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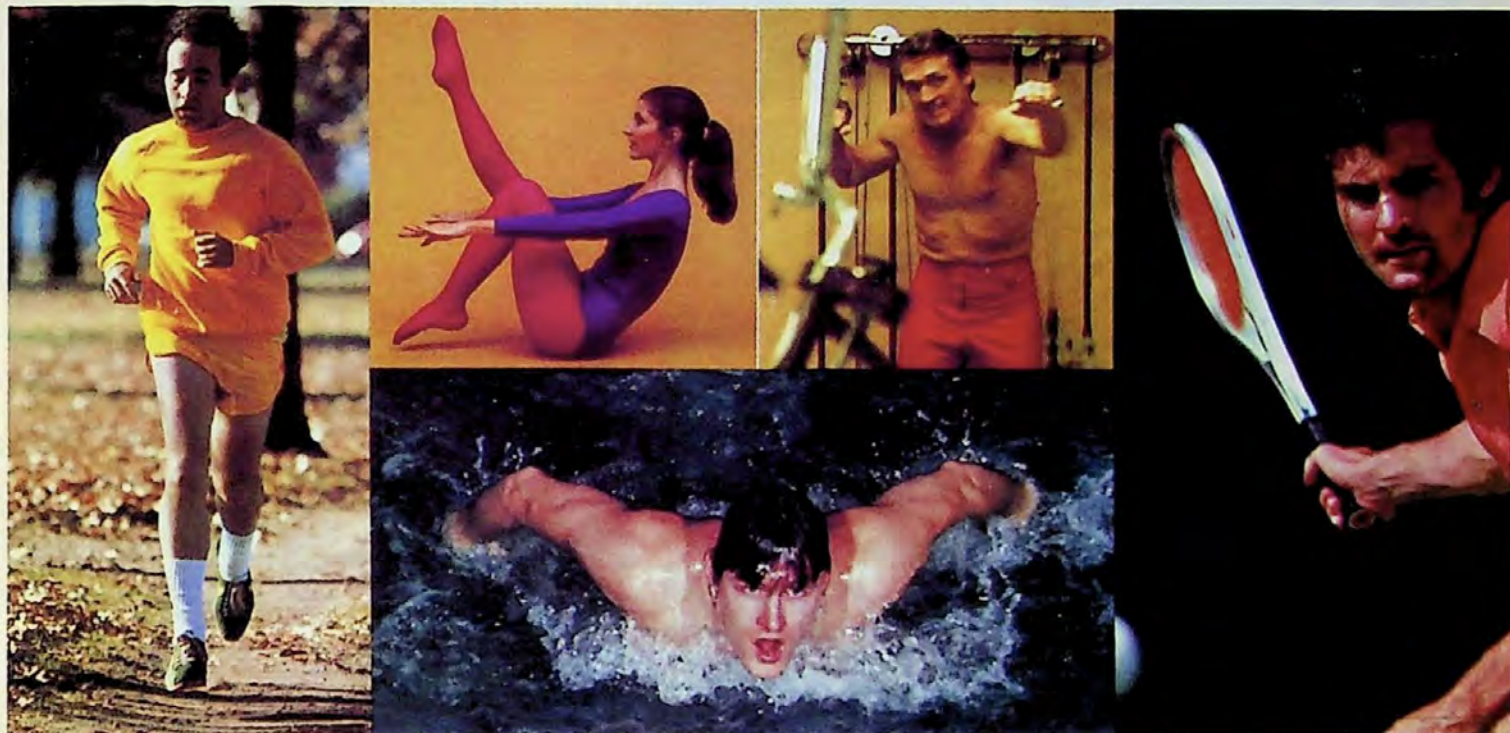


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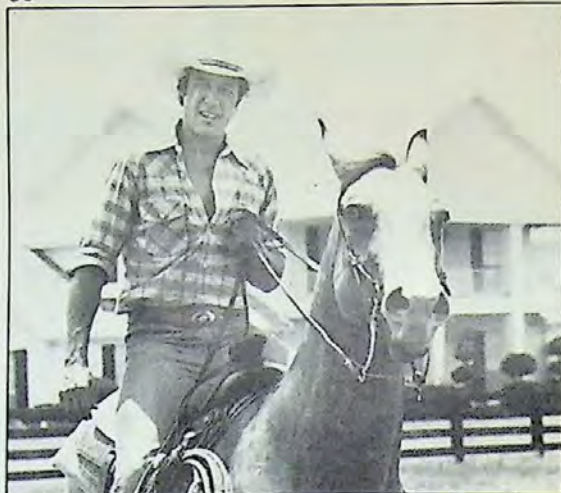
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UP FRONT



Second-Class Citizens

I've never understood why some people are treated as second-class citizens because of appearances. The person who drives the Mercedes is treated with more respect than the person who drives the Volkswagen even though the Mercedes owner may be a total phony and the VW driver the nicest guy you'd ever want to meet. The journalist who writes for the *New York Times* is treated with more respect than the writer for the *Denver Post* even though the *Denver* journalist may be a much better writer, and can cover the subject with more clarity. In racquetball, the senior division players are the second-class citizens. Even though they may be much better than open or A division players, they are looked upon as over the hill and treated accordingly.

Take the situation at the recent Ektelon-Perrier Nationals (see tournament section) in Anaheim, Calif. The tournament coordinators inadvertently scheduled the senior division semifinal match between Jay Jones and Bill Schmidtke on a court that had no viewing area.

We are not talking here about a glass court viewing area seating 500, or even an "outside" court where spectators could view the match from an overhead gallery. This match was scheduled on a court that could not be viewed from above unless the spectator had a ladder to climb the wall and look over.

Granted, Jones and Schmidtke are not Marty Hogan and Mike Yellen but they are more than two plumbers from Pittsburgh who happened to be on the same court together. Both players had each won national titles over the years, and had earned the respect of their racquetball peers throughout their careers.

Schmidtke eventually complained to the tournament honchos, and the match was later moved to another court with slightly better viewing conditions, but one can see how unimportant the tournament people thought the match was.

All this brings up the question of what to do with the senior players. These are the players who are no longer ranked in the top echelon of the pro tour but who are still better than almost everybody else.

Tennis has only recently begun to recognize the situation and has formed a senior circuit with such outstanding "over 35" players as Rod Laver, John Newcombe, Roy Emerson and Ken Rosewall.

Perhaps it is time for the people who take racquetball seriously to think about initiating a seniors pro tour. If you limited it to players 35 and over, in a couple of years you would have a tour that consisted of such players as Charlie Brumfield, Steve Strandemo, Steve Keeley, Jones and Schmidtke.

Maybe there won't be any interest in watching these "old-timers" play once again. You can't force people to like something. On the other hand, you owe it to the players and the public to give it a shot. You owe it to Jones and Schmidtke and Keeley and Brumfield to put them on a court where the viewing public doesn't need a ladder to see them.

This issue is loaded with interesting features, especially the ones on Nautilus founder Arthur Jones, mental preparation and relaxation, and the controversial healer DMSO.

Our instruction section has a fine article on back wall play by Louisiana State professor Jack Reznik as well as articles on low percentage shots and ways of evening up potentially lopsided matches.

Our tournament coverage is also extensive this month with results of the WPRR Nationals, the Ektelon-Perrier Nationals, the AARA Intercollegiate Championships and pro stops from St. Louis and New York.

Ben Kalb





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SIDE OUT

Bledsoe Camps

It is not a requirement for a good coach or instructor to be a top touring professional. A good teacher is one who is able to motivate and monitor an individual so that he or she is able to reach their physical and mental capabilities.

I have attended clinics and/or camps conducted by several top touring pros, and of all of them, Davey Bledsoe was in a class by himself.

His ability to convey the fundamentals and theories of racquetball was informative and more complete than any of the others. He is the only pro I have seen who has the patience and an earnest concern for everyone involved.

I would like to suggest that *Racquetball Illustrated* devote an article to the discussion of different instructional programs available in racquetball. I am aware that you have an annual camp and clinic guide but I think it would be more informative to interview the top names in instruction regarding the philosophies behind their programs.

Dorothy Bisciglia
Worcester, Mass.

Maryland

We are most pleased to see how nicely you wrote about the racquetball program at the University of Maryland.

We are very impressed with your magazine. In fact, we have posted several of the articles on our racquetball bulletin board and have made copies available for students to read at their leisure.

Nick Kovalakides
Director of Intramural Sports
University of Maryland
College Park, Md.

Wagner Story

I do not know Rich Wagner but because I live in San Diego I hear rumors about the various things that have happened to him, and the problems he has gone through.

I read the article on him in your May issue, and I want to say that I think your writer handled it in a professional manner.

I'm sure there was a lot more you could have said on the subject, and done a lot more to "injure" him but you got the point across and let the public know about how he has overcome his problems.

I wish him a lot of luck.

T. Jones
San Diego, Calif.

Ideal Travel Bag

I have been looking all over New York City and Boston for over a year for what I consider the ideal racquetball bag.

That bag would have a separate shoe compartment, separate "wet" compartment, separate "dry" compartment, racquet compartment on the outside and a small compartment for combs, tape, a ball or two, pencil,

glove, sweatband, etc. Most companies only have two or three of those compartments.

I saw your Travel Bag Guide in the May, 1981 issue but you did not list the addresses with the manufacturers.

J.C. Fahy
Hampton, N.H.

Editor's note: Guides in our magazine, as in most others, showcase samples of what is available on the market. It is not our purpose to sell the products. Then it becomes an advertisement, not a "Guide." We suggest you contact your pro shop or sporting goods store and ask them to order for you.

No Eyeguards

I just finished reading the story on Jeff Conaway, the star of *Taxi*, in your June issue.

In the article, he says he is a "rebellious" person and he doesn't like to wear eyeguards because "it's daring." He goes on to say that "I know it would be smarter to wear them, but I don't... Call me stupid."

Okay, Jeff Conaway, I am calling you stupid. One reason he probably doesn't wear eyeguards is because of ego problems. Actors, I'm sure, want to keep their "beauty" image before the public eye.

But just tell me of how much value Jeff Conaway would be to *Taxi* if he did lose an eye from playing racquetball? Better wear eyeguards next time, Mr. Macho.

Susan Palmer
San Francisco, Calif.

Picture Section

As an amateur photographer, the first thing I notice in magazines are the photos. In your June issue, I especially enjoyed your section titled, "One of Those Days."

The pictures of players on the ground were outstanding, and your photographers seem to know when to capture those agonizing moments.

R.C. Fredericks
Washington, D.C.

Big Bounce

While playing racquetball yesterday, I smashed the ball from center court against the front wall. It sailed to the back wall and landed about three feet from the front wall.

Aside from almost breaking my arm, my partner asked me about the ruling if it hit the front wall again.

Marc Dube
Lewiston, Maine

Editor's note: The ball is still in play. Your opponent has the right to wait until the ball has hit the front wall before he or she hits it again. But remember! The ball can only bounce once. You can't have the ball hit the front wall then the back wall, then bounce, then hit the front wall, and let it bounce again. Your opponent must hit it before it bounces the second time.

PLAYERS

Mike Rae, reserve quarterback of the Tampa Bay Buccaneers, came from behind to upset New Orleans Saints kicker Benny Ricardo, 21-18, to win the NFL Players tournament, a part of the Ektelon-Perrier Nationals at the Sports Gallery in Anaheim, Calif.

Photos by David King



Doug Smith (Los Angeles Rams)



(Above) Benny Ricardo (New Orleans Saints)



(Right) Ivory Sully (Los Angeles Rams)



Mike Rae (Tampa Bay Bucs)

The History of Racquetball and What It Has Become

By Robert Anderson

While on an archaeological expedition outside Cleveland or Rome, Italy (he can't remember where), Dr. Digger (Dig) M. Up studied prehistoric cave drawings that were dated roughly 6000 B.C.

What for years was interpreted as figures cleaning goat pens with shovel-like instruments, has now been reevaluated. Clearly shown are objects flying through the air. Early historians thought at first these were drawings of an old fashioned manure fight. Upon close inspection, however, Dr. Up noticed that one of the figures was standing in a racquetball serving position while holding a hitting instrument in a forehand grip. The other figure was hitting rounded goat chips off the stable wall.

History, then, has now recorded that the first racquetball match was played in a three-walled goat stable using goat chips as a crude ball. Dr. Up has had this officially verified by the Cleveland YMCA, Joe's Bar and Grill on the shore of Lake Erie, and the Rome Museum of Natural and Unnatural History.

Later historical findings have also been recorded. There was the record of two cobblers in Italy taking a lunch break by batting a leathery ball against their shop's masonry wall with an old pair of shoes. And there is also the report out of Italy that Rome soldiers used to wile away their free time by batting a ball into the sides of aqueducts while waiting for the next Lions vs. Christians match in the Coliseum.

Those early competitors couldn't have dreamed of what would finally become a national, recognized, popular sport. Today's racquetball may be different in style but the

players are basically still the same. Racquetball is still a game for shoemakers, stablehands, and blue-collar workers. Racquetball is still a game for the masses.

Witness the parking lots of today's modern court establishments any day between 5 and 8 p.m. Most of the vehicles in these lots are pickup trucks replete with guns hanging from back window racks and "Truck Drivers Do It on the Road" bumper stickers decorating their rear ends. Witness these same lots at 9 p.m. and you'll see, in place of pickups, empty cans of Red, White and Blue beer gently outlining the parking spaces of these CBers.

Dr. Frank Numbers, in his 1978 sociological study of *Racquetballers*, points out some interesting psycho-similarities between people who play racquetball. After sending out 2,000 questionnaires and getting a three percent return, he came up with the following conclusions: 75 percent of all players are latent extroverts, 63 percent have ridden mechanical bulls; 80 percent eat chocolate bars; 85 percent drink more than four beers a day; 60 percent flunked high school geometry; 70 percent never participated in sports before racquetball and 45 percent shower after the game.

Racquetball has exploded onto the scene in the '70s and '80s and for a few good reasons. Anyone can learn the game in one lesson and become proficient at it in three. It's one of the few seemingly strenuous games in which the non-athlete can compete against the high school grid hero. In short, the nurd becomes successful.

There is next to no skill involved in the game except for the swinging of a strong arm. Movement is minimal and strategy is nonexistent. After all, what can you do with a ball

in an area 20 feet by 40 feet except bang it and watch it bounce until your opponent bangs it?

Racquetball is a good game for building neck muscles because you can watch the little ball zing about the court. A player generally only works up a sweat when spectators are watching from above but this is enough to make the non-player believe it is a running, huffing-puffing game. When the spectators leave, the players resort to their one, two, one, two, sidestepping movements not unlike the fox trot.

Racquetball has been categorized by Up and Numbers with other sports. Dr. Up places it between bowling and pin ball machines while Dr. Numbers categorizes it with hunting and ping pong. Both scholars agree that talent isn't needed to play.

It is also interesting to note how the so-called white collar crowd has moved into the game, and in some clubs in affluent communities they even make up the bulk of the players. That is why you see the dentist or the attorney wearing a trucker's cap on Saturday afternoon at the club. He is one of the boys. Teachers and editors, too, have taken to racquetball in droves, mainly because they quit work by 3 p.m.

Numbers and Up predict that racquetball champions in the future will be fat. Fatness is an asset in blocking the view of the ball's trajectory. Neither of the two doctors has as yet studied the eating habits of racquetball players, but the conclusion of such a survey would obviously point to the refrigerator.

But that's another story at another time. For now, it is just best to thank the goatherders, cobblers and Roman soldiers for giving us the game we know and love so well. **R**





The Titles Keep On Coming

After dominating the squash world, Heather McKay has now started a mini-dynasty in racquetball national championships.

By Ben Kalb

There is a joke going around the women's professional racquetball circuit that when Heather McKay turns 65 she will still find a way to compete in the WPRA Nationals even if it means hitting the ball from a motorized wheelchair.

But until the other women finally have to tie her down in that wheelchair, McKay will continue to go about her business winning racquet championships.

Everybody knows now that McKay, who is approaching 40, was undefeated in squash competition for 18 years. Now she has a mini-dynasty of sorts in racquetball after winning

her second consecutive WPRA National Championship. The \$20,000 event was put on by Prime Time Promotions at the Charlie Club in Palatine, Ill.

Last year, McKay upset Shannon Wright in the finals. This time, as the top-seeded player, she defeated second-seeded Lynn Adams, 3-0, 3-0, in the finals.

"Last time I wasn't expected to win it, so there was no pressure," said McKay. "This time I was expected to and believe me that can be a burden."

McKay took home a check for \$5,000 and a \$500 gift certificate from York Furriers in Illinois. Adams collected \$2,600, and a mink racquet cover valued at \$265.

The Adams/McKay match did not have the



Photos by Arthur Shay

Top photo (color): Heather McKay and Lynn Adams square off in WPRA Nationals at Charlie Club in Palatine, Ill. McKay defeated Adams in straight sets to win her second straight title. Bottom: Shannon Wright stretches to reach shot in semifinal match against Adams. Adams won the contest, 3-1, 3-1.

excitement that the two semifinal matches had. McKay constantly kept Adams off balance by mixing up her shots and never letting Lynn find the proper rhythm.

Some of the games were close but there

was really very little drama. McKay started off slow, won a close first game, and then rolled along without much danger until the title was hers.

"Lynn didn't play as well as I've seen her,"

said McKay, who beat Adams three times this season while losing once. "She was tight with some of her shots. On the other hand, I was pleased with my game. I tried to keep her off-balance by mixing up my shots, and I did."

Although she admitted she was nervous at first, McKay started off with a 3-0 lead in the first game before Adams got in her groove and led 5-4. Adams led 9-8 on an ace but McKay then outscored her 3-1 to win the first game, 11-9. McKay never trailed in the next two games, winning 11-8 and 11-5 to wrap up the first set.

"I was nervous when I went in but I'm one of the lucky ones who can get rid of it once it gets going," said McKay. "As soon as the first game was over I was fine."

The Titles Keep On Coming



Marci Greer (foreground) and Laura Martino get in a ceiling rally during quarterfinal match won by Greer, 3-0, 3-1.

Adams had a 5-3 lead in the first game of the second set but McKay, using an impressive array of pinch shots, came back to win it, 11-7. Pinch shots and serving did the trick in the second game and when the dust had settled, it was 11-8. The final game provided the most excitement of the match when McKay couldn't put it away at 10-4, and Adams battled back to score four more points before a backhand pinch by McKay ended things.

"In my mind, next year is my year," said Adams. "Just to be in the finals is like frosting on the cake.

"I really felt I could win the finals. I felt really good the whole tournament. Everything was clear to me. I felt no pressure. If I play my game I'm difficult to beat."

But Adams didn't play her game. McKay wouldn't let her. "She kept me off-balance the whole game. She would never allow me to get in my rhythm or flow of the game," said Adams.

Adams has nothing to be ashamed of. Her 3-1, 3-1 semifinal victory over Shannon Wright was probably the best racquetball in the week-long tournament.

Adams won the first game 11-3 in about five minutes, then rolled on to win the next, 11-4. Wright won the third 11-7 and Adams came back after trailing 9-6 to win the fourth game 11-9.

Wright won the first game of the second set, 11-9, and Adams took the next three, 11-9, 13-11, and 11-5. Wright seemed to give up on the last game, skipping in seven of Adams' 11 points.

"She definitely gave up in the last game," said Adams afterwards. "I have a lot of respect for Shannon. But she may have put too much pressure on herself. She wanted to win this tournament real bad. I watched her in a couple of previous matches and she was putting on more pressure than she needed to."

Adams said that at one time she was psyched out by Wright. In fact, the first time Adams had ever beaten Shannon was in a tournament in Fishkill, N.Y. less than a month prior to the Nationals.

"When I took second in the Chicago tournament while Shannon was away at the Superstars I had a whole change of attitude," said Adams. "I know I can beat anybody."

To reach the finals, McKay had a tough match in defeating fourth-seeded Marci Greer, 3-2, 3-0. "That was just what I needed," said McKay afterwards, referring to the fact that she knew she had to be tournament tough to play in the next day's finals. "Marci got me into tough situations and I had to play well to get out of them."

Greer won the first game 12-10 but McKay came back to take the next two, 11-8 and 11-5. Greer then won a well-played and crowd-pleasing marathon, 20-18, and McKay came back once again to take the decider, 11-5.

McKay took the second set in straight games, 11-4, 11-4 and 11-9.



"I was pleased with my serving this week," she said. "I spent a lot of time the past few weeks practicing a new serving style."

Following her semifinal victory, McKay said she wasn't surprised to be facing Adams in the finals. "Lynn has been playing really tough this year," said McKay. "People forget that she is ranked number two. Shannon looked like she lost a little confidence this week. But nobody is expected to win all the time now. The four of us (Wright, Adams, Greer, McKay) are still really so close."

Greer won the playoff for third place by forfeit over Wright who claimed she was sick. "She was sick from losing in the semifinals," said one player sarcastically.

Greer advanced to the semis with a 3-0, 3-1 victory over Laura Martino. Former national champ Wright defeated former national champ Karin Walton-Trent, 3-1, 3-1. Adams topped Linda Prefontaine, 3-1, 3-0, and McKay defeated Peggy Gardner, 3-0, 3-1.

In the amateur division, Caryn McKinney of Atlanta defeated Barb Maltby of Philadelphia, 3-1, 3-1. Maltby is a former United States squash champion who converted to racquetball this year. McKinney defeated Terri Gilreath and Maltby topped Barb Tennison in the semis. Claudia Loizzo teamed with Colleen



Photos by Arthur Shay

Wright went low (top) and high (bottom) to try and beat Adams but some say the former national champion put too much pressure on herself.

The Titles Keep On Coming

Racquetball In "Prime Time"



Gary Danno

Prime Time Promotions of Chicago, the sponsor for the WPRR Nationals the past two years, was formed in January 1980 by real estate broker Gary Danno.

The 25-year-old Danno, an avid handball player, was promoting handball tournaments at the Oak Park YMCA when he got the urge to branch out to racquetball tournaments.

"With all the politics going on in Chicago, they told me we would never make it. People said we would be lucky to get 50 participants," said Danno. "But when someone tells you you can't make it, the natural reaction is to show them you can."

Danno drew 475 entrants that first tournament and although he didn't make any money, he made a dent in the industry. Now, people are coming to him to promote their events.

Prime Time Promotions has a concept

that adds entertainment to the event. Although some would think he is getting too carried away with tournament frills, Danno says an event needs other things to draw interest and media attention.

These other things include "Hands vs. Racquet" matches pitting male handball players against female racquetball players; celebrity matches with the Chicago Bear cheerleaders and players; concerts with fifties groups, and "first class" hospitality for players.

"We want to be known as people who put on Cadillac events," he says.

Danno now plans to branch out to other sports—possibly golf and running events—as well as concert promotions. "We are known in Chicago," he says. "Now we want to try something outside of our own backyard."

Shields to beat Glenda Young and Sue Carow, 3-2, 3-2, in the open doubles finals.

AND WHAT'S MORE: Fran Davis was elected president of the WPRR for next season. Her board consists of Jennifer Harding, Lynn Adams, Joyce Jackson and Peggy Gardner. Kippi Bishop will serve as secretary. The longest 11-point game (must win by two points) in WPRR history took place in the second round when Gardner defeated Davis, 22-20. The WPRR All-Stars defeated the Prime Time Promotion-Charlie Club All-Stars in an exhibition basketball game. Chicago Bears running back Walter Payton was a spectator at the tourney one day. Highlight of the WPRR banquet was a professional and entertaining talk by marathon swimmer-racquetball player Diana Nyad. Nyad and Lynn Adams also put on a Rona Barrett-Rosanna Rosannadana satire that had the audience in hysterics. Peggy Woods won a \$1,000 mink coat from York Furriers in a drawing at the banquet. Lynn Adams was awarded the annual Steding Cup, given to the player who has done the most for racquetball in the past year. Peggy Steding won last year's inaugural award. Marci Greer was given the Sportsmanship trophy won last year by Janell Marriott. McKay will be in Australia for three weeks this summer to participate in a documentary on squash.

Results:

FIRST ROUND

(losers receive \$200)

McKay def. Thompson, 3-0, 3-0; Poe def. Fletcher, 1-3, 3-2, 2-0; Gardner def. Dee, 3-0, 3-1; David def. Tennison, 3-1, 3-1; Martino def. Allweiss, 3-0, 3-0; Marriott def. Gilreath, 3-1, 3-0; Panzeri def. McKinney, 3-1, 3-0; Greer def. Carow, 3-0, 3-0; Wright def. Ambler, 3-0, 3-0; Hoff def. Steding, 3-0, 3-0; Lee def. Sausser, 3-2, 3-0; Harding def. Jackson, 3-2, 3-0; Prefontaine def. Koza, 3-0, 3-0; Trent def. Maltby, 3-0, 3-2; Bishop def. Stoll, 3-2, 3-2; Adams def. Clifford, 3-0, 3-1.

SECOND ROUND

(losers receive \$400)

McKay def. Poe, 3-1, 3-0; Gardner def. Davis, 3-2, 3-2; Martino def. Marriott, 3-2, 3-0; Greer def. Panzeri, 3-0, 3-0; Wright def. Hogg, 3-2, 3-2; Trent def. Lee, 3-2, 3-0; Prefontaine def. Harding, 3-1, 3-2; Adams def. Bishop, 3-1, 3-1.

QUARTERFINALS

(losers receive \$800)

Greer def. Martino, 3-0, 3-1; Wright def. Trent, 3-0, 3-1; Adams def. Prefontaine, 3-1, 3-0; McKay def. Gardner, 3-0, 3-1.

SEMIFINALS

Adams def. Wright, 3-1, 3-1; McKay def. Greer, 3-2, 3-0. Greer (\$1,800) won third place playoff from Wright (\$1,200) forfeit.

FINALS

McKay (\$5,000) def. Adams (\$2,600), 3-0, 3-0.

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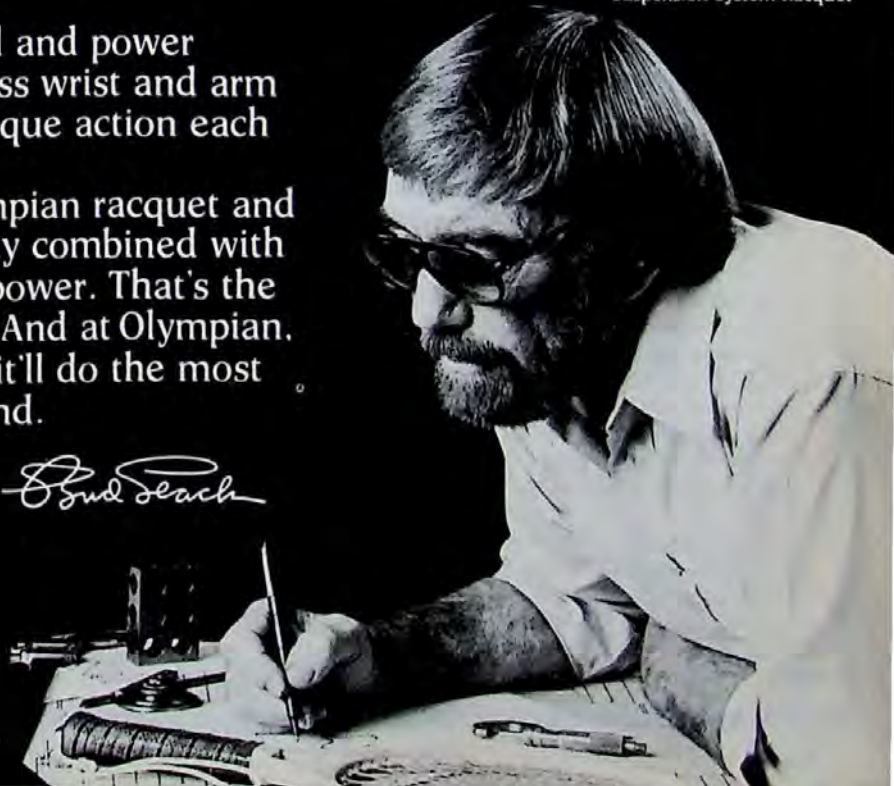


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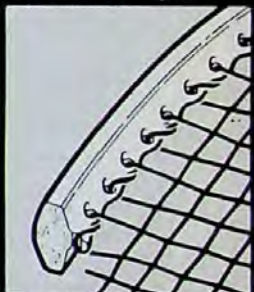
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TAKE THIS JOB AND SHOVE IT

When the sponsors backed out,
the women pros had to work for a living.

By Carole George

Professional women racquetball players are in a precarious position these days. To achieve the playing level required on the women's pro tour, a player must give her full-time attention to developing her skills. However, only a few players have the backing of a sponsor to pay their expenses. The rest need to find their own financial backing. Or, heaven forbid, they need to get a job.

Only a few of the women pros have their economic needs met by a sponsor. Several were at one time sponsored by racquetball companies, but for various reasons the companies decided to readjust their priorities. Consequently, some players were left out on the road.

The Women's Professional Racquetball Association (WPRA) has done what it can to help out. Many of the veterans know the feeling of being a starving racquetball player and have tried to eliminate that for the younger players coming up.

One of the WPRA's first decisions was to pay first-round losers. Even though the WPRA can only offer \$100, prior to this season, when the women were part of the NRC tour, they weren't making any money until the second round.

This spreads the wealth out, so to speak, with the idea that the top players will get the big money anyway from endorsements.

The WPRA also attempts to save players money by arranging transportation from the airport and providing food throughout the tournament. It has even gone so far as to arrange housing for players who do not want to spend money at the local hotels. When a hotel room is necessary, sometimes you may even find four to a room.

"Staying with families is a good concept," says Janell Marriott, WPRA president. "It gives the players a free place to stay and gets the local family involved in the tournament. It gives the family a chance to cheer for their guest."

Being resourceful is nothing new to aspiring racquetball pros. Players carpool across country and a few even hitchhike. At swap meets, you may even find players peddling used equipment and clothing they received from a sponsor.

"The companies just can't support as many players as they used to," says Marriott, who is now without a sponsor after five years with Seamco. "I think they had to cut back. I was surprised it went on as long as it did with as many players as it did. But I still think the companies could do a lot more to support the women players."

Lynn Adams went without a sponsor for two full seasons before Ektelon picked her up. At the same time, however, Ektelon let the contracts of Marci Greer and Rita Hoff expire.

Hoff does clinics for Natural Light beer but it's not steady work. To make ends meet, she took a job as a bartender at the Flamingo Cafe in St. Louis. "It's an old habit I needed to pick up again," she says, laughing. "I worked my way through college bartending."

Naturally, to save money, Hoff picks up super-saver airfares, which sometimes causes inconveniences. "At one tournament I had to stay in town until Monday because if I left Sunday, it would cost me an extra \$250."

Hoff works about 35 hours a week at the Flamingo Cafe, usually during the day—her heretofore normal racquetball playing time. "All the people I used to play can't play at the times I can now," says Hoff. "I had to find a whole new crowd of people to play with."

Some players give clinics or teach novice players to earn extra money but Hoff says she'll stick to the bar. "I can handle an occasional clinic but teaching on a day-to-day basis ruins my game," she says. "I like to get away and forget about racquetball for a while. That's what I like about bartending. It's a good distraction and some people don't even know what racquetball is. I see all types in the bar—the wino out of the gutter, the guy who hangs out at the corner and the affluent crowd which comes in for dinner. To me they are all interesting. I've never had a real job in my life and I don't want to start now."

One who has a "real" job is Hoff's good friend Marriott, who works at least 20 hours a week at a bank in Salt Lake City. "My mother got me in. She works there," says Marriott. "I balance one department's books. It's boring but it provides me with money."

Marriott's hours on the job are flexible and the bank gives her time off for tournaments. But she hopes to find a sponsor and be a full-time racquetball pro again soon. One year Seamco had her working more than 300

days at clinics and promotions but she has a lot more free time now. Any clinics she does she sets up herself.

Greer has managed to schedule a full slate of clinics, which keeps her from having to take a real job. Since Greer consistently finishes high in the money, she does not have as many financial problems as some of the other pros. But as she still has to pay for her expenses, she is considering working part-time at a golf club.

Pro Bonnie Stoll has a full-time position, one which goes along with her career. She's managing a racquetball club in Connecticut. "Managing is a full-time job," she says. "I put in 14 hours daily when I'm there. I even feel guilty about coming to tournaments but I'm certainly not going to stop."

She has considered quitting temporarily to work on her game. "It's got to the point where I really want to work on my game because I know I could do so much better. But in order for me to do that, I can't be at the same place I work out. It's hard to concentrate when someone knocks on the door and says there is a phone call on line two."

Peggy Gardner also has a full-time job, one which she can't afford to quit because she has to help her husband with house payments. She puts in her practice time after work. "I try to make my workout time of high quality because I only have a few hours after work and on the weekends to play." She has to make up the time she takes off to play in tournaments by putting in overtime with her company.

"We try to separate racquetball expenses from family expenses," says Gardner. "We pool our money to cover house payments and expenses and don't let the other things cut into our family." Peggy's husband, Chuck, spends his share of the extra earnings on bowling leagues and 10K races. Peggy, of course, opts for racquetball tournaments.

"Our biggest sacrifice has been in the area of vacations," says Gardner.

Former National champ Karin Walton-Trent did not have her contract renewed by DP Leach last season but, ironically, much of her family income comes from Leach. That's because her husband, Steve, is an employee.

Karin owns a house in Boise, Ida., and has recently bought a second house with her husband in San Diego. To meet the double expenses, she is considering getting a job—perhaps in the medical field.

"I love to work," says Karin. "I worked at a cleaners and then a crafts shop. I'll probably work for a vet and then we may move to Boise in a few years."

Veteran Peggy Steding depends on her husband's income to help pay her expenses. But that's nothing new for her. She's been on the tour since the days when there was no prize money and the only sponsorships available were equipment contracts and \$200 a year... maybe. She used to be sponsored by Vittert but, like everyone else, she was caught in the cutback. "In order to support yourself on the tour now you'd better be winning," says

Steding. "Most players can't do it unless they are working."

Pro Francine Davis agrees with Steding but she considers playing on the tour a "hobby." Her real job is her position as racquetball promotions manager for AMF Voit. She receives a salary plus bonuses for traveling up and down the East Coast putting on exhibitions and clinics and promoting Voit products. "I enjoy playing racquetball, but I don't think you can make a living just playing ball," she says.

Of course, that depends on what one considers "making a living." A few of the pros try to do it without working and without sponsors. Needless to say, their lifestyles aren't glamorous. Hope Weisbach says that most of the money she has made hasn't been on the WPRA tour at all. Instead, she hustles the smaller tournaments in Wyoming, Arizona, and New Mexico for purses of \$200 and \$500. "You learn to live on a very low budget," says fellow pro Vicki Panzari.

Laura Martino is a full-time business student at San Diego State University who finds it hard enough to juggle exams with pro stops, let alone hold down any part-time employment. Her parents want her schooling to be her number-one priority so they pay her tuition and books, but after that it's up to Laura to support herself and her racquetball.

"One time I spent my tuition on this tournament I thought I was going to win," recalls Martino. "After traveling and entering two divisions, I had spent all of my tuition—and then I lost." She had to sheepishly go back to her parents and explain what she had done. They decided to loan her the tuition money rather than see her drop out of school.

But a lot could change for Martino. After graduating from college this summer, she is teaching at Dave Peck's racquetball camps and serving as an accountant for the camps. She is also earning a commission on the Ektelon equipment she sells at the camps.

Prior to receiving her sponsor's contract, Adams made money as a waitress. But, she quit that job two years ago because it was preventing her from devoting enough time to racquetball.

"The only way that I have been able to make it is simply by winning," says Adams. "If I weren't winning, I would have to work. It's a tough spot to be in because if you work it cuts down on really being serious, and if you don't work and you're not winning, you can't make it anyway."

Adams considers herself lucky that she was able to make it from month to month with the help of advisor Jim Carson and her parents. "There have been many months when I had to borrow money, but they were always very supportive and knew I'd always pay them back and I always did."

Lynn used to drive a dying VW bug to smaller tournaments which offered prizes instead of money. She would then sell most of her prizes. Now, if she drives to a tourney, it is in her 1980 Datsun, the prize she won in the 1979 AMF Voit-Self Magazine Nationals.



Adams: "If I weren't winning I would have to work"



Hoff: "Bartending is an old habit I needed to pick up again."

Adams managed to live on a low budget until she splurged and bought a horse last year. "I'm sure if I didn't have her it would be much easier. She eats up a lot of money, so that's one luxury I have, but other than that my expenses aren't big."

Now that Adams does have sponsor help, she doesn't know where to begin spending all that prize money. "My major expense was getting to the tournament and that's eliminated. I have an incentive clause in my contract depending on how I place, and I have a salary coming in every month which I've never had. I was at the point where I was doing okay, but not saving anything. Now I'm



Greer: "I think prize money has to be built up before we can get on television."

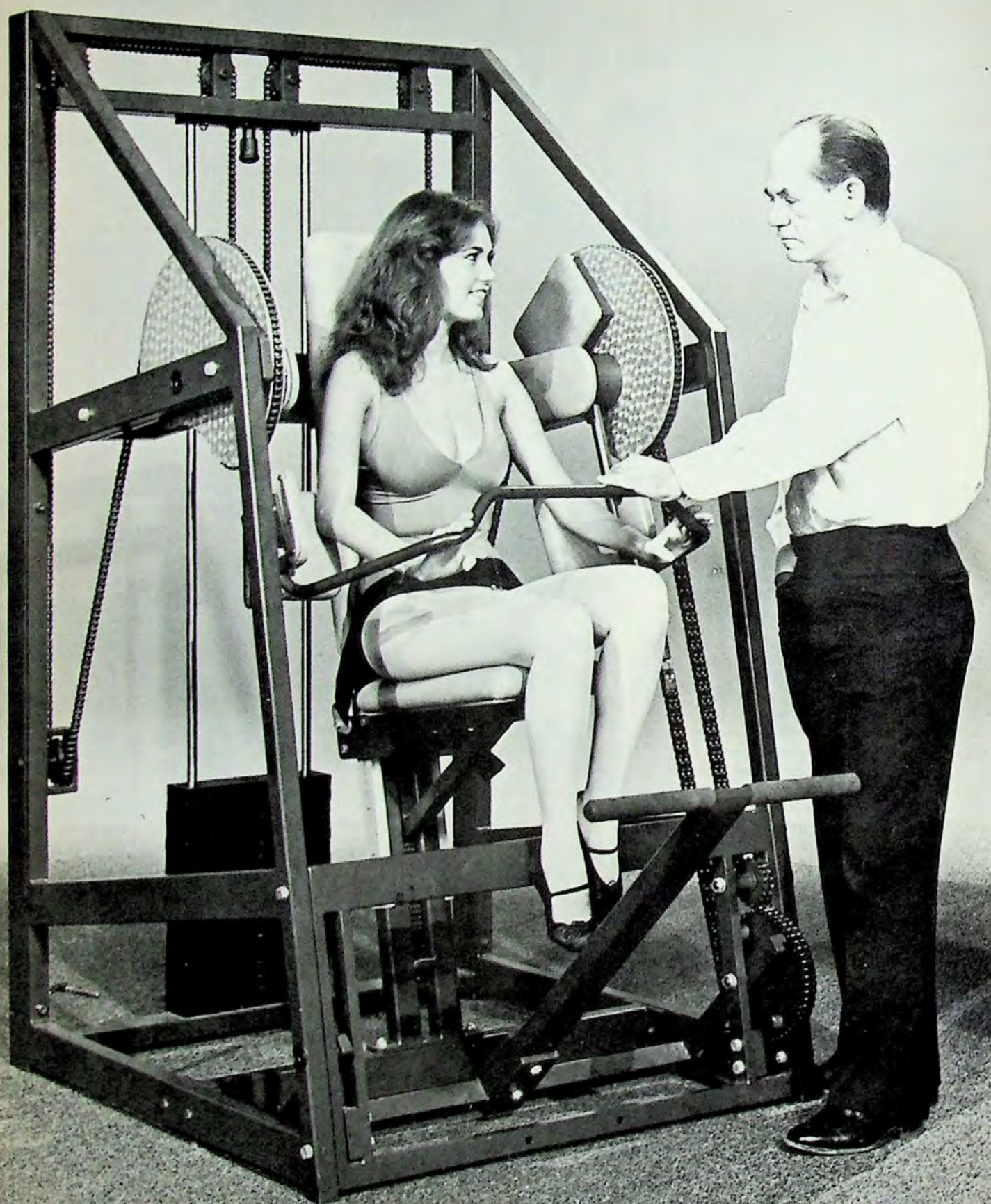


Marriott: "The companies just can't support as many players as they used to."

thinking, geez, I want to get a waterbed and a stereo and..."

Adams is one of the luckier ones on the women's tour. Most of the rest must try to survive until the sponsors return with their checkbooks or until prize money increases. That may mean waiting for television. But television may be waiting for prize money to increase first.

"I think prize money has to be built up before we can get on television," says Greer. "Who wants to watch a \$5,000 tournament, or even one for \$10,000? People want to see \$50,000 and \$100,000 tournaments. Come to think of it, so do we."



Younger Women, Faster Airplanes, Bigger Crocodiles

Nautilus founder Arthur Jones is not your run-of-the-mill physical fitness personality.

By Ben Kalb

Okay, let's get all this weirdo, eccentric, tabloid, scandal sheet stuff out of the way early. Arthur Jones, 60-plus, is married to Terri Brantner, who is 19. He has a fondness for snakes, crocodiles and alligators, all of which have their own cages, pits and home-made swamps in his office headquarters. He keeps a gun under the seat of his car and his political views are somewhere to the distant right of Ronald Reagan.

But if you can get by the hard edges, and you survive a visit to the snake room ("that's where we sign all the contracts"), you'll find Arthur Jones is one heck of a sincere, honest, intelligent, nice guy. He's also rich. What else would you expect from the founder of Nautilus?

Jones was born in Arkansas and raised in Oklahoma. His first "real stab" at a Nautilus-type machine was in 1948 when he built one in the Tulsa (Oklahoma) YMCA. Little did he know how much of an impact it would eventually make.

"I didn't have any intention of selling it. It was the furthest thing from my mind," recalls Jones. "I just built things for my own use. I couldn't find a tool for my own use, so I designed one."

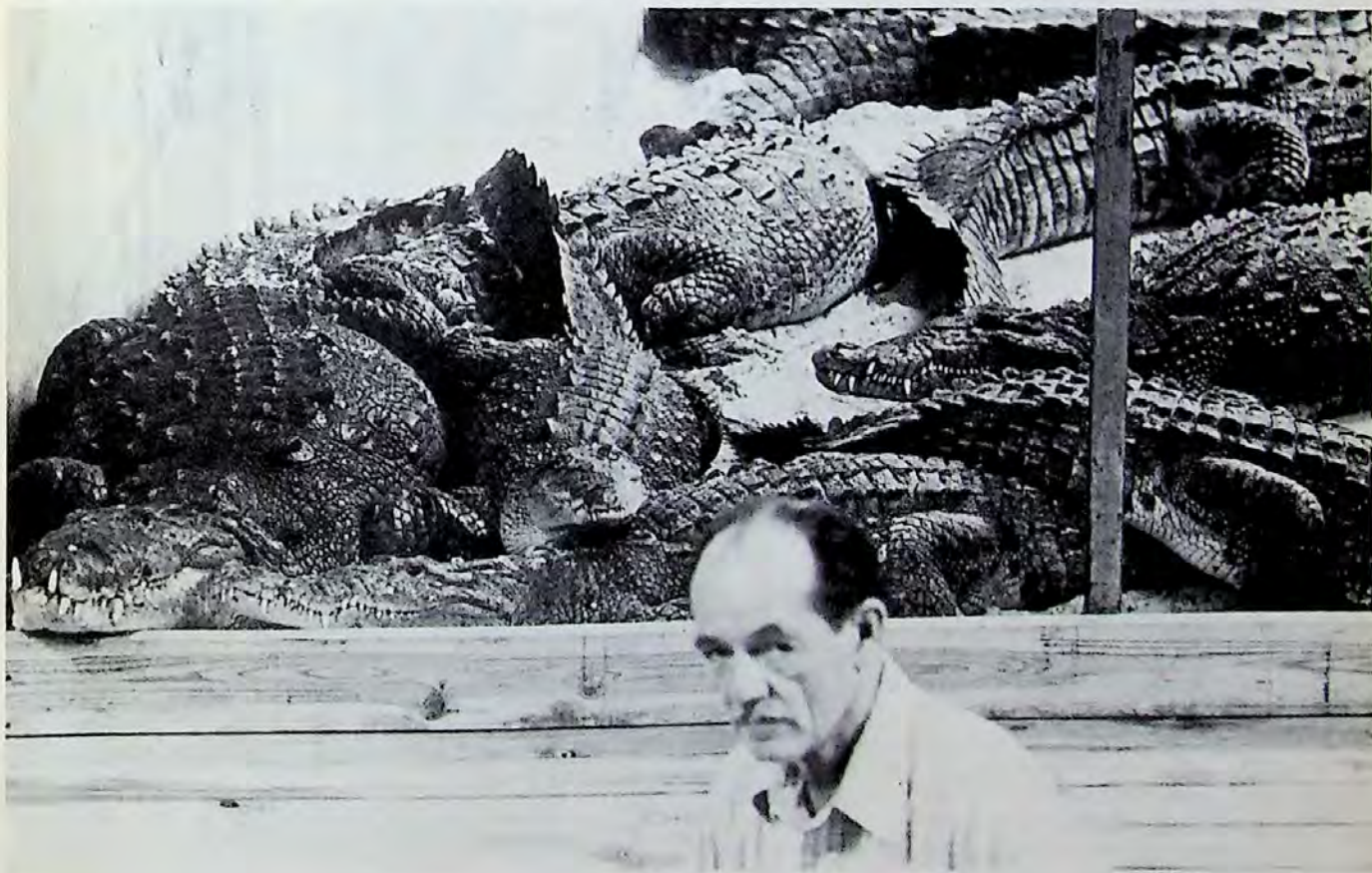
He refined the 1948 model 20 years later while in Africa and had it shipped and refined further in his home base in Florida. At that point, even though he had sold one to his lawyer, there were still no plans for mass marketing.

"We finally decided to produce and manufacture them in 1970," says Jones. "A lot of the machines we sold were designed as

testing devices for medical purposes. We really didn't intend to market them but one thing led to another and..."

And now Nautilus is the top seller in its field. Even though there are other companies marketing similar equipment, Nautilus remains the standard. It's basically the Xerox of the industry. Most people, as uneducated on the subject as they may be, use the term Nautilus generically.

"The whole thrust of designing the Nautilus machines was to improve the barbell," says Jones. "First we had to find out the limitations of the barbell and then try to solve them. And we did to the degree they were solvable. Some of them are unsolvable, so you do the best you can. A Nautilus machine is a barbell. A rational, safe barbell. A barbell with as many of the problems and limitations removed as possible."



Opposite page: Nautilus founder Arthur Jones and 19-year-old wife Terri. Above: Jones in front of company crocodile pit.

Younger Women



Nautilus researcher Dr. Eillington Darden discusses racquetball with pros Dave Peck and Shannon Wright.

"We don't make any claims as to the machines being perfect. Never have, never will. But they are a hell of a long ways in front of whoever is in second. We might have sold the machines for a year or two or three making b.s. claims on them. But it can't all be b.s. or sizzle with all the people using them. You can't promote bull. If people don't get the results expected, they leave."

According to Jones, Nautilus machines sell in the \$1,300-\$4,000 range, although rumors are constantly spread that the machines cost up to \$20,000 each to purchase.

Since 1970, and partially with the help of honest endorsements by various athletes, Nautilus machines can be seen almost anywhere you find people working out with weights. The biggest significant increase seemingly has come in the last few years when racquetball clubs were built and club owners decided to use a "full-facility" concept by adding weight equipment.

"I have never sat down and analyzed how many clubs we've sold equipment to but I do know we've sold to a lot of them," says Jones, who played handball in his growing-up days but has never played racquetball. "It is my

opinion that we've improved the racquetball club's business as much as they have improved our business."

One reason for Nautilus' success, especially in today's fast-food, get-it-over-with-quickly society, is the instant workout ("Instant is your word, not mine," says Jones. "We encourage a brief workout.") A person is encouraged to go through a Nautilus circuit in a half-hour, three times a week. What is not encouraged is the explosive training philosophy—the prolonged workout.

"We promote brief workouts because prolonged workouts are counter-productive if intensity is high, and of no value if the intensity is low," says Jones. "Brief workouts are an absolute requirement and that's true regardless of the tool. People train 20-30 hours a week and produce a result in 10 years that they could have produced in 10 weeks and should have produced in 10 weeks.

"You stimulate the growth of a callus by abrading the palm of the hand. If you do it once a day or every other day, you will quickly have a big callus. If you do it 50 times an hour, your hand will be gone because you will wear away the tissue faster than you can replace it.

The same thing is true with exercise. Overload the body, leave it alone, and let it grow. Overload it again. But for chrissakes, let it recover from the first overload."

Although Jones says Nautilus Sports/Medical Industries does nothing to encourage false promotion, hype or blatant lying, many of today's health club owners play on people's fantasies and suggest that with a little Nautilus training, they could become another Arnold Schwarzenegger. Jones wants no part of this type of promotion, he says.

"I make a big point of the fact that people are not equal in potential or anything else. Some will grow, others will have a hell of a time growing no matter what the tool or how they use it. Some will be in the middle," says Jones. "And while Arnold Schwarzenegger certainly has his opinions, he has no knowledge whatsoever as to why he got as big as he did. If his opinions had any validity at all, how come it doesn't work for others? Why does it only work for Arnold? Because he is a genetic freak. The average man can no more look like Arnold Schwarzenegger than he could look like Wilt Chamberlain. Sure, anybody can improve but there is a limit, and that

limit varies grossly from one man to another. Most people improve more than they even suspect but they are not going to end up looking like Arnold."

But as much as the Nautilus people try and contain this overhyped fantasy and promotion by individual clubs, it can't be done. People will promote the way they see fit, even if it means stretching the truth. The anything-for-a-buck philosophy is the rule not the exception in the health club business regardless of equipment used.

"We don't encourage hype in any sense of the word," says Jones. "We don't franchise clubs. We are not responsible for what they say. We spend millions of dollars a year feeding them accurate, good information. Whether they use that information or how they use it is entirely up to them. General Motors sells cars but are they responsible for the fact that someone uses it to sell drugs or is it their fault that you drive it into a tree?"

But as much as Jones professes to take great pains to control the situation, he may have opened up the can of promotional worms in the first place. Nautilus Industries has an agreement that if 100 percent of a club's equipment is Nautilus, the club can use the Nautilus name. ("It has to be used in a lawful and ethical manner," says general manager Ed Farnham.)

"We permit people to use the name under certain circumstances," says Jones. "There have been some people who have used it without permission and there have been

some people we gave permission to use the name and who have used it improperly, and we've had to lean on them legally. They were misrepresenting themselves and by implication misrepresenting us.

"We cannot deny people the right to use our equipment. If they walk in with money, we have to sell to them. But how they use or misuse the equipment is up to them. We go to great lengths to try and teach them the proper use and charge them nothing for that. We

"Most other people are selling totally sizzle and little or no substance."

encourage them to send their instructors down here, and we spend weeks training these people. How much of it sticks you never know. We don't get any income from that. We just try and encourage proper utilization of the equipment."

One of the biggest "name" problems came in the past few years in Houston when thousands of people bought lifetime memberships in Nautilus and Supernautilus health clubs, only to have the owners skip out of

town with the money after a brief grand opening.

"It certainly did a disservice to the Nautilus name and we didn't like it worth a damn but what can we do about it?" says Jones. "We have sued several places and revoked the use of our name from others. But don't forget we are not franchising the name. If we were franchising, we would have control, and there would have to be income from that which there is not. Then I would have to hire 5,000 people to police the Nautilus facilities and who's going to pay for the 5,000 people?"

With the Houston fiasco and the added "Become an Arnold Schwarzenegger in six months" hype, some people get the idea that all Nautilus or any other company is selling is the sizzle, not the steak. Jones admits there is a lot of "myth, superstition and deceit" in the business but says he "wants no part of it."

"Most other people in the exercise business are selling totally sizzle and little or no substance," says Jones. "We are doing everything we can to sell substance. We are fully prepared to back up any of our research studies. In fact, I am prepared to make a million dollar bet to duplicate any research result we've ever claimed, and those that don't believe us, let them put their money where their mouths are."

The Nautilus Sports/Medicine Industries executive offices are located in DeLand, Fla., less than a half-hour drive from Daytona Beach and about an hour from Orlando. The equipment is not made in DeLand. The Nautilus plants are located in Virginia, Texas and Japan.

Several yards past the alligator pit and behind another building, sits an area that will eventually be the site of a Nautilus sports complex. Future plans for this area include a football field, baseball diamond, running track and a four-wall glass racquetball court.

As one can see, Nautilus is very sports minded. Visiting athletes drop in often (by appointment) to go through the Nautilus rehabilitation center or just to go through a planned circuit training program. Medical doctors and exercise physiologists are on hand full-time to assist, and other professionals are busy researching new training methods. "We are constantly working on improving existing equipment," says Jones. "You can never be satisfied with it. The minute you are satisfied with anything, your standards are not high enough."

Next for Nautilus is computerized equipment, which will do such things as diagnose injuries and measure strength in certain positions.

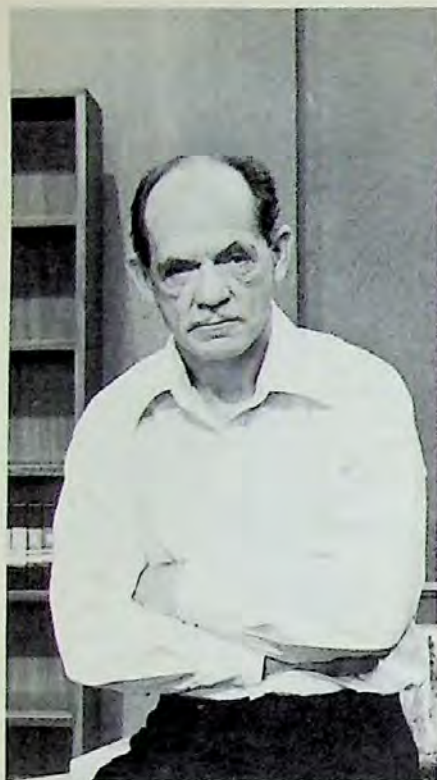
Nautilus Industries is also interested in television production. The DeLand site houses a 170,000-square-foot production facility, which eventually will feature nine studios and seven control centers. It is already used for recording purposes.

The Nautilus Television Network plans to produce countless hours of programming for



Jones' future plans include a television talk show titled, *Younger Women, Faster Airplanes, Bigger Crocodiles*.

Younger Women



"I either do things all the way or not at all."

use by the cable networks. The shows will run the gamut—everything from racquetball instruction with Dave Peck and Shannon Wright to a B.B. King concert to "How To Skin A Catfish." The day *Racquetball Illustrated* visited, production personnel were editing a tape on (seriously, folks) "Hernia Operation for the Gila Monster" and taping a medical series with Nautilus employee and former Chicago Bears star Dick Butkus.

"I have no interest in making soap operas or dramatic type stuff," says Jones. "Things we do may have a certain entertainment value. Anything presented to the public has to have a certain entertainment value. But we are not interested in making monster movies for television."

One form of entertainment in which Jones is interested, however, is talk shows. The one-time host of the television series, *Wild Cargo*, Jones plans to produce two talk shows. One will feature his wife Terri and be called *Love*. The other will be taped in an underwater set sunk in the middle of a 30,000-square-foot room featuring a fish tank and crocodile pit (the crocodiles are now housed in a converted helicopter hangar) and will be titled, *Younger Women, Faster Airplanes, Bigger Crocodiles*. The title reflects Jones' promotion savvy, of knowing how to get the audience interested in a product. It also reflects

Jones' favorite interests. In addition to his fondness for Terri and his obsession with reptiles, Jones also has a keen interest in flying. He once operated an airline service to South America, he often flies his own plane on business trips or to speaking engagements, and he taught Terri how to fly before giving her her own plane.

Flying is one form of physical fitness for Jones. Once an avid physical fitness participant, Jones has reduced his exercise schedule somewhat these days. He has no plans to take up racquetball. He swims and once in a while he rides horses with Terri but he has curtailed his regular Nautilus circuit training for the time being. "Having been an extremist all my life, I either do things all the way or not at all. I either train very, very hard or not at all," says Jones.

The philosophy of Arthur Jones... either do it well or don't do it at all. A simple yet complex personality. Intimidating yet gentle as a lamb. Opinionated yet with certain secrets he'd just as soon not discuss. When a reporter asks a question, Jones pulls no punches. His views are expressed, your opinions are formed, the snakes are fed, and all that remains is Arthur Jones' view of Arthur Jones:

"I mind my own business, go my own way. I don't bother people and I don't want anybody to bother me."

R

BOUND TO LAST

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THE DOUBLE REVERSE



**By Lindsay Myers
with Carole George**

In your progression as a racquetball player, you should want to increase your repertoire of shots. This should help keep you excited about your game and make you more of an advanced player.

One shot that advanced players should experiment with is the "double reverse." I call it that because it has two spins on it. When executed properly, the ball picks up a right-hand spin when it contacts the right wall, then travels laterally to the left. When the ball contacts the left wall, the spin reverses, which slows its forward momentum so the ball will die as it touches the front wall and reverses its spin again. Some people call this a "reverse Z" because the path and spin of the ball look like a Z shot in reverse.

Even though I recommend the double reverse to advanced players, that doesn't mean beginners can't learn to hit it as well. However, I think it makes more sense to polish the more common shots such as pinches and "V" passes before attempting one that should only be used sparingly.

Even in pro matches, you'll see an occasional double reverse. Still, it's used more often in today's offensive, aggressive style of play than when conservative, percentage shots were in vogue with the slower balls.

Marty Hogan uses it more than most pros, probably because he's one of the more aggressive players. I believe that Charlie

Brumfield was the one who first invented the double reverse a long time ago, but he's having trouble just getting to the ball these days. Even though age is creeping up on Charlie, this is still an effective shot for him. I tend to stay up in front court when Charlie looks like he's moving to the back court because he probably hits the double reverse better than anyone.

I added this shot to my own repertoire a couple of years ago. Actually, I learned it when I was playing squash because it's very similar to the "boast shot" in squash. Squash players can get away with it more effectively because the deadness of the squash ball keeps it in front court.

How to practice it: Basically you want to hit the double reverse from either the back left or right corner, usually behind the 30-foot line, but not farther than 37 feet from the front wall. The forehand is probably easier for most players since you do need some speed on the ball, especially if you're hitting the ball lower. A right-hander should practice this by standing in the back right portion of the court, lefties position themselves in the deep left. To simulate a real game situation hit yourself a cross-court pass about four feet high on the front wall.

Every ball is different so these numbers are only approximate. Generally though, you'll probably want the ball to hit the side wall at a height of three-and-a-half feet, at a point just slightly out in front of you, say three inches. This may seem like you're practically slamming the ball directly into the side wall, but the forward momentum of your racquet helps carry the ball forward.

The lower the ball at impact, the more speed you'll want to put on it to insure it makes it to the front wall before dying. Therefore, it's easier to hit this shot with a faster ball.

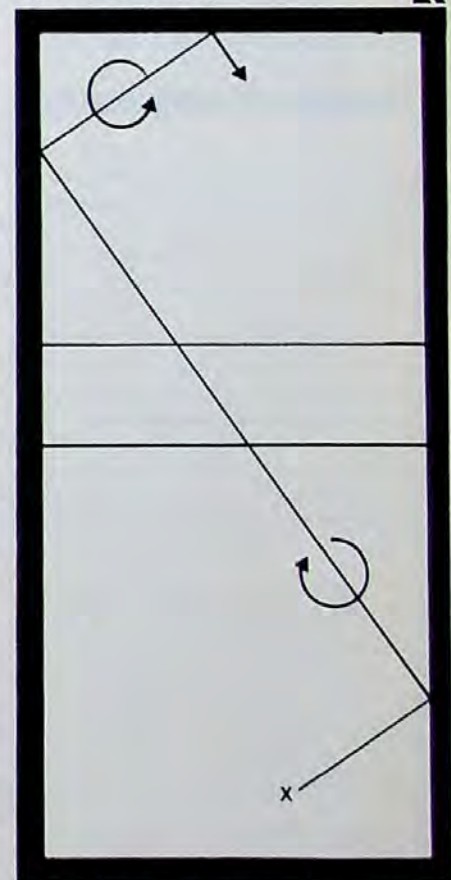
These same principles hold for a backhand shot. A right-handed player would shoot from the back left side, hitting into the left side wall. The ball picks up a counterclockwise spin until it contacts the right wall near the front court. The counterclockwise spin will catch on the wall and slow down the ball's momentum so that it's almost impossible to pick up because it barely touches the front wall and dies.

When to use it: If your opponent is in front court, I wouldn't suggest hitting the double reverse. The best time to use the double reverse is when you're off-balance, trying to retrieve a good pass. Your opponent will probably expect you to hit a defensive shot such as a ceiling ball. But if my opponent is falling back because he expects the ceiling ball, then I'll throw in the off-pace shot—the double reverse—just to keep him honest. If

my opponent's moving back, he will then have to change directions to get to the ball and he's probably too deep to do that. Once your opponent realizes that you have this trick up your sleeve, she or he will not be able to automatically anticipate a defensive shot.

How to cover it: The important thing about covering the double reverse is to watch your opponent. You have to realize this is not a shot that is going to come up very often. Therefore, you don't want to make the mistake and go charging to the front court. But if you're pretty darn sure that she or he is going to hit the double reverse, you're really not jeopardizing anything by moving up a step because if the ball goes to the ceiling instead, you still have plenty of time to recover.

I always position myself up a step whenever I hit a good pass, especially when my opponent is beat because then he's going to be reaching behind him and there's no telling what he can do with it. So by positioning yourself a little bit forward, you stand the best chance of being prepared for anything your opponent can dig up.



Myers' double reverse should be hit from backcourt. After hitting one wall, it spins in a clockwise manner until hitting the second wall whereupon it reverses into a counterclockwise spin. It will then hit the front wall and die.

LOW PERCENTAGE SHOTS

By Charles Garfinkel

Watching converted squash players such as Victor Niederhoffer and Gul Khan make seemingly low percentage racquetball shots, leads many racquetballers to the assumption that these are just "lucky shots."

However, after watching these players for a period of time, we find that their so-called "low percentage" shots, aren't really that at all. They make them more often than not. The reason of course, is that these "squash shots" are practiced over and over and used by these players often in matches.

1. Forehand Reverse Corner

This shot is excellent to use when in the service box area. You should be slightly to the right or further over from the center, and your opponent should be behind you.

The shot used is a forehand pinch. However, by aiming low on the left side wall near the left front wall, you are hitting the ball away from your opponent. If hit correctly, the ball will hit left side wall—left front wall before your startled opponent has time to react.

This shot can be tried from deeper in the court. However, the farther back you attempt to hit this shot, the less chance of success you will have.

2. Backhand Reverse Corner Shot

As with the forehand reverse corner shot, you should be in the service box for this one. However, you should be further over in the service box near the left side wall. Your opponent should be standing behind you. In this situation, your opponent will be anticipating a left side wall pinch shot or a passing shot.

You can surprise him by hitting a backhand into the right side wall near the front wall as low as possible. The ball should then hit the front wall and roll out. If hit correctly, you will have hit a shot that lands five to 10 feet away from your surprised opponent.

A word of caution on both the forehand and backhand reverse corner shots: A shot hit too high will rebound to center court leaving your opponent with an easy set-up.

3. Side Wall—Front Wall—Side Wall Shot

This is a favorite shot of squash players and is being used more and more in racquetball. Although it is hit from both the forehand and

backhand sides, the backhand shot is more prevalent. It is easier to disguise from that side.

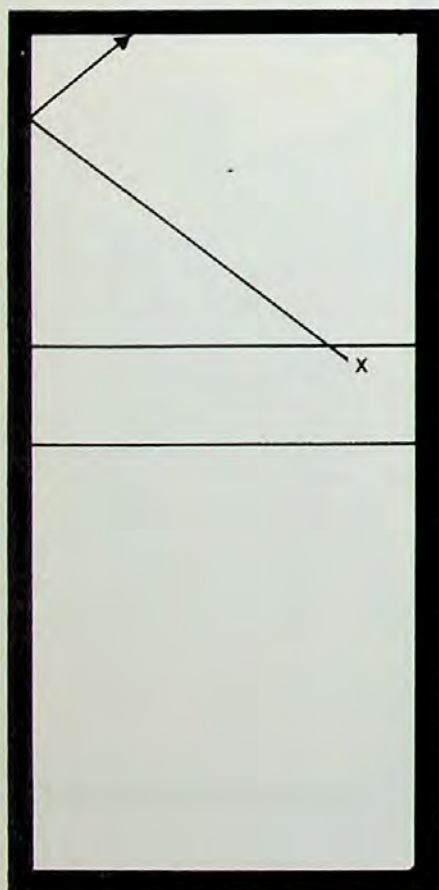
Although the shot is hit from anywhere on the left side in squash, it should be hit from the service area in racquetball. Racquetballs are much livelier than squash balls, so this shot will result in an easy return for your opponent if the ball isn't hit low.

To hit the shot correctly, you should be in the service box area toward the left side wall. Your opponent should be behind you. Using your backhand, you first hit the ball forward into the left side wall. The ball then should travel cross court and hit low on the right front wall. After hitting the right front wall near the crack, the ball will hit the right side wall and roll out.

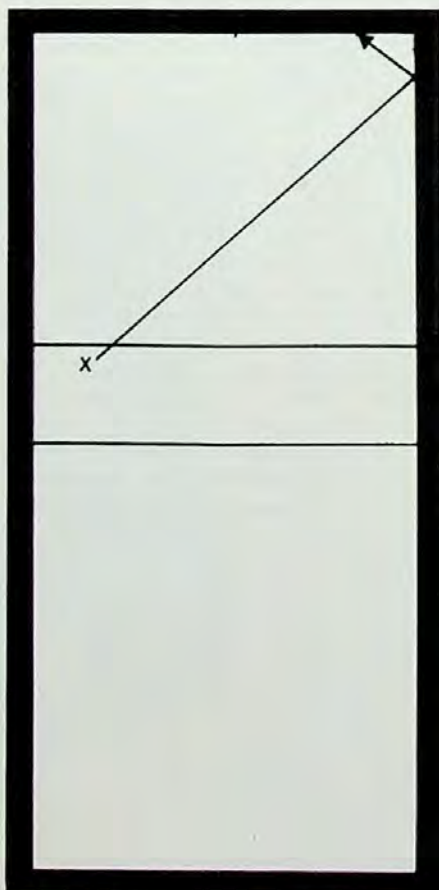
4. Backhand Side Wall—Side Wall—Front Wall Shot

This is a variation of the above-mentioned shot. However, this shot must be hit with great power, as the ball must die when it hits the front wall.

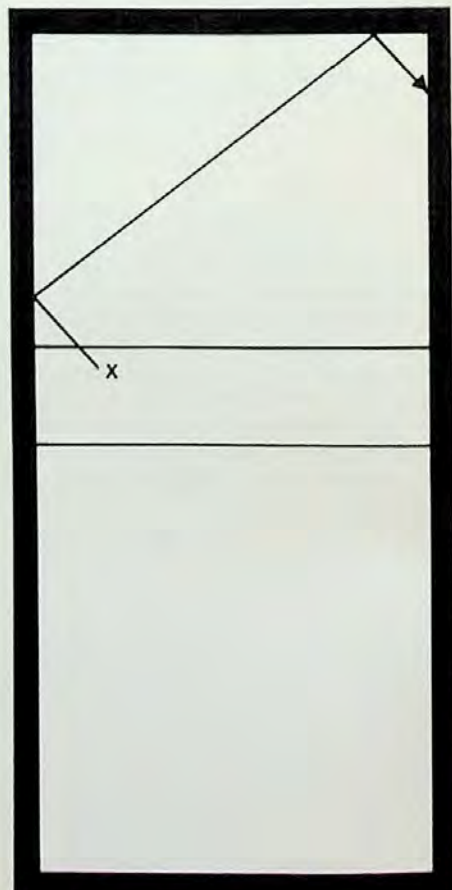
To hit the shot correctly, you should be standing in the service box area, near the left



Forehand Reverse Corner



Backhand Reverse Corner



Side Wall—Front Wall—Side Wall

side wall. Using your backhand, you should hit the ball forward into the left side wall. The ball should then travel cross court and hit on the right side wall near the front wall. The ball will then die on the front wall.

5. Right Corner Overhead Kill Shot

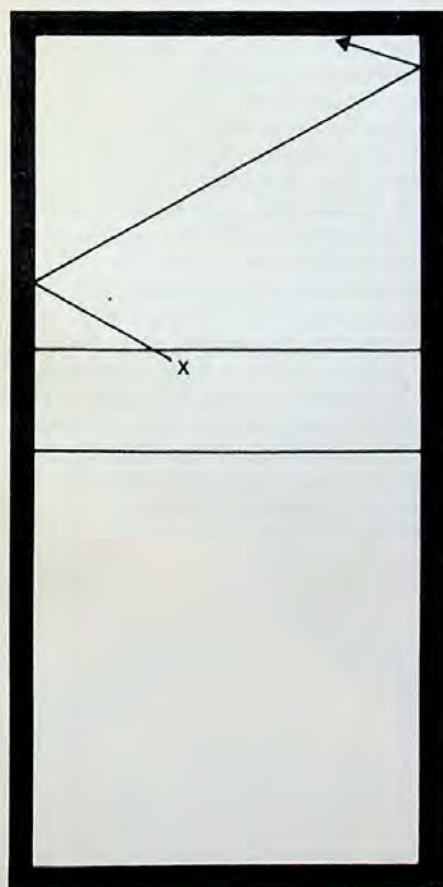
This is an excellent shot to use as an alternative to ceiling ball rallies. The shot should be hit when you and your opponent are in the deep left court.

Have your racquet back as if you were getting ready to hit a ceiling ball. You then should swing and step forward. Practice using your right or left foot as you step forward to see what is most comfortable to you.

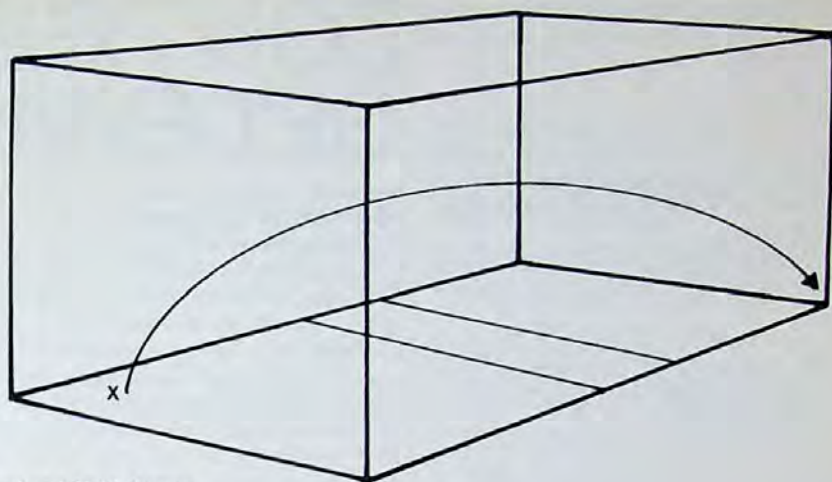
You should be aiming for a spot near the right side wall-front wall area as low as possible. It is important that you hit the side wall as close as possible to the front wall. Otherwise, the sharp angle could cause the shot to ricochet out to the center of the court.

6. Left Corner Overhead Kill Shot

As with the right corner overhead kill shot, you are shooting the ball cross court. You and your opponent should be standing in the deep right court. Again, start as if you're going to hit a ceiling ball. Hit the ball slightly in front of you and aim for the left side wall, as close as possible to the right front wall. Keep the shot as low as possible.



Side Wall-Side Wall-Front Wall



Overhead Right Corner

With the right and left overhead kill shots, you should be prepared to move up quickly, in case your shot is hit too high. This will help you return any shot that your opponent has made.

7. Right Side Overhead Passing Shot

Another overhead shot that can be very effective is a straight down-the-wall shot from the right side. The time to hit it is when your opponent is in front of you and is expecting another ceiling ball.

To hit the shot correctly, you must hit the front wall as close as possible to the side wall.

If it is hit correctly, the shot will ricochet past your opponent and will bounce twice before he can retrieve it. Or, the ball will be so close to the side wall that your opponent can't get his racquet between the ball and the wall.

8. Three Wall Overhead Shot

This is another shot that can be used as a change of pace from the ceiling ball. You should be standing in deep court toward the left side wall, and your opponent should be standing to the side of you.

You should start your swing as if you're going to hit a ceiling ball. Instead, you should hit the ball forward four to six feet high on the left side wall. The ball should then ricochet towards the right side wall, hit low on the right side wall, and then roll out or die on the front wall.

Be sure to hit this shot with plenty of power so that it carries to the front wall.

9. Overhead Backhand Pinch Shot

This is an excellent shot to use after you and your opponent have each hit three or four ceiling balls in a row from the deep left corner. Your start with the same motion that is used for the ceiling ball. However, instead of bringing your racquet up, you swing forward and downward.

You should be aiming for the right side wall as close as you can to the right front wall. After hitting the side wall the ball should hit low on

the front wall. If hit correctly, your startled opponent will be standing 20 to 30 feet away from the shot as it rolls out in the right hand corner.

A nice feature of this shot is the fact that you can change the speed of your swing and still effectively roll the ball out. This shot causes little wear and tear on your arm.

10. Backhand and Back Court Drop Shot

Many times a ceiling ball will fall short or carom off the back wall. The ball slows down in such a way that a player has a chance to hit a rollout.

So, in many instances, you can surprise your opponent by hitting a drop shot from the deep back court. When standing in the deep back court on the left side, your opponent will be in front of you most of the time. He or she will most likely be expecting a hard hit kill shot attempt. But you fool him.

Start a normal backhand swing. But, as your racquet starts its downward motion, slow everything down. Instead of finishing with a full follow-through, finish your swing at approximately knee level.

Remember to stay as low as possible when taking this shot. If the shot isn't hit low enough on the front wall, your opponent will have an easy setup to return.

11. Front Wall-Ceiling Ball Shot

This shot was used frequently over five years ago, but for some reason, it isn't used much anymore. However, if hit correctly, it can be devastating.

Your opponent and you are in the rear service box area. You are slightly behind him and he thinks you're going to hit a passing shot.

Instead, you hit a ceiling ball that hits the front wall first near the ceiling, then the ceiling. You should hit it with sufficient power to make the ball ricochet past your startled opponent before he has a chance to turn around.

Although the shot may be hit on either the backhand or forehand sides, the backhand

side is preferred, because your opponent has to turn almost completely around to retrieve the ball.

12. Fly Kill

Many times we pass our opponent and he or she has to hit the ball into the back wall first in order for the ball to reach front wall. Most of us let the ball hit the front wall, bounce, and then try to kill it.

But instead of letting the ball bounce after it hits the front wall, try to volley the ball out of the air.

Shoot it hard and low down the nearest sideline. You'll find you've scored a point, even before your opponent has turned around from the back wall.

Because these shots are called "low percentage" shots, you must practice them to make them "high percentage" shots.

Although they will win you many points outright, they must be executed properly. There is little margin of error with these types of shots.

When you do play a match, whether in practice or in a tournament, don't try these shots time after time. Use them when your opponent is least expecting them.

By knowing when to use these shots, and then executing them correctly, you will constantly keep your opponent off balance. **R**

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DON'T GET MAD . . . GET EVEN

By Howard Thaler

Just because you are a much better player than your opponent there is no reason to refuse a match against him or her.

The attitude that "Joe is a nice guy but he's not a good player, so it's boring to play him" can be erased with a little imagination.

There are ways to even things out so that both players get a good workout and still have a competitive match.

The traditional way of making things relatively equal is for the stronger player to spot the weaker player a few points. You could give your opponent an opening lead of 7-0, let's say. This is the basic handicap system, but there is always the chance your opponent might get his or her ego crushed, and become discouraged, if the final score turns out to be 21-7.

There are far more inventive ideas for evening things up.

1. The stronger player must hit every shot with his or her backhand. This can result in a cliffhanging match between opponents who otherwise shouldn't be on the same court together.

This "game" also strengthens the backhand of the better player by giving him or her plenty of practice. That's exactly what happened to one New York player's backhand. "About six months ago, I started going out with a new girlfriend," recalls the player, "and we played a lot of racquetball together. But the games weren't much fun. I beat her too easily. So, to make it an even game, we agreed that I had to hit every shot with my backhand. I could only hit a forehand on shots down the right sideline where it was absolutely impossible to position myself for a backhand. Even then, I wasn't permitted to clout the forehand. I had to loft it back, defensively. After a half year of this, my backhand has developed into a real howitzer. My girlfriend's game has gotten better, too. I don't want to split up with her. Not only would it break my heart, but it would ruin my backhand."

2. The stronger player must hit all balls to the weaker player's strength. This usually means hitting to his forehand. The opponent will know beforehand where the ball will be, so he'll be able to set himself up well in advance and concentrate on making a smooth, well-coordinated shot. Not only will this even out the match, it will also help him to develop his forehand into a potent weapon.

3. Modify the serve. Often, when two players are mismatched, the stronger one has an

overpowering serve which in itself is enough to throttle the weaker opponent. The poor guy just can't return it well no matter what he does. There are three ways to handicap the better server:

a. The stronger player must serve with his backhand. This is usually enough to prevent him from buzz-sawing through his opponent. However, some people are gifted with a magnificent backhand and can crush serve after serve with it. In such a case, tougher measures are called for.

b. The stronger player is prohibited from clobbering the serve. He's only allowed to lob the ball into play. His opponent, on the other hand, is permitted to blast away and to serve whatever he wants to serve.

c. The stronger player gets one serve. If he hits a long or short, it's a side out. This means he has to be extra careful with the serve. His less skillful rival, of course, is permitted the usual two cracks at serving.

4. The weaker player serves every point. Suppose you're playing against someone who isn't nearly as good as you, but happens to have a terrific serve? A good way to even things out is to let him serve every point. Keeping score is simple: All rallies result in a point, and the first to score 21 wins. This is an excellent practice drill. It allows your foe to groove his already powerful serve, and it gives you lots of practice in the all-important return of serve. You put yourself on the firing line, while he blasts his very best weapon at you, time and again.

5. The stronger player is required to place every ball over the short line. If his shot bounces in front of it, he loses a point. This is an excellent, and very tough way to even things out. It's hard to place the ball over the short line consistently, and doing so takes away those devastating pinch and kill shots. The weaker player, of course, is allowed to hit the ball anywhere on the court.

6. Play two against one. If you can round up two weaker players, have them team up against you. The results are often intriguing. Take the case of a 17-year-old track star who was left panting and defeated by two white-haired old gentlemen. Had they attempted to play him individually, they would definitely have been run right off the court. But two against one evened things up.

By using one of these "games," you can play on an equal level against practically anyone, and turn potentially boring, lopsided contests into thrillers. So, the next time you find yourself facing an opponent who isn't at your level—don't get mad, get even. **R**

MOVING YOUR OPPONENT AROUND



By Dave Peck

Tired of seeing your opponent in the same old spot—right in front of you at center court? Tired of looking at the back of his or her shirt? Tired of losing?

There is a cure for this racquetball ill, however. It's called moving your opponent, having him or her visit the four corners of the court. In short, you want your opponent to see the game from some very different and awkward angles.

Everyone knows that the basic means of moving your opponent from front to back court is the ceiling ball. Let's not dwell on that, mainly because it's boring. Let's concentrate on other ways of moving your opponent around.

There's one special shot in moving your opponent from front to back... the passing shot. You will want to hit this shot either straight down the line, so it shoots straight into the back of the court, or cross court.

Aim, in both, is critical. You want to shoot three or four feet off the front wall so it lands 38 or 39 feet back in the court. That gives you time to take over center court.

The wide angle pass, a variation of the simple pass, hits the front wall, kicks off the sidewall and lands behind your opponent. You've got to hit this shot right on, though. If you miss, you may be setting up your opponent for a strong offensive shot, putting you once again in the back court.

Once the pass is complete, move to center court position to grab any advantage. Be ready. Anticipate what your opponent is going to try next... watch where he or she is going for the ball and be aware of how—and where—it may be hit. Expect desperation shots if the opponent is off balance.

Once you're settled into front court (it's kinda nice up there, isn't it?), you should be looking for three types of shots: straight kills, down the line bullets or an assortment of pinches.

Now, what if you've moved your opponent

to the back of the court, he's made a shot, and his/her momentum is carrying them toward you, to the front court? Instead of trying to pinch or kill the ball in front, you can drop your shot right in back of him/her—back to where they just came from.

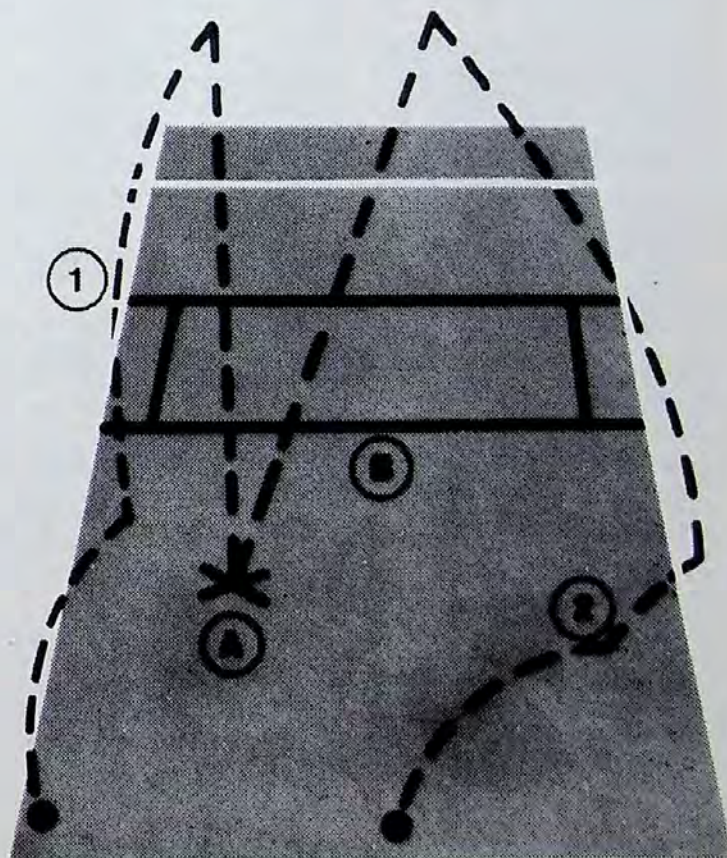
So much for moving your opponent around. Should you get stuck behind your opponent (and who doesn't?) remember to keep control of the ball. "Execution" is the key word. You

must work—and practice—to hit the ball where you want it to go.

Two places you want to see the ball go are
1. straight into the front wall for kills and
2. into the corners. That will force your opponent away from center court.

Naturally, the ceiling ball is still the most practical defensive weapon. It gives you time to recover. But when you have the chance—be offensive. Take your opponent off guard.

R



Passing shots—either down-the-line (1) or wide-angle (2)—are good ways to move your opponent back from center court.

THE FINE ART OF BACK WALL PLAY

By Jack Reznik

Editor's note: The author is associate professor of physical education at Louisiana State University. He has written three racquetball instructional books.

The art of playing the ball as it rebounds off the back wall is one of the most important skills that should be mastered for successful racquetball play. Although theoretically, the back wall shot is one of the easiest to hit since both the racquet and ball are moving in the same direction, it is, however, one of the most difficult techniques to learn. Once mastered, back wall play becomes the delight of the advanced player. Those who fail to master it generally never rise above the level of mediocrity.

Back wall shots are not really shots *per se* but actually the method of playing and hitting the ball after it rebounds from the rear wall. Usually, the ball is played in the air after striking the back wall. It may however be played on the bounce upon rebounding only if it did not contact the floor prior to hitting the rear wall. In either case the ball may traverse the court from the front wall straight to the rear wall and rebound directly off the rear wall. On occasion it may travel around one of the corners before rebounding off the rear or side wall.

During the course of a game, many returns will be played off the rear wall. These returns can be made using all the basic racquetball shots or their variations. The shots can be executed from the forehand and backhand sides with either a sidearm, underhand or overhand motion. The arm motion most frequently utilized and recommended is the sidearm stroke.

For some players, especially beginners, the effective execution of back wall play poses great difficulty. Generally, these players lack the timing and instinct so vital for anticipating where the ball will rebound in order for them to move into the correct position for executing a good return. Novices also lack the patience and the skill needed to let the ball drop to the lowest possible point before hitting it.

Beginners are primarily concerned with hitting the ball. These players more or less "poke" and hope they hit the ball and that it reaches the front wall some way, somehow. If and when the ball is hit, it is considered a triumph.

As beginners progress to the next level, they begin to acquire more confidence in their skills. They no longer attempt to hit the ball as soon as they can but wait a fraction of a second longer to let the ball drop to approximately waist height before striking it. These players still need to practice and improve their timing and skills until they can move to the correct position for hitting the ball with ease and wait for the ball to drop to knee level or lower before contacting it. Once they reach this advanced stage, playing the back wall will be a joy. Advanced players love to see the ball hit hard and high so it rebounds off the rear wall for they know their next shot will be a set-up.

FOOTWORK

A major key that must be learned to master back wall play is the proper use of the feet. Without good footwork, you will not be able to achieve correct body position and ball alignment. You will also find yourself chasing after the ball and running around the court like a chicken with its head cut off.

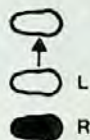
Have you ever watched a racquetball game between a beginner and an advanced player? If so, you probably noticed the advanced player appeared to move very little compared to the beginner. One of the major reasons besides skill is proper footwork. The importance of correct footwork cannot be over-emphasized. It is the nemesis of many racquetball players.

There are two primary methods used to play the ball after it rebounds off the back wall. They are the Stop-and-Hit and Walk-and-Hit techniques. A third method, the Pivot-and-Turn is a variation used in conjunction with these two techniques for playing balls that travel around the rear corners of the court or contact the side wall before rebounding off the rear wall. Regardless of which method is used, always keep your eye on the ball. Never turn your back to it.

The Stop-and-Hit Method: This technique of back wall play is fairly self-explanatory. As the name implies, in the Stop-and-Hit Method of play, you simply move to the ball, stop, plant your foot and then step forward with the other foot and play the ball.

To execute this technique, you should use the following steps:

1. Always watch the ball.
2. Turn in the same direction as the ball travels and face the rear wall after it goes by.
3. Trail the ball to a position near the rear wall.



STOP-AND-HIT METHOD FOOTWORK.

Move to the ball, stop, plant your right foot (forehand side for a right-handed player) and step forward to play the ball. The backhand options are the same, but just executed from the opposite side.

4. Stop and plant your foot as the ball hits the back wall.

5. Simultaneously with planting your foot, position your racquet behind you about waist high and cock your wrist similar to the back swing in a normal stroke.

There is relatively very little room for error. However, through practice and experience you can learn how the ball bounces in relation to the back wall. This will eventually enable you to anticipate the flight of the ball correctly.

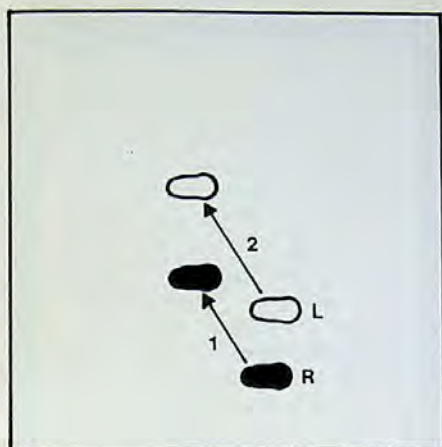
The Walk-and-Hit Method: The main difference between this technique of returning the ball and the "Stop-and-Hit" approach is the number of steps taken by a player while preparing to hit the ball. In this method, usually two or three steps are taken before contacting the ball as compared to only one in the "Stop-and-Hit" style.

The primary advantages of this method are twofold:

1. More linear momentum can be attained before hitting the ball, thus adding additional power to the shot; and 2. more important, it allows you more time to safely move into a good position to hit the ball because you can change your position in relation to the flight of the ball by lengthening or shortening your stride and adjusting the number of steps you take.

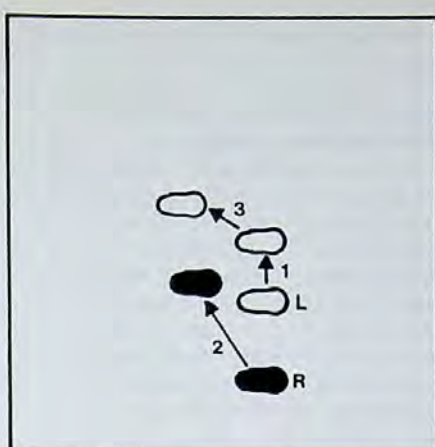
To execute this method of back wall play, you should use the following procedures:

1. Perform the first five steps in the same



WALK-AND-HIT TWO-STEP METHOD

Move to the ball, stop, shift your weight to the left or lead foot, take a step forward behind your body with the right foot and then step toward the ball with your left. Simultaneously with the last step, swing your racquet with a normal forehand stroke. The backhand options are the same, but just executed from the other side.



WALK-AND-HIT THREE-STEP METHOD

Move to the ball, stop, take a short adjustment with the left or lead foot. This is followed by a second step forward behind your body with the right foot and then a final third step forward toward the ball with the left. As you take the third step, swing your racquet with a normal forehand stroke. The backhand options are the same, but just executed from the other side.

manner as those presented for the "Stop-and-Hit" approach.

2. Then as the ball starts its forward flight from the back wall, take a very small adjustment step forward with the lead foot, the one nearest the front wall.

3. After the body weight is shifted to the lead foot, take a second step forward with the rear foot. Make sure this step forward is made behind your body not in front. This prevents tangling your feet and allows better body balance for making a good swing. How far you step forward will be determined by the flight of the ball. (This is a key point for successfully contacting the ball at the correct position.)

4. As the rear foot is planted, the body weight is transferred to it.

5. Simultaneously with the footwork, the racquet should be positioned behind the body, waist high, with the wrist cocked. This is similar to the back swing in a normal stroke.

6. Following planting the foot, step forward with the lead foot toward the ball and swing.

7. The swing continues forward through impact in the direction the ball is hit and then slightly around and away from the body.

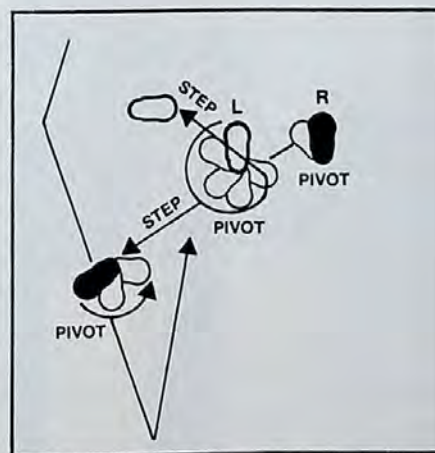
8. The height at which the ball is contacted will be determined by the type of shot selected.

Step 2 may be eliminated if the ball is deep in the court near the rear wall. If this is the case, transfer the weight to the lead foot and step forward with the rear foot behind your body following the same procedures 3 through 8. Also if you feel more comfortable without taking the initial adjustment step with the lead foot, then by all means use the two-step approach instead of the three-step. Both are acceptable.

Once again, it is important to point out that

this method is more advantageous and is recommended over the "Step-and-Hit" technique because you can adjust your court position very easily in relation to the ball. This allows you more time to let the ball drop to the correct position before hitting it.

The Pivot-and-Turn Method This approach to back wall play is a method utilized for playing balls that contact a side wall before hitting the rear wall. It also provides an alternative way of playing balls that travel around the corners of the court.



PIVOT-AND-TURN FOOTWORK.

Pivot to follow the moving ball around the corner. Then step with your right foot to move into position to contact the ball. Plant this foot and step toward the ball and as much to the front wall as possible with your left or lead foot. Simultaneously with this final step, swing your racquet with a normal forehand stroke. The backhand options are the same, just executed from the opposite side.

To execute this technique, utilize the following steps:

1. Watch the angle and flight of the ball as it approaches the rear wall.

2. At the same time, pivot in the same direction the ball is traveling.

Hint a. When the ball is hit low to your backhand side and you anticipate it will travel around the corner, pivot on the foot on the side nearest the ball.

b. If the ball is hit hard or contacts the side wall high and rebounds in such a way that it strikes the back wall approximately in the middle of the court or on your forehand side, then pivot on the foot farthest away from the ball.

In both cases described above, you will save yourself time and steps in getting to the ball.

3. During the pivot move your racquet to a position about waist high behind your body with your wrist cocked.

4. Continue to pivot and follow the path of the ball.

5. Then step accordingly, incorporating either of the two back wall techniques previously discussed.

It is important to learn and understand all the various techniques associated with back wall play. One method may be preferred over another under certain game conditions.

Back Wall Tips

- Always watch the ball.
- Turn or pivot in the same direction the ball is traveling.
- Begin the backswing simultaneously with the turn or pivot.
- Transfer your body weight first to the rear foot and then to the lead foot when the "Stop-and-Hit" Method is used.
- Use the "Walk-and-Hit" Method when you need to adjust your body position to hit the ball.

6. As the ball rebounds from the back wall, first forward and then toward the floor, step to meet it with a normal stride and stroke, timing your step and swing to make contact in the correct position.

7. Use all the basic fundamentals for proper stroke execution to hit the ball.

a. The lead foot moves forward with the ball to maintain body balance as the weight is transferred.

b. Begin the forward swing simultaneously with the forward step.

c. The swing continues forward and then in the direction the ball is hit as long as possible before moving slightly around and away from the body.

d. At the moment of impact, snap your wrist vigorously to add more power to the shot.

e. The proper height at which you contact the ball will be determined by the shot selected.

INSTRUCTION

The "correct position" for ball contact depends upon two factors—the stroke executed and the shot hit. If a forehand stroke is used, the ball is hit near the heel of the forward foot, while in a backhand stroke, it is contacted by the big toe of the lead foot. When hitting kill shots, the ball should be contacted as low as possible, preferably knee height or lower. For a drive or pass shot, the ball is generally hit between knee- and waist-height.

The most important or crucial factor in using this method successfully, is foot placement. Obviously, players awaiting the ball may assume a position either too close or too far away from the back wall. Accurately estimating and positioning yourself at the precise spot to await the rebound of the ball is an art that must be practiced and learned.

One of the most common errors of misjudgment associated with this method is setting up and positioning yourself too far from the back wall as a result of not moving deep enough on the court. As this forces you to reach backward, it throws you off balance in order to make the return, causing you to contact the ball too far behind your lead foot. The end result is often a bad or weak return.

If you position yourself too deeply in the court or overrun the ball, it may rebound past you. Then you may find yourself trying to catch up to the ball by lunging forward to execute the shot. Once again, an off-balance shot is performed with the same poor results, namely, an ineffective or poor return.

In other words, to use this technique successfully, you should be in perfect position before contacting the ball.

- When utilizing the "Walk-and-Hit" Method (using 3 steps), first transfer your weight to the rear foot, then to the lead foot, back to the rear foot and finally to the lead foot as you hit the ball.

- Snap the wrist upon contacting the ball.

- Strike the ball as low as possible, preferably knee-level or lower.

- Maintain a long, low follow-through in the direction the ball is hit.

- Utilize the basic fundamentals of stroking when performing the shots.

SHOT SELECTION

It was previously stated that all racquetball shots and their variations could be utilized to make back wall returns from either the forehand or backhand sides. Of all the shots available, the two primary ones used are the kill shots and the pass shots.

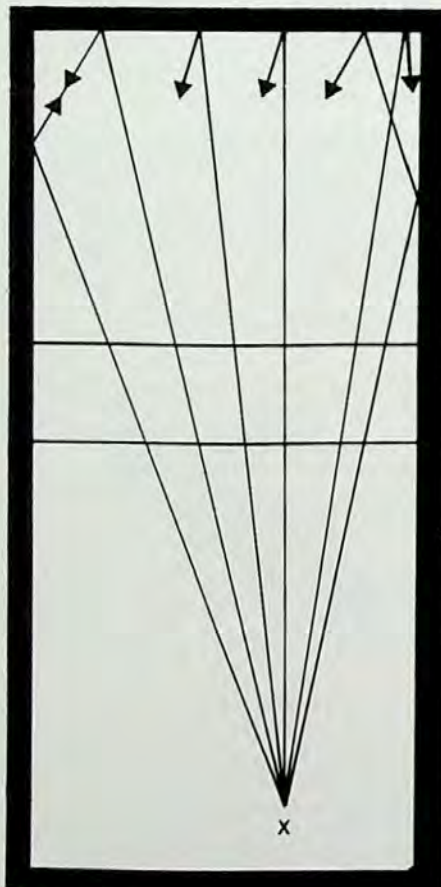
Backwall Kill Shots: The kill shot is a formidable back wall return. Sound strategy and common sense dictate that you attempt a back wall kill shot return only when your opponent is out of position or deep in the court unless you are in a desperate situation. Because of the distance the ball must travel from deep in the back court to the front wall,

your margin of error is greater. If you shoot kill shot returns, vary their direction. Keep your opponent guessing. You can hit a variety of them from the same court position.

Back Wall Pass Shots: These shots are much safer to hit than the kill and should be used interchangeably to confuse and keep your opponent off balance. A good pass shot, besides placing your opponent on the defense, can also score points. Vary your pass shots using the cross court, angle (or two-wall) and down-the-wall (or alley) strategies. Like the kill shots, a variety of pass shots can be hit from the same court position. A word of caution: Do not hit the ball too hard or too high because you will give your opponent enough time to retrieve the ball as it caroms off the rear wall, possibly for a set-up. Then you will be placed on the defensive instead of hitting a winning or neutralizing shot.

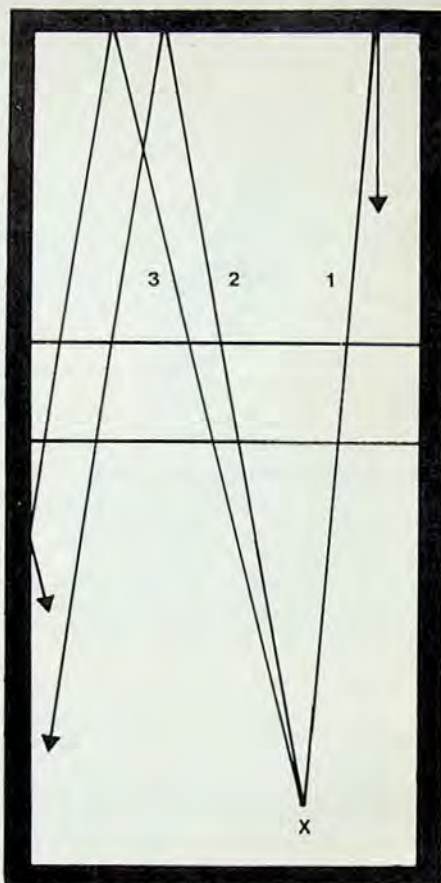
BACK WALL DRILLS

To gain proficiency in back wall play, you should diligently practice the various techniques. Repeating the skill over and over again is one of the ways of improving perfor-



KILL SHOTS

Forehand kill shots for right-handed players. The backhand options are the same, just executed from the opposite side of the court.



PASS SHOTS.

Forehand pass shots for right-handed players. The backhand options are the same, just executed from the opposite side of the court.

1. Down-the-line or Alley Pass
2. Crosscourt or "V" Pass
3. Angle or Two-Wall Pass

mance. Solitary practice is one of the best ways to iron out problems and improve mechanical skills. Eventually the skill will become second nature to you. Only then will you be able to rely on it in a game situation. Following are several drills you can use to improve your timing and footwork in hitting the ball after it rebounds from the back wall.

Toss and Catch: This is the first step for developing the timing and footwork so necessary for successful play. To perform this drill, all you need is a ball and a wall.

Begin the drill by assuming a position in the center of the court about three to five feet from the back wall. Toss the ball with the non-racquet hand using the underhand motion directly toward the rear wall. After the ball rebounds from the wall, let it bounce on the floor and pass near your body without any interference. At the same time the ball is tossed, move your racquet arm to a position behind you similar to executing a forehand stroke.

As the ball bounces on the floor and passes you, synchronize your forward move

with it, using either the "Stop-and-Hit" or "Walk-and-Hit" methods of back wall play. Adjust your steps and time your forward swing with the ball as it descends after the bounce so you can catch it with your racquet arm at knee level or lower. Perform this drill over and over until you can catch the ball at this level each time.

The main purpose is to teach you how to judge the speed of the ball and coordinate your swing with your footwork so you can contact the ball with all your power at a designated point. Continue this drill until you feel comfortable and you can accurately anticipate the descent of the ball, catching it at the desired height.

When performing this drill, do not toss the ball so hard that it flies past you too fast and you do not have a chance to move with it. Make sure the ball toss will allow you time to move with it and obtain the desired results. Also do not grab at it behind you or even as it nears your body. Try to swing your arm as if

you were hitting strokes and catch it below your knees at the place where you would contact the ball with the racquet.

Toss And Hit: Assuming you know how to judge the ball, you are now ready to hit it. To execute this drill, follow the same procedure as stated for the toss and catch, except instead of catching the ball hit it with your racquet. If you have practiced correctly, you should contact the ball near your lead foot about knee-high or lower. Practice this drill using both the "Stop-and-Hit" and "Walk-and-Hit" methods of back wall play.

Front Wall-Back Wall Set-Up: This is the next step in your back wall skill development. It is more difficult yet more realistic, simulating the actual way you will play the majority of shots during a racquetball game.

To execute this drill, assume a position about five feet behind the short line. Using either an underhand or overhand stroke, hit the ball to the front wall hard enough so the ball will bounce once on the floor and re-

bound off the rear wall. As the ball strikes the back wall, move into position to execute the return using one of the various methods of back wall play. This is more difficult than the first two drills because there is more body movement and you must hit the ball before it bounces on the floor. The object of this drill is continued practice on footwork and timing so you can contact the ball in the same position similar to the first two drills.

Partner Back Wall Set-up: This drill is exactly the same as the "Front Wall-Back Wall Set-Up" except instead of setting yourself up, your partner assists with this function. After putting the ball in play, your partner can then watch to see if you are moving to and hitting the ball correctly.

When performing this drill, stand to one side and deep in the court while setting-up and observing your partner. This position is relatively safe and will keep you from getting hit with the ball.

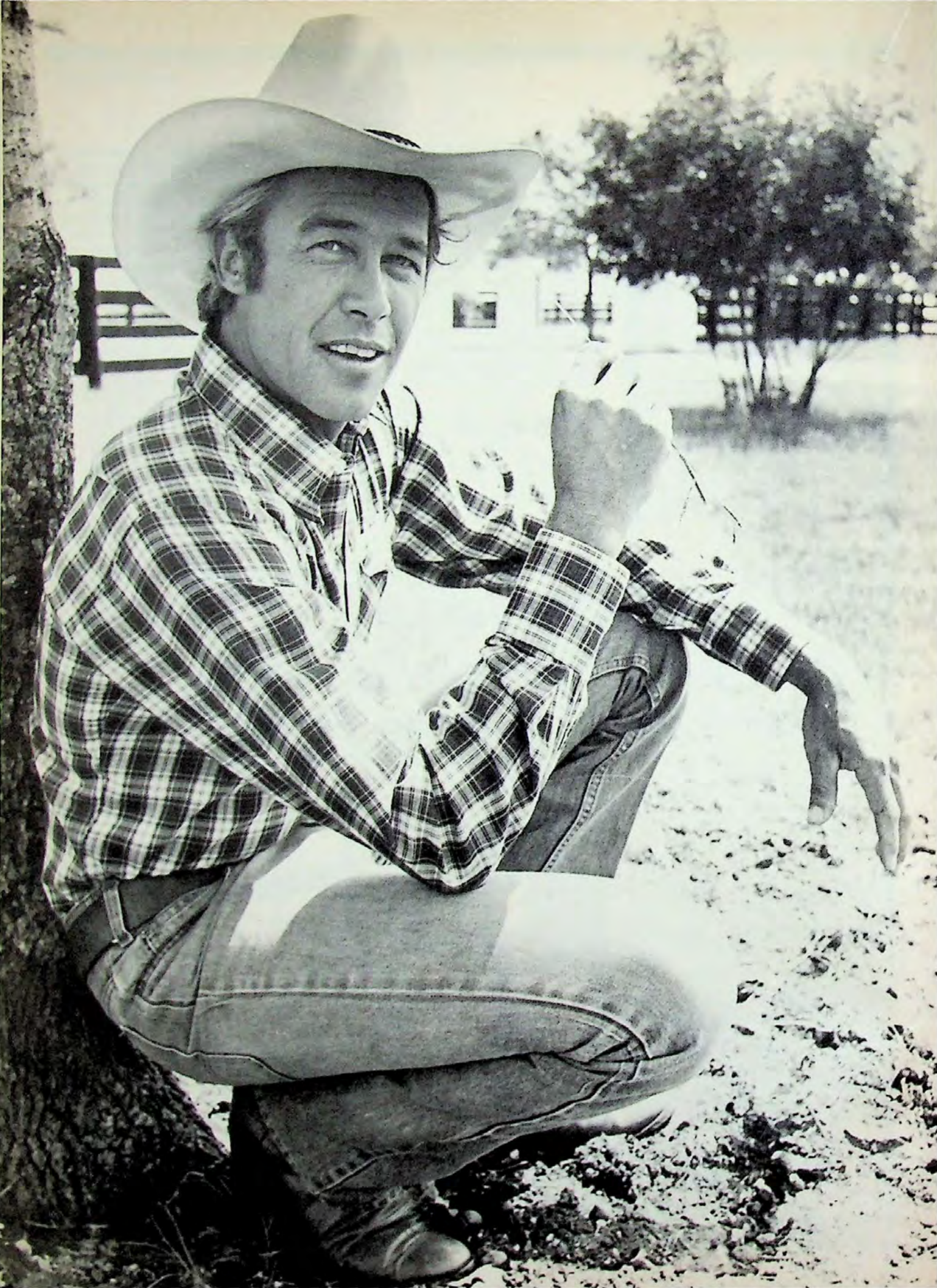


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RACQUETBALL'S URBAN COWBOY

It was the merciless J.R. who taught *Dallas*' Steve Kanaly how to play the game.

By Edward I. Placidi

Donning his black cowboy hat while lights were being adjusted for the next photo, Steve Kanaly fell right into character as if on cue. With a "Howdy Pardner" grin on his face, he called out in his best Texas drawl for a can of beer, drew his racquetball racquet as if it were a six-shooter, and then burst out laughing.

Kanally, tan and trim and with prematurely silver-gray locks, may believe he "should have been born in the days of the old West" but these days are just fine, thank you, due to the success of CBS' top-rated series, *Dallas*.

"The character (ranch foreman Ray Krebbs) I play on *Dallas* is my fantasy," says Kanally. "As a kid I grew up loving western characters like Gene Autry, Hopalong Cassidy and Roy Rogers."

Even though Kanally was raised in Los Angeles, when he appears in public, people automatically think he is a cowboy. His accent, in fact, is more convincing than some homespun Texans.

"People think of me as a cowboy character. I'm sort of misplaced," he says. "I should have been born in another century. Maybe I'm 100

years too late."

Kanally comes across as down-to-earth. He is a family man in his mid-thirties, a Vietnam veteran and an actor who has paid his dues. Yet one gets glimpses of another Kanally: the clowning cowboy of the photo session; the boyishly-excited athlete who wanted to hold up the interview for a half hour while he got in a quick match with a racquetball buddy, fellow actor Tim Culbertson.

Kanally even makes his racquetball playing part of his fantasy cowboy world. "I see myself a crafty old codger taking on a young buck, putting that kill shot in the corner every time," says Kanally.

It was Larry Hagman (J.R.) who first introduced Kanally to racquetball during the first year of filming *Dallas* in Texas. "The son of a gun," Kanally recalls. "The first six times I went out and played with Larry, he beat me ruthlessly, and without any mercy."

Kanally stuck with it, practicing with another friend who gave him pointers to improve his game. But he plays the game for personal satisfaction. "To tell the truth I would really rather lose," so he says. "Winning is not so important as getting better."

He readily admits to having lost to 70-year-

old men. "They don't run after every shot but they sure have some shots. They get you out of position. They conserve their energy. It's a strategy thing," says Kanally.

"Anybody can go out and play on a certain level but it's really amazing to see the technique and strategy involved when you start watching the top players. I have a lot of respect for those guys."

Since that first *Dallas* season, Kanally has played a lot of racquetball—usually with Hagman, and another *Dallas* star, Patrick Duffy.

"One day Patrick forgot his goggles and as he was taking one off the back wall it hit him square in the eye," recalls Kanally. "Well, we both had to go back to work on a scene afterwards and we were real worried his eye was going to puff up and be black and blue. Luckily, it didn't get too bad and they covered it up with make-up. But we never played again without our goggles during filming."

Kanally says he is serious about keeping in condition. He skis, plays tennis and runs in 10K races. He also sets aside time for racquetball. "It's an hour's worth of intense exercise," he says. "And in my life today, time is everything. I drop three pounds if I play hard for an hour. Of course, I gain it right back with the first two beers."

During his growing-up days he found time to play varsity football, run track, compete in junior ski races, and play the piano with the high school orchestra. He also enjoyed art and, following a tour of combat duty in Vietnam, he struck out to make a name for himself as a painter.

"I had to get my feet on the ground and find out who I was and what I was going to do with my life," recalls Kanally. "I look back at the canvases. I was a different person back then. Some of my paintings were violent and energetic. But I didn't need any explanation for what I was doing. The fact that I was doing it was all I cared about. It was all rather exploratory."

After studying under watercolorist John Courbet, a descendant of the famous 19th-century French Realist master Gustave Courbet, Kanally put on a one-man show at his alma mater, California State University at Northridge, and made a number of sales. He garnered some success and publicity as a young painter, but to make ends meet he worked as an instructor at a shooting range.

Having been taught by his father how to use a gun, Kanally became an avid skeet and trap shooter, a "pro" at the sport. His stint in



Photos by David M. King and Lorimar Productions

Steve Kanally, who plays the part of ranch foreman Ray Krebbs in the *Dallas* television series, gets in a game with actor friend Tim Culbertson at Racquet Centre in Universal City, Calif.

URBAN COWBOY



Last season's *Dallas* cast: Back row (left to right)—Larry Hagman, Linda Gray, the late Jim Davis, Patrick Duffy, Victoria Principal, Steve Kanaly. Front row—Barbara Bel Geddes, Charlene Tilton. Duffy and Tilton were former *Racquetball Illustrated* cover subjects.

Vietnam also added greatly to his prowess.

It was at the shooting range that he met John Milius, also an avid skeet and trap shooter, who offered Kanaly a job as technical advisor on a war film he had written. It never came to fruition, however, nor did the next film Milius helped him get involved with.

The third time was the charm. Milius brought director John Huston, an expert marksman himself, out to the range one day. Impressed by Steve's shooting, Huston offered him a small role, sans an audition, in *The Life and Times of Judge Roy Bean* with Paul Newman.

Skeptical after two previous letdowns, Kanaly arrived on the set in Arizona with a briefcase full of silver jewelry he had made in hopes of selling a few pieces to make bus fare if things went sour again. Things, however, went sweet. Not only did his acting career get off the ground but he sold lots of jewelry.



"Winning is not so important as getting better," says Kanaly.



"Every cowboy I ever met thinks I'm from Texas," says Kanaly.



From there he stuck with acting, and acting stuck with him. He appeared in such movies as *Pretty Boy Floyd*, *Dillinger*, *Sugarland Express* and *Young Joe*, *The Forgotten Kennedy*, but he also kept his case full of jewelry in the closet "just in case."

Outside his acting, most of Kanaly's time goes to his family these days. Three-year-old Quinn "is a wonderful little girl who demands a lot of attention which I'm glad I've had the time to give her. These first two formative years are very important."

Steve and his wife Brent (they met at the shooting range) are expecting a second child soon. And he has recently bought a new house.

Dallas is responsible for Kanaly's attention these days, including commercials for Justin boots and Michelob beer. Ironically, he was close to giving up acting when *Dallas* came along.

The year prior to *Dallas*, Kanaly had been up for numerous projects competing with other actors. He was trying to make the transition to a leading role or at least a second lead, but he kept losing the big part. He had begun looking into other career avenues, and was seriously considering a public relations position, when one day his agent sent him on what appeared to be just another typical casting call.

He arrived knowing nothing about the show, but after reading the part of Ray Krebbs, the roguish ranch foreman, he told himself, "This is exactly what I need in television right now. This is some kind of character. This guy's not only a cowboy, he's a scoundrel, he's got a sense of humor, and he's an action man. This is perfect for me." He told the casting people the part was perfect for him—and they agreed.

"I take a lot of pride in the way I portray the character. He's very authentic. I'm not a cowboy, but everybody out there believes it 100 percent. Every cowboy I ever met thinks I'm from Texas. I hate to tell them I'm not," says Kanaly.

Kanally's character expanded this past season. He got married, and became heir to part of the Ewing family fortune ("My share is estimated at \$30 million.").

The shooting of J.R. at the end of the 1980 season created a media furor that helped set the stage for *Dallas*' enormous ratings. The last episode this season in which one of the women has drowned in the Ewing pool should be just enough to create another press blitz. Kanaly was not in the final scene but he happened to be on the set when it was shot. He says he has no idea which character is dead.

"They shot scenes with Kristin (Mary Crosby), Pam (Victoria Principal) and Sue Ellen (Linda Gray) that evening in the pool," says Kanaly. "None of us really knows who it will finally be."

Although television shows have a relatively short life span, Kanaly predicts *Dallas* will be on for, perhaps, another eight years. If so, it looks as if Kanaly, Hagman and Duffy can look forward to many more years of their merciless cutthroat racquetball matches.



HANDS AGAINST THE BODY

By Cheryl Phillips

The magical results of therapeutic touch can improve your sport readiness but there is a banal misconception that athletic massage has some connection with parlor sexual massage. "It's like deciding to play racquetball after watching a golf game. The only thing the two have in common is hitting balls," says Aaron Gross, a Dallas-based therapist who started his athletic massage career with a professional soccer team.

Sports muscular conditioning is a specialized form of massage that was founded in the 1800s by Swedish physiologist Peter Henry Ling. "I combine Sweden's scientific active and passive manual manipulation of the joints and muscles with adapted Chinese pressure point techniques," says Gross.

"People are resistant to having their bodies touched," says Gross. "Massage does not soften the muscles. Actually, it strengthens tissue, and if people can break through the maze of propaganda and uptight social mores, I can make them better athletes."

Massage is more accepted in Europe than in the United States. On some teams the masseur is equal in importance to the manager. "A typical way for American teams to be introduced to the world of athletic muscle stroking is to play a European team that has one," says Gross. "But it is beginning to gain popularity in the United States now."

Physiologically, massage aids in stimulation, lubrication and circulation. It combines stretching and relaxation. It can be used to prepare you for activity, restore you after exertion or rehabilitate you following soft-tissue injury. There are six fundamental manipulations of an athletic massage—effleurage, petrissage, friction, vibration, tapotement, and pressure point. "The concept is holistic, but each motion brings about a unique effect and can be used selectively toward game refinement," says Gross.

Gross recommends using deliberate hand action to develop the relationship between muscles and the nervous system. "By pulsating the muscle fibers and nerve endings, there is a contraction and relaxation which builds coordination. Stimulation is particularly important for joints that may be strained during a game—the elbow, shoulder, knee and ankle."

Gross says that one of the best, and least recognized athletic benefits is metabolic lubrication. Muscles that slide and glide must be lubricated; otherwise, there is friction. Lymph glands serve as the body's lubricant, like oil in a car motor, and the flow is aided by massage.

By rubbing and squeezing, the masseur

Because of physical abuse on the court, the magic of massage can be of importance to the racquetball player.

helps circulate blood and oxygen, which build healthier muscles. This is helpful for injury prevention and treatment. Bill Ogard, physical therapy instructor at the University of Texas Health Science Center, and a sports-medicine specialist says, "It is essential to understand the interplay between tissue damage and circulation. Immediately after an injury, apply ice, follow with compression and elevation, and allow the muscle to rest for several days. Slowing down the circulation is your first priority." After a recuperation period, massage can help remove blood from the bruised area and return muscle tone and function.

Therapist Walter Budd believes one cannot separate the physical benefits of massage from the psychological ones. "During a complete body massage, you are in an altered state of consciousness. When tension is released from the body, it is also removed from the mind, making way for deeper concentration," he says.

"Massage does more than decrease physical strain, it can also relieve a violated ego," says Gross. "It's impossible to be uptight over a few missed shots when your body has been deeply relaxed." But because massage serves as a natural tranquilizer, it is not recommended right before a game.

Pre-rigorous exercise relaxation is not new. It was used by Roman gladiators. The night before a big match, penetrating massage may give extra nourishment to the vital muscle groups such as arms, shoulders and legs. "There should be complete rest following the revitalizing treatment, an evening of minimal activity and a good night's sleep. Putting essential muscles into a good metabolic state the night prior to your game will lessen the chances of becoming sore," says Gross.

Tapotement is a series of brisk strokes. The therapist rapidly strikes the body with his or her hands or fingers and then short, quick blows are given from the wrist. "The primary kinds of tapotement percussion are hacking, tapping, clapping and beating. Tapotement increases concentration, stimulates, promotes blood supply, activates the nerves, and hardens the muscles," says Gross.

Light massage could be used as a pre-game warm-up to get muscles warm and stretched. "Flex a muscle and hit it with your hand, then relax the same muscle and hit it

again," says Gross. "The second time you feel less pain, there is more give and shock absorption. It is the same concept when you go onto a court being tight rather than loose."

"A 15-minute conditioning preparation doesn't make you a more competitive player, but it may make you less susceptible to injury," says Ogard. "Before getting up to high speed driving, you should let your car motor warm up. An automobile runs best when there's been time for the oil to circulate through the engine, and an athlete performs better when our physical lubricants have had time to warm up and circulate throughout the body." Ogard says that typical racquetball injuries could be curbed considerably if players were more concerned with pre-game exercises.

Gross says that friction is the best technique to loosen and stretch his hamstring muscles. "In racquetball, two areas commonly damaged by pulls, strains and pivots are the hamstring and the calf. Friction is an excellent technique because you can do it yourself in the locker room," he says. "Use the thumb, tip of the fingers, or palm of the hand in circular movements. Your touch should be enough to reach beneath the more superficial tissues."

What is most recommended is a post-game full body massage. It conditions the thick white fibrous sheets that protect almost all the tissue in the body as well as conditions the muscles, tendons, joints, nerves, blood vessels, and organs.

The three movements used by the athletic masseur or masseuse for deep massage are vibration, pressure point and effleurage. "Vibration is performed by placing the hands or fingers upon the body and rapidly shaking with trembling, pressing movements," says Gross. "Vibratory massage is a means of stimulating the circulation and nervous plexuses." Proper use needs proper practice and should only be done by a trained therapist.

With the Eastern pressure point technique, pressure is systematically applied to the body for three to five seconds, then released. Unlike the other methods, this one suppresses the actions of the nerves and muscles, and according to Gross, is a good cure for cramps. But he warns that it is important to know where pressure and vibration should and should not be used. Otherwise, you run the risk of bruising the tissue.

"Effleurage is the process of gliding the hands with long and short even strokes over the surface of the body," says Gross. "Stroking can be done with the palms, the thumb, the fingers, or the whole hand. This is particularly useful when extreme soreness is present"

A post-match massage, says Gross, will

HANDS AGAINST THE BODY



Dallas-based therapist Aaron Gross (right) shows racquetball player how to circulate and stimulate the hamstring muscle prior to a match.



Shoulder and foot massage are two areas that racquetball players should concentrate on. Shoulder massage can improve your swing. The nerves and blood vessels in the foot are related to all parts of the body.



restore tissue balance. "If you win, but end up with days of debilitating soreness, your victory is soured," he says. "Massage is particularly helpful when you are in a tournament and must play several games. By straining the muscles repeatedly, without a routine to relieve the build up of lymph, you run the risk of adhesions."

Budd says that when the body is under a great deal of physical and psychological stress, as in a competition, large amounts of uric acid are released. This accumulates

around nerve endings to form crystals. But during a deep massage, this chemical waste is squeezed out into the lymphatic and blood stream, returning the muscle to its natural metabolic state.

Doctors are now encouraging self-health care of the body and therapists even encourage self massage. Gross recommends that active people learn foot and hand/neck/shoulder massages. "In non-contact sports, more demand is placed on the feet than any other body part," he says.

"I discovered the benefits of tissue healing massage after I broke seven bones in my foot while hill climbing," recalls Gross. "When my foot came out of a two-month-old cast, it looked awful and felt worse." Gross then began massaging his foot several times a day and found that it not only relieved some of the piercing pain, but also, in time, helped to restore the tissue.

Using one leg as a brace, he recommends massaging the bottom and top of the foot as well as the ankle. "There's a specialized theory for foot massage, reflexology, that equates regular foot rubbing with exercise and a proper diet. Supposedly, for people whose work and play put pressure on the foot, you need self-massage to break up accumulated stress. The nerves and blood vessels in the foot are related to every part of the body."

One of the most valuable strokes in massage is petrissage, used mostly with the neck and shoulders. "If a person does this type of massage regularly, 50 percent of the tension will be alleviated," says Gross. These areas can be massaged by mixed doubles partners.

"Petrissage is a perfect you-do-me, I'll-do-you technique, and is good for releasing pre-match or post-match stress. To keep from irritating the skin, you should use some type of body oil or cream." Petrissage is the process of kneading, pressing, rolling and squeezing the tissue and is principally a manipulation of the muscle. It increases nutritional distribution and strengthens the muscles. It will also help to free the adhesions and the flow of waste products. When working the neck and shoulders, the grasp of your hand must be gentle, yet of sufficient firmness to accomplish the desired results.

Massage can also assist the player in identifying areas that have been overworked or strained from activity. Early recognition of soreness can prevent unintentional further damage, so it is of utmost concern that the player stay alert to what symptoms the body is displaying.

Ogard has found that the majority of severe racquetball injuries are to the upper extremity—the elbow and shoulder. Muscles are strained more often than joints, and the muscle/tendon unit, one of the structures that support the joint, is most vulnerable. "A player can develop inflammation of this area which becomes very painful and limits full range of motion," says Ogard, "and there is a difference between soreness and persistent pain. A player must regard soreness as an indication that the muscles have been overworked and underconditioned and chronic pain as the body's warning system that something needs medical attention." He warns that although massage is useful in recovery from minor damage, it should not preclude medical follow-up of major problems.

Massage therapy is a specialized profession, so before laying on the table, naked and vulnerable, find out if the operator knows athletic techniques. Approach this form of sports training with the same degree of selectivity that you use in choosing a racquet or shoes.

OUR SECOND SERVE

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MENTAL PREPARATION FOR COMPETITION

Players can now use mind exercises to get "up" for a game.

By Bruce D. Hale

Editor's note: The author is concluding his Ph.D. program in Sport Psychology at Penn State University and is currently teaching an "Inner Sports" course to athletes.

How many times after a particularly frustrating loss have you thought you "just lost your concentration today," "were too uptight," or you let yourself get "psyched out" by an opponent? After several bad games, many players begin to believe there's little they can do to improve the mental "ups and downs" of their game. They're wrong. Everyone from novice to professional can learn psychological skills to practice as easily and as often as ceiling shots and z-serves.

All elite players have learned through trial and error, or via more regimented training, how to win consistently by perfecting "inner sports" skills. As the professional level of competition, it is often the "mental game" rather than differences in physical ability, which determines the ultimate victor. Even beginners can incorporate these mental preparation techniques into practice and competition, thus they can speed the learning of new racquetball skills or enhance well-learned skills.

One cautious word is necessary before the techniques are described. None of these are magical; they are all skills which like learning a new shot must be practiced. This should be done on a regular basis for at least 15 to 20 minutes a day. These skills won't make you a Marty Hogan or a Heather McKay overnight. They take time and you must patiently practice for maximum benefits to your game.

Goal Setting

Many players believe that self-motivation is not controllable, and therefore they do nothing to prepare for optimal performance before a match. They assume that motivation is some inherent quality that you either have or

don't have on a certain day. But motivation is really activated by setting goals for competition. And how effectively you set goals can determine how well you play.

Make a habit of setting at least one small goal for every practice or competition you undertake. These goals do not have to be just performance-oriented (i.e., "I'm going to beat so-and-so today,") but can be focused on physical skills (front wall "kills"), cognitive skills (more positive self-statements during competition), knowledge (learning a new strategy), or risk-taking (overcoming a fear of failure).

First identify a consistent problem you are having in your game. Then formulate a realistic goal statement in positive terms. For example, "I want to be relaxed before the competition." Don't use negative sentences or you will be setting up a negative self-fulfilling prophecy of failure. In other words, you would not say, "I don't want to be anxious before a match."

Next identify the goal in terms of concrete, observable, measurable activities. The statement, "I want to be able to concentrate better," is not helpful because it does not allow you to evaluate your progress or define what you mean by "concentration." Change the statement to, "I would like to see the racquet hit the ball on 90 percent of my shots."

Finally, make sure your goal concerns your behavior, not someone else's. It's not useful to say, "I would like to make my opponent miss some of my serves," because you can't control your opponent's responses, only your own.

The first step toward achieving your goals is to determine what deficiencies are keeping you from attaining them. It may be that you lack knowledge of some skill or strategy necessary for improvement. Or possibly you just need more skill practice (mental or physical) to reach your goal. Perhaps you are even afraid to take a risk for fear of failing at something new.

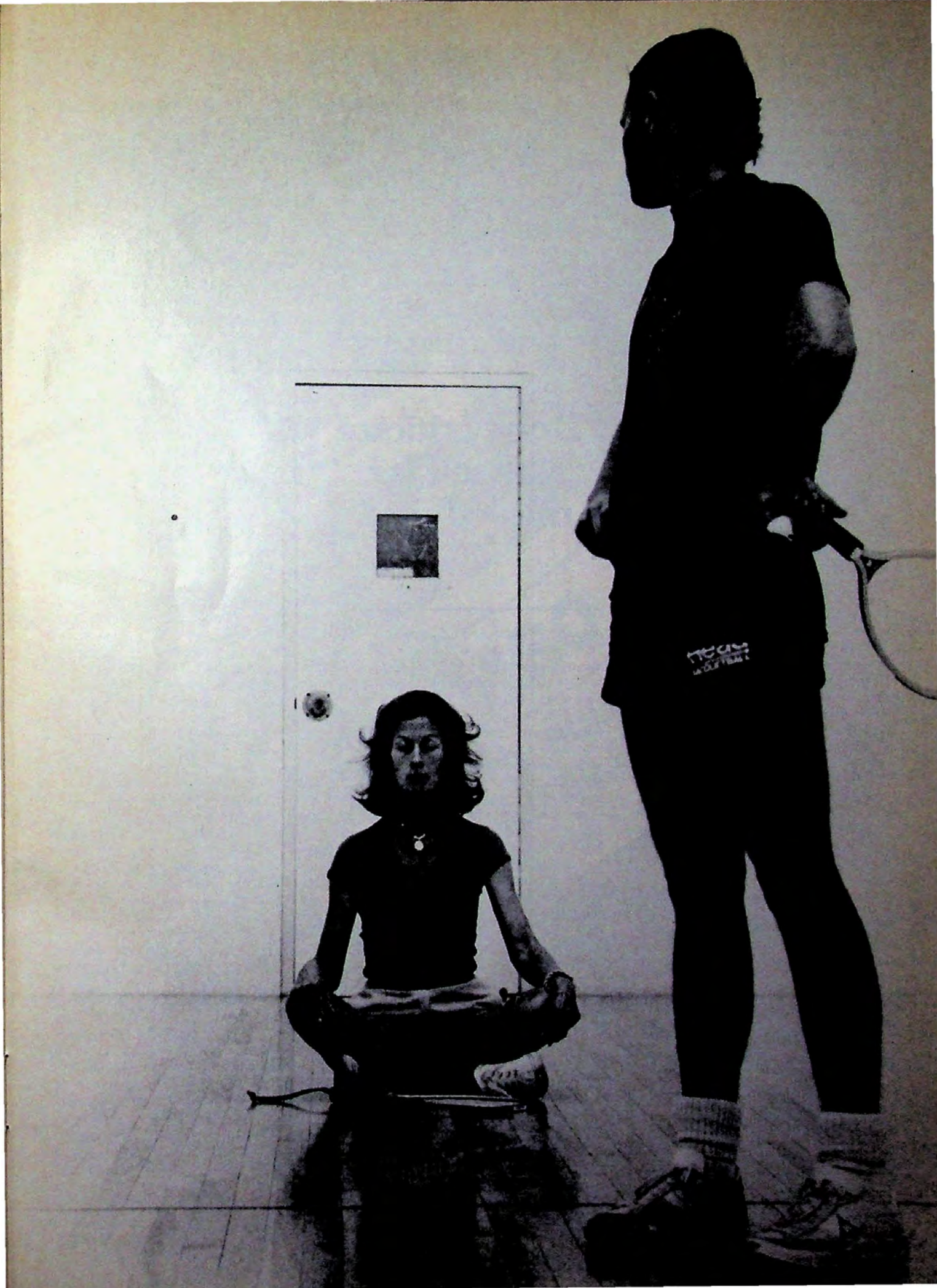
Once you have isolated your deficiencies, plan a program of small steps which can incorporate knowledge, skills, and risk-taking. These steps will enable you to attain your goal. Then practice so you can acquire the necessary skills and knowledge. Keep track of your progress, and once you reach your goal, give yourself a pat on the back. Then go on to bigger and more difficult goals.

Relaxation Technique

Most players often experience difficulties with severe competitive anxiety that devastates their neuromuscular strength, endurance, and coordination during play. In order for optimal performance to occur, your anxiety must not be debilitating, or movements or concentration will suffer. Your body needs to be physiologically activated, but relaxed, so you can move smoothly and concentrate effortlessly throughout the contest. A relaxed, clear mind and enhanced body awareness are the foundations of many of the other psychological skills. For these reasons, many athletes employ a neuromuscular relaxation process.

One of the oldest and most popular relaxation techniques available is Jacobsen's (1964) progressive relaxation procedure. You can learn a variation of this procedure by finding a quiet place to recline for 15 or 20 minutes. Start at one end of your body, inhale, and tense each muscle of a specific muscle group (e.g., your facial muscles) for 5-10 seconds. Then exhale slowly and repeat to yourself, "Relax and let go." Focus all your attention for approximately 30 seconds on the muscles in that area as they become warmer, limp, and totally relaxed. Follow this routine for three repetitions for the face, arms, trunk, legs, etc., until your whole body is completely relaxed. Then reactivate yourself by gradual stretching before standing up. Now you are ready to concentrate and perform imagination exercises more easily.

Good players must be able to constantly shift their focus of attention in two ways:



MENTAL PREPARATION

toward cues in the environment during play such as the ball or their opponent's position, and toward vivid, internal thoughts such as strategy plans or positive self-statements. Narrowed concentration is a prerequisite for optimal performance during critical points or after the frustration of a costly mistake. Focusing on anxious thoughts, anger because of mistakes, or disruptive spectators can be eliminated through disciplined practice.

Concentration is enhanced by a relaxed mind and body, so practice concentration and imagery skills immediately after a short relaxation session. Begin by actually examining closely all the details of a racquetball. Notice carefully the color, texture, insignia, and seam condition. After you have inspected it for several minutes, close your eyes and picture the same ball in your mind's eye. Try to replicate the real object exactly including all pertinent qualities. When you can successfully hold this picture for longer than a few seconds, begin to see the image of the moving ball coming toward you off the walls and ceiling of the court. See the ball more clearly and closely than you do during play. Through your own eyes imagine seeing the strings of the racquet contact the ball until it deflects away. If necessary, first imagine this sequence in slow-motion so you can examine the ball closely, and then later speed up the image to a normal rate.

When you are competent at holding these images in full detail for longer than several seconds, then you are ready to see the ball better in competition. Try "zeroing-in" on the ball in your or your opponent's hand before each serve. As soon as you can focus in detail on the process of seeing and contacting the ball, accuracy of passing shots and percentage of successful "kills" will dramatically increase.

Mental practice or imagery can serve many practice purposes because your muscles react to imagined movement in an identical manner as when overt movement is consciously willed. Furthermore, the more you practice a skill under actual conditions, whether overtly or covertly, the more transfer of learning effects carry over to real competition.

Images are classified into two distinct categories based on the senses invoked and visual perspective utilized. Many of you are probably familiar with external images, or the visual perspective you would experience watching your body performing a skill, as if you were watching yourself on a home movie. In an internal image, you would picture a visual image of surroundings as if you were looking through your eyes and simultaneously feeling the muscular contractions that occur during actual movement. It is a more realistic experience of the actual scene.

Each of these images has its own particular value for different racquetball skills. External images are most beneficial to learners who are first experiencing a new skill and need a

clear picture of the proper technique. For example, if you were learning the correct body positioning for a back wall return, you would visualize your body from a side view concentrating on the ball bouncing off the back wall, anticipating and positioning your feet properly, and then hitting the ball forward from a crouched position.

You can also utilize external images to correct recurrent technique faults. Go through the whole sequence of the skill and try to see where your skill process is malfunctioning. Sometimes it helps to ask another player to

"Don't criticize yourself for a missed shot."

give you feedback first. Once you have isolated the error, practice seeing yourself correcting the bad habit until it is perfect in your mind. Internal imagery can be introduced here if you attempt to imagine how your kinesthetic sensations feel during errors and then compare these incorrect perceptions with those occurring during perfect execution (actual practice may be necessary at this point). Once you can isolate the correct "muscle-sense," you can repeatedly imagine this kinesthetic sensation until correct performance becomes automatic during competition.

Your internal imagery can be important, too, in combination with the concentration skills, enabling you to practice perceiving the actual external cues (e.g., the ball, your opponent's position, etc.) which are necessary for successful shots. Furthermore, you can practice strategy in your mind against future opponents. If you know an opponent has a poor backhand return, see and feel the ball being served cross court or Z-walled to his/her backhand side. Continue to practice a series of shots in a rally as a response to your opponent's typical strategy.

Finally, use internal imagery to "psych" yourself up for competition. Increase your confidence and consistency of play by seeing and feeling perfect shots in your mind's eye which will "warm-up" your neuromuscular connection and your competitive urge. Research at Penn State University shows that internal imagery can generate the identical muscular responses inherent in the actual movement. Only your mind knows for sure.

Negative to Positive

Actions mirror thoughts. The statements you make to yourself about your abilities as a player and a person often become beliefs which then determine your performance limitations. Oftentimes you evaluate yourself, not your performance. You might say to yourself, "I'm a lousy player," or "I'm an idiot for missing that shot," or "I'm an inconsistent server." These self-criticisms become self-defeating thoughts which are difficult to change in a short time. You must focus your evaluation of your performance on game behaviors which you can improve with positive self-statements almost immediately.

In order to effectively use better self-thoughts, first make a list of your most common negative self-statements. Now decide how you can change each one into a positive self-statement. For example, change "I'm an idiot" into "I'm starting slowly today but will soon concentrate more effectively on the ball." Begin to utilize several key statements between points in the match.

Reward yourself for good play (i.e., "That was a great shot, Bruce.") Don't criticize yourself for a missed shot, say, "O.K., I missed that one, but I'll hit the next." Try to find several key phrases to continually repeat so your mind is always focused on the process of the game (each shot), not the end product of the rally (the point). If you focus on thoughts about winning or losing, you lose your concentration, self-doubt creeps in and produces anxiety. Use your positive self-statements as a concentration cue to ready yourself for each subsequent point.

Often the way you evaluate a close game situation determines your subsequent mental and physical reactions to that crucial shot or serve. When you think about what you should do in the situation, you often allow external forces to put "pressure" on you to "excel or else." When you believe you must succeed, you are subconsciously worried about the negative consequences of not succeeding. This pressure causes anxiety and negative self-statements. Try looking at each crucial point as a "challenge"—something you want to achieve for yourself. When you label a situation as a challenge, your body becomes positively activated because you are stressing the positive processes of striving, not the negative possibilities of failing under pressure.

Finally, learn to incorporate the concept of challenge into your self-statements (i.e., "I challenge you to serve to my backhand side" or "I want to challenge myself to work hard during this match." Challenges are open-ended quests, not like "pressure statements" which mean possible failure. If you begin to change the way you analyze your play, your play will improve. It only takes a few minutes before the match and the rewards are doubled. Successful mental preparation can improve your mental outlook and your competitive edge.

DMSO:

The Controversy Continues... Even In Racquetball



By Lynda Huey

Touring racquetball pro Marci Greer sat icing her swollen knee after diving during a WPRA tournament match in Fishkill, N.Y. last April. After 20 minutes of ice, the swelling was slowly going down. The pain was not.

"By coincidence, I had just read the article on DMSO in *Sports Illustrated*," said Greer. "I'm usually very cautious, but so many athletes from all sports had used it I thought 'Why not give it a try?'

I'd never heard of anybody dying from it."

The man with the DMSO swabbed the oily substance over Greer's swollen knee, and within a half hour, the swelling had totally subsided.

"The next day it was like nothing had ever happened to me," said Greer. "I dove on it. I even bumped it again, but there was no pain. And I had complete mobility."

Greer is one racquetball player who would not hesitate to use dimethyl sulfoxide again but other pros haven't had

quite the same success. Dave Peck, for example, used it on his finger following an injury prior to the Houston pro event, and he said it did nothing for him.

But that may be part of the controversy surrounding DMSO. It acts unpredictably on different injuries and on different people. In fact, one may find differing results from one week to the next on the same person.

Former touring pro Jay Jones says he has done extensive reading and experimenting with DMSO. After working 17 years as a stuntman, Jones is used to

DMSO: The Controversy Continues

"DMSO isn't a cure-all but it's part of the puzzle."

living with pain. This past year he has done his amateur racquetball playing with an elbow injury, which led him to experimentation with DMSO.

Jones was given a sampling of DMSO from a veterinarian and used it by dipping his elbow into a bowl of the smelly oil for eight minutes. His skin blistered and he said he felt no relief inside the joint. Later, he packed his elbow with gauze pads full of DMSO, wrapped his elbow with Saran Wrap and then wound an Ace bandage around it to hold it in place overnight. The next day he had second degree burns on his arm.

"Even though it did nothing for me," said Jones, "I do believe in DMSO. But it's not a miracle drug. My elbow was just too far gone already. But friends of mine have used DMSO with amazing success in reducing swelling after workouts."

One of Jones' friends, former Oakland Raider quarterback Daryle Lamonica, said in a *Racquetball Illustrated* story earlier this year that DMSO made it possible for him to play in football games with an injury. He recalls injuring a thumb in practice a few days prior to a game.

"DMSO relieved the pain and swelling so much that I was able to throw the ball the next day in practice and three days later I threw three touchdown passes to beat Kansas City. I know without a doubt that I wouldn't have been able to play if it hadn't been for DMSO."

DMSO is a natural by-product of wood pulp manufacturing. Although it has been used as a solvent for decades, it was only experimentally introduced into veterinary medicine in the 1950s. From there, the natural progression was to treat soft-tissue injuries on humans.

Athletes looking for any possible way to compete after suffering sprains or strains turned to the anti-inflammatory drug, and eventually the public got wind of the substance.

Podiatrist John Pagliano of Long Beach, Calif., who specializes in athletic medicine, recalls his first acquaintance with DMSO.

"We were at the 1972 Olympic Games in Munich," he said. "You could buy this stuff over the counter. The Soviets, Swedes, Danes and Germans all had it as a basic part of their first-aid kit. We didn't know what it was, but we caught on fast. A DMSO fad started right then and it's been used by an increasing number of athletes ever since."

Pasadena (Calif.) chiropractor Leroy Perry has studied the effects of DMSO but emphasizes that he doesn't offer it to his patients. DMSO is a drug and chiropractors are not legally licensed to use drugs. Perry thinks that most people don't do enough research before purchasing it and he cautions them.

"There are three grades of DMSO—medical, veterinarian and solvent. The three types are based on purity level. Unfortunately, most people are using the industrial solvent type which has the most imperfections. People should know that DMSO is a transporter. It takes anything on the skin with it directly into the bloodstream within seconds of application on the surface. That means if someone uses the drug with knowledge, they can use anti-inflammatories or antibiotics under the DMSO. But on the other hand, if there is any perfume or toxic substance on the skin, that, too, will go into the body."

Doctors seem to agree that DMSO penetrates into the soft tissue of the body better than anything ever tried before and in some cases the improved circulation that it causes can bring healing benefits. But the figures quoted by most doctors ranged from only 15-35 percent on the number of people treated who were helped by the drug. The other 65-85 percent did not get relief from their symptoms.

The primary worry of most physicians is that, as with other anti-inflammatories, you may not be healed. Instead, the symptoms are just masked, setting up possible further damage. One should find out the reason for an inflammation before treating it with anything. If a strain or sprain swells, it immobilizes the joint for a reason—to allow for healing. But with the use of DMSO, swollen joints are

often reduced to normal, which allows for continued competition.

Dr. Mark Baum, a Miami chiropractor who specializes in sports injuries, says he has seen DMSO being used on the Pittsburgh Pirates and Philadelphia Phillies baseball teams.

"DMSO can often reduce swelling and allow for pain free movement," he said. "But it doesn't correct the physical problem. If the swelling goes down, allowing the athlete to continue competing to the point that they further harm themselves, maybe even cripple themselves, then it's no good."

Amidst the controversy over the bootleg use of DMSO by thousands of Americans, the U.S. Food and Drug Administration withholds its approval of the drug, stating that proper scientific studies regarding use of the drug on human subjects have not been completed. Proponents of DMSO are infuriated that the FDA won't approve the substance for medical use and claim that the main reason for lack of approval is because pharmaceutical laboratories can't make much of a profit from this inexpensive-to-make drug.

But the FDA has recently authorized several studies on the use of DMSO on acute athletic injuries. Dr. Doug Jackson and Dr. Frank Mannarino at the Memorial Orthopedic Hospital in Long Beach, Calif. are working on a study involving DMSO cream. The study began in January and allows for any athlete who suffers an acute ankle or wrist sprain, acute hamstring or deltoid pull, to be treated with a medical grade DMSO cream made by Wallace Laboratories in New Jersey.

Any athlete who comes into their office within 24 hours of an acute injury is treated with either 35 percent or 70 percent cream. In this particular "double blind" study, neither the doctors nor the athletes know which percentage cream is being applied. For three half-hour periods each day, the cream is applied to the injury, then washed off. Patients may only be treated up to 14 days, but Dr. Mannarino says that most of their patients are using it only five to seven days.

"The results are strictly subjective so far," he says. "It doesn't help many of the subjects, but it does help some of them tremendously. The important thing we're hoping to establish is the optimum dosage of DMSO for the cream. If the same results are achieved with a lower dose cream, fewer side-effects will be experienced. Side-effects include mild itching, redness of the skin, garlic odor from the mouth and from the body. What we won't be able to determine, since we have no control population, is whether or not these athletes were going to get well in the same amount of time anyway."

Even though the FDA has only approved studies involving acute athletic injuries, the doctors involved would like to see DMSO used on chronic athletic problems such as tennis elbow and runner's knee. Bodybuilder/chiropractor Franco Columbu thinks DMSO

"DMSO can reduce swelling but it doesn't correct the physical problem."

should be used only for chronic injuries.

"DMSO acts like heat," says Columbu. "It helps circulation, that's it. And you don't want to improve circulation on an acute injury. You want to shut down the circulation with ice. Ice is best. But if the pain is still there after a few days, then try DMSO. DMSO is just the latest fad, like acupuncture was several years ago. But I'm a bit conservative. I think you have to look at each case and use common sense. Some cases require heat, others ice, others chiropractic manipulation, some surgery. One thing is for sure... DMSO penetrates deeper than anything else."

DMSO has been authorized for medical use in only one instance—treatment of interstitial cystitis, a bladder inflammation. Until the FDA gives its approval for the drug, many cautious folks will point to its limitations. Dr. Tony Daley, U.S. National Team Physician for Track and Field, mentions that DMSO has caused cataracts in rabbits, but adds that the side effect seems to be species specific, not bringing about the same effects in other animals, including humans.

Racquetball player Laura Martino says she won't use DMSO. "They haven't done enough research on it yet for me to use it," she said. "They might find out three years from now that it causes cancer, like they found out with saccharine." Other players, however, said they wouldn't hesitate to use it if an injury developed.

And so the debate continues. As Columbu says, "You know how some people are. They'll get what they want somehow." So the fact that DMSO is illegal for medical use in the U.S. hardly matters to most. What most doctors and athletes who use DMSO agree on, is that extreme caution should be used in its application.

Jones offered this warning: "DMSO attracts things out of the air, so always keep the bottle in a sterile environment and keep the bottle closed when not using it. If you leave the bottle open over night in a humid spot, it will fill up with impure moisture from the air. If you've used it for three straight days and get no positive results, get off the stuff. It won't help you. Don't use a plastic bowl because the DMSO will dissolve the plastic and take some of

those molecules into the bloodstream. Most of the DMSO being sold in newspapers and magazines is the 99 percent industrial solvent. It should be diluted down to about 75 percent with medically pure distilled water."

Accessibility of the industrial grade DMSO has taken the pressure off veterinarians who six months ago were inundated with requests following the media blitz. The Conejo Valley (Calif.) Veterinarian Clinic, for instance, received many requests from people off the streets who supposedly wanted to treat their dogs with arthritis. But the Conejo Clinic doesn't dispense any substance without first examining the animal, and the requests went unfilled. But two or three months ago, when industrial grade DMSO became easily available through hobby shops, health food stores and mail orders, the requests for the drug at the clinic diminished.

This means that human subjects are currently using a less pure form of DMSO than large and small animals are receiving from veterinary treatment. The Conejo Clinic uses a 90 percent gel (90 percent DMSO, 10 percent purified water) on large animals with inflammations. Small animals occasionally are treated for ear infections with a cream that contains a small amount of DMSO to transport the healing medication into the tissue.

"The taboo baloney on DMSO isn't good," says Perry. "A lot of people are going to hurt themselves by using it improperly. The research should be done and the results made known to the public. People have a right to utilize all possible health aids. DMSO isn't a cure-all by any means, but it's a part of the puzzle."

Legalizing DMSO for over-the-counter sale as is the current practice in Europe, would mean educating the public on the proper use of the drug. All warnings would need to be compiled so people could use the drug safely. And because of the immediate movement into the bloodstream, DMSO causes a rather heavy sour taste in the mouth within minutes of application. Often the combination oyster/garlic smell radiates from the body also. So warns Columbu: "DMSO is not for use on a date with a new girlfriend!"

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VITAMINS FOR RACQUETBALL: SHOULD YOU OR SHOULD YOU NOT?

By Edward I. Placidi

"Man does not live by vitamins alone. He needs minerals, fats, carbohydrates, starches and proteins as well," quips M. Daniel Talkon in his popular book, *The Great Vitamin Hoax*.

But how much help do vitamins give to athletes, especially racquetball players?

Why did Muhammad Ali purportedly drink a "secret potion"—said to contain vitamin E, folic acid, lecithin, B₆, honey and bee pollen, in an orange juice base—the night before entering the ring?

Why does 63-year-old Bobby Riggs, the self-proclaimed "biggest vitamin user of all time," claim vitamins have made him what he is today—the super fit, number-two player on the 60-and-over U.S. men's tennis list?

Doubtless there are athletes in virtually every area of professional sports, as well as recreational athletes, who make similar claims as they down their pills and blended health concoctions every morning. But the big, forever-argued-about "if" is whether or not this vitamin proposition is just total hype (and big business), exaggerated truth (beneficial but not a maker of champions) or plain fact.

Vitamins—and countless health and dietary preparations—came of commercial age in the 1970s. It was a decade of growing health and fitness awareness, raising a virtual universal consciousness in America that our bodies deserve better and need more.

The public has been bombarded with claims, and counter claims, concerning vitamins, health foods and dietary programs, leaving nearly everyone confused. Nonetheless, easy-to-take vitamins, as a daily dietary supplement, have been accepted by more and more Americans even though the user may know little about them or perceive little if any beneficial effects from them.

Professional racquetball player Ben Koltun, for example, is a committed vitamin user, taking double his normal dosage (a multiple, plus extra E, calcium, C and B) when he has a tournament coming up. "I started taking vitamins on a daily basis a few years back. I don't always eat right and I need to keep up. But to tell you the truth I don't notice a whole lot of difference. Though I'm sure they help me. They don't give me a boost or anything like that. I don't see any noticeable difference," he says.

On the other side of the coin is top-ranked Marty Hogan, who takes a series of vitamins daily to supplement his diet, claiming they have been noticeably valuable to him. But he doesn't go so far as attribute his racquetball success to vitamins. "When we are traveling (on the circuit) I eat a lot of junk food, so I need vitamins. Even in my everyday diet I don't get enough. And of course I work out hard and that burns up a lot. But in general I feel a whole lot better for taking them," he says.

The obvious puzzling question raised here is why the experiences of two professional athletes taking vitamins on a daily basis differ radically.

Metabolism is an individual thing. It varies according to such factors as environment, physical activity, heredity, even stress. In other words, every body is different. The organic compounds essential for normal metabolic processes are vitamins, none of which the body manufactures itself except for biotin, vitamin K and minimal quantities of vitamin D. Vitamins are a chemical part of enzymes, which are the catalysts for body chemical reactions. Enzymes don't work without vitamins, meaning neither do you.

Doctors, researchers, nutritionists and health food advocates disagree little about the above. But now come the bones of contention.

The position of many doctors as well as the FDA is that if you eat a "well-balanced diet" of three "square" meals a day, vitamin supplements are unnecessary. In probably the most widely read book on the subject, Talkon asserts, "I do believe that all the necessary vitamins we need are available in abundance in the American food supply. It is the self-prescribed use of vitamin supplements that I strongly object to."

Vitamin-supplement supporters, on the other hand, see things in a different light. They ask, for example, what exactly is a "well-balanced diet?" William Gottlieb, senior editor of *Prevention*, a widely-read health magazine, has written, "Nutrition is not an exact science, it's a controversial science." But assuming a balanced diet means including something each day from the meat, dairy, grain and produce groups, how many Americans' diets are balanced? Don't Americans actually eat far too many sweets, processed and fast foods—foods high in calories, chol-

esterol, saturated fat or salt?

Moreover, beyond the consideration of individual needs stemming from individual biological-biochemical differences, vitamin advocates affirm that researchers have found that fruits and vegetables undergo considerable nutrient loss after they are picked and then ripened in storage or through artificial means. Other nutrient losses can occur to varying—and sometimes startling—degrees in the processing, storage and cooking and/or preparation of food. And individuals must take into account vitamin-depleting factors which affect their own bodies, such as smog and stress.

"Doctors receive almost no training in nutrition during medical school, and it shows," says Gottlieb, who stresses that "even if your diet is truly healthful, you still need vitamins. You need a concentrated extra dose of naturalness to counter the unnaturalness of modern life."

Talkon, on the other hand, comes down hard on what he calls the "good-health evangelists."

"The vitamin industry has been successful precisely because there is some truth to its claims. The human body does need vitamins. We cannot remain healthy without them. It is not this fact that is the basis for complaint, but the distortion of the fact by means of extravagant claims, false innuendoes, the repetition of the nutrition myths, and the use of worthless ingredients to increase the saleability of a particular product. The fraud is perpetrated by the vitamin manufacturers, the health food promoters, and the vitamin hucksters."

All this point and counterpoint probably means very little to Lynn Adams, the third-ranked woman racquetball player, who has been taking three multi-vitamin multi-mineral tablets three times a day for a year now claiming they have done wonders for her vitality. "I notice a lot of difference when I don't take my vitamins," she says. "I have less energy... I feel it right away. Since I began taking vitamins I don't have those lows in the middle of the day, anymore."

Getting the needed amount of vitamins is obviously important for some athletes. But no one has a guarantee that he or she is getting all that is needed. According to Dr. Robert Nirschl, "Partial or even single vitamin deple-



tion can occur with subtle impairment of body function, without major malnutrition problems. Thus, some athletes, both professional and recreational, may have partial nutritional deficiencies without even knowing it."

There is no doubt that athletes must take extra care in seeing to their vitamin needs if they want to perform well, but what about the claims that an overabundance of vitamins can improve performance?

There have been few tests and no conclusive results about the value of taking megadoses of vitamins. Though the racquetball pros interviewed for this article all believe in and take vitamins, none take or experiment with massive doses. And there is always the danger of overdosing on vitamins, particularly vitamin A. Several years back at the U.S. Open tennis tournament, pro Bob Lutz was reportedly "taking megadoses of vitamins and as the tournament went on he became listless and started feeling strange."

There have been studies in recent years conducted with vitamin C which say you cannot overdose on it. People taking 250 to 500 mg. of C daily, according to a study reported in the *Journal of Applied Physiology* (Vol. 4, No. 2), had lower heart rates and lower body temperatures in intense heat than people not supplementing their diet with C. *The Review of Czechoslovak Medicine* (No. 4, 1976) reported on a study which showed that people taking 1,000 mg. of C daily for two weeks had faster reaction times than people not taking C supplements, and a study in the *Journal of the American Geriatrics Society* (March, 1976) revealed that people taking over 400 mg. of C daily had half as much fatigue as people consuming 100 mg. daily.

Athletes around the world are forever searching for ways to increase their stamina, strength and performance. Runner Bill Gookin has developed and marketed a "magic drink," E.R.G., or Electrolyte (body salt) Replacement with Glucose, that is credited with "saving the lives of countless exasperated athletes suffering from dehydration, cramping and nausea associated with extreme physical exertion."

Steve Riddick, gold medalist on the U.S. Olympic Relay Team in 1976, credits bee pollen with increasing his recovery power after a hard sprint by 75 percent. After two months of three tablets a day, he says, "I felt an upsurge... as though my body had shifted into a more powerful gear."

Racquetball pro Jerry Hilecher has apparently found his individual need: A "sports" packet of 10 vitamins a day. "I don't cramp up anymore. I also train harder."

Vitamins will continue to be a source of controversy for years to come. But as we learn more and more about them by way of studies, experimentation and tests, we will be able to apply the results to better athletic performance.

Short Shots

Sports Directory



If you are planning a racquetball vacation, or one that may include golf, tennis or snow skiing, there is a sports directory available that may interest you. The *Holiday Inn Sports Directory*, listing

some 600 hotels and resorts with sports facilities, is available for free by writing Sports Hotel Directory, Cosmo Advertising Agency, #1682, 3796 Lamar, Memphis, Tenn. 38195.

"Ordinary" Player

When Judith Guest found out the movie adaptation of her book, *Ordinary People*, won the Academy Award for best picture of the year, she celebrated by going out to play a game of racquetball.

According to an article in the *Los Angeles Times*, Guest, who lives in Edina, Minn., nearly defeated a friend of hers the following morning after watching the Oscar show on television.

"It was absolutely beautiful all day, sunny and warm and nice," said Guest. "I played racquetball and, gee, I almost beat this girl. I've never beaten her before but I came as close as I've ever come so I must be pretty high."

Awards banquet held at the Pasadena (Calif.) Convention Center.

Other publications named in the category were *Women's Sports*, *Texas Sports* and *Playgirl's Slimmer*.

A scroll was presented to the *Racquetball Illustrated* staff.

Head/Neck Danger Signs

The National Athletic Health Institute and the Centinela Hospital Medical Center in Inglewood, Calif. have come out with a quarterly newsletter called "The Extra Point." The publication offers educational information on the prevention, treatment and rehabilitation of injuries suffered while playing in athletic competition, and *Racquetball Illustrated* has been given permission to reprint material from it.

Head Injuries—10 Danger Signs

1. Drowsiness, sleepiness, or coma.
2. Seeing stars or colors after injury.
3. Numbness or tingling in arms/legs.
4. Persistent dizziness.
5. Severe headache.
6. Uneven size pupils.
7. Amnesia.
8. Disorientation.
9. Unusual tiredness or slowness.
10. Excessive movement or restlessness.

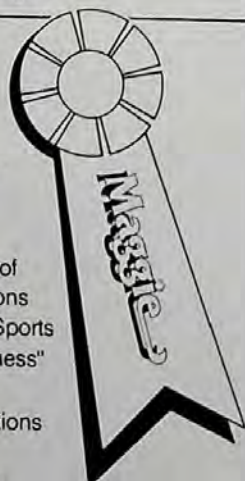
Neck Injuries—4 Danger Signs

1. Unusual lumps/bumps around neck.
2. Numbness of arms, legs, toes, fingers.
3. Tenderness at midline at back of neck.
4. Limited range of neck motion.

Award Winning Magazine

Racquetball Illustrated was selected as one of the top publications in the "Athletic, Sports and Physical Fitness" category by the Western Publications Association.

The honor was announced at the 24th annual Maggie



COLLEGE COURTS

University of South Carolina



Physical Education Building

The University of South Carolina in Columbia has one of the most extensive racquetball programs in the country.

Basically, it is divided into three sections. It is part of the physical education department which conducts classes (mainly with Jess Berry) and class tournaments. It is also part of the intramural department which conducts its own competition. And finally, it is considered one of the 28 club sports, also termed semi-varsity sports.

"The players on the club team aren't eligible to play in intramural competition," says a school spokesperson. "Usually they play in state tournaments."

The South Carolina club program is a student-licensed organization run by students and funded through student fees. The budget for 1980-81 was \$1,689, which was used for travel, entry fees and equipment.

The top racquetball players on the team are Phil Chandler, Tim Teal, Steve Dorsey, Bill Goodman and T.J. May.

"We usually concentrate on state tournaments," said the spokesperson. "There are no plans yet to move to a var-

sity level and play other schools."

P.E. racquetball classes were filled this year, necessitating the addition of more classes next year. Todd Ervin and Sonya Smith won the class competition.

University of Nevada Las Vegas

Since Las Vegas, Nevada is basically a 24-hour town, many of the students work during the night and go to school during the day. Consequently, you may find some entertainers taking racquetball classes at the University of Nevada-Las Vegas.

"Five or six of my students are skaters in the Razzle Dazzle-Ice Show at the Flamingo Hilton," says instructor Doug Carter.

The campus has eight indoor courts, including one with glass and a small section for seating. Classes are in progress from 8 a.m. to noon and from 3 p.m. to 8 p.m. Other students may have

use of the courts from noon to 3 p.m. and from 8-10 p.m. on the weekends.

Nevada-Las Vegas also has a racquetball club which currently has over 100 players. So far there has been no competition against other schools but several of the students paid their own way to the Nevada-Reno campus for a tournament.

"There has been some talk about intercollegiate competition and the desire of the students is there but I don't think there is any funding available," he says.

One possibility in the future, says Carter, would be to have school-sponsored tournaments, with invitations being sent out to other schools in the West and Southwest.

Curt Shacker, Bob Houk, Dennis Thompson, Mitzi Ware and Mary Farr were winners in the spring tournament.

AARA Intercollegiate Championships

Memphis State University overshadowed 30 other college teams to win the ninth annual American Amateur Racquetball Association's Intercollegiate Championships at the Racquet Club in Memphis, Tenn.

University of Illinois was second, followed by Northeastern and Oklahoma State University.

Larry Fox of the University of Michigan defeated Ken Kaihlanen of San Diego State University, 21-16, 21-19, to win the men's singles competition. Barbara Faulkenberry of the U.S. Air Force Academy topped Sharon Fanning of Memphis State, 21-18, 21-18, to win the women's singles crown.

Don Constable and Paul Bakken of Bethel College won the men's doubles title with a 21-6, 21-11 victory over the Memphis State duo of Mike Gora and Keith Blackmon.

Iowa State's Laura Doak and Cindy Mahlstede defeated Rene Trammell and LeAnn Sumner of Memphis State, 14-21, 21-11, 15-7, in the women's doubles finals.

In the number two men's singles, Brian Sheldon of Memphis State defeated teammate Dan Cohen, 19-21, 21-7, 15-8, and in the number two women's singles, Janine Toman of Illinois beat Linda Lavene of Memphis State, 21-8, 21-11.

TOURNAMENTS

Ektelon-Perrier

By Pete Johnson
and Richard Wade

Unscheduled pro stops are usually of the small-time variety. They are often planned in small, out-of-the-way places and the most a pro can hope to take home is air fare and maybe a little left over for a steak dinner. The Ektelon-Perrier affair is one of those unscheduled pro stops which vary from the norm. About \$40,000 worth.

The tournament, at the beautiful Sports Gallery in Anaheim, Calif., brought together men and women touring pros for the first and only time of the season. The two groups used to play all pro stops together but have gone their separate ways since 1980.

And in the end it was two familiar faces—Marty Hogan and Shannon Wright who walked away with the lion's share of the prize money. Top-seeded Hogan defeated second-seeded Mike Yellen, 15-9, 15-12, in the men's finals and third-seeded Wright defeated fourth-seeded Marci Greer, 15-8, 14-15, 15-4 in the women's finals. The matches were taped for telecast on ESPN and syndicated television.

Prize money totaled \$21,300 in the men's open and \$18,700 in the women's division—the closest the two divisions have been to prize money parity in history. Hogan took home a check for \$10,000 and Wright collected \$7,000 (each division decided on its own how they wanted prize money split).

To advance to the men's finals, Hogan, who did not compete in the event last year, defeated Steve Strandemo, 15-12, 15-12, in the quarters and Dave Peck, 15-13, 15-11, in the semis. Hogan had an 11-0 lead in the second game.

Yellen defeated John Egerman, 15-13, 15-7, in the quarters, and then topped Jerry Hilecher, 15-7, 15-4, in the semis. Hilecher seemed upset with a couple of questionable calls in the second game and never regained his composure.

Hogan was in control in the first game but Yellen had him 10-5 in the second game before Hogan battled back to win it. "With a 15-point game (most pro stops are 21-point games), you are never out of it," said Hogan. "I knew I could come back if I kept on my game."

"The first game was my game. I never gave him time to set up for his style of play. In the second game, I eased up and gave him a few points with some shots I could have killed."

The victory may have silenced the critics who say that Hogan can't win with a slower ball. Seamco balls are used on the pro tour, a faster ball compared to the Ektelon ball used in this tournament. "The slower ball altered my stroke somewhat," said Hogan. "The ball tended to pop up, so I went to a more sliding

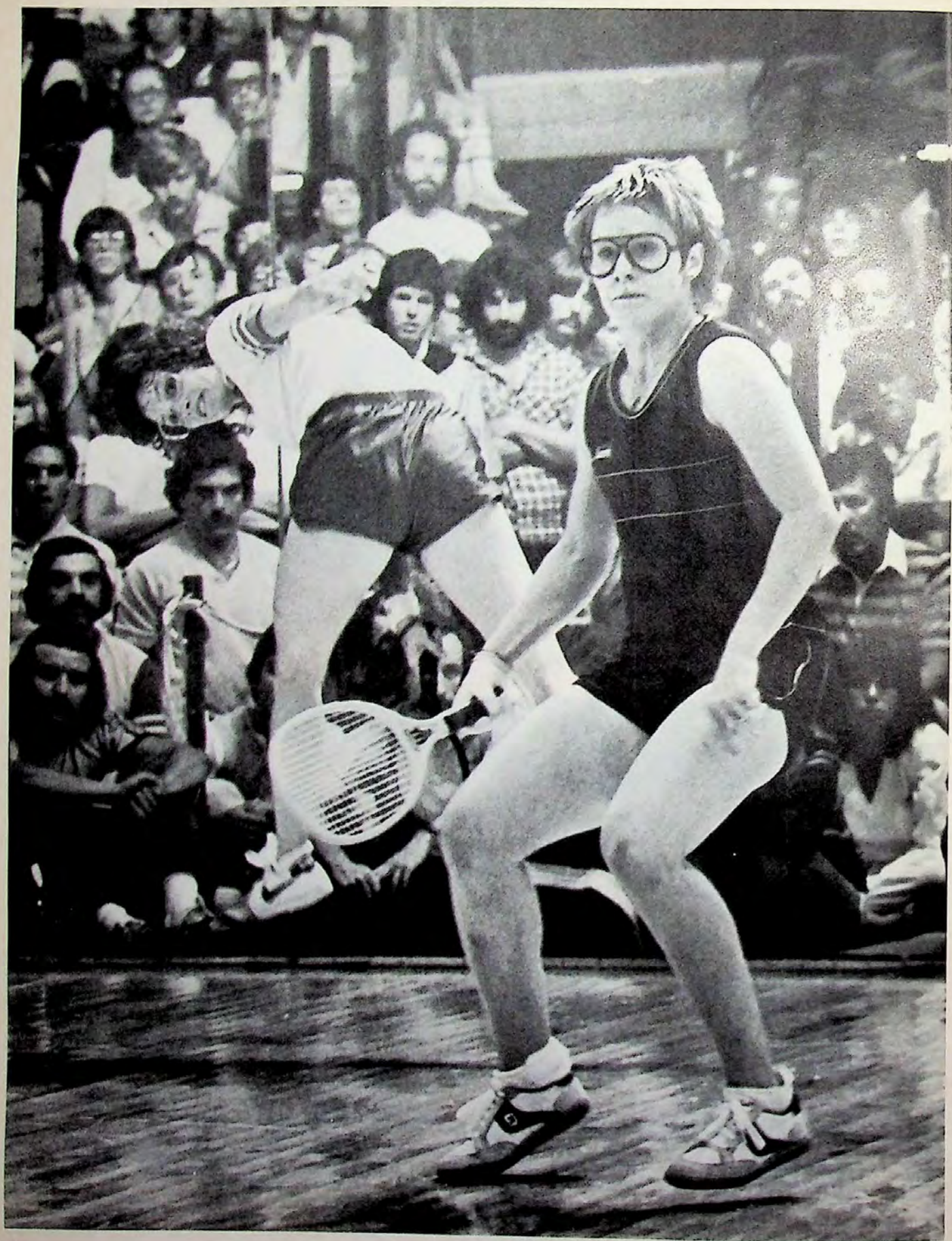


Even though Marty Hogan was kept off-balance on certain rallies, he still did enough straight shooting to defeat Dave Peck in the Ektelon-Perrier semifinals at the Sports Gallery in Anaheim, Calif.

Photos by David M. King



Top: Hogan also had to use some fancy footwork to reach shots against Mike Yellen in finals but Marty prevailed 15-9, 15-2, to win the \$10,000 first prize. Below: Yellen and Hogan are interviewed by basketball player-turned-announcer Gail Goodrich before match. Finals were taped for television syndication.



swing instead of my usual pendulum."

"He made so many great shots and he didn't miss at the end of the second game," said Yellen. "I wanted to play him aggressively, to take him away from his game, but when he's playing with power and poise, it's tough to beat him."

Wright, ranked behind Heather McKay and Lynn Adams going into the event, defeated Jennifer Harding, 15-6, 15-7, in the quarters and then beat Adams, 15-13, 15-13, in the semis. Greer topped Linda Prefontaine, 15-6, 15-7, in the quarters, and then upset McKay, 12-15, 15-12, 15-14, in the semis, scoring the deciding point on a lob serve to the backhand side.

Wright won the first game with ease but lost her lead in the second game against Greer and was forced into a tiebreaker. But the third game was over relatively quickly.

"I knew if I could get by Lynn, the final would be anticlimactic," said Wright. "Lynn always seems to thwart my game effectively. I guess it's because we play such different games."

"Anaheim has been good to me. I've won big here three times. I guess the big break for me was beating Lynn in the semis and



Photos by Devald M. King

Marci Greer was kept off-balance continuously in her match against Shannon Wright in the Ektelon-Perrier finals. Wright won, 15-8, 14-15, 15-4, and took home a check for \$7,000.



Lynn Adams reaches for shot in women's semifinal match against Shannon Wright won by Wright, 15-13, 15-13.



Photo by Mike Hogan

Jay Jones hits on a backhand pinch shot that has Ed Remen looking big-eyed in men's senior finals of the Ektelon-Perrier tournament. Jones won, 7-15, 15-4, 15-4, to earn a Club Med vacation.

finding out it was Marci and not Heather in the finals. Heather may be getting a little old and the younger gals are picking up the necessary skills to beat her. I think her domination is on the way out."

The victory also preserved Wright's dominance on matches taped for television. "The last time Marci and I faced off for the TV cameras (Boise Cascade Pro-Am), she seemed a little distracted by the spectacle and I won easily. This time the cameras didn't

seem to faze her as much but I was really confident until the second game. She rolled a couple of shots right by me and I got scared. She hit a couple of good Z serves and made a great comeback. I couldn't believe it. I thought maybe I underestimated her. . . this could be a long day. But my conditioning paid off and I think I just wore her down."

In the men's open competition, Ruben Gonzales of New York, a power player, defeated Bill Hildebrand of California, a control

player, 15-11, 15-4. Gonzales almost passed up the finals due to the illness of his five-year-old son. Gonzales defeated fellow New Yorker Jim Cascio and Hildebrand topped George Vierra in the semis.

In the women's open final, Caryn McKinney, a law student from Georgia, defeated Stacey Fletcher of Michigan, 15-9, 13-15, 15-14. McKinney was down 8-1 and 14-12 in the final game. Fletcher beat Brenda Poe and McKinney defeated Terri Gilreath in the semis.

In the senior division, Jay Jones of California defeated colorful Virginia club pro Ed Remen, 7-15, 15-4, 15-4. Jones beat Bill Schmidtke and Remen defeated Craig Guinter in the semis. Sue Carrow of Illinois topped Ohio's Gerri Stoffregen, 12-15, 15-11, 15-10, in the women's senior division. Carrow defeated Linda Siau and Stoffregen beat Mary Rasmussen in the semifinals.

The open and senior winners were awarded Club Med vacations for two.

In all, more than 6,100 amateurs competed in the nationwide tournament.

AARA Junior Nationals

Jack Newman of Illinois defeated Robert Kinney of Wisconsin 21-7, 21-5, to win the AARA Junior Nationals 17-and-under boys division at Supreme Courts East in Wichita, Kan.

Mona Mook of California defeated Tammy Hajjar of Pennsylvania, 14-21, 21-5, 15-7, to win the girls' 17-and-under title.

Over 250 players in 20 divisions competed in the event.

Other results:

SINGLES:

Boys' 15 and under

Lance LaCour (LA) def. Mark Henshaw (ID) 21-9, 19-21, 15-12

Girls' 15 and under

Lynn Wojick (AZ) def. Donna Allen (CT) 21-9, 21-15.

Boys' 13 and under

Luis Miranda (TX) def. David Simonette (MD) 21-13, 21-17.

Girls' 13 and under

Elaine Mardas (OH) def. Lisa Mark (CA) 21-9, 21-3

Boys' 10 and under

John Gillooly (MA) def. Jason York (PA) 21-7, 21-19.

Girls' 10 and under

Heather Adler (CT) def. Rodi Martin (CA) 21-5, 21-7

No Bounce 8 and under

Derek Locker (MN) def. Ron Beemiller (KS) 11-1, 11-0.

DOUBLES

Boys' 17 and under

Peck, G. and Johnson, H. def. Fitzpatrick, S. and Brown, S. 21-5, 21-16.

Girls' 17 and under

Wadsworth, M. and Mook, M. def. Mathieu, S. and Ganske, L. 21-16, 21-12.

Boys' 15 and under

LaCour, L. and Scheyer, E. def. Negrete, J. and Brechon, S. 21-19, 18-21, 15-10

Girls' 15 and under

Anthony, L. and DeLugg, J. def. Woods, T. and Peterson, L. 17-21, 21-12, 15-7

Boys' 13 and under

Wilson, J. and Rodriguez, B. def. Simonette, D. and Heckman, M. 21-20, 19-21, 15-14

Girls' 13 and under

Comer, D. and Mark, L. def. Anthony N. and Wallman, S. 15-21, 21-11, 15-6

Boys' 10 and under

Nelson, B. and Locker, M. def. Gilbarte, J. and Carmona, C. 21-15, 19-21, 15-2

Girls' 10 and under

Martin, R. and Sattler, S. def. Carmona, M. and Rodriguez, S. 21-2, 21-8

Coors Grand Prix

Marty Hogan came home again to St. Louis and won one for the folks that knew him well.

Hogan, playing before a crowd that remembered him when he was a cocky little kid who played at the St. Louis Jewish Community Center, defeated Texan Dave Peck, 21-17, 11-21, 11-5, in the finals of the \$26,000 Coors Grand Prix at Town and Country Racquet Club.

Hogan took home a check for \$8,000 and Peck had to settle for \$6,000.

The last time Hogan played in a tournament in St. Louis was in September, 1978, losing in the second round to eventual winner Steve Strandemo.

"I have over 50 titles in racquetball but after 14 years of playing the game this is the first time I have ever won in St. Louis," said Hogan. "If I die tomorrow, I'll die knowing I won in my hometown."

Peck led 4-0 in the first game but he then skipped five straight points to Hogan. Hogan led 14-7 but Peck tied things at 14. Hogan then led 18-14 and held on.

Peck led 4-1 and 9-2 in the second game before Hogan woke up from his nap. Hogan cut it to 9-5 but Peck came back to put things away. He led 16-10, and won with ease.

The tie-breaker was no contest. Hogan had a 6-0 lead and then went up to 10-1 before Peck announced, "This game ain't over yet." Peck then scored four more points to make it 10-5 before Hogan captured the title on a forehand kill from the right side.

The match was relatively low-key, not the flamboyant hard-hitter that often takes place between the two players.

"I think we were testing each other instead of playing our usual games," said Hogan afterwards. "Dave is a tough person to play. He's not like the other players who keep making the same mistakes over and over. He

doesn't make the same mistake twice."

Peck seemed to think the lack of action was due to exhaustion. Both played the week before in the Ektelon-Perrier tournament in Anaheim, Calif.

"We were both a little tired," said Peck. "But I thought I played well. I was consistent."

To reach the finals, Hogan defeated Lindsay Myers, 21-11, 21-19 in the quarters and Mike Yellen, 21-19, 12-21, 11-2, in the semis. Peck topped Rich Wagner in the quarters, 21-20, 21-17, and St. Louis product Jerry Hilecher, 21-12, 21-13, in the semis. Other quarterfinal matches found Yellen defeating John Egerman, 17-21, 21-15, 11-4, and Hilecher beating Don Thomas, 21-1, 21-11.

The Peck-Hilecher semifinal was one-sided. Peck had a lead of 12-5 in the first game before coasting in, and then ran out to a 13-1 advantage in the second game.

The most entertaining match of the tourney was the Hogan-Yellen semifinal. It was a fast-moving game with no stalling and some excellent shotmaking.

Hogan had a 9-7 lead over Yellen in the first game and upped it to 12-9 before running things out. Hogan had a 6-0 advantage in the second game but he skipped five of his next six points to let Yellen back in the match.

Yellen then led 10-6 but Hogan caught him at 12-12. Yellen scored the next nine points to win it.

The tie-breaker was all Hogan. He led 8-0 before Yellen even got the serve. A forehand kill at 10-2 ended things.

Semifinal losers collected \$3,000 each and quarterfinal losers received checks for \$1,500.

All-Sport Pro-Am

By Carole Charfauros George

Women's professional racquetball has come a long way since the inception of the Women's Professional Racquetball Association (WPRA) two seasons ago. Still the names and faces of most of the players are virtually unknown to the general public. But when the WPRA stopped off in the quiet village of Fishkill, N.Y. for the second time, it made front page headlines in the sports section of the *Poughkeepsie (N.Y.) Journal*. Children flocked around the players for autographs and 450 amateur players came from 10 states and Canada to compete for \$2,000 in prizes. Together with \$10,000 for the pro singles competition and a newly added pro mixed doubles division, the total purse came to \$15,000 for the All-Sport Pro-Am.

The tournament was held at All-Sport II, one of two clubs in the beautiful Mid-Hudson Valley owned by Bill Austin. The Fishkill club opened in November 1979 and now features 45,000 square feet and 16 courts.

Before a sellout crowd, top-ranked Heather



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TOURNAMENTS

McKay defeated second-seeded Lynn Adams, 3-2, 3-0, to win the \$2,500 first prize.

The first set went to the limit with McKay winning 10-12, 14-12, 11-6, 9-11, and 12-10. The second set seemed to be McKay all the way until Adams kept hanging in with sensational saves before bowing 16-14 in the last

McKay, who lost to Adams in the Rhode Island pro stop, won the Fishkill tourney last year as well. "I think it's really remarkable," said McKay, "how Lynn and I are number one and number two. I feel that we've both come up through the ranks together since we finished first and second in the 1979 National amateurs."

Even though McKay is well-liked in Fishkill, the crowd seemed to be hoping that Adams could pull this one out. But Heather says she is used to the crowd being against her after dominating women's squash for 17 years. "The crowd doesn't worry me. I know it's not that they don't like me, it's that they like the underdog," says McKay. "Lynn tries to psyche herself up by being emotional and the crowd gets excited too. I think it's okay if she shows emotion, but I don't like to do it. I'm still very intense though."



Photos by Carole George

Semifinal action from the All-Sport Pro-Am found Lynn Adams (above) going low to pick up a Shannon Wright shot and (opposite) Marci Greer trying to get out of the way so Heather McKay could reach for her shot. McKay won the event over Adams in finals.

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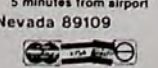
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JOE COSCARELLA

And You Thought Moving Into
 A Racquetball Club Was Posh. . .

Cartoon by Joe Coscarella



Adams had a simple explanation for her defeat: "I have never been this tired in a long, long time. It's not even just physical, but all the emotions, and that's something that you just can't train for." The reason for Adams' fatigue was her entry in the mixed doubles as well. Adams and Dr. Bud Muehleisen were given the number-one seeding in the pro mixed doubles but the \$2,500 first prize was split by former husband and wife Pete and Shannon Wright. Adams and Wright complained afterwards of the strain of playing in two events. Wright said she played nine matches in three days after being conditioned to play only one match per day.

Adams defeated Wright in the semis, 3-0, 1-3, 2-0. Adams stunned Wright by winning the first four games in no time at all. But never to be taken lightly, Wright came back with three straight games to claim the second set as hers. The tie-breaker was intense but Adams was able to put Wright away in two straight games.

In the other semifinal match, McKay topped Marci Greer, 3-0, 3-1. McKay used her famous passing attack to keep Greer on the run during the entire match.

Greer has beaten every one of the top three pros at least once, but she hasn't been able to do so consistently. Wright beat Greer easily in the third place playoff.

In the quarterfinals McKay handled Laura Martino, 3-0, 3-1; Greer defeated Francine Davis, 3-0, 3-1; Wright finished off Karin Walton-Trent, 3-2, 3-0; and Adams slipped by Jannell Marriott, 3-0, 0-3, 2-0.

The major upsets came in the first round with victories by two of the youngest players

on the tour, Brenda Poe and Stacey Fletcher. Fletcher had to qualify before defeating 16th-ranked Jean Sausser. Sausser's boss at the Milwaukie (Oregon) Racquetball Club, Jennifer Harding, who has worked back up to a number-six ranking, also got to go home early this time. She was upset by Poe in the opening round.

Fletcher, 17, also added the Fishkill amateur title to her collection, defeating five-time U.S. squash champion Barbara Maltby, 21-12, 21-10.

Another high school student, Jim Cascio, 17, of West Bayshore, N.Y., won the men's open title by defeating Ruben Gonzalez of Staten Island, N.Y., 21-12, 21-16.

Etc.

- Gary Walker won the men's open singles division in the first AMF Voit Andean Classic at the Quito (Ecuador) Racquetball Classic. Other winners were Jeff Walker (intermediates), Fernando DeCastro-Eduardo DeCastro (men's doubles), Fabiola Arosmena-Patricia Camacho (women's doubles).

- Jim Slate defeated Randy Watkins and Malia Neves beat Mildred Gwinn to win top honors in the open divisions of the USRA North Carolina State Championships at Regency Courts in Winston-Salem. B winners were Steve Martin and Gail Moran. Paul Saperstein won the men's seniors and Dick Lane took the men's masters.

- Gary Merritt defeated Dan Factor, 21-19, 21-14, and Debbie Swenson beat Kris Hunter, 15-10, 15-12, in the open division finals of the third annual Coke-Coors Classic at the Yuma (Arizona) Athletic Club.

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FASHION RAC



Alan does his riding and playing in 100 percent nylon shorts made by Racquetball, Etc., **\$11.95**. The Robert Bruce shirt with the Racquetball Etc. logo is made of 60 percent polyester and 40 percent cotton, **\$19.95**. Penny has on a smart-looking black top made of 50/50 poly/cotton, **\$9.95**. White shorts with royal blue piping is also a poly/cotton blend, **\$7.50**.

Out in the noon-day sun at Manhattan Beach, Calif. went models Penny Mathews, Noelle Myers, Carl Pech and Alan Wurtzel for a little swimming, moped riding and roller skating prior to their mixed doubles match. Joining the quartet was eight-year-old Dayna Neiger.

All were wearing outfits by Racquetball, Etc., a new sportswear company based out of Salt Lake City, Utah.

Fashion directed by David Chow
Photography by David M. King
Racquet courtesy of Iron Hand
Racquetball bag courtesy of Penn

Leading a dog's life is Carl with a green T-shirt made of 100 percent cotton, **\$6.50**. His red shorts are made of 100 percent nylon, **\$11.95**. Noelle has on a cotton/polyester red shirt with white writing on the logo, **\$9.95**. Navy shorts with white piping, **\$7.50**.





▲ Little Dayna is above it all in a children's sweatsuit made by Racquetball, Etc. The cotton/poly outfit sells for \$26 (top \$16, bottom \$10).

◀ It's sweatsuit time and Penny models the royal blue one while Noelle opts for the white one. Both are made of 50 percent polyester and 50 percent cotton. Top \$16. Pants \$10.



▲ Penny has on a French cut white T-shirt with blue writing made of poly/cotton material. \$9.95. Royal blue 100 percent nylon shorts. \$11.95

Noelle rolls along in her royal blue T-shirt made of 50 percent polyester and 50 percent cotton, \$9.95. White shorts with royal blue piping. \$7.50. ▶



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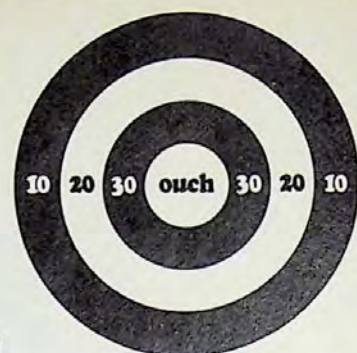
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CLUB NEWS

RACQUET CENTRE Universal City, California



Located within one or two miles of most of the major movie studios, The Racquet Centre draws from a huge population of television, movie and recording industry people.

The Racquet Centre has 20 tennis courts, 11 racquetball courts, two paddle tennis courts, and a 1,000-square-foot pro shop.

What is unusual about the club is the fact that it is not private. "Our objective is to provide a private club atmosphere with pay-for-play prices," says general manager Bill Rombeau.

Court reservation privileges cost the player \$10 per year plus a \$10 refundable deposit to get the player's name on file. Court time is \$7 per hour non-prime time and \$10 prime time. "We don't charge per person like other clubs," says

Rombeau. "It's the same whether one person is practicing on the court or four are playing doubles."

Although one would think the club would lose members because of a lack of weight facilities, the racquetball courts are nearly always filled. "We are totally committed to the customer," says Rombeau. "We spend a lot of time training our staff in how to deal with the customer. We plan special programs for the customer. How the customer is treated is critical to our operation."

Those who have played racquetball at the Racquet Centre include Angie Dickinson, Jackson Browne, Liza Minelli, Pernell Roberts, William Shatner and Gary Coleman.

Coleman first took up racquetball while doing a cover story for *Racquetball Illus-*

trated. According to Rombeau, he has been back over a dozen times since.

The facility is owned by Chuck and Tom VonDerAhe, whose family used to own the Von's market chain.

Club pro is Brian Cloud.

COURTSOUTH Smyrna, Georgia

Racquetball clubs around the country seem to develop their own atmosphere, and Courtsouth seems to have the singles scene covered in the Cobb County area.

Located about 15 minutes from Atlanta, Courtsouth sits in the middle of an apartment-condominium area that developed for single professional people about five years ago.



Pinetree Racquetball Club in Chippewa Falls, Wisc.

"Family places are a little more sedate than our club," says manager Sol Mandel. "And we are located close to the airport, so a lot of stewardesses and pilots play here."

Courtsouth is located in a shopping center adjacent to a popular restaurant-lounge, Penrod's. "Penrod's is a popular place," says Mandel. "We feed on each other. People come in here and then to Penrod's and vice-versa. Everybody who hangs out in Penrod's knows everybody who hangs out here."

Courtsouth, which opened two years ago, has 14 courts, an exercise room, weight room, sun-tanning machine, snack bar, etc. Although the club has not yet planned group outings to Falcon or Brave games, or set up regular outings as some other clubs around the country have done, it does have a popular Wallyball Party Night on Fridays selling beer at half price.

The club's membership is about 60 percent men, according to Mandel. It is part of a small chain of Courtsouth clubs

in the Atlanta area.

Last year the Courtsouth clubs sponsored an "I Love Atlanta" party with radio station WQXI, featuring a free beer party, and a \$5,000 giveaway. "The giveaway was at one of the other Courtsouth clubs," says Mandel. "We threw \$5,000 off the rooftop and the winning person could keep as much as he could catch before it hit the ground."

Last year the club served as host for the Georgia State Championships. Caryn McKinney won the women's title and Mike Ray defeated Courtsouth pro Jim Cullen for the men's championship.

PINETREE CLUB Chippewa Falls, Wisconsin

In a town of only 12,000 one would think that every one of the 600 members of the Pinetree Racquetball Club would know each other. But that's not the case.

"It's pretty hard not to know some people in the club," says employee John

Anderson. "But it seems like people are meeting new people every day. Chippewa Falls is just starting to grow and people come here to meet new people."

The club has eight courts, an exercise room, the usual amenities, and an extra added attraction—a three-mile hiking trail that runs into the surrounding hills.

Located about 14 miles from Eau Claire, the Pinetree Club is family oriented. It sits on the edge of town about a mile from a local brewery.

"Racquetball is relatively new to this area," says Anderson. "But we're catching on here."

Chippewa Falls can reach 20-30 degrees below zero in the winter so the club has become a nice gathering place to get out of the cold. "I'll bet we are probably the only club in the country to heat the entire facility in the winter with a wood furnace," says Anderson.

The club has been opened a little over a year. This year's Pinetree Open tournament was won by Bill Harper.

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Club
Colonia Shopping Plaza,
Route 27
(201) 382-4994

Englewood
Court of Appeals
200 Grand Avenue
(201) 377-1900

Fairfield
Yogi Berra's Hall of Fame
Racquetball Club
333 Route 46
(201) 227-4000

Garfield
Racquetball Plus of Garfield
83 River Drive
(201) 779-1299

Oceana
Ocean Racquetball &
Health Club, Inc.
1602 Highway No. 35
(201) 531-9300

Randolph
Olympic Racquetball &
Health Club
Randolph Park West
(201) 328-0660

South Plainfield
Ricochet Racquet Club, Inc.
219 St. Nicholas Avenue
(201) 753-2300

Tom's River
Racquetball of Tom's River
671 Batchelor Street
(201) 349-6100

Wall
What's Your Racquet
Atlantic Avenue between
Route 35 & Route 34
(201) 223-2100

Wayne
Racquetball International
342 Paterson-Hamburg
Turnpike
(201) 942-9400

West Orange
Eagle Rock Court Club
426 Eagle Rock Avenue
(201) 731-9696

NEW YORK
Amherst
Boulevard Mall Racquetball
Club
1185 Niagara Falls Blvd.
(716) 833-5226

Buffalo
4 Wall Courts
580 Cayuga Road
(716) 632-1984

Cedarhurst
Executive Courts West
395 Pearsall Avenue
(516) 239-3500

Dewitt
Dewitt Clubhouse
Widewaters Parkway
(315) 466-0376

Happauge
Off The Wall Racquetball, Inc.
230 Oser Avenue
(516) 249-0828

Howard Beach
Lindenwood Racquetball
82-12 151st Avenue
(212) 738-5151

Liverpool
Meadows Clubhouse
4989 Hopkins Road
(315) 451-1551

New York
Manhattan Squash Club
1114 Avenue of Americas
(212) 869-8969

New York
Racquetball Fifth Avenue
25 W. 39th Street, 10018
(212) 944-0144

Patchogue
ABC Racquetball Courts, Inc.
620 Old Medford Avenue
(516) 475-3758

Rochester
Winton Racquetball Club
3120 South Winton Road
(716) 271-3700

Troy
The Troy Courts
3863 Rochester Road
(313) 689-5415

Utica
Courtland Racquetball
45100 Mound Road
(313) 254-1056

Westbury, L.I.
Health 'n' Sports
1020 Old Country Road
(516) 996-8855

Westvale
Westvale Clubhouse
3328 West Genesee Street
(315) 488-3126

NEW MEXICO
Albuquerque
Supreme Courts
4100 Prospect N.E.
(505) 266-7781

Las Cruces
Tom Young's Racquet Club
305 East Foster
(505) 526-4477

NORTH CAROLINA
Charlotte
Court Club of Charlotte
6420 Albemarle Road

Charlotte
Sports Illustrated Court Club 17
550177 Center Drive
(704) 527-0975

Greensboro
Sportime Racquet Club
P.O. Box 21667
(919) 275-2521

Raleigh
Carolina Courts
1207 Front Street
(919) 832-5513

Raleigh
Highwoods Racquetball Club
2912 Highwoods Boulevard
(919) 876-3641

Winston Salem
Racquetball & Handball Club
of Winston Salem
301 Executive Park Blvd.
(919) 765-0691

OHIO
Chardon
Gaugu Fitness & Racquet
Club
160 Parker Court, Route 6

Cincinnati
Pal Mallon's Racquetball/
Handball Fitness World, Ltd.
4780 Corvill Road
(513) 791-9116

Columbus
Arlington Court Club
5005 Arlington Center Blvd.
(614) 451-1930

Columbus
Courtside Racquetball &
Handball
1635 East Dublin-Grandville
(614) 885-BALL

Columbus
Racqueteer Club
2400 Park Crescent Drive
(614) 864-7676

Columbus
The Supreme Court Racquet
Club
1290 W. Henderson Rd. 43220
(614) 459-4700

Dayton
Dayton Circuit Courts Assoc.
1497 Shoup Mill Road
(513) 276-5959

Dayton
Dayton Circuit Courts East
3182 Rodenbeck Drive
(513) 429-2819

Holland
Spring Meadows Court Club
6834 Spring Valley Road
(419) 866-1101

Kettering
Court Management Company,
Inc.
1240 Ridgeview Avenue
(513) 294-5830

Kettering
Dayton Circuit Courts No. 2
5600 Kentshire Drive
(513) 435-3113

Madison
Court House East Ltd.
8229 Camargo Road
(513) 271-3388

Mansfield
Circuit Courts
2124 Park Avenue W. 44906
(419) 529-5503

Massillon
Glove & Racquet
3885 Wales Road N.W.
(216) 837-9602

Moraine
Dayton Court House
2750 Berwyn Drive
(513) 294-0700

OKLAHOMA
Oklahoma City
Racquet Time Courts
6701 Wilshire Boulevard
(405) 721-9205

Stillwater
Racquet Time of Stillwater
1225 North Perkins Road
(405) 372-8655

OREGON
Eugene
Court Sports I
2510 Oakmont Way
(503) 687-2611

Eugene
Court Sports II
4242 Commerce Street
(503) 687-2255

Medford
Medford Superior Courts
727 Cardley-Avenue
(503) 772-3194

Milwaukee
Milwaukee Racquetball Club
4606 S.E. Boardman
(503) 659-3845

Ontario
Eastern Oregon Sports
366 S.E. 5th Street
(503) 881-1323

Portland
USA Oregon Athletic Club
8333 N.E. Russell
(503) 254-5546

PENNSYLVANIA
Erie
Forest Hills Athletic Club
3910 Caughey Road
(814) 833-2468

Feasterville
B & R Racquetball Club
1040 Mill Creek Park
(215) 355-2700

Harrisburg
Bentley Club and Courts
2301 Grimes Drive
(717) 454-4231

Holidaysburg
Neves Racquetball Club
RD 2 Scotch Valley Road
(814) 696-3837

Lancaster
Greenfield Court Club
1845 William Penn Way
(717) 392-4194

Lower Burrell
Hickrest Racquet Club
No. One High School Drive
(412) 339-7100

Monroeville
Racquet Time of Monroeville
Old William Penn Hwy. & Duff
(412) 373-1911

Southampton
Fox Racquetball Club
Second Street Pike &
Jaymor Road
(215) 322-8080

RHODE ISLAND
East Providence
Playoff Racquetball/
Handball Club
15 Catamore Boulevard
(401) 434-3600

Warwick
Corner Shot Racquetball Club
43 Jefferson Boulevard
(401) 781-1650

TENNESSEE
Kingsport
Kingsport Racquetball Club
2008 American Way 37663
(615) 245-0264

Memphis
Center Courts, Inc.
2611 South Mendenhall Road
(901) 682-6661

Memphis
Don Kessinger Court Club
1010 June Road
(901) 682-6661

TEXAS
Corpus Christi
Corpus Christi Racquetball Club
1017 Barry Street
(512) 855-4175

Dallas
Racquetball at Northpark
8878 N. Central Expressway
(214) 692-6000

Houston
Courts Etc. Racquetball Center
14690 Memorial Drive, 77079
(713) 497-7570

Houston
Westchase Racquetball Club
10303 Westchase Drive, 77042
(713) 977-4804

Lake Jackson
Two Guys Racquetball Club
110 Heather Lane
(713) 297-1731

San Antonio
Racquetball & Handball Clubs
of San Antonio
121 N.W. Loop 410
(512) 349-8596

San Antonio
Racquetball & Handball Clubs
of San Antonio
7700 Torino Drive
(512) 349-8596

WASHINGTON
Seattle
Tennis World
7245 West Marginal Way
(206) 767-4400

Spokane
The Spokane Club
West 1002 Riverside Avenue
(509) 836-8511

Tumwater
Tumwater Valley Racquet Club
4833 Tumwater Valley Drive
(106) 352-3400

WISCONSIN
Chippewa Falls
Pinetree Racquetball Club
910 Bridgewater Avenue
(715) 723-2255

Menomonee Falls
Falls Racquetball Club
1485 W. 15900 Appleton Ave.
(414) 251-1420

Milwaukee
The Brookfield Racquetball Club
670 Larry Court
(414) 782-6121

Milwaukee
North Shore Racquet Club
5750 North Glen Park Road
(414) 351-2900

Milwaukee
South Shore Racquet Club
4801 South 2nd Street
(414) 482-3410

West Allis
The Racquet Ball Club, Inc.
1939 South 108th Street
(414) 321-2500

Waukesha
Racquetball Club of Waukesha
1530 East Moreland Blvd.
(414) 544-4111

WYOMING
Laramie
Slim & Swim Health Club
411 South 20th Street
(307) 742-4760

BRITISH COLUMBIA
Burnaby
Brentwood Racquetball Club
5502 Lougheed Highway
(604) 294-8348

Nanaimo
Quarter Way Racquet Club
1451 Bowen Road V9S 1G4

Vancouver
Supreme Court Racquetball
Club
1114 Abernethy Street
(604) 669-3636

ONTARIO, CANADA
Calgary
Racquet Club LTD
1305 33rd Street N.W.
AB T2A 5P1

Edmonton
Riverbend Racquet Club
5637 Riverbend Road
AB T6H 5H4

Halifax
Atlantic News
5560 Morris Street
B3J 1C2

Oakville
Alderlea Racquetball
(Oakville) Limited
474 Inquiries Shore Road
(416) 842-2366

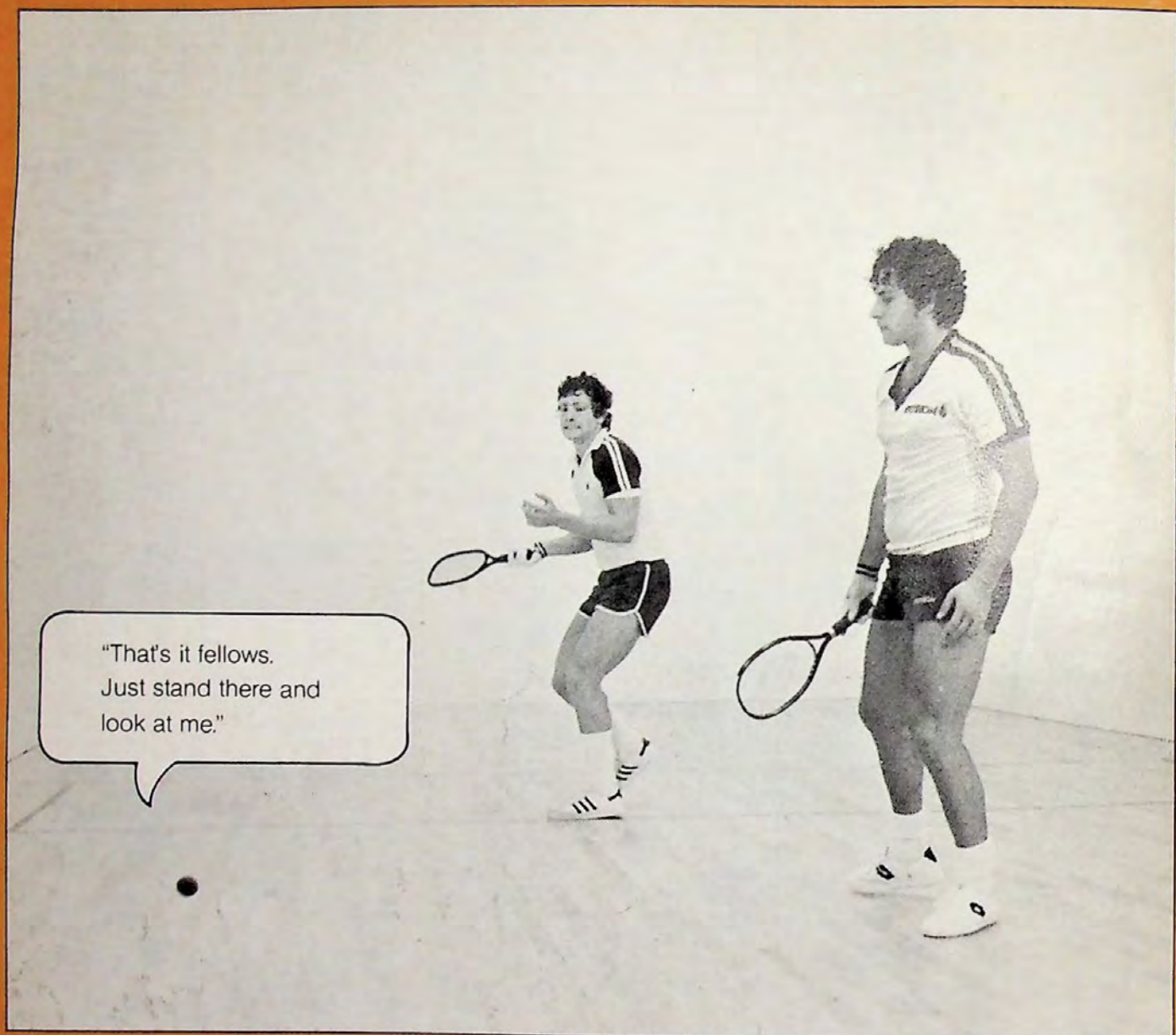


Photo by Sheila Cunningham

THE NEXT SHOT...

It's time for our annual in-depth coverage of The Nationals as well as some other interesting features:

1981 NATIONALS

Can Marty Hogan make it four in a row?

HOW TO BEAT MARTY HOGAN—Part I

The champ himself reveals all the secrets

HOW TO BEAT HOGAN—Part II

The others tell how they do it... once in a while.

IS THERE SEX BEFORE RACQUETBALL?

Does pre-match sex have an effect on killer instinct?

RACQUETBALL IN PHILADELPHIA

The city of Brotherly Love loves racquetball.

Plus:

An interesting feature on a popular player, coverage of the AARA Nationals from Boise, and a special fashion layout.

They have names like Fantome. Polynesia. Flying Cloud. Yankee Clipper. And each is a legend. Great schooners where Onassis' partied, where Vanderbilt entertained millionaires and the Duke of Westminster greeted royalty. Legendary times, ships and parties. If your soul and body are ready to become a part of a legend, sail away with us to the exotic Caribbean. True life adventure with golden tanned bodies. Prowl on deserted beaches on moonlit palm fringed islands. Sailing, skindiving, beach partying, frolicking in forgotten coves, and discovering hidden volcanoes.

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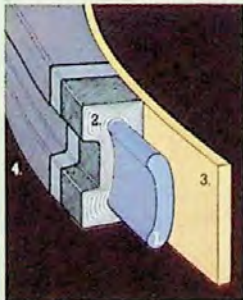
The Ektelon Composite 250G™...the most important points are the ones it can add to your game.

Introducing Ektelon's Composite 250G — the first continuous-fiber graphite/fiberglass composite in the game. Revolutionary design, construction and unparalleled tournament performance have made it the most popular racquet in its class.

Point One: Unique Construction. Ektelon craftsmen hand-lay laminations of continuous fiberglass fibers around a continuous graphite fiber core. Using precise variations in the proportions, positions, and relative angles of these two materials, Ektelon fine-tunes every millimeter of the racquet frame... making it flexible where it should be flexible, stiffer where it should be stiffer, and lighter where it needs to be lighter.

Point Two: Power. Ektelon's carefully controlled use of stiffer, lighter graphite fibers gives the 250G tremendous snap at impact with the ball.

Point Three: Control. Ektelon's unique use of tough, heavier fiberglass fibers provides exceptional flexibility and control, while adding strength.



1. Continuous graphite fibers.
 2. Continuous fiberglass fibers.
 3. Vibration-damping urethane ring.
 4. Torque-tube construction.
- Racquet Specs: 250 grams.
18 1/4" long.

Point Four: Durability. Utilizing a torque tube design (the fiberglass completely encases the graphite), Ektelon minimizes racquet face distortion and maximizes durability. Like all Ektelon racquets, the Composite 250G features a full two-year racquet frame and ninety-day string warranty.

Point Five: Winning Points. The popularity of the 250G among knowledgeable players points to just one thing: performance. Its innovative features add up to surer passes, harder kills, fewer skips, more points game after game and match after match. And that's the whole point of a racquetball racquet.

EKTELON

The Most Recommended
Racquet in Racquetball.*

*Research results available from Ektelon.
Composite 250G is a trademark of Ektelon, San Diego, CA.

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