

RACQUETBALL ILLUSTRATED

OCTOBER 1981
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**IN SEARCH OF THE
PERFECT BALL**
Our Panel of Experts
Once Again Makes
Its Choice

**Can HYPNOTISM
Make You A
Better Player?**

**How To Use Your
HEIGHT As
An Advantage**

**MIND GAMES:
The Pros Tell
How To
Psych Out**

ment

**BRUCE WEITZ
Sees Blue
On The Court
And On
Hill Street Blues**

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JOHN FAUST
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AURORA

J03 RA
033 #

CD 80011



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Crush me.
Splat me.
Kill me.**



**I'll stay
forever
true blue.**

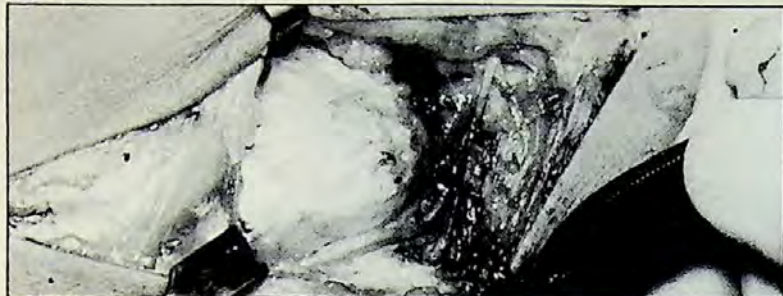
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Wilson TRU BLUE

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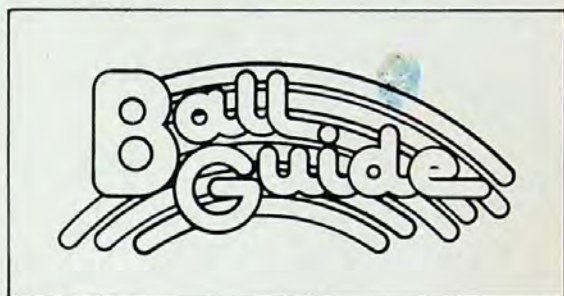
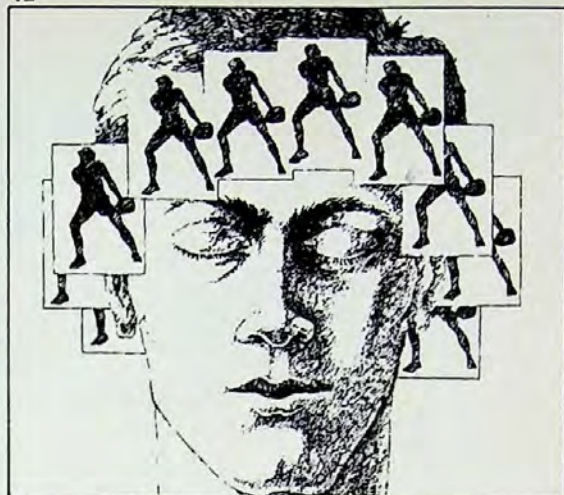
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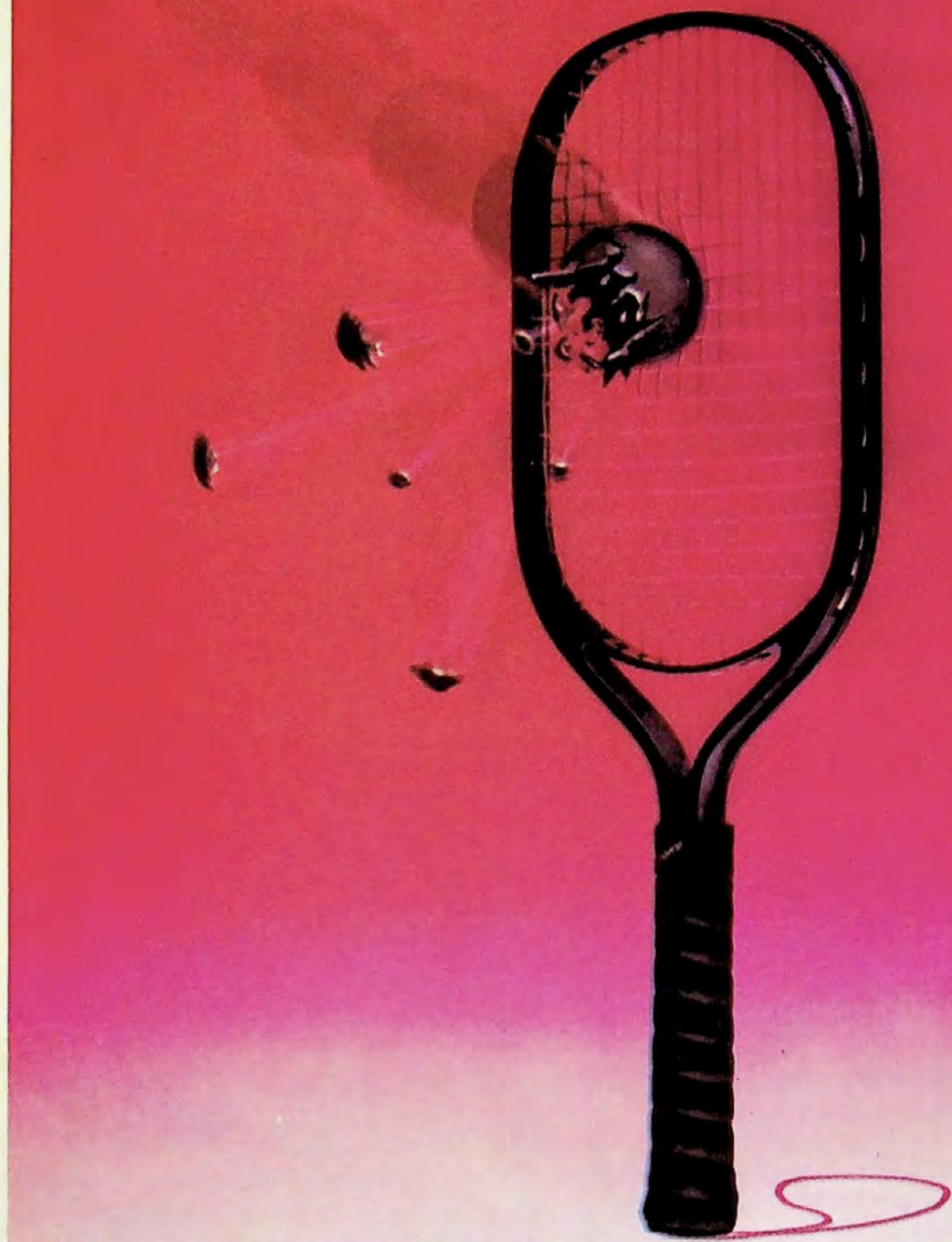
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Cover photo by David M. King



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UP FRONT



A Little Bit of Everything

This issue is probably one of the most interesting we have ever put out. It is informative, diversified and controversial.

On page 34 we present a story titled "By Invitation Only... All Others Get Lost." It objectively discusses the 1981-82 men's pro racquetball tour... a tour that will be the richest the sport has ever seen, and, yes, the most controversial.

The reason for the controversy is explained in the headline. This is a tour by invitation. Only 12 players (14 counting alternates) have been invited, thereby leaving out some of the most respected pros on last season's tour.

On page seven we present our annual "Search For The Perfect Ball." Last year we had a group of 11 club pros rate 13 different racquetballs in order of preference. This year eight companies participated in the testing and we selected eight club pros and six club players to do the rankings. Each player made his or her selections and we compiled the results, awarding a gold (1st), silver (2nd) and bronze (3rd) medal in each division. As an added attraction, we also had a small group of touring pros give their comments on each of the balls.

As we have said before, these ratings are not to be taken as gospel. This is not the last word on racquetballs. We only hope this gives the reader a guide to the various makes of racquetballs. We suggest you play with as many racquetballs you can get and form your own rating.

To accompany the ball guide, four-time national champion Marty Hogan tells you how a power player can still win even though the tournament is being played with a slow ball.

We also have two interesting articles on the mind. One is on "Mind Games" and focuses on the little "tricks" pros use to psych out other pros during matches. The second is on hypnosis—a relatively new approach to improving one's game.

Our instruction section marks the debut on our pages of Dr. Bud Muehleisen, a noted and respected racquetball instructor. Muehleisen's first story is on how one controls the tempo of one's swing.

Finally, we offer an interesting medical piece on racquetball elbow. This is taken from an actual case—the operation on former pro Jay Jones. The photos used are taken from the actual operation.

Ben Kalb



SIDE OUT

Future Pro

I have been reading your magazine for about four months now and I think it is just great. I am 14 years old and I hope to become a pro racquetball player someday.

If you could, I would like to see article on players' contracts. Maybe you can even have a page with a copy of a contract on it.

Tony Lavoie
Bangor, Maine

Editor's note: Our November, 1980 issue contained a story on "How To Negotiate A Contract."

Peck's Punch

I am ashamed and appalled to think that a professional player such as Mr. Peck seems to have lost all control over himself when he struck me down with his fist at the 1981 Nationals in Tempe, Ariz.

Mr. Peck has a lot of talent when it comes to racquetball and respect is due in that area. It is my personal feeling, though, that his ethics and morals are not due anyone's respect.

I am sorry for his choice as a professional to use violence as an outlet for his frustrations.

Lindsay Myers
San Diego, Ca.

Women's Articles

I want to thank you for giving women equal play in your magazine. The articles on the women's nationals and "Take This Job and Shove It" were what appealed most to me in your August issue.

I do, however, think you should have given Heather McKay the full front cover instead of only a small corner at the bottom.

Betty Binder
Santa Ana, Ca.

Editor's note: Our original plans were to give the champion the "full cover." Our editorial, art and photographic staffs decided, however, that we couldn't find the right picture to suit our needs. Wait till next year.

Instruction

Great set of instruction articles in your August issue. Jack Reznik's story on back wall shots was the best I have seen on the subject. He went in depth more than any other instructor has on your pages.

I also enjoyed the articles on low percentage shots and mental preparation.

Wallace Radner
Portland, Ore.

Arthur Jones

Your August issue was one of your best yet. I especially enjoyed the feature on mental preparation and Nautilus founder Arthur Jones.

I've always wondered who was behind the Nautilus operation and what kind of mind made Nautilus a household word.

He is an interesting character but a little eccentric for my tastes. I wonder what 19-year-old Terri Brantner sees in him. Oh well, more power to him and his crocodiles.

Joan Dimitri
Philadelphia, Pa.

Dallas Fan

Nice cover story on Steve Kanaly of the TV show *Dallas*. The show is one of the best on the tube right now, and Kanaly is one of the best looking actors around.

Since you have already had Patrick Duffy and Charlene Tilton, perhaps you can add Larry Hagman or Victoria Principal soon.

Brenda Thompson
Dallas, Tx.

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PLAYERS

Performers and pro football players gathered at the Torrance (Calif.) Athletic Club for the 1981 Southern California Celebrity Pro/Am Racquetball Tournament (see tournament section) put on by Pro-Visions and KFOX radio.



Former pro football player Anthony Davis meets Lisa Harrison who plays in *The Waltons*. Next to Lisa is Jon Walmsley, also of *The Waltons*.



Gina Hecht, who has a supporting role in *Mork and Mindy*, poses for the cameras with Tampa Bay running back Ricky Bell.



Mike Douglas of the Green Bay Packers gives pointers to singer Kellie Patterson.



Photo by Bill Jones
Glen Scarpelli, who has a supporting role in *One Day At A Time*, gets a racquetball lesson from pro football player Ricky Bell.



RACQUETBALL. These photos demonstrate how the ROTATOR duplicates the movements of the wrist and forearm during the swing. This allows conditioning of the pronator and supinator muscles in exactly the way they will be used during competition.

Increase Power, Speed & Control

Conditioning is the key.

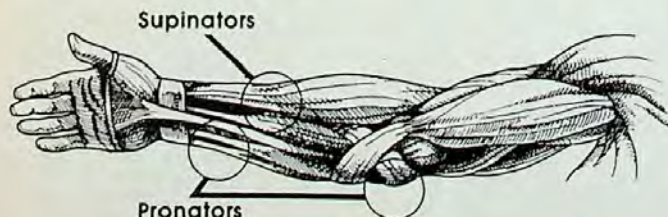
Imagine the ball coming off the back wall... low... and to your back-hand side. You're ready, wrist cocked. You uncoil and as the racquet makes contact with the ball, your wrist snaps, blasting a passing shot that catches your opponent flat-footed. It's a tough shot that requires power, speed and control.

Your wrist and forearm muscles, particularly those that rotate the wrist, are critical to sports such as racquetball, tennis, baseball, golf and bowling. Until now, there has been little emphasis on developing these important muscle groups.

A revolutionary breakthrough in specific muscle development!

A few years ago an expert in sports medicine and an exercise physiologist, working at the University of Arkansas, developed a program to increase the strength and control of wrist and forearm muscles used in each of these sports. They had discovered that the weakest phase of a racquetball or tennis stroke occurs just prior to and upon contact with the ball. This is due to the weakness of the wrist and forearm "rotator" muscles, (supinators and pronators). Strengthening these muscles increases control and power. Wrist curls, and exercise equipment that duplicate wrist curl movements, will strengthen wrist and forearm muscles. But these muscles are used differently in actual competition.

Apollo Fitness Products has engineered a device that will develop these muscles, in exactly the way they will be used in the court. The device is called the ROTATOR.



The strength of the pronator and supinator muscles are usually low and unequal. The ROTATOR develops and balances these muscle groups to increase strength and speed... and most important, increase control over wrist and forearm movements.

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THE 1981 SEARCH FOR THE PERFECT BALL

Welcome to the 1981 *Racquetball Illustrated* Ball Guide. Once again, we are "In Search of the Perfect Ball."

This is the third year of testing. In 1979, our panel of experts tested 11 different makes of racquetballs. Last year, 13 companies sent us balls to be tested. This year, we judged only eight.

Some companies no longer make any balls. Other companies have a new ball coming out in the fall and did not want us to rate "last season's ball." Other companies were afraid of how we would rate them and chose not to submit their racquetballs for testing. Only the eight companies that are shown on these pages remained.

The ball manufacturers who participated in the testing are (in alphabetical order) AMF Voit, Austad, Ektelon, Penn, Ram, Seamco, Sportcraft and Wynn.

Last year we had 11 club pros from around the country play with each ball, rate them on a scale of 10-1, and comment on each one.

This year we expanded our rating system to include club players (Low A to C level) as well as club pros.

We selected eight club pros—two from each section of the country—and six club players from one club in Los Angeles. The club players were selected from the same club so each ball would also be judged under similar playing conditions.

Originally, it was decided to have touring pros test the balls, thereby establishing a third rating category. But too many potential conflicts developed. We did not receive enough reports to form a representative sample. Some of the players had become familiar with certain balls because of their use on the respective pro tours. And there was the possibility that a conflict of interest could occur, since some of the pros were negotiating sponsorships with certain companies who participated in the testing. To avoid any conflicts, we did not compile the results of the pro testers. Instead, we have included some of their comments as a sidebar to the regular testing.

Of all raters in this year's survey, only one was sponsored by a participating company, and that person was not allowed to test that company's ball.

Continued



Ball Guide

THE 1981 SEARCH FOR THE PERFECT BALL

The players were asked to rate each on a scale of 10-1 in the following manner:

- 10—The Perfect Ball
- 9—Excellent
- 8—Very Good
- 7—Good
- 6—Above Average
- 5—Average
- 4—Fair
- 3—Mediocre
- 2—Poor
- 1—Forget It.

The balls were judged on several criteria: consistency (true bounce, ball's response off walls and racquet, sound of ball hitting racquet), durability (how long it stays lively, how quickly it breaks), liveliness (practical playing speed, control, ease with which ball needs to be hit), and other factors. Although speed was taken into consideration, the players were asked not to make this a major part of their rating, since it is understood that just because one player plays better with a fast ball, a slow ball is not necessarily a poor ball.

The testing is only meant to serve as a guide. It should not be taken as the last word on racquetballs. It should not be taken as gospel. Different players prefer different characteristics for their "perfect ball." We suggest you play with as many balls as you can and form your own rating. We also suggest you learn to play with all types of balls. The best player is the one who can play well regardless of which ball is on the court.



AMF VOIT ROLLOUT BLEU



PENN



SPORT CRAFT PINCH SHOT





AUSTAD SENATOR



EKTELON SPEEDFLITE



RAM



SEAMCO 600



WINN

Club Pros

Average Scores in Parenthesis

RAM (8.0)

Silver Medal

PENN (8.88)

Gold Medal

AUSTAD (6.88)

Bronze Medal

AMF VOIT ROLLOUT BLEU

"A relatively good ball but with the increase of speed, the breakage factor has also greatly increased. Poor resiliency over a period of time. Consistent."

"This ball is probably better at high altitudes but at sea level it hits mushy almost as if hitting a nurf ball. Has a true bounce."

"Consistent. Too slow, picks up spin. I needed to overhit it. Above average durability."

AUSTAD SENATOR

"A tremendous and pleasant surprise. Surprised at how well this ball moved during play. Kept speed over a period of time."

"Consistent but feels and sounds mushy. Could be livelier. Dies off back wall."

"Durable, consistent, fast speed, serves well."

EKTELON SPEEDFLITE

"Stays lively as long as it lasts, but only lasts three or four games at best. Extremely fast—fastest ball I tested. Good for open player but too fast for other levels."

"Fairly consistent, good sound, seems to break easier than some. Occasionally takes a bad bounce. Good speed, nice sound."

"Visibility okay, nice sound. Light in weight, but a little too lively for concrete walls."

PENN

"Close to perfect. Good speed, good sound. Consistent bounce. Not too fast, not too slow."

"A little heavy but plays well first time out and stays consistent over a period of time. Good for rally as well as serve-and-shoot styles of play."

"Every aspect of ball is what I need for a good game. Excels in durability. Using same ball over and over showed little fluctuation in liveliness."

RAM

"Good sound. Consistent bounces. The ball is possibly a little too fast if anything. Pleased with overall performance."

"A bit quick but quite nice for an open-level player. Especially nice for a strong server. It broke rather quick but not to the degree of some other balls."

"Very lively. Seems to grip racquet or wrap itself in the strings which makes for an excellent control shot ball. Good durability."

SEAMCO 600

"Liveliness is a strong point. At times too lively. A good ball while quality lasted but very inconsistent"

"Inconsistent, strange bounces. Sound not quite crisp enough. Broke one ball fairly fast"

"For those who like to play with superballs."

SPORT CRAFT PINCH SHOT

"Pleasantly surprised when ball got warm. Played good for part of a game, then died. Bounces true. Good color."

"A bit heavy and some variance on bounce. Durability problems. I did not get through two games with either ball."

"A heavy ball. Makes a funny sound when hits front wall. Quite lively."

WINN

"Ball has good sound. Possibly a little too spongy. Doesn't carry on ceiling shots."

"Seemed short on liveliness. Both balls broke. Good ball to use for a short game."

"Average speed, stays on walls well. Durable."

PANEL OF EXPERTS

CLUB PROS

West

Jerry Henderson
Pacific West Club
Federal Way, Wash.
Paul Taggart
Calabasas Racquetball Club
Calabasas, Calif.

Midwest

Joyce Underwood
Pat Matson's Racquetball World
Cincinnati, Ohio
Steve Warden
Columbus Klub Haus
Columbus, Ind.

South

Beverly Branch
Chancellor's Club
Houston, Tex.
Susan Morgan
Beaches Racquetball Club
Neptune Beach, Fla.

East

Mickey Aguilera
Racquetball Fifth Avenue
New York City, N.Y.
Steve Marcotte
Off The Wall
Portsmouth, N.H.

CLUB PLAYERS

(Sports Connection,
Santa Monica, Calif.)
Dennis Anderson
Robert Cohen
Kathy Hall
Brian Merman
Milo Muslin
Dea Paster

TOURING PROS

Three touring pros responded to the survey, and all have asked to remain anonymous.



Club Players

Average Scores in Parenthesis

PENN (8.67)

EKTELON (7.67)

Silver Medal

Gold Medal

AUSTAD (7.17)

Bronze Medal

AMF VOIT ROLLOUT BLEU

"Ball has no bounce. It was necessary to overhit ball in order to get some resemblance of speed. Ceiling shots hardly reach back wall."

"Color (visibility) is very good. No liveliness. Should be a good ball after a few days in the ball saver. Durability fair. Consistent bounce."

AUSTAD SENATOR

"Remained the same through the entire hour of play. It snapped off the racquet and had a true bounce. Easy to follow bounce of the ball."

"Impressed by the consistency of ball and trueness of bounce. Good liveliness. No need to overhit ball. Z serves on panel courts are good grippers."

EKTELON SPEEDFLITE

"Ball plays better after it gets warmed up. Either I'm getting stronger or durability needs to improve because of breakage problems. Takes a true bounce off the wall."

"Good bounce and response off walls and racquet. Stays lively during hour of play. Fast ball, color good. No need to overhit."

PENN

"By far the most consistent bounce of all balls played with. Good visibility and control. Just the right speed. Good bounce and distance with ceiling shots."

"I gave Penn a 9 because everybody knows there is no such thing as a 10."

RAM

"Very light-feeling ball. Too lively. Easy to hit but did not get feeling of good control. Consistent bounce. Good visibility."

"Ball sounded soft coming off racquet. Felt a little flat but had true bounce. Reliable bounce off Z serves. Sufficient for play but not as good as some of the others."

SEAMCO 600

"Bounce is inconsistent. Kill shots do not seem to stay down unless a perfect shot is made. Very lively. Good feel of control off racquet."

"Very fast. No consistency. Stays lively for years. Good color."

SPORT CRAFT PINCH SHOT

"Second ball seemed to play differently from first ball. One ball split within 20 minutes of play."

"The ball did everything mediocre except last. Pieces of it are still on the court."

WINN

"Good ball. True bounce. Good playability. One ball broke quickly. The other is still going strong."

"Doesn't have great bounce or great speed. Just a good, average ball to play with."

Touring Pros

AMF VOIT ROLLOUT BLEU

"Consistent and durable but ball is not lively enough. Would be as good as a Penn if they speed it up."

"Slow, heavy feeling off strings and slow return off front wall. Extremely durable, so long lasting it could be a tire."

AUSTAD SENATOR

"Thought it was one of the better balls to play with. Pretty consistent and bouncy. Don't have to overhit it"

"The Senator will not be reelected. Ball is so heavy the floor moves when the ball hits it."

EKTELON SPEEDFLITE

"Good consistency once it's warmed up. While cold, ball played heavier and slower. One out of two balls broke."

"Crisp off strings, good rebound off front wall, consistent bounce. Good light ball which decreases arm fatigue. Breakage still a major factor."

PENN

"Top rated ball in terms of true bounce. Seems to play better when warm. Has to warm up before it can play to ultimate level. Lost a little effectiveness after played with it three times. Most consistent ball."

"Crisp off strings. Slower rebound off front wall but not a negative factor. True bounce. Durability longer than others but not totally satisfactory."

RAM

"Crisp off strings. Inconsistent return off front wall. Inconsistent bounce."

"It seems like ball accelerates toward player on first bounce. Little too lively. Not great consistency."

SEAMCO 600

"Crisp off strings but return off front wall is much too fast. Heavy ball which causes arm fatigue."

"Average ball. Very inconsistent in its bounce. Jumps off walls."

SPORT CRAFT PINCH SHOT

"Heavy off strings but rebounds well off front wall. Too heavy. Bounce inconsistent."

"Faster ball than Seamco 600. Went higher on back wall and carried much further off back wall."

WINN

"Heavy ball. Seems to compress more so that it feels heavy off racquet"

"Good consistency in the bounce. Visibility good. Came up too high. Not good on Z serves."

HOGANALYZING RACQUETBALL

**Slow Dancing
In The Big City
Or How To Play
The Power Game
With A Slower Ball**





By Marty Hogan

There is a group of doubters that says I would be out on a corner selling tacos instead of making a living playing racquetball if the ball was slowed down to a speed like it was in the "old days." Those critics are either out of touch with reality or doing some wishful thinking. The record shows that I have rarely lost a tournament with a slower ball. The plain truth is that the Marty Hogan power game works as well with a slow ball as it does with a fast ball. But you do have to make some adjustments. It's those adjustments that I want to describe here.

Good Old Days

In the early '70s, there was really only one tournament ball, and yes, the ball seemed so sloooow. Most players couldn't hit a ceiling ball that would come off the back wall. Games were long ceiling ball rallies that would end when someone hit a short ceiling shot and the other player killed the ball.

But when I started playing serious tournament racquetball in the mid-70s, the ball speed increased tremendously, and I will admit, so did my game. Power racquetball and Marty Hogan came along at the right time because the faster ball was perfect for my serve-and-shoot style.

But as racquetball grew, ball manufacturers popped up everywhere, and players lined up behind their favorite ball. Today, most of the balls are converging toward the "perfect" speed for all levels of play.

But believe it or not, the slower balls of today are not much faster than the ball we played with in the good old days. What people don't realize is that players have learned to hit the ceiling ball more efficiently. Besides, players are stronger now than 10 years ago.

During this period of ball evolution, my power game also evolved. Part of the evolution was by chance, but part was by design. I realized that some tournaments would always use slow balls. I knew that if I wanted to be known as the dominant force in racquetball, I would have to win with any ball.

Slow Ball Adjustments

I make four adjustments when playing with a slow ball: 1) Hit more drive shots. 2) Use a more conventional swing. 3) Use more wrist snap. 4) Be more selective with my shots. The reason for making these adjustments is that the percentages change with the slower ball, (i.e., the return on your investment in power is less with the slower ball).

There are two reasons for more drive shots: 1) It wears down my opponent, and 2) it sets up my splat ball. With a fast ball, all I have to do is go for a kill shot every opportunity I get. Some of those kills turn out to be pass shots because I mishit the ball. On those high kills, the ball is moving so fast that most of the time the other player is not going to end the rally on my first mishit. This gives me another chance to kill it.

Therefore, with a faster ball, I end up wearing down my opponents more by chance than by intent.

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Slow Dancing

With the slower ball, nobody is going to miss an opportunity to put away a mishit. But if I keep driving the ball until I get a good shot, my opponents are going to wear down long before I do because I hit the ball so much more efficiently than anyone else. I expend very little energy when I power the ball because the pendulum stroke is designed for maximum power with minimum effort.

Another reason for driving the ball is to set up my deep court splat ball. By driving the slow ball, I'm forcing the other player out of center court and into the deep back corners. There isn't anyone who has the power or accuracy that I do from backcourt. I can duel or slug it out all day with anyone in backcourt and sooner or later, I will get a chance to splat the ball into a corner while my opponent is still roaming around the back corners.

The second adjustment I make is to modify my swing so that it is less of a full pendulum and more of a conventional swing. The pendulum swing is a pure power stroke. I still use it when driving the ball. But when I go for a finer kill shot, I take a little off the ball by using a more conventional swing. This still allows me to take a full swing but it gives me a little more accuracy. I never want to push the ball to get more accuracy. The swing should always be natural and fluid. Every shot should keep the adrenaline flowing and give you the thrill of going all out. If you start pushing the ball, you get hesitant and blow the easy shots when the game gets tight.

The third adjustment is that I snap the wrist more. The slower ball gives me more time to really cock the wrist as far back as it will go. It's like stretching a rubber band further to get more snap. The extra wrist snap does two things for me: 1) I hit the ball harder, and 2) I keep the ball down better. Because I can't get as much ball speed from a conventional swing as I can from a pendulum swing, the extra wrist snap makes up for the speed I have lost in going to the more conventional swing. Also, the natural spin from the extra wrist snap keeps the ball from popping up. In racquetball, putting a lot of effort into spinning the ball like you would in tennis is a waste of time. A little natural spin keeps the ball low on the kill shots without going out of the way to do it. When the ball stays low, your opponent has to bend down to return the ball. Try a few hundred deep knee bends and you'll know the effect of keeping the ball low during the course of a match.

The fourth and final adjustment I make is to be choosy about the shots I take. With a fast ball, I can be a little sloppy because I'll usually blow the ball by the other player almost no matter what I do. But with the slower ball, my opponents have more time to react. That's why the drive shot fits into the picture as a fundamental shot in the slow ball strategy.

The slow ball also means use of more ceiling shots, more patience, and less expectation from power kills. I guess you might say that with the slow ball, attrition becomes more

important but don't revolve your whole strategy around wearing opponents down like the classic control players do because attrition strategy just doesn't work in the long run.

With a slow ball you also have to change your service strategy to conserve more energy. Pace yourself. It's a question of investment. A drive serve isn't going to give you the same return on your energy investment that a fast ball will. So mix up the serves more. But don't desert the drive serve. A drive serve is good even when it isn't moving at 140 mph as long as it's low.

So there you have it four adjustments that I make when playing with the slow ball. The Marty Hogan power game isn't just slam, bang racquetball. You have to know the limitations of pure power and adjust accordingly. As I have said over and over again, the proper term is "power-based racquetball." All the other elements rest on top of that base.

Slow Ball Tournament

How do I prepare for a slow ball tournament? The short answer is: not much. Most of the preparation is mental and very little is physical. For the average player though, you will have to prepare more because of the attrition factor of the slow ball.

The most important preparation is still mental. You can't expect the shots that are your usual pet winners to be outright winners with the slow ball. Either you will have to throw them out the window or wait for two or three offensive opportunities before winning a point. Patience is the key word here. Don't let the ball frustrate you. Five years ago, the slow ball gave me fits because I expected the same quick results I got from the super ball. Forget it. But keep pressuring your opponent. Just because you don't win the point on the first try doesn't mean you should give up the power kill in favor of the pass shot. The kill shot still ends the game faster and better than any shot in the book. You just have to try more times with a slow ball.

I practice with a slow ball only about two weeks before a tournament because it's a lot easier going from a fast to a slow ball than from a slow to a fast ball. The only reason I practice with the slow ball at all is to get my timing down and test whether I have mentally adjusted to the slow ball strategy or not.

But for the average player, you may have to practice more with a slower ball because if you can't put the ball away, your opponent will grind you into the ground. I've heard some of the local club players say that when they really want to get some exercise, they use a slow ball.

You'll have to use more underspin on the ceiling balls when using a slow ball so that it will carry deeper with about the same effort as the fast ball. If you don't have the strength to blast the ball for an hour or two, hit higher V-balls to drive the other player out of center court. But try the adjustments I described. And remember, the slow ball gives you a lot more time to prepare for a kill shot, so go for the kill when you get the chance.

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Bruce Weitz in his character role of undercover cop Mick Belker in *Hill Street Blues*.

OF ROLES AND ROLLOUTS

Hill Street Blues actor Bruce Weitz finds a little bit of his "aggressive and hostile" character comes out on the racquetball court.



Photo courtesy of NBC

Hill Street Blues cast photo. Bottom: Bruce Weitz, Barbara Bosson, Daniel Travanti, Veronica Hamel, Michael Warren. **Second row:** Kiel Martin, Taurean Blacque, Michael Conrad, Betty Thomas. **Back row:** Joe Spano, Rene Enriquez, James Sikking, Charles Haid.

By Mathew Tekulsky

Bruce Weitz, who plays undercover policeman Mick Belker on the television series *Hill Street Blues*, thinks the character he portrays on the show would probably make a darn good racquetball player. "I play a lunatic. He's not a raving madman. Otherwise he would be locked up. But he's a person who buries his feelings and the only time he can get them out is through his work," says Weitz. "This is similar to racquetball. You can get out a lot of hostility and aggression playing racquetball without injuring somebody."

Weitz says he's lucky that he has an acting role that lets him get out his aggressions. Off the set, however, his real personality and his

television persona never meet. "When I'm doing a character, I'm doing a job. I don't ever confuse the two. I don't go around the street being Mick Belker. I'm Bruce Weitz until I'm shooting and then I'm Mick Belker for a little while."

The main difference between Weitz the actor and Belker the character, is that Belker has "no control of his emotions when he works." Weitz, it seems, is always in control. "Belker has lived with the rabble he arrests for so long that he has become one of them," says Weitz. "He walks a very fine line between a policeman and a criminal. He could very easily be part of the criminal element. But he's also got a marvelous sense of humor. It's a very funny character. He has this penchant for biting people he arrests."

Weitz' introduction to racquetball came from *Hill Street Blues* executive director Steve Bochco, who asked him to play for the first time two years ago. "I went up to see him at Universal and he said, 'Look, we'll get together and play racquetball.' I said, 'What's racquetball?' I'd never heard of it before.

"When I left New York we didn't have too many racquetball courts. We went and played and I almost got a heart attack. If you are not in shape, it's extremely strenuous. But I liked it. It gave me an opportunity to get out a little aggression. I started playing fairly regularly."

Weitz plays two or three times a week now, usually early in the morning. In fact, he took first place in his division in the Ron Cey celebrity tourney earlier this year. "I'm certainly not

OF ROLES AND ROLLOUTS

great, or even very good, but I'm pretty good," he says.

If he's shooting that day, Weitz will play racquetball before going on the set. He says it helps get his mind and body in shape for his work. "It's a great warm-up for the rest of the day," says Weitz. "It relaxes my body. If I play racquetball for an hour and take a shower, I feel nice and relaxed. I also feel energized. I feel I can go through a day at top-energy level, which is important if you are shooting for 12 hours."

Weitz says he actually needs the racquetball to help get him in shape for the role. "Acting is strenuous," says Weitz. "When you are playing a cop there are certain acrobatic things you have to do. There's a lot of running, jumping out of trees, jumping off buildings." At the thought of all that jumping, Weitz quickly adds, "They're low buildings. Low everything. I'm afraid of heights. I go up stairs and I get a nosebleed."

The mental part is equally strenuous. "Anyone who has ever taken a written test which required concentrated study for long periods of time knows about mental exhaustion," says Weitz. "It's not the physical exhaustion which comes from playing three hours of racquetball but it's tiring. Learning lines is the easiest part. Staying in your character's frame of mind is the exhausting part."

So, Weitz says, it is racquetball that helps him physically and mentally. "I can see the headlines now, 'Racquetball Clears His Mind... But Who Is Bruce Weitz?'"

Until *Hill Street Blues* Weitz was little known by the public. He had appeared in



Photos by David M. King

"Racquetball is a great warmup for the rest of the day," says Weitz. "I feel energized. I can go through a day at top-energy level, which is important if you are shooting 12-hour days."



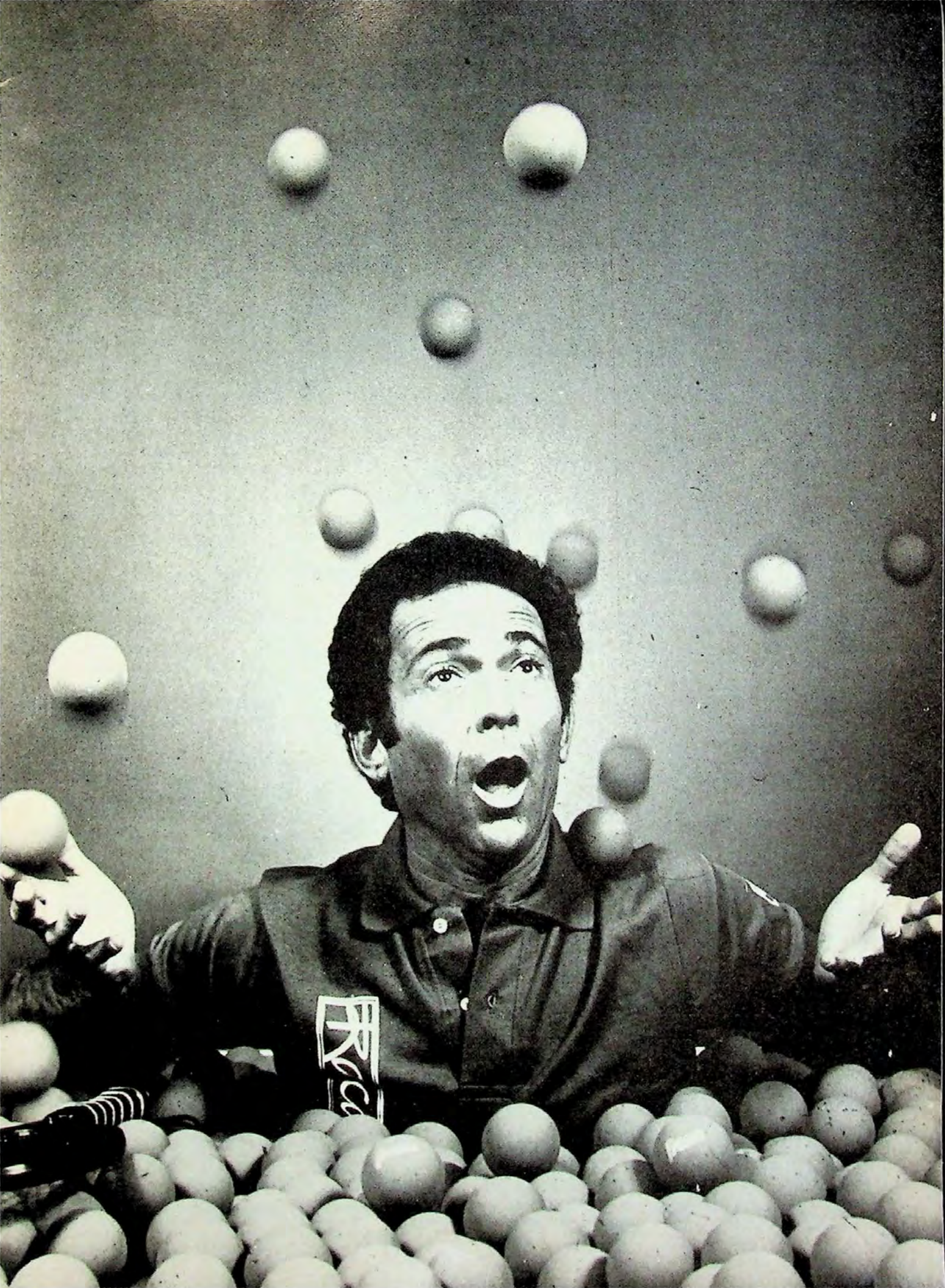
such Broadway plays as *Death of a Salesman*, *The Basic Training of Pavlo Hummel*, *Norman, Is That You?* and *Thieves*. He also appeared in such television shows as *Happy Days*, *Kaz*, *Starsky and Hutch* and *Rockford Files*. "Five years ago I was seriously contemplating quitting acting," recalls Weitz. "I was working but I wasn't making any money."

"Like all actors when they first start out I was interested in stage work, not television or film. But I wasn't making a great living from it. I have a feeling the only reason I'm doing this television show is because the executive

producer of the show is a guy I went to school with who knew my work."

He doesn't regret all the hard times, however, because "they made me a good actor." And he says, he can't be choosy about his future direction—television, stage or movies—as long as it's "work."

Weitz has recently finished playing the role of Paul Snyder in the *Dorothy Stratten Story*, which will be shown this fall on television. Stratten was the *Playboy* magazine 1980 Playmate of the Year who was killed by her husband, Snyder. "She was much greater in





death than she ever was in life," says Weitz.

The role as Snyder—Weitz' first lead role in a movie—is a controversial one, in that Snyder has been portrayed as the "bad guy" in the movie. "The story is about a man who is totally obsessed with a woman," says Weitz. "You have a tendency to hate the man because he is loud, pushy and obnoxious, but I tried to inject some humanity in him."

Showing the humanity of his characters is important to Weitz. That's why he loves *Hill Street Blues* so much. "I think it is without a doubt the best show on television," he says. "It deals with the human condition honestly and it does it in an entertaining way that does not pander to the audience. Very few shows on television do that!"

And what about career goals? Is he interested in becoming a superstar? "Part of me would like to be a superstar and part of me would like to remain anonymous," says Weitz. "My goal is to keep growing in my work. I know it sounds clichéd, but it's true. I make enough money now to live comfortably, but I certainly would welcome more."

As undercover cop Mick Belker, Weitz has become involved in a police world with which he would otherwise not have become familiar. "If you don't belong to that world, you're a complete outsider," Weitz says. "That's why cops, in general, search out other cops as friends. Very few cops have friends outside the force because they have absolutely nothing in common to talk about. Bruce Weitz has absolutely no interest in that world. But Mick Belker thinks it's fascinating. It's a world that has only two kinds of people in it—the good guys and the bad guys. There's no gray in that world."

Weitz played football and baseball in high school but his athletic activities now are limited to racquetball and swimming. "I'm a competitive person," he says. "I wouldn't lie or cheat or try to win the game by nefarious means but I love to win."

But if he doesn't win, does he take it out on some "villain" in the next show? "That's right," says Weitz switching to his Belker face. "I'm going to bite somebody's head off."



"I don't go around the street being Mick Belker. I'm Bruce Weitz until I'm shooting and then I'm Mick Belker for a little while."

GETTING AROUND SCREEN SERVES

By Davey Bledsoe

The rules of racquetball state that a screen ball is one that "passes too close to the server to obstruct the view of the returning side." The rule has been interpreted to mean that the ball cannot pass within 18 inches of the server. This article will explore screen serves and possible rule modifications. By reading this, you may learn how to legally "cheat." In other words, you can score points on screen serves.

Because this is a judgment call, referees have been handcuffed to a certain extent. What may be a screen serve to one referee is not to another. One ref may say, "I called a screen because the ball passed too close to your body." But there is really not set distance—even the 18 inches rule is only a guideline—that the ball can pass away from your body.

A lot depends on the server's position. For example, if a server stands on the far left side of the service zone and delivers a serve that passes just to the right of his body, the receiver's vision cannot be impaired even

though the ball is less than 18 inches from his body, and a screen, in my judgment, should not be called even though it often is.

Here is another interesting case in which servers benefit: The ball comes close to the body as it passes the service line but hits the side wall before going into the backcourt. Most officials call a screen but the critical angle of the ball still gives the receiver plenty of time to see the ball, and a screen probably should not be called.

Many touring pros such as Charlie Brumfield think the ref should consider the receiver's position before calling a screen. I, too, am of the opinion that a screen serve can only be relative to an ideal position of the receiver.

If the receiver steps off-center to either side, the effective angle for the screen will change somewhat. But what if the receiver is standing directly behind the server, who is off-center? Under this interpretation, a screen serve won't be called even though the receiver's vision has obviously been impaired.

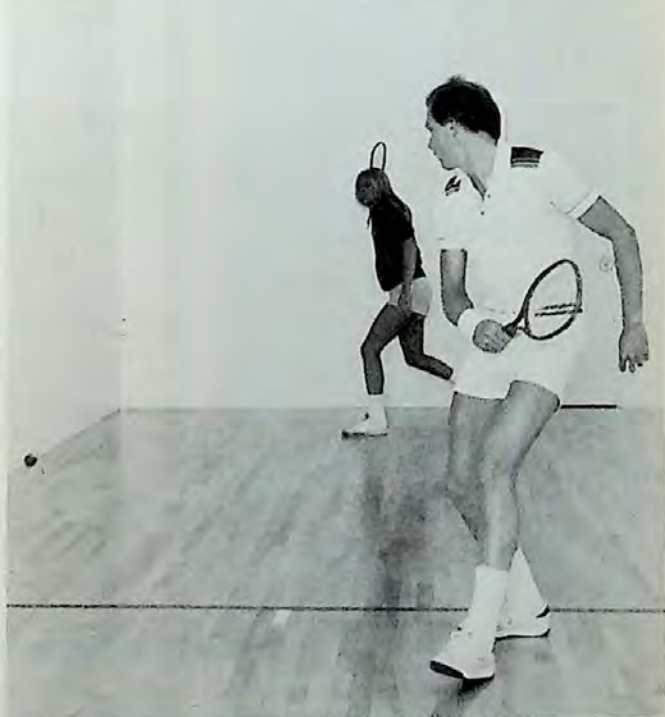
The point I'm trying to make here is that there should be certain criteria set, so a ref knows exactly when a particular serve is a

screen and when it is legal, and won't have to spend 30 seconds trying to guess about a serve's legality.

Another thing that has to be taken into consideration is the direction of the server after he or she serves. If his or her momentum moves toward the line of flight of the ball, there is a better chance that the serve is a screen. This becomes apparent when the server hits drive serves to the same side he is standing.

The pro constantly looks for new ways to challenge the limitations of the rules. When I won the 1977-78 National Championships, I used a drive serve from a position one step left of center. The serve was hit to the left while I backed out of the server's box for only a short distance. My advantage was based on my execution. The serve strikes front wall-side wall on the fly just behind the short line and moves into the opponent. Because I was left of center, the opponent had less time to pick up the ball visually. It was a legal serve which probably would have been a screen if I had been serving closer to the side wall.

The ref should have made his decision on two things: How far away from the side wall



A popular serve right now is one (left) that travels down the same side of the court the server is standing on. Often times it is a screen serve that never gets called. Davey Bledsoe suggests (right) that a line be placed about five feet from the side wall. The server must stand inside the dotted line when serving to the same side of the court.

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the server has set up and the direction in which the server moves during the follow-through.

Brumfield used to get called for screens on this but he always argued that it was a bad call. He insisted that the elapsed time for the screen was minimal as long as he maintained his momentum instead of flowing back with the service direction. Brumfield later abandoned this serve and "sold his soul to the devil for the ace crack serve."

More and more southpaws are using the rules to their advantage. Bret Harnett stands off-center and hits hard drives to the corners and gets away with it more often than he should. His starting point is only about three feet from the side wall but he moves out of the box and away from the side extremely quickly, causing partial "blockage" of the ball.

Then you have the walking drive serves made popular by former pro Bruce Christensen. Christensen takes three or four lateral strides across the service zone and creates a deceptive motion just before he fires a shot to the left corner. Possibly there should be a ruling limiting the number of steps a server can take in the service box.

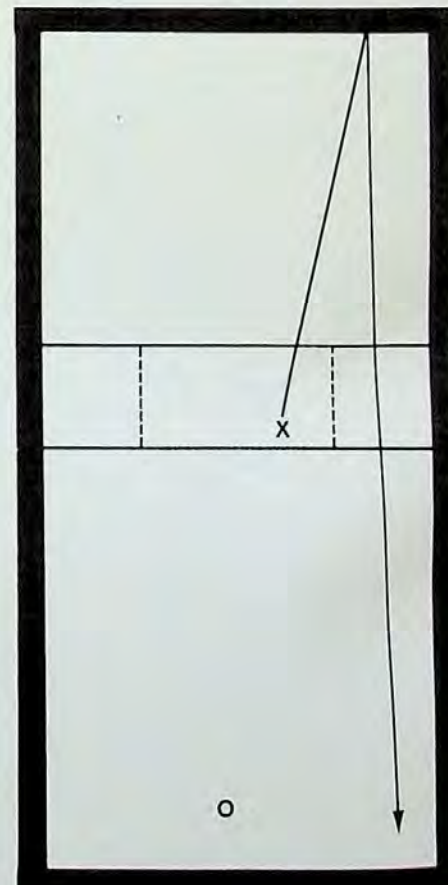
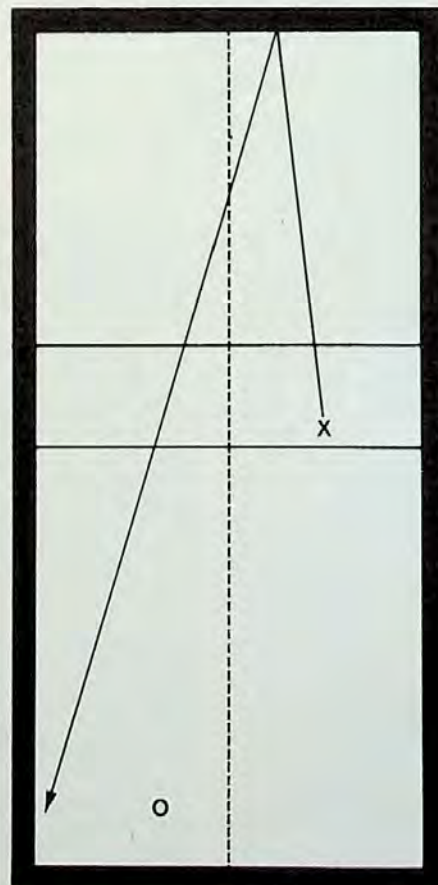
Jerry Hilecher and Marty Hogan move a

little in the box but not to the degree that Christensen does. One of Hilecher's best serves is the walking drive. Hogan takes a longer stride laterally than most other players as he drives to the left corner.

In my opinion there are alternatives to the screen serve problem. One solution is "quadrant serving" similar to the method used in tennis. A server must stand in the right half of the service box, for example, and his serve must be hit into the left half of the receiver's box. The problem with this is that it would virtually eliminate Z serves.

The best solution is to use a modified quadrant system. This could be done by adding two dotted lines 4-5 feet out from the side walls in the service box. If a server stands within this 4-5-foot area and the ball passes on his side, it would automatically be a screen. The server must stand inside the dotted line. Screens should also be counted as faults as the WPRAs has been doing this past season.

Screen serves have been a real problem in the past. Players are finding more and more ways of stretching the rules, and refs are not certain when to call a screen. With the modified quadrant, there is no guesswork.



One solution to screen serve problems is (left) the quadrant system in which the server must stand on one side of a dividing line and serve into the other side. But the author's suggestion is a modified quadrant. He would have lines placed in the serving box. The server cannot cross the dotted line on a serve that goes to the same side of the court.

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USING YOUR HEIGHT TO AN ADVANTAGE

By Scott Hawkins

Taller players have certain natural advantages, but this doesn't automatically mean anyone over 6-foot-3 can beat the best medium-height players such as Mike Yellen or Dave Peck or Marty Hogan. However, by using certain techniques, the tall player may be able to get a few more points on the scoreboard.

Personally, I've found that my height and reach are becoming more helpful in my game. When I played Hogan in the quarter finals of the Nationals, the speed of my serves and my long reach helped me beat him in one game—the only game he has lost in the last three National championships.

I use my size most effectively in serving. I find that the length of my arm enhances the snap and speed I put on the ball. This is also true of other tall players on the tour. Bruce Christensen, who is over 6-feet-3, had one of the fastest serves when he was on the tour. It was his most deadly weapon.

I attribute the power and snap put on my serve to leverage from my long arms and lanky upper body. You can see the same type of power coming from other lanky players such as Jerry Hilecher and Davey Bledsoe. They are forced to rely on their serves, which allow them to handcuff their opponents effectively. They can snap a serve and leave the other guy scrambling for a return.

But taller players must also be cautious when serving, as they have a tendency to foot fault over the service line. This used to be overlooked by referees, but officials are currently calling this fault more often. To avoid accidentally stepping over the line, I have adopted a somewhat different service motion.

To put power behind the ball without stepping over the line, I'll rise up to my full height. As I'm about to serve, I drop down over the ball, bending my knees until my arm will be able to meet the ball just off the floor. This kind of motion has a similar effect as stepping into the serve, but it allows you to avoid a foot fault.

Another benefit of my height is my reach and arm span. My arm span is just over six feet from finger tip to finger tip. This makes the court a little bit smaller for me than for most others and lets me do a little less running around.



With this advantage in lateral movement, I can save a few more balls. There are taller players such as Hilecher and Craig McCoy who are known for making amazing saves. Hilecher will dive for them but I like the control of staying on my feet and so I do a lot of speed training. Being fast on your feet when you have a long reach gives you a double advantage.

One of the places I train is a 17-story building not far from my home town in Santa Clara, Calif. The building has a fire stairwell that I sneak into and run up and down three or four times. This kind of "speed" exercise keeps me in good shape for matches against the shorter, quicker players. It gives me the quick bursts of speed constantly needed in tournament play. I recommend this for developing highly responsive leg muscles.

Tall players are quick to use shots such as the volley, cut-off or fly-kill. These aren't high percentage shots but they can be used effectively. Taller players have an advantage in getting to a shot that is higher in the air, and returning it without giving the opponent a chance to think. This quick action off the front wall will leave the opponent off guard and will increase the pace of the game. This works most effectively when the tall player has the center court. He can slam the ball low and in the corners without relinquishing center court.

If the tall player can continue to hold onto the center court, he can execute the cut-off at his discretion, maintain control of the game, and keep his opponent wondering whether he will use the back wall or slam the ball out of mid-air. Your swing on the cut-off should be compact. The need for an instant response will not allow you a full swing at the ball so you should just concentrate on making a solid impact with the racquet.

One final advantage for the tall racquetball player concerns ceiling balls. A tall player rarely has to return a ceiling ball with another ceiling ball. Since ceiling shots bounce high, most players will return it the same way—thereby giving the opponent the option of making an offensive play. With my height, I can usually get my racquet on the high bouncers and return them with something more effective than a ceiling ball. Use your height to kill the high bouncing ceiling shot just as you would use it to kill the cut-off.

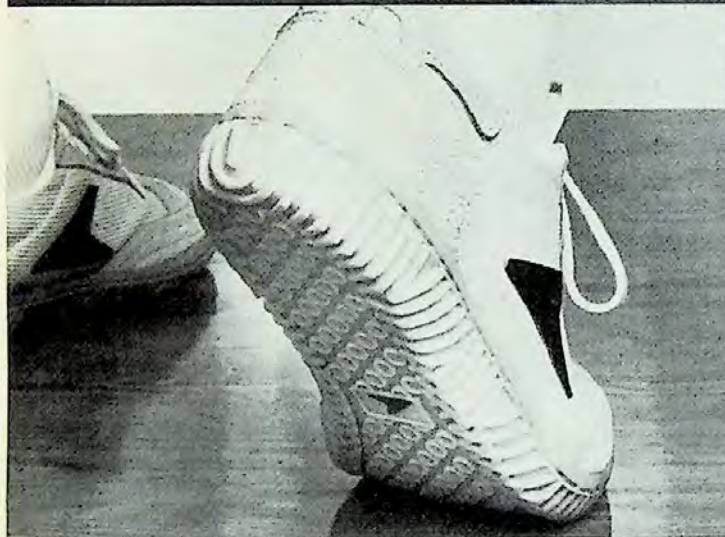
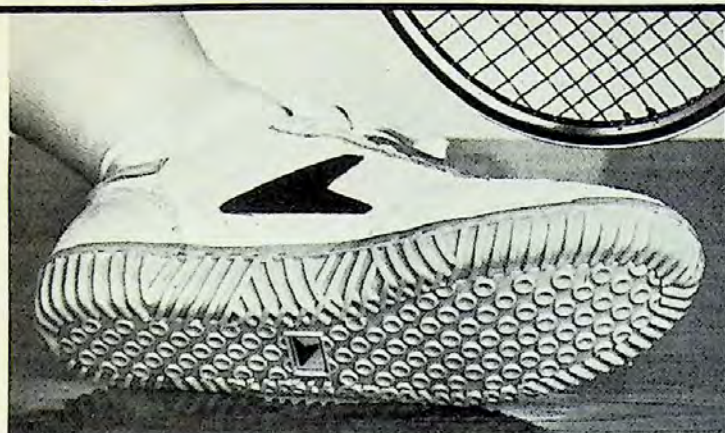
There are a couple of disadvantages for the taller player. One is the helplessness you'll feel when a shot comes in close to your body. If the ball is coming close to your body at a high speed, your only option will be to try to move far enough away so you can hit it. Your long arms will prevent any good hits near your body. This is where your speed training will come in handy to move and hit. Another disadvantage is that the shorter player is closer to the ground to set up for kill shots. That means the taller player has to bend down more often to hit. You better be in shape for a lot of bending.

By no means do I represent the best of the tall racquetball players. There are those such as Hilecher and Charlie Brumfield who have paved the way for me. I watch how they use their height and try to adapt it to my game.

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PROPER DRILLING TECHNIQUES

By Rich Wagner

Whether you are an absolute beginner or a ranked pro, drilling procedures are the same. You begin at the simplest level. Then as you grow more comfortable and more confident you begin to incorporate the next steps until you have developed a well-rounded set of drilling techniques.

Even today, after seven years on the pro tour, I always start the same way and follow a procedure aimed at improvement until I've mastered a technique or, at least, until I have shown some semblance of proficiency.

I will discuss drilling techniques for the forehand in this article. But the same techniques can be used with a backhand.

While in Chicago, I saw a club pro give a woman her first lesson on the forehand. His method was to have her try and hit his ceiling ball shots. The poor woman was helpless, not to mention discouraged. She either missed the ball or tripped and fell.

Eventually one must learn to hit ceiling balls and return shots off short ceiling balls, but the first lesson is not the time to do it.

The first drill for the forehand is to drop the ball and hit it. Pretty simple, huh. This will accomplish two things. First, it will allow you and the ball to be at the same place at the same time. Second, it will help you develop good eye contact with the ball.

How long should you do this? You should continue until you make consistent, solid contact with the ball. Your stroke should begin to feel smooth and natural. Ideally, you want to be able to smack the ball without having to think about those things such as where to have your elbow and where to move your feet. You want it to come naturally.

The next drilling technique is a little harder because the ball is moving. With this drill you will learn to get to the ball.

Sometimes I look great warming up prior to a match. I drop the ball and, boom, a rollout. Then I get into the actual match and I'm hitting it a foot high or, worse, skipping it in. This happens because I haven't properly incorporated foot movement and stroke technique.

This drill involves you setting up a shot by hitting it to different areas of the court, all the time moving your feet so the ball will fall into your desired hitting area. Then strike the ball with the same solid, consistency that you did with the first drill.



When first setting this up, hit it easily into the front wall. You want the ball to come off straight back at you. As you improve, start moving the ball around more: front wall-side wall, mid-court shots, short ceiling balls, etc. You can also begin to add more pace (speed) to the balls. This will help develop your quickness.

Then eventually you are ready for the Marty Hogan Stroke Quickness Improvement Drill. Hogan will stand in center court and rip a backhand pinch. The angle of the ball will place it in just about a perfect position for a ripping forehand pinch. Then alternate backhand and forehand pinch shots.

On all these drills, racquet preparation is important. What many beginners do is run to the ball, then attempt to get their racquet back

in position while the ball is directly in front of them. Wrong. This results in your shots going into the side wall because you are late in contacting the ball. Occasionally, you will have very little time to set up for a shot, but a player should in most cases have his or her racquet already in position.

The most important point is consistency. Drilling is the key to consistency. When you are practicing, especially when learning something new, be sure to concentrate. If you concentrate on the drill for 10 minutes, then find your mind starts to wander, go on to something else. Don't let the drill control you. Eventually you will see how your concentration time will improve. And when that happens, your game will improve.

CONTROLLING THE TEMPO OF YOUR SWING

By Dr. Bud Muehleisen

The tempo of your swing can best be defined as your control/power ratio. In other words, the tempo is how easy or how hard a player must hit the ball to control its flight to the target area he or she is trying to hit on the front wall.

Without question, errors in tempo are the most common errors I have seen in all my years of coaching players, including those in the professional ranks. I can't stress enough how important it is to control the tempo of your swing.

The next time you watch a good player warm up, note how well he or she can rally. Good players seem to be able to hit an imaginary spot on the wall almost every time. Note how smooth their strokes are. Note to what extent they are in control of their strokes.

Then wait until the match starts. Not the same is it? The player begins to overextend and overswing. The heat of the match has gotten to them. They have lost control. Their tempo has lost its even rhythm.

Let's try to understand what I mean by the tempo of the swing. The tempo of your swing is going to be different from the tempo of the next player's swing, and it is going to be dif-



ferent from your forehand than it is for your backhand. And it is even going to be different today than it will be tomorrow or next week or a month from now. The important thing is to realize and analyze your tempo for a given period of time—with your forehand and backhand strokes.

Let's consider the tempo of your swing for forehand and backhand groundstrokes, that is, for a ball that is hit straight to the front wall. Because courts vary due to makeup of the walls and the speeds of balls differ because of their composition, it is important to get your tempo during the warm-up period.

Stand deep in the court (around 36 or 37 feet from the front wall) and rally with yourself. Once you have warmed up and have the feel of the ball and court, begin to increase the power of your strokes. As you increase your power, you should note a point at which the ball begins to get away from you. It controls you rather than you controlling it. You are not able to hit your spot.

It is at this point that you should back off, at least for the time being. It is not how hard you hit the wall that counts; hitting the target area on the wall is what matters. The goal of the groundstroke is for the ball to die as near as possible to the back wall after it has bounced from the floor.

The best way to find your own tempo is to see how hard you can hit the ball and still maintain control of your shot. This power factor will probably differ from forehand and backhand sides.

Once you have determined your maximum power/control stroke, give it a tempo rating of 10. From that point on figure your ideal tempo range to be a seven or eight on that scale. That does not mean you cannot increase it to a nine or a 10. If you get the plum, take it. Or you may want a shot that will blow by your opponent.

Your warm-up range should be in the area of four or five on the scale, and as match time approaches, you should be moving up to a six or a seven. If you were to hit an 11, it would be a "flail" shot or some other shot in which you have lost control. The number system should give you something on which to concentrate so that you may know when you are playing in control.

To sum it up, a player should know his or her tempo on the forehand and backhand sides. Whenever you lose control of a shot reduce the power for the time being, and lower the tempo of your swing until you progress again in your ability to control the ball.

Remember that the tempo of your swing means that you are going to swing the racquet. Learn to develop a fluid motion in swinging through the ball. Allow your shoulder to be the pivot or fulcrum for the swing. You should refrain from jabbing at the ball or trying to "steer" the ball to a certain spot on the front wall.

The proper swing should be the result of a balanced and fluid motion. The best players learn to groove their swing. It is a grooved swing that helps a player develop deceptive swings.

Equally important is the position of the racquet face, which should be square to the ball. Establishing the correct swing will help the development of the proper tempo. If your swing is a herky-jerky one, practice the correct method in front of a full-length mirror.

If you are losing control of your desired shot, reduce your power a level or two and smooth out your swing. When your control returns, that is the time to increase your power.



POWER/CONTROL SCALE

OUT OF CONTROL	11
MAX. POWER CONTROL	10
	9
OPTIMUM HITTING	8
TEMPO	7
	6
WARM-UP TEMPO	5
	4
	3
	2
	1

PRE-GAME CONDITIONING

By Toni Hudson

Editor's note: This article is reprinted from Racquetball For Women by Toni Hudson, Jack Scagnetti, Vince Rondone, Melvin Powers Wilshire Book Co., North Hollywood, Calif., 1980.

HIP SWIVEL

Stand with your feet apart at about shoulder width, hands on your hips and simply rotate them from left to right. Count to 25. This will help in your flexibility on the court.

SHOULDER STRETCH

Start with your feet a little wider than shoulder width, hands clasped together behind your back, and then bend forward at the waist with knees slightly bent and at the same time trying to push your arms over your head. Hold for 30 seconds. This is meant to loosen the upper arm and back for that constant swinging you will be doing.

LEG STRETCH

Start with your feet about six inches apart, bend at the waist, grasping your legs as low

as possible while trying to pull your chest to your knees. Hold for 30 seconds. You can vary this stretch by closing or widening your stance or crossing one foot over the other.

CALF STRETCH

Begin with hands up against the wall at shoulder height and width. Stretch the right leg behind you, pressing your heel to the floor. Alternate with the other leg and hold each for 30 seconds.

THE BASEBALL THROW

Place yourself in the center of the court. Using your racquetball, throw the ball to the front wall in a sidearm baseball throw style. This arm movement is identical to your racquetball swing without the racquetball.

THE HAMMER SWING

Standing with your legs about two feet apart and your hands together above your head, swing your hands down and through your legs, repeating about 25 times. Remember to bend your knees to keep from straining your lower back. This really gets the heart going and stretches the buttocks and thighs.

SPRINTS

Do about 10 sprints, 25 feet in length, as often as possible, this will help in your agility and speed.

JUMPING ROPE

This is my favorite, because you don't have to go anywhere to do it. Just grab a rope and jump for five minutes maximum each day. You will see your coordination and endurance improve immediately.

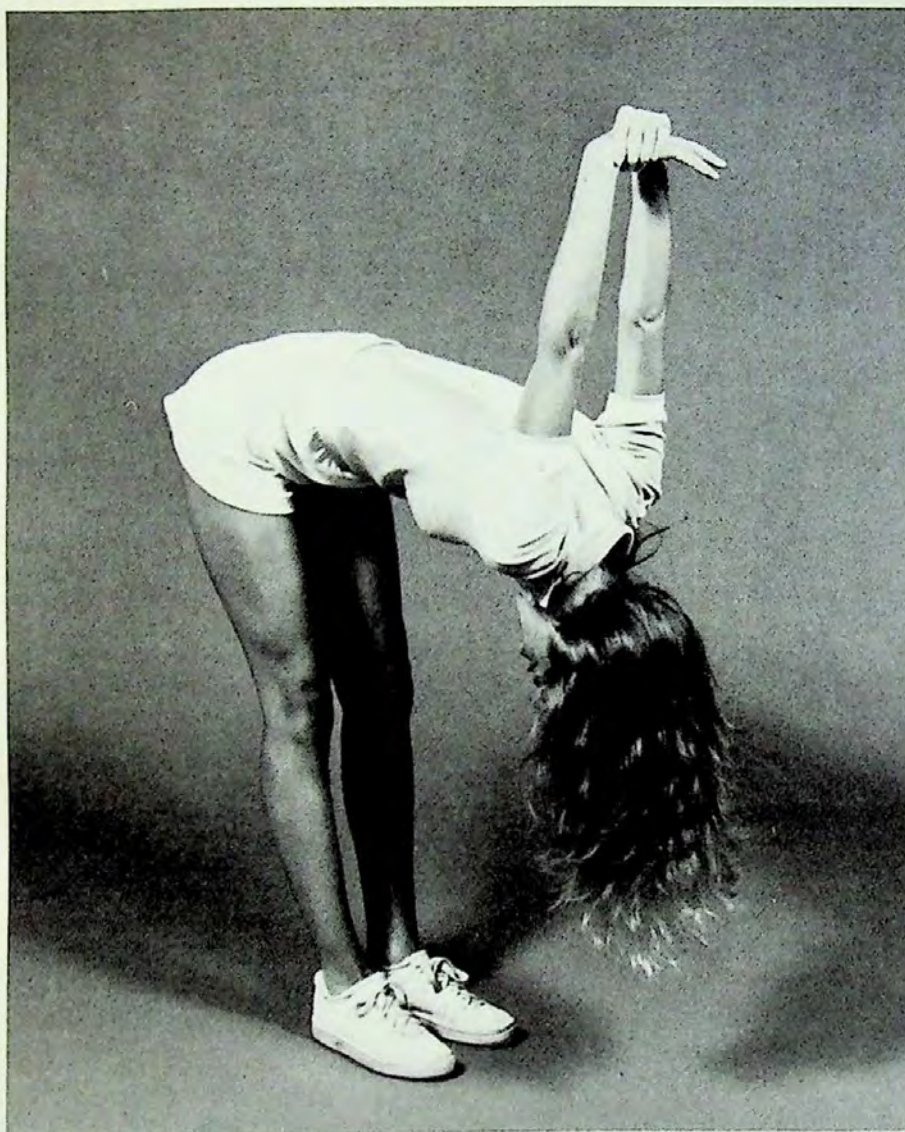
After doing all of these stretches and calisthenics, you have now loosened up every muscle in your body which pertains to racquetball. The percentage of you now straining or pulling any part of your body is low. Remember, all of these stretches and calisthenics only take up 15 minutes of your time. And that's certainly better than weeks of recuperating from an injury.

For someone to walk on a racquetball court for the very first time and play all out, they are probably going to walk right off the court with an injury before the hour is up. That is why pre-game conditioning is so very important.

There are several parts of your body that need stretching and toning exercises before your racquetball game even begins. **R**



HIP SWIVEL: Stand with feet apart with hands on hips and rotate them left and right.



SHOULDER STRETCH: Clasp hands behind back and bend forward at waist. Try to push arms over head.



THIGH/GROIN STRETCH: Bring feet together and pull in to body as far as possible. Press down on knees.



HAMSTRING STRETCH: Leg straight. Touch feet with hands. To stretch thigh muscle, lean back to the ground.



LOWER BACK: Bring legs over head and stretch out as far as comfortable.



HIPS: Cross one leg over the other. Push on leg and twist body.

Olympian introduces the suspension system racquet.

Once again Bud has turned
the sport inside out.

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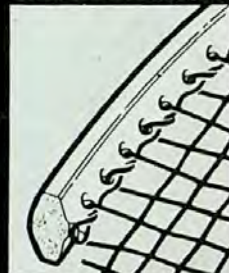
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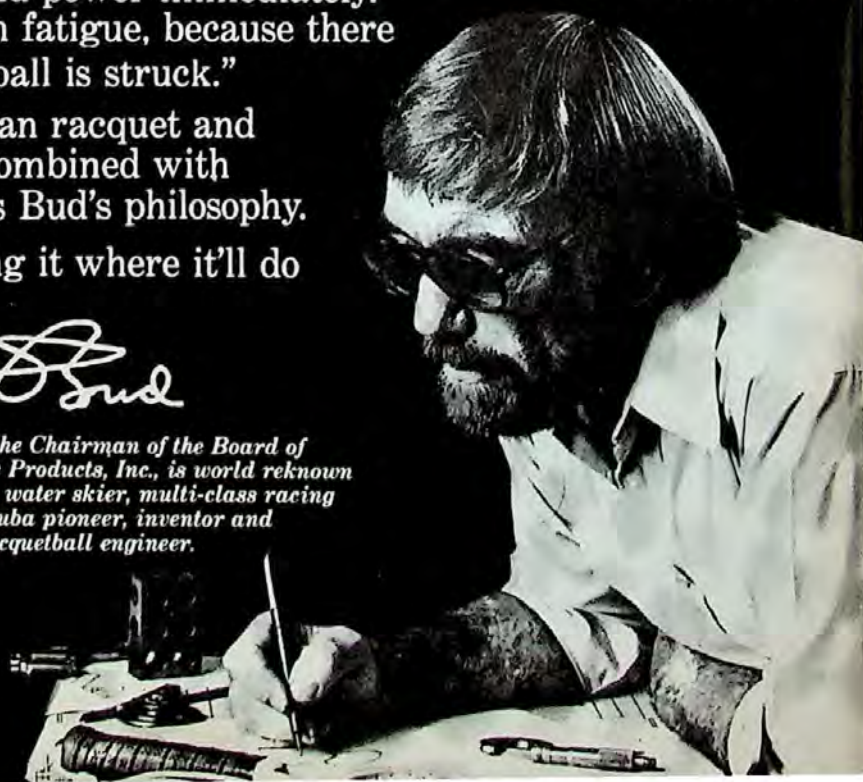
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driver, scuba pioneer, inventor and
racquetball engineer.*



Conventional Racquet



Suspension System Racquet



INSTRUCTION



SIDE STRETCH: Legs apart, raise arm and lean to side.



CALF STRETCH: Place one leg behind you and press heel to floor. Alternate legs.



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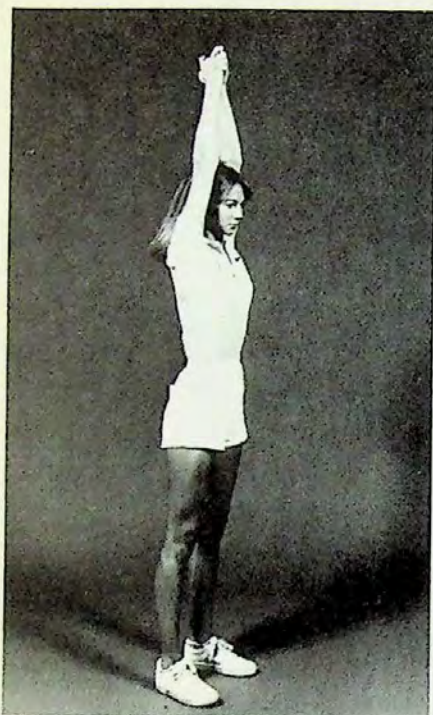
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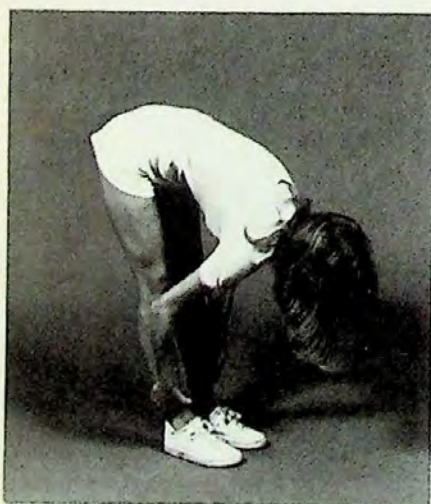
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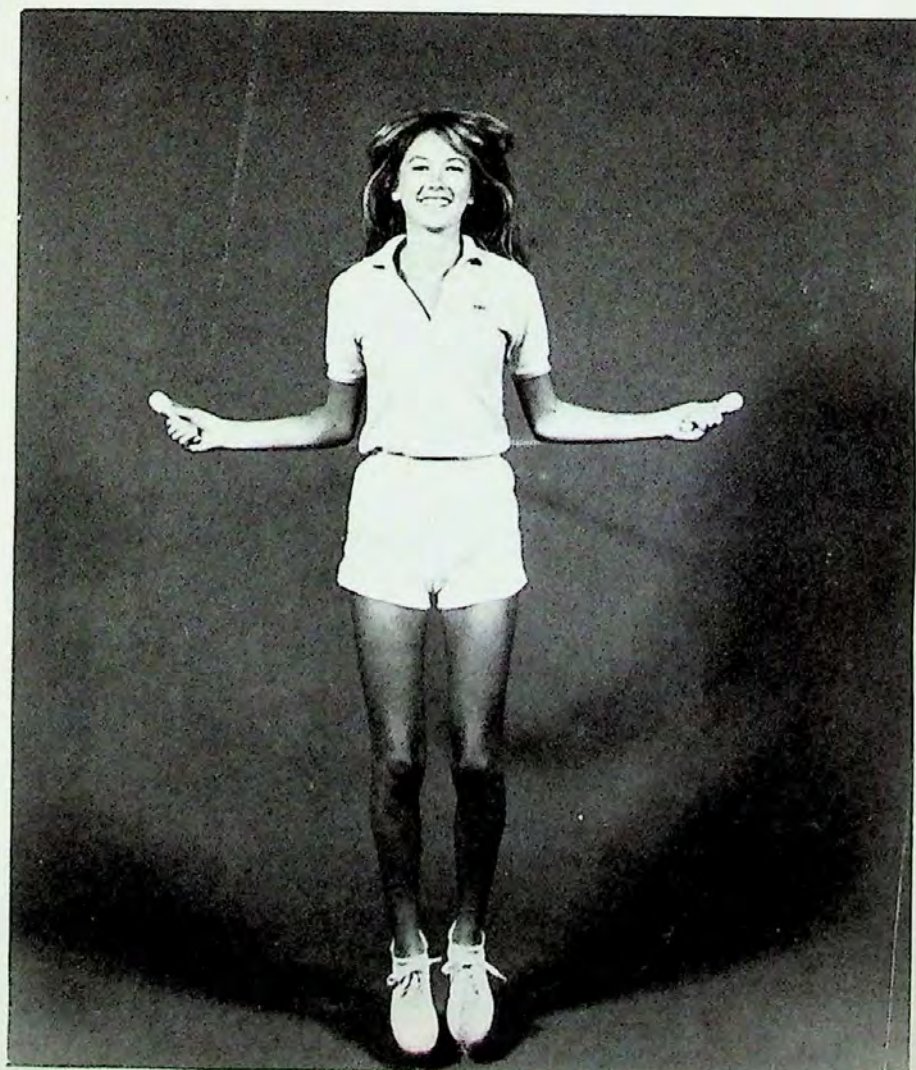
INSTRUCTION



HAMMER SWING: Swing arms down and through thighs. Good for buttocks and thighs.



LEG STRETCH: Grasp legs as low as possible while pulling chest to knees.



A good warmup right before going on the court is to jump rope for a few minutes. This gets your heart moving and your body loose.

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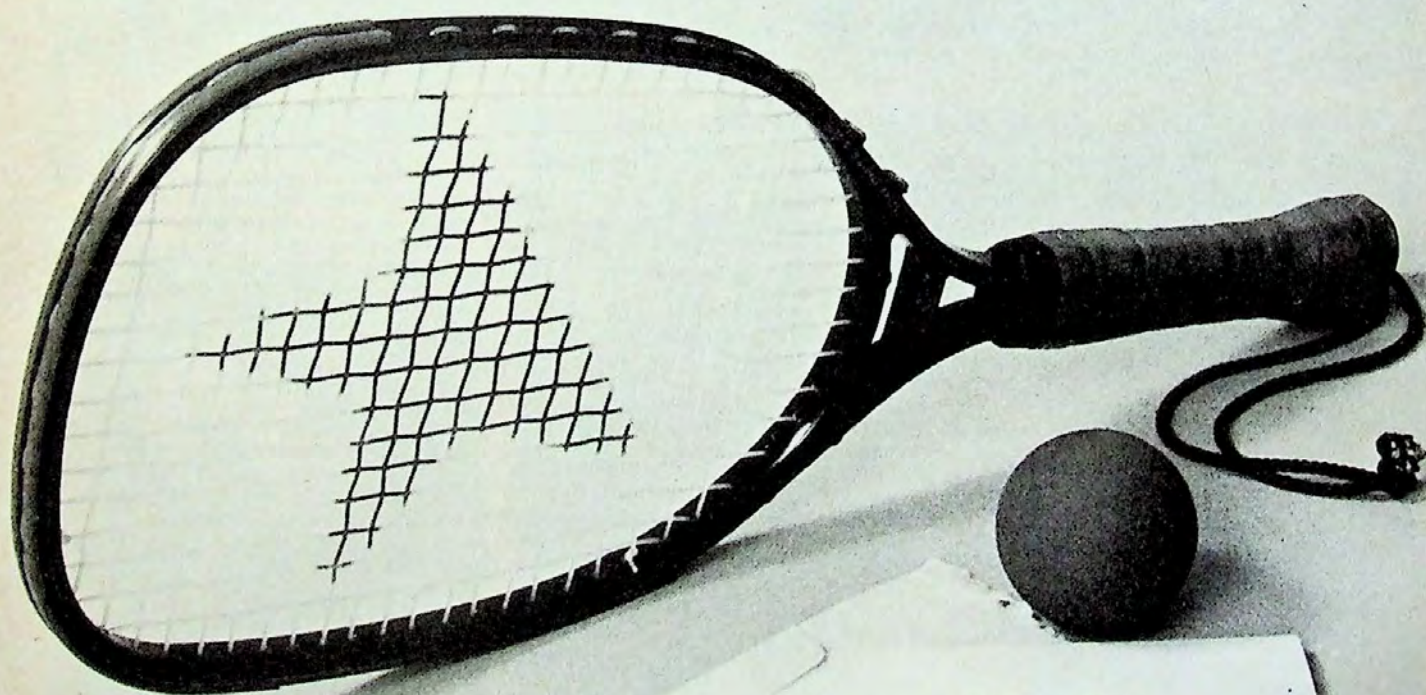
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By Invitation Only. . . All Others Get Lost



1981 PRO
RACQUETBALL
TOUR

By Invitation Only

The 1981-82 pro season opens with more money, fancy clothes, more professionalism and a lot of players left out in the cold.

By Ben Kalb

The 1981-82 men's professional racquetball season will be the richest and most controversial in the history of the sport.

Known as the Catalina Pro Racquetball Classic, because Catalina Sportswear is putting up the bulk of the prize money, the tour will consist of six \$25,000 tournaments as well as a \$50,000 championship. This is in addition to other pro events such as the \$25,000 Kunnan-DP Leach Tournament of Champions in Miami, the \$100,000 DP Leach National Open Championships in New York City and the annual Ektelon-Perrier Championships in Los Angeles.

The seven-stop Catalina Classic is controversial because of its limitation on the number of players asked to compete. This is not an open, come-as-you-are party. This is by invitation only. All others get lost.

Twelve players and two alternates have been selected to participate on the tour. The 12 are Marty Hogan, Dave Peck, Mike Yellen, Rich Wagner, John Egerman, Bret Harnett, Don Thomas, Craig McCoy, Steve Strandemo, Dave Fleetwood, Gregg Peck and Doug Cohen. Scott Hawkins and Keith Dunlap are alternates.

Those 12 players are automatically listed in the 16-man draw with the other four spots being taken up by any other player who can qualify the week before.

Limiting the tournaments to 12 pros has eliminated several of the top players in the country, including fourth-ranked Jerry Hilecher, 10th-ranked Lindsay Myers, 15th-ranked Larry Meyers, 16th-ranked Mark Morrow, 18th-ranked Ben Koltun and Davey Bledsoe (tie) as well as former national champion Charlie Brumfield and up-and-coming players such as Mike Levine and newly crowned national amateur champion Ed Andrews.

According to Charlie Drake, vice president and general manager of DP Leach Industries and organizer of the pro tour, the reason for the limitation is economic. "We are not interested in limiting the tour," says Drake. "Economics dictates it."

According to Drake, because some sponsors have terminated or revised contracts with players, the financial burden of traveling to tour events and accommodations has reverted back to the player. Therefore, there has to be enough incentive in prize money to draw the player to pay his own way to the event. Drake reasons that if prize money were divided among more than 16 players, the first-round losers would not make enough to cover expenses.

Drake says that when the economics improve, the field will be expanded, possibly to



Charlie Drake, DP Leach vice president and general manager, makes announcement of new Catalina men's pro tour at Nationals in Arizona. Drake made recommendations as to which players were to be invited and which ones would be left out.

16 pros and eight amateurs. But as of now, only 12 (14 counting alternates) are in for sure.

"I knew we weren't going to please everyone with the choices," says Drake. "They weren't easy choices but they were choices that were necessary. I only made recommendations. The final list was chosen by the sponsors."

"Catalina is spending the money and they have the right to pick the players they want to wear their colors."

According to Drake, the choices were based on potential as well as current playing ability. "This system allows some of the best, young talent to rise to the top," says Drake.

The biggest inequity in Drake's choices is obviously Hilecher, who won one tournament last season, made it at least to the semifinals in almost all the others, and fluctuated between the number-two ranking and the number-four ranking throughout the season.

Drake shied away from talking about Hilecher's record, choosing instead to talk about his type of play. "With this tour, racquetball has a better chance than ever before of getting on network television," says Drake. "Do you know how long Hilecher's matches take on the average? Over three hours. Do you think television will want to put on one of Hilecher's matches?" Drake also brought up Hilecher's image as one who constantly argues with the referee.

Hilecher takes exception to Drake's decision to eliminate him from the tour on those grounds. "Obviously he wants to make people think I'm a bad sport," says Hilecher. "But

I don't think that's legitimate. Take a look at John McEnroe. He doesn't want to lose his cool. He's just an intense player. Sometimes I lose my cool. I realize that. But I've been working hard the last few years to maintain my self-control."

Hilecher thinks the main reason he is not on the tour is power. "He (Drake) doesn't want people rocking the boat," says Hilecher. "He wants to stay in control. He realizes that some players look up to other veterans for advice and he doesn't want other people giving contrary advice."

Hilecher also questions what the new tour will do for the future of pro racquetball. "I think it's hurting the game," he says. "I think overall the game will suffer drastically. The game will be funneled through a small path. When you limit the amount of tournaments, you are hurting new players who want to get involved. There is not enough money or tournaments for new players."

According to Drake, however, the new tour will introduce new players to the game at every regional stop. Anybody, including Hilecher, Myers, Bledsoe, Andrews, Brumfield, etc., may play in one regional event. If Hilecher, for example, makes it to the semifinals of the open tournament the week prior to the event, he will automatically go into the main draw. That will allow 24 new players into the system—four at each of the six regional events.

The trouble with that system, however, is there is no place for the player to go once he qualifies for one of the stops. If Andrews, for

By Invitation Only. . . All Others Get Lost

example, qualifies for the main draw and by some chance even wins the tournament he is still locked out of the next five events. The next time he can play on the tour is the last stop—the Catalina Pro Nationals.

"Catalina doesn't want to see the same four qualifiers in every tournament," says Drake. "They want players identified regionally. You have a much better chance of getting on television if you are represented regionally."

But, says Hilecher, you won't be seeing the new faces. "You won't be seeing the great, young amateur players around the country," he says. "The people who are going to qualify are the people who have been pros."

The Catalina Pro Classic emerged when the now-in-limbo Professional Racquetball Association failed to make a decision on its own proposed tour.

Drake explains that he went to the PRA members earlier this year and guaranteed them a three-year, \$900,000 tour. He asked them to sign the contract by April 1, a deadline needed by the sponsors in order to plan their budget. Only six of the 16 members signed. When the PRA decided not to act, Drake acted himself and set up the new tour.

"That money guarantee was not in the contract," says Bledsoe. "All it said was 'best efforts would be made.' A number of players called him up and said we need to meet with you before we sign. No meeting was set up."

According to Dave Peck, much of the indecision could have been avoided if the players had help from advisors to make immediate decisions. "Drake obviously is no saint. He had certain benefits in it for him. He was going to get a small percentage," says Peck. "But this was the best offer. A lot of the guys don't have professional people to advise them. You don't just sit there and pick your nose, you get advice and you act."

Peck says he has no regrets about joining the tour despite the fact that not all the top players are in it. "Anybody in his right mind would have done it," says Peck. "I'm getting old (24) for this sport. I have to make my money and make it fast. But I think this tour will help the sport in the long run."

According to one person in the racquetball industry, Peck and Yellen were the keys to Drake's tour. Drake is the advisor to Marty Hogan, the game's best player, so there was never any doubt that Hogan would sign up. But in order to make it a viable tour, Drake needed the next best players—Yellen and Peck—to give it some legitimacy. According to Yellen, there was never any talk between him and Peck about boycotting the tour.

"I had reservations about it only because it was eliminating some guys," says Yellen. "I was disappointed in attempts to close it off because it is basically forcing retirement on some players. On the other hand, this may be one of the best things for the sport. Those guys will probably be off the tour for only one year."



Photos by David M. King

"This is the type of thing that could go either way. It may be successful or it may hurt the racquetball scene. I'm not sure what it's going to do. But it gives me a chance to pursue my career so I'm going to ride along with it and see what happens."

Another player who had a tough decision to make was teenager John Eggerman, who has not even reached the peak of his career yet. Basically, says Eggerman, what it came down to was a lack of alternatives. "This was the only game in town," says Eggerman. "I had second thoughts. But if I didn't sign, my spot would have been easily filled up."

Hilecher, obviously upset over not being named to play on the tour, nevertheless says he doesn't hold it against his fellow players

for signing. "I don't think they are completely happy with the situation. But I understand that they want a chance to play and prove themselves," says Hilecher. "You have to go with the existing system unless something else comes along. I can't really hold a grudge against them. I might have done the same thing."

The animosity, then, is not against the players but against Drake and the other people who had the final say. "Anytime you invite players by personal preference instead of ranking, you can't have a legitimate tour," says Hilecher.

"It's going to raise a lot of eyebrows when people start asking where certain players are," says Myers.

"Who has ever heard of people eliminating



Named to play on the 1981-82 men's pro tour were (left to right) Bret Harnett, Mike Yellen, Dave Fleetwood, Rich Wagner, Keith Dunlap, Scott Hawkins, Steve Strandemo, Don Thomas, Craig McCoy, Marty Hogan, Dave Peck, Gregg Peck, John Eggerman and Doug Cohen. Dunlap and Hawkins are alternates.

players on a tour who have given the best years of their lives to the game?" says Bledsoe.

The tour opens in mid-September in Los Angeles. Other sites (subject to change) have been set for Chicago, Detroit, Portland, Boston, Memphis and Honolulu.

One unique aspect of the tour is the shirt agreement. When playing on the glass exhibition court, all players will be wearing Catalina shirts with their names on the back. No sponsors' names will be present.

This didn't sit well at first with some companies who spend a lot of money to sponsor their players. Ektelon, which sponsors Peck, Yellen and Eggerman among others, had to make some concessions.

"We looked at the whole concept," says Norm Peck, Ektelon's director of player per-

sonnel. "There were certain things Ektelon was giving up. But the problem we faced is that this was the only game in town. Apparently nobody else is willing to put up money to sponsor a tour of this magnitude.

"We are paying some of the players whether they play on a tour or not, so it does us no good to let them sit. By having our players play we are still getting exposure. When people see Hogan, they instinctively think of Leach. To some degree the same can be said of Peck and Yellen and Ektelon. But it becomes more of a responsibility for us to get them known."

So, the season will begin. With more money, fancy and fashionable racquetball outfits, more professionalism and a majority of the top players.

As for the ones not invited to the party, the possibilities are limited. Two players ranked below 20th, Gary Merrit and Dan Factor, are trying to start a new player's organization with hopes of finding other sponsors to finance a tour. There has also been talk of taking legal action. A number of uninvited players have spoken with an attorney about filing suit.

Or there is retirement.

"I might have to quit playing racquetball," says Hilecher. "I don't know if I can make enough money playing in small tournaments. There has to be enough money to retain my efforts. Last season was my best year. You don't go from there to not being allowed to play in tournaments. I should be the one saying when I should retire. Somebody else shouldn't be telling me when to quit."

CASE HISTORY: THE PROBLEMS BEHIND RACQUETBALL ELBOW

By Lynda Huey

Dr. Frank Jobe, a noted surgeon who has treated many well-known professional athletes, arrived first at Centinela Hospital in Inglewood, Calif. He was followed shortly thereafter by former professional racquetball player Jay Jones. The two had not known each other until recently. But Jones had come to know Jobe the hard way. Two days before this meeting with a reporter, Jobe had operated on Jones' right arm to repair damages from racquetball elbow. It was this topic that brought the two together again.

"We must remember that racquetball is a fairly new sport," said Jobe. "It hasn't been around for 80 years. We haven't had thousands of athletes exhibiting injuries produced by the sport to see the trends."

Jobe and Jones see a direct similarity between the stress placed on a baseball pitcher's elbow and the torque accompanying a racquetball player's stroke. Both motions twist the elbow unnaturally out of alignment.

"The medial collateral ligament, which stabilizes the elbow joint on the medial side, is the most often injured in baseball and tennis," said Jobe. "In racquet sports most injuries are not of the macro type. That is, they aren't acute, abrupt tears, fractures or dislocations. Instead, they tend to be insidious or chronic. What causes these type of injuries is the 'overuse syndrome' in which connective tissues are stressed beyond their psychological limit."

Dr. Jobe originally thought that Jones' medial collateral ligament had stretched beyond its limit. Overstretching causes the ligamentous fibers to disassociate and, like a rope, once one fiber is torn, others loosen and unwind because of this "stress-riser condition."

A ligament deteriorates in four stages:

1. Swelling and inflammation. This can be treated with ice. The athlete can usually play two or three days later.
2. Bleeding. The ligamentous fibers begin to bleed.
3. Calcification. Calcium deposits begin to form in the damaged sites of the ligament.
4. Ossification. Actual bone cells begin to form in the ligament.



Dr. Frank Jobe, a highly respected surgeon, performed the arm operation of former pro racquetball player Jay Jones.

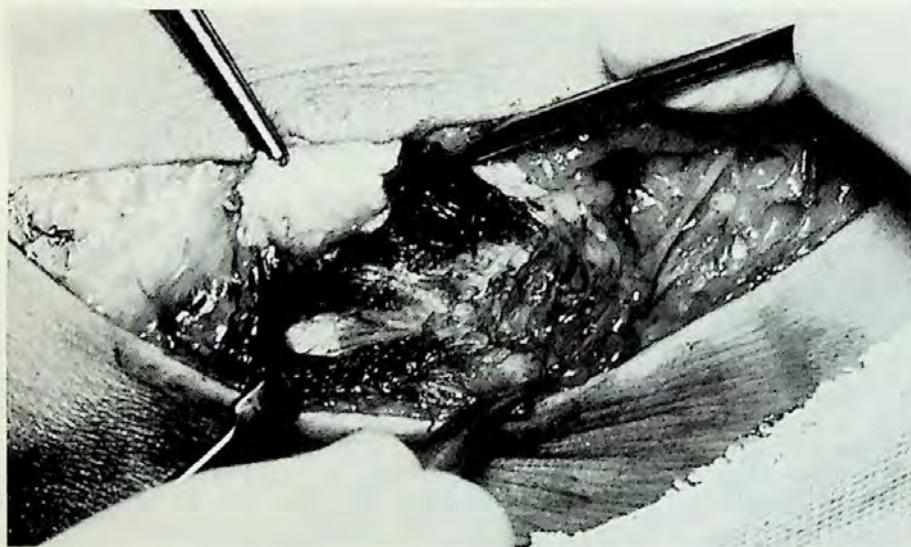
The calcification and ossification process occurs because the body tries to protect itself, to strengthen the area of damage. But it does so unevenly, and because the repairs are done with hard materials, any elasticity inherent in the ligament is then gone.

"I did a few calculations," said Jones. "A major league pitcher pitches 100-160 balls a game. Then he rests for three or four days. But a professional racquetball player, playing an average of three hours a day, hits approximately 5,400 balls. And that may continue for six days a week."

"The only reason you can tolerate so many

shots," said Jobe, "is because you aren't using the same velocity in racquetball and your shot choice may vary. Not every stroke is a forehand kill shot. Still, the amount of playing mentioned would cause overuse. And I suspect that a similar injury on the outside of the elbow will begin appearing due to stress from the backhand stroke."

"In baseball pitching, we've hit upon three to five days rest between games as the optimum rest period. Any more pitching and the arm begins to break down from overuse. We don't yet know how much rest a racquetball player needs, but the body MUST have



Photos courtesy Centinela Hospital

In actual photos from Jay Jones' operation, we see how the muscle is attached to the bone (top), the elevation of the muscle to get to the scar tissue (exposing medial collateral ligament) and the reattachment of the muscle to the bone (bottom).

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rest. Periodic rest periods are needed by any athlete in intensive training." The pro racquetball player doesn't seem to get as much rest as the baseball pitcher. Jones acknowledges that he has often been guilty of over-training.

"I train on pent-up emotion," he said. "Being 38, with the average age of professional racquetball players at 21, I've always pushed myself to extremes in training. My daily routine was more than seven hours long, with weights, stretching, a muscle stimulator machine, stair-running, and at least five hours of on-court play. I'd get to a tournament and be tired. Instead of realizing that I needed rest for my body to be able to take advantage of all that training, I'd figure I just hadn't worked hard enough, so I'd increase the program the next week."

In one tournament in June, 1980, Jones said he played a match with a "dead ball" that required measurably more force to hit. "I knew I was overhitting during that match and afterwards I had a lot of pain in my elbow. Most injuries I could play through, but not this one. For six months I tried ice, heat, DMSO. Two different doctors suggested surgery, but I didn't listen. I had to try everything else first."

"Jay had already had proper treatment, a conservative approach for an extended period to make sure the injury wouldn't heal by itself," said Jobe. "After that legitimate conservative program, it appeared there was no alternative, so we made the decision for surgery."

"Racquetball, if not played with common sense, could be injury producing."

Since the diagnosis was an inflamed ligament, other factors had to be considered. When Dr. Jobe had repaired pitcher Tommy Jon's elbow in 1974, he had found no ligament left with enough quality to repair the joint. Much of the ligament was calcified, even ossified in spots. That necessitated transplanting some connective tissue from the palmaris longis tendon from the wrist area of the opposite hand. Six months later a second operation was needed to repair the nerve. (Tommy John pitched for the Los

Angeles Dodgers at the time of the operation and was signed as a free agent by the New York Yankees in 1978.)

Although John missed the 1975 major league season, he began throwing in the minor leagues a year later, then returned to the majors in 1976. According to his agent, Robert Cohen, John has not had any problems since.

"The elbow could actually be better than ever," said Cohen. "Tommy always says to me, 'I've got a six-year-old elbow. Who knows how much longer it can pitch.'"

The possibility of a tendon transplant had to be considered in Jones' case, too. But Jones' problem wasn't as serious as John's.

On his way to the ligament, Dr. Jobe saw a problem in the flexor muscle group. The medial collateral ligament was clean. Evidently, Jones' pain had been coming from the area where the flexor muscles had pulled away from the bone, causing scar tissue to form. The scar tissue had filled in the gap, making diagnosis by palpation impossible.

The wrist and hand flexor muscles insert into a tiny spot on the medial portion of the elbow. When such a tiny insertion is overstressed with constant wrist-cranking force, it

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The above sequence shows Jones in the proper forehand hitting technique. The motion is similar to that of a baseball pitcher. The difference is that the racquetball player hits several times more shots than the baseball pitcher throws.

becomes the weak spot. This was what happened in Jones' case.

Jobe removed the scar tissue, cleaned off the bone and the muscle tissue, and then drilled holes in the bone before tying the end covering of the muscle to the bone.

"We used to think we were great doctors if we could get an athlete back into action in six weeks," said Jobe. "But we're doing a disservice to the athlete if we rush him. Most athletic injuries deal with connective tissue, and connective tissue heals more slowly than bone or muscle. Still, almost every athlete we treat says, 'I'll be back soon. I heal fast.' But if activity begins too soon, there's too great a chance of tearing the repair, negating the surgery. It can take up to two full years before the collagen fibers in the connective tissue thoroughly realign, signaling complete healing.

"We'll have Jay squeezing a sponge to begin strengthening the flexor muscle area (Jones' healing process actually was faster than most other athletes). But we have to keep Wolff's Law in mind that sub-threshold stimulation will allow the body to strengthen. Too much stress, however, will break down the healing site, could re-repture the area and allow an injury to become chronic. A second surgery could even become necessary."

Jones thinks that younger players should learn proper technique and they should not overuse their arm by hitting too many balls without enough rest time.

"It's easy for a 21-year-old to say, 'I'll worry about that later.' I urge them to think about it now," said Jones. "Just as a baseball pitcher doesn't lose his edge during the three to five days of rest between games, a racquetball player doesn't have to become frantic about losing his edge if he passes up a day's training. If the younger players start thinking of this now, maybe we won't see all the players over 30 with arm problems eight to 10 years from now."

"Individual sports athletes tend to over-train," said Jobe. "Each athlete develops his own program, which may or may not be sensible, whereas in baseball and other team sports there are trainers and coaches to monitor, control and treat. Racquetball, if not played with good common sense, could be injury-producing. Three things to keep in mind to avoid injuries are: 1) total body conditioning; 2) warm-up; and 3) good body mechanics."

Jones has his own theory as to the causes of racquetball injuries.

"Some injuries are because of improper stroking techniques, others from faulty equipment. But most players are simply hitting too many hard strokes, even when they're off-balance or connecting off-center with the ball. Just because Marty Hogan hits every ball hard doesn't mean everyone should," said Jones.

Can Hypnotism Improve Your Racquetball Game?

One pro, Lindsay Myers, swears by it.
But it may not be the right tool
for the amateur player.

By Charlie Brittain

Some days you got it, and some days you don't.

One day you ran the local hotdog all over the court with fiendish kill shots and sizzling serves. The very next afternoon, some loud-mouthed cretin you challenged at the club's health food bar crams a couple of insipid shots down your gullet and so goes the match.

Who can understand it? You exercise consistently, watch your diet and practice doggedly. The intervening 24 hours have been nothing short of blissful. And yet you have fallen into athletic ineptitude rather quickly.

The difference may be in your mind.

Athletes have been aware of the link between performance and attitude as long as there has been athletic competition. Winning in sports may be as dependent on mental programming as physical preparation.

A method used today by more and more athletes to tune the mind as well as the body is hypnotism. Basketball star Darrell Griffith used it as have fighters Jerry Quarry and Ken Norton and baseball stars Nolan Ryan and Orlando Cepeda. In professional racquetball pro Lindsay Myers is setting a precedent in hypnotism use, applying it to his lifestyle for almost a year now.

"I'm a believer," Myers said. "At first I wasn't, but I tried it, and now I'm convinced it works. Obviously it doesn't work all the time or I'd win every tournament, but it keeps my game consistent. It helps my concentration, and keeps my mind from wandering. It reinforces what I need to do to win, and is a confidence builder."

Although the practice of hypnotism has been around since the ancient Greeks and Egyptians used it as a healing device, its use in sports psychology is relatively new in the United States. The Soviet Union has encouraged its athletes to practice a form of hypnotism called Psychical Self-Regulation for almost three decades now, but hypnotism has

just begun to shake-off its circus sideshow image in this country. One of the reasons for the image may be the lack of clear understanding of the hypnotic process even among authorities. No one—it seems—truly understands the hypnotic state.

Dr. Lee Pulos, a clinical assistant professor in the Department of Psychiatry at the University of British Columbia and an acknowledged authority in the field, has worked with a number of athletes, including members of the National Hockey League and the Canadian Football League. He is also the psychologist working with Myers.

"I have been practicing for 20 years, and I don't know what hypnosis is," says Pulos. "You can say the hypnotic state is a childlike, open state, but no one really knows for sure. A hypnotized person is not unconscious, but in an altered state aware of what is going on. Every person naturally slips from outer awareness many times. It is a natural state of consciousness. We slip into dozens of mini-trances daily. This turning inward and focusing on one's inner reality can happen by daydreaming, listening to music, reading or driving down the highway and suddenly discovering one has traveled a number of miles without any recollection of the intervening miles."

"So what we are doing is taking a natural process, and teaching the athlete how to enter that state voluntarily and to amplify it. It has universal application providing the individual is motivated to use it. Hypnosis is coming out of the boogie-boogie stage, and is beginning to be recognized as a great therapeutic tool."

The crux of hypnotism use seems to be relaxation and concentration. The athlete is taught to obtain a natural state of open suggestibility in which the subconscious mind is involved. Once the subject can achieve this state voluntarily and at will, problems with attitudes, concentration, stress, practice and even technical matters can be addressed. Advocates say that while an athlete cannot be taught to transcend physical limitations, the biggest and most common mistakes are

mental, and they can be corrected by speaking directly to the subconscious.

"By entering the hypnotic mode, there is less interference from the conscious, critical mind. One can mobilize the powerful forces of the subconscious much easier so that a more natural flow of the desired physical skill can take place," says Dr. Pulos.

All hypnosis, Dr. Pulos stresses, is self-hypnosis. Unless the subject is motivated and willing to participate they cannot be hypnotized. There is no loss of awareness in the hypnotic state. In most cases there is an acuity of awareness because of focused concentration. Like any other skill, practice is necessary to obtain a state of deeper awareness, and some people learn the skill faster than others.

Once the act of entering the hypnotic state is learned, its use in athletics is generally confined to two functions; mental rehearsal and visualization and motivation.

Mental rehearsal is the practice of visualizing a specific skill or athletic ability while under the hypnotic state. An athlete practices in his mind the perfect serve, the perfect return and the perfect backhand. Psychologists say the body is learning to do things correctly at the physiological and the neurological level. Then when the body goes to perform the task in actuality, the proper tracks are already there, and the body will follow them.

Myers says about half his hypnotic trance time is spent in this type of imagery.

"I get extremely technical with Lee (Dr. Pulos). Say I'm having trouble with my forehand shot from 28 feet on the right side. I set it up on the court and locate the problem. Then I'll discuss it with him. He then talks to my subconscious about it," says Myers.

Myers can get this technical with Dr. Pulos because Pulos plays an advanced game of racquetball. If Myers is pulling his wrist a fraction of an inch too far on a certain shot, Pulos can spot it. By isolating the problem, Myers and Pulos can then direct their energy to correct the error with hypnotism. In a hypnotic



Can Hypnotism Improve Your Racquetball Game?

trance he will see himself perform the shot correctly. When he goes to perform the shot again, the neurological tracks laid down in hypnotism will allegedly correct the problem.

Another use for Myers' hypnotic training is programming his game to suit his opponent.

"If I happen to know the draw the night before, and I know what my opponent can and can't do, then I program myself to a certain game plan by mentally playing my opponent. It helps me stick to the plan," says Myers.

"Lindsay is one of the more psychologically and mentally sophisticated people I've ever dealt with," says Pulos. "He ends up teaching me. He analyzes his weaknesses, and then tells me how to work with it. He's excellent at recognizing problems and correcting them."

Hypnotism is also used by athletes to enhance motivation. It can facilitate relaxation and sleep, reduce the interfering aspects of stress and rejuvenate the joy of competition. Myers says he uses hypnotism almost every day while on the road to relax and prepare himself for competition.

"I spend about an hour with myself turning inward. I start thinking about what I've got to do. If you can see yourself in living color it helps when you get out there and play," says Myers.

While in a trance state, Myers also listens to prepared tapes based on his sessions with Dr. Pulos.

"Lee puts in some confidence builders. Boosters I call them. It helps keep my mind from wandering," says Myers.

"I don't want to mislead anybody. Hypnotism is for some and not for others."

Weekend Athlete

But what about the weekend athlete? Myers is a dedicated professional athlete in the peak of condition working with a leader in sports psychology. Most amateurs could not afford to spend that much time, money and effort to correct problems in a game they play for recreation.

"I don't want to mislead anybody," says Myers. "I don't want people rushing off to a hypnotist because I have a high opinion of it. Hypnotism is for some and not for others."

Practitioners of hypnotism say there are legitimate reasons for the weekend athlete to

practice hypnotism. They also say hypnosis can help people stop smoking, overeating, procrastinating and help cure any number of other major and minor psychological barriers. But it is part of their business to promote hypnotism to potential patients. If they didn't promise success, nobody would come to see them.

There is evidence hypnotism works with some people on some problems some of the time. Before spending good money for treatment (private instruction with a Los Angeles hypnotist costs an average of \$40 to \$50 an hour) there are a few factors a person should consider.

Jim Tallcott, a psychologist who has used hypnotism in his practice, has several cautions for the potential client.

"I think in a lot of cases hypnotism can be a scam," he says. "It can be a very useful tool as an adjunct to the specific knowledge a person has acquired, but to be successful it has to be skillfully used."

"There aren't many controls in most states. It is possible to create irreversible problems through hypnosis, and any use of hypnosis other than in routine behavior modification should be done by a qualified therapist."

Tallcott also has reservations about the worth of hypnosis for the weekend athlete.



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"For the athletes who have reached the pinnacle of their abilities, and are highly skilled in their sport, hypnosis might genuinely make a difference in their performance. For the weekend athlete who most likely has to work just to keep physically fit, learn the basics and develop skills, he might better put the energy in those efforts than waste money in hypnosis which would make little difference in actual performance," says Tallcott.

"Most weekend athletes are not suffering so much from lack of concentration or motivation as they are suffering because they are not 100 percent into the game as the professionals are. Hypnosis would make very little difference in their game. There is nothing bad about hypnosis, but in many cases the money would be better spent with better results in other endeavors."

But if weekend athletes want to use this tool, there are steps that must be taken to insure they get their money's worth.

The first step is to find a qualified, honest hypnotist. Most states do not regulate hypnotists. In California, for example, a hypnotist cannot represent himself as a psychologist or psychiatrist unless he actually is one, but other than that, there are no restrictions. A hypnotist is not required to have a degree,

license or official accreditation. To be fair, many hypnotists are qualified to use this skill, and may also be qualified psychologists or sociologists or psychiatrists. There are many good people in the field. There are some bad ones too.

"I think in a lot of cases hypnosis can be a scam."

The telephone book is the first reference source to use in finding a good hypnotist. Most states have councils or unions or referral services for hypnotists. They are in business, however, to drum up customers for their members, so a modicum of suspicion and caution is in order. If possible, get the names of more than one hypnotist in your area. You might also want to get referrals from doctors.

Talk to the hypnotists personally. What are their qualifications and education? Where did they study, and how long have they been practicing? Examine their credentials.

Then you must find out if you are susceptible to hypnosis. Some people aren't, and a

good hypnotist can easily tell. This should take place at a first, free consultation. Remember, you are taking the hypnotist's word for it, so a second opinion might be in order.

The next logical step might be to pick five other hypnotists out of the phone book, and ask them about your choice. Talk to the Better Business Bureau. And then—above all else—try to talk to some former and present patients. If the hypnotist will not give you any names of former patients, you might try to talk to patients in the hypnotist's waiting room.

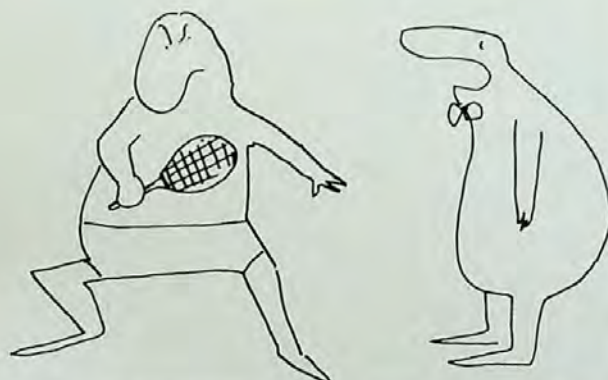
Then if you are convinced the hypnotist is reliable, trained and honest, review your therapy as you go along. Are you really accomplishing what you set out to do? Tallcott thinks this is essential.

"Stringing people along with hypnosis could be fairly easy because the subject knows little about hypnosis. He or she might be easily convinced something is happening when it is not. The subject is allowing himself to be directed by the hypnotist, and a highly suggestible person could be convinced something is happening when it is not," says Tallcott.

In short, if a weekend athlete decided hypnosis is a viable tool, then its use should be guided by common sense and done only by a trained professional.



Cartoon by Tony Saltzman



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"It's understandable that you want to stay in center court. However, we are closing up..."

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MIND GAMES

Even professional players resort to "psyching techniques" in tournament matches.

By Charles Garfinkel and Richard Wade

At one time or another, almost every player has complained about losing a match because he or she was "psyched out." The implication is that the opponent won the match for reasons that had nothing to do with who hit the ball hardest with more accuracy. These methods revolve around "mind games" and are not uncommon at any level of play.

Although some professional players claim they don't consciously try to "psyche out" an opponent, there are many more pros who readily admit to playing mind games with their foes. Not surprisingly, in fact, each has his own story to tell.

The master of the psych-out is Charlie Brumfield. In the early '70s, when he was in his heyday, Brumfield used to seek out the local reporter and offer the following prediction: "If I'm playing well, my opponents will get less than 10 points a game. If I'm off a little, he may get 12. If I'm really pathetic, he'll probably get as many as 14 points." Brumfield went out of his way to make sure his opponents never forgot that they were playing the king.

In one tournament, the 1973 Nationals, Brumfield and Mike Zeitman were playing a fairly even first game when Zeitman let loose with a seemingly perfect passing shot. Brumfield, by instinct, stuck his racquet behind his back. The ball hit it and rolled out for a point. Zeitman couldn't believe it. Neither could anybody else. But Brumfield acted like it was nothing. "Mike, you don't see shots like that in small town tournaments," said Brumfield. Zeitman lost his composure and Brumfield went on to win easily.

Brumfield recalls another incident in that same tournament, this time against Steve Serot in the finals. "Serot was a devastating shooter," recalls Brumfield. "But I managed to get my racquet on one of his shots and it rolled out. Then I screamed at him, 'Don't ever try that shot again.' He was visibly shaken." Brumfield won the match.

Brumfield tried a slightly different tactic in his first match against Larry Meyers. "He came up to me like a big brother and put his arm around my shoulder," recalls Meyers. "He told me he wanted it to be a nice, clean



Highly ranked women's player Shannon Wright (left) says she gets on rival Heather McKay's case by talking to her during the match.

match. Then, he shocked me by saying, 'However, if you don't move, I'm going to rip the hell out of you.'" Brumfield won that one, too.

Don Thomas recalls a match with Brumfield which has now become known as the "Don Thomas Right" incident. "In our tiebreaker, Brumfield kept hitting me with the ball on the right side of the court," recalls Thomas. "If he didn't hit me, he'd come as close as he could to hitting me. Each time he hit me, he'd apologize. Then on the next point he would clobber me again. I tried to put it out of my mind but my body hurt too much. Of course, I lost the match."

Although Brumfield has countless other successful "psyching" stories to tell, there was one match in which his strategy almost backfired. "I used to have 'Charlie Brumfield—The People's Champion' printed on my racquet cover and when my opponent came on the court, I'd throw the cover in front of him to let him know who he was playing," recalls Brumfield. "But in one match against Bill Thurman he started jumping up and down on the cover. He wrinkled it all up and threw it in the gallery. It infuriated me so much I lost the

first game and was losing in the second game before I woke up and came back to win."

Brumfield's counterpart in the women's ranks is Shannon Wright. "When I'm winning I like to make it clear that I'm having fun," says Wright. "I'll smile or even laugh. It bugs my opponent."

She also uses a reverse psychology of sorts by complimenting her opponent whenever she makes a good shot. "This makes it harder for them to do something nasty to me," she says.

Like Brumfield, Wright tries to use the media to her advantage. "When I arrive at a tournament I want to get the other girls psyched out early, so I tell the newspapers and TV people that I intend to win. I want to make sure my competition knows I'm ready."

Wright has also tricked the press. Marci Greer recalls a match in Boise, Ida. in which she was playing Wright in the finals. "Before our match I was reading the morning paper and they quoted Wright as saying, 'I've got to really slow the game down to win. I'm going to play more conservatively than I ever have.' Naturally, I expected her to play at a very slow

MIND GAMES

pace. But in the match she started hitting drive serves and blasting every ball. I was so surprised that she won easily."

Wright uses a different psychological strategy in her matches with rival Heather McKay. "McKay is so prim and proper. I know she just wants to concentrate and play her game," Wright explains. "So I'll constantly talk to her. I'll say, 'Great shot' or 'You lucky dog.' I'll pat her on the back. I'll talk to the referee. The more aggravated she gets, the more I'll continue."

According to Wright, she knows all the tricks, and can therefore keep other players from using the tricks against her. "The girls will try and talk to me or try some of my own tactics on me," she says. "But I can't be intimidated. And when they see they are not bothering me, they start getting tensed up themselves."

Four-time national professional champion Marty Hogan, who probably doesn't need to resort to tricks to gain his victories, nevertheless has used little digs with certain players. "Although I don't use psyching methods a great deal, when I do, I try to zero in on a player's weakness," says Hogan. "I always remind (Jerry) Hilecher how bad his backhand is or I'll ask Craig McCoy, 'Are you awake yet?' Or I'll criticize Doug Cohen's swing. The next day Cohen will be on the court trying to change his stroke. Someone



Charlie Brumfield says he went out of his way to make sure his opponents never forgot they were "playing the king."

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will ask him, 'What are you doing?' and Cohen will reply, 'Hogan says my swing is wrong, so I better change it'."

The fact that Hogan has his name in big letters on the back of his shirt intimidates some players. But beginning next season that won't be an advantage. All of the players will have their names on their shirts.

Scott Hawkins is one of the younger pros on tour and he uses his age to get any advantage he can. "I was playing Brumfield in a tournament. He was always getting upset at the referee and upset about the way he was playing. I turned to him and said, 'It must be tough getting old, Charlie.' I could see it infuriated him. I won the match but it almost backfired on me. He came close to winning the second game."

Hawkins used another age-related insult to psych out former touring pro Jay Jones, who is over 15 years older than he.

"Jones was destroying me. He won the first game 21-6 and was ahead 15-1 in the second game. All along he kept saying, 'Kid this, kid that.' He was really talking down to me. Finally I started to come back and I gave him some of his own medicine. I kept saying, 'Beat that old man.' I wasn't thinking about psyching him. But then I heard him say, 'What did you say?' so I said, 'You heard me.' I knew he was upset by the remarks, so I continued saying them. I went on to win that second game 21-18 and the tiebreaker, 11-8."

Jones also knows a few psyching techniques, and he used one in a match against Hogan about five years ago. He calls it his "Br'er Bear" routine named after one of the old Br'er Rabbit characters. "I told Hogan that I had only played a few times within the past month and that I didn't feel like running all over the court because I wasn't in top shape," recalls Jones. "I told him to serve and shoot and we'd be off the court fast."

"Sure enough. Instead of playing his usual blasting game, he continually tried to pass me. He kept running me instead of putting the ball away. That's exactly what I wanted him to do. I had really been training six to eight hours a day. I was in great condition. I complimented Hogan on every shot and acted like I was dying in every rally." Jones scored a rare victory over Hogan in that match. "He would have defeated me if he played his normal game," says Jones.

Lynn Adams says body language is the key to her psyching techniques. "I'm really not very verbal," says Adams. "But I get close to my opponents. I give them enough room to hit but I want them to be aware that I'm there."

Adams has used verbal assaults to her advantage. She recalls one incident last year in the Outdoor Nationals in which she was playing one of her closest friends. "I had won the first game but was losing the second one badly. I was aggravated. When my friend got close to me on one shot, I yelled, 'Get the hell out of my way or I'll hit you.' I could see she was devastated by what I said. I won the match but she barely talks to me now. I wish I had never made that remark."

Adams says her two main rivals, Wright and McKay, are like night and day on the court.

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"Wright tries to stare you down. If I hit a semi-good shot, she'll say, 'perfect.' She's implying that your shot must be perfect or you won't beat her. Wright constantly talks to me. She'll say, 'Use any serve you want. I'll kill it anyway.' When she's ahead, she plays racquetball. When she's behind, she starts talking."

"At first Heather had such an aura around her that I was intimidated. Now we are great friends. She's a real lady on the court."

Jerry Hilecher is known for slowing down the game to get a mental advantage. That's what he did when he beat Hogan last September.

"I was ahead of him 9-8 in the tiebreaker. He had just won the serve again. I knew he had a lot of adrenalin going and was really pumped up. I could tell he wanted to end the match right away," says Hilecher. "I put my racquet up to signify I wasn't ready for the serve. That took 10 seconds. Then just as he was going to serve, I signaled for a timeout. I could tell by the expression on his face that he was furious." Hilecher won the tiebreaker, 11-9.

Hilecher says the psyching techniques of Rich Wagner and Brumfield bother him the most. "Wagner will say things like, 'Boy, it's a good thing we're not on television. You're really a rotten show.' Brumfield tries to psych you out with periodic outbursts of temper and cute lines to the referees. He tries to put pressure on you by showing you that he's the center of attention."

Steve Strandemo is one who uses the

crowding tactic to his advantage, that is, with everybody but Dave Peck. "I was playing Strandemo in New Haven and he was constantly crowding me," Peck relates. "Finally, I said, 'Would you please give me some room? If you don't I'll have to run over you.' He said, 'Go ahead.'"

"On the very next point he tried to pass me on the right side. The ball would have been a plum off the back wall but I decided to try and volley it in the air. On my way to the shot I pushed him into the wall. From then on, he gives me all the room I want."

Peck says he doesn't need to resort to any psyching techniques of his own. Neither does Doug Cohen. "I don't have to try to psych out my opponent," says Cohen. "One good shot will shut them up. I'll let my racquet do the talking."

Current women's national champion Heather McKay not only does not use psyching techniques herself, but she disapproves of their use by other players.

"Players try to outstare you, intimidate you, talk to you, do anything but play the game," says McKay. "It bothers me that players argue with the referee. The point is over. Why argue on and on?"

In the end, although psyching techniques may have some effect on an opponent, the player who wins is the one who can make the shots. Or as McKay says, "I don't try to psych out anyone. I never have and I never will. I play my game. If I can't win by doing that, forget it."



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A TOUCH OF EVERYTHING

DynaCam founder Lloyd Lambert, Sr., has touched a lot of people with his inventions.

**By Michael Hurd and
Richard Wade**

You may not have heard of Lloyd Lambert, Sr., but chances are you have seen, read about or heard about some of his inventions. The chances are pretty good, in fact, that you have even personally experienced one of his creations.

Lloyd Lambert, Sr., invented such amusement park attractions as the clown ride, whip ride, horse and buggy ride and the roundup. He invented the forerunner of the go-cart. He has worked with NASA on their Apollo mission; he has helped the CIA and he bought a car once owned by mobster Mickey Cohen. As one can see, he has had his fingers in a lot of pies.

"Maybe I would have been better off if I had settled down and started doing one thing," said Lambert. "But I never figured I had enough money to do that. I was scared to stop what I was doing and venture off not knowing if I would be successful."

Lambert used to work 18-hour days, often traveling from his home in Houston to Texas City, Galveston and back to Houston in one day. Today, he says he's down to 15-hour days. That's because he has let his son, Lloyd, Jr., run the business.

Lambert is the founder of Dynamics Health Equipment Manufacturing Company, Inc., makers of DynaCam health equipment which are used in many racquetball clubs around the country.

Lambert is now 58 years old. His office, overlooking the company assembly plant in a converted South Houston shopping center, reminds one of a treehouse. It is filled with his collection of photo albums and loose clippings. In his private workroom in the back, he has a collection of old pinball machines, jukeboxes, arcade games and guns. And he proudly points to a photograph dated July 26, 1959 which shows him standing next to his Maverick, a 25-mile per hour car that was the forerunner of the go-cart.

"Everything I did was ahead of its time," says Lambert. "I was always doing something and when I finished it, I would back up to the other things I was working on."

The amusement park rides and the Maverick gave him his start, but he had to learn to be a businessman the hard way. After he and his car appeared on such shows as *What's My Line* and the *Jack Paar Show*, and a story



Photo by Sheila Cunningham

DynaCam founder Lloyd Lambert, Sr., surrounded by the weights and machines that make up his company's equipment.

A TOUCH OF EVERYTHING



Lambert (left) goes over plans on his amusement park invention, the Wild Mouse ride.

on him appeared in the *Wall Street Journal*, he was deluged with offers. Everyone wanted his time and his product. But it proved to be an educational experience for him, rather than one which was successfully economically.

"I sold the franchise right to a group of guys in Houston for \$25,000," recalls Lambert. "I didn't know what I was doing. I could have sold the rights to each state for \$25,000."

His success, then, came in publicity, not money. "I went up so fast and came down just as fast. I had to sell off what I had and get out so I wouldn't lose too much money."

Lambert always was ambitious, always wanting to learn more, and to have more varied experiences. He became stage manager of a night club in Galveston at age 22; trained as a glider pilot in the Air Force; pursued an engineering degree from the University of Houston; and worked on the "paint gang" in a Texas City chemical plant

while bugging his supervisors to let him train in instrumentation.

He was on the verge of becoming a first-class instrumentation man when the management demanded that he give up his schooling, which was conflicting with his work schedule. After finally deciding to stay in school, he was forced to leave the chemical plant. Instead, he and a boyhood pal worked as electricians at Galveston night clubs. "We got to see all the entertainment and get paid for it at the same time," he said.

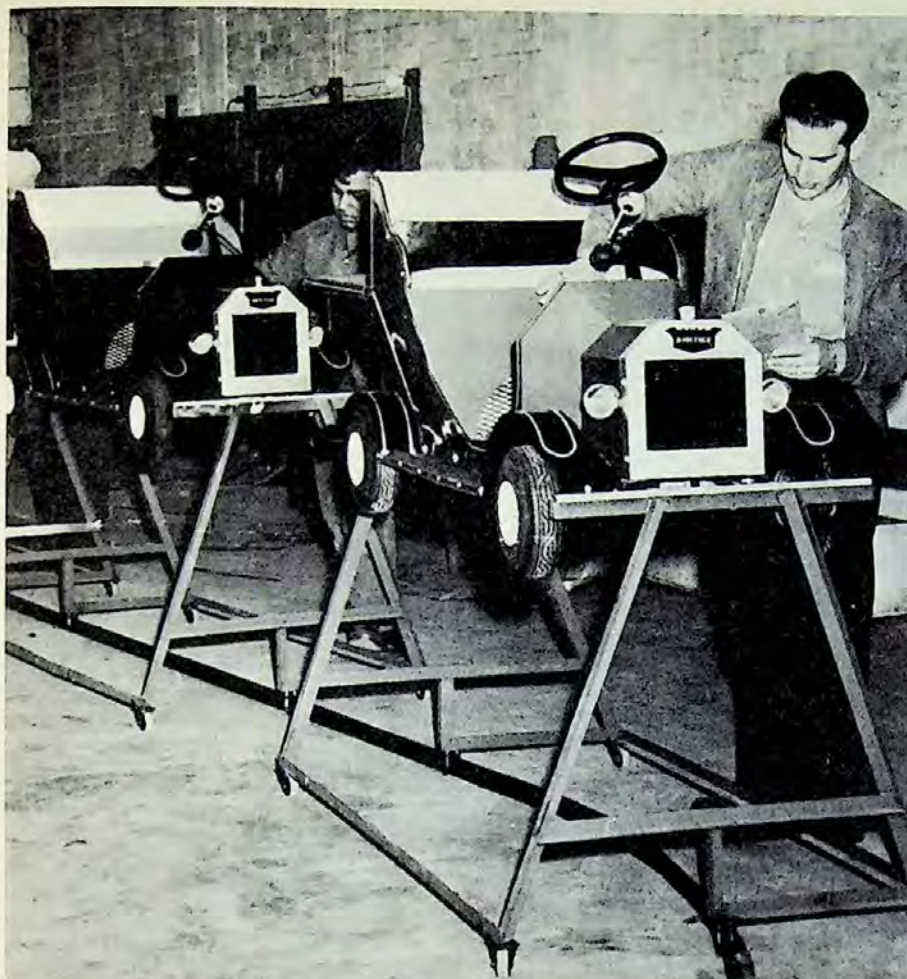
Lambert made the transition to inventor when a college professor offered some encouragement. "He told me, 'Son, you've got a creative mind and with all you've been through I suggest you develop it better.' I think he was trying to tell me I wasn't doing well in school. I was barely passing. But I took his advice and graduated by the skin of my teeth."

Lambert was hired as an engineer to develop automation and instrumentation for a

pipeline that stretched from California to New Mexico. At the same time, he started tinkering with weight machines and was asked by a Houston health club owner to design some for his club. Good-bye engineering. Hello DynaCam.

His success in the weight equipment business led to meetings with NASA people at the nearby Johnson Space Center. From those meetings came a contract to build a "jogger" on which astronauts could train in simulated moon substation conditions.

That indirectly led to a business deal with Igloo, makers of the portable ice coolers. Lambert had been standing next to an Igloo cooler with the astronauts and a "jogger" when a photo was taken and eventually published. Igloo contacted him and after a series of discussions, Lambert's company merged with Igloo. Lambert sold 69,000 shares of his company to them at \$7 per share.



Lambert shows off his Maverick invention, which was the forerunner of the go-cart, and stands in front of another invention, the Whirl-O-Wheel. Pictures were taken in the late 1950s.



Lambert and astronaut try out "moon jogger" for Apollo mission.

Lambert later approached the CIA with another of his inventions—a remote control device that starts automobiles. This would allow agents to start their cars from a distance thereby avoiding any bomb traps. "They didn't turn flips but they were impressed," said Lambert. Several CIA executives have since installed the device.

After all that, one would expect Lambert to retire and collect interest on his money. He won't consider it. "I don't think a guy ever really retires," he says. "You can't retire the mind."

Now his mind is at work with health equipment. He is still designing DynaCam equipment and is now negotiating a deal with the Mexican government to manufacture equipment in Mexico.

When not dabbling with leg or chest machines, Lambert also likes to restore cars. He bought a bulletproof 1950 Cadillac once owned by Cohen and restored it. It now sits in a museum. His latest project is rebuilding a 1924 Chrysler convertible once owned by Walter Chrysler.

"My fun is in dealing with memories of the old days—cars, slot machines, pinball machines," says Lambert, who plans to send a slot machine that yields jellybeans to President Reagan.

Lambert plays racquetball about once a week. He says he would play more but he hates to lose. "I'd like to play more but I don't

want to get beat everytime I go out there," he says. "I don't play that often but I'd like to play more, especially since I deal with a lot of racquetball people."

"Racquetball is more strenuous than working out with the machines. I can fool myself and other people working out but racquetball is tough stuff."

He works out on his machines once in a while but, again, he says he does not have a regular schedule. "I'm not trying to kick sand in anybody's face at my age."

If racquetball and lifting weights are not his forte, it is only because he hasn't enough time to work on them. He spends so much of his time inventing and refining projects.

"Everybody is gifted with certain things in life," says Lambert. "Singers have good voices, and they cultivate them and become famous. I've been gifted with getting ideas and putting them together. I don't think I'm a genius or anything like that. I just don't ever give up on a project. It may take a year or two but if I start on something I can't sleep until it's done."

"There are things I've lost out on that I regret. I wasn't as successful as Henry Ford but I could have been if I had stayed with one thing. But I never did. I never had the capital."

"I've fooled with lots of things—automobiles, airplanes, the space age. I was in it all. A touch of everything. I'll leave a lot of my touches around when I go. And it won't be hearsay. It will be on the record."

Short Shots

CHALLENGE MATCH \$10,000

Marty Hogan will face Dave Peck in a \$10,000 winner-take-all challenge match in September at the Long Beach (Calif.) Athletic Club.

"We had such a great response with our handball challenge, we thought we'd try one with racquetball," said Scotty Deeds, who helped coordinate the event along with Fred Miller and Larry King.

Deeds was referring to the recent \$5,000 winner-take-all handball challenge in which Fred Lewis defeated Naty Alvarado.

In addition to the challenge, Hogan and Peck will each captain a media celebrity team in a Team Racquetball match.

Top ticket price for the event is \$100 for back wall seating.

The Eyes Have It

To improve visual skills on the racquetball court, doctors of optometry recommend several training techniques.

VISUAL ACUITY: Make a cardboard disc to fit your turntable. Cut out letters from a newspaper and glue them to the disc. Spin the disc at 33 rpm and have someone call out the letters at random. As they are called out, try to mark the letters on the disc with a felt tipped pen. After you have mastered this, move on to faster speeds.

VISUALIZATION: Look at an object across the room and picture it in your mind. Then picture walking over to the object and picking it up. Close your eyes and follow your visualized plan.

PERIPHERAL VISION: Practice looking at an object directly in front of you. Then try to see as many other objects as possible while keeping your eyes focused on the original object. Each time try to add more objects.

EYE/HAND COORDINATION: Put three stripes of different colored tape on a rolling pin, one in the center and one on each end. Then put colored tape on the wall in the same pattern. Put string through a punctured racquetball and hang it from the ceiling at eye level, two feet from the pattern on the wall. Practice hitting the ball with the center stripe on the rolling pin, while aiming the ball to hit the center stripe on the wall. Repeat with other color combinations.

For a free pamphlet on "Vision Skills On The Racquetball Court" write American Optometric Association, 243 N. Lindbergh, St. Louis, MO 63141.

Fastest Growing Sport

Racquetball was the fastest growing sport in America from 1976-79, according to a recent study by INFOSOURCE, a Pittsburgh-based information consulting firm.

The study stated that the number of racquetball players increased from 1976-79 by 230 percent. Tennis by comparison increased 100 percent from 1970-73, 50 percent from 1973-76 and only 13 percent from 1976-79.

The report said that the racquetball boom was due to three factors: It is easy to learn; court waiting time is shorter; and court fees are lower.

The results of the study are similar to those released by the A.C. Nielsen Co. over a year ago. No data have been reported on 1980 and 1981.

Grandma Peggy

Professional racquetball player Peggy Steding became the first grandmother to play on the WPRM tour.

Steding, 45, who was the top women's racquetball player in the early days of the tour, became a grandmother a few months ago when Sarah Nicole Steding

was born to her son, Bo, and his wife, Irma, in Texas.

When asked if she has begun to feel old, Peggy replied, "I'd never admit to feeling old even if I were crawling around."

Catalina World Cup

Racquetball's answer to the Davis Cup competition (a prestigious, year-long tennis tournament for players from every country in the world) gets off the ground this month with the Catalina World Cup in Winnipeg, Canada, for players from Canada and the United States.

The event will match four men and four women from the two countries in what is expected to be the forerunner of a world-wide competition.

Next year the event will feature teams from the United States, Canada, Japan and Europe.

"We will move the location of the event from one country to another each year," says Charlie Drake, who conceived of the event and helped organize it.

Shorter Shots

Professional racquetball player Martha McDonald gave birth to a girl. She had played in a professional tournament in Idaho while three months pregnant last year and still made it to the quarterfinals...

More than 250 players from Illinois and Indiana raised \$85,000 in the fourth annual Associates Commercial Corporation racquetball tournament for the benefit of the Northern Illinois chapter of the Cystic Fibrosis Foundation.

Racquetquote of the Month: After seeing the movie *Outland*, which contained a futuristic racquetball scene, photographer Arthur Shay said, "I finally found something I can do better than Sean Connery."

WPRM rankings: 1. Heather McKay, 2. Lynn Adams, 3. Shannon Wright, 4. Marci Green, 5. Karin Walton-Trent, 6. Peggy Gardner, 7. Laura Martino, 8. Linda Prefontaine, 9. Francine Davis, 10. Janell Marriott, 11. Jennifer Harding, 12. Elaine Lee, 13. Rita Hoff, 14. Vicki Panzari, 15. Brenda Poe.

NRC rankings: 1. Marty Hogan, 2. Mike Yellen, 3. Dave Peck, 4. Jerry Hilecher, 5. Don Thomas and Craig McCoy, 7. Rich Wagner, 8. Scott Hawkins, 9. John Egerman, 10. Lindsay Myers, 11. Bret Harnett, 12. Steve Strandemo, 13. Gregg Peck, 14. Doug Cohen, 15. Larry Meyers, 16. Mark Morrow, 17. Keith Dunlap, 18. Davey Bledsoe and Ben Kollun, 20. David Fleetwood.

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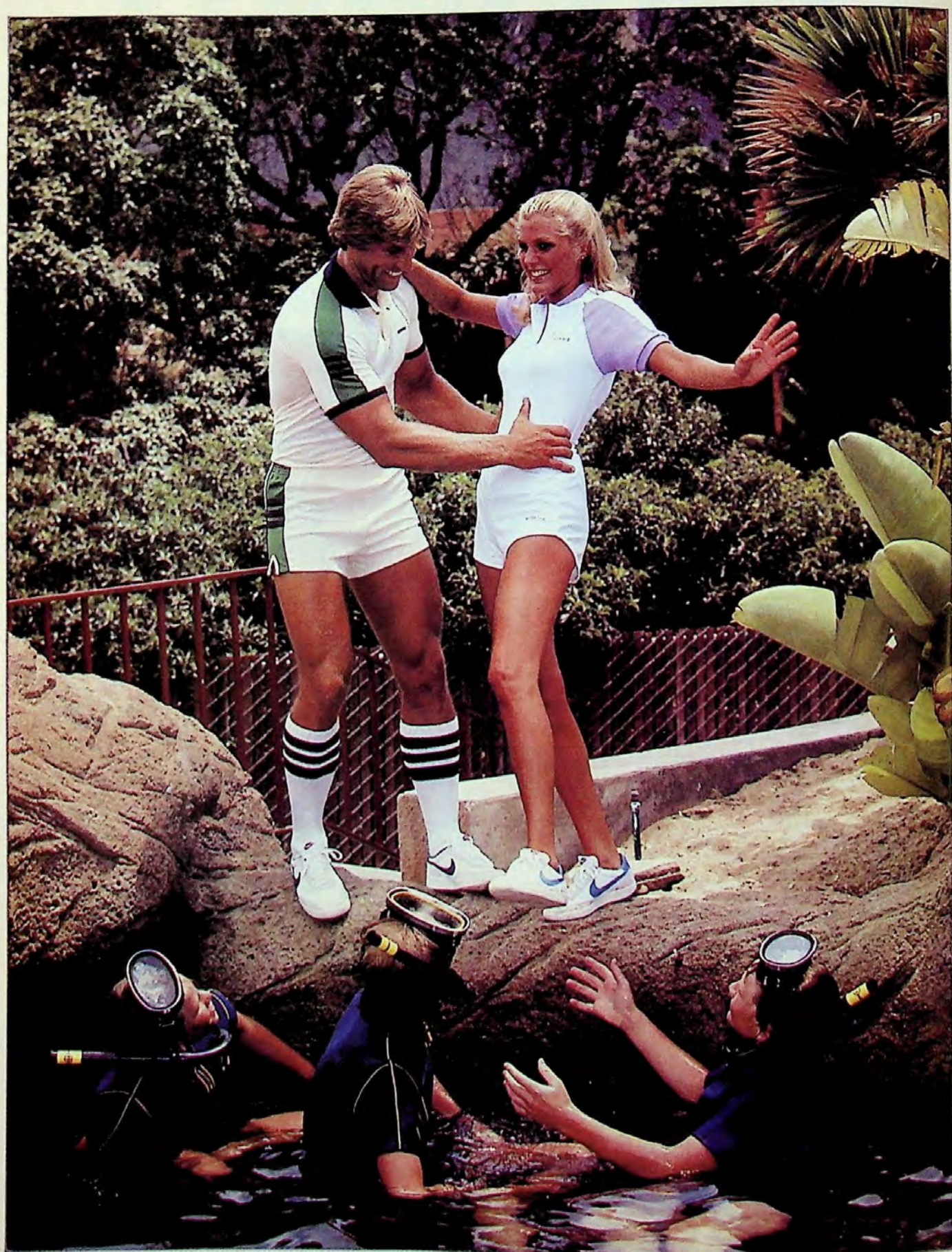
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"HINDER!!"

FASHION RAC





Maria has on Ektelon's icy grape warm-up made of 75 percent Dacron polyester and 25 percent Arnel triacetate. Jacket features two slanted pouch pockets. Pants features elastic waistband, **\$76**. Trisha has her side out in an icy grape shirt with white trim made of cotton and polyester, **\$18**. Icy grape polyester shorts, **\$14.50**.

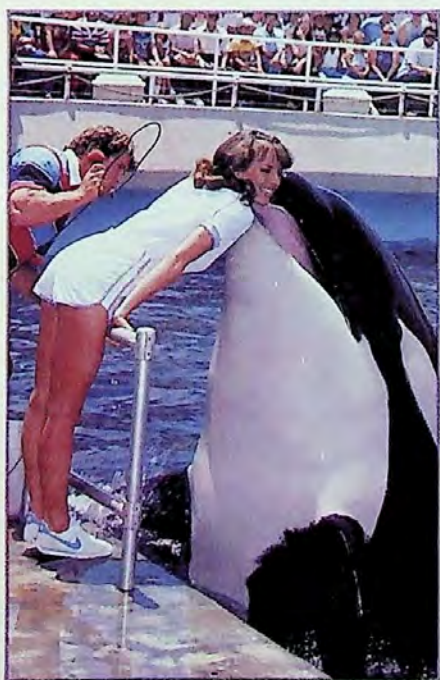


Christopher gets set to enter Marineland in Ektelon's navy blue warm-up suit with kelly green trim. The suit is made of 75 percent Dacron polyester and 25 percent Arnel triacetate. Elastic waistband and pocket, **\$76**. Kelly green shirt made of polyester and cotton, **\$20**.

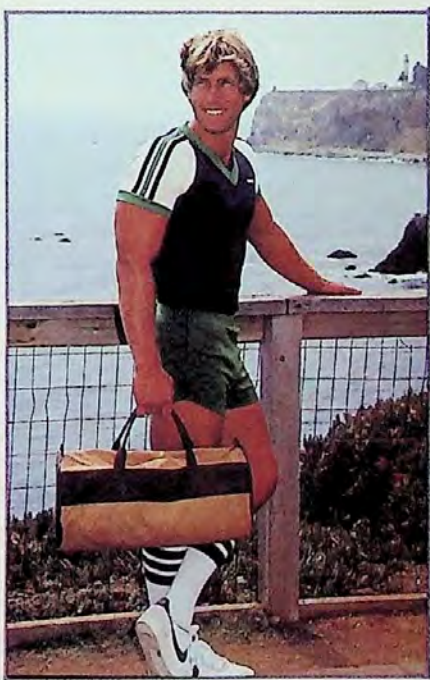
There was plenty of racquetball in the morning, so it was time for a little entertainment in the afternoon at Hanna-Barbera's Marineland in Rancho Palos Verdes, Calif.

Wearing the newest in racquetball wear from Ektelon were models Maria Raedeke, Trisha A. Erney and Christopher J. Wolf. They were later joined by Orky, Marineland's famous star whale.

Fashion directed by David Chow
Photography by David M. King
Makeup by JoAnn Gordon
Location courtesy Hanna-Barbera's
Marineland (Rancho Palos Verdes, Ca.)
Racquet by Ektelon
Bags courtesy Pride of California
and Ektelon
Shoes courtesy of Nike



Orky the whale says hello to Maria during Marineland's afternoon show. And because she wanted to look her best, Maria is wearing Ektelon's white top made of polyester and cotton and featuring contrasting icy grape piping on sleeve and collar, **\$20**. White with icy grape trim shorts made of polyester doubleknit features elastic waistband, **\$15.50**.



Christopher leans in wearing a V-neck navy blue shirt made of polyester and cotton. Features contrasting rib and cuff, **\$13.50**. Kelly green shorts made of 100 percent polyester doubleknit. Features coin pocket, **\$15.50**.

Looking for the fish are Marineland's divers and looking at each other are Christopher and Trisha. Christopher's French white shirt features two-snap placket, raglan sleeves and contrasting stripes, and is made of cotton and polyester, **\$24**. Polyester doubleknit shorts, **\$15.50**. Socks, **\$3**. Trisha looks good in a white top with icy grape trim. Features baseball style collar with two-snap placket and hemmed bottom. Made of poly/cotton combo, **\$19**. White doubleknit shorts with elastic waistband and coin pocket, **\$13**.

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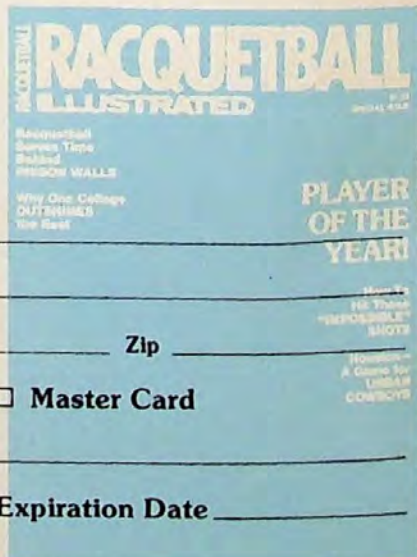
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CLUB NEWS

GREENFIELD COURT CLUB Lancaster, Pennsylvania

Located in an area heavily populated by the Amish (devotees of the traditional Mennonite Church), the Greenfield Court Club was the first racquetball facility built in Lancaster, Pa.

Since the club was built over three years ago, five others have been added in the area creating, perhaps, an overabundance of clubs in a county with only 300,000 people.

"There is a lot of competition in the area but a lot of the top players stayed with us," says Don Ardinger, co-owner and manager of the club.

Greenfield Court Club has eight racquetball courts and two tennis courts. "We just put in Nautilus so we seem to be attracting more younger players now," says Ardinger. "But we have a pretty good mixture here."

Lancaster is located about 50 miles east of Philadelphia in an area heavily influenced by agriculture. Lancaster, it is said, has the lowest unemployment rate and the lowest crime rate in the state.

The area also seems to draw tourists, especially from the New England area. They come to see the Amish community—a community that seemingly has stopped time.

Members of the Mennonite Church refrain from using such modern inventions as electricity. Instead, they basically live the way their ancestors lived. "That seems to intrigue a lot of city people," says Ardinger.

But surprisingly, the club has a few Amish members. "We have a few of the younger ones who are allowed to drive cars," says Ardinger.

The club does not have a bar area but Ardinger plans parties and picnics for club members.

Touring racquetball pro Elaine Lee was the club pro prior to going on the WPRA circuit.

OAKWOOD RACQUETBALL CLUB Valencia, California

Most clubs around the country are so oriented toward adults that they don't even allow children in the club. Some of them, perhaps, should take note of the Oakwood Racquetball Club junior program.

"We want to see the sport prosper in the future," says club manager Steve Ladanyi, "that's why we have to get the juniors playing now."

According to Ladanyi, Oakwood has set up a special "Juniors School" in which younger players can take a four-lesson program. There is also a junior challenge court on Saturday mornings and special student membership for junior high and high school players.

The club opened three years ago with seven racquetball courts and four tennis courts. One racquetball court has a glass side wall. Four more racquetball courts are to be added soon.

The club also has the usual spas and weight facilities and Ladanyi has set up leagues, challenge ladders, in-house tournaments and Friday social events.

Ladanyi and Wayne Wright are the teaching pros.

The club is located less than five miles from the Six Flags Magic Mountain amusement park and about an hour from downtown Los Angeles.

COURTS ROYAL Richmond, Virginia

About 100 yards inside the western city limits of Richmond sits Courts Royal, an 11-court racquetball facility that caters to business-industrial people (and their families) between the ages of 25 and 40.

The club received a certain amount of publicity earlier this year when it sponsored a charity tournament (for epilepsy) pairing a local businessman with a professional football player. NFL players who played in that event included Bert Jones, Joe DeLamielleure, Mike Kruczek, Jack Ham and Mike Bragg. Robert Pratt of the Baltimore Colts and local businessman Bobby Long won the event.

According to the club manager, Glen Smith, Courts Royal has club mixers every other month and regular tournaments, challenge courts, ladies leagues and Wallyball leagues. The facility is also rented out frequently to corporations for private racquetball parties.

The club has a happy hour every Friday from 5-8 p.m. with drinks at bargain prices.

Mike Campbell is club pro. Paul Greenberg won the last club championship.

Courts Royal is part of a chain of four clubs in the Washington, D.C./Virginia/Maryland area owned by Court Control, Inc.

racquetball



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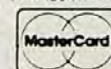


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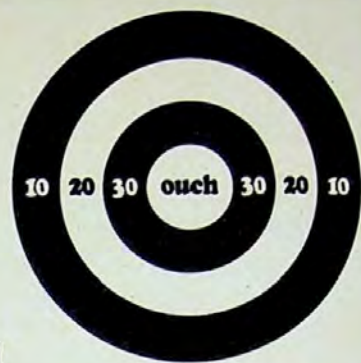
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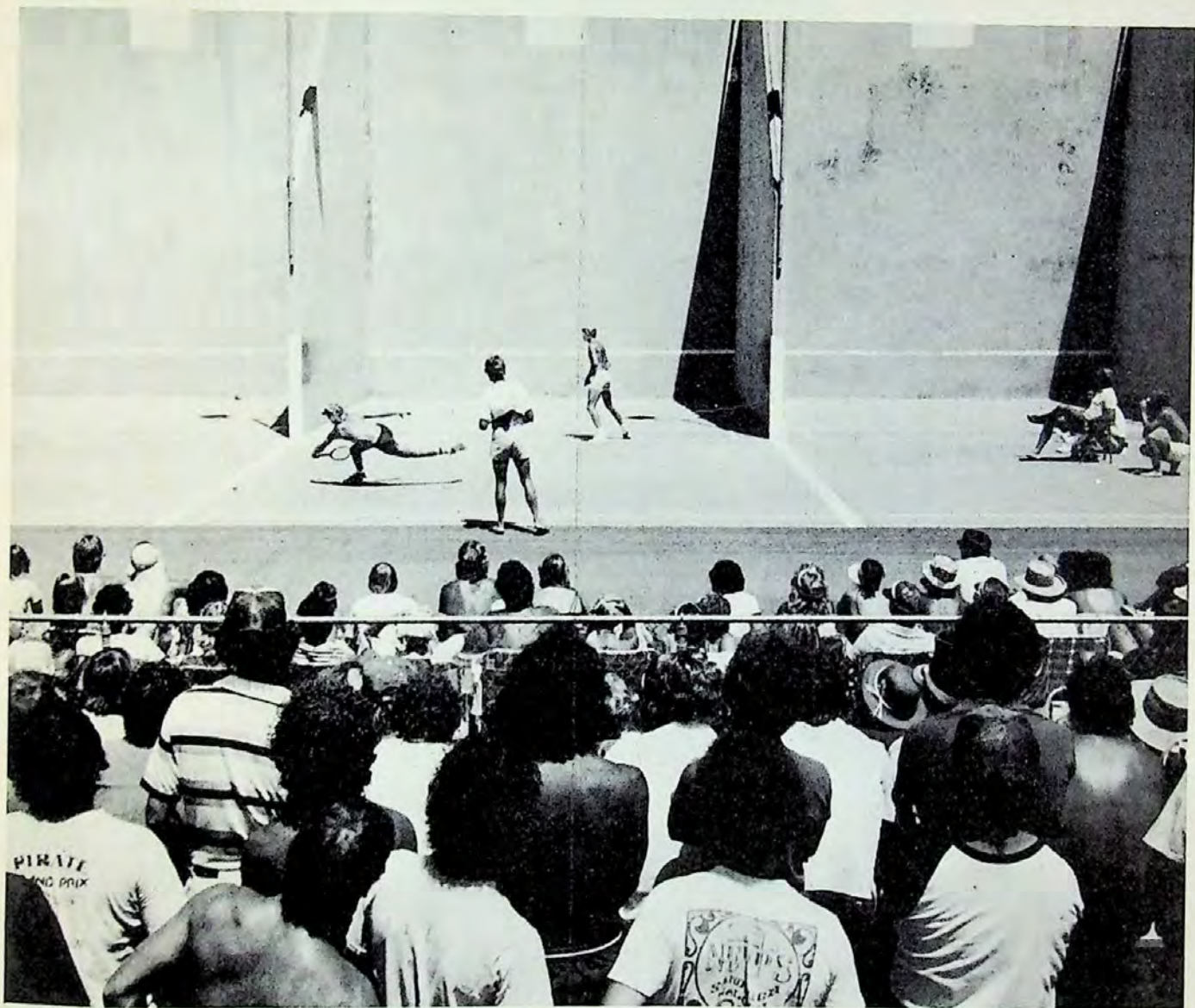
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TOURNAMENTS

Outdoor Nationals



Crowd watches men's finals between Dan Southern and Brian Hawkes of AMF Voit Outdoor Nationals at Orange Coast College in Costa Mesa, Calif. Photos by Carole C. George

By Carole George

The AMF Voit Outdoor Nationals, celebrating its eighth year, drew over 400 entrants to Orange Coast College in Costa Mesa, Calif.

Brian Hawkes, 17, upset last year's champion, Dan Southern, 20-21, 21-17, 11-5, to win the men's open division.

To reach the finals, Hawkes defeated Mark Harding, Jim Carson, Davey Bledsoe and Bobby Stocker.

High-ranking indoor players Marty Hogan, Don Thomas and Rich Wagner were scheduled to compete in the event but dropped out a few days prior to the opening round of competition. "I think they wanted to avoid

getting into a discussion concerning next season's pro tour," said one player.

Bledsoe and Lindsay Myers were around, however, to represent the indoor pros but neither made it past the quarters. Bledsoe lost to Hawkes, 21-20, 21-7, and Myers lost to Southern 21-16, 21-9.

The women's championship proved to be little more than an exhibition between Lynn Adams and Jackie Harding. Adams won her third title, 21-12, 21-6.

Mark Harding teamed with Paul Olsen to defeat Jim Hicks and Steve Mitchell, 21-6, 11-21, 11-8, in the open men's doubles. Julie Davidson and Jackie Harding won the women's doubles with a 21-18, 12-21, 11-4 decision over Joan Murray and Judy Fettig.

John McClellan and Diane Heims won the

mixed title over Kelly Choate and Jim Flannery, 21-17, 21-6.

Dr. Bud Muehleisen won the seniors title with a 21-14, 21-17 win over Bob Sassone and teamed with Burl Morrow to take the senior doubles crown over Bobby Bible and R.O. Carson, 21-6, 9-21, 11-10.

Gabriel Medina won the juniors title over Ron Joher, 21-17, 21-18. Glenn Gross beat Flannery, 14-21, 21-7, 11-9, in men's B competition and Sue Love topped Kerry Miles, 21-9, 21-5, in women's B play.

Kory Longnecker teamed with Tom Steel-smith for the men's B doubles title. Shirleen Gout and Joyce Schutz won the women's B doubles crown. Benny Ricardo and Joan Vigil won B mixed doubles. Ricardo is the place kicker for the New Orleans Saints.

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TOURNAMENTS



Dan Southern hits the ground after reaching for shot against Brian Hawkes in Outdoor Nationals finals. Hawkes won title from 1980 winner Southern.

So. Cal Pro-Am

Bobby Stocker defeated Mark Morrow, 21-14, 16-14 (forfeit) in the men's finals of the 1981 Southern California Celebrity Pro-Am put on by Pro-Visions and KFOX radio at the Torrance Athletic Club and Torrance Court Club.

Morrow quit playing and walked off the court in the second game, thereby giving Stocker the title. "He was notably upset at the refs calls," said one observer.

To reach the finals, Stocker defeated Dave Bush, 21-9, 21-12. Morrow defeated Lou Kessing.

Kippi Bishop defeated Terry Gilreath in the women's finals. Bishop advanced to the finals with a win over Pat Bushi. Gilreath defeated Elaine Mildenberger.

Each of the open winners won \$600.

Other winners were Mark Plotkin (men's A), Art Belmontes (men's B), Debbie Cantu (women's B), Freb Webber (masters), Terry Kane (seniors), Brian Knudson and Tammy Lamke (juniors), Copperman-Cubitt (open doubles) and Evans/Hollingsworth (mixed doubles).

Celebrities on hand included football players Ricky Bell, Anthony Davis, Ronnie Lott, Dennis Smith, Pete Boermiester and Danny Reece. Other celebrities included singers Michael Damien and Kellee Patterson, actors Jon Walmsley and Glen Scarpelli and actresses Gina Hecht and Lisa Harrison.

Etc.

● Marty Dreyer of Richmond Heights, Mo. defeated Denny McDowell of Bloomington, Ill. in the men's finals of the Mid-States Open at three Spaulding Racquetball Clubs in the St. Louis area. Cheryl Mathieu defeated Sue DiPiano in the women's open. Larry McDowell and Kim Draper won the A divisions. Jack LoBaido and Kay Metzger-Groll took the B divisions.

● Kelvin Vantrease defeated former touring pro Steve Keeley, 7-21, 21-13, 11-9, to win the Flag City Memorial Day Tournament at the Findlay Circuit Courts in Findlay, Ohio. Judy Jeanette defeated Mary Ann Szpont, 18-21, 21-15, 11-5, in the women's open. Steve Shaw won the A title over Larry Miller, 18-21, 21-10, 11-10.

● Cory Brysman defeated Guy Texirea, 21-16, 21-10, in the men's open finals of the Diamond Jubilee put on by Creative Tournaments at the Diamond Racquet Club in Diamond Bar, Ca. T. Esser won the women's title.

● Jack Kules defeated Gary Humphrey to win the men's open and Colleen McKenzie defeated Paula Zeien in the women's open of the 1981 All-Spain Championships at the U.S. Naval Base in Rota, Spain. Kules teamed with Humphrey to win the doubles title.

● Jim Tanner and Kathy Byerly won the A divisions of the Oakwood-Penn Summer Classic at the Oakwood Racquetball Club in Valencia, Ca.

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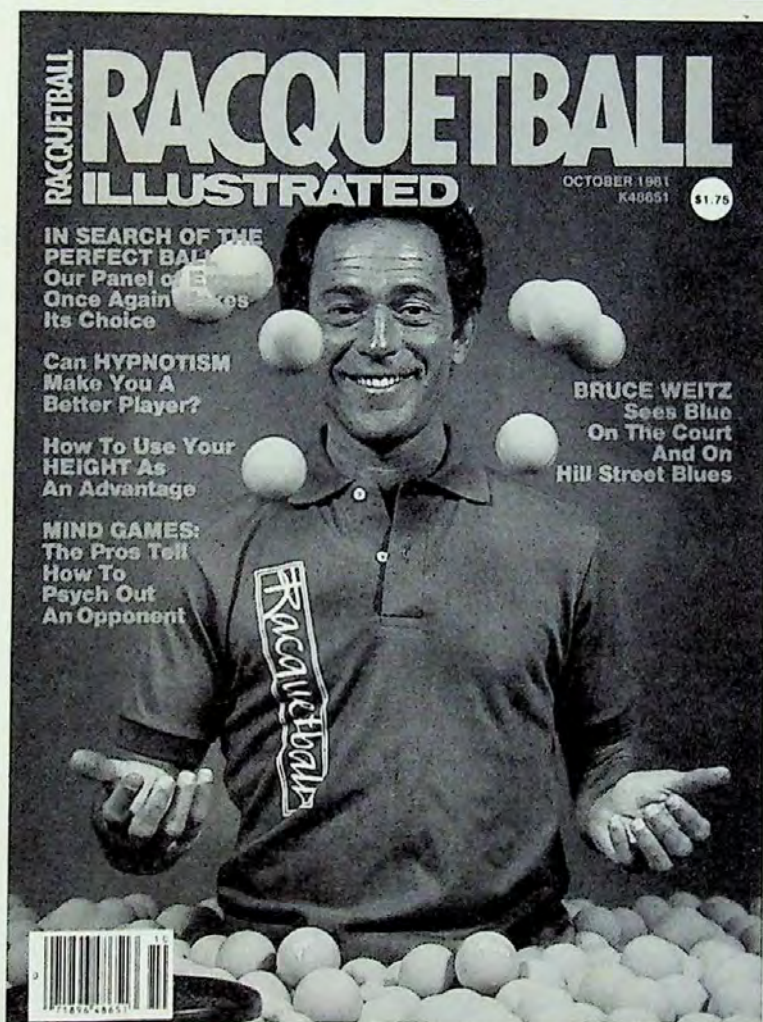
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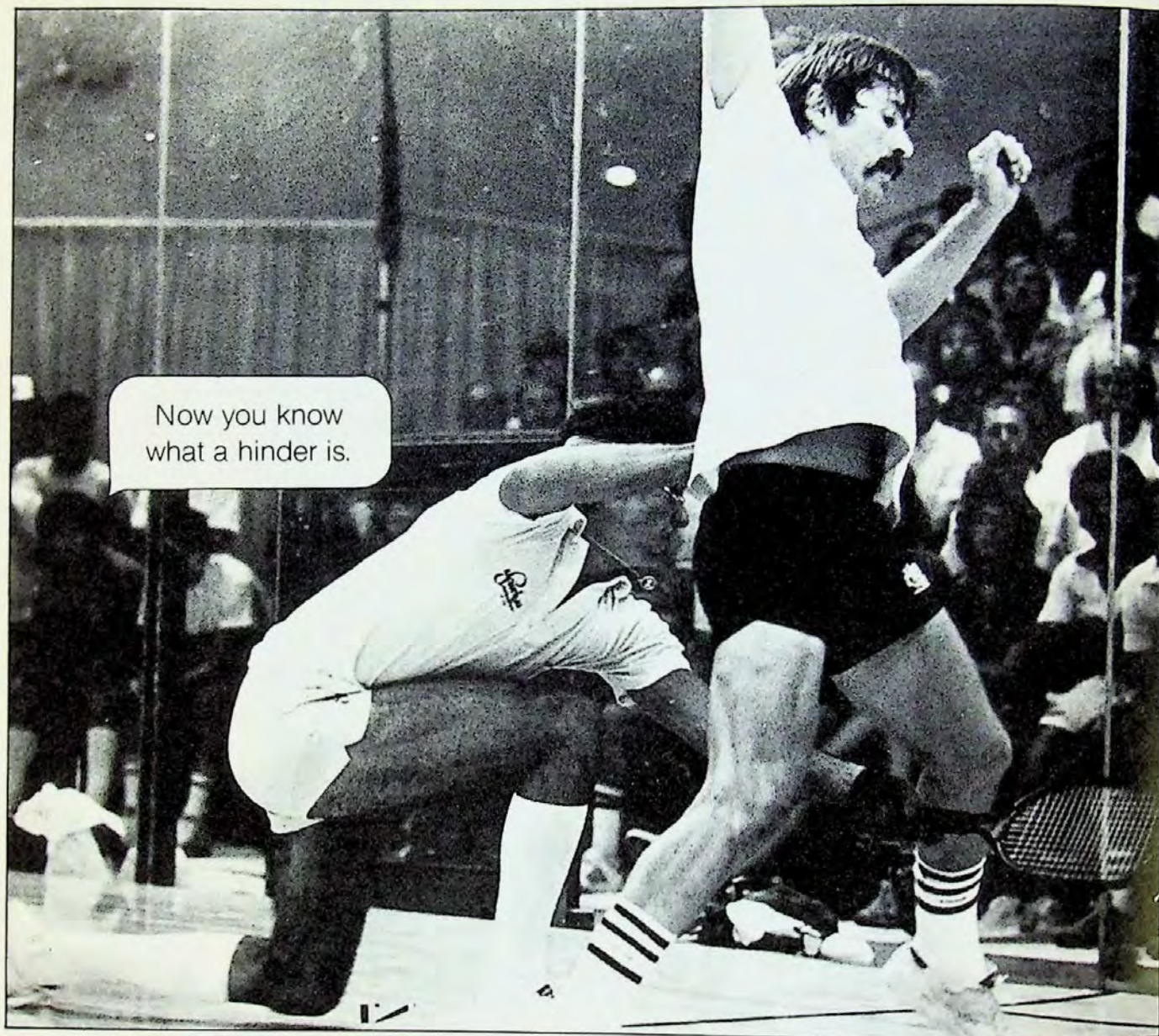


Photo by David M. King

THE NEXT SHOT...

In our November roster of stories, we feature:

ADVANCED INSTRUCTION GUIDE

Hogan, Muehleisen and six others offer articles geared for the top-level player.

SPECIAL OLYMPICS

An interesting story about a group of kids who took up the game for the first time.

WORLD GAMES

A report on what happens when other countries go up against the top United States racquetball players.

THE PROFESSOR

What ever happened to Charlie Brumfield?

ACUPRESSURE

A do-it-yourself method of stopping pain.

PLUS:

A light article on special racquetball dishes made of yogurt, a photo section from the Connie Stevens Celebrity tournament, and a cover story on an attractive and athletic television actress.

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