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ANNUAL HEART AND SOLE ISSUE

- How to Choose a Racquetball Shoe
- How to Prevent Ankle Injuries
- How to Put Your Heart Into the Game

SHOOTING FOR
NUMBER ONE:
MIKE YELLEN
AND
LYNN ADAMS

ZEN AND THE
ART OF
RACQUETBALL
PLAYING



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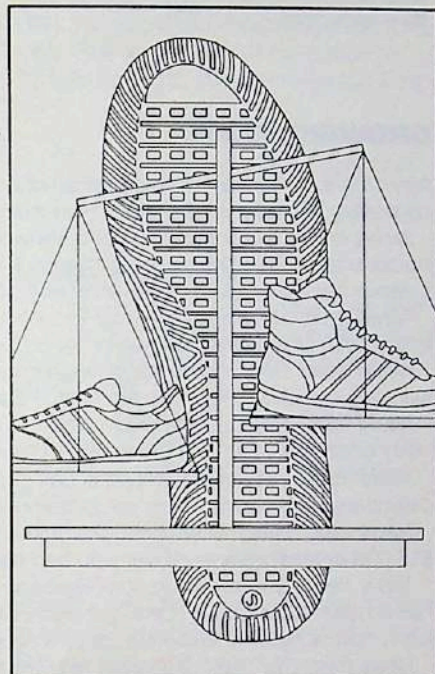
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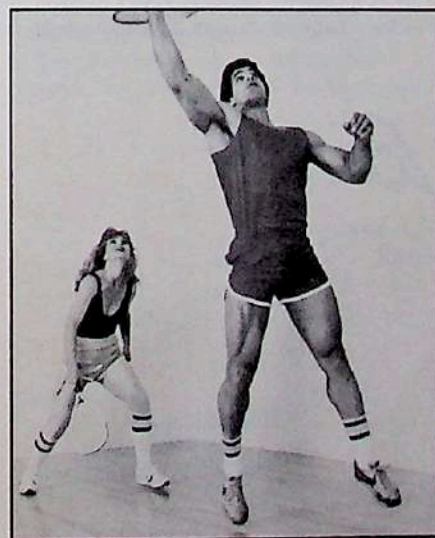
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UP FRONT



GROWING PAINS

News Item: A Kansas City racquetball club denies membership to a pro basketball player ostensibly because he is a black man married to a white woman (see short shots).

News Item: One company sues a Midwestern discount store chain to stop the sale of house brand look-alike racquets (see short shots).

News Item: One player sues another player for libel.

News Item: New men's pro tour formed with only 14 players. Several other pros left out in the cold. One player files suit to get on the tour.

News Item: One woman player issues apology to fellow players and sponsors for skipping out on a scheduled third-place playoff in a \$10,000 tournament.

News Item: Several state organizations disaffiliate from racquetball's national governing body because "it has nothing to offer." Governing body later closes its doors temporarily.

News Item: Veteran player settles ball monopoly suit with one co-defendant. Other defendants won't settle. Case will probably end up in court.

News Item: National amateur championship played between one player who had won \$15,000 against another player who had been ranked 20th as a professional.

News Item: One television spokesperson says, "Racquetball won't be televised until it has a national audience." One racquetball industry spokesperson says, "Racquetball won't have a national audience until it's on television."

News Item: The 1981 Nationals features two players getting into a fight, one player breaking a locker room mirror and one racquet company executive ripping the shirt of a referee.

The above items are only a sampling of what we all read about in 1981. Every sport has its growing pains, and people can rationalize that as an industry grows, some mistakes will be made. But there is a time when growing pains turn into embarrassments. Let's hope the racquetball industry matures in 1982, and instead of growing pains, we just see an industry grow up.

It is time for our annual "Shoe Guide." This year we feature articles on how to buy a racquetball shoe, how to prevent ankle injuries, and a color showcase of what the shoe companies have to offer in 1982.

We also recommend the article on "Zen and the Art of Playing Racquetball," the first of a two-part series; Marty Hogan's excellent instruction piece on strategy, and Steve Keeley's backwards look at one unusual match.

Ben Kalb

Ben Kalb
Editor

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FEBRUARY 1982

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SIDE OUT

BOBBY STOCKER

I am writing in response to your article written about our Bobby Stocker in your December issue. The interview was conducted at our club where Bobby has been teaching pro for the last year. I am afraid what was said during the interview and what was printed in your article are two different things, and your sensationalizing has caused Bobby considerable personal anguish.

The premise of the interview was to be on Black Racquetball, not an autobiography on Bobby Stocker. Why other black players were not interviewed is perhaps a reflection on your sincerity in informing (or not informing) the public on the subject. Bobby does have some valid and candid comments about blacks, but your statements like "can't get no respect" and the "Black Flash" only cheapen them and perpetuate misunderstandings.

Bobby can and does get respect. He may not be a top professional player on tour with sponsors grabbing for his support, but he has done more for local racquetball, new players, juniors, and amateur players than anyone I know. His enthusiasm and professionalism are unbeatable. And most of all he cares about racquetball and its future for all people of all ages, ability levels and races.

Kathryn Fletcher
General Manager
Racquetball World
Fountain Valley, Calif.

Editor's note: The story assigned was a feature article on Bobby Stocker, not "Black Racquetball." However, the writer was asked to get Stocker's opinions on "blacks in racquetball" because Stocker is the best black racquetball player in the country and with that title, he, whether he realizes it or not, automatically becomes a spokesperson for blacks in racquetball. As for the alleged discrepancies between what was said and what was printed, we welcome you or Bobby to re-listen to the tape. He was not misquoted. The subhead about "getting no respect" has nothing to do with how other players or friends react to Bobby. It has to do with his quote: "I deserve the recognition many times but they won't write me up." It's not an insult but a compliment in much the same way as the pro football lineman who can make All-Pro but can't get the same "respect" as a quarterback. We have relayed these thoughts to Bobby and offered him a chance to write his own opinions.

"OUTSTANDING EXAMPLE"

Bobby Stocker is the teaching pro for our club. I'd like to let your readers know what an enthusiastic, dedicated and honest player he is.

He gives constant encouragement to beginners and suggestions and aids to all our club members. Mr. Stocker is an outstanding example of what the great sport of racquetball can produce.

Alan Blaine Culver
General Manager
Racquetball West
Culver City, Calif.

BLACKS IN RACQUETBALL

I'd like to thank you for printing the feature story on Bobby Stocker in your December issue.

It has been a long time coming for someone to speak out on blacks in racquetball. I think a lot of people admire Bobby for his play and for telling it like it is.

I have never met the man but I think his words should be sent to all the racquet companies.

R. Williams
Cincinnati, Ohio

FEATURE STORIES

Your December issue was one of the most interesting I have read.

I am not one of those readers who spends hours and hours reading about instruction. I much prefer the personality features. That is why I enjoyed the stories on the Philadelphia Eagles cheerleaders, Craig McCoy and Bobby Stocker. I also thought the \$10,000 Challenge story was interesting.

Diane Pearson
Cherry Hill, N.J.

DONNA MILLS

In the July, 1980 issue my letter was printed in your magazine telling you I thought the Catherine Bach cover (May, 1980) was the best I had seen on your publication.

Make that second best. Your Special Yearbook cover of Donna Mills is the best. Her look melts me. In fact, I am having the cover put in a frame.

Buddy Phillips
Austin, Tex.

COVER CHOICES

I have saved all your magazines ever since I started subscribing in the summer of 1979 and I just thought you might like one person's opinion as to which covers I thought were most attractive.

My top five (in order) are Donna Mills (1981 Yearbook), Rodney Dangerfield (Oct. 1980), Ruth Buzzi (Oct. 1979), Catherine Bach (May, 1980), and Barbi Benton (Feb. 1981).

Ted Hollingsworth
Sherman Oaks, Calif.

GOSPEL ACCORDING

Of all the instruction stories that have ever appeared in your magazine, I most enjoyed the Gospel According to the Pros in your Special 1981 Yearbook.

I usually don't want to take the time to read long (and sometimes dull) stories on instruction. I prefer simple, to-the-point stories.

Melinda Summers
Houston, Tex.

Editor's note: Check our instruction section for another bit of Gospel According to the Pros.

HOGAN INSTRUCTION

I'm amazed at how intelligent and well-written the Marty Hogan instruction series is. It is definitely the best instructional series I have seen in any racquet sports magazine.

The articles are informative yet to the point. Charlie Brumfield's articles, for example, are too scholarly. He tries to come across as a "professor" but he ends up confusing the reader sometimes.

Articles by Dave Peck and Mike Yellen, on the other hand, are not informative enough. They are written for the beginner.

Jay Vernon
Boston, Mass.

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PLAYERS

PHOTO BY FRANK WONG



Steven Yates, who performs in the soap opera *Guiding Light*, was one of several actors who took part in the Motion Picture-Television Industry Racquetball Classic at the Century Racquet Club in Century City, Calif. The participants raised \$1,200 to benefit the Foundation for the Junior Blind.

PHOTO BY DAVID M. KING



Sheila Frazier, who had a role in Neil Simon's movie *California Suite* and was the co-star of the short-lived television series *Lazarus Syndrome*, tests out a racquet at the NAACP tournament at Racquetball West in Culver City, Calif.



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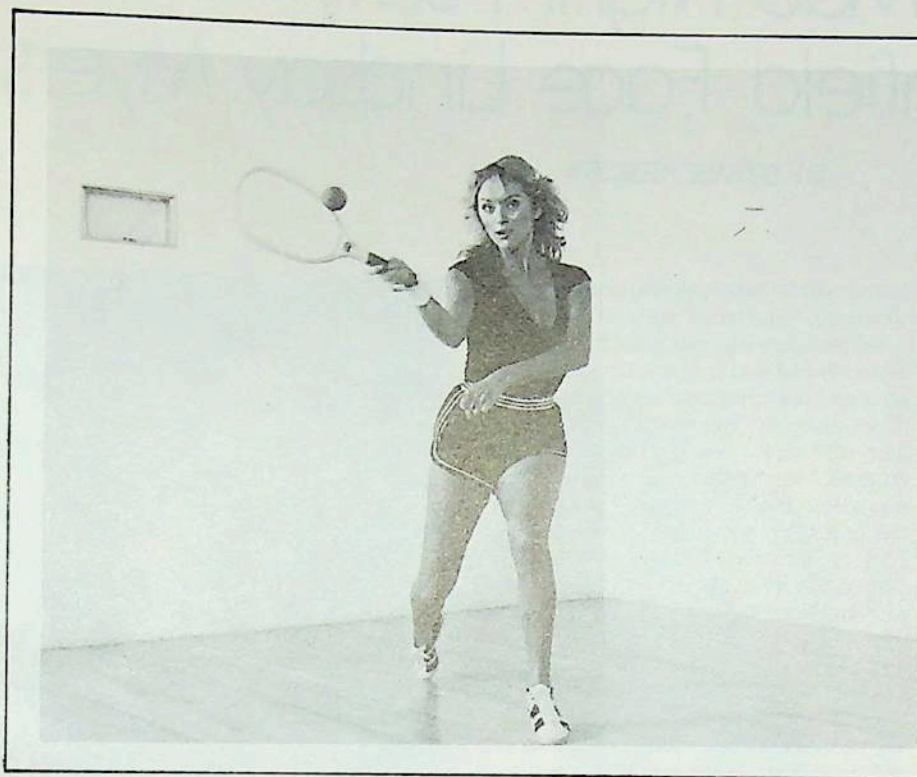


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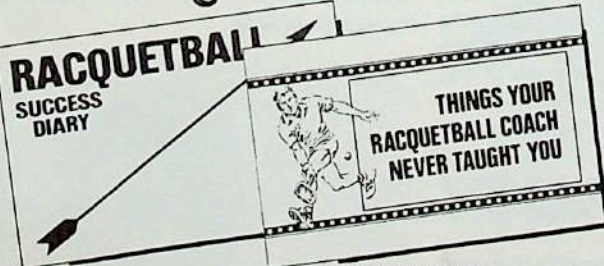


Sybil Danning, co-star of the recently released movie *Salamander* (with Anthony Quinn), gets in a racquetball workout at The Racquet Centre in Universal City, Calif. Danning also played in *Airport 1979*, *Operation Thunderbolt*, *The Man With Bogart's Face* and *Battle Beyond The Stars*.

R

PHOTO BY ED IKUTA

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COURT MEMORIES

The Mad Night I Saw Charlie Brumfield Face Lindsay Myers

BY STEVE KEELEY

Let's talk *mad*. I'm talkin' berserk and out-of-control mad; I'm talkin' funny and happy mad; I'm talkin' sane and proper mad. I'm talkin' Charlie Brumfield and the mad old days. Well, maybe the days aren't all that old, but this report is on the old Brumfield, whose many forms of madness have been cheered, jeered and feared by racquetball fans for a decade. Read the evidence, consult your psychological texts, then see if you don't agree that we're talkin' mad.

First, a little background data. The 1979 CBC (Canadian Broadcasting Corporation) International Tournament in Winnipeg was, for the millions who later viewed it on television, a normal representation of professional racquetball. The tourney pitted the best from the United States versus the best from Canada. Brumfield spearheaded the gang of eight from south of the border, while the eight from up north were led by Lindsay Myers, who lives in San Diego but for this event, crossed over to the Canadian team by virtue of his Canadian birth certificate. It seemed fitting that these two court foes should meet in the quarter finals of the CBC Classic.

This specific quarter-final contest is our case history. It, perhaps, sheds light on the hypothesis that you don't have to be crazy to play pro racquetball, but it sometimes helps. The two subjects? Off the court, they're as congenial as a couple of pups. On the court, it's a different story. Put crazy glue on Brumfield's lips and he'd be helpless. Hit Myers with an undeserved insult and he may display much more than your conventional freak-out. It was the classical match-up of the guy who knows how to fling it vs. the guy who won't take it.

And then there was the crowd. Brum didn't blame the Canadian fans for being partisan. On the contrary, Charlie is a past master at intentionally becoming the focus of a racquetball mob's hoots and hollers. He thrives on the pressure of a heated match. He encourages it, manipulates it, then transforms it into a weapon against his opponent. I'm not revealing any secret. Charlie will readily admit that each player on the tour performs best at a certain level of tension. Take that player out of his psychological comfort zone and he'll turn into oatmeal above the eyebrows. But sometimes that kind of thing is a double-edged sword.

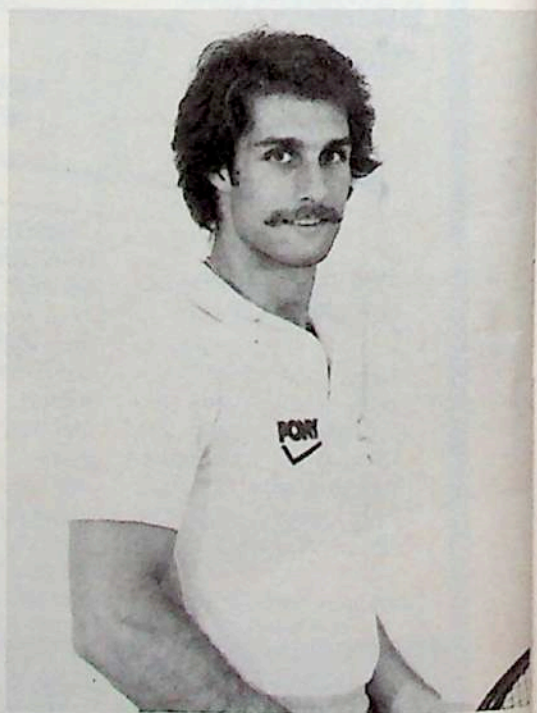
You can be sure that Brum blames no one

but himself for initially stirring up the crowd in Winnipeg. He started early in the match, when the score was close, but there were no sighs of what was to come. Charlie skipped an attempted kill into the floor and the ref said, "Skip. Side out." Brumfield looked incredulous, his mouth working silently like it had a hamster in it. I think he truly believed the shot was good. The ref repeated that it skipped, the gallery screamed that it skipped, and Lindsay just stood there and rolled his eyes. Charlie asked the linesmen and they indicated with their thumbs that it skipped. Well, you have to know Brumfield to understand that, first, he will not lose face in any situation, and, second, he can quote the racquetball rule book just like he used to quote cases back in law school. He knew that to protest the skip ball any further would bring on a technical foul and loss of point, yet he had to get back at them in some way or he'd implode. So, as he bent over to receive service, he stuck his left hand behind his back and thrust his middle finger first toward the left linesman, then toward the right. The ref, perched directly above the back wall, apparently had a poor angle to see Brumfield. The linesmen, seated behind the glass back wall, saw the solitary finger, all right, but they were powerless to do anything. The spectators behind the glass back wall also had an excellent view of that one-finger salute and they didn't like it one bit. There were murmurs of "Let's hang the sorry little worm by his beard from the back wall," but there was no further immediate outrage because Myers had served to start the next rally.

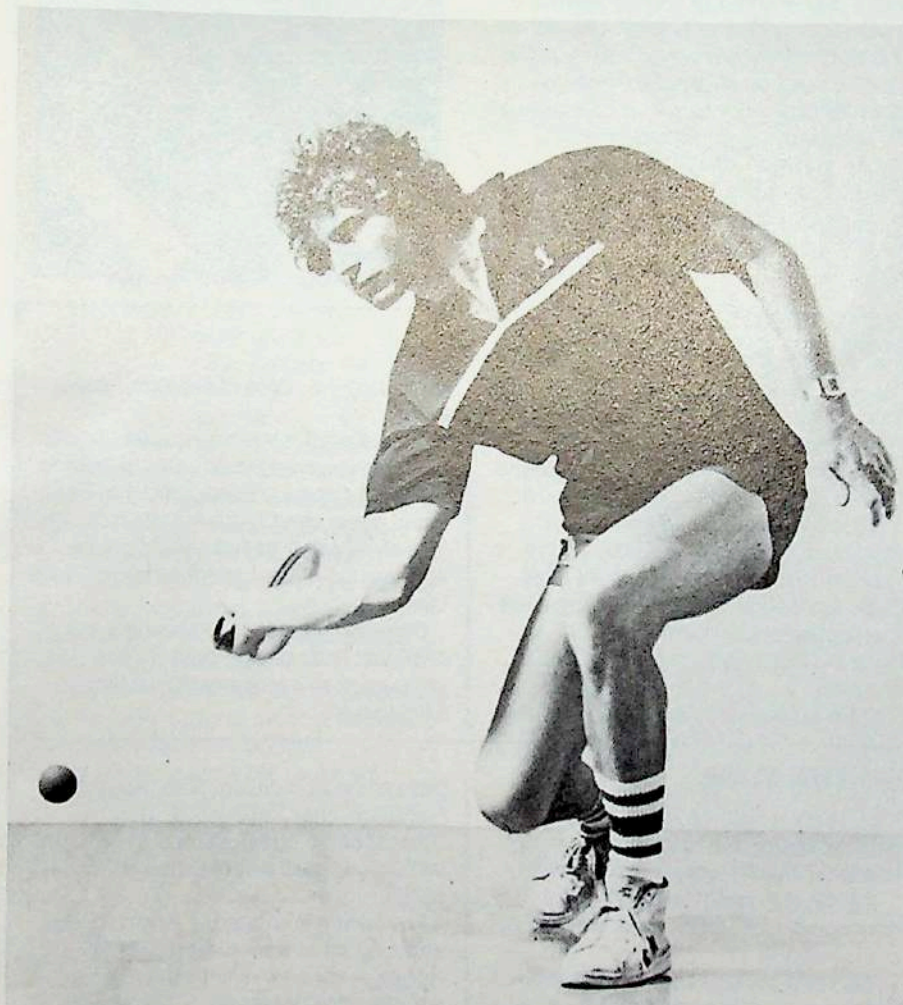
The match picked up tempo from that point on, developing into a very physical contest. Both players jockeyed for position, almost standing in each others' shoes during the many rallies. As such, I guess Brumfield didn't think it out of line when he elbowed Lindsay in the jaw during one rally. Even the TV cameras saw it. Brumfield blasts a pass shot down the left side, Myers scampers from the right front toward the left rear corner, and Brumfield nonchalantly allows Myers' chin to run into his raised boney elbow. Replayed in slow motion, Lindsay's head jerked back like a boxer absorbing a punch, except his feet continued to pedal forward. Most people would have been knocked out, but Lindsay is a rather sturdy specimen and managed to get up after about an eight count. He stormed off the court cradling his chin, and eyes



Charlie Brumfield



Lindsay Myers



Steve Keeley

firing daggers at Brumfield.

When play resumed nobody was smiling. Two rallies later, Brumfield somehow trapped Myers' body between the left side wall and his massive hind end, then gave him the "butt-butt," a perfectly legal ploy familiar and feared by players from Brumfield's former raving madman days. Brum thrust his buttocks backwards and jarred Lindsay's inwards. Myers went down again, but was up quicker than a yo-yo. He pushed Brumfield on the chest. Brum, off-balance for only a moment, stood nose-to-nose with Lindsay. Myers could have bitten Brum's beard without budging, while Brum could just as easily have poked out Lindsay's eye with his nose. Then Charlie started stalking Lindsay. Myers had to walk

backwards or be run over, so on they strided—one forward and one backward. Charlie stepped forward right as Lindsay stepped backward left, right and left... like a racquetball tango. I counted six steps until Lindsay was literally up against the right side wall. At which time push started to come to shove.

The crowd, strangely quiet until now, suddenly came alive in uproar. Same with the ref. Official-looking people flooded the court and order was restored surprisingly fast. This time both players briefly forced smiles as they began play. However, the crowd understandably did not break into a collective smile. The atmosphere was downright ugly. This didn't escape Brumfield who, perceptive as they come, is also very fond of his own skin. He

sensed it was not going to be enough to just cool it. A minute later, he picked a peculiar way to make amends, if that's what he was trying to do.

Just as Myers tapped a garbage serve into play, Brumfield raised his left hand and yelled, "Hold it!" Simultaneously, he punched a half-hearted ceiling ball, then glared at the referee. All of this is, of course, proper etiquette to inform the ref that you aren't ready to receive the serve. Myers acknowledged this and immediately stopped play. The ceiling ball dropped forgotten into the left rear corner. The ref called out, "What's going on?" Brumfield said primly, "Correct. A player may not stop play during the rally." He marched to the service box, where Myers stood in a cloud of sweat and anger trying to figure out just what to say or do. The Canadian fans went zonkers. By that I mean they laughed so hard there was pandemonium. And Brumfield? He wheeled around to face the spectators, raised the front corner of his gym shorts and, like some heavy-legged strip teaser, flashed them a glimpse of his jock strap. The laughter went out of control at this point.

If you know Charlie like I know Charlie, he will not stand to have the crowd on his side for long. It cramps his style. He needs that thunder in the court atmosphere before he can play with his opponent's psyche the way a fisherman plays a fish on a line. I know this because I've been the fish enough times in the past. So, within a few rallies Brum got down to being seriously loathed once again. He got pushy, his mouth reappeared from his beard, and his eyes turned to dark stones as he focused on the unknown. And the people in the gallery must have picked up on Charlie's somber change because their common mood swung to the surly. Besides, the match was still very close and they wanted their man to win much more than they wanted to be entertained by some Yankee showboat.

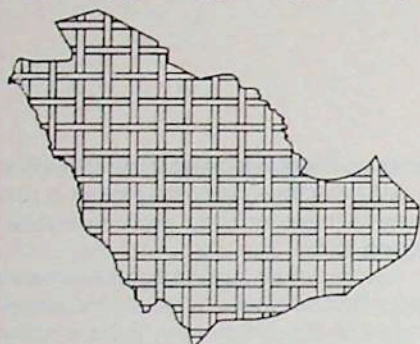
And so the contest went, Brumfield at the controls of a psychological roller coaster that rose and fell, rose and fell. Myers knew he was being taken for a ride but couldn't do anything about it, and who knows whether the crowd realized they were on that roller coaster too.

Conclusion: I think Myers won and Brumfield escaped with his life but I don't recall the final score. Who cares? It was just one more mad night of racquetball.

R

SHORT SHOTS

s a u d i



a p a b i a

SAUDI ARABIA TOURNEY

Racquetball players representing teams from Bechtel, Aramco, Saudi Parsons, Lockheed, Shobokshi, Raytheon and the Royal Commission for Jubail and Yanbu converged in Yanbu, Saudi Arabia for the first Saudi Arabia National Racquetball Tournament sponsored by the Yanbu Holiday Inn.

Richard Poppe of Yanbu won the men's open by defeating Tom Abney, 21-12, 21-14, and Debby Wigton of Aramco defeated Deone Atkinson, 21-12, 21-14, to win the women's open.

Open semifinalists were Tom Elkins, David Guerra, Claire Leslie and Betty Lapham. Paul Buezek defeated Ed Barksdale, 21-10, 21-19, in the seniors competition.

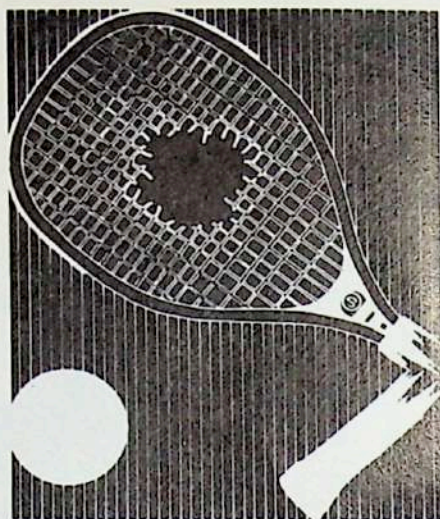
The tournament attracted 48 players and was held at the Madinat Yanbu Al-Sinaiyah. Each of the winners received a one-week expense-paid vacation at a Holiday Inn resort.

LACK OF CLASS

The Lack of Class Award this month goes to an unnamed Kansas City racquetball club that denied a membership to former Kansas City Kings basketball star Sam Lacey ostensibly because Lacey is a black man married to a white woman.

When Lacey's membership was denied, the club said, according to a story in the Los Angeles Times, it "wasn't able to accommodate celebrities." It later gave a lifetime membership to Kansas City Royals baseball star George Brett.

Lacey has since left Kansas City, having been traded to the New Jersey Nets.



PATENT INFRINGEMENT

A large Midwestern discount store chain has signed a consent agreement with AMF Voit to stop the sale of their Taiwan-made racquets that closely resemble the Impact One design.

According to Bob Larsen, merchandise director of AMF Voit, his company had sued the discount store chain for "patent infringements." The suit was settled out of court with the store agreeing not to sell the pseudo Impact racquets.

"I am restrained by the agreement from

disclosing the name of the store," says Larsen.

The patent infringements, says Larsen, basically involved the unique stitched-on grommet strips, bumper guard and the throat piece used in the Impact racquets. "We also have a design patent on the appearance of the Impact racquets," says Larsen.

Other companies may also be sued if AMF Voit finds design duplications. "We will pursue all infringements we find," says Larsen.

ON THE TUBE

Pros Marty Hogan, Mike Yellen and Dave Peck appeared live on a one-hour television show devoted to racquetball.

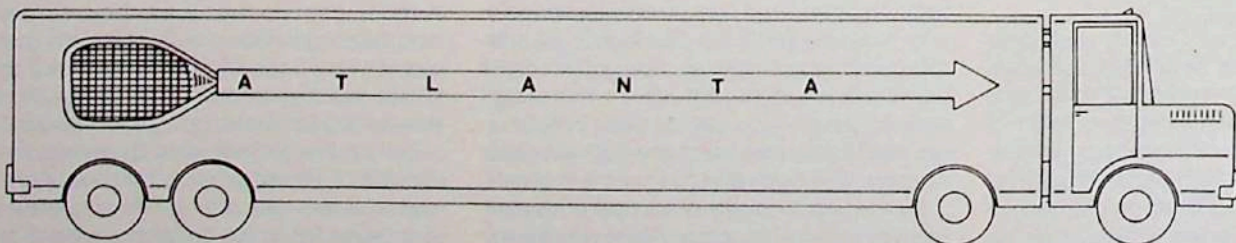
The trio appeared on ESPN, the 24-hour sports station that goes out over a cable network.

The show included on-court action, instruction tips from each player and a live call-in question and answer period.

Calls came from Miami, San Diego, San Francisco, New York and Boston.

"Most of the questions had to do with instruction," said a spokesperson for ESPN.

The station is located in Bristol, Conn., about 50 miles from New Haven where Hogan, Peck and Yellen were involved in a professional tournament. The show's host was Greg Gumbel.



MOVED TO ATLANTA

The proposed Catalina Pro-Am men's tournament set for December in Memphis was canceled, and will be replaced by an event in April in Atlanta.

The Memphis stop was canceled when

the negotiating parties could not come to a contract agreement. Reportedly, one major stumbling block was the lack of agreement on payment by the host club for tournament shirts (\$5.75 per shirt).

With the tournament rescheduled for

April, probably at the Atlanta Sporting House, the Catalina Championships will be pushed back to May. Leading contender for the host site is King's Court in Lyndhurst, N.J.

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INSTRUCTION

Situational Racquetball

BY JEAN SAUSER



Racquetball is basically a game of situations. Once the mechanics are mastered, improvement is most often measured mentally; how a player reacts, anticipates, improvises. It is one thing to know how to hit a racquetball. It's entirely another to know when and where to hit it.

In my mind, much of racquetball's roots are buried in one spot: the rally. You begin to lose control of a rally, when you are (a) out of position, (b) miss shots, (c) leave the ball "up," or (d) don't hit the proper angles.

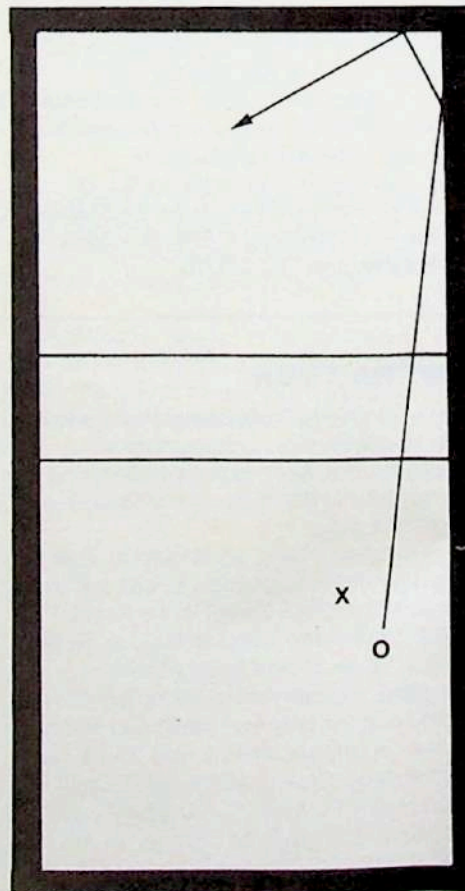
The only way to cure this control problem is by practice. Practice is that overused word common to every instructional article ever written. But it is the right word.

My suggestion is to practice alone for a half-hour, twice a week. No more, because you don't want to be bored. During this time, stress consistency in your shot selection, trying to think of keeping yourself and your game on balance and in control.

With that in mind, what follows is a reminder of what to do in three on-court situations—and how to react when you feel balance and control slipping away.

CROWDING

Your opponent is crowding you. Everyone has experienced it. And yet not everyone knows how to handle it. Some players call hinders, and that's fine. Other skilled players, however, turn common crowding situations into points for them.



If your opponent is crowding you, and you can't make a cross-court shot, Jean Sauser's suggestion is to try a forehand pinch.

Let's say you're four feet off the right side wall, right around the receiving line. Your opponent has either served or, during the course of play, has become situated just in front of you to your left. It's a tight squeeze.

You can't go cross court—it's a shot into the back of your opponent; the ceiling is silly at this point. Is all that's left is that hinder call? Not quite.

The skilled player will go for the pinch shot off the near side (right) wall. Hit the ball about three-quarters up the right side wall. The ball will bounce off the front wall away from your opponent.

The same shot holds true on the other side of the court—a backhand side wall-front wall pinch will keep a crowding opponent on his or her toes.

LOB SERVES

You're receiving and the server hits that frustrating sucker lob—one that seems to take forever to enter the backcourt.

To top it off, the server knows it's a great serve—waist high hugging the side wall. As soon as it's hit, the server is already walking back off his or her serve, edging into the backcourt, tempting you to hit a low front wall kill or bullet pass into the backcourt.

Don't take that temptation. The serve is good. The best chance you have is to use a backhand ceiling return.

I agree this is not a complex situation, but the lesson is not in the shot you must hit. It's in the shot you must NOT hit. You've reacted and anticipated the shot properly (there really isn't much else to do but wait for the serve to come down). Don't improvise and try a crazy kill shot or cross-court pass. It won't work. Be patient. Go to the ceiling. Stay in control of the situation and your game.

OUT OF POSITION

Your opponent is in center court. You're a bit out of position when the drive or cross-court shot catches you playing off your back foot.

There's no time to set up your stance. It's hit it now or forget the point. Since you're not Marty Hogan or Dave Peck, hitting off your back foot is anything but a regular occurrence. What do you do?

There's only one thing to do: get maximum wrist snap into your shot. And I mean maximum. Really snap that wrist quickly and pivot your body with the shot to get as much forward momentum as possible.



WHY THIS?

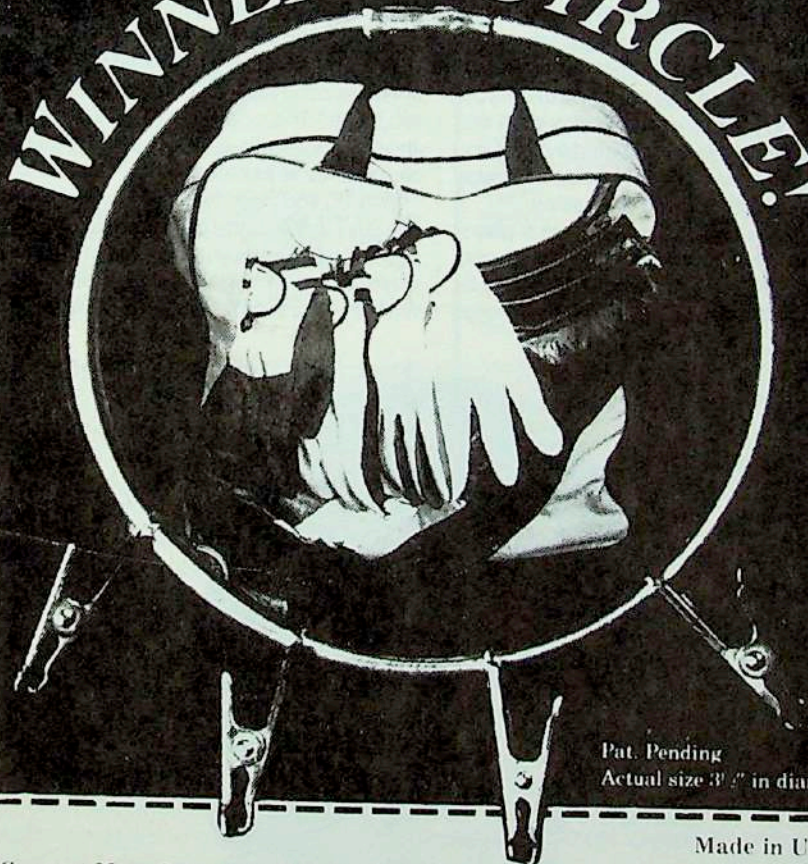
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R-1

Lob Serves

BY RICH WAGNER

In this day and age of power racquetball, one would think that the lob serve is rarely used in professional play. Quite the contrary, it is used often.

There are three main lob serves and together they make up 50 percent of the serving done in most matches. You think I'm pulling your leg, right? In this serve-and-shoot age of play, who would be foolish enough to use a lob serve?

The main reason for the lob's heavy use is because most players—even pros—only get in about 50 percent of their first serves. So, to play the percentages, and to make sure the ball gets into play, the most common second serve is the lob.

Racquetballs are being made slower today than in the last few years. This means the control game is coming back and the lob is important in playing a control game.

In a control game, you are trying to get your opponent to go to the ceiling. You then wait for his error in the ceiling ball rally, and you take the offensive. The lob serve invariably makes the receiver go to the ceiling.

In normal racquetball play, when a player makes contact with the ball, there is a great deal of upper body movement propelled by strength in the legs. Combine those things

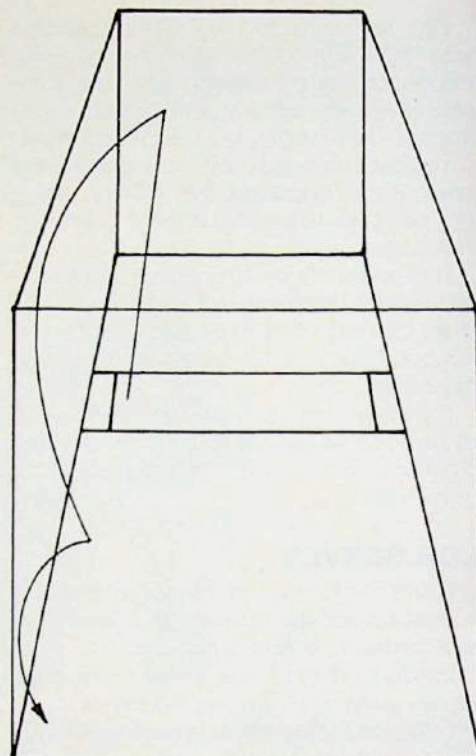
with arm extension and wrist snap, and you have a pretty good idea of the proper racquetball stroke.

A lob, however, is nothing like that at all. There is very little body motion and the wrist remains relatively stable. When making contact with the ball, you don't power it. You loft it. Ideally, you want to meet the ball at chest level. You more or less want to push the ball to the front wall and have it bounce in deep court without rebounding off the back wall."

One lob serve is called the "garbage serve." This is a mid-height serve which strikes the front wall about 10 feet up and travels into deep court. Because it doesn't have the height of the other lob serves, it must be hit a little firmer so it can carry deep enough into back court. The main problem is having the serve land too close to the short line. That will give your opponent a pretty good set up.

The second type of lob is called the "high lob serve." This one is hit 15-18 feet high on the front wall, falls at about the five foot line and carries to back court.

Why do you need two serves which basically land in the same area? Basically, to mix it up. You don't want your opponent to predict where the serve will land and at what height it will come up to him. You want to keep him a



A lob serve strikes the front wall 10-12 feet high, bounces around the five-foot line and carries to the back corner.

little off-balance.

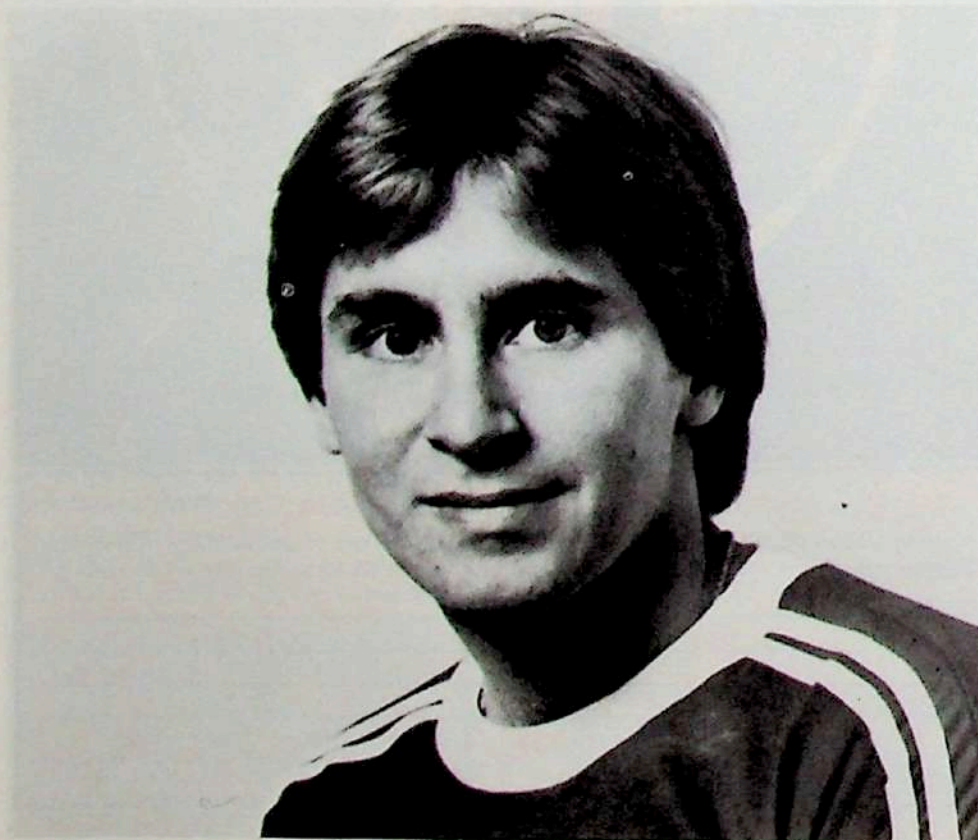
Sometimes I'll pretend I'm going to hit a high lob but at the last second I'll sneak in a garbage serve.

The third type of lob is what I call the "high side wall lob serve." This is also in the 15-foot range but it hits closer to the side wall. This ball should carry just beyond the five-foot line but instead of hitting the floor it catches the side wall and rebounds into deep center court.

The value of this shot becomes apparent especially when you are playing Jerry Hilecher, who tends to short hop everybody's lob serves. His ability to rush the garbage or high lob serves puts tremendous pressure on the server. In hitting the side wall, the ball reacts just enough, so the receiver can't short hop it for a kill.

These are your three basic lobs. Of course, you can also add a lob Z to your repertoire. With the lob Zs you also vary the height of the ball.

The main thing to learn in lobbing serves is touch. You have to get the right feel for lobbing. That, of course, takes practice. And when practicing, don't limit yourself to one side of the court. Practice lob serves to the forehand side as well as the backhand side.



INSTRUCTION

Getting a Leg Up on Stretching

BY ALEXANDRA LEE-MATHEWS

Until you've had a leg injury or a strained muscle, you may not know the value of a good stretch. But if you are active, stretching your legs should be as much a part of your daily regimen as taking a shower.

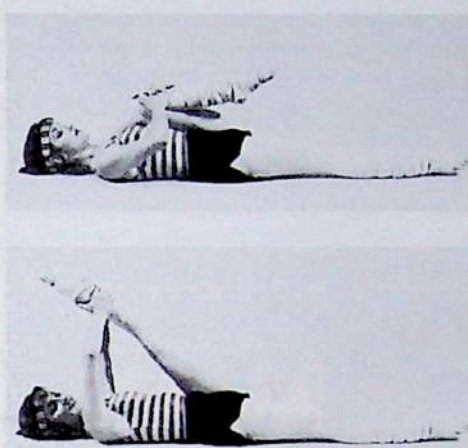
Even on days when you haven't planned any physical activity, there should be a certain amount of stretching done, simply to keep the body in tune. You wouldn't prepare for a 10 kilometer run on the day of the event, nor should you ignore your body on the days that you are not playing racquetball.



Alexandra Mathews demonstrates light knee bends with feet slightly apart placed firmly on the floor. Raise and bend knees slightly 10 times keeping feet in parallel position while facing straight ahead.



To stretch the hamstrings, stand straight with weight distributed over the balls of your feet. Lean over as close to ground as possible by keeping back straight. Can be modified by using hands to touch floor.



While lying flat on your back, bring the left leg to your chest while keeping the other leg on the ground. Repeat four times with foot pointed and four times with foot flexed. Reverse legs. Then place left foot at right angle to your body. Repeat four times and reverse legs. This is good for hamstrings, quadriceps, knees, stomach, ankles and Achilles tendon.

A GOOD STRETCH?

A good stretch has many elements. First of all, stretching should never be rushed. Stretching should always be done in a relaxed frame of mind. It should never consist of a few passes at your toes and a hamstring movement or two. A good stretch can offer better relaxation, body suppleness and freedom and body awareness. Would you send your car to a garage that guaranteed that it could turn your car faster than any other garage? That they could tune it faster would not mean that they could do the best job. In fact, you might even question the garage because of their guarantee of speed. By the same token, you shouldn't skip on your body tune up.

A good stretch is one which has movements that flow into each other. In other words, don't start at your ankles, and then exercise another entirely unrelated part of the body. If you start with the legs, continue with the legs. There is a logical order in stretching.

But don't confuse stretching with warming up. To some, good stretching implies a good warm up but the specific term "warm up" means "doing the same movements to exercise the parts of the body that you will be using in the activity for which you are preparing." Your warm-up takes place after your stretch.

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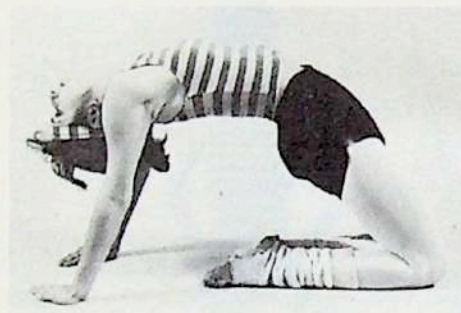
PANTOMIMING

One exercise that will prepare you for a racquetball match is a "mime" activity. In short, you use the same movements and actions of a game but they are executed without any equipment and without an opponent.

Immediately following the stretching movements, go into a room alone and start to think about the actions of whatever you are preparing for. It may seem odd at first, but it is done to get in touch with the exact movements that you will make during play. Sometimes it's helpful to do it to music, but make sure that the music is something that you enjoy. Allow yourself the intense involvement that you need to really get something out of this exercise. After you have "hit" the ball, where does it go? Did you really see it? What did the opponent do? The simulation from this exercise is not only physical, but mental as well. Coordination means integrating your physicality with your thoughts.



This exercise is for the hamstrings, Achilles tendons and calves. With hands pressed firmly on floor perpendicular to shoulders and with legs straight, press off from the feet, bouncing a little. Change leg positions as if running in slow motion. Steepen the angle of hips so you can gradually come to a standing position.



Sit on floor with your legs under you. Arms at slight angle backward behind the shoulders, fingers pointing away from the body. Raise your pelvis toward the ceiling, keeping every other part of your body stable. Repeat eight times. Good for quadriceps.



To stretch the inner and outer leg, lay on your side placing one hand on top of the other. Bring outside leg up, keeping it parallel with the other, allowing no rotation from the hip. Raise leg slowly eight times, then repeat eight times quickly. Repeat exercise with leg turned inward (bottom picture).

WHY STRETCH?

Studies have shown that the stronger you are, the less likely you are to be injured. This makes a lot of sense. It follows that the more properly warmed up you are, the less likely you are to tear a muscle. When you exercise the muscles, an abundance of blood is brought to the tissues, thus making them more elastic. Flexibility is very important in your racquetball game, but so is control.

There is no way to be in control when you feel limited in your capacity to be flexible.

When a muscle is cold, it is more brittle than if it were engorged with blood. Consequently, when you suddenly place pressure on the body to do a certain job, it will do it, regardless of whether or not it is fully ready. When something falls toward you, and you push it



Sit on floor with legs directly in front of you. Keep back straight. Think "up and over" not "down" or "heavy." Pull yourself up and out of your hips. Keep rib cage held up. Stretch arms to feet. Should be done with toes pointed and again with toes flexed.

off with all of your effort, you are responding to the situation, and the muscles will respond whether or not they are warmed up, stretched, and ready. If you make the decision to play a sport without properly stretching, you risk overloading the body with demands that it cannot keep up with.

BREATHING

Breathing is equally as important as stretching. Breathing is, of course, automatic to some degree because it is a reflex. By paying attention to our breathing, however, we can make it more efficient.

In learning something new, many people find their breathing patterns are even more irregular than they are normally. Concentrating on a new activity creates a nervousness which the body reflects, bringing about irregularity in the breathing. When the breathing pattern is irregular, the body is not nourished smoothly, so you are not at your maximum efficiency. Breathing evenly and deeply can provide you with a sense of inner calm. Not only will you be more relaxed, but your endurance will be better. Endurance is directly related to proper breathing.

Another question to ask yourself is "Am I using my lungs enough?" In other words, is your breathing too shallow? Or maybe just insufficient? Are you taking too many breaths instead of good, long breaths? From now on, when you are stretching and warming up, be aware of your breathing. There is no breathing pattern that can be taught. It differs with each individual, and must be developed individually.

The following are stretches that you can use to prepare your legs for a racquetball match.



The hurdler's position. One leg straight out and the other bent at right angle. To stretch quadriceps lean back for 30 seconds. To stretch hamstrings lean forward 30 seconds. Do not bounce. Keep legs straight.

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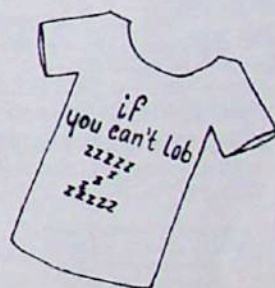
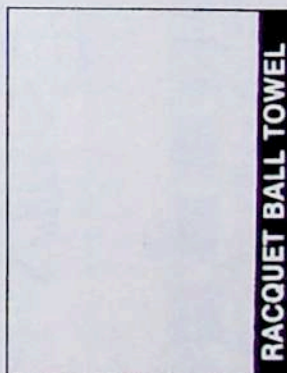
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INSTRUCTION



To exercise your arches, sit on the floor with one leg crossed over the other. Weight is distributed over the hip. Point foot and turn it outward. Roll forward putting pressure on arch. Do it for about 10 seconds.



To stretch hips, calves and inner legs, sit on floor and place arms slightly behind shoulders. Rock back with upper body so weight is on hands. Bring legs up and separate them about six inches. Scissor them back and forth until they are about two inches off the floor. Then bring them back up again.



The advanced stretcher can strengthen the inside of the legs with the splits. Stand with legs as far apart as comfortable. Rock forward on the inside edges of the feet. Weight should be on hands which are in front of you. Do slowly and evenly.

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- Good breathing.
- A good stretch that emphasizes every single part of the body that you will be using.
- Relaxation.
- The ability to concentrate.
- Proper nutrition.



INSTRUCTION

Gospel According to the Pros

Rich Wagner on the importance of warm-up stretching: "Warm-up exercises can increase flexibility and two inches of flexibility could make the difference in winning 11-10 or losing 11-10."

Peggy Steding on the fly kill: "The fly kill is a good shot to catch the opponent off guard. An opponent usually expects you to let the ball bounce but if you are standing close by and the ball is coming hard, you can surprise your opponent."

Janell Marriott on positioning after a serve: "The biggest problem is that people serve and then back up into center court, never watching the ball and never looking back. They have no idea where the ball has been hit and where the opponent will hit it. By the time they figure out where it's going, they can't respond fast enough to get off a good shot. I recommend a V position. Think of the short line as the bottom of the V, and then slide along the sides in the direction of your serve."



Steve Strandemo on center court: "Whoever controls the middle is in a better position to win rallies and control the tempo of the game. Once you get the feel of this area, you have begun to play percentage racquetball. The message you are sending to your opponent is this: 'You can have your occasional winners, my friend, but I'm going to play on your mistakes. So go ahead and shoot it because I don't think you are going to make it.'"

Jean Sausser on wallpaper shots: "You can't hit wallpaper shots with anything approaching the intensity of your other shots. Try to think of your racquet as a big spatula scooping the ball off the wall instead of trying to hit it with a full swing."

Davey Bledsoe on the backhand: "Marty Hogan uses a power backhand but it is an advanced stroke—one that has very little margin of error. The traditional backhand is a safer approach for the intermediate player."

Don Thomas on pinch shots: "Pinch shots are made for strategy players. When your opponent is back court, you can pinch and pinch and pinch until he starts coming up. When he finally comes up, you counter with a down-the-line pass. When he starts moving back, you start to pinch again."

Heather McKay on the transition from squash to racquetball: "A squash player has to learn to be patient enough to let the ball drop low enough to hit it. . . The strokes are similar but because of the shorter length in a racquetball racquet, you need more wrist snap to generate more speed."



Jerry Hilecher on how to fake out an opponent: "Mix up your game to the point where your opponent must wait to see where your shot is going. If you can do this, you rob him of his ability to anticipate your shots. You gain a momentary advantage."

Editor's note: The following quotes were taken from past issues of Racquetball Illustrated.

Racquetball



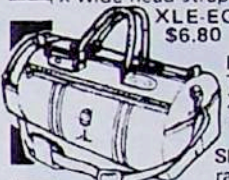
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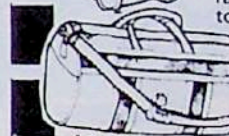
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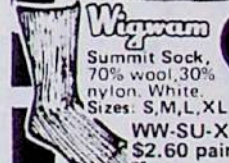
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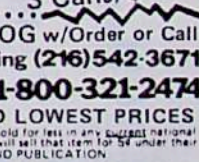
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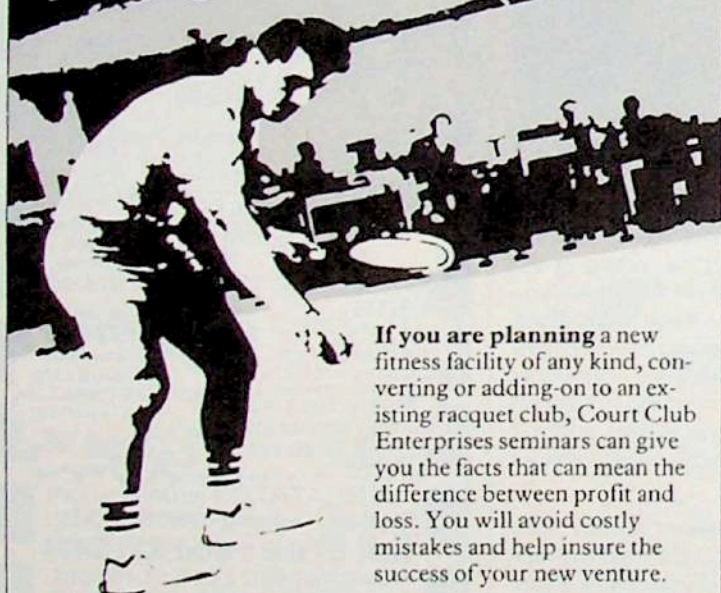
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INSTRUCTION

Jennifer Harding on **shot placement**: "Shot placement for the control player means the ability to put the ball wherever your opponent is not. The kill shot artist won't be able to blast the ball if it is always just out of his or her reach."



Mike Yellen on **playing a physically-fit opponent**: "The player who has stamina will try to rally with you and wear you down. The best strategy against this player is to keep play as short as possible. Take whatever offensive shots you can get and kill the ball as early as you can. The key is to score quickly after each serve so he has less time to burn your energy."



Lynn Adams on **outdoor racquetball**: "In the indoor game, the emphasis is on setting up for the ball, letting it drop as low as possible and then returning it to the front wall as low as possible. In outdoor play, the ball is hit primarily at the waist and higher."



Strategy: It's Simpler Than You Think

BY MARTY HOGAN

A friend of mine once said that there are two kinds of people: those who look for complexity in life and those who look for simplicity in life. The same observation holds for racquetball strategists: those who ramble for hours on end about the intricacies of racquetball strategy and those who think strategy can be summed up in one short paragraph. I believe that racquetball strategy at the top tournament levels is, indeed, very simple. Racquetball strategy at the lower levels is much more complex because there are so many more unknowns and so many avenues of attack.

Racquetball strategy is trivial if you completely outclass your opposition because you can do almost anything and still win. A sound plan is important only when your opposition is either a potential threat or is clearly better than you are. That is, he or she has physical, mental, and psychological traits which are as good as or better than what you have. It is only then that a strategy or plan becomes important. Only then will the choice of shots and serves have meaning. Only then will the choice of the game pace need to be made.

But the basic strategy is still simple. It can be summed up by the following rules. Shoot when you control the center of the court; otherwise, don't shoot. When you get hopelessly behind, go for broke. When you're way out ahead, keep the pressure on the opposition. It doesn't make any difference whether you are a power player or a control player; those who ignore these rules will end up losers more times than winners. The details of racquetball strategy (e.g., where to hit the ball) are simple. The difficulty is in deciding what tactics (methods) to employ in carrying out the plan, and then assessing the success of a plan during the course of a match.

When you control the center court position, go for a kill. You know you are in control of center court when 1) you are in center court position and your opponent is behind you, or 2) you are behind your opponent but he's off to the side of the court.

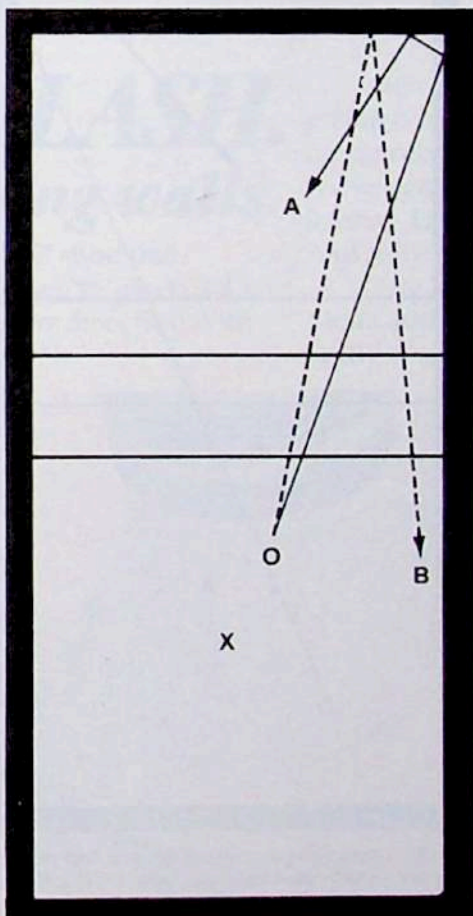
In situation one, the best shot to take is a near side pinch. The pinch shot should be hit almost straight into the juncture of the front and side walls, low and hard, so that there is very little time for your opponent to recover from back court. Even if you miss the shot, the chances are that the ball will come off the side walls funny because of the tremendous spin on the ball. Sometimes the shot is called

a "splat" ball because of the sound of the ball doubling the walls. In situation two, when your opponent gets trapped near a side wall, the best shot is a kill down the far side wall. In both cases, the selected shot makes my opponent run the furthest distance to retrieve the ball. If he gets to the ball, his shot will be weak. In the long run, the accumulated mileage will eventually take some speed and accuracy from his shots. In either case, I use the three-one rule; that is, I hit three regular shots and then one complementary shot just to keep my opponent honest.

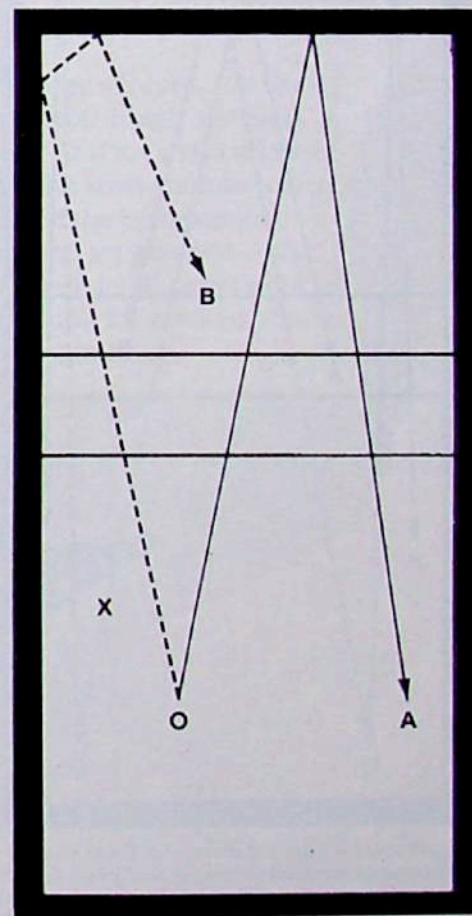
If you don't control center court (you are on the run or in back court), then you should not go for a kill because most likely, you'll leave the ball up or catch the side wall with your shot. Then, your opponent has an assortment

of options while you are trapped helplessly in the back court. You're better off hitting a shot which moves him out of center court. Steve Keeley has a good rule of thumb for this situation: think pass first, then ceiling. There's only one exception to the rule. When you're on the run and there's a choice between hitting a half-hearted lob or going for the bottom board to end a long rally, go for the bottom board because the effort required to extend the rally is probably not worth the effort. It's better to put the whole point on the line by taking a chance on the shot than to chase the ball for what is probably a losing situation anyway.

When I hit a pass shot, I normally hit to the backhand; that is, down the line on the backhand side and cross court on the fore-



If you control center, and your opponent is behind you, your first choice should be a right corner pinch (A). Your alternate selection is a down-the-line kill-pass (B).

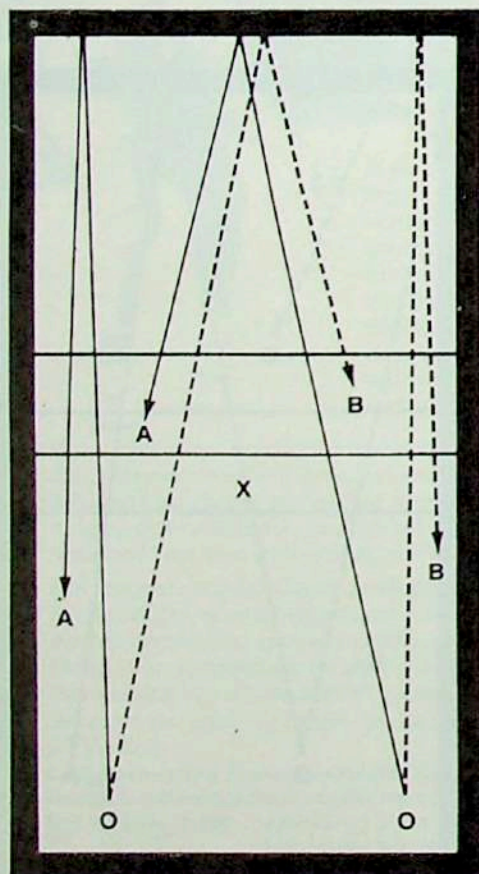
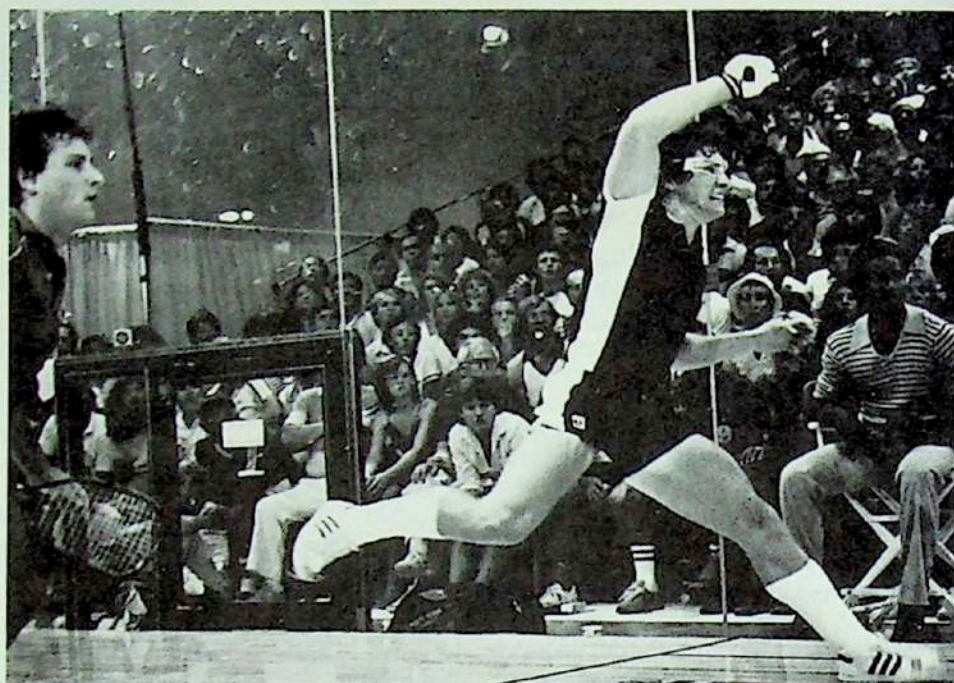


If you have your opponent trapped along the side wall, your first selection should be a kill-pass down the opposite wall (A). Your alternate choice is a pinch (B).

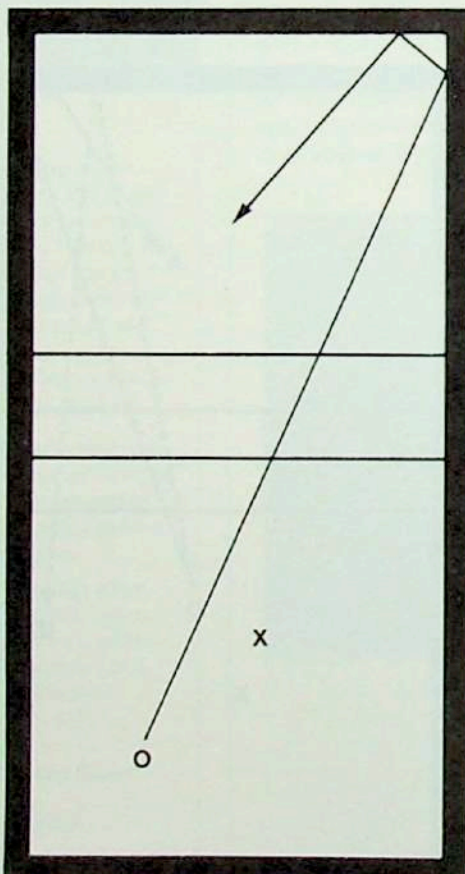
HOGANALYZING RACQUETBALL

hand side. That's because most players' backhands are much weaker than their forehands. In my case, hitting to a right hander's backhand moves the ball to the side of the court which is my strength. I use the three-one rule again to keep my opponent honest. Note that I very seldom hit a pinch from back court because it's almost suicide if you mishit the shot. In one situation, I go for a pinch because if I set up deep in the left back corner, and my opponent isn't standing in the center of the court, the shot is a sure winner for me.

The above strategy assumes that the score is relatively close. When you fall way behind, you have to go for broke and pray that you'll get hot. It's too late to think about percentages if you are hopelessly behind because you need to score lots of points fast. If you get a big lead, you still need to maintain pressure. Many a time I've seen a player blow an 18-4 lead because he started to play safe. A big lead is a dangerous situation because there's a tendency to let up and once you let up, you can lose all your momentum. Once your



When you hit passing shots, hit them to your opponent's weakness—most likely the backhand. If you are on the right side of the court and your opponent is in the center, your first choice is a cross-court pass (A), your second a down-the-line pass (B). On the backhand side, your first choice is a down-the-line pass (A) and the alternate shot is a cross-court pass (B).



If your opponent is in front of you but not in center court—perhaps you are in a ceiling ball rally—you can surprise him by connecting on a pinch shot.

momentum is gone, it's hard to get it back. When you get a big lead, you should try to open up the lead. Take a few medium percentage shots. If you miss them, it's no big deal. If you hit them, your opponent will feel even greater pressure because he'll think that he has to hit his shots even better to keep up with you.

That's basic racquetball strategy in a nutshell. But as I said in the beginning, if you are much stronger or much weaker than your opponent, you have to adopt a different strategy. If you are weaker than your opponent, you can start off with the basic strategy to see if on a particular day you can get hot. But in most cases, you'll quickly end up adopting the come-from-behind strategy anyway. If you are stronger than your opponent, you can afford to take more risks and go for more kills. The whole problem is determining your ability to your opponent's ability. It's a tough problem because the relationship changes from day to day and sometimes from minute to minute.

In determining your relative skills, you should understand your scoring zones. Scoring zones are those areas of the court where you can hit kill shots with about a 90 percent success rate. If you compare your scoring zones with your opponent's, you'll get a good feel for your relative skills. On defensive shots, you should strive to move the ball into your most productive scoring zones. For example, my best scoring zone is any place on my backhand side. Because my backhand is better than anyone else's backhand, and because I have no equal in physical strength, I'll go for a kill shot from deep left court even

when my opponent is in center court. The velocity and accuracy of my backhand makes the shot worthwhile for me.

On the pro tour, I know every player's strengths and weaknesses. Unlike amateur tournaments where you often don't know your opponent, I play the same people all the time. So my decision process is fairly simple. The only questionable element is how I'm feeling on a particular day. In addition, because I'm stronger, faster, more patient, and more accurate than any other player on the tour, I have a wider range of options.

When I play an aggressive player (someone who uses the come-from-behind strategy right out of the starting blocks and throughout the whole race), I try to keep them moving and behind me. I use a lot of drives left and right and wait for them to shoot. I know that in the long run, they'll leave more shots up than they keep down. Most of these players can't rally for more than three or four shots before they have to go for a kill, even when they're out of position. In this situation, patience pays off in the end.

When I play a control player, I try to be more aggressive and take the first shot because he gives me ample opportunities to shoot the ball. By doing this, I put pressure on him and eventually make him feel he has to hit better and better shots just to keep up. In the end, I break his will to continue rallying.

A continued player finally breaks out of his mold and enters my domain, the serve-and-shoot strategy. Then, it's all over because he's playing my game. Of course, most players, whether of the power or control philosophy, cannot shoot on the run, so I try to keep them moving as much as possible. My strategy is to start them on the run with a drive serve. I try to keep them running until the ball moves into one of my scoring zones. Then, I go for the kill.

My game is really very simple. It's based on a simple strategy with a small set of uncomplicated shots, nothing fancy, but very effective. You may have noticed that I didn't mention the now-popular overhead shot in this entire discussion. I never use it because it doesn't gain me anything; it's too easy to defend against and too easy to mishit. You're

better off sticking to basic shots like kill shots down the line and pinch shots and enlarging your scoring zones from front court towards back court. Work on developing some bread and butter shots which are automatic point producers. Your whole game should revolve around moving the ball around until you get a shot in one of your scoring zones.

In the end, though, one day you'll run into that one player who is perfectly matched with your skills. That's when you'll get the true test of what you're worth. In that situation, when your head, heart, patience, stamina, skills, and organization are tested to their limits, you can't be trying to unravel a complicated racquetball strategy. A simple strategy is all that's needed.

As I said in the beginning, at the top levels of play, the strategy is very simple because there are very few weaknesses to pick on and very few inches of give in anyone. But as we descend to other levels of play, the weaknesses offer greater opportunities to be attacked. That is when tactics are vital, and tactics are what I will write on next month.

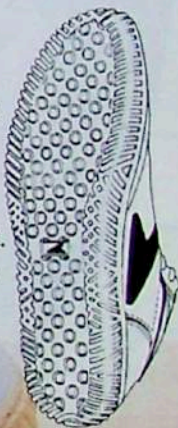
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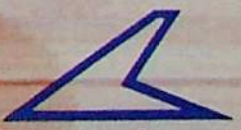
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ZEN AND THE ART OF PLAYING RACQUETBALL

BY MARK KESSINGER

Let's begin with a story:

In the interest of bringing enlightenment to the people of his village, a Zen master decided to put on a demonstration of his mental power. A room was selected and lined with mats, while the village residents gathered around the perimeter of the room and gave their attention to the old, frail man who sat in the center in a lotus position.

A disciple gave the audience this explanation: "Inside everyone is a great amount of energy. Its home is in the spiritual home of each being: the center of self. If one is at peace with oneself and is able to let this energy flow freely and unobstructed, it can do wondrous things. Our master is going to will his energy to flow upward from the center of self."

After a brief moment of concentration, the Zen master was prepared. The audience was tense. Suddenly a small boy moved forward. Sliding one hand beneath the seated man the boy lifted him up above his head. Everyone knew the old master would be very light, but for the young boy to lift him so easily, with a single hand, made it seem more like magic.

The master was returned to the mat and the boy melted back into the crowd. "Now the master will concentrate his flow of energy downwards from his center of self," the disciple said.

This time, at a signal from the disciple, a strong, brutish man was chosen from the audience to lift the old man. He was gentle at first but as his efforts brought not the slightest movement of the old man, he tried harder. Tugging at the arms of the master, the man strained and grunted but could not move the master either up from the mats or even tip him to the side.

Zen stories are renowned for presenting an event with no clear conclusion or point. They are meant for the student to study, to think so hard as to "break open his mind" to a new perspective, an illumination. This particular story eludes most Western minds in search of easier answers. Certainly the lesson in this story was not how to be a better racquetball player. In thinking of one thing in relationship

to something very different, however, we begin to see new possibilities.

One can easily ask, "What does this have to do with racquetball?" The serious student of Zen would know the right question to ask is: "How can this not have anything to do with racquetball?"

Turning this story over and over in the mind, there are three lessons which can be applied to the game. By thinking through the Western sport of racquetball from the standpoint of a Zen puzzle, new possibilities arise. One possibility is that Oriental mysticism often has an orthodox Western basis. For example, acupuncture is received with respect from Western doctors and no longer dismissed as mass self-suggestion. Some of the principles involved in better racquetball can be reached through this Oriental questioning.

"Balance can be as crucial in racquetball as it is in karate and physics."

BALANCE

The first lesson to be learned from the story is a question of balance. The disciple in the story spoke of the center of self, the place in the body in which the spirit dwells and from where the energy flows. When the energy was directed down from this center, the master became rooted. Directing energy up from this center, he seemed to almost levitate.

There is such a center, whether you believe this philosophy or not. It is no coincidence that in Eastern philosophy, the center of the soul is located in the center of the body: a place just inches below the navel and inward from the spine. This place has a more Western name, the center of gravity. The center of

gravity is a crucial factor in the occidental science of physics. Physics plays a strong role in the sport of racquetball.

The Zen master made his energy, or effort, flow in one direction from his center of self or center of gravity. In this way, his being (or body) became a lever, one of such strength or efficiency that the strong man could not counter it. He had balance. Balance plays an important part in Oriental culture. Man strives to be in harmony, in balance within himself and his world. All relationships must be in balance. Martial arts are well grounded in perfect balance. The foe who is off-balance is easily defeated. In fact, the foe who is off-balance defeats himself.

Balance can be just as crucial in racquetball as it is in karate and physics. In the game of racquetball, balance becomes crucial in several ways. First, the receiver cannot begin to retrieve the serve if he is out of balance. Flat-footed, over-committed and off-balance receivers are slow to react because they must first regain their balance and then begin to move in their chosen direction. The player who is balanced on the balls of his feet is in perfect balance, able to begin moving immediately in any direction.

As the player begins to return the ball, balance comes into play again, this time governing the efficiency of the swing. An imbalanced swing results in loss of effort and efficiency. This means the ball will be poorly hit or missed completely. If it is hit powerfully, it is done by straining the shoulder and other muscles to compensate for the lack of balance in the swing.

An automobile serves as a good example of poor balance. Suppose the tires on your car are unbalanced. As you drive hastily from place to place, you may notice little or no problems. After 10,000 miles of this you may realize that your gas mileage has suffered, and your tires are worn bald on the inside tread. This imbalance of the wheels was paid for by the sacrifice of mileage and tread life. In a poor swing, the imbalance is paid for by the sacrifice of joint and muscle health.

Just as in the car analogy, unless you pay close attention to your body during the game, you may not discover your imbalance and

Editors note: First of a two-part series.

ILLUSTRATION BY JEFF WEEKLEY

ZEN AND THE ART OF PLAYING RACQUETBALL

the prices paid in fitness (sore muscles and joints) and performance (poor returns).

But what are the clues to look for during play? Just as the car may swerve and pitch more, and tires squeal around tight corners and shake at high speeds, there are signs of imbalance to watch for during play.

"If it hurts, don't do it." This is a great rule of thumb for learning proper form. Any pain or strain is the sign of inefficient action and should be corrected. Muscle pain and fatigue are the results of poorly applied effort, commonly the result of certain muscles, bones or joints straining to compensate for an off-balanced move. The racquet swing should be a fluid, smooth stroke with a natural follow-through. The natural follow-through allows for even, natural dissipation of momentum. Artificially stopping your swing or directing it into an awkward flourish is inefficient as well as damaging.

All your moves on the court should be graceful. An accomplished athlete, whether a dancer, gymnast, football linebacker or bowler, always manages to make the game look easy. It looks easy because it is done gracefully and with style. It is graceful because it is efficient and it is efficient because it is in balance. If you tend to stampee around the court like a drunken bull, or scramble around like someone knocked you off your gyroscope, then you are imbalanced in your movements.

Overcoming that lack of grace can be accomplished by putting the cart before the horse: instead of taking your already habitual swing and forcing some grace into it, forget your swing and just move gracefully. Spend time in the court hitting the ball as easily and gracefully as possible. Forget about whether or not your shots are kill shots, go for style. Move in slow motion if necessary. Just be sure that each movement is fluid and smooth.

Once you have learned what it feels like to move in balance, with grace, style and beauty, you can adapt that movement to your game. Each efficient slow motion movement can be accelerated to the point of speed and power greater than that which you had before.

Another clue that you are out of balance in the game is recovery time. Do you take a long time to recover after each shot? Are you constantly scrambling? Poor recovery from a shot means you had to compensate during the swing because you were in an awkward position. You sacrificed your balance in order to hit the ball, a ball you couldn't hit well because of some other mistake. You made your shot but now you're handicapped for the next return. The dive is the ultimate sacrifice to imbalance. With the dive, the player has given up complete contact with the ground and all hope of landing on his feet to correct a mistake. It is used sparingly or not at all. One or two dives a month does not mean you are an out-of-balance player, but if it happens chronically, then the dive is an adjustment to your off-balanced moves.

Good recovery means that a player has returned a shot with a stroke that was well-balanced, efficient, accurate. There is no compensation to be made by losing your footing. You were able to regain your footing in a balanced position which allows you to begin your next move immediately.

The importance of balance cannot be overstated. I have shown how it can affect every aspect of your play; how it leads to strain, poor performance, injury and accidents. Imbalance can be detected while you play and shows up in your game as poor recovery time, slow starts and agony during the swing.

The cause of imbalance might be another Eastern vs. Western type of thinking. The Zen master in the story thought of his body as one complete being with center as focal point. Westerners commonly think of their bodies as being a collection of parts and tend to focus on the part or parts which do the work at the time. In discussing other sports, we frequently hear them boiled down to simple

"Once you have learned to move in balance, you can adapt that movement to your game."

terms. In bowling, they say, "It's all in the wrists." This is an over-simplification of bowling, of course, but it shows the concentration point of the bowlers. They concentrate less on the shoulders, torso, hips, legs, feet, etc. Any one of these parts can perform poorly enough to destroy the entire effect. At best, consciousness of all these "parts" still leaves us far away from the Zen master who moved through his center, rather than his branches.

By focusing on the racquet, hand and wrist, we easily block out other parts of the body which should be acting in unison. If one component of our movement is out of balance, it throws all the others off. An imbalanced swing may be the result of an imbalanced step, or improper angle of the torso. If all the components are right, they can still bring trouble when acting out of synchronization. Thinking of the body as parts rather than one whole machine can allow that poor coordination to take place.

In order to get maximum performance from the machine, it must be well balanced. Thinking of the body as an entire unit can make you more aware of yourself and the areas where an imbalance begins to manifest itself. To correct an imbalance, slow down your game, relax, and try to picture your entire body as you move about the court gracefully. Place your concentration at the center of self so each movement emanates from your center of gravity with maximum leverage and efficiency and ease.

CONCENTRATION

A second lesson learned from the story of the Zen master is that of concentration. Turning to a dictionary for a definition of "concentration," we see another East-West coincidence. "Concentration" means to direct or draw towards a common place, to focus, to converge towards a center, to direct one's thoughts. Many people, especially athletes, think concentration requires strain, tension, and wire-drawn nerves. The Zen master needed none of these things. He was relaxed and focused on his whole being, in terms of energy and substance. The typical racquetball player concentrates not on himself, but on his game. His concentration is expanding out, not focusing in. He is "intent" on the situation.

"Intent" implies that one's mind, one's desires, or one's energies are eagerly bent on something; it therefore suggests a directing of one's entire attention towards a particular end or thing. This is the opposite of the Zen master, whose attention was directed towards himself, his center of self, through which he achieved his goal. The typical racquetball player is caught up in the game's external factors such as the court, ball, opponent, etc. These are factors which are beyond his control. He cannot control his opponent, or the choice of shots he is given. He can only control his reaction to them.

Another word for the racquetball player's state of mind is "engrossed," a word which implies monopolization of one's attention by a driving purpose, emotion or an eager interest or by the force of urgency of circumstances beyond one's control.

The typical racquetball player's driving purpose is to win, his emotion is ambition and competitive spirit, his eager interest is the score. His mind is monopolized by what his opponent is doing, what sort of serve, what sort of strategy, etc. All of these are externals which cannot be controlled by the player except through control of himself.

The Zen master was not shaking like a leaf, sweat running from his brow, knuckles white with the effort of the lotus position. He was neither engrossed nor intent. He was concentrating. The difference between Eastern concentration and Western is the difference between controlling yourself and controlling others. A sure sign of proper concentration is relaxation. When you are relaxed, your mind is open and ready for anything to happen. When you are intent on the game, you begin to expect certain moves, and when they don't happen, you cannot react. You begin to play the game through your opponent instead of through yourself. The Zen master did not try to make the boy stronger or the man weaker. He could not. He could only control himself.

The sister symptom to concentration is relaxation. It is taught in all the martial arts. Deep breaths are taken to clear the mind and relax the body. Muscles are relaxed, flexible

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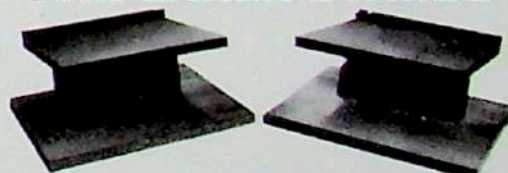
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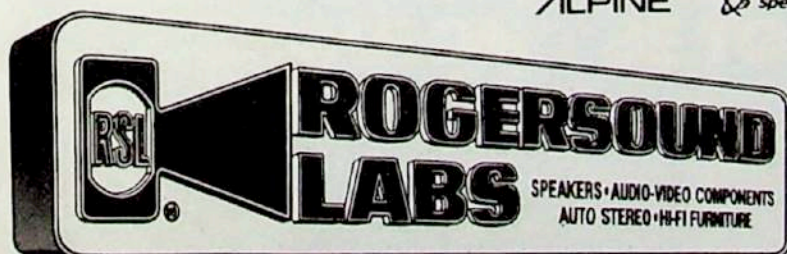
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ZEN AND THE ART OF PLAYING RACQUETBALL

and quick to respond. The typical racquetball player is tense, breathing heavily only to replace oxygen, his mind locked on what might happen next.

Relaxation, concentration and focus on internal factors are all connected in another element of Western culture: modern psychology. The theory of two selves has become a popular source for everyone from pop psychologists to tennis stars. R.D. Laing, a psychologist, advanced the theory of two selves, or two sides to each personality in his book, *The Divided Self*. Laing refers to two types or sides of our personalities—one side is emotional, reflexive and impulsive; the other side is analytical, detached and reasoning.

W. Timothy Gallwey applied this theory to sports in his famous book *Inner Tennis*. In *Inner Tennis*, Gallwey maintains that the better tennis player is the one who gives his emotional, reflexive and impulsive self full rein during the rally. This side of ourself is able to react faster, intuitively and more accurately to the game. The analytical, reasoning side is the side which inhibits reaction, muddles concentration and interferes with the reflexive response.

The question is, which side to use to play the game? One side has the natural instinct for better playing performance, yet without

the analytical side, there can be no room for improvement and no hope of winning against a more experienced or more strategic player. The answer is not to have the two sides of the mind acting together, but rather to have them acting alternately. The time for reaction, impulse and animal instinct is during the rally. There is little time to think about the situation when the ball is moving faster than 80 mph and the set of the game situations changes

"The relaxed player is without strain during crucial reaction times."

each second. There is only time to act, and the successful player will repress the analytical side of himself till the rally is over. Then the analytical side has its role to play. The rally must be made and strengths and weaknesses should be pinpointed in both players. Once a clear, concise review of the rally is accomplished, the analytical job is over. As the next rally begins, the impulsive side is back at work and the analytical side takes a

back seat, hoping that when the time comes for the same mistake to happen again, the instinctive self will recognize it and react more effectively.

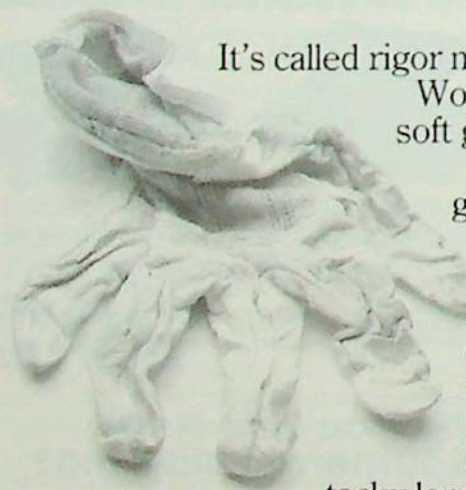
The analytical side of the racquetball player forces him into an empty court to practice new shots and strategies. He rehearses skills and hones abilities so that when the rally presents that challenge, the instinctive self will react with one of those rehearsed responses.

The second lesson of the story, the true concept of concentration based in relaxation, has traveled a purely Western course through psychology and modern sports strategy to end in the court with the racquetball player. Moving as an entire being, centered on its physical pivot (the center of gravity), the relaxed player is without strain, poor performance, or hindering analysis during crucial reaction times. The relaxed player is able to react with the skills and abilities the analytical side has chosen to use.

Using this simply story as a key to looking at the game of racquetball in a different way, two new concepts have rolled into the playing arsenal—balance and concentration. A third lesson is still waiting: skills which can be learned from other sports. That is our discussion next month.

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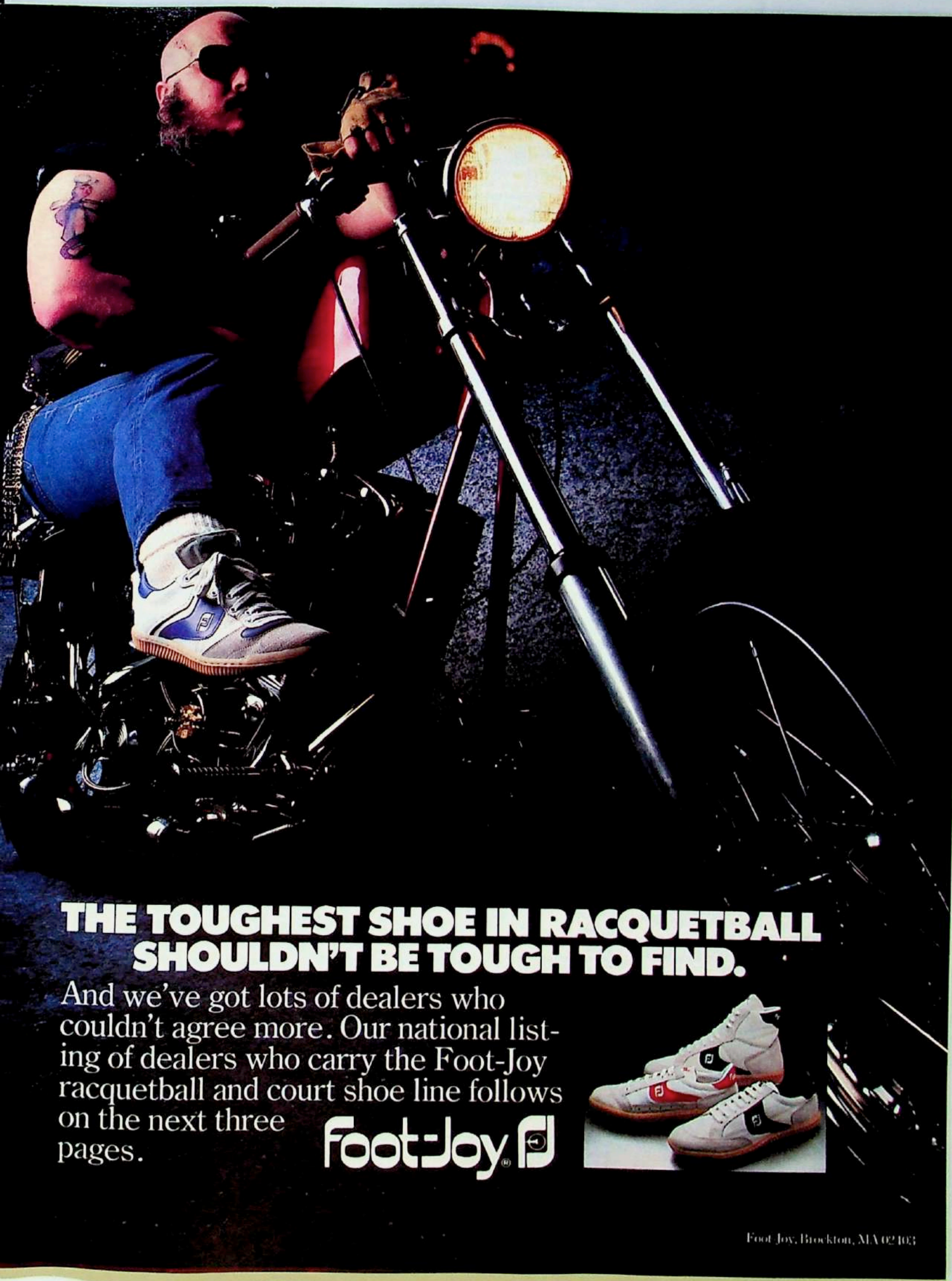
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Oak Park
Oak Park Court House
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Olympian Court Club
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Swim Club
Oakdale Racquet Club
Richfield Racquet Club
Ski Den Sports
Southdale Racquet Club
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Owatonna Racquet Club
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The Supreme Court
Roseville
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Kansas City
Casey's Sports
Hilltop Tennis & Racquet
Club
RS Elliott Arms Co.
The Athlete's Foot (2)*
The Carriage Club
Maryland Heights
The Athlete's Foot
St. Ann
The Athlete's Foot
St. Joseph
Athlete's Corner
St. Louis
Casey's Sports
Omni Sports (7)*
The Athlete's Foot
Springfield
Stevens Shoe & Athletic
Outlet
The Athlete's Foot
MONTANA
Bozeman
Bob Ward & Sons
Butte
Bob Ward & Sons
Fortine
Crystal Lakes Resort
Missoula
Bob Ward & Sons
NEW HAMPSHIRE
Laconia
Laconia Racquetball
Club
Londonderry
Executive Court Club
Manchester
Manchester Court Club
The Athlete's Foot
Nashua
Ken Jones Ski & Sport
Shop
Off The Wall
Newington
Olympia Sport Center
Portsmouth
Off The Wall Racquet
Club
Salem
Salem Racquetball Club
Somersworth
The Works
South Nashua
The Ski Barn
NEW JERSEY
Foot Locker
Herman's World of
Sporting Goods
Barrington
Royal Courts
Bricktown
Kangaroo Courts
Caldwell
Lee's Racquet & Trophy
Cedar Knolls
Racquetball Club at
Cedar Knolls
Cherry Hill
Racquet Club at
Watertower
Clifton
Clifton Racquet Club
Clinton
Jon & Rich Sports House
Closter
Closter Racquetball Club

Denville
Boot and Sneaker Factory
Elmwood Park
Elmwood Racquetball
& Spa
Englewood
Racquetball Courts of
Appeal
Erial
The Athlete's Foot
Fairfield
Yogi Berra's Hall of Fame
Racquetball
Fairlawn
Racquettime Court Club
Fanwood
Fanwood Racquetball
Club
Flanders
The Racquetball Club
Fort Lee
King Arthur's Courts
Racquetball Club
Greenbrook
King George Racquetball
& Health Club
Hackensack
The Athlete's Foot
Jersey City
H. A. Greene Co.
Lake Hiawatha
Knoll Racquetball &
Tennis Club
Livingston
The Racquet Shoppe
Lyndhurst
Court Time Meadowlands
Racquetball Club
Middletown
U. S. Racquetball Club
Montclair
Richard's World of
Sports
Morristown
The Racquet Shop
New Milford
Riverview Racquetball
Club
Northvale
Northvale Tennis Center
Paramus
Bergen Mall Racquetball
Club
The Athlete's Foot
Pinebrook
Sneakertown
Pleasantville
Tilton Racquetball Club
Pompton Plains
Racquetball 23 & Spa
Ramsey
Curys Sports Shop
Randolph
Olympic Racquetball &
Health Clubs
Rockaway
The Athlete's Foot
South Plainfield
Ricochet Racquet Club
Sportworld
Tom's River
Racquetball of Tom's
River
Vineland
Tri City Health & Racquet
Club
Wall
What's Your Racquet, etc.
Westwood
Westwood Racquetball &
Nautilus Center
Woodbridge
The Athlete's Foot

NEW MEXICO

Albuquerque
Executive Sports Club
Rio Grande Yacht &
Sporting Club
Sun Sports
Supreme Courts Racquet
& Health Club
Tom Young's Spa
Las Cruces
Foot Action
NEBRASKA
Omaha
Sport Treds (4)*
The Athlete's Foot
NEVADA
Foot Locker
Carson City
Capitol Courts
Incline Village
Incline Court House
Las Vegas
Las Vegas Discount Golf
Nevada Bob's Pro Shop
The Las Vegas Sporting
House
NEW YORK
Herman's World of
Sporting Goods
Albany
Twenty First Point Clubs
Coram
Royal Racquetball
Fayetteville
The Track & Racquet
Club
Fishkill
All Sports Fitness and
Racquetball Club
Flushing
USTA National Tennis
Center
Glens Falls
Fox & Murphy Sporting
Goods
Hauppauge
Off the Wall Racquetball
Kingston
Tiger Racquet Club
Lawrence
Lawrence Racquetball
Club
Mamaroneck
Old Post Athletics
New Hartford
Brookside Racquet Club
New York
City Athletic Club
Feron's
Racquet & Tennis Club
The Harvard Club
Union League Club
North Tonawanda
Second Sole of
Western N.Y.
Pelham Manor
Pelham Racquetball
Club
Plattsburgh
Ormsby's Sports World
Poughkeepsie
All Sport Fitness &
Racquetball Club
Rochester
Racquetball World
Winton Racquetball Club
Rockville Center
Center Court
Racquetball Club
Sanborn
Bob Olear Pro Shop

Foot-Joy 
Foot-Joy, Inc., Brockton, MA 02403

Continued list on next page

Continued from previous page

Saratoga

Fox & Murphy Sporting Goods

Schenectady

Fox & Murphy Sporting Goods

Syosett

Syosett Racquetball

NORTH CAROLINA

Charlotte

Charlotte Racquetball & Health Club

Court Club of Charlotte

Raleigh

Carolina Courts

OHIO

Herman's World of Sporting Goods

Akron

Athletic Attic

The Athlete's Foot

Track & Racquet Club

Beaver Creek

Dayton Circuit Courts

East

Bellfontaine

Ohio Racquetball

Distributors

Berea

The Athlete's Choice

Bowling Green

Falcon House

Canton

Hall of Fame

Racquetball Center

Runner's Supply Shop

Cincinnati

Colonial Racquet Club

Court House East

Court Jesters

Sporting Foot & Things (3)*

The Athlete's Foot

Cleveland

Hermes I

Columbus

Agler Davidson Sporting Goods

Sawmill Athletic Club

Dayton

Dayton Court House

Jim Flynn

Euclid

Athletic Attic

Huber Heights

Huber Heights Circuit Courts

Hudson

Darrow Road

Racquetball Club

Kettering

Dayton Circuit Courts

South

Mansfield

Richland Court Club

Miamisburg

Circuit Courts

Newark

The Front Wall

North Randall

The Athlete's Foot

St. Clairsville

The Athlete's Foot

Sandusky

South Racquet Club

Wooster

Universal Sports

Youngstown

The Athlete's Foot

OKLAHOMA

Broken Arrow

Soccer, Etc.

Lawton

Lawton Country Club

Miami

Olympic Racquetball

Courts

Norman

Foot Action

Oklahoma City

Athletic Attic

Tulsa

Beniew Courts

OREGON

Foot Locker

Beaverton

Ziggy's Sports

Bend

Bend Golf & Country Club

Buring

Mountain View Golf Club

Corvallis

Five Star Sports

Rec Emporium

Eugene

Court Sports I

Court Sports II

Gresham

Gresham Court Club

La Grande

Tri-Mountain Athletic Club

Lebanon

Bike N' Hike

Medford

Bear Creek Sports

Milwaukie

Milwaukie Racquetball Club & Fitness Center

Molalla

Arrowhead Golf and Athletic Club

Portland

Caplan Sport Shop

Cornell Court Club

Multnomah Athletic Club

The Achilles Heel

Ziggy's Sports

Salem

Court House Fitness Center - North

Court House Fitness Center - South

PENNSYLVANIA

Foot Locker

Herman's World of Sporting Goods

Allentown

Allentown Racquetball Club

Allison Park

Manor Courts North

Beaver Falls

Racquet and Health Club

Bradfordwoods

Shadowbrook Racquet Club

Brookhaven

Four Seasons Racquetball

Butler

Butler Racquetclub

Croyden

Gold Medal Sporting Goods

Doylestown

Cross Keys Racquetball Club

Feasterville

B & R Racquetball Club

Fort Washington

Fort Washington Racquetball Club

Gibsonia

Lakevue Sports World

Glenshaw

Shaler Racquetball Courts

Greensburg

Bob Eazor's Racquet Time

Hatfield

Racquettime U.S.A.

Horsham

Babylon Racquet Club

Indiana

Chatham Sports

Jenkintown

Athletic Shoe Shop

King of Prussia

American Racquetball Club

King of Prussia

Racquetball Club

Sports Page

Lancaster

Sports Page

Langhorne

The Athlete's Foot

Lansdowne

Lansdowne Racquetball Club

Lower Merion

Hillcrest Health & Racquet Club

Monaca

Chatham Sports

Monroeville

Bob Eazor's Racquet Time

Newtown

Newtown Racquetball

Philadelphia

Athletic Shoe Shop

Center City Sports Club

Omni Court Clubs

Pearson Sporting Goods (2)*

Phidippides Sports

Sherman Bros.

Sneakin' Out

The Athlete's Foot

Pittsburgh

Chatham Sports

Golden Racquet

Greentree Sports

Manor Courts South

Racquetball One

The Athlete's Foot

Wallbanger's

Racquetball Club

Plains Township

Royal Courts

Quakertown

Sherman Bros.

Reading

Athletic Attic

Racquetball Club (2)*

Shillington

Colonial Hills Bowl

Colonial Racquetball Club

Scranton

The Athlete's Foot

Tunkhannock

Shadowbrook Racquet & Fitness Club

Washington

Supreme Courts

Whitall

The Athlete's Foot

Wilkes-Barre

The Athlete's Foot

Wyomissing

Athletic Attic

York

The Tennis Rack

RHODE ISLAND

Cranston

Kellys Sporting Goods

East Providence

The Playoff

Newport

The Playoff

Peacedale

Riverbend Athletic Club

Riverbend Racquetball

Providence

The Athlete's Foot

Warren

Jamie's Shoe World

Warwick

Alpine Ski & Tennis

Alpine Ski Shop

Celebrity Court Club

The Playoff

Woonsocket

Woonsocket Racquet & Health Club

SOUTH CAROLINA

Columbia

Dunham's

Greenville

Greenville Racquet Club

TENNESSEE

Knoxville

Athletic House

Courtsouth

Memphis

Don Kessinger Court Club

TEXAS

Foot Locker

Abilene

Foot Action

Amarillo

Athletic Attic

Vance Hall Sporting Goods

Arlington

Oshman's Sporting Goods

Ski & Sports (2)*

Austin

Athletic Attic of Austin

Austin Sports Center (3)*

Foot Action

Sporting Feet Of Texas

Supreme Feet Of Texas

Supreme Court Racquet Club

The Athlete's Foot

Town-N-Country Sporting Goods

University Co-Operative Society

Baytown

Foot Action

Nelsons Sporting Goods

Beaumont

Athletic Depot

Oshman's Sporting Goods

Bedford

Jim Bridges Sporting Goods

Brownsville

Foot Action

Rancho Viejo Resort

Brownwood

Ultra Spa

Corpus Christi

Oshman's Sporting Goods

Sportsman's Centers

Dallas

American Racquetball Club

Bear Creek Golf & Racquet Center

Brookhaven Tennis Shop

Doak Walker Sports Center

Foot Action

On-Your-Mark

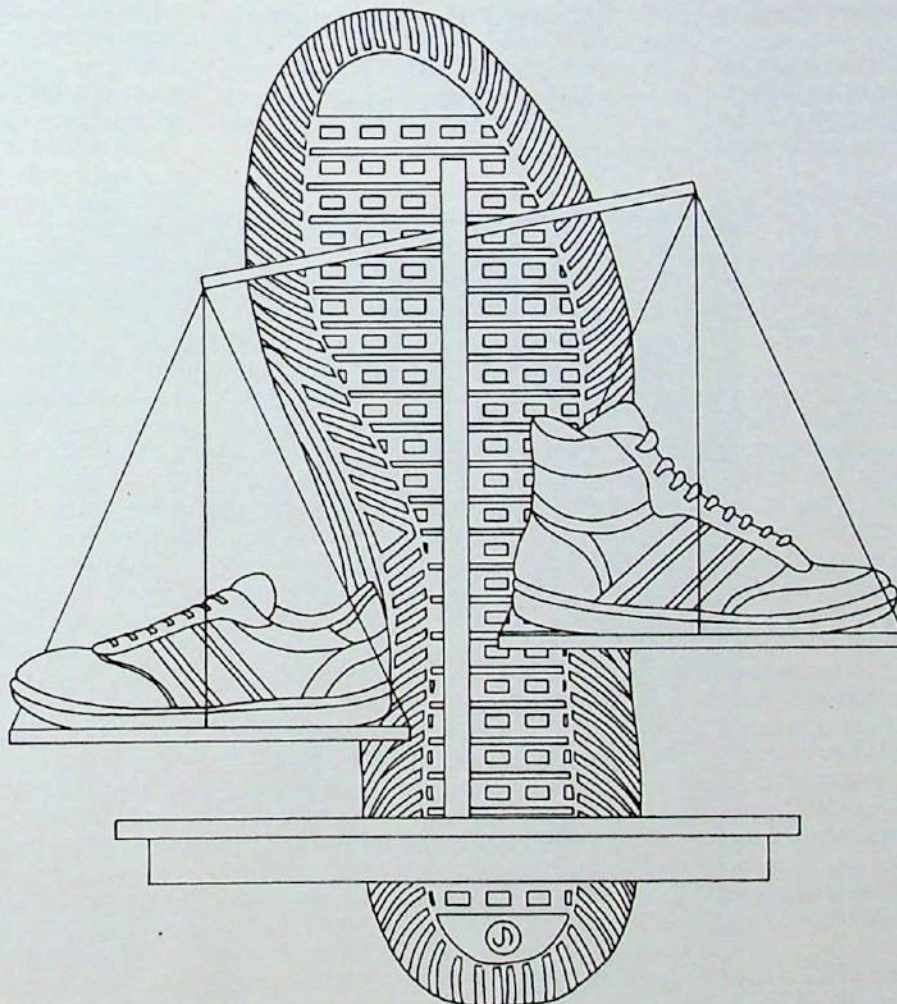
Oshman's Sporting Goods

The Athlete's Foot (2)*



THE SOLE TRUTH AND NOTHING BUT

BY MICHELE KORT



A racquetball shoe is different from a running shoe and a tennis shoe. Here are the differences and tips on what to look for when buying a pair.

THE SOLE TRUTH AND NOTHING BUT

You wouldn't wear leather sandals to play racquetball. Too flimsy, too slippery, no support. You wouldn't wear hiking boots: too heavy. And you certainly wouldn't wear swim fins: obvious reasons.

It's easy to decide which footgear shouldn't be used for racquetball; and, fortunately, a lot of thought has gone into what should be used. If we put ourselves into the shoes of a shoe manufacturer for a moment, we can trace that thinking process.

First of all, let's consider the types of activities required by racquetball, and the physical space in which the game is played. Racquetball involves a great deal of lateral motion, quick starts and stops, and the ability to lunge forward or rapidly backpedal. You want to feel "light on your feet," but you also want to feel grounded. The movements of the game, though similar to those in tennis, are performed on an indoor hardwood floor rather than on an outdoor surface. And though the footwork and flooring are analogous to those in basketball, the latter sport requires more jumping, more straightforward running, and lacks the walls with which racquetball players must contend.

A racquetball shoe, therefore, should be designed to meet the needs of the *surface* (hardwood), the *movement* (high stress, and mainly lateral), and the *place* (a walled indoor court).

"A good shoe starts with the back, the counter," says Los Angeles podiatrist Alan Selner, a self-confessed racquetball fanatic, "because as the heel goes, so goes the foot. We used to think that the arch was the center-point, but trying to support an arch is fine as long as the foot is stable."

Dr. Selner, who has a degree in engineering, is especially interested in the biomechanics of athletic injuries, and traces many mishaps to improper footwear. "We look at the kind of injuries caused by too much motion," he says. "If you get a flat tire on a car, you're going to get a bent steering wheel. If your foot moves around too much—we call it pronation—you're very likely to get a knee pain."

Another point to look for in a racquetball shoe is shock and friction absorption. "Racquetball is concerned with sheering forces—when you've got your foot planted and you pivot on it, or when you stop and start," says Long Beach, Calif. podiatrist Dr. James Eggold. Selner and Eggold recommend adding a neoprene inner sole called Spenco (it's the kind of material used in wet suits) to a standard racquetball shoe in order to improve its shock absorption.

Eggold also looks for good traction supplied by the bottom of the shoe. Many companies use a flat, gum rubber soul. Natural gum rubber, as opposed to rubber compounded with synthetics (as is used for outdoor court sports), is generally agreed to have the best traction and shock absorption on wood, although some players say gum rubber wears out faster. Sole patterns vary

widely with the manufacturer. Pro-Keds' outsole has "101 little suckers," for example, while Nike uses a two-level "hobnail" design. Eggold considers the typical basketball sole design—the herringbone-patterned "European shell sole"—also to be appropriate for racquetball.

The most important aspect of an outer sole is that it provides good—but not too good—traction. As Charles Flanagan, promotions manager for New Balance, quips: "You know the old expression, 'You stop on a dime and get nine cents change.' You don't want to stop totally dead, 100 percent. You want a little give or it's going to be absorbed by your knees." Flanagan thinks that gum rubber provides a softer, stretching effect when it grips, making it more compatible with hardwood floors than is compound rubber, which tends to be somewhat slippery on wood.

"I'm not thrilled with the new design of rounded edges."

The viewpoints of podiatrists and shoe manufacturers, though frequently in harmony, occasionally diverge. A couple of manufacturers discounted the need for a Spenco insert. Steve Mellour, line manager for tennis and racquetball in Nike's production evaluation department, is of the opinion that an insert is effective in resisting friction but doesn't perform as well for lateral movement. He thinks that the feet slide more. He, of course, suggests the materials Nike uses inside its shoes—terrycloth-backed permaform.

A more emphatic disagreement arises over the most distinctive design feature in racquetball shoes: the "radial edge." The radius of a shoe is the place where the base of the outsole meets the side of the shoe. The Foot Joy company is generally credited with being the first to dramatically round that edge for racquetball. The theory behind the design is that in the quicker pace of the sport, the squared edge of a basketball or tennis shoe will "go over" too easily. "If you have a squared-off shoe," says Mellour, "when you lose the edge you lose traction altogether." The radial edge, so the manufacturers say, allows a player to recover from landing on an edge without twisting an ankle. Bill Anthony, merchandising manager for Pro-Keds, also touts the radial edge as a device to prevent shoes from catching the side walls of the racquetball court.

But Dr. Selner, for one, doesn't buy it. "I'm

not real thrilled with the new design of rounded edges for better lateral motion," he says. "Often they're very unstable." Flanagan of New Balance partially agrees, suggesting a compromise between rounding and squaring. "There should be somewhat of a curve, but not dramatic," he says. "It can be a problem if it's not handled properly."

Selner admits that top competitive players would most likely trade stability for the advantage in lateral motion that a radial edge gives. In other areas of shoe design similar trade-offs occur. Comfort, for instance: New Balance shoes are praised for their pillow-like comfort, and are increasingly popular with runners and court sport players. Their cushy feeling derives from the use of featherweight polyurethane in the midsole, which few other manufacturers employ. Yet, some players may not want to play on such a soft foot bed. "Some players say it feels like cutting on mush," says Mellour. "They'll sacrifice a little of the comfort to get to the ball quicker." Mellour does confess, though, that Nike is experimenting with polyurethane.

There's little debate over the best material for the upper part of racquetball shoes: mesh, reinforced with leather at the toe, forefoot, and heel. "Mesh gives good ventilation, it has breathability," says Anthony of Pro-Keds. "Racquetball's a very strenuous sport and your feet get hot. Mesh is a good material for an indoor sport, but it would get too dirty outdoors."

Although other indoor and outdoor court shoes can pass muster for racquetball wear, podiatrists and manufacturers alike counsel players to totally avoid wearing running shoes on the racquetball court. Running shoes, explains Mellour, are designed only for "movement forward with slow turns"—hardly a description of racquetball action. Almost nothing in a running shoe relates to the racquet game—the sole doesn't offer proper traction for lateral motion, the lightweight nylon uppers lack sideways support, and the raised heel, which is designed to take pressure of a runner's Achilles tendon, is inappropriately high for anything but running. Playing racquetball in such a shoe is tantamount to asking for a sprained ankle.

Basketball shoes, on the other hand, are closely related to racquetball, except for the aforementioned shoe squared edges and the leather or canvas uppers, rather than mesh. (Also, some racquetball shoes have beveled the toe and heel areas, whereas basketball shoes are completely flat.) Basketball players usually wear hightop shoes, which doctors claim help prevent ankle injuries. Even some racquetball shoe manufacturers, such as Pro-Keds and Foot Joy, are offering hightops in racquetball wear as well. So far, relatively few players have taken to hightops, though, and some manufacturers are claiming that the shoe really doesn't cut down on ankle injuries as it is purported to do. Mellour cites an interesting study by Nike researchers that suggests a significant biomechanical reason

for wearing hightops:

"A hightop shoe is not, by definition, going to prevent ankle injuries," says Mellour. "But it makes your ankle region more aware when it's going to twist. It gives you 'early sensory biofeedback' to help the muscles of the lower leg keep the foot in the neutral plane." Nike hightop basketball shoes can be used for racquetball, says Mellour, and the company is currently exploring higher cut designs for its racquetball line.

Surprisingly, some suggest that basketball shoes are even a better bet for racquetball—and a better buy—than standard racquetball shoes. David Cohen, a former racquetball instructor who manages the Foot Locker shoe store in Westwood, Calif. recommends basketball shoes for several reasons: "There's a lot less chance of injuries; a lot of people roll over on those sides (the radial edges of racquetball shoes). And racquetball shoes don't hold up as well as basketball shoes. If you're going to pay \$35-40 for a shoe, you want to be able to use it for two sports."

Despite Cohen's tastes, he says that the shoe most often bought by racquetball players in his store is the New Balance court shoe ("They're coming in and asking for it") Foot Joy also sells "pretty well," in the Foot Locker chain, which stocks about 25 different racquetball shoe brands.

Of course, one's choice of a shoe is, ultimately, a matter of personal preference, combined with a reasonable assessment of one's ability and competitive needs. There is one other major factor: fit. A shoe that feels like a glove on one player may drag like a ball and chain on another. Dr. Eggold suggests some guidelines to follow when shopping.

**"You should always
try on shoes later in the
afternoon."**

"You should always try on shoes later in the afternoon, and wear the socks you would wear when playing (he suggests a thin nylon pair under thicker cottons). If you get a shoe that is too small initially, you get that jamming of the toes into the end of the foot which leads to the black horror of "tennis toe." One should buy shoes at least one-quarter of an inch longer than the longest toe, which may be either the first or second toe.

"The toe box should be at least one-eighth

of an inch wider than the foot, but don't measure it in the afternoon or while wearing your playing socks.

"And the shoe should have a rigid heel counter. You can test for that by squeezing the heel between thumb and index finger. It's subjective, but generally the one that is the stiffest will be the best for you." Eggold says Nike's racquetball shoes meet his requirements most effectively, except for the lack of a Spenco innersole.

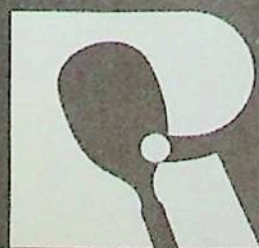
Dr. Selner, who recommends to racquetballers Adidas tennis shoes (the Rod Laver or Ilie Nastase models) for their stability, says that if your shoes do not meet all the requirements, some things can be corrected without orthotic devices. "An orthotic does to the foot what eyeglasses do to the eyes," he says. "It lines the foot up and stabilizes it. You need a good shoe, but it's almost impossible for a shoe to solve all the problems."

But shoe manufacturers think they are already putting out a good product and there are no problems. James Ireland, vice president of advertising at Foot Joy, says firmly, "Doctors may think that shoes can be designed with better support and protective qualities, but I haven't seen doctors designing better shoes. I don't see shoemakers doing surgery, and I'd hate to see a surgeon build a shoe."



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1982 SHOE REVIEW

Welcome to our third annual Shoe Review, a look at what the manufacturers are offering racquetball players this year.

In comparison to racquet companies, shoe companies seem to remain stable. At one time, according to one of our previous racquet guides, over 30 companies were manufacturing racquetball racquets. That number is considerably less now. On the other hand, very few shoe companies have folded. Last year we had 14 pairs of shoes featured in this section. This year we have 13, and there would have been more had some companies been more conscious of our deadline.

The average price of a pair of racquetball shoes in last year's section was \$32.43. This year, the average price is \$31.51. Did prices go down? Not really. A couple of companies sent us their higher-priced models last year and missed the deadline this time.

Actually, most companies kept their prices about the same. Others raised their prices a few dollars. The biggest increase this year was seven dollars.

Most shoes come in styles for men and women and in a variety of sizes. Some companies also make a hightop shoe. They are available in pro shops, sporting goods stores, department stores and, of course, shoe stores.





ADIDAS

The Indoor Court is made of nylon with velour reinforcements and perforations in the velour vamp. Oxford cut with rubber heel counter. Anti-microbial inlay sole. Rubber sole with special inserts in heel and ball-of-foot areas. **\$28.95.**



BATA

The Playoff is made of ballistic nylon mesh and features a fully padded collar and tongue, split leather vamps, a shock absorbent arch cushion and split leather outside counter. Reinforced gum rubber sole (different design from last year's model). **\$29.95.**



ASAHI

Promoted as an "all-court" shoe, this is made of lightweight canvas. Features rubber toe cap and all-stitched tongue. Sole is a synthetic and rubber combination. Heel and toe areas are made of synthetic material. **\$23.95.**



ENVOYS USA

The Kangaroos racquetball shoe is made of natural suede leather and nylon mesh in U-ball pattern. Soft-puffed lining. Extra padded sponge rubber sock lining with arch support. Non-friction innersole. Gum rubber outsole. Unique zippered side pocket in each shoe for locker key, spare shoelace or cash. **\$28.**



ASICS TIGER

The Pacific LT is made of full mesh. Reinforced toe area with wrap-around protection. Rigid molded plastic cup heel counter. Nylon tricot liner. Wrap-around gum rubber sole with semi-circle shape pivot points. **\$36.**



FOOTJOY

The Tufts women's model is made of nylon mesh and oyster suede leather. Features "air-flo" sponge cushion innersole and cushioned tongue. Also has unique staggered eight eyelet lacing system to give player tight or loose fit option. Gum rubber sole. **\$34.**



AUTRY

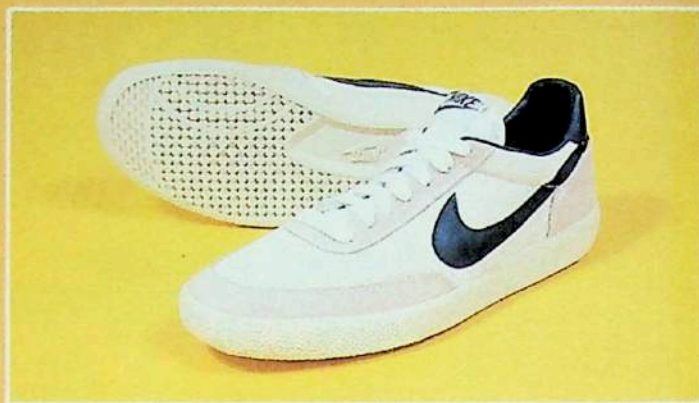
The Pro Court is made of washable cotton. Inners are terry lined. Double thick heel counter. Crepe rubber herringbone sole. **\$23.95.**

1982 SHOE REVIEW



HEAD

The racquetball shoe is made of four-ply canvas, leather and ballistics mesh. The interior is constructed from a blue, tricot nylon-backed foam. Innersole is made from a two-way stretch nylon that covers a layer of foam. Rubber sole. **\$35.**



NIKE

The Killshot is made of a light nylon mesh with a suede toecap that extends down the side of the shoe. Innersole is a terry material. Solid rubber cup sole. Slightly beveled heel. **\$32.95.**



JORDACHE

The Superior Court is a combination of nylon and mesh. Reinforced nylon mesh quarters with suede outside counters, eyestay and double stitched toe piece. Padded collar. Stitched sidewalls. Gum rubber sole. **\$27.**



TRED 2

The men's Z is made of natural suede leather and nylon mesh. Reinforced heel and toe. Gum rubber molded soles. **\$28.95.**



NEW BALANCE

The CT is made of ballistic mesh and lined with foam and tricot. Features an all-leather "extended saddle," a leather sway bar toe piece, heel counter. Heavy-duty foam pillow insert. Gum rubber sole encased within a polyurethane core and wall. **\$54.95.**



TRETORN

The men's Forecourt is made of foam/nylon. Foam/tricot lining of uppers and tongue. Reinforced heel cup. Padded collar. Vent holes. Cambrelle cover sponge innersole. Molded rubber outersole. **\$26.**

HOW TO PREVENT ANKLE INJURIES

BY WILLIAM SOUTHMAYD, M.D.
and
MARSHALL HOFFMAN

The ankle is the most primitive joint in the body. It moves only up and down. Look down at your own ankle and foot. Bring your toes up toward your shin bone as far as they will go. In medical terms, this is called *dorsiflexion*. Now, push your foot completely down the other way. This is called *plantar flexion*.

The ankle cannot rotate side to side, nor can it tilt inward or outward. Because the ankle moves in one direction, it is very stable and relatively resistant to serious injury.

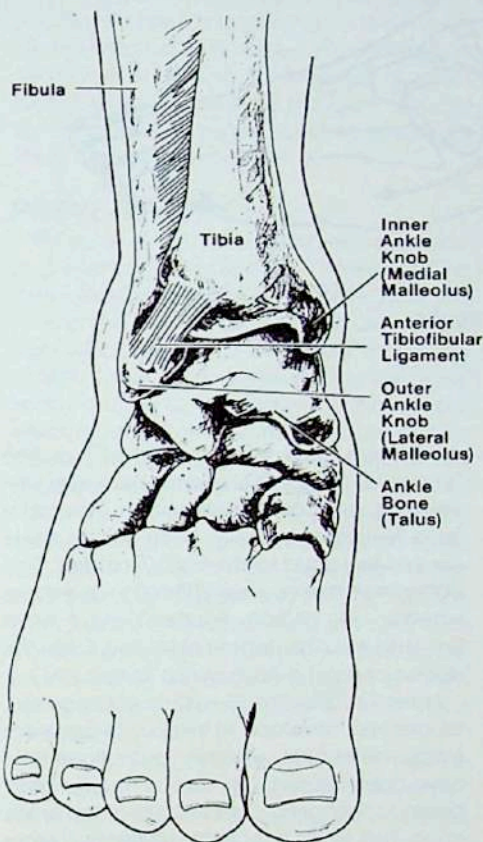
BONES AND JOINTS

There are three major bones and two major sets of ligaments that comprise the ankle joint. The two lower leg bones (tibia and fibula) join to form the top half of the ankle joint. Together, they are the receptacle into which the ankle joint fits. In medical terms, this receptacle is called a *mortice*, a French word that means a hole into which something fits. It is the ankle bone that occupies this hole. The ankle bone is called the *talus*, or *astragalus*. It is unusual in that no muscle or tendon attaches to it. Three-quarters of its surface is covered with joint surface cartilage (articular cartilage). The remainder of its surface is regular bone for ligament attachment.

The outer ankle knob is the lower end of the smaller of the lower leg bones, the *fibula*. The inner ankle knob is the lower end of the larger of the lower leg bones, the *tibia*. They are held tightly together by *ligaments* (the tibiofibular ligaments). The ends of these bones are also covered with bone cartilage (articular cartilage). These surfaces match those of the ankle bone.

The ankle bone is held in the mortice by ligaments. The large ligament on the inside of the ankle is called the *deltoid ligament*. It is triangular in shape like the Greek letter 'delta.' The apex of the triangle attaches to the inner ankle knob. The broad part of the triangle attaches to the ankle bone itself.

The outside ligament system is a bit more complex. As you look at the outside ankle knob (the lateral malleolus of the fibula), you can see that there are three directions in which ligaments can be directed. The front ligament that goes forward from the outer



Front view of ankle.

ankle knob is called the *anterior talofibular ligament*. This ligament runs from the lateral malleolus to the ankle bone. It is put to the test when your foot turns under. This may rip or sprain the ligament. Sprains of the front ligament are the most common injuries in all sports.

The second ligament goes from the tip of the lateral malleolus of the fibula straight down to the heel bone. This is called the *calcaneal fibular ligament*. This, too, is put under pressure when the foot is turned under. It is a second line of defense and only tears after the front ligament tears. The third ligament runs directly back from the outer knob of the ankle to the ankle bone. This is called the *posterior talofibular ligament*. This is never injured in sports.

The ankle is another joint that has a trade-off between mobility and stability. The ankle ligaments must be strong enough to keep the ankle bone from tipping out of the ankle mortice. If the ligaments can't hold the ankle firmly, then the athlete experiences multiple episodes of the ankle "giving out." This simply means that the ankle bone is too loose in its socket and is unstable. On the other hand, the ligaments must be long enough and allow enough play so the ankle bone can move properly. If the ankle ligaments are too tight, the ankle has restricted motion.

ANKLE SPRAINS

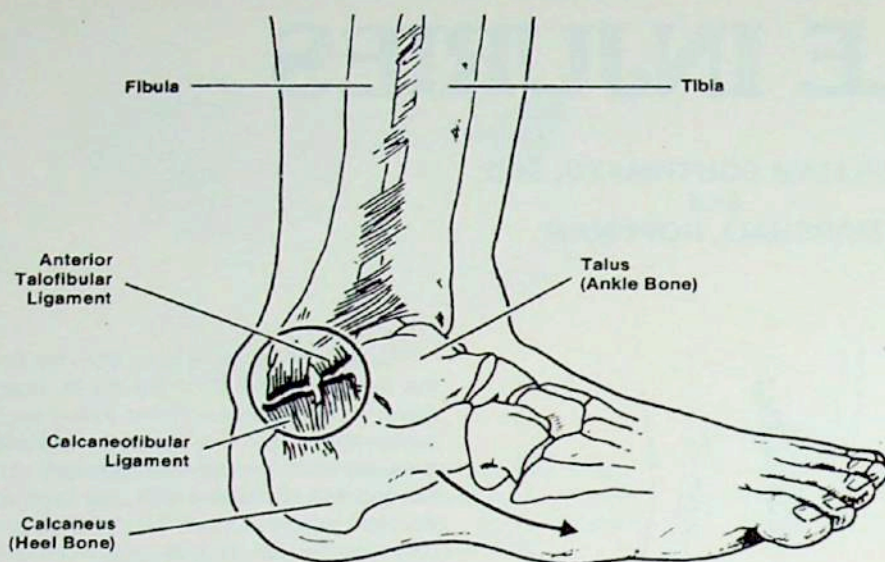
A sprained ankle is the most common injury in sports. It happens when the ankle bone is forced or pried out of the ankle joint. It normally occurs when the ankle is tipped inward. This is called an *inversion sprain*. Basketball players who land on the edges of their feet and runners who fall into pot holes are principle ankle sprainers.

In mild sprains, the ankle bone is forced slightly out of place for an instant. This causes only mild stretching of the ligaments on the outer part of the ankle. In severe sprains, the ankle bone actually comes out of the ankle socket. This causes complete tearing of the ligaments.

Editor's note: This is reprinted from Sports Health: The Complete Book of Athletic Injuries, by William Southmayd, M.D. and Marshall Hoffman, copyright 1981 by Quick Fox, New York



HOW TO PREVENT ANKLE INJURIES



Side view of an ankle sprain (double ligament injury).

When your ankle is suddenly tipped inward, the first ligament to restrain this motion and thus sprain is the one that runs from the outer ankle knob to the ankle bone itself. It is called the anterior talofibular ligament.

The second ligament on the outer side of the ankle commonly injured in sprains is the one which runs from the outer ankle knob down to the heel bone. It is called the calcaneal-fibular ligament. This is the second line of defense against inversion sprains. I've never seen the second ligament sprained by itself; usually the anterior talofibular ligament tears first.

Depending on how much force is applied to this ligament, it either stretches a small amount (grade I sprain), tears partially through (grade II sprain), or tears completely (grade III sprain). The degree of sprain depends entirely on the amount of force applied to the ankle ligaments and the duration of the force. The bigger the force and the longer it is applied to the ligament, the worse the sprain.

If only the front ligament is sprained, it's called a one-ligament sprain on the ankle. If both ligaments, the front and the bottom, are sprained, it's called a two-ligament sprain. Because the treatment is different, it is very important to make the distinction between one- and two-ligament sprains. A two-ligament sprain takes longer to heal.

DIAGNOSIS AND TREATMENT

When you sprain your ankle, you will know instantly. You will feel something tear on the outer part of your ankle. Occasionally, you may feel a popping sensation.

Immediately, the outer part of your ankle joint becomes painful. Usually, you can walk off the pain in the next five to 10 minutes. Your

ankle then goes into a period of pain-free "shock." During this time, you have very little swelling, pain, or muscle spasm. You get a false feeling of security. Even severe ankle sprains feel good for the first 30 minutes. This sometimes makes it very difficult to determine whether one or both ligaments have been torn and also the degree of tearing. Even the doctor can get a false sense of security.

However, after the 30-minute grace period, tenderness develops. At this point I can more easily determine whether both ligaments have been injured. I do this by touch. First, I begin to feel gently just in front of the ankle knob. This is the front ankle ligament. If there is tenderness here, then this ligament has at least been stretched. I feel down at the bottom of the tip of the outer ankle knob. If there is tenderness here, then you have a two-ligament injury. It is impossible to determine the degree of severity of the sprain during the first 12 hours. This is why I reexamine ankle sprains 24 hours after the injury. In football,

the time to determine the degree of severity of an ankle sprain is not Saturday afternoon, but rather Sunday. Even with early treatment, swelling, tenderness, and muscle spasm will happen by the next day. The more swelling, tenderness, and muscle spasm, the worse the sprain.

By examination, I have determined that you have a single-ligament sprain. Next, I grade the sprain. If there is only mild swelling and tenderness, it is a grade I sprain, and you will miss four to five days from competition. A grade II sprain has more swelling and more tenderness. You will have trouble moving your ankle up and down. You will miss seven to 10 days of activity. A grade III sprain has severe swelling and bruising (ecchymosis). The swelling is so bad that you will not be able to move your ankle up and down. You won't be able to walk without limping; crutches are usually necessary. This will cost you two to three weeks of active competition.

All sprains, single- or double-ligament, should be immediately treated with RICE: rest, ice, compression, and elevation. This should be carried out over the first 24 hours.

A favorite compression device used in Harvard athletics is a sponge rubber donut. This can be placed with the hole directly over the outer ankle knob. The remainder of the sponge rubber compresses in the area of the sprain. This is attached to the ankle with an Ace bandage. I compress all sprains for the first 24 hours. It is important not to place the ankle in a rigid circular cast, because the swelling could exceed the size of the cast and cause severe pain. Therefore, I always go with a soft bandage in the first 24 hours. I always put you on crutches for one day. I don't want you putting any weight on the injured ankle. Then, I reevaluate the next day.

For grade I sprains, I continue the elastic compression for 72 hours and begin to warm whirlpool baths. The athlete may return to action with this type of sprain five days after injury, with tape support on the ankle. For grade II sprains, I use the elastic support, but keep it on for five days. Then, I begin you on warm baths or whirlpools. Within 10 days, you can return to competition with tape support of the ankle. With grade III sprains, I use a gel

REVERSE STAIR CLIMBERS

After an ankle sprain, the hardest motion to regain is that one which brings your toes up toward your shin muscles. In orthopedic parlance, this is called *dorsiflexion*. When you sprain your ankle, the most comfortable position is to let your foot hang down a bit. It is this position which accommodates the ankle's swelling most comfortably. Therefore, if your ankle remains in this position for seven to 14 days, it is difficult to get the ankle moving in the opposite direction. That's why I start range of motion exercises as soon as possible.

One way to avoid a stiff ankle is to climb up stairs backwards. In order to mount the stair successfully, you must drive your foot up toward your shin bone. It is the ideal exercise to regain dorsiflexion of the ankle. You should climb three flights of stairs daily. Always lead with the ankle that has been injured. Until full motion has returned, this exercise should be continued.

cast support. This is a gauze roll which is impregnated with zinc oxide. It is rolled on like an Ace bandage, but congeals to form a semi-rigid cast. It gives excellent support of the ankle and keeps the injured area from wiggling and causing more irritation. However, the advantage is that you can wear your shoe and sock with this type of support. The gel cast is left on for one week, and then I reevaluate the ankle. If there is still a lot of hemorrhaging, swelling, and muscle spasm, the case is reappaled for a second week. Usually, within 10 days of the injury, you can start whirlpool treatments or warm baths. I recommend two daily treatments. Range of motion exercises of the ankle should be carried out while you are in the whirlpool bath. After a week of whirlpool treatments, start reverse stair climbers. Within three weeks, you should be able to return to full athletic competition with tape support.

After full motion has been regained, it is important to strengthen the peroneal muscles on the outer aspect of the ankle. These muscles originate on the outer part of the calf. Their tendons drop down behind the outer ankle knob. The outer ankle knob serves as a body pulley. The pulley increases the mechanical advantages of these tendons. They are the ones that enable you to lift up the outer border of your foot. They become weakened after a sprain.

Two-ligament ankle injuries usually happen when the first ligament is completely torn (grade III sprain). When I make the diagnosis of a two-ligament injury, I place the patient in a walking cast 24 hours after the injury. Within that time, the maximum swelling has occurred. This cast runs from the toes to below the knee. The ankle is placed in a 90-degree angle. This is the neutral position. I like to use a synthetic cast material—a plastic. It is lightweight, allows plenty of breathing of the skin, and it can become wet. Some of my patients have even water skied wearing the cast. It requires about two hours of drying time in the sun or 30 minutes of drying time with an electric hair dryer.

I leave this cast on for three weeks. The cast allows the ligaments to rest at their normal length. Then, the healing scar tissue

can reestablish continuity of the ligament without disruption. This is important. If both ligaments are allowed to heal properly, the ankle becomes stable again. If they heal stretched out, the ankle will be permanently loose. After three weeks in a cast, I remove the cast, and you can start physical therapy.

I recommend two warm soaks a day and a series of motion exercises to regain ankle mobility. I also ask you to do reverse stair-climber and peroneal strengthening exercises. Generally, a two-ligament injury will put you out of competition for four to five weeks. Three weeks is spent in the cast, and then an additional 10 days to two weeks is required for full rehabilitation. After this type of injury, tape support for sports should be continued for at least six months.

PREVENTION

There have been numerous medical studies on preventing ankle sprains. The results: The more external support the ankle has, the smaller the chance of sprain. Especially for high school athletes, I recommend high-top athletic shoes. They come up over the ankle knobs and resist the forces of sprains more effectively than low-cut athletic shoes. It is for this reason that many high school basketball players are now wearing high-top sneakers.

A second excellent method of preventing sprains is to tape your ankles before competition. About one-third of the Cleveland Indians have their ankles taped says Jim Warfield, the team trainer. A first-class tape job runs from the mid-foot to mid-calf. Ankle wraps also are effective. They are easier to apply than tape, but are less effective. They can be worn over socks.

Lenny Moore of the Baltimore Colts was the first national athlete to tape his ankles over his athletic shoes. This looks flashy, but has been no more effective than applying the tape on the skin.

These are measures that can be used for players who have never had an ankle injury. If you have had an ankle injury, it is absolutely essential that some form of external support be used for a year following injury. Even if you haven't had an ankle injury, I would recommend high-top athletic shoes or ankle wraps.



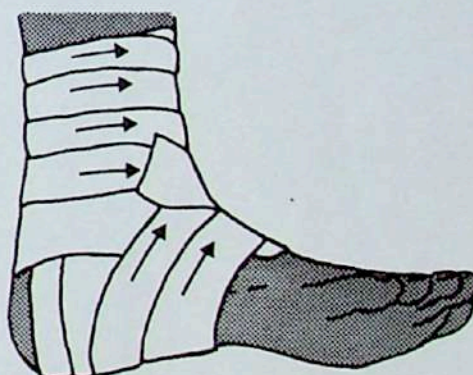
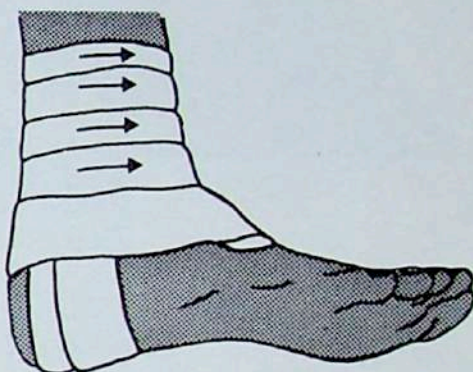
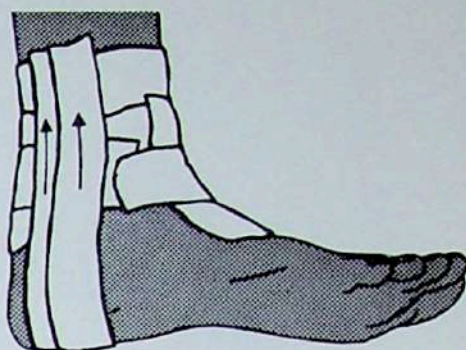
PERONEAL STRENGTHENING EXERCISING

Here are exercises to strengthen the peroneal muscles on the outer part of the lower leg.

1. Take the inner tube from a bike tire, or cut a circular strip from a car tire inner tube. Loop it under the leg of a chair. Place the opposite end of it over the top and outer part of your foot.

2. Sit in a chair. Move the chair to the side until the big rubber band is tight against the outer border of your foot. Now, move your foot slowly up and out as far as it will go. Hold for three seconds. Do this 30 times. Take a five-minute break. Repeat three times. Do this twice daily.

3. As your muscles get stronger, you need more resistance. Simply pull the chair further back to make the rubber tighter. This will give the muscle a harder workout.



An excellent method of preventing sprains is to tape your ankles. Here are four examples of ankle-taping techniques.

SHOOTING FOR NUMBER ONE

Lynn Adams, 24, and Mike Yellen, 21, finished 1981 ranked number two in their respective divisions.

Adams, a relative newcomer to pro racquetball, managed to squeeze ahead of former national champ Shannon Wright in 1981, but is still behind two-time defending champion Heather McKay.

Yellen shared the number two spot most of last year with Dave Peck and although he has beaten top-rated Marty Hogan, no one would predict him to dethrone Hogan as the number one player.

Adams says this is her year. Yellen says Hogan can be beaten.

Each has some interesting things to say about being ranked second best. Each of them also have some interesting things to say about pro racquetball, their careers and their lifestyles.

Racquetball Illustrated decided to put this story into a Question/Answer interview. We were hoping to find out about two players off the court as well as on. In some cases, they let us into their off-court lives. In other cases, we didn't learn anything unusual or even interesting about them.

Only one thing was common: They are both shooting for number one.



Twenty Questions:

MIKE YELLEN



1. RBI: How did you get into racquetball?

MY: I started working at a club in Southfield, Michigan when I was 13. I had never heard of racquetball until I started working there. At that time I was in junior high playing football, basketball and baseball. Racquetball was something I took up on the side. I enjoyed the workout it offered and the challenge of playing a new game because I had been playing the others for a while, so I stuck with it. When I got into high school, I played other sports, but I slowly faded out of those in favor of racquetball.

2. RBI: You didn't want to pursue the other sports?

MY: I played football and basketball in high school but there was this conflict when I was 16 and I wanted to go out of town to see the pro racquetball players play. I wanted to miss a basketball game to go to that (racquetball)

tournament and my coach said that if I was going to a racquetball tournament, then I better turn in my uniform. I turned in my uniform and bagged that basketball season.

3. RBI: Do you regret doing that?

MY: No, I don't regret at all what I did. I was pretty good in the sports I played in but obviously I would have been too short to go on in basketball; too small to play football. I enjoyed football but it was a different game in high school. In junior high it was fun. In high school, the coaches would flat out tell you not to tackle opponents, but hurt them. I didn't want to be involved in something like that when the alternative is a nice competitive game of racquetball where there is friendship on the court. In racquetball you are not out there to hurt one another.

4. RBI: When did you make the decision to say, "I want to take a shot at going pro?"

MY: I made the decision after I climbed the amateur ranks in Michigan starting at the lower levels and improving to the open level. I won about three or four open tournaments in the state, and then won the state tournament, which in my eyes and my coach's eyes, meant I was the best player in the state because I really didn't get pushed by anyone. He thought it was time to go out and see what the high class players on the pro tour were like. He didn't want me to waste my time in the juniors or the amateur open. He wanted me to go right to the pros.

15 RBI: When you first got going in racquetball, even winning some local and state tournaments, did you have any idea you could make a career out of professional racquetball?

MY: That thought was there. I wanted to be a professional athlete. I idolized the pro rac-

quetball players in a sense. I was always interested in getting involved in an individual sport rather than a team sport.

6. RBI: Because you took up professional racquetball at a relatively young age, do you think you have missed out on other things such as a college education?

MY: In a sense, I'm missing something by not going through those four years of college. But at the same time I am gaining some things such as traveling and things other people can't do. It works both ways. I'm missing some things but I'm gaining so much more I think.

7. RBI: By living in the Detroit area, do you miss some of the pro competition you might get by living in the San Diego area?

MY: Not at all. I think my rank and my success as a pro would pretty much show that. For some people the competition in San Diego is really good. For others it's not. In Detroit, I usually work on my mental game. I'm not going to get a great player playing me there but just because this player is going to be of a lower caliber than I am doesn't mean I go out there and lower my game to his level. I play as hard as I can, which means if I can beat him 21-1 or 21-2, I will. I concentrate on hitting my shots.

8. RBI: What kind of a practice partner do you like to tune-up with?

MY: Basically I find it important just to play with partners who can hit the ball hard and accurate. Then they are going to force me to move and hit my shots. If I hit my shots, then I won't suffer by not living in San Diego. A lot of those guys in San Diego don't even work out that hard. You have guys who may give you a good game one day and the next day if they aren't playing well, they'll walk off the court. Not everybody in San Diego is working out as hard as it's made out to be. In fact, some people move out to San Diego and wind up going home because they can't take the competition.

9. RBI: Has the power game been over-rated?

MY: The faster ball is definitely an advantage for the power player. The fast ball is going to let the power player get away with sheer power. For example, a power player will go back after my passing shot and blast the ball into the right wall and it pinches into a shot that puts me on the defensive. Well, to me that's not what a shot should do. If I hit a passing shot, it should put my opponent in a defensive position. A player should not be able to power his way out of that position. They should have to use some finesse on the shot, and that is not what they are doing with a live ball.

10. RBI: When you made the decision to go into pro racquetball, did you think you could make a career of it or did you think you would have to supplement your income with something else?

MY: When I went into pro racquetball, I was 16 years old. The only other jobs I could get would be part-time or minimum wage. I worked at the club for three years and I was doing some racquetball teaching so I was making decent money. It's not like I was making a decision to drop a \$25,000 a year job to go into pro racquetball. At that time, any amount of money was good money.

11. RBI: Do you think you can make a long-range career out of it?

MY: Yes. I think the sport is going to grow.

12. RBI: What about the future of pro racquetball?

MY: I'm unsure of the future of pro racquetball. I know a lot of facilities have been closing up but a lot of people think that's due to the growth slow-down. I think the economy has flat out hurt every industry. But as I said, I think this is only temporary. The sport is still growing, only not at the rate it once was.

13. RBI: Is there any one moment in your career that stands out?

MY: I would have to say that a big point in my career was taking over the number one ranking (for one short stretch last season). To know that at one time, I was the so-called best in the world at what I do. It was something every athlete strives for—to be the best at what you do.

14. RBI: What about the biggest disappointment?

MY: Losing is never really a disappointment to me provided I'm out there giving it my all, and playing really good. I'm usually pretty consistent. If I lose to a guy, then he played better that day. Losing to Marty (Hogan) in the Nationals was not that great a disappointment. I beat him twice in a row before and I had a good Nationals that year. One disappointment to me would be a loss when I just flat out didn't play as well as I was capable of playing. That doesn't happen too often. But it does happen. I think of it as a waste of a training period. I hate to train for something and have it end like that.

15. RBI: What do you think about the theory that pro racquetball will never make it big unless it gets out of the court club and into the arena?

MY: I don't think that putting it into an arena is necessarily the answer because even if you had a four-wall glass court and you put it into Madison Square Garden, the people who are far away from the court are not going to be able to see the ball. Putting it into a smaller arena which will allow everybody to get close would be the way to go, but from a spectator's point of view I don't think a big arena is necessary. As far as making it a major league sport, spectators are not necessarily the answer. It's the same with bowling. You can't get many spectators watching pro bowling in person but that sport comes up with good prize money. The answer is television, not spectators.

16. RBI: What about the men's pro tour? Is it fair for the tour to be closed off to 12 players (14 counting alternates)?

MY: I'd like to see it opened up because anybody looking to pursue a racquetball career should not be denied the chance to do so. Take that policy back a number of years and put me and some others in the same situation, we might not have been able to play on the tour. And we turned out to be some of the top players. Then again, with this tour, there are some advantages. It is easier to make these 12 guys better known. If it's going to increase the size of pro racquetball in the long run, then I can understand why it's the way it is right now. But at the same time I'm not agreeing with it because we are leaving people out.

17. RBI: What are your interests in addition to racquetball? The theater? Politics? Sports?

MY: I'm interested in a variety of things. I follow politics but not much more than someone watching the news or reading magazines. I like to read about the laws on changing taxes because it affects me. I play other sports such as squash, basketball, a little tennis in the off-season, and I go boating.

18. RBI: At the end of last year you were ranked number two. How do you react to that spot? You are so close to number one, yet the person ahead of you (Hogan) is the game's dominant player.

MY: Marty Hogan is a superb player and he has always earned and maintained that spot. But all I can ask of myself is to play as good as I am capable of playing. As long as I don't let my number two ranking get to me, then I am going to keep plugging at it and keep trying for that number one spot.

19. RBI: Why is racquetball such a young player's game now? The average age on the tour is about 23 or less. That doesn't say much for the guy in his late twenties who wants to turn pro.

MY: I think what keeps it relatively young is recovery time. When (Charlie) Brumfield, for example, plays me, he can beat me but he has to beat me or another player one day and then come back the next day and beat another player. A young player is going to be loose. I'm not going to be feeling any pain from that earlier match. He may be still feeling some soreness. I don't think strength is the factor because you are strongest in your thirties. It's recovery time.

20. RBI: What will you do after your racquetball career?

MY: It's pretty much up in the air. It's hard to say what's going to happen in the racquetball industry. If the industry picks up, I'll stay within the industry. But at this time I don't know. I've been playing five years professionally but I'm still only 21 years old. I don't think I'll be dying out in the next couple of years. But then again you never know. I may decide to hang it up in a few years. I keep my eyes open for outside interests I may want to get involved with.

Twenty Questions: LYNN ADAMS



1. RBI: How did you get into racquetball?

LA: I was at Orange Coast College (Costa Mesa, Calif.), mainly to run track, and one of the guys in my psychology class asked me out to play racquetball. I picked it up very fast and I beat him. We never went out again but I stayed with the game.

2. RBI: Why didn't you continue with track or go into other sports?

LA: I ran track every year competitively from second grade on and I had been playing other sports such as softball. But I fell in love with racquetball. I got hooked on it. I started playing it outdoors but I didn't think of

it as something I could do professionally until I went indoors.

3. RBI: Until then what did you think about as a possible career?

LA: I had no idea. I was waitressing but I had no plans on being a professional waitress. I had no major in mind in college. The only reason I went there was to run.

4. RBI: Have you given much thought to your post-racquetball career?

LA: If I could be another Heather McKay, I could go on playing until I'm 60. But I would really like to stay with something in the sports

field. Maybe teaching on a national level. Or, you know, we all dream of going into broadcasting, or sportswriting. That's what I'm preparing for now. That's why I'm taking speech courses.

5. RBI: When you first decided to get into racquetball for a career, what kind of expectations did you have?

LA: I had no conception of the kind of money involved. I knew there was a pro tour but I didn't know much about it. I decided to start playing indoors and thinking about it as a career after I saw a pro tournament at King's Court in Westminster (Calif.). I saw the women

as experienced racquetball players, not high-quality athletes. That's not to say they weren't good athletes. They were. But they were not what I was used to seeing on a national level in track and other sports. I didn't think it would be real hard to break into. I did not have any idea what I was getting into money-wise but if you are raised in sports, being a professional at something is always in your mind.

6. RBI: Did you set any kind of annual goals?

LA: Not really. I had a lot of problems in the beginning in keeping things in perspective because I wanted to be the best right away. But it doesn't matter how good you are, there is always a breaking-in period and a learning process. I quit at one point for a couple of months. Everything that was happening on the court affected my life. If I lost, I thought everyone didn't like me. I thought I was a horrible person, a failure. It got to the point where I couldn't handle that. So, I quit for a little bit to put things back into perspective. I had to decide what kind of player I wanted to be idealistically. If I couldn't be that player right at that moment, that was okay. I wanted to be—and I hadn't met her at the time—another Heather McKay. She has really been an inspiration to me. Once I got my goals together, I started playing again, and having a good time. That's when I started winning.

7. RBI: How has Heather McKay been an inspiration?

LA: She is so unselfish but a very aggressive player. I've always been very aggressive in sports. I was brought up that way by my father. But she's still such a lady. She commands such respect. She's not obnoxious. She's a phenomenal athlete. It's a good thing she's not 26 years old or I'd be number two for a long time.

8. RBI: Last year you said you would finish as the number two player—and you did—and this (1982) would be the year you would finish number one. What leads you to such a conclusion?

LA: I feel very strongly about that. It's a natural progression. In my mind I always thought I could be the best physically but that is not the only part of racquetball. There's all that mental stuff that goes with it. That's almost the whole game. It's experience. Trying and testing and gaining confidence. You can't get that all at once. I've been slowly progressing as time goes on. Now it's time.

9. RBI: What about the women's pro tour? You did not have any tournaments planned from September through the beginning of the year.

LA: It was hard not playing because it was so long since everybody had competed against one another (June) and everyone was getting antsy. But the way things are being set up it's so organized. It's being

based on the future not just the present. In the past it was sort of like catch-as-catch-can. A lot of things were put together the last minute. Now we have someone (Buffy Gordon of International Management Group) who views the sport business-wise, not heart-wise. She's more realistic about where to go, how to build, how to get a base so it doesn't fall apart in a couple of years.

10. RBI: You make a good living playing racquetball. But do you feel bad that professional racquetball has not reached the point where most of the other women players can make a living?

LA: Hopefully we will have enough tournaments so people can use racquetball as a job instead of having a job and playing racquetball on the side. I'm inspired by this new setup. If racquetball is going to go anywhere, I think Buffy Gordon and IMG will be the ones to do it. That's because of the contacts she has and the ideas she has.

11. RBI: What was your biggest moment in racquetball, so far and what was the biggest disappointment?

LA: The most exciting thing so far is when I beat Heather in the finals last May in Providence, Rhode Island. I went berserk for days. The biggest disappointment? There have been a lot of those. Probably losing the Nationals (May in Chicago). I was depressed for a couple of weeks afterwards. Not really depressed but at a low level, and I'm hardly ever at a low level. I usually remain at a constant level. That was a hard one to take because it was there. I could have done it. I didn't prepare well for it. I didn't deal with a lot of things before the match that I should have. That whole tournament I played very well. Then I had a mental letdown. It was a good lesson but a hard one, and it took a time to talk about it, and get it out.

12. RBI: What takes up most of your time now besides racquetball?

LA: My horse, Rusty. She's in foal. She'll have her baby in March. I usually spend a couple of hours a day with her. I don't ride now. I use to until I fell off before last year's Ektelon-Perrier tournament, and pulled all the muscles in my lower back. But we go out on long walks. I don't have a fear of riding her. I still plan to ride her in the future.

13. RBI: Do you follow politics, read books, like the ballet, go to the theater—what besides racquetball?

LA: I don't follow politics. I love to watch basketball. I sew once in a while. I use to sing.

14. RBI: Wait a minute. You use to sing professionally?

LA: I use to sing in college and plays and shows. I still sing at weddings sometimes. It was mostly operatic-type stuff.

15. RBI: Why don't you pursue that?

LA: It takes a lot of time and racquetball is taking up my time now. I don't think people understand the amount of time that I have to put into racquetball. It's my job. It takes me a good five to six hours daily to do everything I need to do.

16. RBI: What do you eat for breakfast?

LA: I usually have the same thing for breakfast. I usually have two eggs, a few pieces of toast, and sometimes potatoes and fruit. And my vitamins. Three times a day I take my vitamins. I even got Laura Martino and Dave Peck hooked on vitamins. I eat breakfast and dinner. Sometimes I don't eat lunch. In between meals, I eat fruit or chocolate chip cookies. I eat too much pastry stuff. Cookies and cakes and doughnuts.

17. RBI: Do you feel like you have to work it off?

LA: I usually don't worry about it.

18. RBI: Would you like to see the women's pro tour go back together with the men if it were not under any one person's rule?

LA: No. I like being separate but I wish we would get together more often than just once a year (Ektelon-Pony). I'd like to do three or four things together a year. I think it's really good for people to see the women on their own.

19. RBI: You have had personal problems. We all have. If somebody goes through a personal problem, how do you stop it from letting it affect your game?

LA: When you let outside things bother your game, it automatically takes control of the things inside your game. You start to think about how your forehand is off and how you can't hit a solid hit. It builds up. Anything that is wrong in your racquetball game, you should go outside your game into your personal life to find it. It's there somewhere. I'm talking about people who play at a consistent level; players who have the strokes. If you are doing weird things with the ball, it's usually something outside the game that is affecting you. I've had some problems of my own to work out but I've never really been in long slumps. I've been very lucky with the friends I have, and my family has been supportive. If something goes wrong, I get stepped on real quick. They tell me to work it out and not to feel sorry for myself, not to get too egotistical. They keep me in line. I get a lot of, "Well, who the hell do you think you are?"

20. RBI: What's in the future for women's racquetball?

LA: I have no idea where men's racquetball is going compared to women's racquetball. But women's racquetball is going to get very strong. We are providing a base for the everyday woman to build an interest at the professional level. We are not starting out with these expectations of having \$50,000 tournaments right now. We are building ourselves up so we don't burn ourselves out.



Rx FOR WINNING

Getting to the Heart of Racquetball

BY LYNDA HUEY

When was the last time you had a chat with your heart? Was it when the elevator was being serviced and you had to walk up nine floors to your office? Or was it when you were bike riding and found yourself too far from home with a steep hill separating you from your shower? Maybe then you heard what your heart had to say for itself.

The heart is a muscle and any muscle of the body stays in shape based on the kind of exercise you give it. If never really stressed or never forced to work beyond a moderate pace, the heart can decrease in capacity and efficiency. Like a Ferrari that has been driven at 55 mph for the past three years, only the assumption of high speed is there. You don't really know if it still has its 120 mph capacity unless you actually try it.

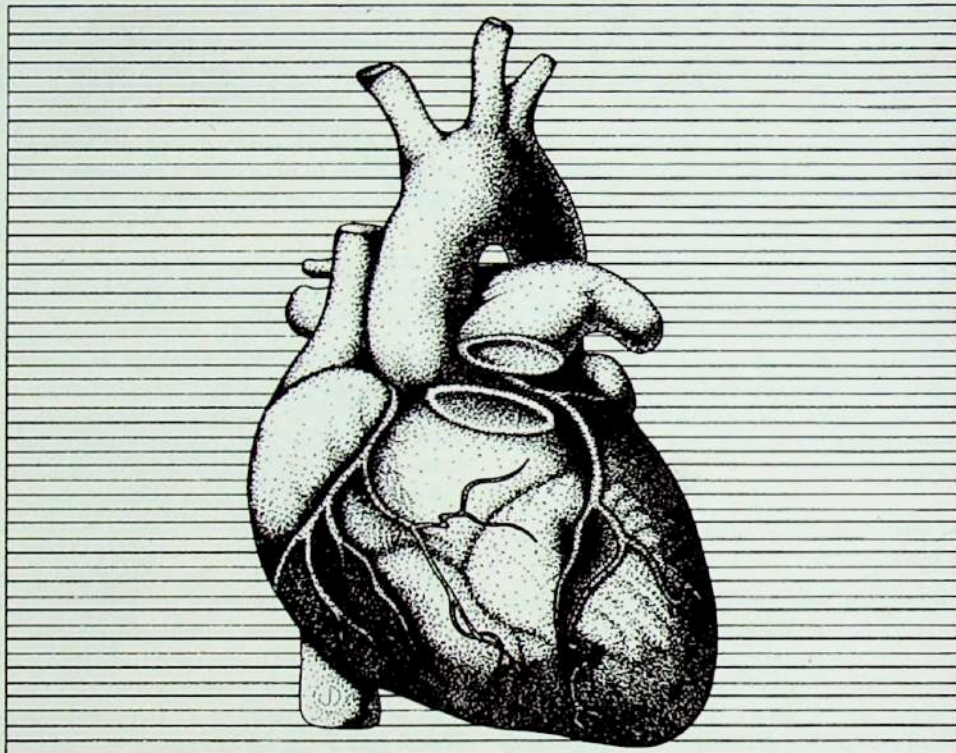
People who "try out" their hearts on a regular basis probably know what their level of fitness is. People who don't care to communicate with their hearts probably don't care about their physical condition.

ANATOMY OF A HEART

The heart is a four-chambered, hollow, muscular organ lying between the lungs. Two-thirds of its mass is to the left of the body's midline. The pericardium, a fibrous sac that surrounds the heart, is attached to the diaphragm on the lower side and to the sternum at the front. The heart is divided into right and left halves, with each half subdivided into two chambers. The upper chambers, atria, serve as receiving chambers for venous blood returning to the heart from the body and pump blood into the lower chambers, the ventricles. The ventricles pump blood to the lungs for oxygenation and to the remainder of the body.

The heart receives its own blood supply from the coronary arteries, which are the first branches off the aorta, the heart's main outgoing canal. If the heart's muscle tissue, myocardium, receives an inadequate blood supply, it cannot function properly. Therefore, healthy coronary arteries are of the utmost importance.

The normal heart rate in humans is 60-90 beats per minute, although well-conditioned athletes may develop such a highly efficient



heart that they require only 40-60 beats per minute. The amount of blood the heart puts out per beat is known as the stroke volume; stroke volume times the number of beats per minute is called cardiac output. Thus, if an athlete conditions a stronger heart, the stroke volume will increase per beat. The beats per minute can decrease while maintaining the same cardiac output.

HEART-FELT CONCERNS

"Playing racquetball creates a saw-tooth pattern of stress on the heart," says Dr. Albert Kattus, director of Cardiac Rehabilitation at Centinela Hospital in Inglewood, Calif. "Bursts of high-intensity effort cause peaks and valleys in the work load as contrasted with endurance efforts such as walking, jogging, swimming and other aerobic activities. If severe stress is placed on the heart, an extra long rally, a few extra sprints across the court, the heart rate can become very high. We have to remember that our heart has to produce the goods when we create such a demand.

"A heavy smoker or someone with high blood pressure or high cholesterol has to be careful with this high peak type of exercise. These people in this type of activity become a

high risk for a stroke, that is, breaking a blood vessel in the brain."

Dr. Ronald MacKenzie of the National Athletic Health Institute in Inglewood, Calif. concurs with Dr. Kattus that a heart stress test is mandatory for people starting to play racquetball after age 40 if they haven't been in tip-top condition most of their lives.

"Unfortunately," says Dr. MacKenzie, "most of the tests given are designed for steady endurance type activities, not the erratic energy output of racquetball. Still, it does give you an idea."

Dr. Kattus thinks it is also important that beginning players know their maximum heart rate and monitor their play accordingly.

"For two-thirds of the population you can take the number 210 and subtract the person's age. That will give you their predicted maximum heart rate per minute. The other third would need to be tested to their maximum capacity. The participant would be placed on a treadmill to work at increasingly difficult work loads while an electrocardiogram and blood pressure is monitored every minute or so. If any abnormalities occur in the EKG, if there is a deficient oxygen supply or if chest pains or discomfort occur, the test is

Editor's note: The author is currently working on an exercise book to accompany her fitness show on USA cable television.

ILLUSTRATION BY JEFF DUNGFELDER

stopped. The individual keeps working either until exhaustion or limitation by symptom. It's extremely valuable to know what the limits are; that gives an index of what can be done safely.

Then, after bursts of particularly strenuous racquetball play, the heart rate can be checked to make sure the safety margin is not being violated."

AEROBICS/ANAEROBICS

In the normal resting individual, the supply of oxygen to the tissues is sufficient so that a complete metabolic breakdown occurs, leaving only carbon dioxide and water as waste products. As that individual begins to move, the work load increases and more oxygen is needed for internal work within the muscles. When the rate of work is low enough that metabolic demands can be met by the regular breathing process, the body is working at what is called a "steady state."

When exercise creates a metabolic need for greater oxygen than can be supplied by the cardio-respiratory processes, the body shifts into its "anaerobic" work cycle, which means that it is working "without oxygen." The individual has created an "oxygen debt" and lactic acid accumulates as the end product of such metabolism. At the end of any anaerobic exercise there must therefore be a recovery period, during which time the oxygen debt is paid back and the lactic acid broken down. This is why the heart and breathing rate remain high after anaerobic exercise is finished. The length of the recovery time is proportional to the size of the oxygen debt created.

Jogging, swimming and bicycle riding have long been accepted as the primary forms of aerobic work. The intensity of the activity is kept low so that more time can be spent in exercise. This allows the heart and lungs (cardio-respiratory system) to get a workout without undo stress. Examples of anaerobic work include weight training, sprinting and any near-maximal exertion that cannot be sustained for more than several minutes. All interval training consists of short intense workouts alternated with rest periods. These activities increase the power and strength of the muscles.

WHAT ABOUT RACQUETBALL?

Fitness expert and author David Luna (*The Lean Machine*) has worked with many athletes

from varied sports. His concern is total body fitness—cardiovascular endurance, muscular strength, agility, flexibility and power. He has also considered the effects of racquetball on an individual's fitness level.

"Primarily, racquetball would be an anaerobic activity with all of its stop, go, stop and go. Because of the pauses—serves, side outs, adjust the goggles, etc., it becomes similar to interval training. Certainly you can elevate the heart rate quite high during intense play, but because of the frequent vacillation in the heart rate, it usually can't be classified as aerobic work. If you had a good singles opponent who kept you running constantly and if you kept moving, jogging around the court between points, it would have the potential to become aerobic, but most people need the time to rest. Just like after a 100 meter run, you need to let the pulse come back down for recovery before working again.

"In order to be classified as aerobic work, the heart should reach a sustained pulse rate of 70-85 percent of its maximum. For most people that's somewhere between 118 and 150. It would probably be quite hard to keep the pulse elevated that high on the racquetball court.

"The heart is just like any other muscle. It can be strengthened through use, which would allow for more efficiency. Racquetball no doubt does not have the capacity to strengthen the myocardium and thereby bring about the long-term effect of a decreased resting heart rate. And because the game can reduce stress, it probably has the potential to also lower the blood pressure."

But Luna offers a warning:

"Always warm up before going on the court. Make sure you increase your body's temperature either by jogging or doing calisthenics. This brings about dilation of the arterial vessels. Even world class athletes suffer from ischemic responses (pain due to lack of oxygen in working muscles) if they don't warm up properly.

"I've seen a lot of people in the middle of heart attacks. The first thing most of them do is deny that it's happening. They claim the pain is heartburn or a pulled chest muscle. Always remember that if there is any chest pain, numbness or tightness in the chest, check with a physician immediately. Don't make the classic mistake of trying to 'work it out.'"



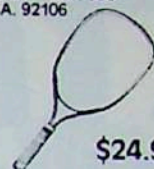
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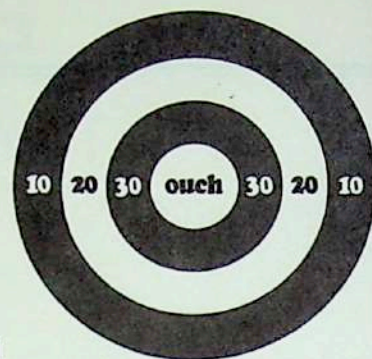
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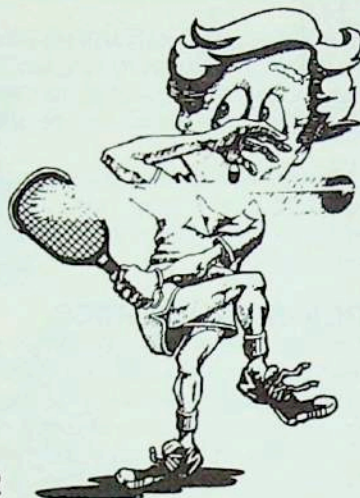
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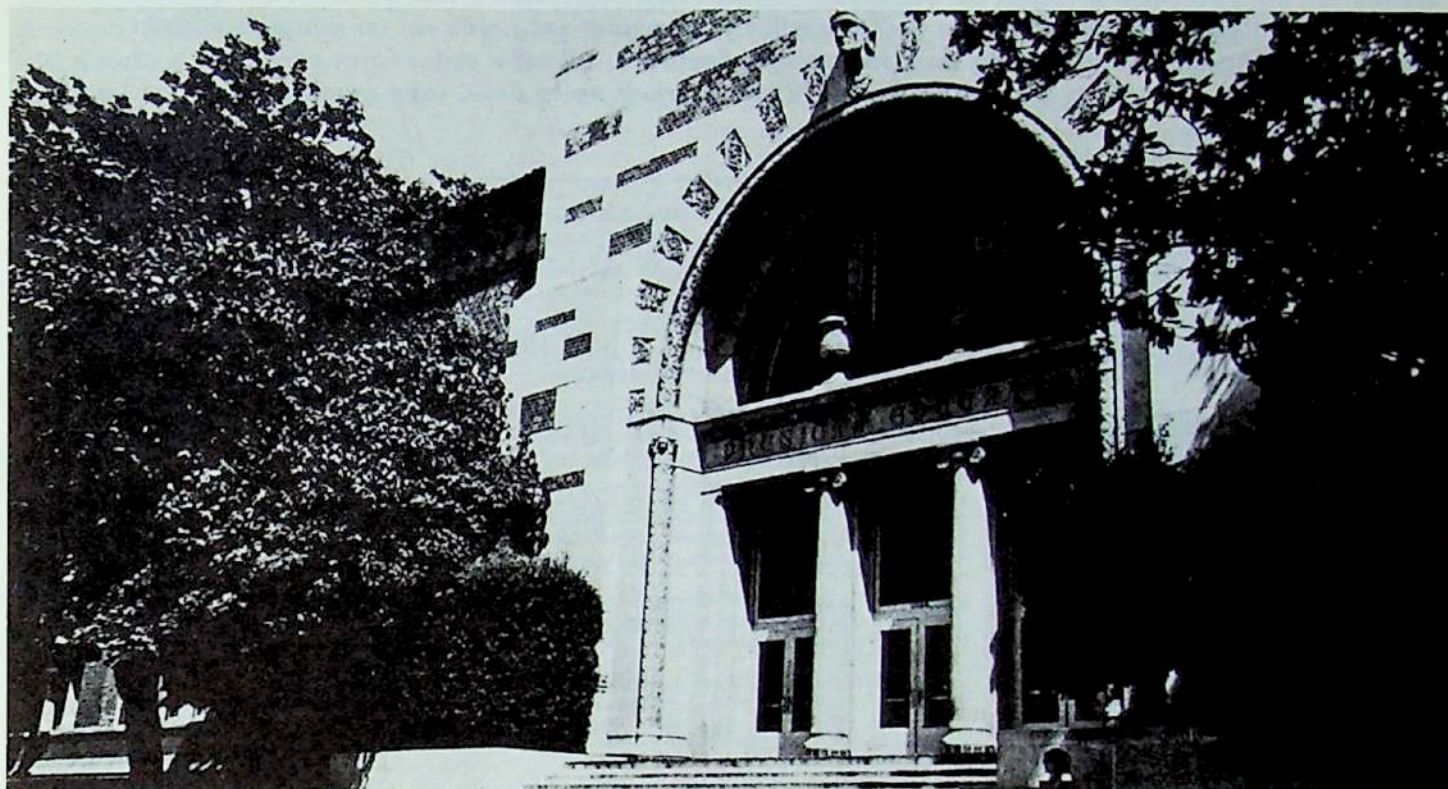
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WHEN I
LAUGH.

4



COLLEGE COURTS



USC Physical Education Building

UNIVERSITY OF SOUTHERN CALIFORNIA

Upon completion of an Olympic size pool to be used in 1984 Olympic Games, the University of Southern California in Los Angeles also has plans to build a campus recreational center.

Eight to 10 new racquetball courts will be included in the construction, along with a weight room, gymnasium and other recreational facilities.

The five non-regulation courts built back in the thirties aren't enough to satisfy the growing popularity of racquetball on the Trojan campus.

"The 40 slots available each day fill up within an hour," says Don Ludwig, recreation and intramural director.

Even the nationally ranked Trojan football team includes racquetball in their workout routines. "We get them to play racquetball as much as they can," says Marv Goux, assistant head football coach. That includes Heisman Trophy winner Marcus Allen.

Two notable racquetball players are Lynn Cain and Pat Howell, who play pro ball now for the Atlanta Falcons. "They still find time to come back to campus to put in a game of racquetball," says Goux.

Top student players in the recent USC ladder tournament were Donald Harvard, Rodney Kam, Toan Nguyen and Elizabeth Jappy.

TEXAS A&M

Texas A&M in College Station, Tex. put in 14 new fine-stone paneled courts to go along with the 14 courts that were built in 1964. With 28 campus courts, one would expect complete satisfaction from students, but with the popularity at school, even 28 may not be enough.

"They're pretty well booked solid," says Dennis Corrington, intramural director. "We're open at 8 a.m. and the 28 courts are filled by noon."

So are there plans for more? "The school is looking into a total sports and recreation facility three years down the road," says Corrington.

At one time, Texas A&M was strictly a men's school. Now about half the campus is made up of women, and about half the court time is used by women.

"The courts were used over 35,000 times this semester," said a spokesperson for the school. In fact, a recent school tournament drew 329 players.

"Racquetball is more popular here than tennis, golf and handball," says Corrington.

The racquetball club has 30 members. Mark Bewley is president.

UNIVERSITY OF NORTH CAROLINA

It took a statewide referendum to initiate the planning and construction of a physical education and intramural sports facility which includes 15 new racquetball courts at the University of North Carolina campus in Chapel Hill.

"With this new facility there is a very good chance we will be hosting state, regional or even national competitions," says Marty Pomerantz, associate intramural director. "It's one of the finest racquetball facilities in this part of the country."

There were plans for a 16th court, but that was sacrificed for seating (100 spectators) on an exhibition court. The court will be used for tournaments and clinics.

The fall and spring semester racquetball tournaments each drew more than 500 students. Although the university does not compete with other Atlantic Coast Conference schools, members of the Tar Heel Racquetball Club compete in many area tournaments.

For those students who would want to receive credits for racquetball, 15 classes are offered through the physical education department.

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CLUB NEWS

RACQUETIME Fresno, California

For a little added fun at the Fresno Racquettime Club, free beer and sodas await members on the first Tuesday of each month. That is "Challenge Night." Free guest passes are also given out.

Of the 2,200 members, more than half participate in in-house tournaments held four times a year on the club's nine racquetball courts. Trophies are awarded to the winners, but members say they look forward most to a drawing held for the participants in which racquets, racquetball bags and free stringings are given away.

Racquettime has recently undergone a facelift. One of 10 indoor tennis courts was converted into a gymnasium. Now members can play basketball, volleyball and badminton. Four racquetball courts were also changed from a panel system to concrete.

Top players are Robert Quinn and Tom Haskell.

There is a \$50 initiation fee for family and individual memberships. Family membership dues are \$45 a month, while individual dues are \$32 a month.

STRATFORD RACQUETBALL and NAUTILUS CLUB Stratford, Connecticut

Stratford Racquetball and Nautilus Club in Fairfield County, Conn. was the first racquetball club to open its doors in the area. That was 1978. Since then seven more clubs have opened, owners having recognized the November to March racquetball rush.

"In the winter, it seems everybody is playing racquetball," says Joe Gintoli, club manager.

The Stratford Racquetball Club is a member of the Connecticut Court Club Association with more than 30 other clubs in the state. The clubs often play each other in an inter-association league.

A membership roster of 1,800 can use the nine racquetball courts and participate in clinics, leagues and round robins.

Gintoli thinks many racquetball clubs in the northeast are jumping on the bandwagon, but not taking the sport seriously. "We stress the importance of clean services and individualized attention for our members," he says.

Three staff instructors are available for individualized racquetball lessons.

MEADOWBROOK RACQUETBALL CLUB Prairie Village, Kansas

The Meadowbrook Racquetball Club in Prairie Village, Kan. is in the final stages of adding a fitness center to its racquetball facilities. But the additions meant a reduction in the number of courts.

"There's more money in fitness than in racquetball," says Gary Stewart, club manager. "It's better to have both."

Stewart is reducing the number of racquetball courts from 12 to eight, so he can add an indoor jogging track, a supervised coed Nautilus center and two pools, one indoor and one outdoor. The facility will also include a restaurant/bar, hair salon and nursery.

The club's clientele includes a cross-section of doctors and lawyers from this affluent Kansas City suburb. A local celebrity, jazz musician Paul Clark, regularly plays racquetball here.

Included in the cost of membership are complimentary personal accessories such as towels, combs, shaving cream, shampoo and deodorant.



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TOURNAMENTS

CATALINA CLASSIC BY TOM MORROW

A few highly ranked racquetball players can use the old show-biz phrase, "We bombed in New Haven." But Marty Hogan isn't one of them.

Hogan defeated Bret Harnett, 11-8, 11-1, 11-9, to win the \$5,500 first prize in the \$20,000 Catalina Classic at the Downtown Racquet Club in New Haven, Conn.

The win was Hogan's first on the new Catalina tour after he was upset in the first two tourneys in California and Minnesota.

"It always takes me a couple of defeats to get the intensity I need to win," said Hogan afterwards. "I just wasn't taking my losses very hard. I realized that I shouldn't lose if I put forth a little effort."

Hogan's advancement to the finals came as a surprise to no one. His opponent, Harnett, however, was somewhat of a surprise. At 17-years-old, the Las Vegas high school senior seems to have come of age.

"Bret is certainly the most talented young player on the tour today," said Hogan.

"Harnett is one player who gives me real motivation. It's hard for me to get up for a game with someone I've beaten 50 times. If he keeps up his present course, he will be retiring a few guys in the next couple of years."

Harnett was leading in the first game 7-0 before Hogan got going and tied him at 7-7, and went on to score four out of the next five points.

Hogan easily won the second game, giving up only a token point. In the third game, Harnett again drove out to a 7-0 lead before Hogan caught him at 7-7 and won 11-9.

Harnett reached the finals with victories over Scott Hawkins in five games, Dave Peck in five games and Don Thomas in three straight. Hogan took care of Gregg Peck in four games, Rich Wagner in three and Craig McCoy in five games.

The McCoy-Hogan semifinal encounter was a lot closer than Hogan's easy win over Craig in last year's Nationals finale.

"Craig is one of the most talented players in pro racquetball today," said Hogan after his match. "When I first began on the tour six years ago, I thought McCoy had it all and I haven't changed my mind one bit. The trouble is, he plays in streaks. It depends on the moon, weather and his attitude on whether he wants to play well or not. He can beat anyone in the world but he can also lose to anyone in the world."

Harnett picked up \$3,500. McCoy and Thomas each took home \$2,000. Quarterfinalists each won \$1,250. First-round losers received nothing.



Marty Hogan hits a backhand pinch in finals of Catalina tourney in New Haven, Conn. Hogan defeated Bret Harnett in three games.

RESULTS:

First Round

Marty Hogan, def. Gregg Peck, 11-7, 5-11, 11-5, 11-6; Rich Wagner def. Jim Cascio, 11-4, 11-3, 11-8; Craig McCoy def. Ruben Gonzales, 11-6, 11-3, 11-6; Mike Yellen def. Steve Ginsburg, 11-5, 11-5, 11-4; Dave Peck def. Doug Cohen, 11-2, 11-0, 11-4; Bret Harnett def. Scott Hawkins 9-11, 2-11, 11-0, 11-8, 11-4; Don Thomas def. Mike Levine, 9-11, 11-3, 11-4, 9-11, 11-3; Jerry Hilecher def. John Egerman, 11-6, 11-9, 11-2.

Quarterfinals

Hogan def. Wagner, 11-8, 11-1, 11-10; McCoy def. Yellen, 4-11, 11-4, 11-9, 11-7; Harnett def. D. Peck, 4-11, 11-5, 3-11, 11-5, 11-10; Thomas def. Hilecher, 11-8, 11-6, 4-11, 11-6.

Semifinals

Hogan def. McCoy, 11-8, 11-0, 3-11, 3-11, 11-6; Harnett def. Thomas, 11-2, 11-8, 11-4.

Finals

Hogan def. Harnett, 11-8, 11-1, 11-9.

BERGSTROM MEMORIAL

Gerry Price of Castro Valley, Calif. defeated Jack Newman of Morton Grove, Ill., 21-10, 21-11, to win the junior open division and a \$600 scholarship in the Bo David Bergstrom Memorial Tournament at Killshot Ltd. in Bloomingdale, Ill.

Over 250 amateur players from six different states turned out to honor Bergstrom, who was killed in an auto accident in 1980.

Newman won a \$250 scholarship and John Amatulli took the third place scholarship prize of \$100.

In the junior girls division, Sheryl Krause of Appleton, Wisc. defeated Dina Prichett of Anderson, Ind. to win a \$150 scholarship. Prichett won a \$100 scholarship and third place finisher Laurie Kladis collected a \$50 scholarship.

Price also won the men's open by defeating Dennis McDowell and Krause took the women's open with a win over Chris Evon.

A division winners were Judy Sands and Ron Johnson. B division winners were Mary Pernacciaro and Dave Olsen. Bill Schrain and Marshall Waldo took the senior titles and Jim Thompson teamed with Claudia Loizzo in the open mixed doubles division.

ETC.

● Sergio Gonzales of Miami defeated Mike Ray of Augusta, Ga., 21-4, 21-17, to win the men's open division in the Self/Spalding regional tournament at Racquetball Center in Atlanta. Brenda Poe of Miami defeated Caryn McKinney of Atlanta, 21-8, 21-11, in the women's open. Other division winners were Dart McCarthy, Jay Schwartz, Harvey Sussman and Micki Lewis. The finals will be held this month in Fountain Valley, Calif.

● Ken Smith defeated Kevin Chambless to win top honors in the Gusher tournament at the American Professional Athletic Club in Oklahoma City, Okla. Other division winners were Kirk Webster, Jim Edmonds, Heath Clinton and Pete Kochis.

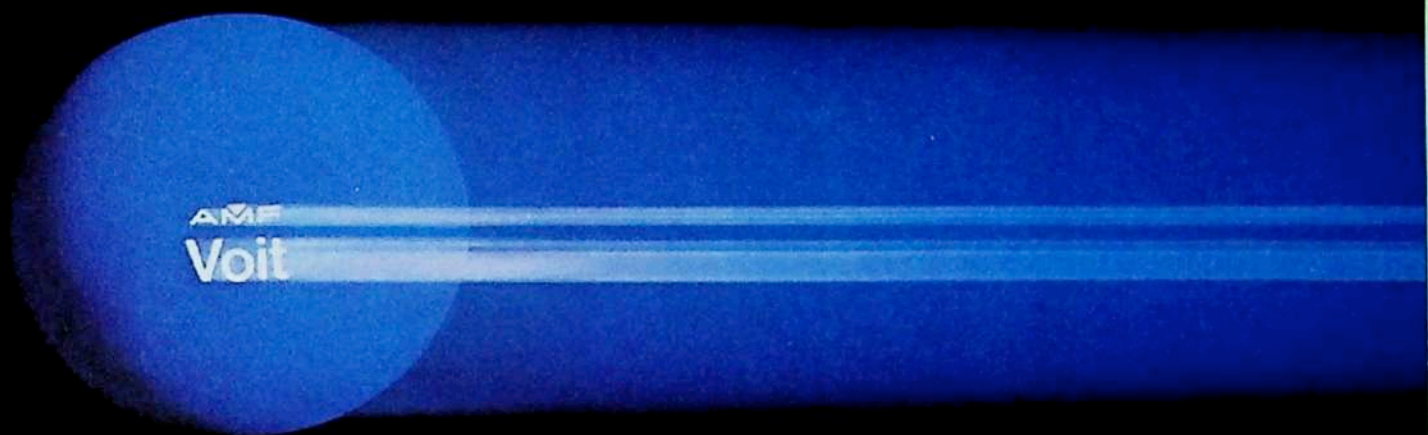
● Kippi Bishop defeated Terry Gilreath and Bobby Stocker defeated Guy Texeira in the open division finals of the N.A.A.C.P. Open at Racquetball West in Culver City, Calif. A division winners were Scott Fishfader in singles, Bruce Cooperman and Jerry Sigala in men's doubles and Jim Flannery and Kelly Choate in mixed doubles. Ken Murashige and Ann Christensen were B division winners. Dave Bowers and Carol Freed won C division titles. Bo Radford won the masters division and Bobby Bible took the seniors title.

● George Poe defeated John Howell, 21-7, 21-6, to win the men's senior division of the first Boeing Classic at Supreme Court Club in Wichita, Kan. Johnny Comilang, Craig Page and Henry Bittle were other division winners.



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CELEBRITY GALLERY

Lou Ferrigno

BY RHONDA WILSON

When meeting Lou Ferrigno for the first time, one can see why CBS cast him as a good-guy green monster instead of a bad-guy green monster in its now-canceled television series, *The Incredible Hulk*. Although Ferrigno is a giant of a man—developed from his championship body building career—he is charming and personable and can give even a hulking monster an endearing human quality.

While growing up (6-foot-5, 255 pounds) in Brooklyn, N.Y., Ferrigno, the eldest of three children, never dreamed about a transformation as unlikely as the one immortalized on his long-running series: a metamorphosis from sheetmetal laborer to television celebrity. "I never imagined it would happen but I always fantasized about it," he says. "I guess my fantasy came true."

His observation is an understatement. After his popular Hulk series aired its final episode, the 30-year-old Ferrigno was immediately offered a number of projects for his consideration. Meanwhile, he is busy rehearsing his role in *Arsenic and Old Lace*, which will run in San Francisco, Los Angeles and New York's Broadway in 1982. And when his schedule permits, he is able to indulge in an avocation he has enjoyed for a long time—racquetball.

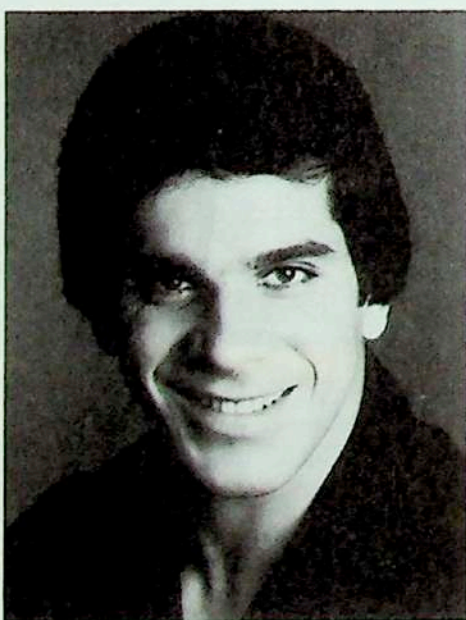
Ferrigno first discovered racquetball when he was looking for a demanding indoor sport. "I was back in New York City in the winter and I wanted to do another form of athletics besides weight training," he recalls. "I took it up with my younger brother, and we would play maybe two or three times a week."

The vigorous activity of the sport, Ferrigno says, clears his mind and keeps his body loose. "A lot of times if I can't run, I play racquetball," he says. "It's similar to running because it's very good for your cardiovascular system."

Although Ferrigno is concentrating on an acting career, he works out almost every day to maintain his championship bodybuilding physique. However, he no longer trains for size. "I work out every day for an hour and a half," he says. "Some days I might train for an hour, then play racquetball. It depends. I go by how I feel. But bodybuilding is first to me to keep in shape."

"Racquetball keeps you flexible. Racquetball works on different areas compared to weight training. It's good for your hips and for the size of the waist and the lower part of your back."

Ferrigno makes his home in Santa Monica, Calif. and works out at the Santa Monica Sports Connection. He begins his routine with chest exercises. "I do bench presses,



incline presses and some flies (side arm lifts), then I go to barbell rolls and taper off with some abdominal work," he says. "The next day, I'll do my shoulders, then my arms and my triceps."

Ferrigno also adheres to a strict diet. "I try to consume no more than 2,000 calories a day,"

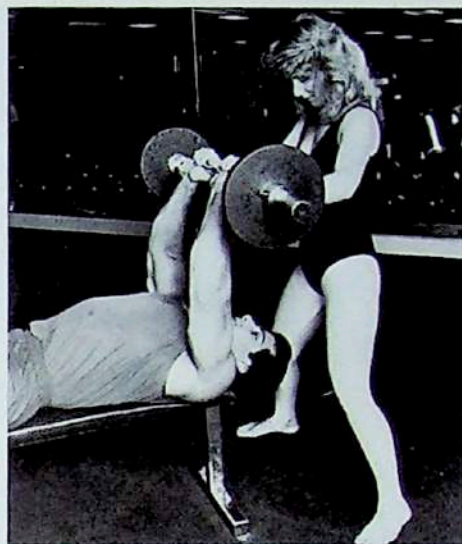
he says. "I'm on a low calorie, high protein, low carbohydrate diet—basically meat, fish, eggs, fruits and vegetables."

With 17 years experience as a bodybuilder and titles of Mr. Teenage America, Mr. America, Mr. Universe and Mr. International to his credit, Ferrigno was able to propel his suc-

PHOTOS BY ED IKUTA



Lou Ferrigno, co-star of the canceled *Incredible Hulk* series, plays racquetball, works out with bar bells and exercises with wife Carla in between acting assignments.



cess into an acting career. "I was one of those few individuals, maybe the only individual, who was able to learn how to utilize the discipline I acquired in bodybuilding for acting," he says. "Acting is easy for me because performing on stage (in competition) cured me of stage fright. I've always loved to perform, more than just showing myself physically. That's why I chose acting because acting is similar to the discipline and determination and the concentration you get from bodybuilding."

After a brief stint as a professional football player with the Toronto Argonauts (Canadian Football League) in 1974 (he quit after breaking a teammate's legs in practice), Ferrigno continued his involvement with bodybuilding. It was his visibility in bodybuilding competitions that led studio executives to him. Universal Studios approached him first and offered him the role of the Hulk. His only previous film experience was a bodybuilding documentary, *Pumping Iron*.

"Fifteen years ago people tried to discourage me because they said there was no money in bodybuilding," says Ferrigno. "They use to tell me you can't make a living by lifting weights. Today, those same people are still punching their cards and getting \$3.50 an hour and I'm collecting re-run checks."

At an early age, partially because of his 75 percent hearing loss, Ferrigno was driven to excel in some sport. He chose bodybuilding because he realized he had the potential to go far. "I liked it because it was an individual sport," he recalls. "I did not want to be on a

team because I wanted the credit for myself. I did not believe in being on a football team. When the team wins, the whole team gets the credit. I wanted to be the man, Lou Ferrigno, so I made myself a legend."

Ferrigno was not discouraged in this pursuit of individual glory by his hearing loss. "I never wanted to feel sorry for myself," he says. "I just wanted to be like everybody else. The only person to change that is me, not anybody else. I did something about it by improving my speech and just making people aware that I can communicate like anybody else. If it weren't for my handicap, I could not be where I am today."

This handicap certainly did not hurt his acting career. His dual role as the Hulk and an aspiring bodybuilder in an episode, "King of the Beach," was reportedly the highest rated segment in the history of the Hulk series.

As National Hearing and Speech Month Chairman, Ferrigno inspires hearing and speech-impaired youngsters by making appearances to deaf schools across the country. "I became the chairman to motivate parents to spend more time with their children and to help them live more of a normal life instead of being isolated with the other deaf children at school," he says. "I've motivated the kids to get fitted with better hearing aids and take up speech lessons."

He encourages the children to have determination and patience. He also suggests getting involved with bodybuilding. "Bodybuilding changed my life," he says. "When

you take up bodybuilding and weight training, you build up strength that you can apply to any other sport. It's the basic foundation."

Determination and patience also describes Ferrigno's approach to his acting career. For the past five months he has been studying acting with Milton Katselas, a well-known Beverly Hills acting instructor. "I want to be a very fine actor," he says. "The best in the business." Ferrigno admires the talents of performers such as Sir Laurence Olivier, Gregory Peck and Clark Gable, although he thinks there are few actors today with exceptional acting ability.

Many Hulk fans already think Ferrigno is a fine actor and they are not hesitant to show their admiration when he is out in public with his family. And Ferrigno doesn't mind the attention. "I like it because it's a compliment," he says. "When they stop coming over, then you have to stop and worry."

When Ferrigno does have time alone with his family, he enjoys making Colonial furniture. Often he and his wife Carla, 31, go out with their seven-and-a-half-month-old daughter, Shanna, to shopping centers and to the movies. "We include her (Shanna) in everything we do," says Ferrigno. "If we go out to dinner, we take her to dinner."

Preferring to avoid handling the business side of his career, Ferrigno promoted Carla to business manager. "I don't like doing business," he says. "I do not like answering phone calls and booking appearances. My wife does everything. I would rather have my wife as manager than pay someone else 15 percent."

When asked how the couple met, Ferrigno lets his wife tell the story. "I was managing a restaurant in Marina del Rey and he came in and I threw him out," Carla begins. With a smug grin, Ferrigno interrupts, "I always like to hear this story." She continues, "He was with some people under 21 and my rules were that nobody under 21 was allowed in because there was an open bar. So he had to leave. But he came back and asked me out."

She said no, but took his phone number just in case she changed her mind. Two days later she called him and nine months later they were married. That was in the spring of 1980.

As one can see, Ferrigno works pretty fast; his career took off fast; he decided to get married fast; and he and his wife had a baby fairly soon. Ironically, when it comes to his acting career, he slows it down. He is patient. "I want to wait for the right role," says Ferrigno. "If you do a part that's not going to suit you as a good actor, you end up harming yourself more."

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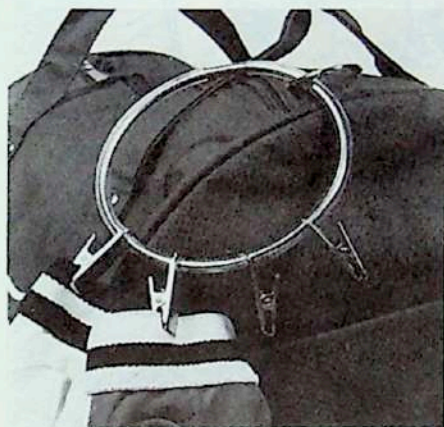
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Ektelon is one of the few companies to make a wrist tether.

The wrist tether is used to help stabilize a player's hold on the racquet. It is made of heavy-duty nylon with an absorbant cloth padding which serves as a sweat band.

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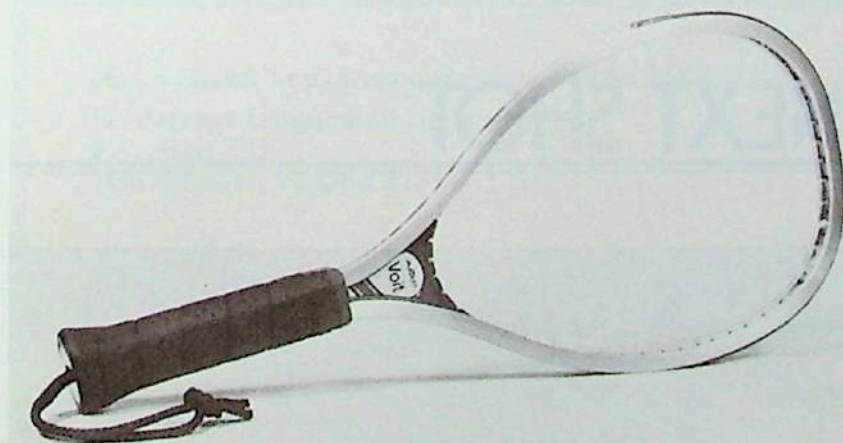
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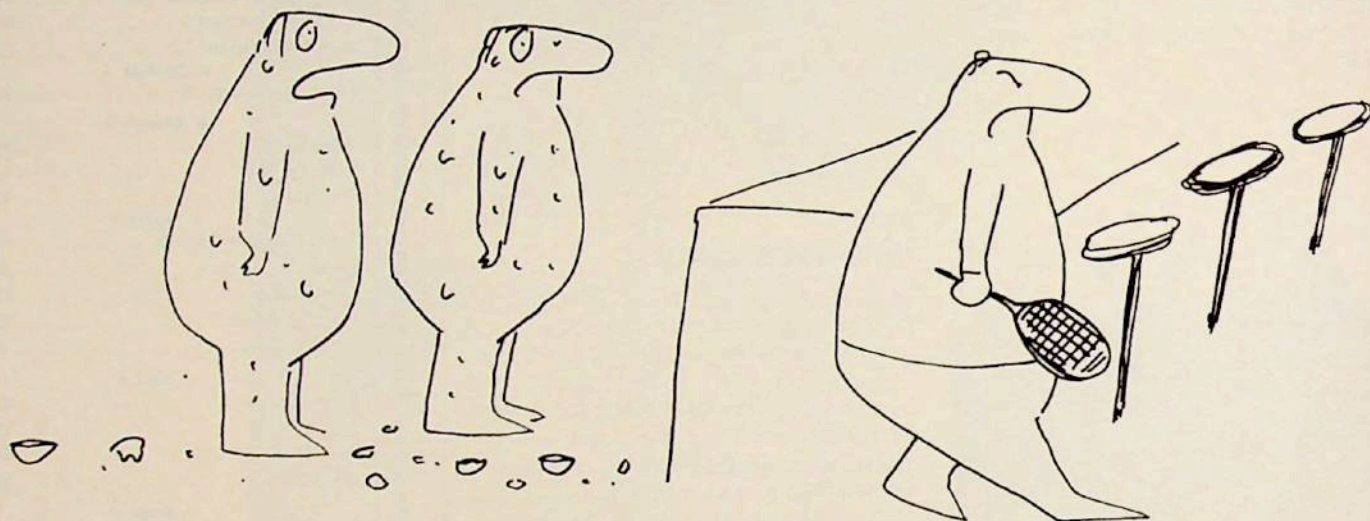
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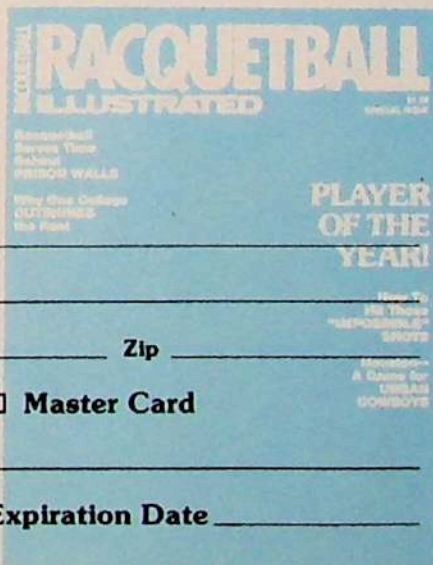
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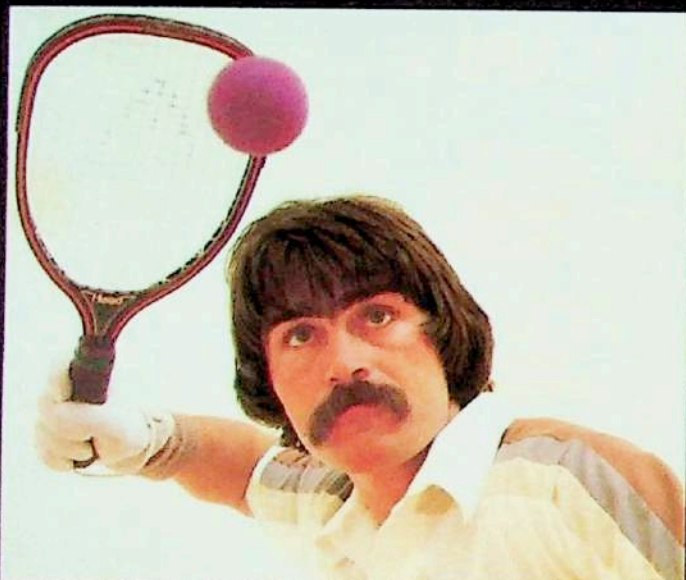
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