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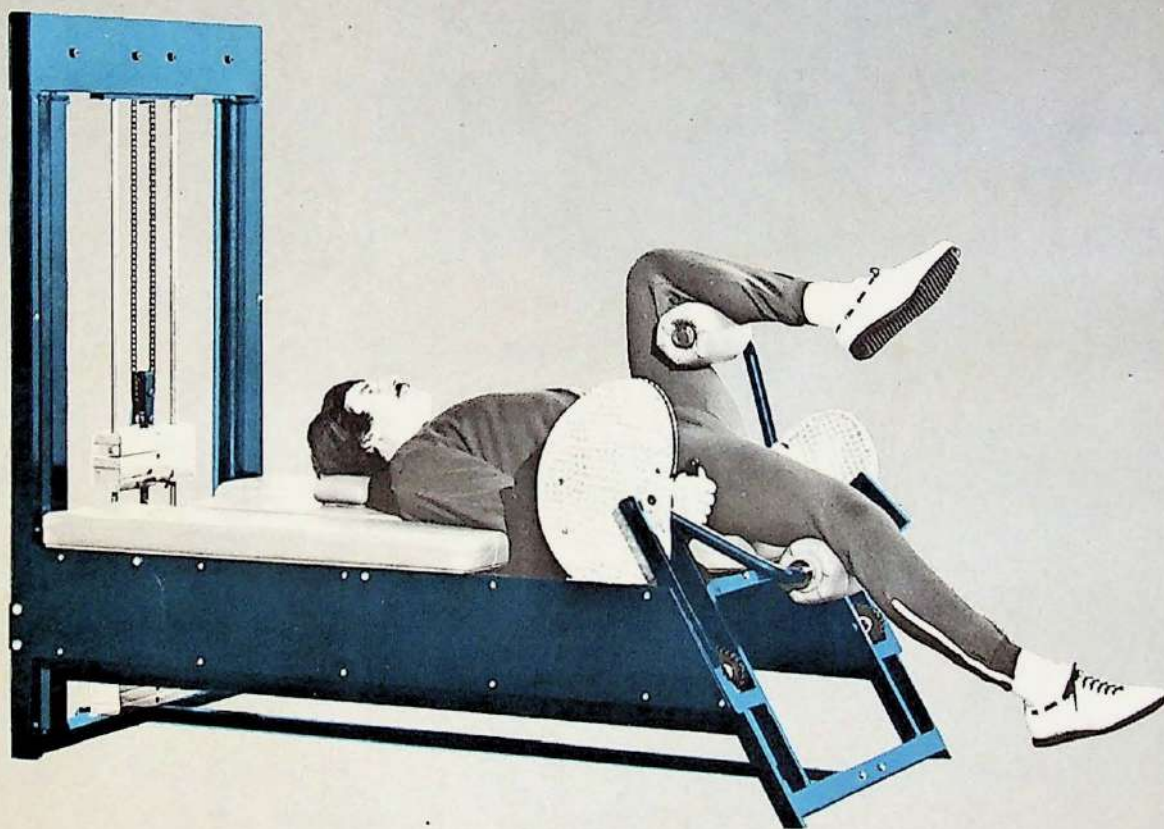
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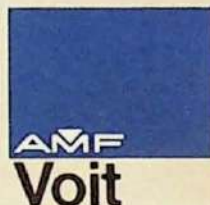
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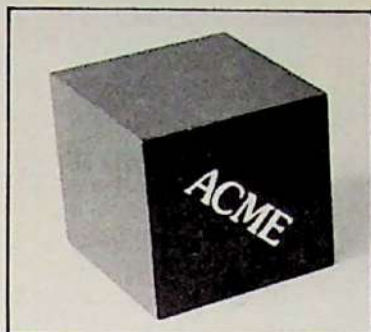
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RACQUETBALL

ILLUSTRATED

April 1980 Vol. 3, No. 4

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UP FRONT

A TIME TO LAUGH

There are a lot of serious matters upon us these days. If it's not Iranian students holding Americans hostage, it's Russian troops invading Afghanistan or gasoline prices rising or political rhetoric from presidential candidates designed to impress upon us that the empty promises they promote are better than the empty promises the next guy promotes.

But, if there is a time to reflect on serious matters, or cry about them or argue about them, then there is also time to ignore them if that is what we wish to do.

What is happening around us should not be forgotten. Opinions should be formed and views expressed. But life should never be 100 per cent serious. There is a time to laugh.

What we have done in this issue is given you a time to laugh about racquetball. Even more so, we have given you a time to laugh about us.

Our April Fools section is a parody on Racquetball Illustrated and a parody on the

industry itself. We are not so righteous or sacrosanct to believe that everything we say or industry people say is gospel.

There are people in the industry who take themselves too seriously. We do not wish to denigrate their accomplishments, only to take them off the pedestal for a while.

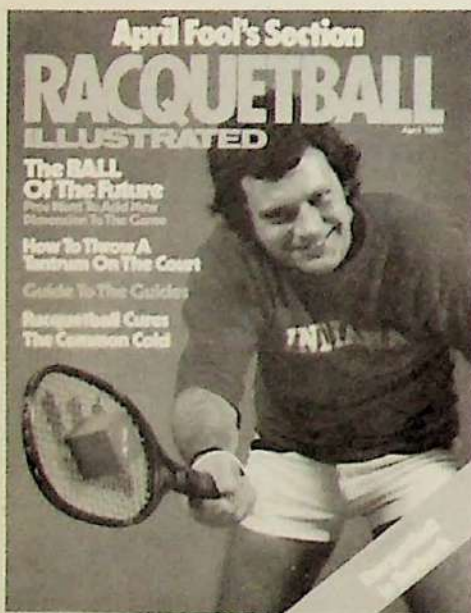
If you follow racquetball at all, you will recognize a few "disguised" names in our April Fools section. Some more thinly disguised than others. We hope they take our April Fools Section in the same manner it was intended—respectful not insulting, satirical not sardonic, good natured not malicious.

Most of all we hope they take it—and we hope you take it—as a time to forget about the world's problems for a few minutes. We hope it gives everybody a short time to laugh.

Besides our April Fools Section, there are a couple of other interesting stories we wish to direct your attention to.

One is about racquetball's relation to the sports page and is written, appropriately enough, by Len Ziehm of the Chicago Sun Times. Another feature is on cover subject David Letterman, who has some interesting things to say about comedy, racquetball and his chances of replacing Johnny Carson on The Tonight Show.

Our instruction section is highlighted by Jerry Hilecher's article on No-Man's Land, Davey Bledsoe's tournament tips for beginners and an article by Laurence Korwin of The Sports Training Institute titled How to Pick A Good Instructor.



Ben Kalb

Ben Kalb

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Dr. Sidney Vaness
Los Angeles, Calif.

Cover Shot

Very funny cover on your December issue. Buddy Hackett has always been one of my favorites ever since I saw him in Las Vegas about four years ago.

His facial expressions and his eyes made me laugh as soon as I saw him. I enjoy your celebrity covers, especially the ones of comedians.

Dana Rubin
Culver City, Calif.

Mafia Hit-Man

At first I was offended when I saw the story on a former mafia hit-man (Sonny Gibson) who had taken up racquetball. I thought a person such as him should not have a place in a national magazine, and should not be glorified.

But, after reading the story, I am glad you

decided to include it in your magazine. It was interesting reading and I think the subject had a few warnings to anybody thinking that the same road is paved with riches.

I still do not want a man such as him glorified but the article was not really a glorification of the man, and for that, I have to thank you.

Stephen Travis
Florissant, Mo.

Sonny Gibson

The story on Sonny Gibson (February issue) was well written but I think it was poor judgment to even print such an article.

The man was a killer and you, in effect, are telling people that murderers are welcome back into our society. Well, I would not welcome that man at my house.

I know you are not the only publication to run a story on him. I saw him in another magazine and on national television. I hope, however, his uniqueness has ended, and you get on to writing more pertinent articles about racquetball.

Jack Billings
Kansas City, Mo.

New Breed

Nice Article on The New Breed. It's about time you devoted a little space to the juniors. The pros get enough coverage. The young-

sters who will be the top pros of the future also need some recognition and encouragement.

Alicia Dexter
Ft. Worth, Tex.

The Dancer

As a dancer myself, I had always wondered whether other, professional dancers would risk their careers to play racquetball.

It was interesting to see how the game affected Michael Scott (February, 1980 issue). It was also interesting to see that he was one of the few dancers on Broadway to take up the game.

I know there are several dancers in the Los Angeles area who play. We must be a little braver than our counterparts in New York City.

Bonnie Dobson
Hollywood, Calif.

Blisters

Very informative article on blisters in your February issue. It was particularly informative to me since I had just acquired one a couple days prior to reading the story. Good timing.

Al Harkness
Bloomington, Minn.

No Sideshow, Please

I am a racquetball fanatic from Wisconsin, who happened to attend the pro tournament one evening in Lombard, Ill.

The match I saw between Marty Hogan and Rich Wagner was a disgrace to the sport. If this is supposed to be the class of racquetball, I think racquetball is a classless sport.

Those two players put on a vulgar display of emotions. I think racquetball can stand on its own two feet. It doesn't need a circus sideshow to get attention.

S. Fulton
Milwaukee, Wisc.

'Worst Sideshow'

I was glad to see your report on the Kendler Classic tournament in Chicago, calling the Hogan-Wagner match the "worst sideshow in town."

A little bit of showmanship is always good for a sport, and the fans love to see the players crack a joke or two or mingle with the audience. But I think it goes a bit too far when two players act like little "junior high" kids.

I think racquetball deserves better than this, and I would like to see some direction from the top.

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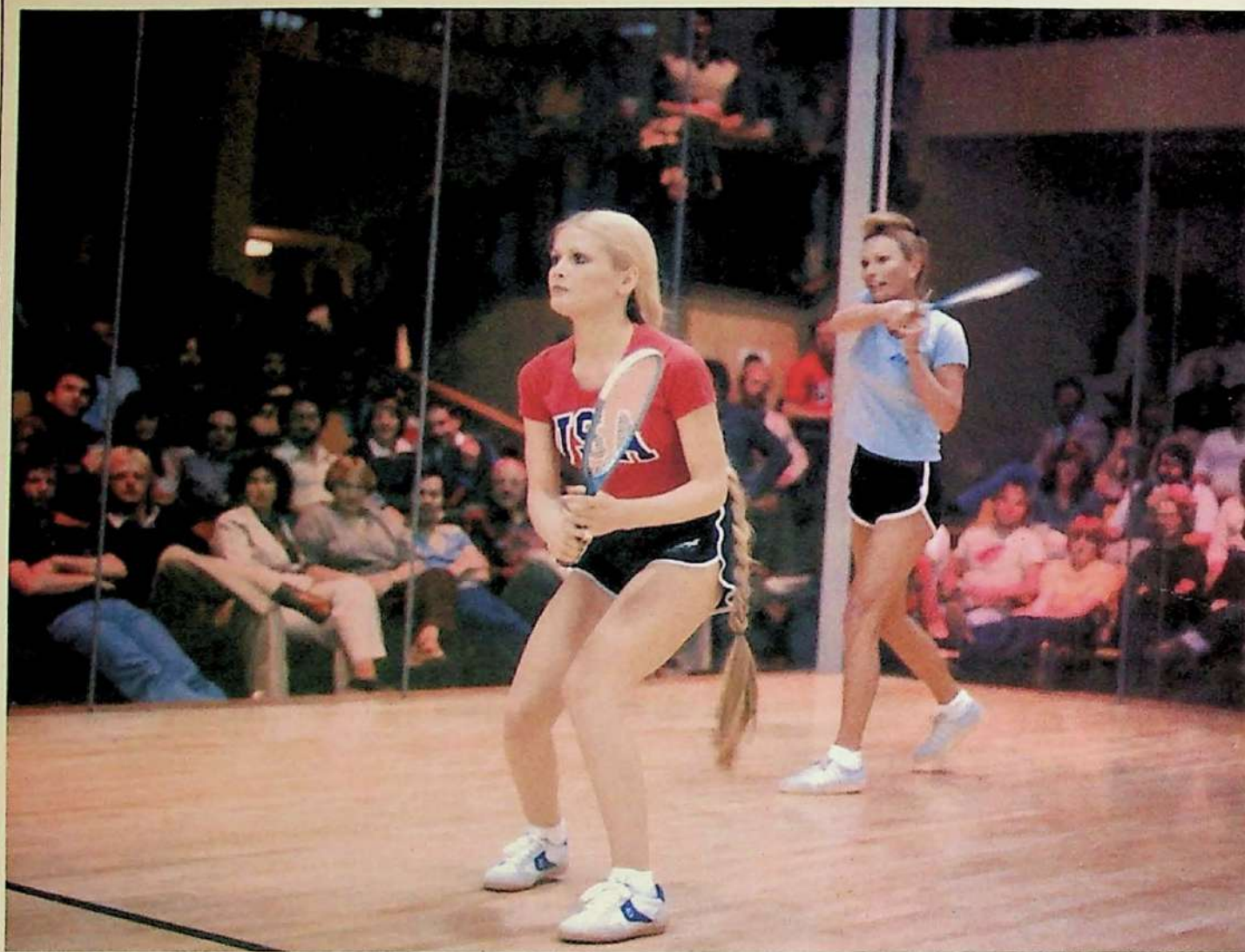
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PLAYERS



Actress **Abby Dalton** hits one from backcourt while former Playboy Playmate of the Year **Debra Jo Fondren** waits for the return in the EST/Idaho Celebrity Shootout at Boise's Courthouse. Debra Jo won 21-3, 11-7 (see story in tournament section) before a standing room only crowd of over 400.

Deanna Fogarty, Miss California of 1979, heads for the side wall to avoid swing by former pro football player **Ed Marinaro** in game at The Racquet Centre in Universal City, Calif. Fogarty, 23, has ambitions to be a singer following her Miss California reign. Marinaro, who played for the Minnesota Vikings and New York Jets, started his acting career by appearing in an episode of "Eischied."



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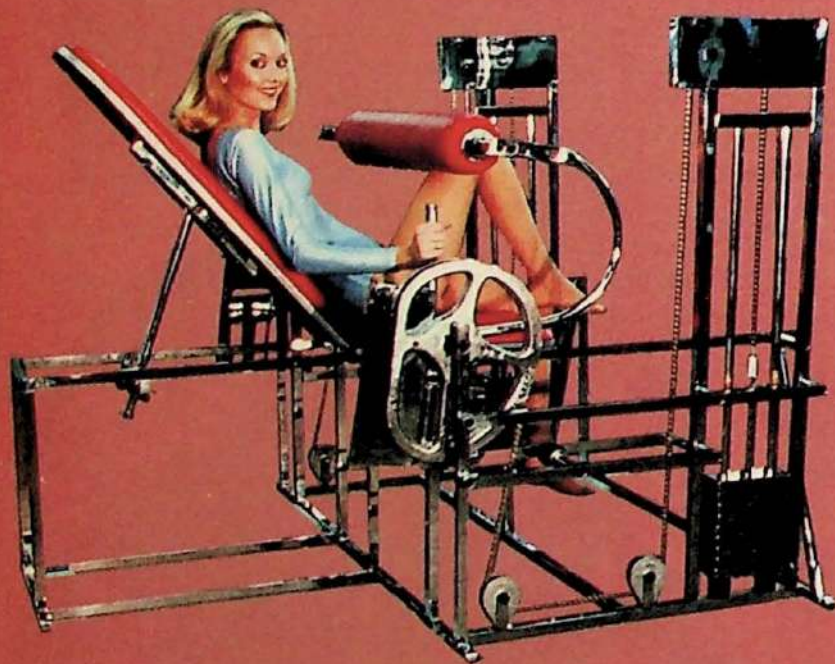
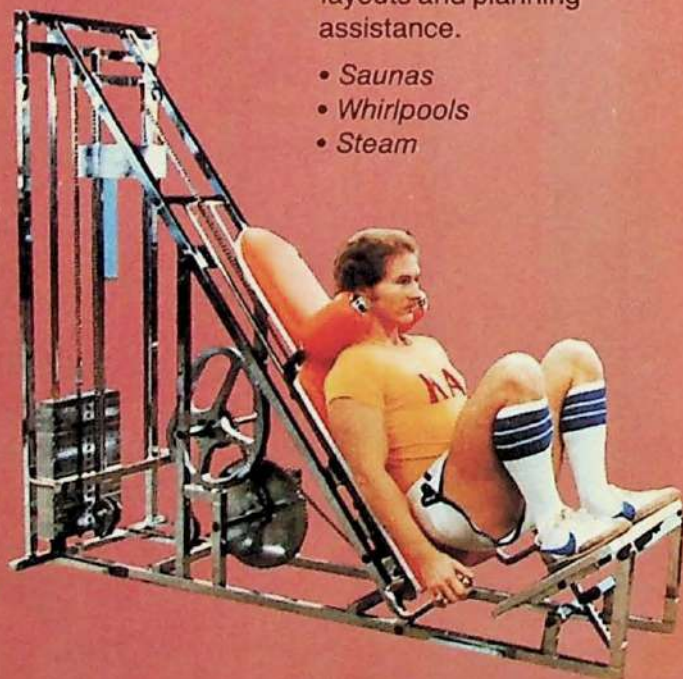
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HOW NEWSPAPERS TREAT PRO RACQUETBALL

By Len Ziehm

The National Racquetball Club opened its 1979-80 pro tour this fall in Chicago, one of the nation's biggest media centers.

Chicago is a known racquetball hotbed and the NRC had an enthusiastic, new face—Tom Reinman—there a few days before the tournament to trumpet its coming. The result was a few feature stories in both Chicago daily newspapers, the Sun-Times and Tribune, and some sporadic coverage by the television stations. "The pro stop," grumbled one of the city's most prominent racquetball officials, "was one of the best-kept sports secrets in town."

"And in Chicago," added touring pro Rita Hoff, "the coverage was good compared to what we usually get."

A new season, it seems, didn't mean the end to an old racquetball problem: A lack of attention in the print media. And even some sportswriters don't see an end to that trend soon.

"I've had no major push from my editors for features or anything like that," said Hank Wesch of the San Diego Union. San Diego, of course, is the home of most of the best pro players. Wesch is the Tribune's tennis columnist and he dabbles in racquetball when events merit it.

"To be perfectly frank, I don't really keep up [with the pro tour]," said Wesch. "We get

"After doing a story on the growth of racquetball—which every major newspaper has done—the writers have to have something else to say. Fishing gets 10 times the coverage we get. The solution is to develop the awareness in the media that racquetball is going to be the biggest sport in the world."

—Charlie Brumfield

calls because so many of the players are from here and we'll run results which we get either off the telephone or the wires. But as far as the tour goes, I don't expend much energy on it. Racquetball hasn't caught on from a media-type standpoint. It remains to be seen if the readership interest is there. I think that will take a few years, and I don't know just what is needed—maybe more television exposure."

Tom Barnidge is the racquetball writer at the St. Louis Post-Dispatch. St. Louis is another racquetball hotbed. "Isn't the top guy from here?" asked Barnidge.

Yes, Marty Hogan is from St. Louis, and Barnidge's uncertainty underlines racquetball's status in that city's newspapers. "I've covered a little racquetball and played it some," said Barnidge, who also handles the pro football Cardinals. "As far as regular coverage goes, we'll do a spot feature when there's a big state tournament or a pro tour

stop. It all depends on our space and manpower at the time. Racquetball is an immensely popular recreation sport, but it's going to be a long time before it gets much newspaper space. It's a participation, not a spectator, sport here."

Mike Conklin is a general assignment features writer for the Chicago Tribune and he's been that paper's racquetball writer. "Racquetball doesn't get that much space in newspapers," he says, "but it gets what it deserves. Coverage is inconsistent and spotty because the people in racquetball think of the press as an after-thought. Tournament promoters don't show a good understanding of how the media works."

"There's not too many lasting relationships built up between the media and racquetball promoters because it always seems there's a different guy coming around," added Conklin. "Not too many of them can see the big picture. All they see are their own interests."

"I wonder if there's all that many stories to be told in racquetball anyway. It seems there's always the same cast of characters. Some are marketable—Brumfield and Hogan, for instance, can say some neat things—but the others, especially the women pros, are much more obscure."

Chuck Leve considered getting media coverage "one of my biggest challenges" when he was national director of the NRC. Leve re-

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NEWSPAPERS

signed that post over the summer to become executive director of the National Court Clubs Association.

"The coverage we got depended on where we were playing," recalled Leve. "It depended on the influence of the club owners and tournament sponsors in the various cities. We always thought we would get more help from the sponsors of the events than we got, and I suppose the sponsors turned to us and expected more. Admittedly there was no professional public relations effort to obtain coverage."

A veteran Los Angeles public relations man, Matt Helreich, hit the tour stops on the NRC's behalf in a low budget effort that produced some newspaper coverage when Leve was with the NRC. Now that function is being handled by Irv Grossman's public relations firm of San Diego. Grossman's firm is just beginning its second year in that position.

Leve said the best coverage the NRC tour received while he was there came from the Chattanooga (Tenn.) Times. "They gave us full-page stuff, lots of space, a rundown on what happened each day of the tournament and big pictures and feature articles," said Leve, who attributed that exposure largely to the efforts of Alex Guerri, the dynamic president of the Chattanooga Drug and Chemical Co. and an indoor court club owner in that city.

The most coveted coverage, in Sports Illustrated, never materialized to Leve's satisfaction even after that nationally-respected weekly magazine became involved in the indoor court club business.

Leve said SI had a staffer at the nationals in Detroit in 1977-78 and a tour stop in Tempe, Ariz. Jim Kaplan was the staffer at Detroit and Leve termed his report a "lukewarm if not negative commentary" that drew a rebuttal from NRC president Bob Kenler in Sports Illustrated's letters-to-the-editor section.

"SI was really strange," said Leve. "Kaplan came out before they got into the indoor clubs. We were excited when they did get into the

clubs, but they warned us not to expect much. They were so sensitive [about writing on a topic that the magazine had some financial involvement in] that they refused to push racquetball at all."

In 1979, Sports Illustrated did not even run the results of the Nationals in their "week in review" section at the back of the magazine.

The man in charge of getting the tour coverage in the print media now is Grossman, a San Diego PR man who believes his firm is in "a very unappreciated position."

"No PR guy for even a National Football League team is doing any more than we're doing," said Grossman. "Tom [Reinman] goes to all the events on the Sunday before they start. He treats them just as the NFL treats each game. He just doesn't have as much to work with. He maintains statistics. He sends wrapups to the writers in the tour cities. He attempts to penetrate the national magazines. We're trying like hell. We just have to be given some time."

Grossman thinks the reasons for racquetball's print media problems are divided into three areas:

"For one thing," he said, "newspapers treat racquetball as a recreational activity rather than a sport. I'm not saying the newspapers are referring to it as they would to badminton, but usually there's no more a professional attitude toward it than there is to, say, volleyball. It's been promoted on an amateur level as exercise and it derived from handball, which plodded on for years. Racquetball has been sat on by the media because of that."

"Second, there's an enormous amount of ignorance about racquetball by the public. It's not an easy game to understand, so writers have shied away from it. Sportswriters have no history of being racquetball players. It's far down their list as far as importance goes."

"Third, until now there have been geographical limitations to the sport's appeal. It's not been universally embraced. One national wire service treats us fairly and squarely. The

"Newspapers treat racquetball as a recreational activity, not a Sport."

other won't run racquetball stories except on its local wire."

Grossman says his job is made especially difficult because "we've inherited two syndromes."

For one thing, he says, the sport "is run by jocks."

"The worst thing," said Grossman, "is to have a sport run by people who play it. They think the world will gravitate to it. They're not in the real world."

He also believes newspaper editors ignore racquetball in part because of the money involved in tournament purses. "Editors feel the dollar amount equals the significance of the story. That's how the world is," said Grossman. "A guy gets \$50,000 for winning a tennis tournament, and Marty Hogan gets \$2,500 for winning a racquetball tournament. He's suffered from that stigma. Increased purses bring more awareness on a newspaper desk."

There's also the problem of what Grossman terms an "unfortunate mixture of players" on the pro tour. They're almost entirely between the ages of 18 and 25 and their previous athletic accomplishments haven't been chronicled, as is the case with pro football and basketball players who starred in college or baseball players who came through college or the minor leagues.

"We've got to sell an individual as an athlete," said Grossman, "and in racquetball his only credentials may be that he practices a lot at a Jewish Community Center. That's a hard sell. Racquetball has been a difficult thing for us because it's really struggling. Maybe we're perceived as too professional by racquetball people. They take everything for granted. They don't understand what we're up against."

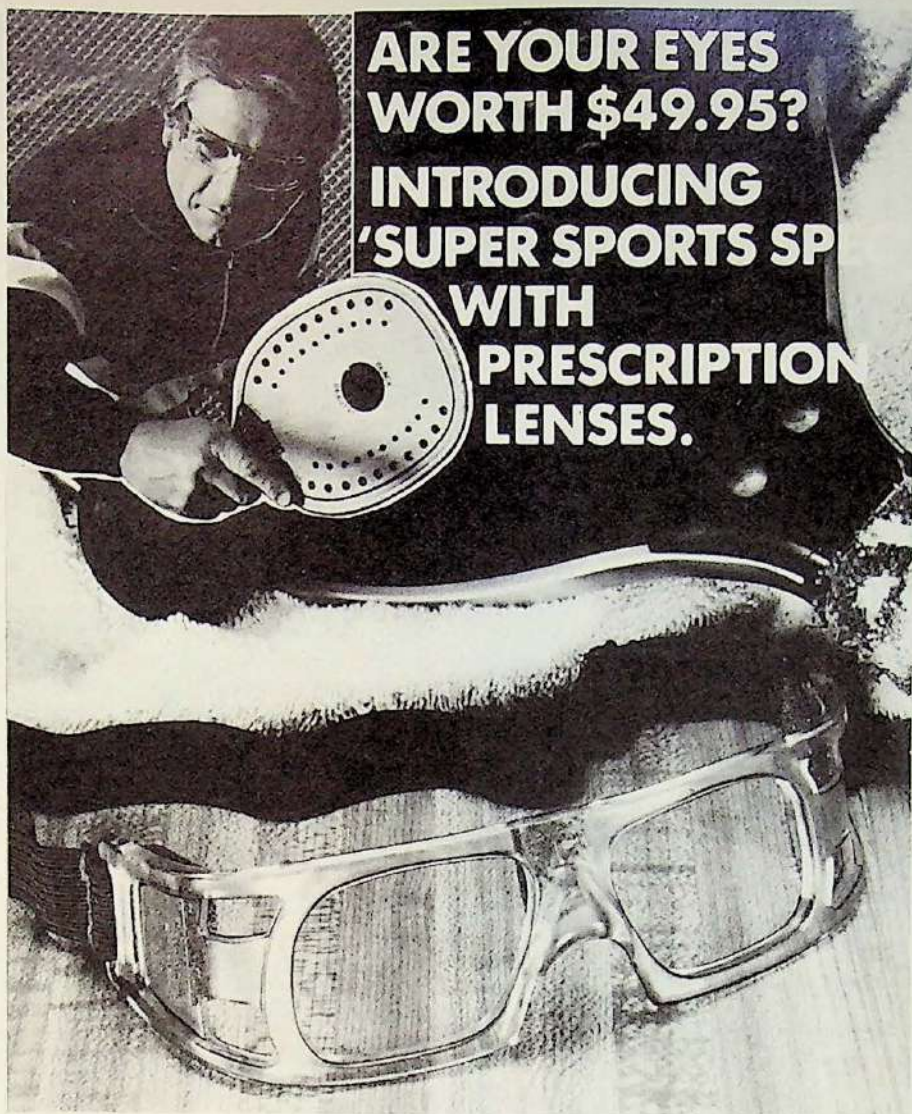
Reinman is Grossman's man on the racquetball cause. He's a pleasant, hard-working 27-year old who joined the firm last July after working for three years as assistant sports information director at Boston College and 14 months as a sportswriter in Syracuse. "I'm sure as hell a rookie as far as racquetball is concerned," he admits. "In fact, when I was in Syracuse I wrote a story on racquetball during one tournament that drew such a hail of protest that someone else covered the event the next day."

Racquetball is just one of several accounts Reinman handles for Grossman. In his role, Reinman visits the newspaper and television stations in each tour city before a tournament, drops off press information and asks for media requests. He uses a telecopier to send results to that city's news outlets, the wire services and contacts in San Diego and St. Louis.

After each tournament he writes a long summary of the event for 40 magazines and newspapers as background information. Some small racquetball publications across the country even run it verbatim.

While coverage is occasionally good in some cities, there is one place where it is always excellent. That's in Memphis, and there's a reason.

"Bill Tanner can get media coverage, period," said Brumfield. "He even got us the front page in San Antonio."



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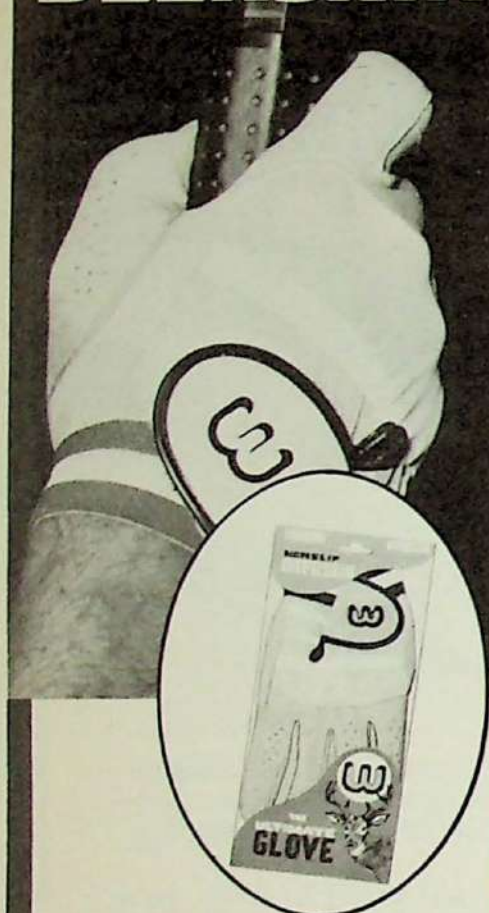
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NEWSPAPERS

Bill Tanner is president of the William B. Tanner Co., Inc., an advertising firm with 260 clients and 15 divisions. Tanner is a former president of the International Racquetball Association. He has run an annual tournament for five years at Memphis State University.

"I think the secret is to do a lot of communicating with the newspapers and they will take an interest in what you're doing," said Tanner. Only it's not quite that easy.

Tanner said the two main newspapers in Memphis, the Commercial-Appeal and Press-Scimitar, do an advance story a week before the event, articles each day of the tournament and a post-tourney wrapup. They even run the entry blanks for the amateur divisions.

"We've been very close to the people at the newspapers," said Tanner. "They wanted to help us. In fact, they volunteered to. We've always found the newspaper people open-minded and willing to promote a new sport that is healthful and keeps young people off the streets. We don't run the tournament to make money. We just want to promote the sport and let people in this area see the finest players in the country first hand. In turn, that promotes our city."

Tanner, though, admits he uses his expertise and press connections to obtain newspaper support. Among his many accounts is the Metro Seven college conference, and that puts him into regular contact with the newspaper people.

"We take the writers out to dinner once a year and invite them to parties," said Tanner. "We send free passes to them and their families. We try to give them balls and racquets so they can play. There's an area of miscommunication in racquetball. Racquetball is not part of the writer's assignment all the time. Whoever does write about it is usually doing other things, too. We've got to visit the newspapers and get them interested. Other tournament sponsors don't really know how to promote."

Tanner pays to bring in the better known players to give clinics and arranges press interviews and exhibitions the week before his tournament. He gets them on radio and television talk shows. He also gives away racquetball merchandise every hour on radio during tournament week.

"I don't think what I've been doing is too expensive," he said. "You have got to do your job in promoting and selling."

Tanner believes that a shortage of good viewing facilities has hampered racquetball's media promotion nationwide. "Racquetball has to become more of a spectator sport and that's three to five years away. More people have to build facilities where people can watch tournaments and club owners aren't doing that because they're more interested in making a profit."

One club that has an outstanding exhibition court facility is The Courthouse in Boise, Ida., and the coverage in the local paper, The Idaho

Statesman, was front page of the sports section every day of last October's Boise-Cascade Pro-Am. But the papers in Boise and Memphis seem to be the exceptions to the rules.

So, then, what is needed to get racquetball some national ink?

Leve and Grossman have an idea: Alter the tournament format so that the finals fall on Monday or Tuesday, when there's less competition for newspaper space, instead of Sunday.

"I recommended a Saturday-through-Tuesday tournament format a few years ago," said Leve, "but the club owners were scared and the sponsors didn't know what to expect. No one wanted to be a guinea pig. We tried it for a tournament in Detroit two years ago and it worked out all right, but I don't know that it was really a help in getting newspaper coverage. At that time the sport was still perceived as a recreation activity. Racquetball wasn't hard sports news."

"We've yelled and screamed, and will continue to yell and scream, to get the tour to adjust its schedule to better accommodate the media," said Grossman. "We haven't convinced them yet. To finish a tournament, as they sometimes do, at 10 p.m. on a Saturday night guarantees you no space anyplace."

Brumfield also has a suggestion: "We must build up the personalities of the people involved. We must take the newspaper people by the hand, and it might be an expensive project. We must bring the guys out, get them in shorts on the court and have someone knowledgeable explain to them what's going on."



Editor's Note: Len Ziehm is assistant sports editor of the Chicago Sun Times, the nation's fifth largest daily newspaper. Here are his thoughts:

* *Getting more space in the newspapers is not so much a case of spending more money as it is a case of people in racquetball spending more time bringing the sport before the public eye. Realize that newspaper space is increasingly valuable. Make newspaper people feel welcome.*

* *Tournament promoters need to reach the smaller papers as well as the metropolitan dailies. "The small cities have responded to us the best," said Brumfield, "because we're the only show in town." The small cities can be a start to more attention in the media.*

* *Investigate ways in which newspapers could be involved in tournaments. One major daily in the Chicago suburbs, Paddock Publications, even sponsors a racquetball event for amateurs.*

* *Be patient. Coverage isn't going to come overnight, but getting newspaper space is a battle that the racquetball community can win in time.*

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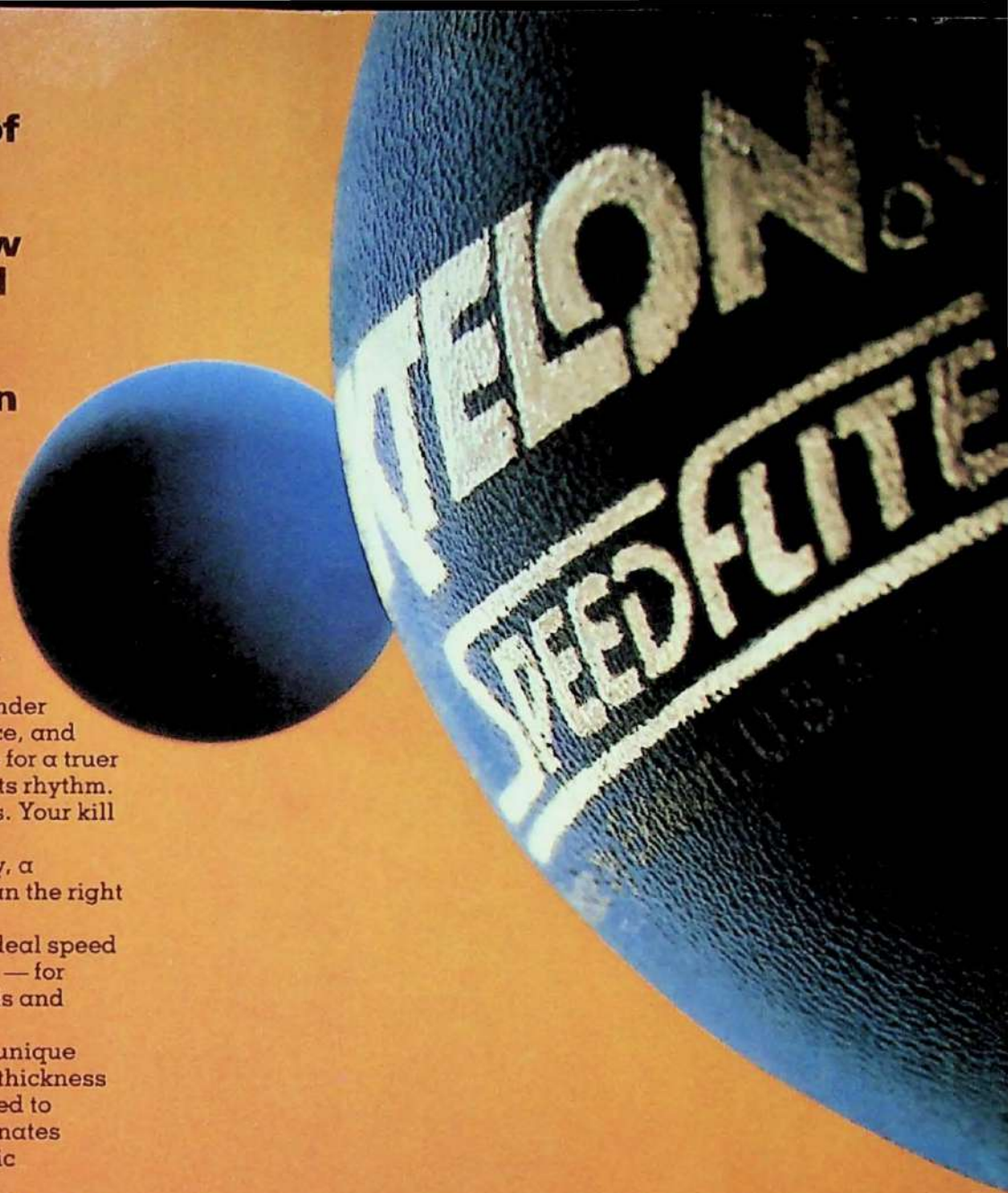
And naturally, the SpeedFlite is backed with a strong replacement offer. If the ball breaks before the long-lasting label wears off, Ektelon will replace it free.

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April Fool's Section

RACQUETBALL

ILLUSTRATED

April 1980

The BALL Of The Future

**Pros Want To Add New
Dimension To The Game**

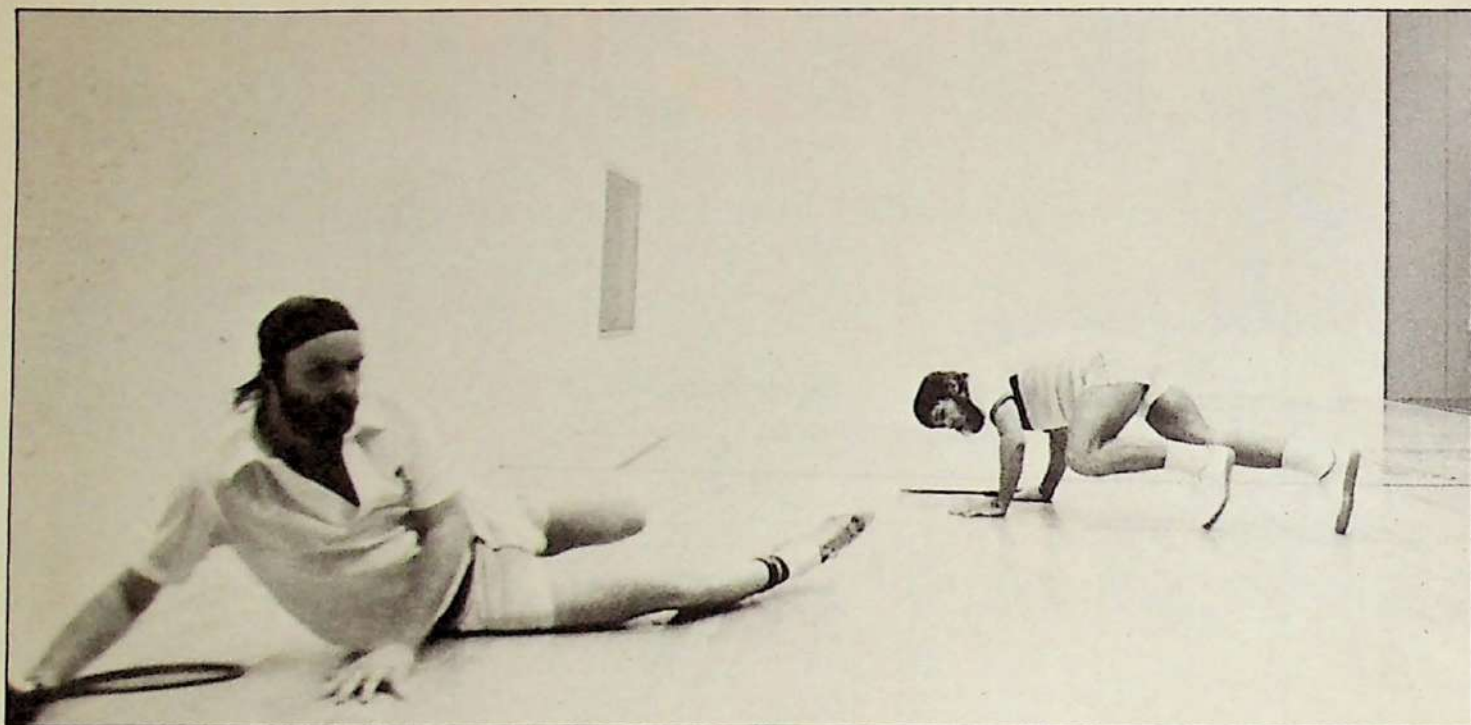
How To Throw A Tantrum On The Court

Guide To The Guides

Racquetball Cures The Common Cold



Exclusive!
**Racquetball
In Burbank**



Results of the World Alligator Racquetball Championships, page 193.

RACQUETBALL ILLUSTRATED

April 1980

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RACQUETBALL CURES ALL A special medical study showing how racquetball can cure everything from the common cold to cancer to solving birth control problems.
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CELEBRITY RACQUETBALL ☆ A list of every actor, football player and used car salesman who has ever picked up a racquet.

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SIDE OUT

Negative Comments

How come all the comments I read in your magazine are in praise of yourselves? I mean, there must be some negative things to say about your magazine. Actually, I can't stand your publication, and I wish you would change the entire format. I also don't think you will print this letter.

Ben Dover
Pittsburgh, Pa.

Editor's Note: You are right. We probably won't print this letter.

On The Nile

I want to congratulate you on the story you wrote on "Racquetball On The Nile." It was very informative and interesting, especially the part about the alligator chewing up the tournament champion and the hippo rolling into the audience on match point. Give us more stories like this one.

Chris Cross
Greenville, S.C.

Doctor's Advice

Concerning your recent article on "Playing Racquetball With Hemorrhoids" by Dr. Ivan Awfulitch, let me say that his theories are all wrong. I won't go into detail about what was said but I think you better check out your medi-

cal writers before they lead people into believing what they say is gospel. I think the medical examiner's board should check into the credentials of Dr. Awfulitch.

Sue So
Sioux City, Iowa

Editor's Note: The good doctor was taken away last Thursday. Our apologies for any inconvenience.

Multi-Purpose Court

I would like to tell you about the combination racquetball court-swimming pool I have in my home.

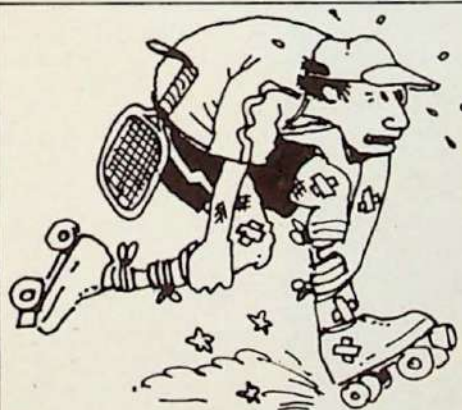
I put a private court in my home about a year ago. This past fall, however, our city was hit with eight inches of rain within a few weeks.

At first, the court just started leaking. Later, it started to develop puddles. Then, after a big rain storm, part of the roof fell in, and before I knew it, my court turned into a swimming pool. I have thanked the contractors for this and they have assured me that I will not be charged any additional fee for the pool. They even went so far as to give me a diving board at no extra cost. I think this was nice of them.

Now, I'm hoping it snows here, so I can have my own ski run.

J.W. Travesty
Eugene, Ore.

Short Shots



Transportation

Pro racquetball player Lee Keel decided to roller skate to last month's tournament in Miami, Fla. from his home in Minneapolis.

"I rode a bike to one tournament and ran to another, so I thought I would roller skate to one for a change of pace," said Keel, who ended up not even competing in the tournament because of injuries he suffered from falling down a world record 896 times.

"Next time I plan to fly," he said.

Challenge Match

Rhoda Hoof continued her streak of victories over pro football players by defeating 300-pound defensive end Hamburger Harvey of the San Diego Chargers. The scores were 21-2, 21-3.

Harvey had never played the game until a week prior to his match with Hoof but he was still confident of victory. "She'll never get around me," he said.

To even things up, Hoof had to play blindfolded while carry a frying pan full of scrambled eggs. But she still managed to score an easy victory over Harvey, who broke 11 racquets during the course of the match.

World Record

Lance Rabinowitz, head pro at the Death Valley Racquetball Club, set a new world marathon record by playing racquetball for 377 hours straight.

Funeral services are pending.

CLUB NEWS

Reno, Nevada

Score Points Racquetball Club and Donut Shoppe opened its doors recently at the site of a famous brothel, a few miles east of Reno.

Polly Brandy, one of the most famous madams in the business and also former mayor of Reno, closed the doors to her brothel, Polly's Paradise, last year to begin groundwork on the racquetball club.

"We had some of the most famous politicians come through this door," said Polly. "And I'm hoping they will all take to racquetball just like they took to my girls."

Score Points club will feature nine courts, including a glass exhibition court with a bed in it "for old times sake."

Court #7, says Polly, will have a plaque on it, in remembrance of April May, the top employee at Polly's Paradise before she ran off to Japan to open her own Geisha House. "We all loved April and we wish her the best in the future," said Polly at the unveiling ceremonies.

The club will also have a pro shop, sauna, jacuzzi, weight room and Polly's special gourmet health bar, featuring protein drinks named after all the politicians who have stepped through the door. Some of Polly's former employees are the health instructors at Score Points.

Three-Mile Island

Closed for remodeling.

Burbank, Calif.

Located on the site of the city dump, Burbank's newest racquetball club will feature



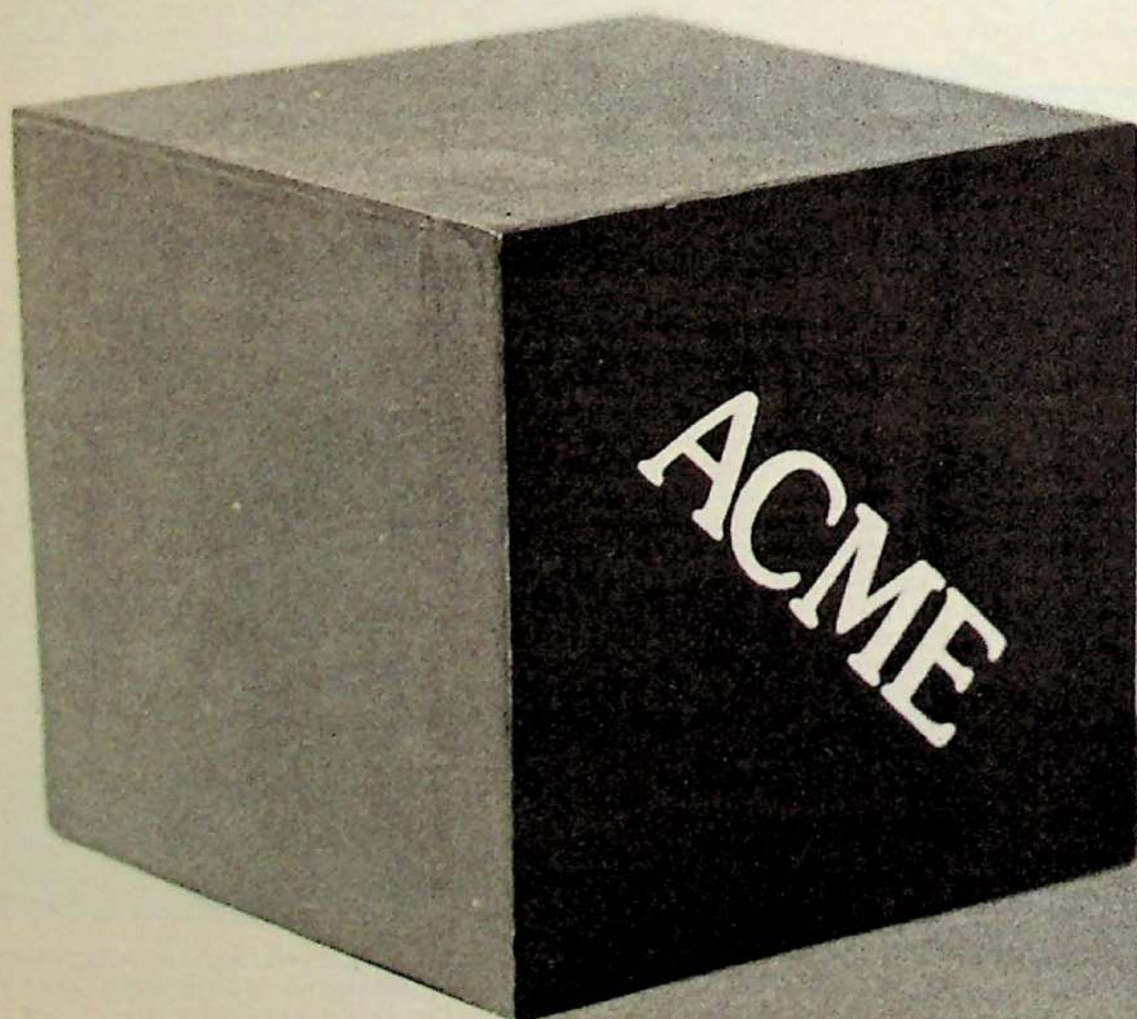
an impressive array of amenities, including a fine selection of pedigree flies in every court.
(continued on page 202)

April Fool's Section

Racquetball 1990:

Looking back at the 80s

OR The Evolution Of The Square Ball



By Charles Warn

January, 1990—As we prepare to face the challenges of this millenium's final decade, it is appropriate to reflect upon the causes of racquetball's rapid rise during the 1980s to its current position as America's number one participant sport.

While there are many theories as to why racquetball has achieved unprecedented popularity and social acceptance with virtually all socio-economic groups (cowboys still don't play much), analysts agree that the introduction of the square racquetball did more than anything else to open up the game to America's burgeoning fat population.

You may remember that early in the 80s thin became passe and the fat fad began in earnest. As models and television personalities struggled to keep their weight up, many were forced to abandon racquetball: The running and sweating caused their carefully sculptured layers of fat to melt away. As the hipness of being fat increased, racquetball suffered.

Racquetball club owners, in the grand tradition of American ingenuity and innovation, fought back with offers of all-you-can-eat banana splits for new memberships. Promotions such as that helped some, but most people still avoided the game in favor of an evening of serious ice-cream eating.

Just when it seemed that racquetball might not survive the fat fad, the spectacular performance of Lester "Fat Mo" Johnson in the 1983 Nationals changed all that.

"Fat Mo", a 313 pound farmboy with an ever present Bugs Bunny grin, overwhelmed the reigning champion Marty Hogan in the finals with a psychologically devastating slow game. He waddled from side to side placing perfect kill shots with an effortless flick of his massive wrist. As the final point fell just beyond Hogan's outstretched racquet, Johnson sat down in the middle of the court and happily munched on chocolate bars. The media went wild over this new American folk hero.

The networks lost no time in exploiting racquetball's sudden popularity. Locked in a bitter war for ratings, ABC, NBC, and CBS each produced prime-time sitcoms with fat characters on the racquetball tour.

The most popular show on television, however, featured "Fat Mo" himself playing racquetball with fat celebrities. In order to show viewers the entire perspective of the game, an all glass suspended racquetball court was developed. The studio audience was seated below the players at long tables filled with food. As they gorged themselves with pastrami and

potato salad, the home audience watched them eat as they looked up through the glass floor at "Fat Mo" and the famous opponent. This show, "Fat Mo and his Fat Friends," brought still another resurgence in the popularity of racquetball.

Even with this boom of publicity, however, the old problem persisted: The round ball required too much chasing after it. And chasing took effort, which meant sweat, which resulted in lost weight. Very uncool.

Once more, it was "Fat Mo" Johnson who saved racquetball. He told the TV people that seeing all those people eating all that delicious looking food below him on his show made him too hungry to chase that ball. He insisted on a slower ball.

Experiments were conducted with various new glue-like substances in an effort to eliminate the liveliness in racquetballs. Then, after six months of intensive research, the new ball was unveiled to the nation in a special two-hour prime-time version of "FAT MO & HIS ALL NEW FAT FRIENDS." Triple chins quivered all over America at the sight of a ball that anyone could see by looking at it would not be constantly rolling away from you. It was square.

And of course, new rules were introduced to meet the change in balls.

Players could not hit pinch shots or corner kills. Square balls did not like corners, so any ball that went into a corner, usually stayed there. The opponent was automatically given a point.

The square ball also had a tendency to stay on the racquet a little longer. In fact, some players learned how to balance the ball on the racquet before shooting it. "The "racquet balance kill" became a popular weapon in tournament play. Of course, opponents who could not learn to balance the ball did not like this shot, so a counter rule was put into effect. If the opponent yelled out "Fat People Are Jolly" three times without stuttering, the shot did not count and the play would go over.

Late in the decade, after ball manufacturers patented various modifications, another type of ball was introduced—the rectangle. This created a political division among manufacturers and players.

Finally, "Fat Mo" intervened and all was well again. Two types of balls were used. The official pro tournament version was the normal square ball. The amateurs were only allowed to use the rectangular ball. As for the round ball, it was not to be seen much. In fact, about the only places you could find them were museums and empty garages.



April Fool's Section

INSTRUCTION

HOW TO THROW A TANTRUM ON THE COURT

By Ricky Waggon

Other pros who write on these pages offer you tips on ways to perfect your forehand, backhand, serve and other parts of the game that are really not very necessary to insure winning matches.

I mean, it is helpful to know how to hit the proper forehand and backhand but those are only minor areas in the overall scope of things.

To me the most important part of the game is the player's relationship to his opponent and the referee. If you can intimidate your opponent and confuse the referee you have a good chance of going all the way to the final round.

The most important thing to learn is how to throw a tantrum. Now, this is not an ordinary tantrum we are talking about. This is a premeditated tantrum, one designed to intimidate your opponent and make him get upset at you. Then, after getting upset, he won't be in any shape mentally to play the rest of the game.

Tantrums also make the crowd upset at you. They learn to hate you and you, in turn, learn to hate them. This hate is supposed to build up inside you, thereby giving you all the proper motivation for winning.

Tantrums also intimidate the referee. If you get angry at the referee or linesman most likely he'll hesitate about calling any more of those stupid foot faults on you. And if there is a close two-bounce call, the ref will probably side with you, for fear of creating another hassle, which will give him ulcers.

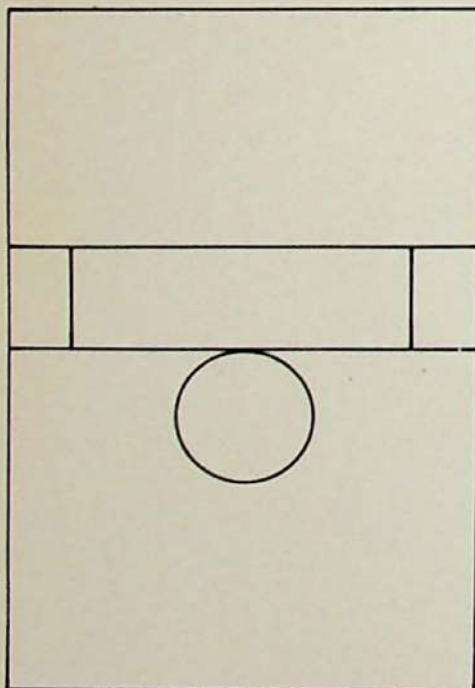
I've studied under the best tantrum throwers around. People such as Ilie Nastase and John McEnroe are my idols when it comes to tantrums. I understand that they are now even giving college seminars on the proper techniques of tantrum throwing.

In racquetball I consider myself the best tantrum thrower in the game today. I didn't always have this distinction but, after proper training, no one else could touch me this year.

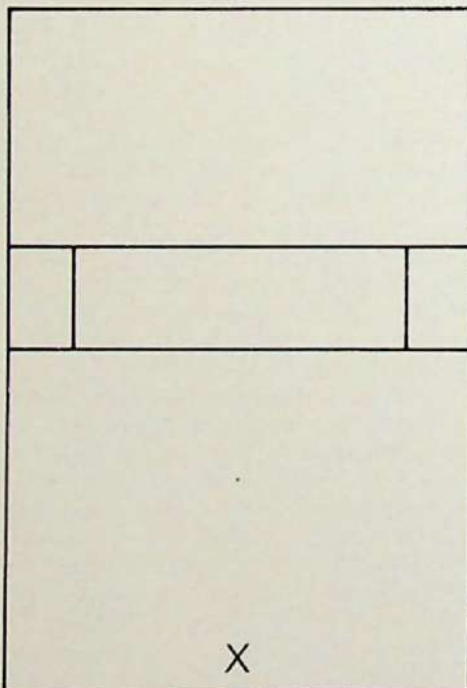
Some players try and imitate me by throwing tantrums but they don't come close. There are certain techniques to proper tantrum throwing and not everybody can do them well. Tantrum throwing is an art in itself. Like anything else, the more experience you have had with it, the better you will be when it comes game time.

I started throwing tantrums ever since I was a little kid in the first grade. My teacher used to punish me for throwing erasers at this little girl in the next row, so I would throw a tantrum by running up and down the halls screaming. I used to yell at all the teachers. It was my way of questioning proper authority.

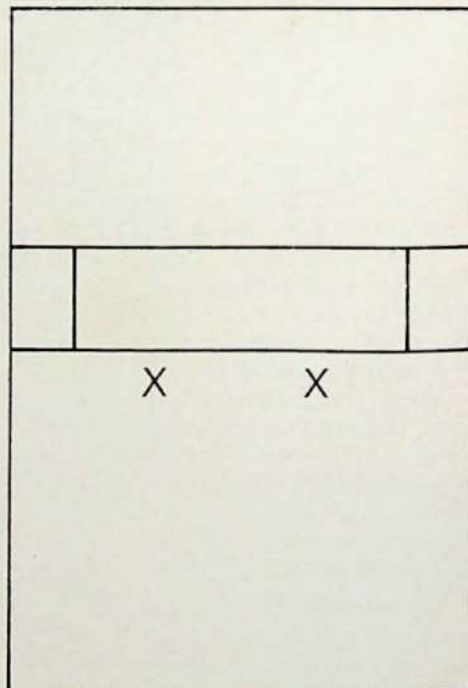
Now, when I play a match, I yell the same way at my opponent or the referee or linesman. But this is not ordinary yelling and screaming. You have to have your vocal cords trained a certain way. For this training, I suggest eating an apple while trying to recite Lincoln's Gettysburg Address in the highest voice possible.



The center court area is the best place to throw a tantrum because it is here where everybody in the crowd can see you.



Against the glass back wall is the best position to throw obscene gestures at the referee.



There is no better place to psych out your opponent than here. The closer you are to him, the easier it is to intimidate him.

FASHION RAC

Certain things are better said in proper tantrum throwing times. For example, most players yell out one four-letter word, usually self-directed because of the shot he or she just missed.

I yell at least four words, all different, all aimed at the opponent or the ref or the crowd. I figure as long as you are going to expend the energy to do this, you might as well make the most of it.

Another important thing to remember is that the words you say to your opponent should be different than the ones you upset the ref with. Usually, just a gesture or two will be sufficient for the ref or a linesman, but with an opponent, you have to tell him off with several sentences. Remember you are trying to win through intimidation.

As for the crowd, you should get them upset early. The earlier they start booing you, the earlier it will make you angry, creating added adrenalin.

I find that the best way to upset the crowd is to castigate their fair city. For example, when we were playing in Texas, I poured a bag of horse manure over the mayor's head. When we played in Colorado, I threw snowballs at the club members. You have to play it by ear on this one. Do what you feel is best for you under the circumstances.

One more thing that is important is the positioning on the court. Always throw a tantrum in center court. That way, everybody in the court can see you. Advanced players can then go to the sides of the walls in backcourt and taunt the crowd. It is a more personal approach, and can gain you the needed results a little faster.

When serving, always throw a tantrum to the opponent's backhand side. This will psych him out so much, he will not want to hit any ball on that side of the court.

My favorite tantrum is the "Electric Gonzo Tantrum With The Spinning Digital Protrusion." This, which I have a patent on, is the one where I make obscene gestures to the crowd while spinning and yelling shocking words. It never fails. It has only cost me a technical four times, not a bad record considering I have done it in over 300 matches.

But, to each his own. As I said before, every player has to use what works best for him or her.

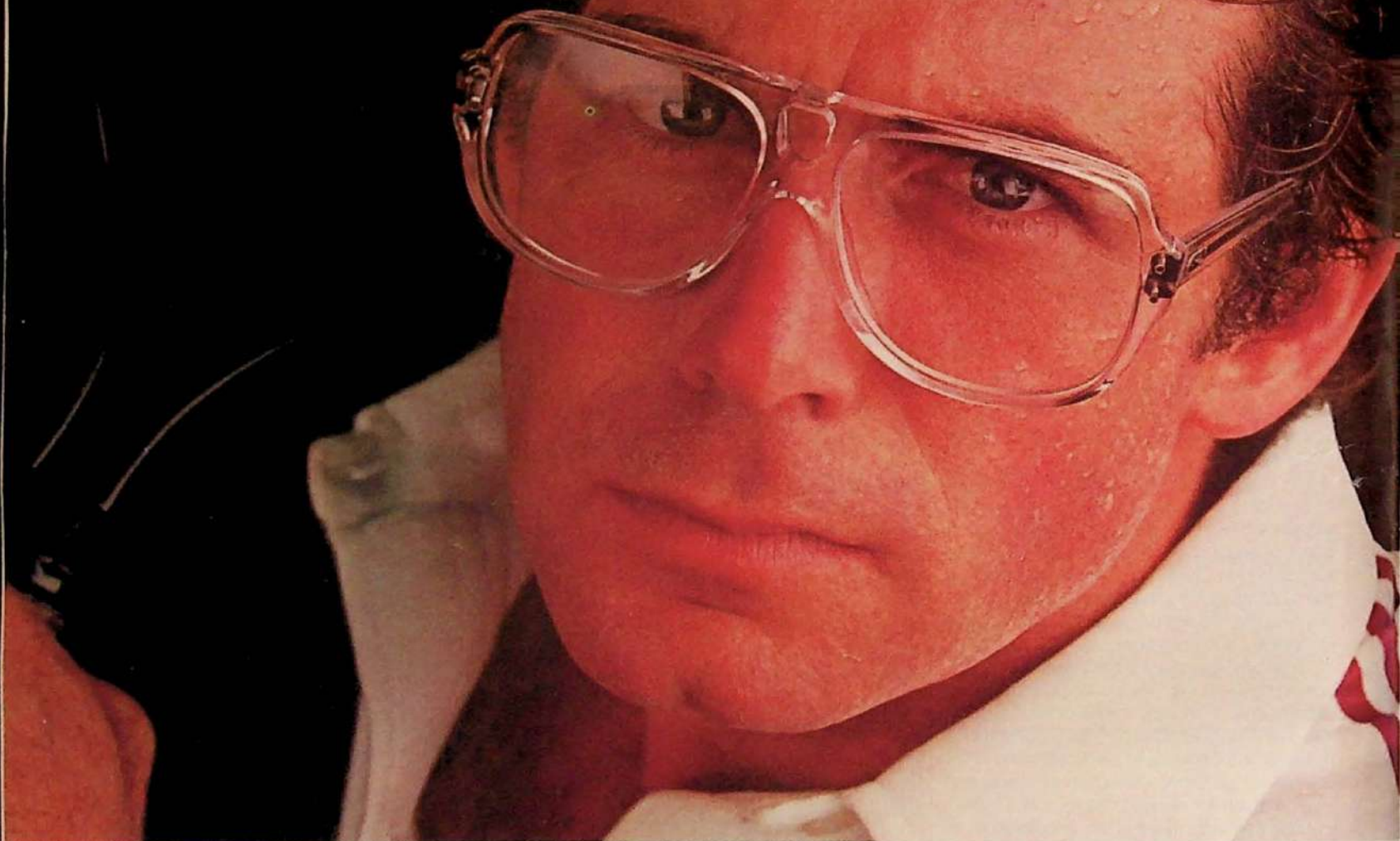
I hope these few pointers have helped in your understanding of the game. You can learn all the forehand and backhand and serving variations ever invented, but if you want that championship trophy, you are going to have to do more than hit the proper strokes. Remember! The one who screams the loudest is usually the one who gets his way.



Wearing the latest in design from SKID ROW SPORTSWEAR, fashion model R.C. Hemel shows off the new Fall line of racquetball-wear. His warm-up jacket is made of 100 per cent moth-ball infested Bowery suede with inside pockets for extra wine bottles. \$395.23. His pants are a cotton-buffalo-skin combo with contrasting colored patches for added design. Comes with rips and holes at no extra cost. \$1.19 plus tax. Available at all fine department stores.

Bottle courtesy Cutty Lark. Bag courtesy Joe's Bar and Grill. Shoes courtesy Salvation Navy.

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ACTION EYES New from Bausch & Lomb. They're tough because your eyes aren't.

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vision, a snug, comfortable fit. We know you want confident protection that can *add* to your game, not detract from it.

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Racquetball A Big Hit With RON CEY

By Mathew Tekulsky

For the past five years, Ron Cey, third baseman for the Los Angeles Dodgers, has been an active racquetball player during the off-season, a period of time that is just as physically important to him as during the regular season.

"It's really the best game I have found to meet my needs to stay in shape during the off-season," said Cey. "It's a very good sport for baseball. It's a fantastic conditioner for me. You're moving in short spurts. And reacting to the ball off the wall has really helped my hand and eye coordination, my reactions, and my flexibility."

But racquetball hasn't only been beneficial



to Cey in general terms. Specific aspects of the game relate to the special skills required to play major-league baseball. Although most of the Dodgers don't play racquetball ("Some are golfers and tennis players, but very few of them are racquetball players"), Cey feels that "there's an enormous amount to be accomplished just in hitting the racquetball. You're using your top hand, which is the dominant hand in hitting. You're strengthening your wrist, you're reacting, you're anticipating. It's a very fast game."

"A lot of observers who think baseball is a slow sport, don't really know what's going on in terms of the mental aspects of the game. Baseball is a fast sport. You have a pitcher

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CEY

throwing a ball at sixty feet, six inches away from you, you have less than a second to react, and you're not sure what type of pitch it's going to be. Like racquetball, a baseball player needs split-second timing, determining where the ball is going to be thrown and what type of hit you're going to return.

And what about Cey's fielding? How does that relate to racquetball?

"Racquetball has definitely helped with my reflexes, my agility and my reactions. To be able to explode in just a step and a half is very important to playing the infield. You have to anticipate any ball that's being hit to you. There's a number of options which have to be considered, not only for yourself and the ball that's being hit to you, but runners on base and runners who are at the plate. It's fast action and I enjoy it, but you've got to have those kind of reactions and racquetball certainly helps.

"You're confined to a court in which you're dealing totally with short bursts of speed and energy. I use racquetball in terms of running for the short, quick bursts and I use other training, such as jogging, for endurance. But if you play racquetball long enough, the endurance comes along with playing the game."

Cey plays racquetball a couple times a week during the off-season, and has even considered building a court at his house in the distant future. He doesn't play racquetball at all during the regular season, though, for a number of reasons.

"You play baseball every single day for six-and-a-half or seven months, including spring training, and that's enough to do. There's enough responsibility, there's enough wear and tear in travel that you don't need anything else," says Cey. "If you did go out and hurt yourself, how would you really explain the fact that you hurt yourself doing something else? It's just not a logical thing to do."

Thus, while he plays racquetball competitively, he takes special precautions to make sure he doesn't get injured.

"I play hard because that's my nature. I need to have something to stay sharp with mentally. If I'm going to go out there and not learn something about the game, and not concentrate on some of the things that racquetball is going to give me, then I'm just kind of misusing the whole game and the whole cause," says Cey. "So I try to get players that are going to definitely give me a challenge and go out there and play as hard as they can. But as far as diving for a ball, I'm certainly going to have to take the easy way out. Certainly the game is not that important for me to dive for balls. There's a split-second determination as to whether you're going to come up with an injury, and I can't afford that, so I'd much rather give up a point."

With his intermittent playing and precautionary measures, Cey rates himself as a strong "C" tournament racquetball player, "but only because I don't play more. If I were playing year-round, I'm sure I would be much better. It takes me a couple of months to get into a

pretty good groove. Then January or February, when I'm at the top of my game, I have to quit and go play baseball again."

As far as baseball is concerned, Cey hopes to play for another six or seven years. "Health is something that you can't really foresee. You can hurt yourself doing just about anything, and it can be serious, but I've been pretty fortunate up till now. Nothing really serious has kept me from playing. I've had some minor injuries I've had to play with, but nothing really severe."

After his playing days are over, Cey's "not real sure" if he wants to stay in baseball, so he's broadening out his activities now, including several business ventures. He is a business partner and spokesman for a shampoo called Good Sport.

"I am concerned with a lot of things," he says, "because of the nature of the economy, and inflation, rising interest rates and everything else. What one can accumulate in terms of security, whether it's financial or otherwise, somewhere down the line it may not be enough. What is today may not be for tomorrow, so you've always got to keep looking. You've always got to try to supercede your means. You've got to try to go and keep doing as well as you possibly can, because who knows what's going to happen? Maybe the inflation rate will be going up 50 per cent in ten years, instead of just the 13 per cent that it is now."

And is there any philosophy that he has for dealing with the complexities of today's world?

"My life has too many complications to be really giving out suggestions to anybody else," he says. "I have a tough enough time dealing

with my own problems. But nothing makes up for hard work and dedication. Nothing is for certain. Nothing ever has to work out. Nothing ever has to be fair. All you can hope for is that you go out and do the best job you possibly can, regardless of the circumstances. The only person you really have to answer to is yourself, and no matter what anybody else's opinions are about you or what you've accomplished, it doesn't really matter, because they don't really know what went into it. They don't know all the circumstances involved. I don't know too many people who can lie to themselves. They may be able to pull the rug over somebody else's eyes, but they're not kidding themselves in the long run."

How, then, does Ron Cey rate, in Ron Cey's eyes?

"In my own mind, I am doing okay, but my

job is never over. I always have something else to prove to myself, if I'm capable of doing it or not, and it's a never-ending process. There are just too many things out there to say that your job is done. I know that when I'm through playing baseball, there will still be a number of things, because of the difficulty of the game, that I know that I will say that I could have possibly done better. Whether I had the ability to do it or not may not have been the question. It's just a fact.

"I want to go out and play as well as I can for as long as I can, and when it's my time to step down, I'm going to have to come to the realization that I've done my part, I've done exactly what I've wanted to do in my life, as far as accomplishing my foremost objective, and I'll have to take a secondary goal from there on out. It's part of moving on in life." **R**



Cey smiles after missing shot by racquetball pro Jerry Hilecher in exhibition match as part of annual Steve Garvey Celebrity Classic for benefit of Multiple Sclerosis.



AVOIDING "NO-MAN'S LAND"

By Jerry Hilecher

Just as on any battlefield, there are parts of a racquetball court which can become "No Man's Land" once the shooting starts. This area seldom stays the same from rally to rally because its location is dependent on the shifting positions of you, your opponent and the ball. But one thing always stays the same: "No Man's Land" is a place you never want to be.

Because "No Man's Land" is always changing, it is difficult to generalize about it. However, we can look at a couple of common specific situations which may yield some generalities.

A good place to start is where everything starts: With the serve. Once again, "No Man's Land's" location depends on where the ball goes.

But there's only two acceptable places to serve the ball: In either rear corner. Any serve down the middle will be a virtual set-up for any opponent who is half awake.

Assuming for the sake of simplicity that both you and your opponent are right-handed, you will want to hit most of your serves into the left rear corner; that is, to your opponent's backhand. In this situation, "No Man's Land" becomes a semicircular area whose axis extends out six or seven feet from the left side wall.

If you move into this area following the serve, you will be cutting off your opponent's angle for a down-the-line pass. Nothing wrong with that except that you also will be leaving wide open the much less difficult crosscourt pass.

Should you move over to within six or seven feet from the right side wall, you will be in position to take a crosscourt pass off the front wall as well as pinches or roll-corner kills which don't stay down. Unfortunately, you will then be giving your opponent too much room to negotiate that more difficult down-the-line pass, so a semicircle here similar to the other becomes a secondary "No Man's Land."

It is better to assume a position somewhere in between these two semicircles, preferably a step or two behind the short line and in the path that the ball would have to travel for your opponent's crosscourt pass, that is, slightly to the left of center court.

Give your opponent that down-the-line shot. It is difficult to execute and you will be close enough to cover it but not too far from the right

side of the court should he be able to get off a crosscourt pass.

Forget about trying to cover the pinch or kill on the left side. Many inexperienced players will remain in the server's box to cover these shots (or, perhaps, because they can't get out

of the box fast enough, particularly on a hard drive serve).

If the ball is hit the way it should be, there is nothing you can do about it. If not, it probably will rebound into the center of the court close enough for you to dig it out.

Photos by Mike Hogan



Avoiding "No Man's Land" begins with proper positioning immediately after the serve. Here, server is in "No Man's Land," giving Jerry Hilecher easy cross-court passing shot.



Server is now in proper position after serve. Note how he has reduced crosscourt angle, forcing Hilecher to hit a down-the-line shot, which is easier to cover.



The same principle applies to the backhand. Server is a little too close to the side wall, allowing Hilecher a possible crosscourt passing shot.

Likewise, don't worry about hanging back to cover the ceiling return. You will have plenty of time to get back there if need be.

If you serve to your opponent's forehand, all of the above applies on the opposite side of the court and, instead of slightly left of center, your ideal position after the serve becomes slightly to the right of center.

Many people prefer to serve from a point close to this position so as to jump in it quickly after the serve. If you do that, though, your opponent will eventually be able to "read" which side you are going to serve to.

You must learn to serve from all over the server's box and to move quickly to your after-service position. You are most likely to get pinned in a "No Man's Land" on the Z-serve which many people tend to serve from a spot closer to the wall. You'll just have to hustle to get where you want to be.

If you are receiving the serve, the discussion becomes much simpler. The *only* place to await service is in the middle of the court about an arm's length from the back wall. If you lean to one side, your opponent will simply serve the ball to the other, a difficult shot to retrieve.

During the rally, "No Man's Land" once again becomes a function of the relative positions of the players and the ball. The same rule about hitting the ball down the middle applies here: Don't do it. If you do, recognize that you have made a mistake and will have to pay a price.

Likewise, there is an area which extends from about five feet behind the short line forward and from side wall to side wall in which you don't want your opponent shooting. If he and the ball are there at the same time, recognize again that you will have to pay for it.

There is almost no good place for you to go in that situation since, wherever you stand, he

will hit the ball somewhere else. However, there are some places which are worse than others. The rear corners, for instance, are very definitely off limits if your opponent is in front of you.

Try to stay "inside" your opponent's swing; that is, between him and the middle axis of the court whether you are in front or behind him. For his backhand, you will be standing to his right and, for his forehand, you will be standing to his left.

As I said, if your opponent is shooting in front of you, your positioning becomes much less a factor than his accuracy. When you are closer to the front wall than he is, though, it's a different story.

That's when that inside positioning can make a difference. You cannot stand directly in front of your opponent because it blocks his access to the front wall and will probably cause you a lot of pain in the form of a small, fast-moving spheroid.

But you don't want to get pinned between your opponent and the nearest side wall either as can happen when he is to one side of the court or the other. If he is directly on the middle axis in the back court, you will have to move to one side or the other so choose the side to which his follow-through goes.

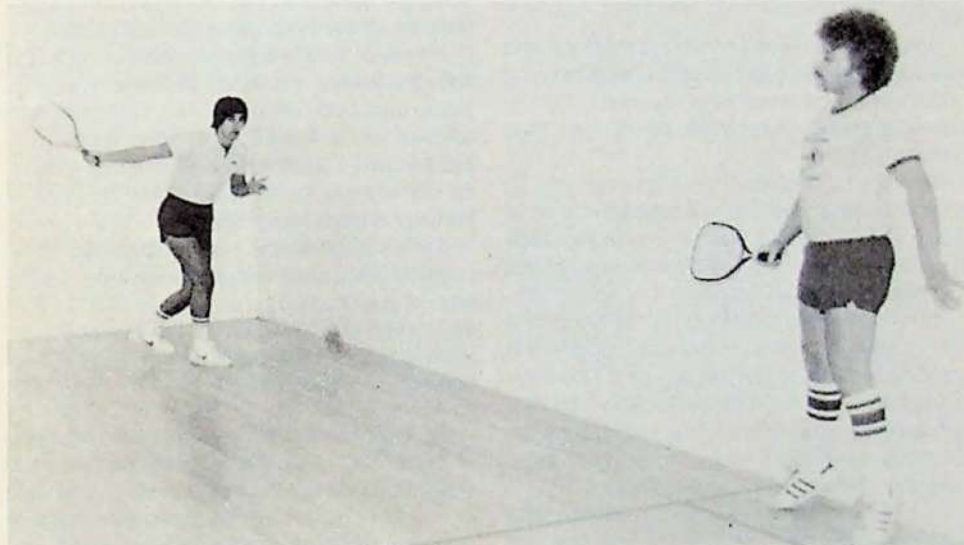
As I mentioned before, it's hard to generalize about "No Man's Land" for every situation. There are some similarities, though, which we can summarize as follows:

- The concept is most useful during passing situations for your opponent.

- If you play to cover his passes and stay out of "No Man's Land," you also will be able to pick up on his not-quite perfect pinches and kills. His good shots are a lost cause.

- Always give your opponent the more difficult down-the-line passes as opposed to the crosscourt angles.

- Stay away from the walls while awaiting your opponent's shots. In most situations they are the borders of "No Man's Land."



You should always avoid getting pinned against a side wall during rallies. The walls are in "No Man's Land."



If you serve down the middle, be prepared to be hit if you position yourself directly in front of the receiver.



If the opponent is shooting from the middle of the court, try to minimize his crosscourt angle by staying "inside" his swing. That is, on the side of his follow through.



Same with the backhand. You have given him ample room to swing and yourself the proper position for a return.

HULA HOOP REKILL

By Dave Peck

With the kind of power racquetball that's being played today, it's important to have a good, hard drive serve to get the point off to a good start. Usually, though, you can expect your opponent to try and blow the ball right back at you with a killshot return even before you've had a chance to get reset after the serve.

That's why it's equally important to have a ready comeback for that attempt and the best comeback I know of is the rekill. This is a special situation shot that differs from your other strokes in several ways and whose usefulness is pretty much limited to returns of hard shots by your opponent while you are in the fore to midcourt area.

The rekill has a hula hoop motion that takes advantage of the power generated by your opponent's return. It is about the only way I know of to handle some of the cannon blasts you're going to get on the racquetball court these days. But let's set the situation up so that you can see what I mean.

It starts with your serve. About 80 per cent of the time, that's going to be a hard drive to

your opponent's backhand. You'll throw in an occasional change-of-pace serve or a lob shot of some kind now and then, but you are usually going for that quick ace or, at least a weak return.

After I serve, I jump behind the short line and take up a center court position, watching my opponent from the corner of my eye. Either my serve is going to be right on or less than perfect.

If it is so good that my opponent has to scramble for it, then he will probably have to return with a ceiling ball or a passing shot. Then I scoot back a little farther in anticipation of a shot to the back court.

If my serve is a little long, a little short or a little slow and I can see that my opponent is going to be able to get set up for it, I hold my ground a step or two behind the short line and get ready to move laterally into a rekill position. Chances are 10-to-1 that he is going to try to drive the ball right back down my throat.

I should emphasize that all this transpires in just a couple of seconds and that both you and your opponent are moving as quickly as you can. It's a gun-and-run style that leaves you only a split second to make your observations,

reach a decision and act. You never really stop moving before you find the ball coming back at you at 100 m.p.h.

For this reason, you aren't going to have the luxury of stepping over, setting up and shooting a proper kill off your front foot. In this situation, you are going to be in a straddle stance near the middle of the court and, by the time that you decide whether to step over to your backhand or your forehand, it will be too late.

You just have time to slide over, get your racquet up and stroke the ball from that straddle stance. Being able to anticipate which way you will have to move is very important so I always make one more important observation during the time that I'm moving back out of the server's box; namely, how my opponent's feet are positioned going into his return.

Either his lead foot will be directly in front of his other, indicating that he is going down-the-line, or that foot will open up to the right (assuming I served to the backhand of a right-handed player), indicating a crosscourt shot.

I know of very few players who are going to take the trouble to change this basic footwork just to throw you off and, really, it's not worth it to them to try, anyway. It is wiser for them to just execute a good kill. Consequently, this is a tip-off to you as to which way the ball is headed in most circumstances.

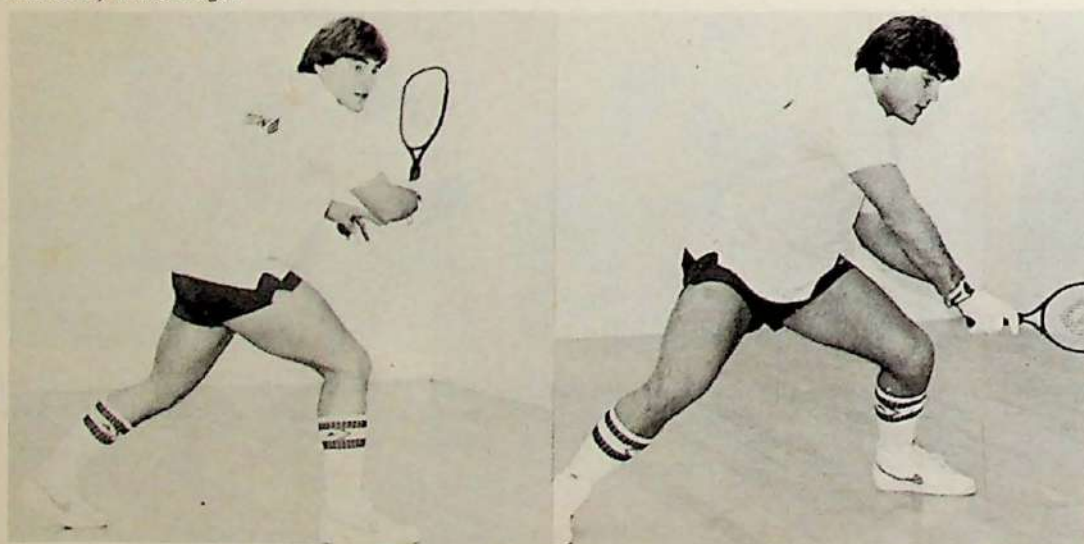
At this stage in the rally, you should be in position and armed with the knowledge of the type of shot that is coming and to what side of the court it is going to be hit. By this time, I am leaning to the proper side and getting my racquet up for a rekill.

As the ball reaches you, whether forehand or backhand, you simply bring your racquet down and contact it while swivelling your hips in a hula hoop motion to generate what little power you will need. (On the backhand, you have to twist your body a little more but that is the only difference from a forehand shot.)

Power and height are no problem. Your op-

In a rekill situation, the ball is coming back at you so fast you don't have time to step over and set up (far left). Instead, you get in a straddle stance and contact the ball knee high. On a forehand, the motion is virtually the same. Keep your racquet parallel to the front wall and have your hips swing in a hula hoop motion.

Photos by Mike Hogan



ponent has just hit a low kill shot. Assuming that it doesn't roll out, you need only get your racquet down parallel to the front wall at about knee height to have the ball rebound back to the front wall.

What is important is that you have your racquet face flat, neither tipped up so that the ball lobs back nor down so that it skips into the floor. For this reason, the arc that your racquet head describes during your swing should be more to the side than down as in the normal pendulum stroke.

A racquet face held out to the side and perpendicular to the floor enables you to direct the ball either crosscourt or down the line instead of into the floor or up to the ceiling. Control is everything.

Keep your knees slightly bent for good balance, your stroke even and your follow-through smooth and easy. Concentrate on placing the ball where you want it rather than smashing it.

Like many of your opponent's kills, your rekills aren't all going to stay down. Your shots should also double for crosscourt or down-the-line passes.

The basic rule of racquetball shotmaking applies here: Hit your passes to the rear corner farthest from your opponent. Since most of his service returns are going to follow the easier crosscourt angle, you'll probably find yourself hitting a lot of rekills off your forehand and down the line.

I know that it sounds like a lot to remember for a specialty shot but, with so many players emulating the hard-hitters like my Ektelon teammate Jerry Hilecher, you'll probably have plenty of occasion to put rekills to good use.

Just remember three things:

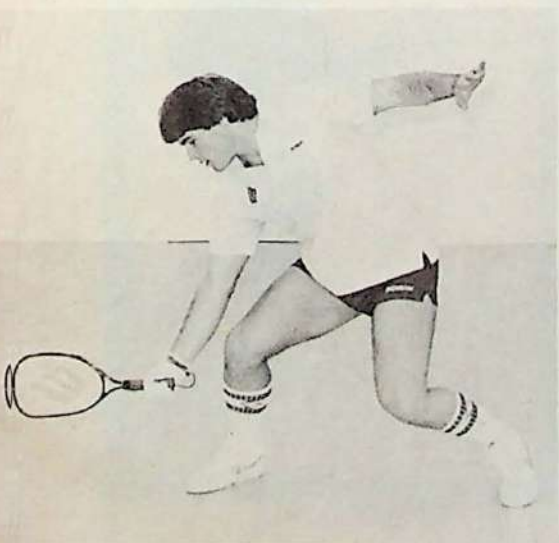
- Watch your opponent and anticipate his shot.

- Shoot from a straddle stance with your knees bent.

- Concentrate on keeping your racquet face flat and your stroke smooth.



Immediately following your serve, check your opponent's position and foot placement, so you can set up for the appropriate rekill position. Bottom: Here is how the proper rekill looks off a crosscourt shot. Note Peck's straddle stance, feet placement and hip movement.



MIXED DOUBLES

By Lynn Adams

Mixed doubles has the potential for being the most enjoyable of all racquetball events. But there are a few things you need to know before you start grabbing someone of the opposite sex and go off for a sociable game.

The most important aspect of mixed doubles is picking a partner. If you mess up here the game can be miserable for everyone involved.

You should pick a partner that is at a similar skill level as yourself. Remember! This is a doubles game, not a glorified singles match. Too many teams rely on a stronger player to cover the left side, center court and front right half of the court while the right side player takes ceiling balls that go into the right corner. This is not doubles and it creates a lot of confusion and potentially dangerous situations on the court.

This brings us to an important aspect of

partner choosing: Communication and trust. You should have enough confidence in your partner's ability to let him or her take their own shots and control his or her half of the court.

Situations change extremely fast in doubles and you need to be able to communicate quickly with your partner and get into proper positions when the situation arises. It's very embarrassing when both of you go for a shot and because of a lack of communication, neither person hits it. Talk, talk, talk. It helps immensely.

You should also pick a partner you can have fun with. Mixed doubles can be enjoyable if you are compatible with your partner. I see a lot of teams fighting and yelling at each other. I see a lot of men running all over the court, shoving their female partner and opponent out of the way and take a shot that is clearly out of his area.

In the same vein, I see a lot of women cowering in the corner, afraid to move for fear of

being hurt, yelled at or ridiculed. But why bother playing under these circumstances? If you are sensitive and a little clumsy, find a partner who is encouraging and smiles a lot. If you need to be motivated, choose a partner who is aggressive and takes control. But the important thing is to have fun.

I have watched lots of doubles matches, and the more I watch, the more I believe that doubles should not be played side by side or using the "I" formation with one person up and one back.

There should be a slight stagger with the faster player up closer and the slower player back. This enables the speedier player to take the corner pinches while the partner covers the passes. Both players are responsible for their own ceiling balls and down the line shots.

A lesson I learned from playing outdoor racquetball is "taking your wall." This means that if I am playing the right side, I should always get in position to take a ball coming off the left



wall. And vice versa. If I'm playing the left side, I should set up to take any balls coming off the right wall. This leads to good covering habits and saves a lot of potential passes. It's also a nice, secure feeling to know that if your opponent passes you, your partner is covering behind you and can return the ball.

But what about the shots that go up the middle? If the left side player is right handed, let him or her take the shot with a forehand. I know it's tempting for the right side player to stick his racquet out and hit a backhand but get out of that habit. A forehand shot is usually stronger and the left side player will have a better view of the opponent's and their positions. If the left side player is left handed, you should decide as a team who has the stronger backhand.

There are times when these hard and fast rules don't apply. This is when communication becomes important. If you need help and can't reach a ball, yell out so your partner can help

you. Don't be afraid to talk. Practice talking to each other while playing, so it becomes natural and easy.

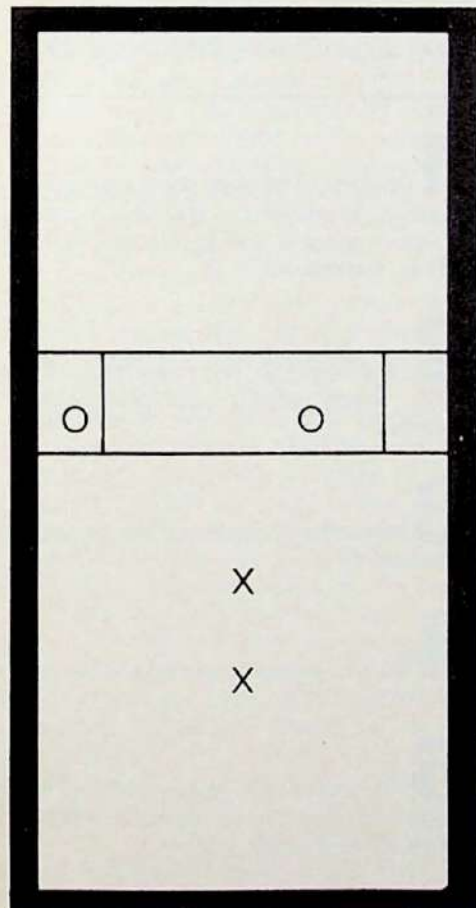
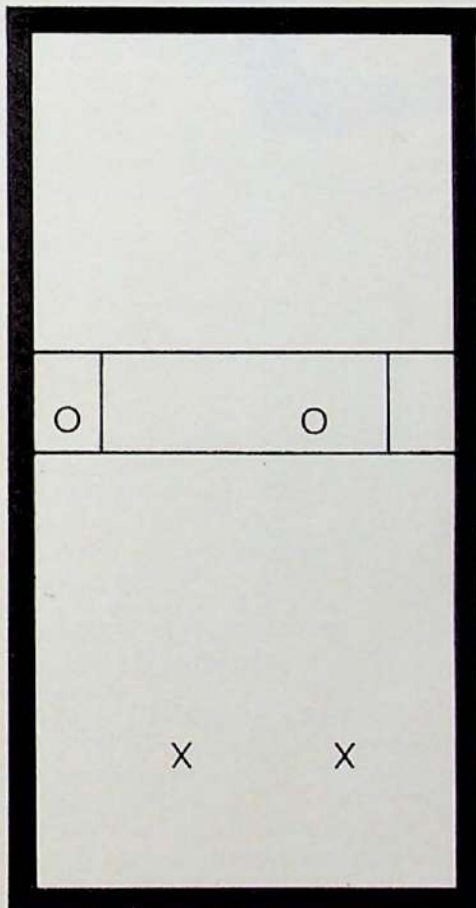
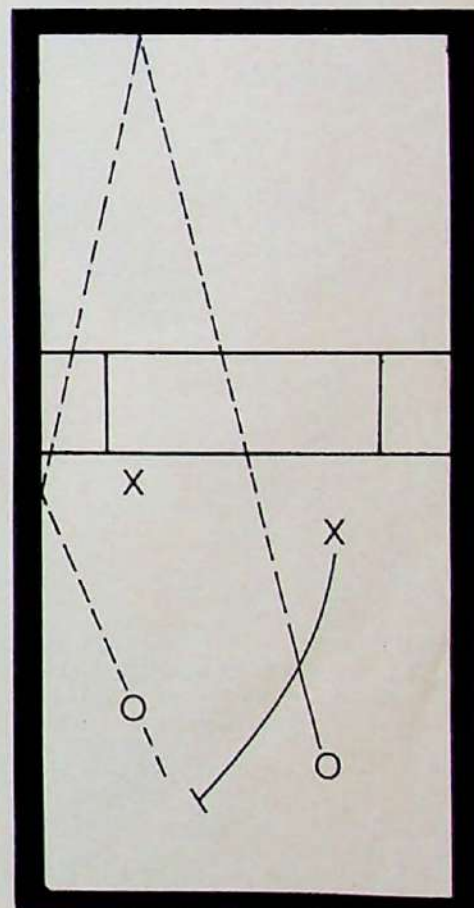
Here are a couple of other tips. As a general rule, don't serve behind your partner. This tends to result in someone getting hit often. And that leads to yelling and anger and pain. Keep your serves on your side of the court and move away from the wall so you won't get hit.

If your partner has made a dive or a spectacular get and winds up on the ground or close to the front wall, and your opponent has given you the opportunity to hit another shot, I would advise you to go for a ceiling ball. This allows your partner time to get back into position.

All these tips are designed to improve your mixed doubles game and help make the game fun. Singles competition may be serious to some people but mixed doubles is more of a social game, and when you are playing socially, having fun is the most important part.

Lynn Adams and Jim Carson do not advocate using the "I" formation or a side-by-side formation. They think a staggered formation with the faster player up front is best.

If the opponents (O) have hit a cross court passing shot that rebounds off the left wall, Adams and Carson recommend that the player covering the right side take it. If the ball rebounds off the right side, the left side player should handle it.



HOW TO PREPARE FOR A TOURNAMENT



By Davey Bledsoe

At one point every player decides that his or her regular opponents are too limiting or too predictable to stimulate tough competition. This is the point at which you are the best among your small circle of friends and this is the point at which you should consider entering a tournament.

Usually the best place to begin is a club tournament. You'll know several of the players also entered and this way you'll probably be able to place yourself in the proper bracket—A, B, C, Novice, etc.

It is important to determine what your proper level of play is. The worst thing you can do is put yourself in an improper bracket. Many ambitious players overrate themselves, only to get discouraged after getting "blown away" in their first match.

Here are some factors you might consider in order to place yourself in the proper bracket:

1 How many different shots can you successfully execute? Do you only know the basics or are you able to execute more advanced techniques?

2 How often can you make the shots? In other words, what's your percentage of success?

3 How effective are your serves and service return?

4 Do you understand when to take certain shots?

5 Are you always coming back to center court and do you understand the importance of center court strategy?

Some players have read a lot about racquetball skills and strategy or have watched enough to know what to do but actual tournament play determines who can execute this knowledge better. This takes time and practice, so don't be ashamed to start at the bottom of the totem pole.

You can't judge ability by the length of time played. An "A" player in Minnesota can be a "C" player in San Diego. You just have to watch and play and see where you fit in.

Then you should determine what the things are you need to learn to advance to the next level.

If you're serious about tournaments then you'll want to develop a serious training routine to be carried out one week prior to your first round match. The idea is not to build up to a climax, so that you come into the match foaming at the mouth. That's overpreparation and usually results in overexhaustion. Instead you want to push yourself hardest on Monday, Tuesday, and maybe Wednesday so that you can relax on Thursday and be fresh for your Friday evening match, which is the usual starting time for local tournaments.

Now, I'm not saying that my particular "typical preparation day" is the right model to follow. I'm only offering it here to give you a sample. You can formulate a schedule that prepares you best, mentally and physically.

I start each day, beginning one week before a tournament, with a six-mile run. This is not because running is such an important requirement for racquetball endurance—you can stay in top shape by never leaving the court—but I feel it helps to get my body going in the morning. Running also gives me time to meditate, think about why I lost the last time and what I need to practice on.

Then, I have a whole series of exercises I do. Many of these exercises are for the lower back muscles because you spend so much time crouching in racquetball. Very rarely should you be standing straight up during a match, so these are very important.

After my early morning exercises, I'll have breakfast. I usually eat pretty healthy foods, but it's not my bag to worry about what I eat. Some players always eat cereal for breakfast, or peach yogurt and grapefruit juice, or whatever. But then again, if they can't get that particular food item they may feel "incomplete" on the court. They may even go so far as to blame a tournament loss on their diet. I'm not willing to do that because I believe that the less things you have to worry about during a tournament the more you can concentrate on the ball and your opponent. I would recommend that you eat what your body tells you to. You don't want to overeat before a tournament, but you also don't want to starve yourself.

After breakfast, I spend one hour on the court in analysis. In order to do this I use a sparing partner for practice.

Next I'll have a light lunch.

In the afternoon, I want some competition. Again, it's no advantage for me to compete against a pro in practice. They might learn from my game and especially when you're playing for money, you want to have a few surprises up your warm-up sleeve. The important thing about competition is that you go into the tournament confident. I can do that by playing top amateurs. Every player has to be adaptive. In the final analysis, it's you against the ball, so just play your own game and you won't have to worry about your opponent.

During your practice matches, you want to tie in your entire day's activities—what you meditated about, what you learned during your morning practice session. You don't want to concentrate on winning. It's more important for me to practice a new shot than it is for me to score a point in practice.

I try to get into the routine of going to bed early during my tournament preparation typical day. You want your typical day to resemble as closely as possible the type of day you'll have during a tournament. This is the time to try out the ball you'll be using in the tournament or get used to playing early in the morning if that's when your first match is scheduled.

Get to the tournament site early, check in with the director, find your locker and check your equipment. There's nothing worse than leaving your hotel and getting over to the club without your racquetball shoes. Have a check list of what to pack in your equipment bag.

CHECK LIST

- () dry shoes
- () 2 pairs of socks for each match
- () dry gloves
- () sweat bands, wrist bands
- () eye guards
- () practice ball
- () change of clothes
- () towel, if not provided by club
- () toiletries (comb, toothbrush, etc.)
- () lock
- () money in case of emergency

optional items

- () blow dryer
- () defogger for glasses
- () dress clothes for social activities
- () sport tape
- () grip tape or spray for tacky grip
- () plastic laundry bag for wet clothes
- () warm-up suit
- () spare racquet
- () small towel tucked into shorts
- () ID or keys for collateral for towels, lockers, blow dryer, etc.

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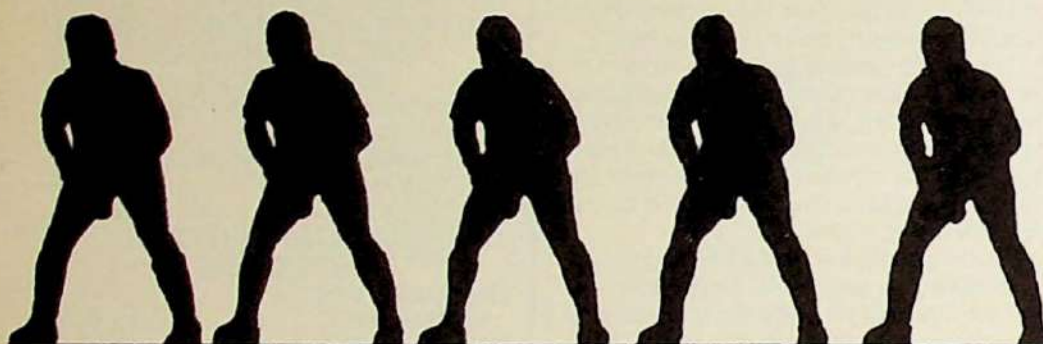
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HOW TO PICK A GOOD INSTRUCTOR



Editor's Note: The author is Director of Sports Training Institute in Chicago, Ill. The article is reprinted from YOU CAN BE GOOD AT SPORTS, By Laurence Korwin, Sports Training Institute, Chicago, Ill., 1980.

By Laurence Korwin

Instant cures do not produce instant learning.

Many instructors fail at analyzing the students' problems. For example, a racquetball instructor may say, "The problem is you are not leading with your elbow."

This might be a valid solution to hitting a proper forehand but it is not the student eye-view of the problem. It is an instant cure.

But, instead of focusing on instant cures, the good instructor should ask, "How Is It Going?" or "What's Happening?" This forces the learners to participate in the learning process and to be aware of the results of their own actions.

It is my belief that old fashion instruction destroys the natural desire to learn.

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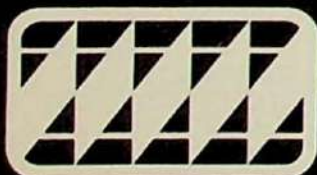
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one finger, singing along with their own accompaniment. Who says the thrill of making music must be preceded by finger strengthening exercises, scales and memorizing chords?

In sports, who says that the thrill of performing must be preceded by warm-up exercises and body poses of the "correct" form.

To speed up learning, the instructor should make the game enjoyable right from the first lesson.

Before choosing an instructor, the student should make proper inquiries in advance.

Ask the instructor what the first thing he or she teaches beginners and hope the answer is not, "Correct body position," "rules" or "names of the parts of equipment."

Ask other students who have taken lessons. Find out which instructors are on ego trips, which instructors force students to performance levels they are not ready for and which instructors give extra attention to attractive members of the class.

And, finally, watch instructors instruct. Do they shout, yell, bully, threaten or embarrass students in front of class? Do they teach body poses? Do they chatter constantly?

Your learning will be faster and safer if you take lessons. But lessons do not relieve you of

your responsibility in the learning process. You must come to the lessons prepared in head and body. No matter how skillful the instructors are, they cannot learn for you. Instructors can merely expose you to the opportunities of self-development.

- Good instructors start you from where you are. They find out in advance by asking you your goals and your past experience.

- Good instructors know that learners—whether beginners, intermediates, or advanced—have anxieties. Good instructors understand these anxieties, they respect them, they calm them.

- Good instructors get you moving and performing right away—without theory, nomenclature, or body poses.

- Good instructors select achievement plateaus that provide pleasure. They get to the first pleasure plateau as quickly as possible, but only let you progress to the next one if you have mastered the one before.

All doctors are not equally skillful, and all instructors are not equally skillful. As you would in choosing any professional, it will be worth your trouble to make inquiries in advance. Here is what you should expect of good instructors:

- Good instructors use demonstrations, mimicry (mirroring a learner's actions), and touching the learner's body. They do very little talking, explaining, or lecturing.

- Good instructors encourage learner self-discovery, holding back the urge to give instant cures ("What you are doing wrong is ____").

- Good instructors know exercises for correcting errors.

- Good instructors know how far you can push yourself with safety.

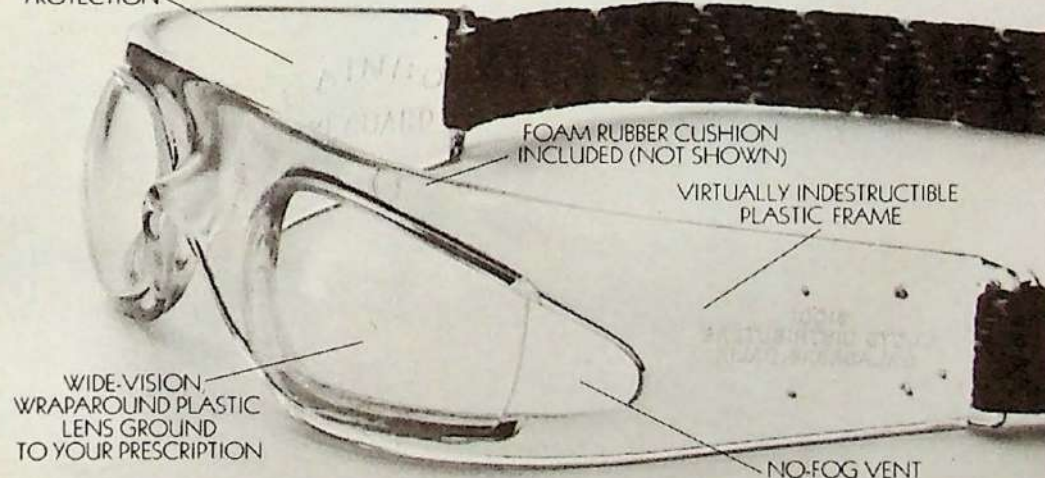
- Good instructors will permit you to progress at your own pace, in your own style, and to serve your own goals.

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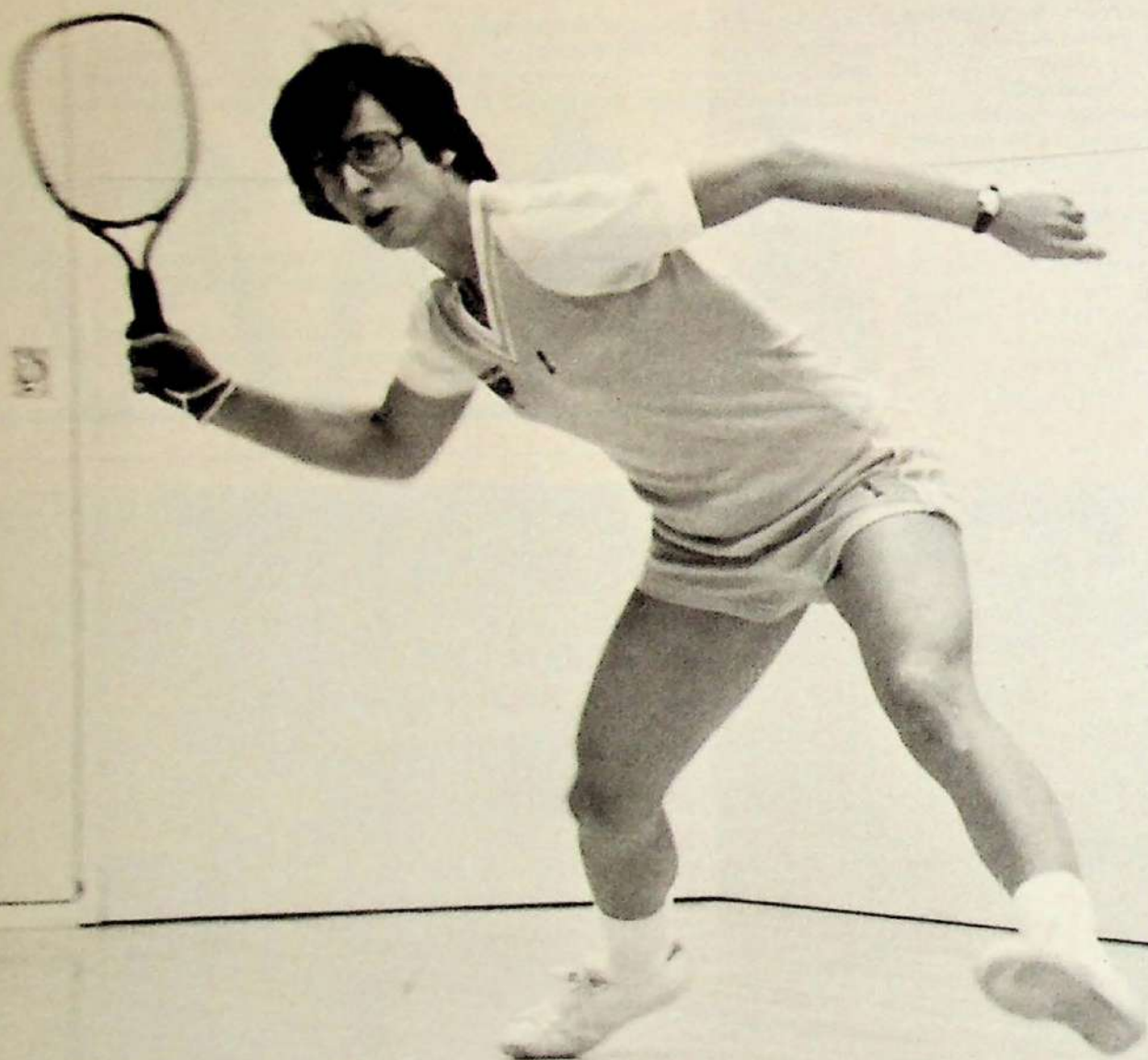


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Heather McKay gets set to hit kill shot on her way to victory over baseball player Al Oliver in Coors All-Pro finals in Las Vegas.
Photo by Grover J. Knight

From One Championship to Another

By Charles Garfinkel

Heather McKay isn't your everyday superstar. She is a charming lady who praises her opponents, and doesn't dwell on her accomplishments.

It isn't often that a world champion in one sport has the ability to become a world champion in another sport in a relatively short time. However, Heather McKay isn't your average world champion. Far from it. She has won the World's Women's Squash Championship the last 17 years in a row.

In 1979, after playing racquetball for only a few months, McKay entered the National Women's Professional Racquetball Championships. She lost a close encounter in the quarterfinals to eventual finalist Janell Marriott and because she had not previously won any prize money she competed in the Amateur division at the same time and won.

McKay recently won her first professional tournament in Tempe, Ariz. and will be a top contender for the national title in June.

Why has McKay decided to concentrate on racquetball? "I'm just about finished with squash," she says. "I feel that I can't prove anything else. I'm looking for a challenge. Racquetball fits the challenge."

McKay also intimated that the prospect of earning some substantial money for her efforts would be a definite factor. However, she claims it isn't the prime reason. McKay feels that racquetball is the up and coming racquet game, especially for the masses.

As for squash, McKay says, "I can never see myself getting out of squash completely. I feel that I would like to put something back into the game. Winning my last World's Squash Championship was the hardest. Even though I won I hadn't practiced or prepared as I usually had done."

McKay realizes that her desire to be number one in racquetball won't be easy. She knows that she must shoot the ball lower in racquetball, unlike squash which has an out-of-bounds tin on the lower front wall.

"When I first started playing racquetball I found that I had to wait, wait, wait, for the shot. I had to let the ball drop very low to hit it. However, the swing is very similar to squash and that is extremely helpful."

McKay knows that her movement on the squash court has helped her greatly on the racquetball court. Even though a slight adjust-

Heather McKay has won the world squash title 17 times. Now she's looking to start a racquetball string.



ment has to be made, it hasn't bothered her.

McKay realizes that to be number one in the racquetball world she has to improve her pinch shots and her forecourt game. She is trying to pattern her game after squash champion Sharif Kahn, who plays with power and finesse. "Marty Hogan seems to play with all power. That's fine for him but Khan's style of play suits me better," says McKay.

McKay's match with Marriott in the Nationals was indicative of her inexperience. "I was serving well by keeping my racquet flat against the ball. It helped immensely. But my serve started missing. Because of my racquetball inexperience I started hitting the ball more softly. I was also flicking many shots out of the air that would have traveled to the back wall. In squash I volley the ball in the air as much as

possible. This keeps my opponent moving all the time."

McKay says that she's as physically fit as many of the women on the tour, so even though she has just turned 38 years old she knows that she can play racquetball at peak efficiency for another four to five years.

"The key is to stay at it. If I lay off too long it will be hard to get back into it. I don't watch my diet although I take some vitamins," she says.

Other players think McKay has a chance to go far in racquetball. "Sure, she's good. It wouldn't bother me playing her more than the other girls," says 1979 National Champion Karin Walton. "She's a squash player who became an excellent racquetball player. Realistically, it is not that difficult for a player of her calibre to adjust to racquetball so quickly. Many of the strokes and shots are similar."

"Her style of play bothered me," says Lynn Adams. "I felt that I was consciously slow. I started to make the rallies faster. However, I found myself changing my shot. It's not my style to play slowly. Heather is a truly nice person."

For Jean Sauser, another McKay victim in the Nationals, the comments were startlingly different. "I was so nervous. I don't know why. Perhaps the fact that she was a seventeen-time world's squash champion played on my mind. I don't know. I let everything bother me."

McKay realizes that some of her opponents may be in awe of her. "It really is quite silly on their part," she says. "If some of the girls I defeated played their own game they would have given me a tremendous match and possibly would have defeated me. The pressure was really on me. I'm a world's squash champion, not a world's racquetball champion."

McKay has come a long way, in miles and ability from her birthplace in Queanbeyan, Australia.

She started playing tennis at the age of 10 and field hockey at the age of 13. Her family was very sports-minded and her father was an excellent rugby player.

"Our family was very close. We played a lot together. I became the junior tennis champion in my area. I loved football and field hockey. I was a real tom boy," she says.

McKay was never pushed into sports but her parents always encouraged her. "Parents are needed more as spectators than as coaches. I have seen so many quality players quit because of pressure," she says. "I'm still

Championship

playing today and I love to compete. I have my parents to thank for this." But it was her natural athletic talent which helped her the most.

"I was very fortunate. I dominated in most sports when I was in school. I had good hand-eye coordination, mobility, and the ability to move very quickly. I always felt right at home in any sport. All sports seem the same to me."

McKay also thinks that the combination of playing individual and team sports helped her greatly. She says she could feel the "lesser amount of pressure" when she was playing field hockey as opposed to tennis.

"I greatly enjoyed both types of competition

but I always felt I had the upper hand in head-to-head play. Team sports help you in individual sports. The ones who suffer are the athletes who can't adjust mentally in individual sports."

McKay took squash up when she was 18 years old, ironically, as a conditioner for field hockey.

Soon she started playing more squash and less tennis and field hockey. McKay loved squash because it was new, it required a lot of speed and quick movements, and it provided excellent physical exercise.

Still only 18, McKay entered her first squash

tournament in 1959 and won both the junior and senior events. She then got an invitation to the New South Wales Squash Championships. Although she had a big lead in the deciding fifth game of the finals, she eventually lost the match. But this did not stop her. She went on to win the Australian Squash Championship later that year.

In 1961, she moved to Sydney where squash was starting to boom. For the first time in her life she got the coaching and competition that she needed.

The next year while McKay was preparing to compete in her first World's Championship which is also called the British Amateur, she competed in the Scottish Championships and

Editor's Note: Heather McKay won the \$40,000 first prize in the Coors All-pro tournament. See story in tournament section.

lost a five game match to Fran Marshall. She has never lost a squash match since in tourney competition.

She won her first World Championship and continued to do so for the next 16 years.

But believe it or not, McKay still had a few detractors. The British Amateur was played with a "soft" squash ball whereas the United States Championships is played with a "hard" ball. McKay played in the United States Nationals for the first time in 1977 and decimated her competition. Enough said.

Presently, McKay and her husband Brian are teaching squash professionally at the Toronto Squash Club in Canada. They've been there since 1975 and it is one of the few clubs that has enough squash activity for both of them.

"Brian is an excellent coach. No matter how well I'm playing in a match, there are various shots or strategies I may not be executing correctly," says Heather. "Brian informs me of those errors every time."

Being on top in squash for 17 years, the question comes up about envy and jealousy on the part of her squash competitors. Is there some?

"I hope the girls aren't jealous of me," says McKay. "I've helped them improve their games by training harder. They knew they had to hit better shots and get in better shape. I feel that I've brought the standard of competition up. I hope I'm still friends with them. They're great girls and I've no animosity towards any of them."

As for her actual racquetball training, she says, "I play three to four times a week against the best competition I can find. I hit as much by myself as possible. I also try to run five days a week and do plenty of stretching exercises. I'm aiming for a national racquetball championship but because I'm still coaching squash five days a week it won't be easy."

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A NEW~ WAVE SPORT FOR A NEW~WAVE COMEDIAN



Photos by David M. King

Racquetball fanatic David Letterman won't take Johnny Carson's place because the "body is too warm."

By Ben Kalb

Now that Johnny Carson has decided to leave *The Tonight Show* sometime within the next year or so, many gossip columnists and television writers and several national magazines have been predicting and even laying odds as to who would be the person to re-

place "J.C.," as if anybody could replace a man with those historical initials.

Leading all the neighborhood polls is comedian David Letterman, the relative unknown 6-foot-2, 175-pound ("with the strength of 10 men, I'd like you to get that in there somewhere") former box boy from Apple Supermarket in Indianapolis.

So the inevitable question comes up about the possibility of replacing Carson. Enter one inevitable question. Will David Letterman—the man who has the inside track on the spot, the man who all but has the job signed and sealed, the man who has already hosted the show

about 25 times and whom the producer loves and the staff works well with—take the Carson spot if offered?

"No."

On the surface, one would think Letterman crazy for not accepting a position such as host of *The Tonight Show*. It's probably one of the most prestigious positions ever offered on television, not to mention one of the most lucrative and one that would make people think Letterman "has arrived" as opposed to "he will make it big someday."

But Letterman thinks that nobody could replace Carson using *The Tonight Show* in its present format.

"You would be competing with 17 years," says Letterman. "And quite frankly Johnny Carson may go to another network, which means the new host would have the double impact of competing with the legend of Johnny Carson on NBC and competing with the real Johnny Carson on another network."

In other words, replacing Carson would be like following Johnny Wooden as coach of UCLA. It's a near-impossible act to follow. "The body is still too warm," says Letterman. "I don't want to be the next Gene Bartow (the basketball coach who replaced Wooden at UCLA and left under pressure after two years)."

Although Letterman has all but decided not to try and follow Carson ("I think it's the smartest move he could make," says his comedian friend Tom Dreesen), he does think that there is somebody who could take over the time slot but under much different circumstances.

"I will prophesize that *The Tonight Show* will not continue in its present format when he leaves," says Letterman. "I do think there's a show that would fit in there but it would be in their (NBC's) best interest to start experimentation. I believe that when Johnny leaves someone can go in and turn that around but not as *The Tonight Show* in its present form."

Letterman showed up for his Racquetball Illustrated interview and photo session in a University of Indiana sweatshirt. This may be an insult to his alma mater, Ball State University, one of Indiana's least famous schools of higher learning, but Letterman has spent a lot of time insulting Ball State, perhaps due to his own inefficiency in studies.

"I barely got out with a low C average," recalls Letterman. "But I was pleased to get it. Actually, a low C is the highest average anyone has ever gotten from Ball State."

While at Ball State, Letterman chose broadcasting as his field of endeavor, giving up a perfectly good position sacking groceries at Apple Supermarket for sixty cents an hour. His schooling, despite the low C average, led him to a television station in Indianapolis. That was 1975.

"I was real frustrated then," says Letterman. "I was weatherman and the all-night movie show host, a booth announcer and I had a kid's show. I had done everything you could pretty much do in a local market. And I couldn't get hired out of the city. I'd send out audition tapes to other cities like New York, Chicago, St. Louis, whatever. They would take my tape,



NEW~WAVE

erase it and keep it in their personal library. I couldn't get a job out of the city, so I said, what the heck, I'll get out of the city and I quit."

The move was to Los Angeles, where he became one of 78,664 people who called themselves screenwriters. "I didn't have anything lined up," says Letterman. "My wife—I was married at the time—and I had saved some money and if it didn't work I knew I could always go back to what I had left in Indiana."

"I had written about six half-hour television scripts and when I got out here I tried to show them around. But nobody was interested in looking at them. I mean, the one thing this city needs more of is a script."

With the script writing avenue somewhat blocked, Letterman turned to comedy—as a performer and a writer. "I felt that maybe there was an easier way to audition my skills or whatever I felt to be my skills," says Letterman. "Rather than sit in somebody's office while Herb The Producer was in there with the starlets, I started doing stand-up comedy."

Los Angeles is considered the comedy capital for new-wave comedians today. With places such as The Comedy Store and The Improvisation, up-and-coming comedians have an arena to showcase their talents.

After several evenings at The Comedy Store, Letterman became friends with fellow comedian Jimmy (J.J.) Walker, who hired him to write jokes. "He wanted me to write some jokes about being black," says Letterman. "This was difficult since I came from Middle America and Jimmy was the first black person I had met."

Some comedians prefer writing their own jokes but most find they need additional material from other sources. Some of the more successful comedians such as Bob Hope have their own staff writers. Some of the less-famous comedians buy free-lance material at \$25 or so a joke, which is what Letterman does sometimes even though he prefers to write his own material.

Although Letterman or other comedians perform other writers' material, they don't feel it makes them any less of a performer, unlike a magazine writer, for example, who would hesitate to put somebody else's by-line on his work.

"It's the same with actors doing Shakespeare. They didn't write Hamlet but yet they do it," says Letterman. "In principle I don't like it, but in application it's a necessity. You have to have other people writing. You don't have the time to write all the material and even if you did, you don't have the juice."

Joining Letterman at the interview was Dreesen, his favorite racquetball partner. It was Dreesen who refined Letterman's interest in the game and as happens so often, the pupil ends up beating the teacher.

"I learned the game about seven years ago in Indianapolis but I didn't play much because there weren't many courts there," says Letterman. "Then Tom got me interested again and



Letterman's regular racquetball matches are usually against fellow comedians such as Tom Dreesen (above) and Jeff Altman.

he and I started playing at a local Y. Being comedians we were out of work most of the time so we played regularly."

What soon developed was a little clique of competition among comedians. When Dreesen and Letterman are in town, they will play each other. When one is out of town, Jeff Altman or Jimmy Walker usually gets the call. "Walker's the best of us," says Letterman. "But Altman and I get into it pretty heavily. He got so angry one game he put a hole in the wall with his racquet."

Letterman describes himself as an average player. "If I took some lessons I would be better," he says. "I'm too lazy to get down and hit the ball. I don't have a consistent backhand and I don't have a consistent serve. But I'm a real good defensive player. I play for the enjoyment of it. I'd rather have a good match last a couple of weeks than worry about winning and losing."

Letterman and Dreesen usually play at one of the smaller clubs in a suburb of Los Angeles. The club is not nearly as lavish as some of the other castles that have been sculpted recently but that is what they prefer. "I don't like the big clubs," says Letterman. "They are too showbiz. Too much like a disco. Every beautiful blonde in the world is there posing in the lobby. I just want to go somewhere and sweat and go home."

Today's comedian offers the public a different style of humor. The new-wavers have taken comedy to its outer limits. With people more conscious of politics, more political satire is evident. With people more open with ideas and language, almost anything can and usually does happen on stage. Letterman thinks Steve Martin is partially responsible for this.

"The new guys are free-form, which I think has been triggered by the success of Steve Martin," says Letterman. "People see Steve Martin and they think, 'Hell, I can act like a jerk,' which is not to denigrate what he's doing. So they see him and instead of going into sheet metal, they become comedians."

"There was a huge glut of comedians. It's like folk music and the Sixties. Everybody bought a cheap guitar and became a folk singer. Now they become comedians. There are a lot more comedians and not that many more places for them to work. I would be happy to see the heat drop out from comedy just a notch. Then it would be a special art again."

Although humor may have taken a different approach today from yesteryear, Letterman believes comedy is basically the same and, in effect, comedians, as an institution, are still the same.

"A well crafted joke written in 1920 is as funny as a well crafted joke on a different subject matter in 1980," says Letterman. "Comedians do differ. Robin Williams is a lot different than Jack Carter. Tom (Dreesen) and I are different in background but we still have the same motivation. We are all still motivated by some common thrust and I don't really know if you can define it."

Comedians today must be aided by the me-

dia. The showcase places such as the Comedy Store and Improvisation open the door but it is the media—the appearances on The Tonight Show, the appearances on other shows, the magazine and newspaper interviews—which can skyrocket the comedian into semi-stardom.

"The media has a lot less negative effect than you might think," says Letterman. "But the positive effects are incalculable."

The discussion then expands into how much of an effect the media can have on a career. How fickle is the media? Is it equally as powerful as, let's say, General Motors? Can it be manipulated?

"I think that although the media can be manipulated, it is more powerful than a locomotive," says Letterman. "I know the media can make people hot for a couple of weeks and then let them die by the side of the road and other people may be able to get in with the media and sustain. It's an interesting balance."

"Look at it this way. How often do we see where Eddie Gutz has been indicted and tried for whipping his wife and then six months later you see Eddie talking with Merv (Griffin)"?

One element of success for a comedian is an appearance on The Tonight Show. "Doing Carson" is the way they tell it as in Letterman is "Doing Carson" next Monday. Appearing on Johnny Carson's show does not automatically take you in to Las Vegas for 10 weeks a year or put you into that six figure annual salary range but it does open the door wide enough for everybody to see.

Tonight Show talent coordinators are frequently on the lookout at the Los Angeles comedy shops for rising comedy stars. That was where Letterman was first noticed.

"Anybody who works at The Comedy Store or The Improv can't help but develop a relationship with the talent coordinator, whether it's by accident or whether you seek it out," says Letterman. "They know what stage you are at and when you reach a time when you are usually agreeable to an engagement, you do it. I deliberately waited and waited. I could have done it a year earlier but I knew I wasn't ready."

Then, after only three times on the show ("unprecedented in comedy history," says Dreesen), Letterman was asked to host. "I just went numb," says Letterman. "Being on The Tonight Show is the accreditation that is the real stamp of approval, although we tend to make it more important than it is to the average couple in Billings. It's a step up. It changes how you feel about yourself."

Johnny Carson has the show down to a fine art form. For the numerous guest hosts, however, there is a learning process.

"My inclination was to try and entertain for 90 minutes and that's an impossibility," says Letterman. "What you have to do is bring the guests out and let them be entertaining. When you approach it from that attitude, it works better. It took me a while to figure that out."

To some, Letterman's success is his counterpunching ability. He works well, playing off the guests' comments. On The Tonight Show, he also fawns over attractive actresses.

"It's natural for me to do that," says Letter-

man. "I'm not used to sitting next to Jacqueline Bisset. I spend a lot of time down at Fat Burger and you don't see her down there. Usually at a party I would never go up to a beautiful woman. I'd be scared off. But on The Tonight Show it's me and her. She's got to talk to me. Some actresses think I'm being sexist. They would rather talk about their new movie, Roller Herpes, or whatever."

Letterman has even talked about his racquetball matches on The Tonight Show, one time in a conversation with Dreesen. Often times he has played right before going on the show. "Concentration is the key to good playing," says Letterman. "But sometimes when you've got a performance on your mind you tend to space out and lose track of the score. Still, it's a vigorous game and playing helps relieve the tension. It gets your mind off other things, even if you can't concentrate totally."

Letterman's success on The Tonight Show has led to a contract with NBC, which calls for a 90-minute comedy pilot, an hour prime-time special and other things such as 10 "little comedy essays" at the Moscow Olympics.

"He could have had anything," says Dreesen.

"Oh yeah," says Letterman. "They also threw in a clock radio."



DEPRESSION A SIGN OF PROGRESS

Is
racquetball
the right
outlet for
frustration?

By Jennifer Taylor Armstrong

Every enthusiastic racquetball player finds himself in a slump from time to time. When one initially begins to play racquetball, progress is rapid and exciting, but as one continues to play, progress is less obvious. It is slow and tedious. Perhaps losses are even more frequent than wins. The result may be a racquetball depression.

But have no fear. Depression is actually a very healthy sign, suggests Merrill Berger, Marriage, Family and Child Counselor at The City of Hope Medical Center in Duarte, California. "It is a sign that the individual is about to make some kind of a transition or change," she says.

In the case of racquetball, it is not unusual that the individual experiences little or no progress just before he is about to make a significant advance. He should, therefore, feel optimistic rather than depressed. Or if he does feel depressed, he should recognize depression as a sign that progress is just ahead.

Just as racquetball can become depressing if you take it too seriously, the sport is also one of the most effective therapies for depression, Berger contends. Everyone is depressed from time to time. Psychotherapists report depression as the most common psychological problem among their clients. When one feels depressed, he typically feels unenergetic and tends to withdraw from his usual activities. Unfortunately, this solution makes life seem even less satisfying—and more depressing. Rather than helping the individual to pull out of his depression, this method of coping increases depression.

"A more effective solution," Berger says, "is to recognize and cope with the change that is about to occur in your life, that change which has temporarily gotten you down, even though

you may not know yet what change is in the process of happening." And as you are responsibly coping with depression, symptomatic relief can be obtained through exercise, particularly through a sport such as racquetball.

Racquetball is an excellent means of treating depression for many reasons. For one, Berger explains, it is a sport which almost everyone enjoys. For people who typically do not like exercise, such as running, because it is boring, racquetball is a fast and exciting game.

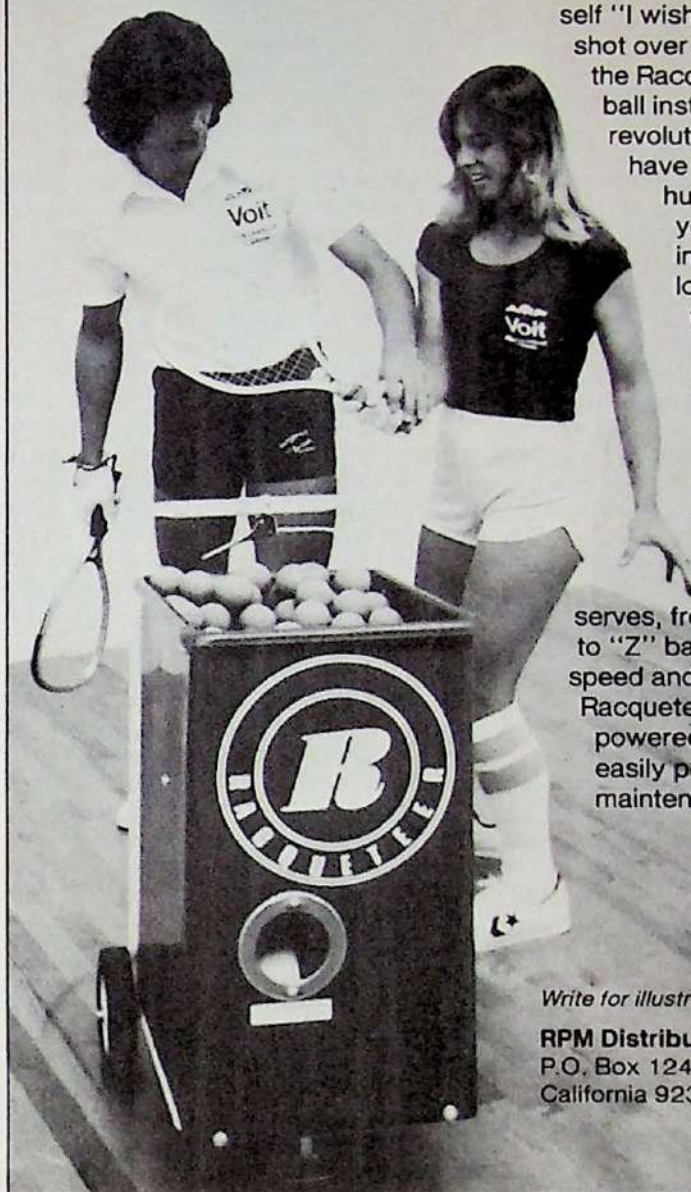
Moreover, it is a sport in which it is easy to become involved. One can play an adequate game of racquetball the very first time he plays. "This is an important factor for the depressed person because in such a mood, one usually doesn't feel competent in trying anything new," says Berger. Racquetball is an excellent confidence builder, particularly for the amateur.

Since people can hit a racquetball alone, it is not a socially threatening experience. "One need not feel self-conscious or competitive when playing," says Berger. And the depressed person who does not wish to be alone will probably find racquetball a very satisfying sport too. It is an easy and comfortable way to meet new people. After joining a club, chances are a partner is never hard to find. The camaraderie of racquetball is very therapeutic for the depressed person.

Furthermore, racquetball is an excellent outlet for anger and frustration, common symptoms of the depressed person. Berger recommends releasing these emotions on the racquetball court, rather than internally or on those around us. And racquetball relieves insomnia, another common complaint among depressed persons. There is hardly a person who finds it difficult to sleep after an exhilarating game of racquetball.

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In addition to these psychological and social reasons why racquetball is useful to depressed persons, Berger says there is a very physiological explanation for the relief from depression which racquetball offers.

Neural transmitters serve as conductors to the brain. Through these neural transmitters, the cells fire information from all parts of the body to the brain. They tell the brain what is happening within the body on both a conscious and subconscious level. Theorists are not sure exactly how neural transmitters function, but they have discovered that when the person is depressed, their neural transmitters are depleted. Exercise, however, stimulates and replenishes the neural transmitters because it increases blood circulation and provides the brain with more oxygen. A sport which is particularly energetic, such as racquetball, serves as an excellent stimulus to the neural transmitters.

Racquetball is a very practical alternative for the depressed person. It is psychologically therapeutic, socially satisfying, and physically healthy. It is a sport which anyone can play and enjoy with very little effort. And those players who devote a great deal of time and effort to the sport, and perhaps find themselves depressed because they are not excelling at it as quickly as they would like to, need only take time out to put racquetball and their resultant depression in perspective. "The best athletes," Berger says, "are those who balance all elements of their life."

While you naturally want to continually improve at the sport, you should not let it dominate you. When you find that racquetball has become too important, and thus, perhaps depressing, simply realize that progress is only a shot away.

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ANKLE INJURIES

By Dr. Ralph Gorrell

Editor's note: The author is an Arizona (Sun City) doctor specializing in athletic injuries.

There are four easy ways to sprain your ankle on a racquetball court:

(1) By being lazy when practicing. By taking three or four balls to practice with, sooner or later, you or your partner will step on a loose ball lying on the floor. If you come down hard on your foot, you can easily sprain the inside or the outside ligaments of your ankle.

(2) By stomping down on an opponent's foot. Unless your foot is perfectly flat, the sudden twisting of the ankle will cause a sprain.

(3) By suddenly changing directions while running on the court. For example, you are charging into center court but your opponent has just tried to pass you. You stop suddenly, planting your feet hard. Then your body begins to turn in the opposite direction. Unfortunately, all the body weight comes down on the foot involved in the turn. If you turn left, you raise your right foot; all the pressure is on the left ankle. Your body weight twists around, grinds down on your left knee and ankle since these are weight bearing joints. The rotation at the ankle or knee puts more of a strain on the ligaments than they can take, so they tear.

(4) By reaching high for a shot, then coming down hard on the inside or outside of your foot. The sprain will be on the opposite side of the ankle.

So, if you don't want to sprain your ankle, do not do jackrabbit starts and stops. Watch the ball closely. You want to go where the ball goes.

Don't wear athletic shoes that are "guaranteed no-slip." If the shoe and the foot cannot move, something is going to be torn in the ankle or knee.

Warm up your ankles and knees before

playing. Also, exercise your right shoulder, arm, elbow, wrist and fingers. Do a little running to limber all joints in the legs.

If you hurt your ankle do not get excited. Do not let a bystander do anything to your knee or tell you what to do. Do not ask someone to take you home. Why? If you go home, there is a temptation to stay there and hope for the best, no matter how much it hurts. You deny that anything serious may have happened.

Now, you are deciding the future of your ankle, and your ability to play racquetball in the future. If your ankle injury is not treated properly, it may hurt every time you use it and may swell for months or years to come.

Instead, you should sit down at the club. Look at both ankles, compare both ankles (Figure 1). If there is swelling on either the inside or the outside of your ankle, this is the mark of a sprain. A sprain is *sidewise*, not on the front or back of your ankle or foot. (Fig. 2.)

Your foot can go in two directions, forward and backward or sidewise. Gently move your foot forward and backward. This up and down motion at the ankle usually does not hurt. If it hurts, suspect an unusual fracture or sprain.

Then, wiggle your foot sidewise, inward and outward. If you have sprained your ankle, this motion will hurt, either on the inside or the outside of the ankle. If your pain is not bad and the swelling is not obvious, gently try to put your weight on the sore foot. If you can walk, do so. The pain should get better as you walk. If so, go home and put an ice pack on the ankle. Hop on your good ankle to a car, or better to a station wagon or van so you can lie down and keep your foot up.

If it hurts when you try to stand on it, ask for an elastic bandage three or four inches wide. Every drug store, every medical supply store, many supermarkets, all sporting goods houses, most racquetball clubs and shops carry elastic bandages.

Begin to wrap your foot and ankle. Make the first circular wrapping at the base of the toes, then go up the foot and ankle, with each loop overlapping the prior one by an inch. Stop

wrapping when you are four inches above the ankle. Fasten the end of the bandage with the clips that come in the box, or use a safety pin or scotch tape to keep it from slipping.

Keep away from "experts" who know just what to do. Do not go to a first aid chest or station. Do not ask a physician's assistant or a nurse practitioner at a nearby "clinic" or emergency station.

These paraprofessionals are wonderful people. They can carry out doctor's routine orders very well. They do not have true basic training in anatomy and orthopedic surgery, however. They do not realize that the painful ankle may be the result of several causes, such as injury plus arthritis, or a new injury superimposed on an old one, or a new sprain added to a joint that is ready to flare with gout. Even the best trained orthopedists, internists, rheumatologists (arthritis specialists) and general physicians may be puzzled by what happens in a joint.

The elastic bandage supports the ankle, takes away much of the pain and prevents some of the swelling. So, your ankle may feel somewhat better after it has been wrapped for a little while. Do not forget the old and true axiom: "A sprain may be worse than a broken bone."

Why? There are many more nerves to cause pain in ligaments than there are in bone. In fact, some simple bone fractures hurt so little they are ignored.

Also, remember that ankles swell but bones never do. Torn ligaments may become weak but bones never do.

If your ankle looks different, you may have suffered a fractured bone, a torn ligament or both. Have a cold, wet towel wrapped around the ankle and the foot, and then have yourself taken to a hospital emergency room or your doctor's office.

When you arrive at the emergency room, doctor's office or clinic, do not sit on a chair with your foot hanging down. Your ankle is swelling already. It will be worse if allowed to hang down.

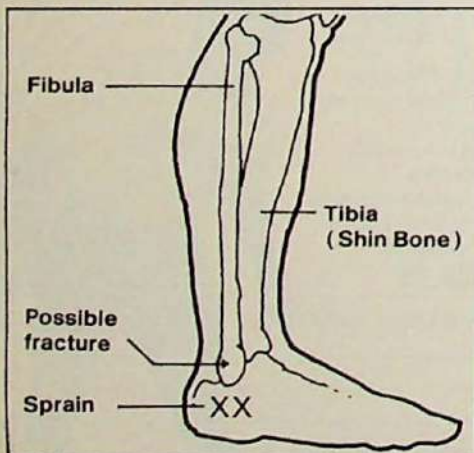
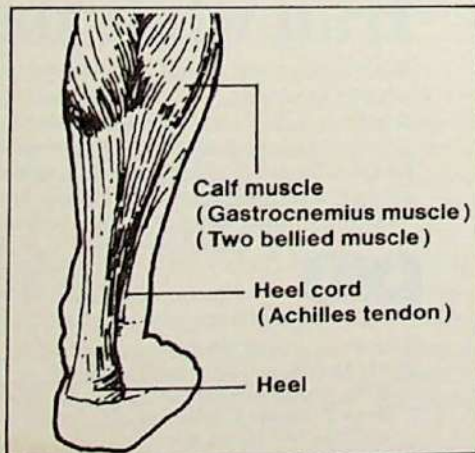
If the office personnel are well organized, they will find a place where you can put your foot up on a chair or a table. The most efficient way to elevate a foot is for you to lie down and put your foot above body level.

This simple process can be carried out anywhere. If all else fails, lie down on the floor and put your foot up on a chair, waste basket or pile of books. If office personnel understand the principle of putting up an injured foot, they may be able to arrange for you to lie down on a cot, stretcher, examining table and elevate your foot on pillows.

If they do not understand this simple principle, maybe you should be taken elsewhere. Many charity hospitals and large city hospitals let their personnel become dictatorial, impersonal, unsympathetic.

Let the technician x-ray your ankle. No matter how careful she or he is, it will cause some

Tenderness at point indicated by arrow may indicate a fracture. Tenderness below this bone, indicated by X's, usually means a sprain is present.





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pain as your foot is put into various positions to obtain pictures from front, side and oblique view.

Do not let anyone examine your joint, push on it for sore spots or start any form of treatment until the doctor arrives. Any therapy may change the appearance of the injured joint.

An x-ray is a study in dark and white, a group of different shadows in several tones of grey. A film does not automatically give a diagnosis as to what is wrong with you.

There are several booby traps lurking in x-ray films. *You cannot x-ray pain.* Every line across a bone does not mean that it is broken. Every teen ager has a "growth line" on the end of long bones, right near the ankle and other joints. This trap is simply avoided. Take a film of the normal ankle. This will show the same bone line.

"Invisible fracture": This puzzles nurses, technicians, physician's assistants and poorly trained doctors. Even though there is pain and tenderness over the bone in the ankle, the first x-rays show nothing.

This is a "hair line crack," so small that it cannot be seen. If the x-rays are repeated in one week, the line will show clearly. Remember: If your ankle still hurts after a few days, have it x-rayed again.

Further complicating the interpretation of

x-rays is the fact that they may show an old healed bone injury or bone spurs from a previous arthritis, or eaten-out spots from bone disease. Gout can occur in a man as young as twenty years of age.

WHAT CAN A DOCTOR DO?

1. He can make a diagnosis, either final or temporary, depending upon what he finds. It is very helpful to tell the physician if you have had illness or injuries.

2. He may inject the torn ligament. Why? A properly given injection stops all pain, at once. The soreness may recur later, but is never so severe again. The joint will not swell anymore, following the injection.

He injects a local anesthetic solution, with or without cortisone. He must know his anatomy perfectly, must be able to find the "trigger point," the spot from which all the pain is coming. If this point is properly found, the needle put in deeply enough and sufficient solution used, all pain stops right now.

Some doctors do not have the training and experience to do this well, so you may find that the needle is stuck into several different places. If the trigger point is missed, the pain will be increased since the pressure of the solution will be on the injured area.

3. He may put on a plaster cast. If important ligaments have been torn, the joint

will be weakened seriously if these ligaments are not allowed to heal together.

4. He may apply elastic, adhesive bandages to the foot and ankle. This dressing gives support, prevents swelling and relieves pain.

5. If all the ligaments on one side have been ripped, he may want to admit you to the hospital for further study, for consultation with other doctors and possible sewing up of the ligaments at surgery.

There are also some things you should do to help yourself.

For the first 24 hours, use cold applications, such as cold, wet towels or an ice bag containing ice cubes. Keep off your feet as much as possible. Keep the injured ankle elevated above the rest of your body. Have the physician examine it several times if the pain does not disappear in a few days. If heat is used the first day, the ankle will swell up like a balloon. After 24 hours, hot, wet towels or electric pad will help.

Take two aspirins every four or five hours. Or the doctor may want to prescribe anti-inflammatory drugs.

Proper care is important. If an ankle sprain is not treated properly, the ankle may become weak, painful and swollen for months or years. Racquetball and almost all other vigorous sports are then out of reach for good.

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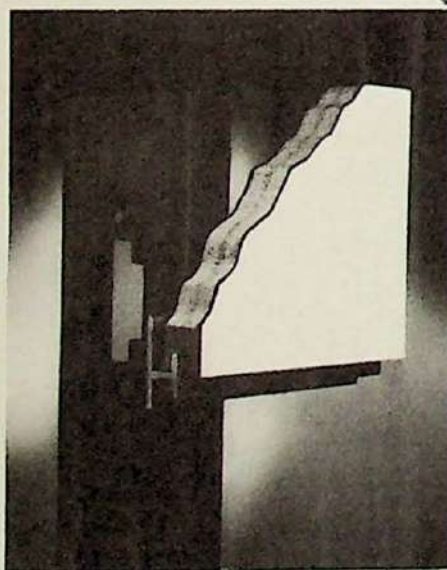
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Women's Day Magazine did a comparison study on how long it would take the average 120-pound woman to burn off calories by playing racquetball, roller skating or rope skipping. Jogging or swimming was not included in the study.

The food items used in the study were one scoop of ice cream (150 calories), one slice of chocolate cake (250), one slice of pizza (200), one slice of apple pie (325) and one ounce of potato chips (162).

In each case racquetball won out. It took 31 minutes of racquetball to get rid of the apple pie compared to 46 minutes of rope

skipping and 67 minutes of roller skating. It took 24 minutes of racquetball to get rid of the chocolate cake compared to 35 minutes of rope skipping and 52 minutes of roller skating. It took 15 minutes of racquetball playing to get rid of the calories consumed from the ice cream compared to 21 minutes of rope skipping and 31 minutes of roller skating.

Is the moral of the story that racquetball is the best form of exercise? That's secondary. The real moral: Don't eat ice cream, apple pie, chocolate cake, pizza or potato chips.

Racquel

The Chicago Tribune has reported that Racquel Welch will be the new spokesperson for the California-based Health and Tennis Corp of America, which operates about 150 health and racquetball clubs around the United States and Canada.

Donohue Wildman, president of the corporation, signed Welch to replace Farrah Fawcett, whose two year contract had expired.

"There are lots of attractive stars but Racquel for some reason has been able to stand the test of time," said Wildman.



Racquetball Statistics

Almost 43 per cent of racquetball players are males between the ages of 19 and 35, according to a racquetball study done by Joseph Bannon and Phillip Rose of the University of Illinois' Leisure Study School in conjunction with Mort Leve, executive director of the World Court Clubs Association.

Adult females between the ages of 19 and 35 comprise 23 per cent of club players. Adult males over 35 make up about 18 per cent of the players and adult females of the same age comprise a little over seven per cent.

Overall, then, males makes up about two-thirds of the racquetball players at clubs.

The survey was done during the summer of 1979 and was based only on a sampling of 89 questionnaires. Over 454 club owners around the country were given the questionnaire but only 17 per cent of them returned it.

The survey also showed that Voit is the biggest ball seller at clubs, followed by Seamco and Ektelon a distant third. Ektelon is the biggest racquet seller at clubs, according to the survey, with Leach second and Voit third.

According to the survey, the biggest problem area at clubs was the inconsistent court occupancy rates.

The report is available to the public for \$50 by writing the World Court Clubs Association, 8303 E. Thomas Rd., Scottsdale, Ariz. 85251.

Need A Celebrity?



Racquetball Illustrated is now assisting local court clubs in setting up celebrity challenge matches.

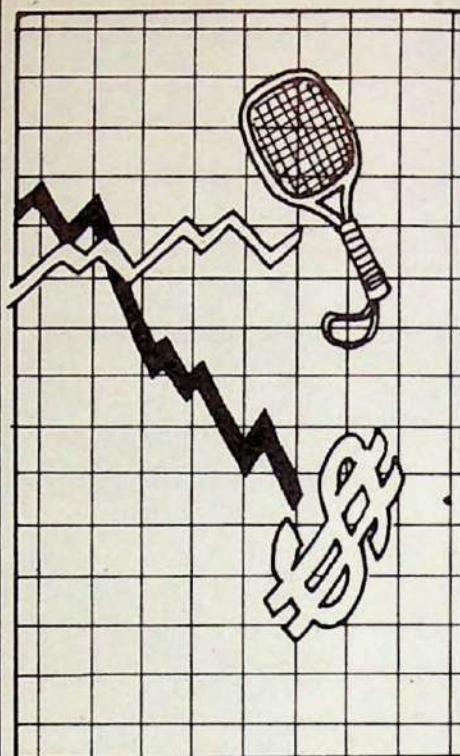
The celebrity players will fly in, play a challenge match, mingle with club members, sign autographs and stay around for any party that is planned.

For information on available celebrities,

expenses, fees and assistance in setting up the matches, call Racquetball Illustrated editor Ben Kalb at (213) 467-1300.

"I hope nobody is expecting these celebrities to be as good as the top pros," says Kalb. "But they put on a good show and the club members seem to enjoy themselves the entire evening."

What Recession?



How will racquetball companies fare with the off-again, on-again recession prediction for 1980?

If you ask Ektelon vice president Ronald Grimes, not too badly, thank you.

In a letter to Sports Merchandiser, Grimes says, "We are very cognizant of the wealth of information which predicts a recession in 1980. We believe there will be a recession of medium depth, however, we do not believe our basic racquetball business as well as certain other classifications of sporting goods will suffer.

"Durable classifications as well as high priced sporting goods items such as campers and vans will most likely run into more than their share of difficulties. However, much in the way the movie, toy and alcoholic beverage industries hold their own and occasionally show growth during a recession economy, we feel nondurable classifications and lower priced sporting goods items will be in greater demand. A recession means people will have more free time and from a psychological standpoint it is often heard that people need activities to take their minds of financial and economic problems."

Grimes goes on to list a few reasons for his position. "In terms of money required to play racquetball, the initial expenditure for equipment and court time rental is relatively little." He also notes that racquetball is still growing in popularity.



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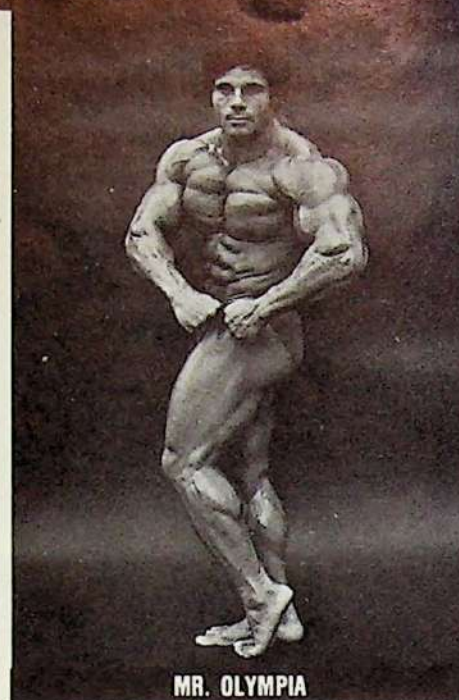
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CLUB NEWS



Palatine, Ill.

Located on East Dundee Road in this Chicago suburb, the Charlie Club will offer a complete fitness complex under one roof.

The club will have 17 racquetball courts, two indoor tennis courts, full gym, basketball court as well as table tennis and billiard facilities.

In addition, the club will have indoor and outdoor jogging tracks. The outdoor half-mile course winds around the perimeter of the grounds and the carpeted indoor track, which extends for 1/10 of a mile, comes equipped with a pace clock.

Bel Air, Md.

Located 20 miles northeast of Baltimore at the Harford Mall is the Bel Air Racquet Club.

The club will have 10 racquetball courts, including one court which will have a 40-foot side glass wall, a Nautilus Fitness Center, a 2,500 square foot program room, a pro shop, saunas, nursery, restaurant and lounge.

Guest pro for the club is Baltimore Orioles second baseman Rich Dauer, who will help develop the club's junior program.

Club President is Roger Ralph.

Moorhead, Minn.

Located between Highway 75 and Interstate 94, the Beltline Health Club will occupy a 16,000-square foot building. The \$1 million facility will feature 12 racquetball courts, including two with glass walls, separate weight rooms for men and women, saunas, whirlpools, two lounges, nursery, pro shop and juice bar.

Seating is available in one of the lounges for tournament viewing.

Special programs, including weight training, dance and judo lessons, are available to members.

Other Beltline clubs will open shortly after the one in Moorhead, Minn. One already is planned for Fargo, N.D.

President Craig Jaakkola says his clubs

The club will also have an indoor heated lap swimming pool, a protective sun patio, sun lamps suspended over poolside lounging cots and a co-ed whirlpool.

Of course, there are the usual weight and exercise rooms, saunas, slimnastics classes, pro shop, player's lounge and health food shop.

The 75,000-square foot complex will also feature The Training Table Restaurant overlooking the weight room, gym and indoor track.

Adjacent to the club is a 180-room, six-story Best Western Hotel.

will carry a mandatory eyeguard rule and each member will be part of the NRSA insurance program.

Duquoin, Ill.

Duquoin Racquetball Club opened its doors recently with four racquetball courts, Universal weight equipment, health spa, including treadmill and rowing machine, saunas, jacuzzis, nursery and kitchenette.

Owner Telvi Anheuser has planned racquetball leagues as well as classes in slimnastics, fitness, yoga, self defense and massage.

Club pro is Suzan McDonald out of Southern Illinois University.

Etc.

Circuit Courts increased its club total to seven in the Dayton, Ohio area with the addition of the Huber Heights and Congress Park Clubs . . .

Joe Fernandez, former athletic director at El Toro Marine Base, was named general manager and athletic director of the Santa Ana Athletic Club . . .

Michael Parente has been named manager of Dayton (Ohio) Circuit Courts North, Lisa Blake has been named manager of Dayton Circuit Courts South and Barbara Young has been named manager of Dayton Circuit Courts East.

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ACCESSORY GUIDE

Is your racquetball bag complete? If not, perhaps a few of the items on these pages are what you need.

The accessories pictured on these pages are samples of some items available. Other companies make similar items.

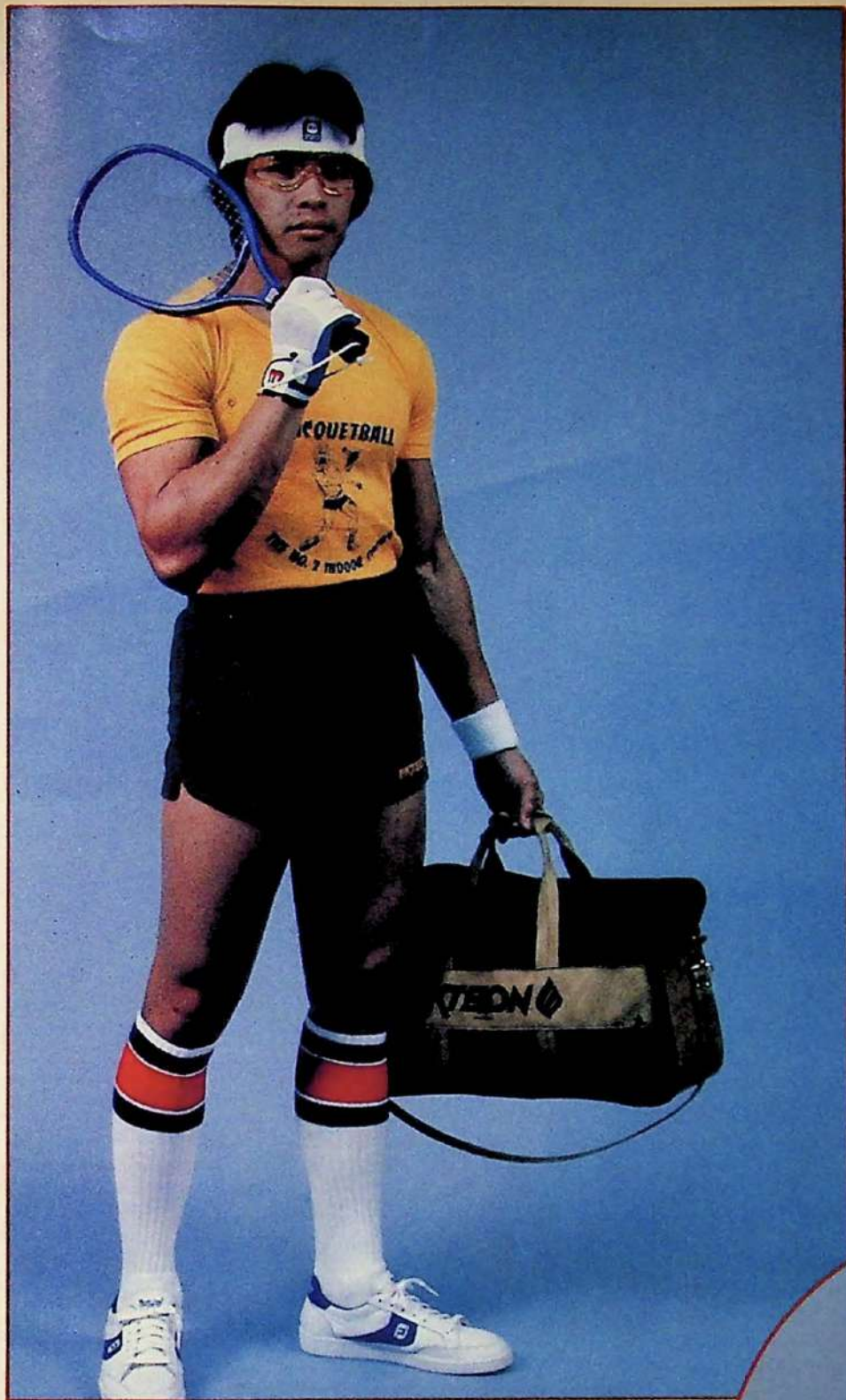
It is advisable to compare prices on any items before purchasing.

Most items are available at your local pro shop or sporting goods specialist.



Racqueteer racquetball practice machine
from RPM Distributors (Running Springs, Calif.)
\$1,285.





The "Ultimate Glove" made of deerskin suede from W&W Sports Ltd. (Spring Valley, N.Y.), **\$12-14.**

Burlington Bioguard Socks, **\$3.50.**

"Second Greatest Indoor Sport" T-shirt by Expressions (Van Nuys, Calif.), **\$6.95.**

Headband and wristbands by ABC Sports, **\$1.50 each.**

All Sports Eyeguards ("Combat Glasses") from Rainbo (Calabasas, Calif.), **\$5.95.** For prescription price consult eye-care specialist.

Urethane coated DuPont Cordura 100 per cent nylon racquet tote bag from Ektelon, **\$29.95.**



"Action Eyes" protective wear from Bausch and Lomb, **\$22-25.** For prescription price consult eye-care specialist.

Racquetball USA T-shirt (75 per cent cotton, 25 polyester) from Stamford Bridge, Ltd. (Menlo Park, Calif.), **\$7.95.**

Enduro "Cushion Foot" athletic over-the-calf sox, from Jobst (Toledo, Ohio), **\$5.95.**

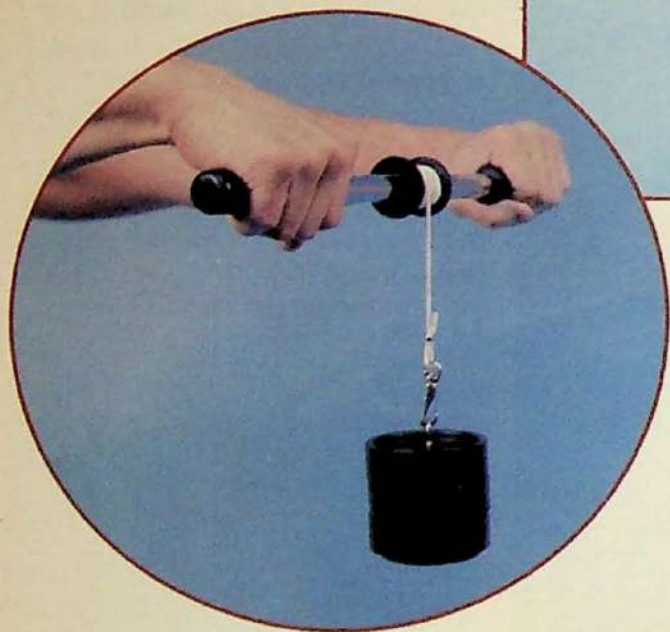
Gold-plated racquetball charm (**\$6.50**) with gold-plated 18-inch chain (**\$14.50**) from Gallinger's (Albuquerque, N.M.).

Laminated vinyl racquetball bag from Vittert, **\$17.95.**

"The Other Glove" made of non-slip deerskin leather by Point West, **\$10.95.**



ACCESSORY GUIDE



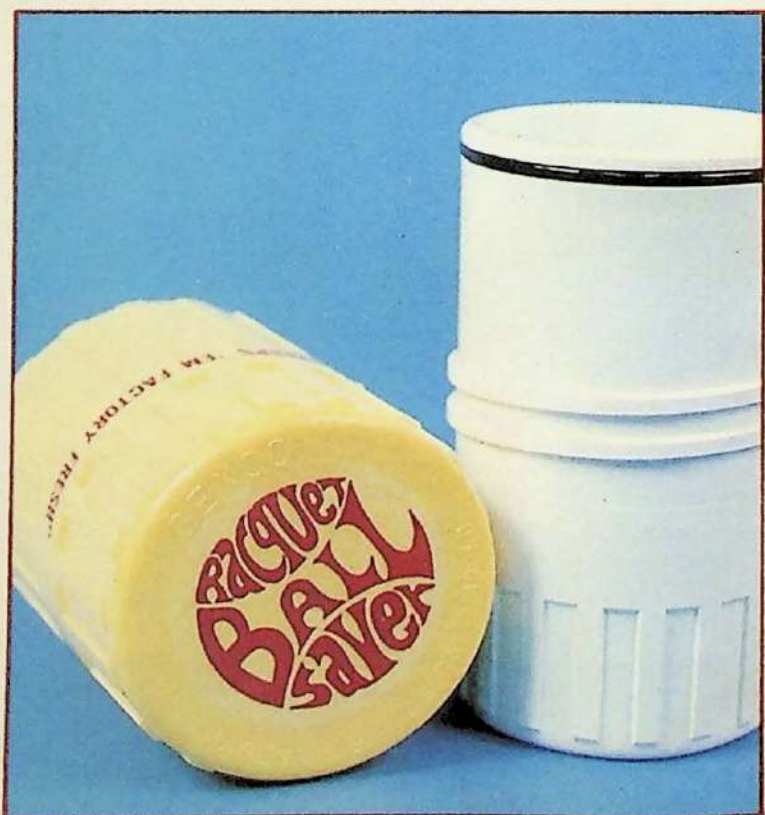
Pocket Exerciser by Jiffy Gym, under **\$20.**

Wrist/forearm exerciser from Normac (Arden Hills, Minn.), **\$29.95.**

Blisterstop "sock" by Products For Athletes (Irvine, Calif.), **\$2.99-\$4.99.**

Racquet Ball Saver from Gexco, Inc. (Orange County, Calif.), **\$10.**

Solari "Jupiter" Eyeguards, **\$14.95.**



TOURNAMENTS

WPRA

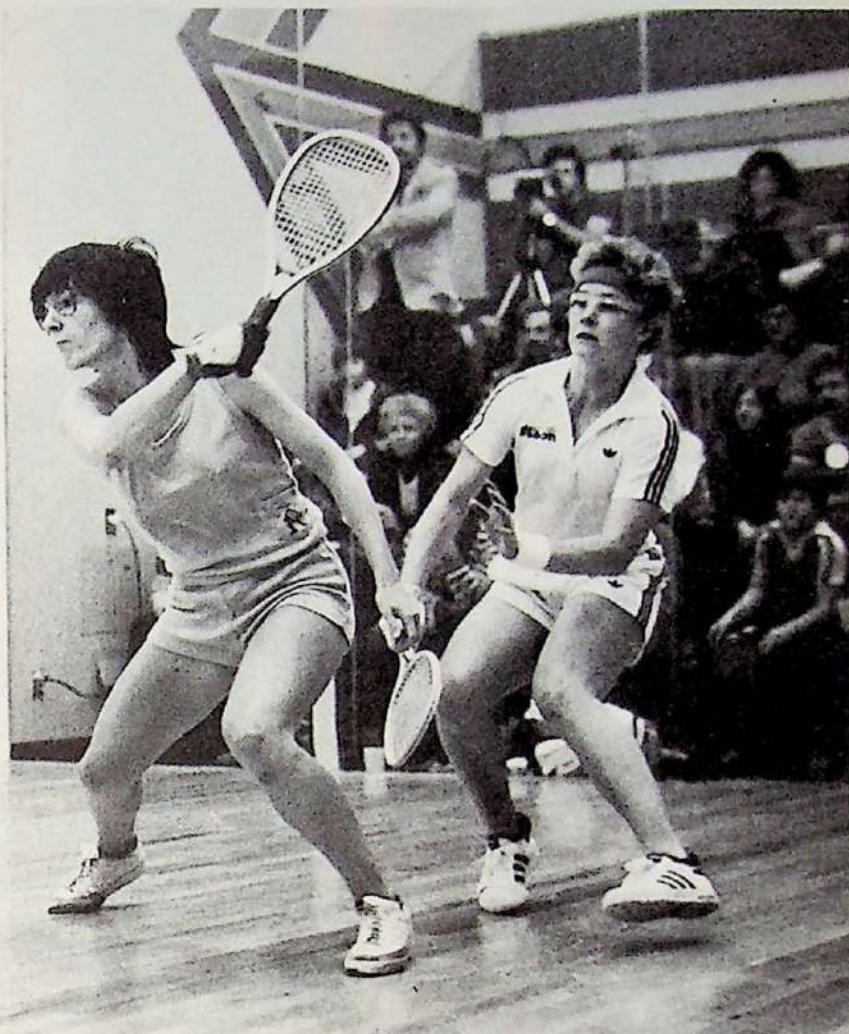


Photo by Carole Charfauros

Lynn Adams has Shannon Wright trapped on a pinch shot in finals of Andrea Nail Color/Jean Nate racquetball tournament, the first under the sponsorship of the Women's Professional Racquetball Association, in New York. Wright won 11-10 in a tiebreaker.

By Martin Houk

Gradualism, the strategy pursued the past couple of years by the National Racquetball Club in its dealings with women on the pro tour, finally convinced the women to declare their independence.

The NRC, founded by the godfather of racquetball Bob Kendler, has offered less than a third of its prize money to the women since the tour began. The women's movement, the signing of a sponsor whose products are used mostly by women and the desire of racquetball clubs to attract female patrons to fill their daytime hours led the women pros to believe their opportunity for equal pay had arrived.

However, when Janell Marriott, one of the leading women pros, wrote Kendler that it was time for equality, Kendler replied that the women had not proved they were an equal draw. Yet Kendler, while indicating that he thought most spectators wanted to see the men because of their speed and power, ap-

parently gave his approval to a small boost in prize money for the women.

But last year's increase from \$5,000 to only \$6,000 per tournament for the women, compared to about \$15,000 for the men, and the NRC's less-than-friendly attitude toward a proposal to organize the women just intensified the women pros' plans to form the Women's Professional Racquetball Association.

The association held its first tournament, the Andrea Nail Color/Jean Nate Racquetball Classic, at Centre Court Club in Rockville Centre, N.Y., with prize money totaling \$10,000 for the 32-player field. And a few more women's-only tourneys are scheduled across the country for the first half of 1980, according to Dan Seaton, commissioner of the association.

Seaton, a lawyer and owner of a racquetball club in Las Vegas, was voted in as head of the association.

"If there had been a woman with his credentials," said a member of the tour, Sue Carow, "she might have been chosen to head the as-

sociation. But the fact that Dan has been involved in racquetball for a long time and that he is an attorney and that he has to deal with men to organize the tour all weighed in his favor."

Seaton said he is not scheduling women's tournaments to conflict with NRC dates in the hope that women entrants might still be accepted, "because my job is to create as many opportunities as possible for the women." There was an indication, however, that the top women pros would not be allowed to play in any further NRC tournaments.

What the women won't pass up, according to Seaton, are opportunities to improve the game of racquetball, which, hopefully, will advance the amateur game, as well. He said that a rules committee has been formed to discuss rules changes, such as replacement of the 21-point game with seven-point games that would make up the best-two-out-of-three games to win a set and the best-two-out-of-three sets to win a match.

"That kind of scoring would eliminate boring blowouts that can drive spectators away," Seaton said. "I don't know how many Marty Hogan matches I've walked out on when the score got to 16-3." It also might encourage television coverage since it would provide more consistent breaks in the action. But Seaton said instant adoption of the seven-point scoring system was unlikely because the players would object to a radical change in the game while they're trying to establish their own tour.

Two-time national champion Shannon Wright of Las Vegas, in her fifth year as a pro, defeated Lynn Adams of Costa Mesa, Calif., 21-18, 18-21, 11-10, to win the WPRA tourney before a crowd of about 300.

Wright won \$2,125 and Adams, playing her first year as a pro, won \$1,105. The seventh-seeded Adams came within one point of her third straight upset. She had beaten second-seeded Sarah Green of Memphis, Tenn., in the quarterfinals and third-seeded Marci Greer of Wichita, Kan. in the semifinals. The top-seeded Wright defeated eighth-seeded Peggy Steding of Odessa Texas, in the quarters and fifth-seeded Janell Marriott of Salt Lake City in the semis.

Adams led 10-9 in the first game but Wright pulled ahead 17-12 and 18-15. Adams knotted the score at 18 and after four side outs, Wright scored the final three points. Adams led 10-3 and 13-5 and 18-10 in the second game. Wright closed in at 18-15 and 19-18 before Adams closed it out.

The tiebreaker was not without controversy concerning the officiating. Wright led 4-0 and 7-2 but Adams tied it at 7-7 and went ahead 10-7. At that point Adams hit what she thought to be the winning point but the referee called the shot a skip. The call seemingly affected Adams and Wright scored four straight points to win the match.

Photos by Drew Stoddard



John Eggerman dives for ball in "winner-take-all" doubles match as part of the EST Celebrity Shootout in Boise's Courthouse.

EST CELEBRITY SHOOTOUT

By Ben Kalb

You can never tell how a city will react to sports exhibitions. What may be exciting in one city may be dull in another. Some cities, Pittsburgh, for example, are football oriented. The World Champion baseball Pirates even had a tough time drawing crowds and pro basketball has made a couple of unsuccessful attempts to make a dent in that town's pocket-book. In racquetball, some cities appreciate the sport more than others. St. Louis and San Diego are big-time hot beds, of course, but so are some of the smaller cities around the country. Welcome to Boise.

Boise's acceptance of racquetball is largely due to Bob Peterson, general manager of The Courthouse. Every year Peterson promotes the Boise Cascade Pro-Am and then at various times he throws in such things as challenge matches, exhibitions and clinics.

And so the "EST/Idaho Shootout" came to pass under the sponsorship of EST, a relatively new racquet company based out of Seattle, Wash., and The Courthouse in conjunction with Racquetball Illustrated's new celebrity challenge match setup. Part of the proceeds went to Cystic Fibrosis of Idaho.

Headlining the "Shootout" was a challenge match pitting Debra Jo Fondren against actress Abby Dalton (see Players section). Fondren was the 1978 Playboy Playmate of the Year. Dalton was co-star of such television shows as Hennessey, the Joey Bishop Show and the Jonathan Winters Show. This match was combined with a \$500 winner-take-all battle pitting Boise's own John Eggerman and doubles partner Scott Hawkins against Bruce Radford and Kirk Williams, pros from Los Angeles. Hawkins and Eggerman defeated Williams and Radford in a heart-stopping tiebreaker during the Boise-Cascade tourney. Hence, the stage was set for a rematch.

The third match on the bill was a mixed challenge between EST's Sheryl Ambler and Boise radio personality Mike Jorgenson.

Peterson and Jerry Henderson of EST were unsure how the public would react to the program. It was not the ordinary tournament setup racquetball fans were used to. But it turned out to be a delight as far as the spectators were concerned. Paying \$5 a ticket, a standing-room-only crowd of over 400 filled the glass exhibition court.

"It was a success," said Peterson. "They loved it. I want to put one on every six months."

"I've never seen as much enthusiasm for an event," said Henderson. "I'm sure we'll get involved in one of these again."

Part of the success no doubt had to do with Boise. The newspaper, radio and television stations promoted and covered the event, and the fans were enthusiastic.

"I don't know if this type of event would come off in Los Angeles where celebrities are commonplace," said one spectator. "But in Boise this is a hot item."

The main attraction was Fondren against Dalton. Fondren had been playing racquetball off and on for over a year. Dalton was new to the game but is considered one of the top women tennis players on the celebrity circuit.

Dalton's racquetball inexperience showed and Fondren won 21-3, 11-7.

Fondren, who lived in Boise for over a year during her pre-Playboy days, did not hit any kill shots but managed to keep the ball in play. Dalton, who took a series of lessons in preparation for the match, still needs to learn angles off the walls. Had she had a little more experience the match would have been closer.

But regardless of the outcome, the crowd loved it. They cheered at each long rally and tried to rally the underdog to victory.

"When you are dealing with a crowd like this," said Peterson, "the most important thing



Sheryl Ambler concentrates on returning shot in mixed challenge match against Idaho radio personality Mike Jorgenson.

is to have the players identify with the crowd, and Debra Jo and Abby were just super." Abby took to Idaho so much she decided to stay over an extra day to go skiing.

The Dalton-Fondren match was for show. But it was the doubles match that created the most energy. And as before, Eggerman and Hawkins came out on top, 21-15, 15-21, 11-5.

The teenage tandem broke open a 16-14 lead to take the first game and Williams and Radford overcame a 14-7 deficit to win the second game.

Eggerman and Hawkins led 4-1 in the tiebreaker and had leads of 4-3 and 6-5 before scoring the next five points, including aces by Hawkins on the final two points.

In the show opener, Ambler defeated Jorgenson, 31-28. Over \$500 was raised for Cystic Fibrosis of Idaho, including autographed posters of Debra Jo which were auctioned off for as much as \$100.

COORS GRAND FINALS

Heather McKay, who has won 17 straight world squash championships, recently turned her talents to racquetball and defeated five male professional athletes in the Grand Finals of the \$188,000 Coors All-Pro Racquetball Championship at the Las Vegas Sporting House.

McKay collected \$40,000 for her first place finish and succeeds Randy Vataha (former New England Patriot wide receiver), who won last year's title.

McKay, who was born in Australia but now lives in Toronto, qualified for the finals after winning one of three preliminary rounds featuring more than 100 professional athletes from baseball, football, basketball, hockey, golf, etc.

The tournament was not open to professional racquetball players. McKay, who joined the pro racquetball tour this year and has even won a tournament, qualified because she did not accept any prize money from the pro racquetball competition, thereby giving her a somewhat dubious distinction of still being an amateur racquetball player.

Advancing to the 1980 Grand Finals from the major league baseball preliminary was last year's fourth place finisher Al Oliver of the Texas Rangers, and former Chicago White Sox manager Don Kessinger. Washington Redskins quarterback Joe Theismann replaced Kessinger, who had suffered an eye injury while practicing for the tournament. "I almost always wear eyeguards," he said. "Unfortunately, this time I didn't."

Two placekickers, Rafael Septien of the Dallas Cowboys, and Mike Michel of the Phila-

delphia Eagles, advanced from the NFL qualifier.

McKay and Jim Schoenfeld of the Buffalo Sabres hockey club advanced from the NHL-NBA-individual sport event. Schoenfeld was forced to withdraw from the Grand Final competition due to a scheduling conflict and former Utah Jazz guard Gail Goodrich, who was a semi-finalist in the qualifying round, replaced the hockey pro.

Total points determined the winner and order of finish in the \$100,000 Grand Finals. McKay accumulated 209 points, dropping only one game. Despite losing to Oliver, Michel earned 192 points and received \$22,500 for second. Oliver finished third with 189 points, for \$15,000; Septien finished with 168 in fourth place, collecting \$10,000; Goodrich followed with 156 for \$7,500 and Theismann was sixth with 127, receiving \$5,000.

"All my matches were difficult," McKay said. "I couldn't slacken off with any of my opponents because the points were so critical."

"My first match against Mike Michel was rough because it set a pace for the tournament," McKay defeated Michel, who now is a club pro at the Channel Islands Racquetball Club, 21-19, 21-13.

"Rafael was a tough opponent mentally," McKay said. "And I knew I had to perform well in my last match against Al Oliver to win the tournament."

McKay won that final set, 21-20, 21-17. It was an interesting study in contrast to see the 5-foot-6, 133 pound McKay battle the 6-foot, 203 pound Oliver. McKay played a steady, technical game in which she attempted to con-



Washington Redskins quarterback Joe Theismann shoots one from backcourt against former Philadelphia Eagle Mike Michel in Coors All-Pro finals.

trol the play from the center of the court and send her opponent running to reach her cross-court shots. Oliver plays a power game and he possesses a strong serve often resulting in aces. Additionally, he has developed an incredibly effective, although unorthodox, overhead spike.

"I was playing good racquetball," he said. "You have to play well to beat me and she was playing very well, particularly in the first game."

The closest and most exciting of McKay's matches was surprisingly against Goodrich, whom she had defeated in their qualifying pairing, 21-9, 21-1.

McKay took the first set, 21-14, while Goodrich, who trailed through much of the second, pulled ahead and captured that game, 21-20. McKay assumed an early lead in the final, 5-0, Goodrich pulled to within 5-3, but McKay steadily kept ahead, closing out the match, 11-7.

"I've improved since last summer when we last met," Goodrich said. "But I still haven't recovered from that 21-1 pounding she gave me and I was a little anxious going into the match. My strategy this time was to keep her moving. She's deadly in the middle of the court."

Goodrich was commended for his performance against McKay, a heavy favorite in the competition, by the remainder of the field.

"Congratulations," said Michel. "That's probably the best any of us is going to play her."

"That's the only game she'll drop to any of us dudes throughout the rest of the finals," Theismann correctly predicted.

"She's a great athlete," he added. "Forget the woman part. She's just great, period."

RESULTS:

McKay d. Michel, 21-19, 21-13; Oliver d. Goodrich, 21-10, 21-14; Septien d. Theismann, 21-11, 21-15; Oliver d. Theismann,



Baseball player Al Oliver gets in the way of a Heather McKay shot in Coors Grand Finals won by McKay at Las Vegas Sporting House.

Photo by Grover J. Knight

TOURNAMENTS

21-6, 21-14; Septien d. Michel, 6-21, 21-20, 11-6; McKay d. Goodrich, 21-14, 21-20, 11-7; Goodrich d. Theismann, 21-16, 21-19; Oliver d. Michel, 18-21, 21-14, 11-2; McKay d. Septien, 21-15, 21-11.

McKay d. Oliver, 21-20, 21-17; Michel d. Theismann, 21-20, 21-6; Septien d. Goodrich, 21-14, 21-16.

SCHOEBER'S/EKTELON

San Jose's Scott Hawkins, 19, walked away with the Schoeber's-Ektelon's Professional Racquetball Championship by defeating Sunnyvale's Stan Wright 15-11, 15-6. A standing room only crowd at Schoeber's Racquetball Spa in Fremont, Calif. watched the culmination of the largest major tournament in Northern California, which saw 600 entries competing for the top prizes, including \$5,000 in the pro event.

Top seeded Davey Bledsoe was eliminated by Wright in the quarter-finals, 8-15, 15-10, 15-11. Los Angeles' Mark Morrow, the number two seed and last year's defending champion, was eliminated in the first round by Reno's Rob Baruck, 1-15, 15-10, 16-14. The fourth-seeded player, Northern California's top ranked Steve Dunn, was upset by older

brother Bill in the quarter-finals 15-4, 5-15, 15-4. The semi-finals saw Wright defeat Dunn, 15-11, 2-15, 15-6 and Hawkins overcome his doubles partner, 15-year-old John Egerman of Boise, Idaho, 7-15, 15-9, 15-7.

In the pro doubles, Bob Kraut from Alameda and Gene Gibbs from Boise defeated Hawkins and Egerman, 10-15, 15-9, 15-7.

Lynn Adams from Southern California captured the women's pro singles crown by defeating San Francisco's Alicia Moore, 15-7, 15-6.

One of the most popular finals of the tournament featured Auburn's 15-year-old Shawn Fitzpatrick. It was the classic "David vs. Goliath" matchup as five-foot Fitzpatrick won the open singles title by defeating Hayward's Bruce Hand who stands six feet and weighs 250 pounds, 15-7, 15-13.

KCET ROLLOUT

Larry Myers defeated Mark Morrow, 21-19, 21-18, in the men's open finals and Elly Hertz defeated Laura Martino, 21-19, 19-21, 11-9, in the women's open finals of the KCET Winter Rollout at California Way in Pasadena, Calif.

Myers led 19-12 in the first game, Morrow

tied it at 19 before Myers scored the final two points. In the second game, Myers led 15-6 but Morrow overtook him 16-15. Myers then outscoored him 6-2 the rest of the way.

Myers defeated Jim Carson, 21-8, 21-10 and Morrow defeated Ross Harvey, 21-19, 21-10, in the semifinals of the men's division. Myers won \$250, a trip to Lake Tahoe and a \$75 trophy. Morrow took home \$150.

Hertz won \$250 and a trip to Rancho Santa Fe for her victory. Martino took home \$150. Jackie Harding was third.

Gary Lusk teamed with Kirk Williams to win the open doubles over Harvey and Dan Factor, 21-18, 19-21, 11-5. Lusk won a trip to Coronado, Williams won a trip to Las Vegas and the pair split \$250.

Carson teamed with Martino to win the mixed doubles title with a 21-16, 17-21, 11-7, decision over Marilyn and Matt Waidelich. Carson won a trip to The Bahamas and Martino won a trip to Santa Barbara. The two also split \$250.

In all, six trips were donated as prizes and the winners drew lots out of a hat to see where they were going.

Dr. Bud Muehleisen defeated Roger Ehren, 21-14, 21-16, in the men's senior division and Jay Streim defeated Bill Sharinyan, 21-12, 21-13, in the masters competition. Guy Teixeira won men's B, Kim Kurlich took women's B, John Shaw and Kevin Monroe won men's B doubles and Don Gray teamed with Cindy Fisher to win B mixed doubles.

The tournament drew 501 entries.

Etc.

- Neil Llewellyn defeated Jeff Riehl, 21-12, 21-9 and Stacey Fletcher defeated Laurie Thomas, 21-10, 21-12, in the finals of the open divisions of the Omega/Hertz Racquetball Classic at Franklin Racquet Club in Southfield, Mich.

- Chuck McCallion defeated Mike McClay in the men's A finals of the second annual Turkey Tournament at Racquetball South in Indianapolis.

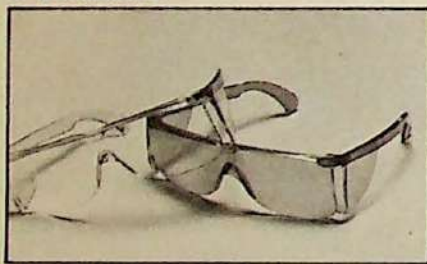
- Bob Donahue defeated Bill Gamble, 7-21, 21-13, 11-8 and Julie Davidson defeated Mary Rawle, 21-10, 21-5, in the Penn Christmas tourney at King's Court in Westminster, Calif.

- The Sports Training Institute is offering a free brochure summarizing its book "You Can Be Good At Sports." Send a stamped, self-addressed business-size envelope to Sports Training Institute, 333 N. Michigan Ave., Chicago, Ill. 60601.

For The Record

The finals of the AMF Voit/Self Magazine Nationals was held at the Las Vegas Racquetball Club, not the Las Vegas Sporting House as reported in the March issue.

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FASHION RAC



The lucky man was Bruce Gould. Lucky enough to be asked to referee a doubles challenge match between four models wearing the latest fashion from LEVI'S.

Participating in the match were Lauren Winfield, Cynthia Gable, Connie Holbrook and Laura Noel.

"I always thought Levi's just made jeans," said Bruce. "But these racquetball outfits are super."

Connie Holbrook (far left) is wearing a solid navy blue tank top made of 50 per cent polyester and 50 per cent cotton interlock knit. It features a scoop neck. \$10. Her ladies sport shorts are a poly/cotton twill with a poly-cotton liner and elastic waistband. Comes with safety drawstring, and pocket. Note contrasting trim. \$11. Bruce does his officiating in a fleeced V-neck shirt made of 50 per cent cotton and 50 per cent acrylic fleece. With contrasting piping and side vents. \$15. Lauren Winfield looks sharp in her turquoise terry tank top made of 60 per cent polyester and 40 per cent cotton terry with a poly-cotton interlock trim. The scooped neck shirt sells for \$12 and the matching shorts with elastic waist and back pocket also retail for \$12.

LEVI'S

Fashion coordinated and directed by David Chow.
Make-up by Cynthia Gable.



Cynthia Gable looks ready to go in piped shirt made of 50 per cent cotton and 50 per cent polyester. Comes with three-button collar and solly pocket. **\$19**. Matching shorts are made of 75 per cent polyester and 25 per cent cotton. With contrasting piping and key pocket. **\$20**.

Lauren Winfield arrived at the club in Levi's fashionable red warm-up suit. The top is 100 per cent acrylic fleece and comes with a baseball rib design and two-button collar. With pocket and sideseams. **\$25**. Matching pants sell for **\$22**.



Bruce is wearing a panel shirt and short set. The interlock knit shirt features contrasting shoulder piping and fashion collar with two-button solly pocket. **\$19**. Shorts are 75 per cent polyester, 25 per cent cotton stretch twill. Contrasting side paneling and two front pockets. **\$20**. Cynthia has Levi's Olympic trim v-neck jersey with navy rib neck and cuff. **\$15**. The panel shorts are 75 per cent polyester and 25 per cent cotton stretch twill. Comes with action waistband and contrasting side paneling. With front pockets **\$20**.

Laura Noel swings away in a green interlock knit shirt made of polyester and cotton. The top has a 3-button, fashion knit collar with welt cuffs and vented side. **\$16**. The action shorts are 75 per cent polyester stretch twill and comes with action waistband, contrasting piping and key pocket. **\$20**.



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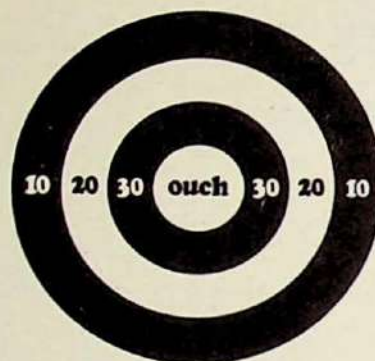
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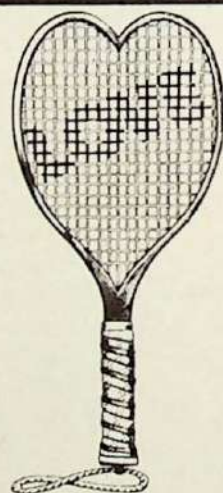
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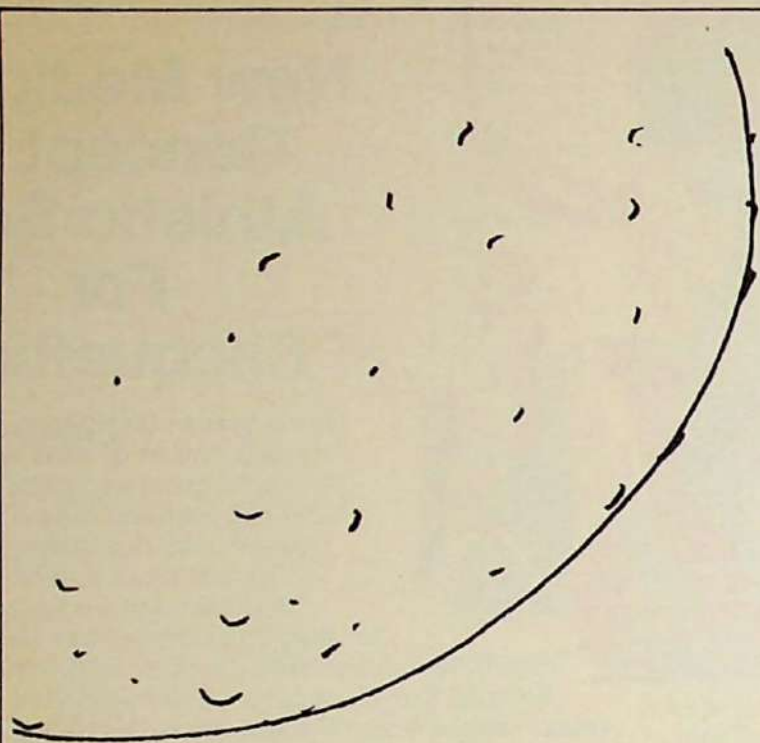
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OFF THE WALL



"That meteor is heading right for us! You handle it—you're on the forehand side."

Cartoon by Tony Saltzman

THE NEXT SHOT...

The May issue of Racquetball Illustrated will feature:

1973

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

YOU ARE WHAT YOU EAT

What do the pros say are the best things to eat before playing a tough match?

PARTY TIME

Photos of Racquetball Illustrated's Celebrity-Press Party honoring the Players Of The Year.

HAIRSTYLES

What looks good and is easy to manage on the court.

DAVE PECK

Is this the player destined for a National title?

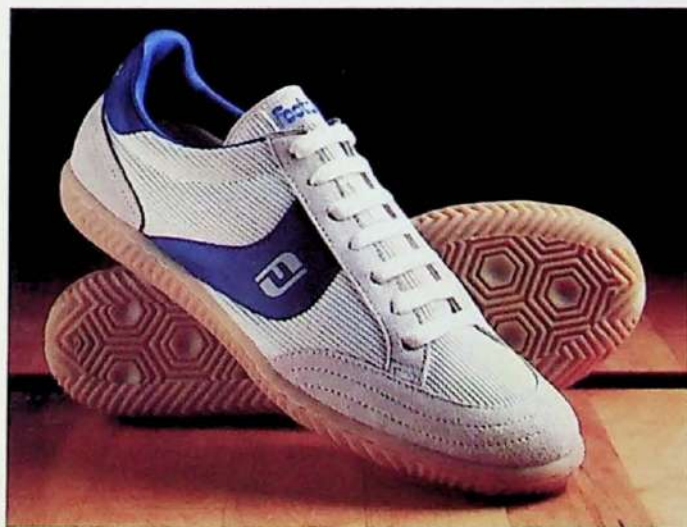
SERVING

Secrets of the Z serve and how to defend against a drive serve.

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Exercises for heavy players, a story on how to combat nervousness and our cover story on one of the top television personalities.

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Six winners fly to National Amateur Championships in Los Angeles.

National Amateur Championships, \$40,000 Professional Invitational and Special Celebrity Tournament: May, 1980, Los Angeles, California.



A portion of all tournament entry fees will be donated to The Special Olympics.

*Grand Prize: CLUB MED VACATION
**From one of five specified U.S. departure points.

Grand prizes are Club Med vacations to Mexico, the Bahamas or the French Caribbean.**

Major Prizes for local winners including Hitachi audio products and Nike racquetball shoes.

Complimentary Lacoste-style shirts, door prizes and free tournament hospitality.

TOURNAMENT DIVISIONS:

Men's Singles

Open*
B
C
Novice
Senior (35+)*
Master (45+)

Women's Singles

Open*
B
C
Novice
Senior (35+)*
Doubles
Open*

Regional Tournaments:

Regional tournaments will be held from February 20 thru April 20, 1980.

Contact local court club for tournament dates.
Atlanta, Courtsouth
Baltimore, Holabird Racquet Club
Boston, Playoff Racquetball/Handball Club
Chicago, The Glass Court
Cleveland, Off The Wall Racquetball Club
Denver, Denver Sporting Club
Detroit, Rose Shores East Racquetball
Houston, Chancellors Racquet Club
Kansas City, Dale's Courts
Miami/Ft. Lauderdale, The Courtrooms
Milwaukee, Brookfield Racquetball Club
Minneapolis/St. Paul, Roseville Racquet Club
New York Metro (New Jersey), Racquetime
Orange County (California), Racquetball World
Phoenix, Arizona Athletic Club
Philadelphia, The Highpoint Racquet Club
St. Louis, Spaulding Racquetball Club
San Francisco Bay Area (San Jose), Schoeber's Racquetball Spa
Seattle, First Serve



Ektelon, the most recommended racquet in racquetball.



Naturally sparkling Perrier.

