" for lunches, between meal pick-me-ups.

Frances Sheridan Goulart is the author of *Eating To Win: Food Psyching For The Athlete*, *The Ecological Eclair: A Book of Sugarless Treats*, *Burn Steers: How To Make Your Own Mock Meats*, and other books on nutrition. ●

¹New York Times, June 15, 1980.

²Advertising Age, December 1979.

³Eat Your Heart Out—Jim Hightower (Vintage Books, 1972).

⁴Health Food Retailing, May 1980.

⁵Consumers Dictionary of Food Additives—Ruth Winter (Crown Books, 1972).

*Note: On a scale of -50 to 100: points are lost for sugar, saturated fat and sodium and added for protein, vitamins and minerals and unsaturated fats.

Upcoming Events

AARA Sets Major Tournament Schedule

The American Amateur Racquetball Association (AARA) has announced its major tournament schedule for 1982, specifically the AARA National Intercollegiate, National Juniors, and National Singles Championships

Intercollegiate

The Racquet Club of Memphis, Tennessee has been selected to host the AARA'S National Intercollegiate Championships April 2-4, 1982.

Luke St. Onge, Executive Director of the AARA states, "We are pleased to have this outstanding and exciting National competition in Memphis and especially to have it played in the prestigious facility of the Racquet Club. This club has been host in the past to the U.S. Indoor National Tennis Championships, the National Girl's 18 Clay Court Championships and in 1979, the Davis Cup finals. We believe this facility and its committee is the perfect showcase for the best college racquetball players in the United States."

National Championships will be awarded in Men's Team, Women's Team, and National Intercollegiate Team Championships. Five time defending National Champion Memphis State is expected to have close competition from the Universities of Illinois and Michigan in retaining its crown. Over \$10,000 in scholarships will be awarded the winning teams, courtesy of National Sponsor, Lite Beer from Miller.

Spectators are welcome and admission is free. The event is also co-sponsored by Penn Athletic Products Co.

Inquiries are invited regarding details of competition and eligibility: 901-761-1172

Juniors

The 1982 AARA Junior Nationals-Singles and Doubles Championships will be held at Capitol Courts in Carson City, NV, June 24-27, 1982. Capitol Courts is under the General Management of Rich Bennett and boasts 12 courts and full player amenities.

The 1982 Junior Regionals are scheduled at 12 different locations across the United States during the weekend of May 8-10, 1982. These tournaments are not qualifying events for the Nationals and all Juniors may participate.

Age divisions have been expanded to include the following:

8 and under

10 and under
12 and under
14 and under
16 and under
18 and under

All divisions are open to boys and girls competition.

These 1982 Junior National Championships are sponsored by Penn Athletic Products Company and administered by the American Amateur Racquetball Association's Junior Council under the leadership of Dewane Grimes.

For further details call or write Dewane Grimes 3507 Pecos Wichita, KS 67203 316-942-1661

National Singles

The AARA National Singles Championships will be held May 27-31 at the McKinley Health and Racquet Club in Buffalo, New York.

McKinley boasts 18 championship courts, bar and restaurant accommodations, a complete health facility and elaborate locker room amenities.

Tournament Headquarters will be in the McKinley Park Inn immediately adjacent to the club and reduced rates have been offered to participants. The Inn has banquet facilities for 1000 and will host the annual banquet and membership meeting held during these Single Championships.

Twenty-two national champions will be crowned during the five day event including a specially added wheelchair division.

Fifteen Regional tournaments to be held throughout the United States this Spring, will precede the 14th National Singles Championships, though they are not qualifying events as this Championship tournament is an open event.

The 1982 National Singles and Regionals are sponsored by Lite Beer from Miller and Penn Athletic Products Co.

For further details contact AARA Executive Director Luke St. Onge at 901-761-1172.

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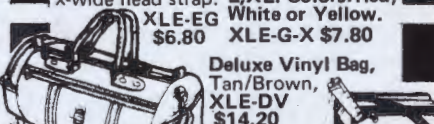


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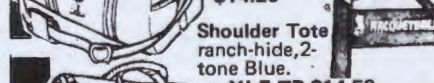
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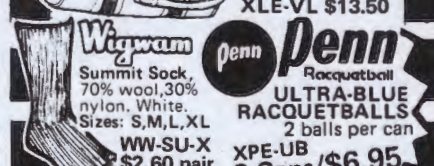
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Adams Power Has Purpose In First WPRA Stop—Cajun Style

by Guy Rials

LAFAYETTE, LA.—“Power with a purpose” is the way Californian Lynn Adams describes the finely tuned skills that have vaulted her into prominence in three short years on the Women’s Professional Racquetball Association (WPRA) circuit, now an eight-stop package that winds from the crawfish country of South Louisiana to the lobster territory of Bangor, ME.

It took both power and purpose for the 24-year old Costa Mesa resident to capture the title in the \$20,000 Holiday Classic January 14-17 at Red Lerille’s Health and Racquet Club, the opening stop on the 1982 WPRA tour.

Down 4-10 in a third set tiebreaker to Shannon Wright, Adams rallied on an 11-1 spurt to nail down an 0-3, 3-0, 15-11 victory and the \$3,000 first prize. Adams, ranked second to absent Australian Heather McKay, needed an hour and 45 minutes to dispose of Wright, the all-time leading money winner in women’s professional racquetball and the holder of some 35 championships, including seven national titles.

“I’ve always had a difficult time beating Shannon,” said Adams after her come-from-behind thriller. “I’d never beaten her until last season. It’s good to start off the year with this kind of win.”

Wright, the Las Vegas and legendary queen of racquetball, saw her throne slip away in 1981 when she lost four WPRA matches to Adams. Wright did beat McKay twice on the ‘81 tour and the fiery blond gave notice that WPRA touring pros will still have to reckon with her for the rest of the 1982 circuit.

“I’ve been on top for so long,” observed Wright, “that I know I’ll be back. Lynn made some fantastic recoveries in our match.”

Fantastic recoveries indeed, and none so fantastic as those in the run of eight consecutive points, overcoming that 10-4 tiebreaker deficit and nailing down her third professional victory.

“Was I really down 10-4?” inquired Adams. “I never felt like I was going to lose. My game just came together.”

A combination of passing shots, kills, and pinches from both the forehand and backhand sides did it for Adams. “I’ve been described as a steady, consistent type of player,” Adams observed. “But I like to think that I can play with as just as much power as anyone. I like to call it ‘power with a purpose’.”

Adams powered her way through the 32-player draw, breezing by Beth Crawley 3-0, 3-1; Canadian champ Heather Stupp 3-0, 3-0; St. Louis bartender Rita Hoff 3-2, 3-1 in the quarter-finals; and taking an impressive 3-0, 3-0 semi-final win over Marci Greer.

While that semi-final win was not totally unexpected for Adams, the manner in which she handled Greer may have been. Adams assumed total control at the outset of the hour-long match and never let up.

“Lynn played well,” conceded Greer, the Kansas native who resides in San Antonio, TX, “and I never was quite with my game. I only slept about four hours Friday night and that may have affected me.”

Up until her semi-final disappointment, Greer had been impressive, stopping Brenda Young 3-0, 3-0; Air Force Academy cadet Barbara Faulkenberry 3-1, 3-0; and veteran Jennifer Harding, 3-1, 3-0 in the quarter-finals. Greer collected \$1,000 for her efforts.

Wright had easy going in her half of the draw, blowing away Mary Dee and Kippi Bishop by identical 3-0, 3-0 scores before running into Miamian Brenda Poe in the quarter-finals. Poe had a contingent of vocal fans supporting her through the 3-0, 1-3, 15-11 tiebreaker match but Wright’s overall power proved too much for the 20-year old Poe.

Wright disposed of fifth seeded Peggy Gardner of San Diego 3-0, 3-1 in the other semi-final.

Four of the top eight seeds were upset in the early rounds, including three first round casualties. Laura Martino, Linda Prefontaine, and WPRA president Francine Davis (seeds six, seven, and eight) were all beaten in their first round matches and fourth seeded Karen Walton-Trent couldn’t make it past Atlanta attorney Caryn McKinney in the second round, losing 3-2, 1-3, 15-14.

“I’ve never seen so many good first round matches,” observed Adams. “There are some players here who will be making names for themselves.”

One player who made an impression with Lafayette fans was part-time bartender and Anheuser-Busch representative Rita Hoff. In Saturday night’s quinnella, local racquetball enthusiasts and touring pros were paired in a semi-serious tournament. Hoff appeared wearing not one but two Red Lerille’s visors and a University of Southwestern LA, *Ragin’ Cajun* t-shirt.

Hoff’s antics were in line with the theme of the whole tournament, serious racquetball playing on the court and fun off the court.

Red Lerille owns the multi-million dollar facility that includes 12 racquetball courts, 16 outdoor and three indoor tennis courts, two swimming pools, a jogging path, weight lifting equipment, and two sets of whirlpools, steam baths, and saunas.

“I’ve never had a tournament here of any kind,” said the former Mr. America, “where I didn’t have at least one squabble. But this week, everything went off perfectly. That’s a tribute to all the pros of the WPRA. I want them back.”

Lerille hosted two parties during the tourney and Saturday’s semi-finals resembled the Cajun Mardi Gras. Both semi-finals were played on a court near the bar where margaritas, Lite beer, and popcorn flowed freely through the crowd of 300. One observer was even dressed in the royal Mardi Gras colors with green shorts, purple tights, and a gold blouse.

Adams points out to the referee that indeed she did make the right call, while Wright's tense facial expression gives her opinion.

That same observer drove away in a gray Rolls Royce.

The \$20,000 purse offered in the Holiday Classic topped any purse during the 1981 season, with most of that money coming from Lerille and local sponsors such as Burger King, Dwight Andrus Insurance, Guaranty Bank, Acadiana Sunkist Bottling, Premier Casing, Quality Brands, Lafayette Motors, The Type Company, and Veron's Quality Meats.

Tournament director Larry Bobbitt, one of the state's top racquetball players, said he expects the WPRA to come back to Lafayette, probably in October or November.

"I want to come back," smiled Adams before departing for a series of clinics in Indiana. "The people here were great to us. And of course, I won the tournament."

Of course she did. Taking \$3,000 and a legitimate shot at the number one spot in women's racquetball with her. ●

The Holiday Classic Red Lerille's Health and Racquet Club Jan. 14-17—LaFayette, Louisiana

Round of 32 (Seeded players in parenthesis)

Lynn Adams (1) d. Beth Crawley 3-0, 3-1; Heather Stupp d. Terri Gilreath 1-3, 3-0, 15-13; Rita Hoff d. Bonnie Stoll 0-3, 3-1, 15-7; Susie Dugan d. Linda Prefontaine (7) 3-2, 2-3, 15-14; Marci Greer (3) d. Brenda Young 3-0, 3-0; Barbara Faulkenberry d. Betsy Koza 3-2, 3-1; Jennifer Harding d. Jean Sausser 3-1, 3-1; Stacey Fletcher d. Laura Martino (6) 3-2, 3-0; Peggy Gardner (5) d. Martha McDonald 3-0, 3-2; Vicki Panzeri d. Melanie Taylor 3-0, 3-1; Caryn McKinney d. Barbara Maltby 0-3, 3-1, 15-10; Karen Walton-Trent (4) d. Liz Alvarado forfeit; Joyce Jackson d. Francine Davis (8) 3-1, 3-1; Brenda Poe d. Janell Marriott 3-2, 3-0; Kippi Bishop d. Peggy Steding 3-0, 3-1; Shannon Wright (2) d. Mary Dee 3-0, 3-0.

Round of 16

Adams d. Stupp 3-0, 3-1; Hoff d. Dugan 3-2, 3-1; Greer d. Faulkenberry 3-1, 3-0; Harding d. Fletcher 3-0, 3-0; Gardner d. Panzeri 3-2, 1-3, 15-14; McKinney d. Trent 3-0, 3-1; Poe d. Jackson 3-1, 3-0; Wright d. Bishop 3-0, 3-0.

Quarter-Finals

Adams d. Hoff 3-2, 3-1; Greer d. Harding 3-1, 3-0; Gardner d. McKinney 3-2, 3-1; Wright d. Poe 3-0, 1-3, 15-11.

Semi-Finals

Adams d. Greer 3-0, 3-0; Wright d. Gardner 3-0, 3-1.

Finals

Adams d. Wright 0-3, 3-0, 15-11.

Positioning is all important and Wright shows just how to squeeze your opponent against the side wall, as she takes a forehand off the back wall.



Peck Upsets Hogan To Win \$10G Natural Light Event

by Pete Warner



(L. to r.) Bob Flynn, Natural Light sponsor, presents Hogan the \$2,000 runner-up award, while Peck accepts the \$4,000 first place check from Keith Mahaney, president of Holiday Health & Racquet Club.

Third-seeded pro Dave Peck took an 11-7 verdict in the final game of the championship match to upset top-ranked Marty Hogan in winning the \$10,000 Natural Light Pro/Am racquetball tournament held at the Holiday Health and Racquet Club in Bangor, ME, December 3-6.

The El Paso, TX, native lost a tight first game 11-10, but came roaring back to win the second and third games by 11-4, 11-9 counts. Hogan, the defending champion of the event, rebounded to take the fourth game 11-5 to set up the pivotal fifth game tie-breaker.

An estimated 400 people were on hand to watch the nation's top two racquetball players compete for the 1981 Pro/Am title, and all were extremely vocal throughout the match. The excitement had mounted to its zenith when the players appeared on the court for the final game of the match. Peck had built up a 7-3 lead at one point during the contest, but after a couple of tough calls he lost his composure. Hogan took advantage and rattled off four unanswered points to even the score at 7-7.

It was at this point that Peck took a one minute time-out, which turned the match around. Both players came out collected and traded serves three straight times before Peck won a point after appealing a call by an official. Hogan was very disturbed with the call and never quite seemed to regain his confidence. Peck, sensing victory, rallied to take the next four points to win the game and the match, giving Hogan only one serve during the remainder of the contest.

Peck, 25, was a great crowd pleaser, making gestures and laughing throughout the early stages of the match. He gained a berth in the finals by defeating pro counterpart Steve Strandemo 3-0 in the quarterfinals and beating the number three player on the pro circuit, Mike Yellen, 3-1 in the semifinals.

Hogan, 23, advanced by topping amateur George Vierra, of Hyannisport, MA, 3-0 in the first round and defeating pro Craig McCoy, 3-1 in the semis. The only other amateur to reach the quarterfinals was

Peck reflects on the match with Hogan during a third set time out.



Mike Levine of Rochester, NY, who was defeated by Yellen three games to one.

The Hogan-Peck matchup is considered to be the very best in professional racquetball and the players lived up to expectations, both turning in fantastic performances, for which the fans gave them a standing ovation.

Keith Mahaney presented Hogan with a check for \$2,000 in an awards ceremony following the match for his second place finish in the tourney. Hogan responded, "This is one of my favorite tournaments, 'cause you people are absolutely fantastic. It's only right that I come back (next year) and get the title for my fans."

Bob Flynn of Maine Distributors, the sponsor of the tournament, handed over to this year's champion, Dave Peck, a check for \$4,000 for his winning performance. Peck, who became ill and wasn't able to attend last year's tourney said, "It's just been tremendous. We're insane on the court, but y'all are insane off the court." Peck celebrated his victory with a lobster dinner and later said "The people in El Paso never had it so good." ●

The amateur action was indeed as exciting as the pro competition with the results as follows:

Men's Division

Beginners: Chip Salvage d. Ted Brady

Novice: Steve Bazinet d. Scott Brady

"C": Ken Gray d. Jeff Gray

Masters: Frank Christensen d. Mike Friedman

Seniors: Heinz Dahlmann d. George Thornhill

"B": Glen Collard d. Bob Quirk

Open: Randy Olson d. Cliff Swain

Juniors: Lennie Hall d. Andy Fitzpatrick

Open Doubles: Steve Dubord/Steve Larrabee d. Dave Blodeau/Gerry Caron

"B" Doubles: Bucky Leavitt/Jeff Whipple d. Jimmy Thomas/Alan Miller

Women's Division

Novice: Mary Perkins d. Pam Mitchell

Open: Leslie Olson d. Becky Gray

"B": Celeste Gerrior d. Patti Trial

"C": Lisa McCrone d. Colleen Clough

Open Doubles: Joy Eon/Terri Graham d. Nancy Carr/Leslie Olson

"B" Doubles: Janet Morrill/Becky Walker d. Linda Maynard/Sue McEwen

Tournament Results

It's Peck Again On Catalina Tour

by Thomas J. Morrow

If Dave Peck isn't the top seeded professional racquetball player today, he's so close that four-time defending national champion Marty Hogan, the sport's number one player for the past five years, can hear the Texan's big footsteps loud and clear.

For the second time this season, Peck won a tournament on the \$200,000 Catalina Classic Series, taking the top prize from the champ at the \$20,000 Catalina Classic in Honolulu Jan. 14-17. What looked like a normal Hogan blow-out, with the champion leading 2-0 in games, turned out to be a vintage Hogan-Peck matchup, with the 24-year-old Peck winning three straight to take the \$5,500 first place cash.

Since Peck first beat Hogan during the

1980-81 tour stop in Palatine, Ill., to take the Kendler Classic, the Hogan-Peck matchup has been the best of the profession. The two pros are good friends off court, but fierce competitors inside those four walls. Peck came close several times since November 1980, but didn't manage to take the champion again until the Bangor, ME tourney last December when the two met in the final round.

One month later, the two found themselves matched again in the finals of the Hawaii Catalina event, again putting on a classic demonstration of endurance, power play, impossible pinch shots which amounted to the best display of racquetball in the world.

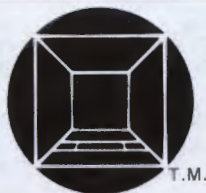
Neither player had it easy in getting to the final round at the Honolulu Club. It

was one of the best pro tournaments in two years. From the first round, fans had their favorites, but no one dared wager on who would take the final prize money because of the top pros fell by the wayside.

Fourth-ranked Jerry Hilecher of Solana Beach, who was last year's runner up to Hogan in the Hawaii event, found the play tough again and for the third straight Catalina event was eliminated before he could make the semi-finals. Bret Hamett, the surprise of the season, eliminated the lanky and quick Hilecher 11-9, 11-4, 11-4 in the quarter-finals.

In Saturday's semi-final round, Mike Yellen of Southfield, Mich., the number-two ranked player, faced Peck, while Harnett battled Hogan in the evening finale. Hogan had found it tough going from the tournament's beginning, with five-game matches in the quarters against Hawaii's Peter Britos, again with Harnett and once more with Peck in the final round.

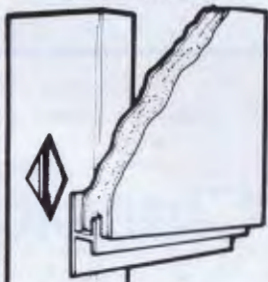
For Hogan fans, no one was disappointed. He held off the stubborn 20-year-old Britos by slamming four consecutive ace serves in the fourth game to demonstrate that he can "put them where I want to." He didn't exactly ingratiate himself with a partisan Honolulu crowd



SPORTS

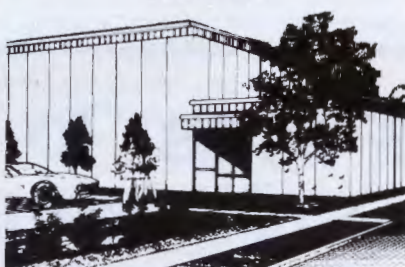
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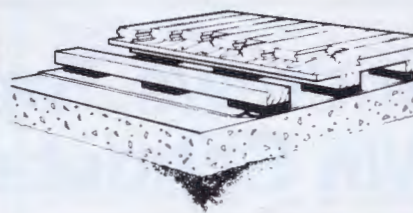
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when, after hitting the third ace to a bewildered Britos, asked, "Wanna guess where the next one's going?"

Against Harnett, Hogan probably worked the hardest of his career as the young high school student had the champ pulling out his best shots in order to stay alive. Harnett had the champ 2-0 in games and on the ropes in the third when Hogan's vast experience won out over the southpaw's youth.

In every game except the final, Harnett led Hogan, only to have the lead dwindle in the final three as Hogan put his famous power serve into play.

"That was an excellent match," said Hogan, "Bret is without a doubt one of the top three players in the country. I was playing very hard throughout the match and I look forward to playing him a lot more in the future."

Though the scores don't indicate it, the Peck-Yellen match was filled with a lot of diving, retrieving, powerful kills, and serves. *"It's called trip, stumble and fall,"* laughed Peck afterward. *"I tried to get there the best way I know how. I feel strong now; I feel better than in any other tournament. I'm on mark as far as shots go."*

Peck appeared to be in the best shape of his career. Yellen was noticeably slimmer

and was also playing in top form. Trouble for him, however, was Peck was just a little better.

Sunday's final could very well have been over in 45 minutes when Peck lost his poise over a judgement call by a linesman. He quickly regained his composure while Hogan seemed to lose a bit of concentration and the momentum switched, turning the match into a real cliff-hanger.

The powerful Texan clobbered the champ 11-1 in the third game after dropping the first two 11-3, 11-7. The scores in the last two games were identical at 11-8. The play in each kept a frantic pace, players keeping the score at or near a tie until Peck gradually edged ahead in each.

"After the first two games, I thought I was history," said Peck, dripping with sweat. "Marty was tired. I was tired."

Peck said he felt that he got his second wind at six or seven in the last game, so he thought, *"What the hell, I might as well go for it. If you play conservative against Hogan in the fifth game, he blows you out of the court,"* said Peck.

So, Peck played offense instead of defense to bring the champ down.

"Marty hates losing as much as I do," explained Peck concerning the flaring

tempers of both men. *"I'm not saying he's a bad sport, I'm just saying we're not good losers."*

Hogan said he made a couple of mental errors which cost him the match.

"It was a very good, competitive match," said the champ. *"I made a couple of very important errors. Instead of taking a good shot, I hit a couple of flashy shots that threw my game off a little bit."*

"I think I was in control until the last half of the match, but on the last couple of points, I just didn't cash in. I'm going to make some changes in my game to reach a better level. I gotta work on concentration. I'm simply not maintaining the concentration level I should."

Thus far, on the \$200,000 Catalina Classic Series, Peck leads in both wins and money with two tournament victories (Minnesota and Hawaii), and \$14,250. Hogan has won one tournament (New Haven) and \$12,250; Jerry Hilecher has one win (Westminster) and \$8,050 in earnings; Yellen and Harnett each trail with \$8,000 apiece in earnings and no tournament wins.

In match win-loss, Peck, again, is out in front with a 10-2 record; Hogan in second place with 8-3; Yellen and Harnett tied for third place with 6-4 and Hilecher in fifth place with 5-3. ●

Tournament Results

Andrews Tops 'Pros' To Win Schoeber's Christmas Classic

by Bob Smith

Prior to the \$10,000 Olympia/Wilson Christmas Classic at Schoeber's Racquetball Spa in Pleasanton, Ca., people would have given Ed Andrews and Mark Martino the same chance of getting into the finals as they would the San Francisco 49ers' making it to the Super Bowl. Just as the 49ers proved the "experts" wrong, so did the underrated Andrews and Martino.

The story is not that Mark and Ed beat players seeded higher than themselves, but that they beat all of the entered professionals who play on the lucrative and closed Catalina tour.

At the Christmas Classic there were no less than five members of that controversial tour in attendance, occupying the top five seeded positions. Only one, 17 year-old Bret Harnett of Las Vegas, made it

as far as the semi-finals. The rest were felled in the quarters or earlier by Andrews, Martino and Riverside, California's Steve Lerner, another talented young man itching for his opportunity to show his stuff.

On his way to the finals the 25 year-old Andrews defeated top seed, Jerry Hilecher of St. Louis, in a closely contested quarter-final 15-10, 12-15, 11-7. At that

time Hilecher was ranked number one in the world by virtue of his success on the tour.

The 20 year-old Fountain Valley, CA, resident fought his way to the finals by defeating Harnet 15-11, 8-15, 11-1 in a thrilling semi-final match. Mark wore down his younger opponent with a series of hard passing shots and well placed pinches and kills.

Mark was supposed to play another tour participant in the quarter-finals, but second seeded Rich Wagner was forced to forfeit as a result of a painful neck injury.

Fourth seed Craig McCoy bowed to Lerner in the quarters 15-4, 15-5 in one of the most lop-sided matches of the weekend. During the bout Craig was hampered by a sore left knee that had him somewhat hobbled. Craig is known for his court coverage and an injury such as this definitely damaged his performance, a fact reflected by the scores.

In the round of 16 Lerner knocked off Santa Clara's fifth seed Scott Hawkins 15-10, 12-15, 11-9 in one of the weekend's most exciting contests. Both players took to the air on numerous occasions to keep the ball in play with little or no regard to their bodies. The punishment sustained by Lerner in this match and the quarter-final duel with McCoy seemed to take its toll as he fell easy prey to a red hot Andrews 15-4, 15-5 in the semis.

Meeting in the finals was nothing new to Mark Martino or Ed Andrews, as they have played each other on no less than a dozen previous occasions. In these earlier meetings Mark had managed only one victory over his good friend and doubles partner. This time was no different as Ed defeated his less experienced opponent 15-9, 15-9.

Ed employed a variety of off speed serves to keep the hard hitting Martino off balance. According to Andrews, "A low hard shot within Mark's reach is just another nail in the coffin."

Both players were subject to streaky play during the contest with Andrews being the more consistent of the pair when it counted. Martino got out to an early lead in the first game, but the crafty Andrews

was successful in slowing the tempo long enough to catch and overtake him. Martino got out of the blocks quickly in the second game as well, but several foot faults seemed to distract him.

The women's pro division went pretty much as planned as top seed, Lynn Adams of Costa Mesa, and second seed, Karen Walton-Trent of San Diego, faced off in the finals. Lynn won the intensely fought contest 12-15, 15-9 and 11-2. The match was highlighted by several crowd-pleasing rallies which at times prompted Lynn into the kind of airborne gets usually associated with men's play.

The victory avenged Adams' 16-14, 15-0 semi-final loss to Walton-Trent in this same tournament last year.

Lynn advanced to the finals with a 15-12, 15-4 victory over Portland's Jennifer Harding, while Karen beat Fran Davis of New Jersey 15-3, 15-8 in the other semi-final.

This year's Christmas Classic, by now a west coast institution after five successful years at other Schoeber's locations, saw many firsts. Attracting 910 entrants, it was by far the biggest draw in Schoeber's history and certainly one of the largest turn-outs in the game's history. Thanks to Wilson Sporting Goods and Olympia Brewing Company, it was also the richest Christmas Classic, eclipsing the previous year's purse by over \$3,000.

Also new this year is the brand new Pleasanton facility. Opening only three weeks prior to the tourney, it is the only court club in the country featuring a front and side wall Twin-Vue glass exhibition court. Twin-Vue glass is a recent innovation that allows spectators to view the action through a transparent medium while the players inside the court have a nearly opaque surface to hit against.

"It's the best glass court I've ever played on," said an enthusiastic Adams. "Twin-Vue will definitely increase racquetball's appeal as a spectator sport and media event."

It was not long before Lynn's prediction was put to the test as "Sports Channel," ESPN's Bay Area affiliate, was on hand to bring the men's and women's finals to a cable audience of over 400,000. ●

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Other Results:

Mixed Pro Doubles

Finals: Jim Carson/Adams d. Hooks/Dziedzic 15-3, 15-3.

Semi-finals: Carson/Adams d. Mondry/Davis 15-13, 15-10; Dziedzic/Hooks d. Panzer/Durham 15-8, 15-9.

Men's Open Singles

Finals: Rissel d. Morey 15-8, 15-9.

Semi-finals: Morey d. Freitas 15-12, 15-11; Rissel d. Weiss 15-11, 15-8.

Men's 35+

Finals: Thomas d. Keith 15-10, 15-6.

Semi-finals: Thomas d. Lose 15-6, 7-15, 11-9; Keith d. Garcia 15-6, 13-15, 11-3.

Men's 45+

Finals: Landrum d. Dabney 15-3, 15-11.

Semi-finals: Dabney d. Rossi, forfeit; Landrum d. Cornell 15-12, 15-12.

Men's Open Doubles

Finals: Skinner/Vis d. Johnson/Dziedzic 15-3, 8-15, 11-6.

Semi-finals: Vis/Skinner d. Jamison/Almeida 15-4, 15-12; Johnson/Dziedzic d. Fong/Jensen 9-15, 15-1, 11-9.

Women's Open

Finals: Pessagno d. Gilliam 14-16, 15-0, 11-8.

Semi-finals: Gilliam d. Ferris 15-9, 15-9; Pessagno d. Connors 15-9, 9-15, 11-3.

Men's Pro Doubles

Finals: Bledsoe/McCoy d. Wright/Trent 15-5, 15-13.

Semi-finals: Bledsoe/McCoy d. Morrow/Radford 15-6, 15-6; Wright/Trent d. Martino/Andrews 15-13, 15-11.

Men's 55+

Finals: Bugel d. Sweeney 15-1, 15-8.

Semi-finals: Bugel d. Salo 15-8, 15-11; Sweeney d. Lose 15-12, 15-7.

Tournament Results

California

First Annual Senior Showdown December 4-6, 1981

30+ Mens Singles Championship

Quarter-finals: Steve Dunn d. Hans Sacre 2,5; Mike Palmer d. Gil Driscoll 13,13; Dave Holland d. Art Chappell 4,6; Jeff Jensen d. Doug Stevenson 6,10.

Semi-finals: Dunn d. Palmer 2,7; Holland d. Jensen 11,-12,9

Finals: Dunn d. Holland, 4,3

35+ Mens Singles Championship

Quarter-finals: Jim Graf d. Joe Bambino 2,7; Tim Scott d. Joe Early 10,3; Al Barreras d. Chuck Dietz 4,14; Armando Flores d. Doug Nelson 5,3

Semi-finals: Scott d. Graf 10,-10,9; Barreras d. Flores 10,8.

Finals: Barreras d. Scott 12,-4,4.

40+ Mens Singles Championship

Quarter-finals: Mark Wayne d. Larry Barclay 13,12; Bill Houck d. Ron Rommel 7,1; Richard Kertzman d. Speedy Gonzales, forfeit; Dave Rasmussen d. Rick Eigenbrod 12,2.

Semi-finals: Wayne d. Houck 5,10; Rasmussen d. Kertzman 10,8.

Finals: Wayne d. Rasmussen 8,13.

45+ Mens Singles Championship

Quarter-finals: Bud Muehleisen d. Leroy Young 1,2; Tom Morrow d. Skip Fenwick 5,10; Al Baez, Sr. d. Dave Poling, forfeit; Bill Coyne d. Milt Meyer, forfeit.

Semi-finals: Muehleisen d. Morrow 7,2; Baez d. Coyne 1,6.

Finals: Muehleisen d. Baez 4,7.

50+ Mens Singles Championship

Quarter-finals: Al Rossi d. John Kane 2,3; Norm Benz d. Bill Gillico 10,-11,1; Jay Hathaway d. Ray Salo 12,5; Bill Dabney d. George Huggins 12,14.

Semi-finals: Rossi d. Benz 8,11; Dabney d. Hathaway 13,10.

Finals: Rossi d. Dabney 12,9.

30-40 Mens Doubles Championship

Quarter-finals: Dietz-Bambino d. Dunn-Mitchell 14, 10; Nell-Barreras d. Baez-Scott -16,12,10; Chappell-Holland d. Sacre-Flores 8,9; Driscoll-Jensen d. Lowe-Morrow 5,11.

Semi-finals: Dietz-Bambino d. Nell-Barreras 13,-13,1; Driscoll-Jensen d. Chappell-Holland 12,13.

Finals: Driscoll-Jensen d. Dietz-Bambino 12,14.

40-50 Mens Doubles Championship

Quarter-finals: Wayne-Rossi d. Meyer-Poling, forfeit; Barclay-Hathaway d. Fenwick-Kertzman 13,11; Martin-Eigenbrod d. Adams-McPhee 11,2; Rasmussen-Huggins d. Young-Wall 10,-10,8.

Semi-finals: Wayne-Rossi d. Barclay-Hathaway 6,3; Martin-Eigenbrod d. Rasmussen-Huggins 13,9.

Finals: Wayne-Rossi d. Martin-Eigenbrod 10,8.

30+ Womens Singles Championship

Quarter-finals: Rindy Coyne d. Tyra Escott 7,5; Shirley Thompson d. Vicki Craig -5,8,9; Debbie Carmona d. Ona Flores 9,10; D.J. Journagan d. Marcia Wright 8,5.

Semi-finals: Thompson d. Coyne 10,8; Journagan d. Carmona 12,13.

Finals: Journagan d. Thompson 4,-12,2.

35+ Womens Singles Championship

Round Robin—Order of Finish:

1. Sarah Foster
2. Shirley Hernandez
3. Joann Case
4. Bonnie Mitchell
5. Nita Adams

30+ Womens Doubles Championship

Semi-finals: Wright-Craig d. Carmona-Adams 6,5; Coyne-Thompson d. Hernandez-Bell 12,8.

Finals: Wright-Craig d. Coyne-Thompson 9,7.

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"The Man Responsible for Racquetball In The United States"

Racquetball has its legendary personalities, its "fathers," founders and pioneers. Joe Sobek, Bob Kendler, Bud Muehleisen, Charlie Brumfield and others come instantly to mind. But in spite of his major contribution to the sport, we hear very little these days of Larry Lederman, a man who truly has not been afforded the acclaim or status proportionate to his role as a founding father of modern racquetball.

Come with me now, to the days of yesteryear . . . and we'll meet Larry Lederman, a short, squat man who looks exactly as someone who is half-wrestler and half-handball player should. His office is cluttered with paperwork,

trophies rusting in the corners and mountains of material from his 38 years on the job as Athletic Director of the Jewish Community Center in Milwaukee, WI.

The Milwaukee JCC. To only a few racquetball players alive (fewer than 100 to be sure), this small, four-court facility along the shores of Lake Michigan will be forever etched in racquetball lore. And Larry Lederman is the man who held the etching pen. It was Lederman who hosted and held the absolute first "national championship" racquetball tournament. Larry ran the event and the Milwaukee JCC hosted it. The importance of that May 23-26, 1968, cannot be overemphasized in racquetball's history. It was a

weekend that forever altered the course of the sport's development and paved the way for the rather rambunctious and tumultuous short history we've developed.

But that's getting ahead of the story. During and following his most distinguished wrestling career which spanned nearly 40 years (note insert) Lederman maintained and nourished his second love—handball—along with a growing interest in the new racquet (or racket, if you will) game.

"I had heard of paddleball way back in the early 1940's," said Lederman. "But the game never made it in Milwaukee. The solid, wooden paddle was too cumbersome and the noise made from the ball hitting the paddle was nearly deafening."

"Although our people never took to it, I always felt the game had merit, especially if someone could fool around with the paddle/racket."

Of course, the person who did such fooling around was Sobek, whose novel, strung rackets led to today's racquetball. But the critical stop along the way to the development of racquetball was in Larry Lederman's hands.

After spending nearly 10 years traveling the midwest promoting the new game with all his might, Lederman decided there was enough activity to hold a national championship event. Come, walk with me now, as we arrive at the Milwaukee, JCC . . .

Seventy-seven players representing 17 states, including Arizona, Colorado, and Connecticut made the trip to Milwaukee for the "First National United States Gut Paddleball Association Paddleball Championships" that weekend in May, 1968. The entry fee was \$5.00. Eligibility was "Open to all Paddle Ball" (sic) players residing in the United States.

And although the USGPA didn't live very long (about four days), it emphasized Lederman's commitment to national promotion, on a non-profit basis, for the good of the sport. Someone once asked Larry, "But why? Why did you take on the responsibility to promote racquetball?"

Lederman the racquetballer

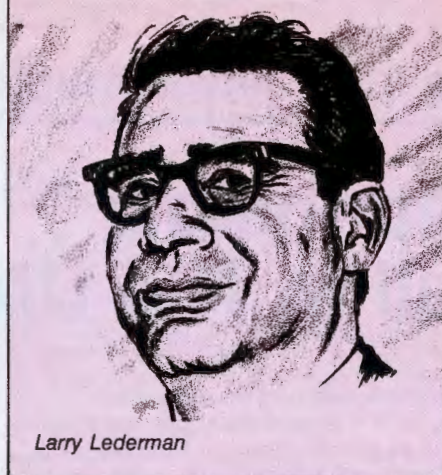


"I am a physical educator," said Larry. "My reason for being is to bring our people better health in mind, body and spirit through physical fitness. In racquetball I saw a game that was fun, easy to learn and, most important, could be played by people of all ages and both sexes."

"I saw our facilities crowded with kids, eager to play; crowded with women eager to play; crowded with older citizens, eager to play. I saw people engaging in physical fitness because of racquetball, who never would have stepped into our (or any) facility. And so I did something about it."

He promoted the sport and the culmination of his promotion was the 1968 tournament, won by Bill Schultz, then the executive director of the Madison, WI, YMCA. In the finals Bill beat a young (26-year-old) employee of his named Bill Schmidtko, who went on to later fame.

But Larry Lederman was not through. He recognized that this new gut/paddle/racket/racquet/ball, whatever it was, was going to need full-fledged and expert promotion, something for which he had neither the time nor the desire. To a handball player of some knowledge and skill the answer was obvious, and Larry acted. He called Bob Kendler and Mort Leve, the president and executive secretary of the U.S. Handball Association and invited them up from their suburban



Larry Lederman

Chicago offices to witness this miracle of gut/paddle/racket/racquet/ball.

Now convincing Kendler to start promoting a game competitive to his beloved handball was no easy task, but Lederman was up to it. Larry had spent the last 10 years battling with local handballers, convincing them that the new game not only was fun for them and their families, but that it would extend their years on the court, when handball became too demanding for them.

This was the basic line of persuasion Lederman used on Kendler. Leve was all for the idea, but Kendler needed to be sure the USHA wouldn't accuse him of selling his soul. All three men eventually came to the conclusion that if overcrowded courts were really the problem, then eventually the American free-enterprise system would come to the forefront and more courts would be built.

Kendler agreed to give the new game a whirl and incorporated the International Paddle Ball Association, which became International Paddle Rackets Association which became International Racquetball Association which became today's American Amateur Racquetball Association (AARA).

Lederman was rewarded for his job well done with a seat on the Board of Directors of the new association as well as National Commissioner's title for the first few years of its existence. In 1973 he was elected to the Racquetball Hall of Fame.

What things stand out in Larry's mind most about that 1968 tournament?

"I guess all the problems we had with the official ball," said Larry, sounding as if it was 1978, not 1968. "Actually the rules in general were a problem because everybody was playing whatever the local rules were. So I arbitrarily made the decision that basic four-wall handball rules would be used, since many of the participants were handball players and, after all, our game was played on a handball court."

"But when the topic became the ball, well, that's when the rhubarbs started. We actually had a couple of players who packed up and went home because they didn't want to use the Pennsylvania Pinkie, which we selected as 'official' ball. Some said it was too lively, others said it was too dead."

"I'll tell you this, the controversy over the speed of the ball to be used in this game is nothing new. It's been going on since the first day of the very first tournament."

Through it all Larry Lederman kept his composure and led this infant sport to safety and security during its most fragile time. Every bit as much as Sobek, Kendler, Muehleisen or Brumfield, Lederman deserves to be recognized as one of the giants who cleared the way for the evolution of racquetball.

Today, he puts in a semi-retired 20 hour week at the Milwaukee JCC and has been honored as Director Emeritus of "the Center," as it's known locally. He is also teaching racquetball at the University of Wisconsin at Milwaukee while still maintaining his five or six workouts per week. Larry Lederman keeps moving ahead.

And somehow Larry accepts his obscurity in the knowledge that those few people who really know the history of racquetball know of his contributions. That's why he gets that little smile when he speaks of recent correspondence with his ol' buddy Mort Leve. When writing Lederman, Leve writes, "To the man who is responsible for racquetball in the United States . . ."

Now you know why.

Larry Lederman's first love has always been wrestling. Some highlights of that most distinguished career . . .

- Big Ten champ 1937-38
- member, U.S. Olympic team, 1940 (games cancelled due to World War II)
- member, U.S. Pan American team, 1940 (games cancelled due to World War II)
- Chairman, Wisconsin AAU Wrestling, 1947
- member, National AAU Wrestling Committee
- head coach, Marquette University Wrestling team
- inducted, Wisconsin Wrestling Hall of Fame, 1976 ●

Entry form to the first national tournament for racquetball, 1968.

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SINGLES AND DOUBLES
MILWAUKEE, WISCONSIN

DATE: MAY 23, 24, 25, 26, 1968.

VENUE: JOINT COMMUNITY CENTER, 1400 N. Prospect Ave., Milwaukee, Wis. 53202

ENTRY FEE: \$5.00 per man per event. Refunds may only play in one event.

ELIGIBILITY: Open to all Paddle Ball players residing in the United States.

TECHNIQUE: To First three places in singles and doubles.

OFFICIAL BALL: Pennsylvania Pinkie.

STANDING COMMITTEE

Chairman: Ben L. Schaefer
Committee Members: Harry Hines, Larry Gardner, Duane Gundersen, Larry Johnson, Sam Lask, Jay Kowalsky, Art Plotkin, Tom Ruckelshaus

PLAY BY RULES AND HANDS: Larry Lederman, Milwaukee Director
Joint Community Center
1400 North Prospect Avenue
Milwaukee, Wisconsin 53202

Please enter up in the First National UNION Paddle Ball Tournament, Singles (), Doubles (). I declare the sum of \$5.00 per man per event.

NAME: _____ PHONE NO. _____

ADDRESS: _____ CITY: _____ STATE: _____

REPRESENTATION: _____

By Double Person's Name: _____ PHONE NO. _____

ADDRESS: _____ CITY: _____ STATE: _____

REPRESENTATION: _____

In consideration of your accepting this entry, I, intending to be legally bound hereby for myself, my heirs, executors, and administrators, declare and release any and all rights and claims for damages I may have against the Joint Community Center of Milwaukee, its officers or directors or members or employees or representatives, the United States Artistic Ball Association, National, Local, its agents, representatives, successors and assigns, for any and all losses or injuries suffered by me or my said work.

Signed _____ Dated _____

1/1/68

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TWIN-VUE® Glass Walls.

The Best View for the crowd. The Perfect Wall for players.

Up to now, attracting the spectators has meant distracting the players – with backgrounds that intrude on every shot. No more. Now, patented TWIN-VUE glass lets the players concentrate totally on their game, as if they had the house to themselves. They have the perfect visual background to play against. Yet the spectators watch the action as clearly as they would through conventional glass.

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It was developed by DP Leach and True Temper from the strongest material ever used in a metal racquet — chromalloy, a material developed for America's space program.

Weaker racquets can bend and stay that way permanently. The Marty Hogan Steel resists this permanent warpage better than any other racquet, so it helps increase the power and accuracy of your game. But our Hogan Steel isn't just the strongest racquet on the market, it's also remarkably lightweight — only 250 grams, so you can

maintain consistent power throughout a match.

Our new racquet is also incredibly well balanced, because of a unique "step-down" frame feature modeled after True Temper's world famous golf shaft.

All in all, this is one super racquet. One that's good enough to wear the name of four-time Nationals champion, Marty Hogan.

So look for the Marty Hogan Steel at your favorite pro shop or retailer, add it to your arsenal, and we guarantee the balance of power will swing your way. Your Hogan Steel will make opponents think your power shot is traveling faster than a speeding bullet.

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