

RACQUETBALL

ILLUSTRATED

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JULY 1981
K48651

SPECIAL RACQUET GUIDE

- What the Pros Want
- How a Racquet Is Made

Children In
Racquetball-
Soon
How

Kid Show
Host
**MICHAEL
YOUNG**
and Archie
Bunker's
**DANIELLE
BRISEBOIS**



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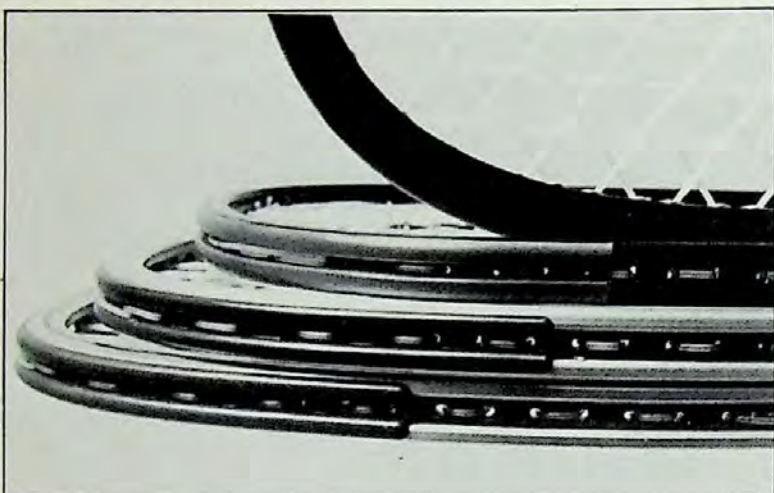
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UP FRONT



Trying To Find The Reader

Several months after our magazine comes off the newsstands we get a report from our distributor as to how many issues were sold and in which areas of the country we sold best.

We always try to predict which covers and themes will sell well and which issues won't do as well. But the buyer is fickle and sometimes we don't understand him or her. At least that was the case for certain issues in 1980.

The best selling issue of 1980 was the one that came out in January with Richard Hatch (*Battlestar Galactica*) on the cover. The Hatch issue outsold issues with such stars as Elke Sommer, Dick Van Patten, Catherine Bach, Charlene Tilton, Gary Coleman, Rodney Dangerfield, Wilt Chamberlain and, yes, even pro Marty Hogan on the cover.

The Hatch issue featured stories on "Are Short People the Best Players?"; "The State of the Sport—1980"; a humor piece on "Racquetball According to Mark Twain"; "Existential Racquetball"; and a 10-part basic instruction guide.

We would like to think that the reason our sales were up for that issue was due to the quality of the writing and interest in the features. But our instincts tell us that the instruction guide is what sold the issue.

If that is the case, it will be interesting to see what happens to our May 1981 issue with Willie Stargell on the cover, which also included an instruction guide.

If we find that the Stargell issue sells unbelievably well we will probably add more instruction guides. In fact, as it stands now, we will offer a more advanced instruction guide later this year.

We have done some research and have come to the conclusion that we do not know what you want. Some of you want more instruction, others want less instruction and more features. Some of you don't like to read about the celebrities, and others can't wait to see who will be on our next cover. The only logical solution is to do what we have been doing all along—give you a balanced meal. We will not overload you with any one subject.

But I would hope that those who do pick up our magazine strictly for the instruction would expand their thinking. You are missing some interesting features by some damn good writers.

We had an article in our March 1981 issue on "Racquetball In Prison," an excellent feature about an interesting and somewhat off-beat topic. Recently I asked three of the younger top-level players if they had read this, and each answered he had not. Each said he went through the magazine looking at the pictures and to see if his name was mentioned in the tournament articles.

If you pick up our magazine, I hope you do a little more than look at the pictures or re-read instruction. I hope you get involved enough in the sport to read about all facets of the game.

We hire some of the best sportswriters in the country, including past and present writers for such publications as the *Chicago Sun Times*, *San Diego Tribune*, *Newsday*, *Dallas Times Herald*, *Wall Street Journal*, *Memphis Press-Scimitar*, *Honolulu Advertiser*, *Baltimore Evening Sun*, *Houston Post*, *Women's Sports* magazine, and others.

With all this talent and with the interesting features that have been planned, we wonder why some readers stick solely to the pictures or to instruction. But as we said, readers are fickle, and as different as you are from the person sitting next to you.

This month is basically a two-theme issue. Our racquet section offers interesting stories on how a racquet is made, and what the pros look for in a racquet. We also have a section focusing on children in racquetball. In that section we offer stories on whether the "Little League Syndrome" relates to racquetball and a feature on 12-year-old David Simonette, the top player in his age group.

Instruction is highlighted by "How To Defend Against A Runner," "How To Get Out Of A Slump," and part two of the Self-Help Guide.

Ben Kalb



At Yale

In reading the report in the April 1981 issue of *Racquetball Illustrated* that racquetball is struggling for space against well-established squash at Yale, it occurred to me that a great advantage of racquetball over squash is the shorter racquet.

With that in mind, perhaps the Yale students should know that in racquetball there isn't that fear in swinging such a long "bat" around in such close quarters.

J. Carter Fahy
Hampton, N.H.

Amateur Play

I just wanted to thank you for the great coverage of the amateur divisions at the USRA Hawaii/Catalina Pro-Am. Apparently none of us (amateurs) work as hard as the pros and although it certainly is not done for the recognition only, sometimes this can be nice.

The general consensus was that Danny DeVito is probably much better copy, and without a doubt in much better shape, than any of the amateurs who buy your magazine.

Lydia Emerick
Denver, CO

Muscle Injury

I started playing racquetball about a year ago and have been having recurrent soreness and pain ever since. The pain is in the upper part (deltoid muscle) of my playing arm.

Last summer I started practicing for a tournament. I sometimes practiced three or four hours a day. That's when my real problem started and the pain became so bad I couldn't play in the tournament. Since then I haven't been able to play without my arm becoming sore and painful. I've stopped playing for a couple of months at a time, but this only helps a little. Once I start playing it doesn't take long for the pain to return.

I've gone to a doctor who told me that I had injured my arm and that I had calcium in the muscle. He told me to try and build my arm up with weights and lay off racquetball and that this would be a chronic problem for me from now on. This probably means I'll have to give up any racquet sports. Do you have any advice?

John Wing Wo
Sacramento, CA

Editor's note: Most arm problems come from swinging incorrectly. Our medical sources suggest rest, heat, massage and possible immobilization with a sling as treatment. Follow your physician's advice, and when you return to the game, have a pro offer some hitting tips.

Common Errors

I've been playing for about a year now and never really understood the technique of racquetball until I read your article in the April issue titled, "How To Cure Common Errors." I must say it taught me the art of racquetball all over again.

Shannon Wright and Steve Keeley really know how to write an article that is instructional and practical. Instead of losing every game I play, I am winning most of them, and enjoying it even more. I found a little technique will go a long way. Thanks for a new lease on life.

Robert Hilliard
Tyler, TX

Hangover

I want to thank you for adding a little enjoyment around my apartment complex with your April Fools section.

The article on "How To Play With A Hangover" is now tacked up to a bulletin board in our rec room. More than one player has gone from a party in that room straight to the courts.

We felt it was fitting and appropriate that the article is the last thing to be seen before heading out the door and off to the clubs.

Phil Latner
Houston, TX

April Fools

I would like to make a comment regarding your April Fools section. Although some portions of it were very funny and well written, for the most part it seems to be aimed at the racquetball "in crowd." The people who would most enjoy the humor are the ones who follow the pro tour and know the ins and outs of the people connected with the game.

I, for one, do not care about pro racquetball. I am not familiar with most of the names in the sport, and I am not ashamed to admit that I did not get some of the one-liners.

This is not to insult the section. Overall, I enjoy your publication. It's just to let you know that the general public is also out there.

Cheryl White
Los Angeles, CA

April Fools

The phony letters in your "April Fools" section were outstanding. I can't remember when I have ever laughed as hard.

I think you should make them a regular "satire" feature. Give my best to Tru B. Leaver, Ruin Arlodge and Rick Sick.

Alvin Schneider
San Jose, CA

Instruction Guide

Your May issue was the best you have ever given us. For months I have been waiting for an instruction guide of that quality.

I especially enjoyed articles on the forehand by Jay Jones, backhand by Shannon Wright (with Steve Keeley) and court coverage by Rich Wagner.

I look forward to your next instruction guide.

Robert Adams
New York, NY

Less Instruction

I know there will be some racquetball zealots who will love you for all that instruction you gave them in the May, 1981 issue. I, for one, read the whole issue in about 20 minutes.

I get all my instruction from a personal instructor, and what I don't get, I learn from playing the game.

I do enjoy, however, reading some of your feature articles, and I was especially pleased with the features on Rich Wagner and the Pittsburgh Pirates baseball team.

Oh yes, of that 20 minutes, 17 was spent looking at Barbi Benton's picture on page eight.

Terry Manchester
Cincinnati, OH

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PLAYERS



Sean Connery plays racquetball in a scene from his upcoming motion picture, *Outland*, due for release this summer from Warner Bros. The movie is a science fiction film with Connery as an outer space sheriff.

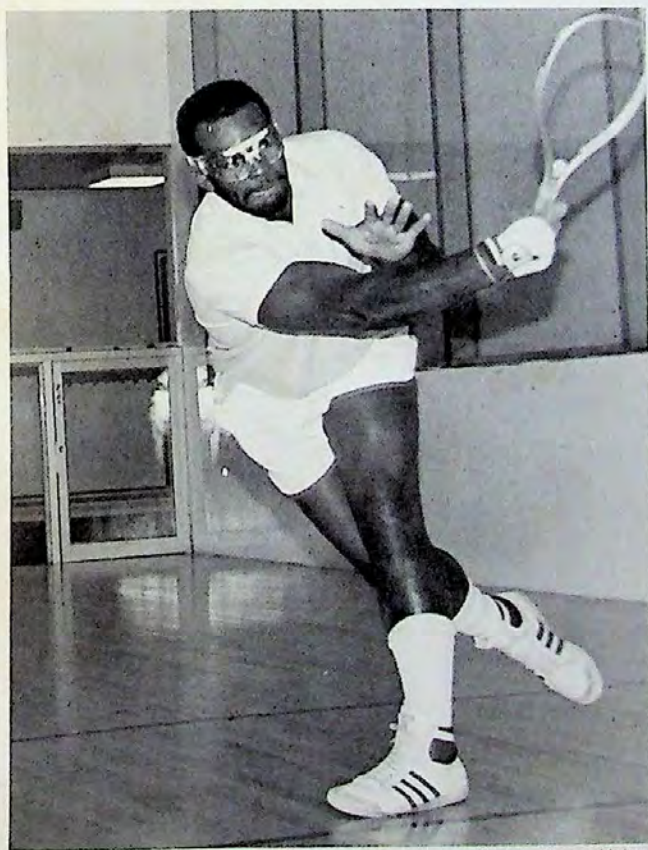


Photo by Nancy Makans

Chicago Bears guard Revie Sorey shows off his serve in exhibition match in Chicago as part of Prime Time Promotions Super Bowl racquetball tournament.



Los Angeles Dodger third baseman Ron Cey gets set to serve one up to Oakland As manager Billy Martin in publicity photo for Cey's recent celebrity tournament at the Mid-Valley Racquetball Club in Reseda, Calif. for the benefit of the American Diabetes Association.

Olympian introduces the suspension system racquet.

Once again Bud Leach has
turned the sport inside out.

After the innovations
Bud Leach has
brought to racquetball
you'd think
he'd be content.
No way. Once
again this
inventor/
pilot/
skier/racer/
engineer has
advanced the
state of the art.

"Until now

racquets were strung

through the frame. The holes weakened it, allowed it to twist.

Now there is the suspension system. An integral flange inside the frame provides the stringing platform. The result is a strengthened frame, and a much stronger game. This new trampoline platform holds the ball longer, allows it to regain an aerodynamic shape, then slings it with added power and control. Even when shots are struck off center.

You'll feel the added control and power immediately. Later, you'll feel less wrist and arm fatigue, because there is less torque action each time the ball is struck."

Of course, pick up any Olympian racquet and you'll sense the perfect simplicity combined with optimum control and power. That's the Bud Leach philosophy. And at Olympian, we're putting it where it'll do the most good. Right in your hand.

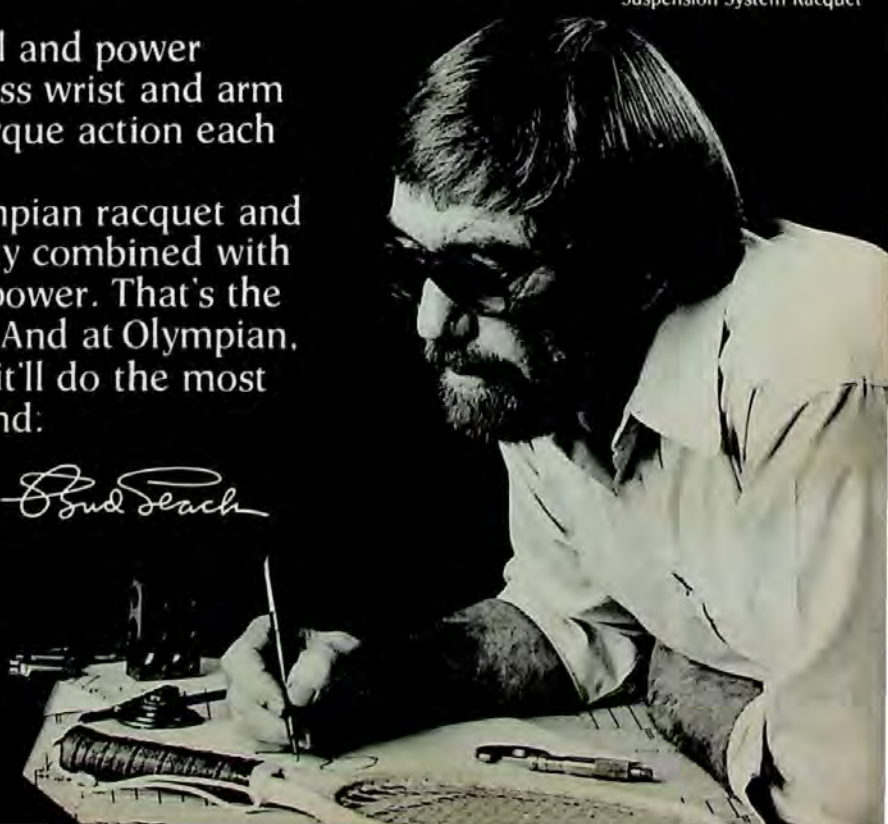


OLYMPIAN RACQUETBALL

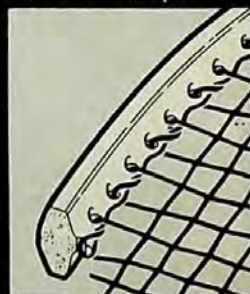
The ultimate innovators in metal, fiberglass
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Bud Leach



Conventional Racquet



Suspension System Racquet

A close-up photograph of a hand holding a racquet. The hand is wearing a blue glove and a white wristband with black stripes. The racquet has a white frame and a dark blue grid pattern. The background is dark and out of focus.

1981 Racquet Guide

Welcome to this year's racquet section. In it you will find a guide featuring a variety of racquets divided into four areas of composition—aluminum, fiberglass, graphite composite and steel. There are also stories on "How To Make A Racquet" in which the writer took a tour of the Ektelon plant; a story on "What the Pros Want in a Racquet" in which the writer interviewed several professional racquetball players to find out their racquet idiosyncrasies; and a short sidebar ("One New, One Different") on how two new companies (Geostar, Handelite) who are trying to make it against the already-established companies.

Our 1979 Racquet Guide featured photos of 23 racquets. Last year 17 companies sent us racquets. This year we showcase only 13. Said one industry person, "I think it's obvious some of the smaller companies didn't make it. I think some of them learned that you can't be a fly-by-night organization to survive. You have to put some time and effort into it."

Another interesting note is price. The average price of racquets in our first guide was \$37. Last year, when companies were asked to send us their top-of-the-line model, the average price was \$58. This year companies were allowed to send us the racquet of their choice—some sent their top-price model, others didn't—and the average racquet price was \$61.

1981 Racquet Guide

STEEL

DP LEACH (Marty Hogan Steel)

Only steel racquet on the market. . . True Temper steel frame made of chromemoly ultra high-strength steel. . . Step-down taper in the head (large diameter thin wall sections at top, small diameters with thick walls at throat). . . Frame extends through grip. . . Chrome plated eyelets. . . Polyurethane bumper. . . Leather grip. **\$110.**



DP LEACH
Marty Hogan Steel

GRAPHITE COMPOSITE

EKTELON (250 G)

Continuous graphite fiber core. . . Continuous fiberglass fibers hand-laid around graphite fiber core. . . Torque tube construction. . . 250 grams. . . Balance point at center of racquet. . . Flexible shaft. . . Urethane foam handle. . . Urethane damping ring. . . Stitched-on polyurethane bumper. . . Leather grip. **\$100.**



EKTELON
250 G

EST (Graphite Pro)

Graphite-fiberglass composite. . . One hundred percent hand-laid continuous fiber. . . 245 grams. . . Cowhide leather grip. . . Bumper guard. **\$90.**



EST
Graphite Pro

HEAD (Graphite Express)

Graphite-fiberglass composite. . . "Blow-molded" torsion tube. . . Hand-laid fibers. . . Quadriform head shape. . . Polymer bumper strip molded to outside and inside perimeters. . . Open throat design. . . Hourglass shaped foam-in-place handle. . . Leather grip. **\$100.**



HEAD
Graphite Express

OLYMPIAN (Graphite SS)

Made of 60 percent Zytel II Nylon, 30 percent fiberglass, 10 percent graphite. . . Unique suspension system with a "trampoline-style stringing platform" creating a "sling-shot" effect. . . Leather grip. **\$80.**



OLYMPIAN
Graphite SS

Photos by Ed Ikuta



AJAY
Enforcer III



AMF VOIT
Impact One



GEOSTAR
357 Carrera



OMEGA
Galaxy 21



SLAZENGER
Challenge Light



SPORT GRIP
Iron Hand



VITTERT
Spitfire



WILSON
Shannon Wright Autograph

ALUMINUM

AJAY (Enforcer III)

Flat, lightweight aluminum extrusion. . . Urethane molded grip construction. . . Large quadriform head shape. . . Smooth cowhide leather grip. . . Bumper guard. . . New "taper control" string pattern places the six center vertical and horizontal strings closer together to increase tension in impact zone and "widen" sweet spot. **\$24.95.**

AMF VOIT (Impact One)

Aluminum I-beam construction. . . Teardrop-shaped head. . . 265 grams. . . Patented "floating throat" made of nylon to help absorb string vibration. . . Polyurethane foam handle. . . Patented stitched-in bumper guard. . . Calfskin leather grip. . . Stringing pattern one string per hole for "uniform tension." **\$60.**

GEOSTAR (357 Carrera)

7000 Series aluminum anodized extruded A-frame. . . Nylon throat. . . 270 grams. . . Bumper guard. . . One-piece foam polyurethane molded handle. . . Cowhide leather grip. . . Unique tri-radial ("Star of David") stringing pattern for "larger" sweet spot. **\$44.**

OMEGA (Galaxy 21)

Solid state construction. . . Quadrangular shaped head. . . 240 grams. . . Frame extends to butt cap. . . Unique no throatpiece design. . . Patented MadRaq three-dimensional interwoven vertical and diagonal stringing pattern which distributes impact in six different directions. . . Handle permanently bonded around frame. . . Leather grip. **\$70.**

SLAZENGER (Challenge Light)

Modified "T" beam aluminum extrusion. Modified teardrop head. . . Sewn-in bumper strip. . . Cowhide grip. . . 240 grams. **\$36.**

FIBERGLASS

SPORT GRIP (Iron Hand)

Fiberglass composite. . . Features "Sport Grip" made of "new synthetic water resistant material". . . Hybrid stringing pattern made of "steel string." **\$28.95**

VITTERT (Spitfire)

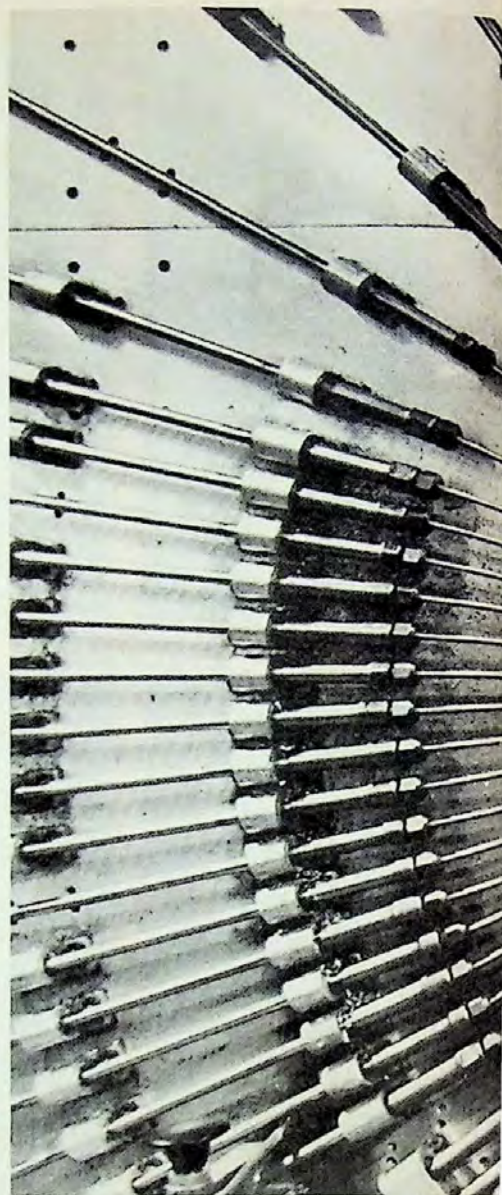
One-piece fiberglass construction. . . Modified quad headshape. . . Smooth black leather grip. . . Throatpiece. **\$19.95**

WILSON (Shannon Wright Autograph)

Fiberglass "custom power balanced". . . Light. . . Weight redistributed in the crown. . . Raised leather grip. . . Geared for women players. **\$33.**

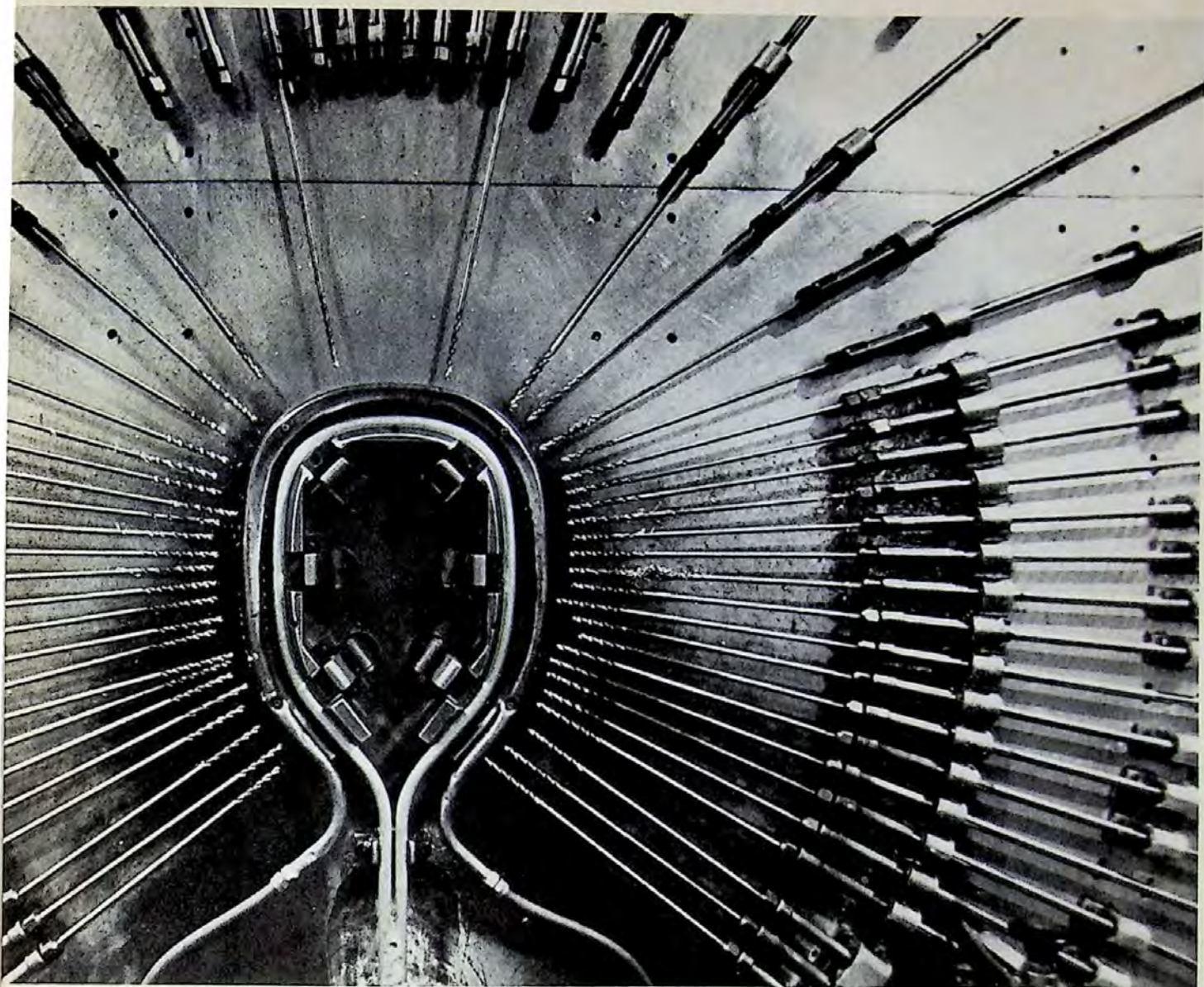
The Making of a Racquet

Photos by Mike Hogan



This artsy-looking machine drills stringing holes in Magnum racquets.

Ektelon employee Shirley Orr sands down inner walls, one of the finishing touches in making a racquet.



By Rick Davis

It starts out as nothing more than raw material, inconspicuously stashed in a store-room corner at the Ektelon plant in San Diego, Calif. or some other manufacturing plant around the world.

Not unlike the making of a family car, a pair of shoes or a three-piece suit, there are several steps involved in manufacturing a racquetball racquet. *Racquetball Illustrated* took a tour of the Ektelon plant and found that some steps are done with assembly-line boredom, others with an individual's personal touch.

That's the way the process goes nowadays, but it hasn't always been that way. About 15 years ago, Ektelon founder Bud Held was cranking out racquets in his garage. The popular raw material for racquets at that time was wood. Fiberglass and various metals were still in the research and development stage.

With more hand work and less specially designed machinery involved, production was slower. But if the supply wasn't mush-

rooming, neither was the demand. The racquetball boom and its accompanying technology hadn't struck yet.

When the boom did hit in the mid-'70s, thousands of Americans picked up the sport. Professional players began to endorse products, gain notoriety and hone their skills. The result was a demand for more racquets. Make that... more playable racquets. Racquets that were strong, yet flexible; lightweight, yet amply sized for a large sweet spot; and, of course, balanced from butt end to bumper guard for control.

The outgrowth of all this has been an evolution over the years—fed by research and technological development—to the point we're at now.

GRAPHITE AND FIBERGLASS RACQUETS

Step one involves forming the frame. With a fiberglass racquet, this is done by injecting a precisely formed mold with the appropriate raw material mixture, using enough heat (300-550 degrees) to end up with a strong, solid frame. This is the general procedure, whether the frame is to be 100 percent fiberglass or fiberglass-graphite, etc. There are

slight deviations, such as with Ektelon's Graphite CBK (\$165) and Composite 250G (\$100) models. These racquets contain some materials with continuous fibers, rather than in pellet or powder form. The intent is to increase stiffness and strength in the racquet. Still, a mold is used to form the frame.

Once formed, the frame is popped into an oven to bake, then removed and cooled before being pushed along the assembly line. Its next stop is the first of several cleanup stations. The frame has come out of the oven with some residue (or "flashing" as the factory calls it) attached. Sort of like a Tinkertoy with splinters on it. This residue is removed in several ways: By a table-mounted router, a three-sided trimming knife or even with a liquid abrasive cleaner. The idea is to get rid of the rough spots.

String holes are drilled in the racquet as it begins to look more like the finished product. Manufacturers use special drilling machines for this to insure precision and speed. The machine lines up the drill bit automatically and drills the hole. At this point, a racquet again is inspected for weak points, cracks, production flaws and rough edges left by the

The Making of a Racquet

drill bit. If such discrepancies are not corrected, the racquet is designated a "factory second" or it may be rejected altogether.

"We are very confident about our quality control, because it's a continuous process throughout the making of a racquet," says an Ektelon official.

And what would a racquet be without cosmetics, such as some fancy lettering or pinstripping or two-tone coloring? Many players want a racquet to look as good as it plays. Designs used to be made with hand stencils and decals years ago, but silkscreening is the current popular method employed in a factory's art department.

Once the paint is dry, the racquet is carted to the stringing room. Ektelon invented an excellent stringing machine several years ago which is still used in the industry. With 25 or 30 stringers working the machines, more than 200 racquets can be strung in an hour.

The racquet is taking shape rapidly. A couple of quick steps are in order at this point, but only for models with a separately pieced urethane foam handle. This step is not needed if the racquet's handle is part of the molded frame. First, a collar piece is slipped on and glued to the frame just above where the handle will be molded. The butt cap then is snapped on the bottom of the frame. Two steel pins—one in the area where the handle will be molded, the other at the end of the frame where the wrist thong will be attached—are machine driven into some Ektelon models at this stage. The racquet-handle area is then placed in a small molding form. The foam mixture is injected into the form and the racquet is hung on a rack until the handle cures sufficiently.

It's now time for additional cleanup of the product. Foam residue is scraped off and further inspection made to ensure that the racquet is ready for the final assembly steps. First comes the attachment of the leather handle grip. This is done with a lathe-type machine that rotates the racquet while the operator guides the grip around the handle. A piece of vinyl tape secures the end of the grip and another inspection is made at this point. The final two steps are to add a coat of clear gloss paint, followed by attaching the wrist thongs. There are two reasons for the gloss coat. It brightens up the finished product and serves as a protection coat. The finished racquet now is a reality, ready to be boxed and sent over to the distribution center for shipping.

METAL RACQUETS

Whereas the single trickiest step in the making of an injection-molded racquet is the initial molding of the frame, there are several critical steps in turning out a metal racquet, according to Bill Stevens, a research and development technician for Ektelon.

First the raw material, which is shipped to the racquet company in pre-cut, pre-formed pieces, is polished by machine to produce a shiny, smooth surface. Next, it is anodized



Ektelon employee Ted Moore supervises drying process after polyurethane has been poured into the handles.

(which is similar to being painted) to get the bright blue, red and other colors of the finished product.

At this stage, the metal piece is still unbent. Next comes a baking period to ensure it is properly cured and tempered. Then it goes to a machine, which bends the piece into the basic shape for the particular frame needed. Driven by air pressure, its movements are exact and take only seconds. Now the string holes can be drilled, again by precision machinery.

At this point, the frame is heated again because the strong metal has been made weak by the bending and drilling. The heating stress-relieves it, putting strength back into it. Now the throat piece, the short strip that secures the area just above the handle, is riveted on. Then the collar (just below the throat piece) and the butt cap are riveted in.

A bumper guard and frame strip, each made of polyurethane, now are glued on and the racquet is ready for a handle. This again is done by injecting urethane foam into the handle mold and allowing it to cure. The stringing room is the next stop, this before the handle is completed by wrapping on the grip.

All that remains now is spraying on the clear gloss coat and attaching the wrist thong before the finished metal racquet is ready for

shipping.

It takes eight to 10 days for a single racquet to be completely manufactured and approved for distribution. Not that the whole process takes that long, but because of the many steps involved, there are gaps along the way.

All this nuts-and-bolts production wouldn't mean much without quality control. Besides the visual inspection mentioned earlier, racquet manufacturers also have sophisticated machines that are used to conduct such things as a "whacker" test, a static strength test, a slap test and a raw material test. All this testing is done on a random basis; some racquets are tested, many more are not. Ektelon's "whacker" machine hits balls at a racquet using the game finesse that an open-division player would use. It tests the racquet for endurance. A static strength test applies a force against a racquet to determine what it takes to destroy it. The slap test is primarily for injection-molded composition racquets and the procedure is to slap the racquet repeatedly against a steel bar to determine its strength limits. Racquets are also tested on the court under game conditions with the results then compared to lab results.

The purpose of all this is to improve quality control, thereby providing racquet buyers with a reliable product.

What the Pros Want in a Racquet

By Mike Hogan

Forget about how many MIRVs the Russians have. Who cares about MX missiles? Racquetball has an arms race of its own that is intense in its own way.

In back rooms all over America, and other parts of the world, guys in lab coats and safety goggles are doing unkind things to aluminum, fiberglass and a whole host of Buck Rogers materials. Different extrusions, tubes and molds are getting bent, torqued, pounded, put on stress machines and injected with things like Boron, Kevlar and Carbon. As a result, hardly a season goes by without several new kinds of racquet designs entering the market.

What happens is that the guys in the lab coats ask the top players what they would like to have in a racquet. Then they go back and tinker with new designs and materials until they find "the ultimate."

Of course, yesterday's ultimate is today's blunderbuss. Right now, "stiff, hard-hitting" racquets—especially graphite—seem to be the norm, having replaced the "whipping action" of plastic and the durability of aluminum.

Manufacturers don't like to talk about what they have planned for tomorrow. But we thought we could get at least some idea of the current state of the art by asking the pros what they look for in a racquet.

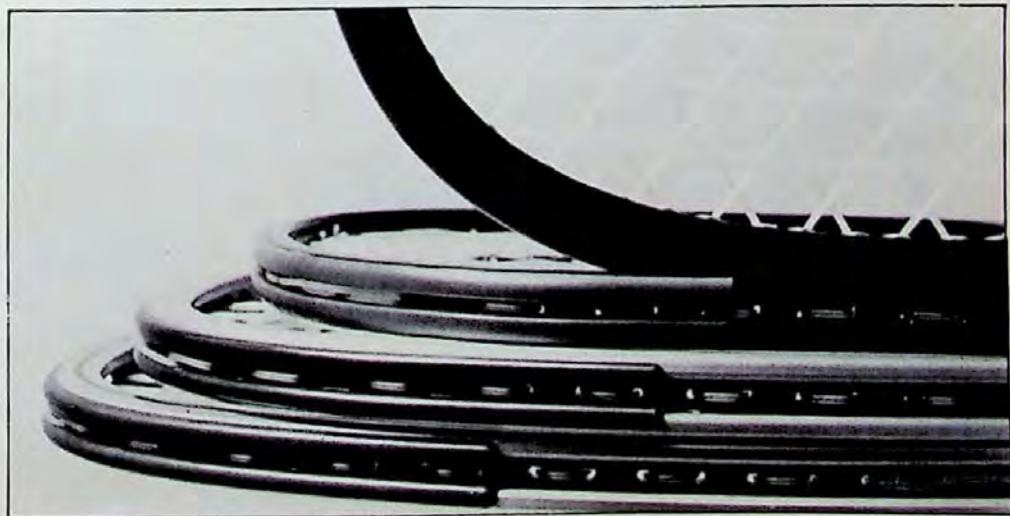
A word of caution before you run out and buy the weapon of your favorite on-court hero: Choices of racquet characteristics are made in response to personal playing style. It isn't a one-size-fits-all situation. One must also realize that players are sponsored by their racquet companies.

The relative merits of racquets do not correspond to rankings of the players who use them. Marty Hogan didn't become the sport's top player and Mike Yellen the next in line because Marty plays with the "best" racquet and Mike plays with the "second best." A player's ability obviously is more important than the racquet he plays with.

On the other hand, picking a racquet with features that complement your playing style can't hurt. Here are the features a sample of the pros look for and their reasons why:



Photos by Ed Ikuta



What the Pros Want in a Racquet

LYNN ADAMS



RACQUET: Ektelon CBK
TYPE: Carbon, Boron, Kevlar composite
WEIGHT: 235 grams including 5 grams of lead tape on head
GRIP SIZE: 3 11/16" leather covered with "hourglass" flare at butt
STRING: Silicon-impregnated nylon
TENSION: 30 lbs.

Adams likes racquets with big hitting surfaces, large sweet spots and small handles.

"I like a big sweet spot so that, even if you hit the ball on the outside of the racquet face a little bit, you still get a good solid hit," she says. "I like a handle that's small enough to grip well and strings tight enough to get a good pop out of the ball."

Adams says she has never liked fiberglass racquets because she feels the flex or whipping action causes vibration. A power player with a "pretty strong wrist," Adams thinks that she "overswings" light racquets, so she prefers one of at least medium weight. She puts a little lead tape under the bumper of her racquet for more leverage on her swing.

DAVEY BLEDSOE



RACQUET: Wilson's Davey Bledsoe Autograph
TYPE: Fiberglass
WEIGHT: 258 grams
GRIP SIZE: 4 1/8"
STRING: Nylon
TENSION: 25 lbs.

"True power is not produced by a racquet, but by proper technique," says Bledsoe, one of the game's hardest hitters. "I'm lighter than most players but I hit as hard as anyone. Anyone—man or woman—can generate as much power as they need by using the larger muscles of the body instead of just the arm."

Bledsoe likes a head-light racquet for maneuverability and says that a 250-gram weight is ideal for him. "Below that," he says, "it would be susceptible to vibration from the ball."

He has a stringing machine of his own and strings his racquets at 20 lbs. He figures that the effective tension makes it about 25 lbs., which gives him the combination of power and control.

CHARLIE BRUMFIELD



RACQUET: Geostar (prototype)
TYPE: Fiber Filled
WEIGHT: 264 grams
GRIP SIZE: "Medium relative to most grip sizes which are all inaccurate."
STRING: Nylon
TENSION: 16 to 30 lbs. depending on whether he is pushing or hitting the ball on a given week.

Racquet stiffness and string tension should be selected in response to offensive style, ball weight and to a lesser degree, factors such as ball texture, altitude and court surface, says Brumfield.

"With a ball that grabs the sidewall and splats quite a bit like Seamco balls," he says, "it's better for me to use a stiffer racquet because I can hit the splat with topspin. With a heavier ball like Voit, it's better to use a flexible racquet, so that I can hold the ball on the strings longer and guide it. When I play with the heavier ball, I use less string tension for a 'pushy' style offense."

The average player needs a heavier racquet than those that the pros play with, says Brumfield.

"For the straight-back-straight-through swing," he says, "the average player needs at least 255 grams of mass because few have correct wrist snap."

Brumfield squares off his racquet handle so he will always know the position of his racquet face by the "feel" of the handle.

THE GRIP THAT WON'T SLIP

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What the Pros Want in a Racquet

JERRY HILECHER



RACQUET: Ektelon Hilecher
TYPE: Aluminum
WEIGHT: 265 grams
GRIP SIZE: 4 1/8" leather covered
STRING: Heat-welded multifilament nylon
TENSION: 26 lbs.

Hilecher grew up in racquetball playing with a 280-gram racquet that was little more than a sawed-off tennis racquet. He was one of the pioneers of power play and neither his game nor his racquet preferences have changed much over the years. He likes a stiff, head-heavy racquet with a quadriform face wider at the end so that the sweet spot is moved out in that direction.

"I don't like light racquets because you have to swing faster to generate the same amount of power," says Hilecher. "My motion is fairly slow. It's just a question of timing my wrist snap."

He plays with as small a handle as is comfortable so as not to interfere with that wrist snap. To break in a new racquet, he uses a hammer to make grooves on the handle corresponding to the indentations eventually made by his fingers.

MARTY HOGAN



RACQUET: Marty Hogan Graphite USA by DP Leach
TYPE: Graphite
WEIGHT: 248 grams
GRIP SIZE: 4 1/2"
STRING: Heat-welded multifilament nylon
TENSION: 30 lbs.

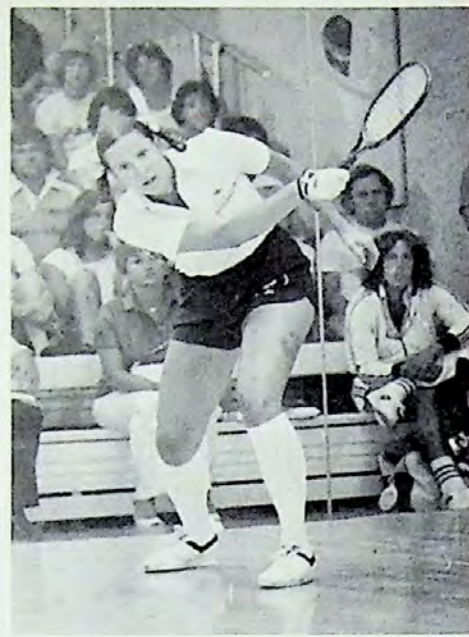
Marty Hogan selects his racquet by grabbing a handful off his sponsor's shelf and walking out with the one that feels the best to him. If the grip and weight are right, his "hand will tell" him.

"My racquet doesn't have to be exactly 250 1/4 grams," he says, "and I'm happy with just normal string tension."

He does get picky about his racquet frame material, though. "I'm looking for power," he says, "which means I need an extra stiff racquet. Graphite is, without a doubt, the best material for a hard-hitting game because there is virtually no vibration up your arm when you contact the ball. It stays on the racquet."

He says he has noticed that the same seems to be true for new tubular steel racquets. "Without vibration, I get more power and more control directly off the strings," says Hogan.

JANELL MARRIOTT



RACQUET: Ektelon 250G
TYPE: Graphite - fiberglass composite
WEIGHT: 250 grams
GRIP SIZE: 3 15/16" with felt-like cover of Supreme synthetic grip
STRING: Ashway Vantage synthetic strings
TENSION: 26 lbs.

Marriott used to use a heavy racquet for power, but switched to a graphite racquet because she had the idea she was giving away points to opponents who were using lighter and more maneuverable racquets. "I was losing that extra split-second it takes to get a heavier racquet around," she says.

She buys her racquets "off the shelf" but then makes a few adjustments, adding a felt grip and non-nylon synthetic strings.

"I string them tight," says Marriott, "but the string material gives a little over time so that the ball tends to sit on the strings a little longer, giving me more control, and a more powerful rebound. It works especially well holding a fast ball a little longer."

LAURA MARTINO



RACQUET: Ektelon CBK
TYPE: Carbon, Boron, Kevlar composite
WEIGHT: 230 grams
GRIP SIZE: 3 15/16"
STRING: Silicon-impregnated nylon
TENSION: 28 lbs.

Maneuverability and racquet control are Martino's main concerns. "A woman pro doesn't need power to win," she maintains, "because nobody is hitting the ball that hard. I'd rather have control."

Martino says that a graphite racquet vibrates less than fiberglass when hit by the ball. "There is less chance that the shot will be dampened, there is less strain on the racquet arm and a more powerful and controlled shot will result," she says.

"A graphite racquet is as durable as aluminum, but it's easier to get around for tough angle shots," says Martino.

HEATHER MCKAY



RACQUET: Marty Hogan Graphite USA by Leach
TYPE: Graphite
WEIGHT: 245 grams
GRIP SIZE: 3 7/8"
STRING: Heat-welded multifilament nylon
TENSION: 28 lbs.

"The most important thing to me is that the racquet feels right when I pick it up," says McKay.

She wants neither a head-heavy nor a head-light racquet, but rather, one that is about evenly balanced. Her racquet has to be light enough to enable her to "flick" it in tight situations, but she also wants the power of a stiff racquet.

"I like the feel of a solid hit," she says. "I've played with aluminum and graphite and I like graphite better because it's stiff but light."

To keep from overcompensating in the direction of power, she strings her racquet "a little on the loose side for greater control."

"It is strung too tightly," says McKay, "the ball flies off the strings too quickly."

DAVE PECK



RACQUET: Ektelon CBK
TYPE: Carbon, Boron, Kevlar composite
WEIGHT: 255 grams including 10 grams of lead tape around head
GRIP SIZE: 4 1/8" leather covered with "hourglass" flare
STRING: Silicon-impregnated nylon
TENSION: 30 lbs.

"The perfect racquet for me is non-breakable, one that I can bang on the walls without it bending or breaking. I like graphite because it's durable and rigid, but light."

Peck likes a head-heavy racquet because more momentum and, therefore, more power is generated. He takes a normally light graphite racquet and wraps a piece of lead tape around the head under the bumper strip to get the weight distribution he desires. He strings the racquet a little on the tight side for quick release of the ball and, again, a more powerful shot.



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What the Pros Want in a Racquet

STEVE STRANDEMO



RACQUET: Head Professional
TYPE: 7005 aluminum I-beam extrusion
WEIGHT: 260 grams
GRIP SIZE: 3 7/8" leather covered with "hourglass" flare at butt
STRING: Nylon
TENSION: 28 lbs.

The game has changed, says Strandemo, to the point where quick reflexes are paramount. He has used fiberglass and aluminum "flex" racquets in the past, but now prefers a stiff metal racquet.

"It gives me greater control of the direction of the shot," he says. "The ball comes perpendicular off the racquet face without the need to time the whipping action you get from flexible racquets. Players today are hitting with such power and control that I need a racquet I can get around quickly in the fast exchanges and which will give the ball the direction and velocity I want."

Strandemo likes uniformly balanced racquets, again because he feels a head-heavy racquet is harder to get around on quick exchanges. "It's up to me to supply the power," he says. At 260 grams, his racquet might be considered heavy by some, but he says it is fine for him.

RICH WAGNER



RACQUET: Marty Hogan Steel by DP Leach
TYPE: Tubular steel
WEIGHT: 236 and 246-gram models, depending on ball used
GRIP SIZE: 3 15/16" sponge rubber "hourglass" customized
STRING: Heat-welded multifilament nylon
TENSION: 24 lbs.

Wagner is a racquet customizer. He likes a lighter racquet with a three-gram bumper to make it a little head-heavy and, thus, "get a little momentum from the racquet." For heavier and slower balls, he goes to a racquet which is 10 grams heavier so that a mis-hit ball is less likely to "tun" the racquet. Fiberglass racquets are out for him because they flex and can change the angle of the shot and aluminum racquets are out because they are too heavy for him and he feels the vibration.

He picks a stepped-down steel racquet because it is light, stiff and doesn't vibrate. To compensate for the power of a stiff racquet and to gain some control, he strings his racquet loosely.

"At 24 lbs., I can keep the ball on the strings a little longer," he says. "With 30 lbs., it would come off too fast. The tighter the strings, the better timing you need."

Wagner is just as particular about his grip which flares at the butt to produce an "hourglass" shape. He then combines a sponge-rubber wrap with a doeskin glove to eliminate all semblance of slipperiness.

One New, One Different



How does the new kid on the block get accepted into the neighborhood when the rest of the kids won't have anything to do with him?

That is basically what a new racquet company must contend with as it tries to make a name for itself in the industry and garner its share of the profits.

The established companies, secure in their knowledge that a certain group of racquetball players already enjoy playing with their product, would like nothing better than to see those newer, smaller operations fold. So how does a new company make its mark?

"If you have good management and have money behind your product, you can make your product work. We have pros who know how to do that," says Elliott Ravinsky, one of the founders of Geostar, a new racquet company based in Scottsdale, Ariz.

"We have a unique product," says Bob Rosensteil, national sales manager for Handelite, Inc., a company based in Northfield, Ill. which has produced a new racquet called The Cheater.

Geostar and Handelite are, so to speak, new kids on the block. They were not around at this time last season but have high hopes of being around at this time next season.

According to Ravinsky, Geostar has plans to take over the lion's share of the market. In fact, some might consider him overly optimistic. "In two years we will be the number one company in the market," he says.

To attain this goal, Geostar has acquired the services of former national champion Charlie Brumfield, and in addition to making him their touring pro., they have given him the position of vice president of sales and promotion. Geostar is also working with an organization called the National Racquetball Players Association, with which it will sponsor 37 amateur tournaments.

"We are putting together a foundation right now," says Ravinsky. "We are not a fly-by-night organization. We are a conglomerate. We own stocks and bond firms, investment firms, jewelry businesses, etc."

Geostar is on a heavy advertising and promotion campaign now which is geared for the executive. That is why you may see ads for Geostar racquetball racquets alongside a Porsche 928 or a Rolex watch or a diamond ring.

Handelite, Inc. will come out this summer with a racquet called The Cheater. The unique aspect of the racquet is its handle, which is placed at a 19 degree angle.

Handelite bought the patent rights from inventor John Bennett and in the future will

also be making tennis, ping pong and squash racquets with handles at 19 degree angles.

To the player that scoffs at the handle and says it is only a gimmick, Rosensteil says, "Try it." But he admits it's not for everybody.

"We don't expect everybody to believe it or want it," says Rosensteil. "Not everybody is a customer for our racquet. We appeal to a certain group of people who are looking for something different, a little extra advantage to make it easier."

"We don't expect this to be a pro racquet. A hand has a memory. People who play seven days a week would have a hard time getting used to it. We are oriented to the average player."

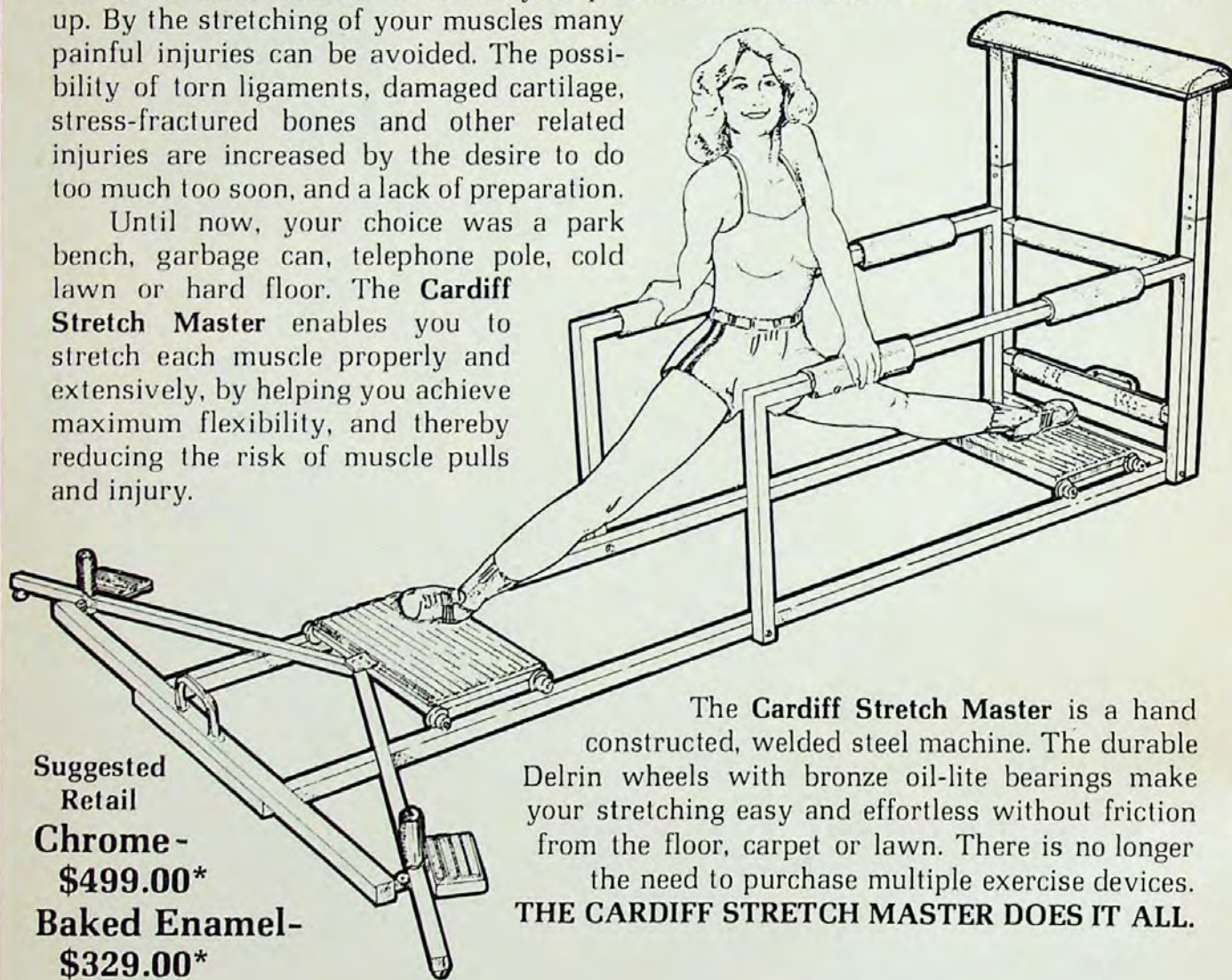
Although no medical figures have been tabulated yet, Rosensteil claims The Cheater will reduce strain on ligaments, reduce muscle exhaustion by up to 20 percent, and give the player a much more flexible game by "eliminating the need for the wrist to rotate downward."

Handelite says it will market the racquet much the same way the Prince racquet has been marketed in tennis. "Our racquet doesn't improve the ability of the player. It just makes it a little easier to play."

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HOW TO GET OUT OF A SLUMP

By Armen Keteyian

No one is sure how it starts. Some say it begins in the body. Others insist it develops in the mind. No matter what the origin, however, nothing for an athlete is as scary as "The Slump."

How scary? Picture yourself falling into quicksand. No matter where you turn, what you do, how hard you try, you sink deeper and deeper. In racquetball, that means you can't make a shot to save your life.

Even the pros are battling these symptoms. They can't sleep. They can't eat. All they want to do is find that missing passing shot, locate that corner kill, find the cure to that curious ailment that has stricken almost every player since 500 B.C. when Roman reliefs on the Wall of Themistocles depicted men playing with a small round object.

Every player has an answer. Every player hopes his or her way will work if they fall into The Slump. Jerry Hilecher and Lynn Adams believe in working with the mind. Dave Peck says understanding the game is the key. John Eggerman stresses going back to the basics.

It's possible that no one way is right. Should you fall into The Slump, take some of the forthcoming advice to heart, but don't dwell on it. After all, it's YOUR slump. You have to work your way out, climb out of your own pit. But here is some advice:

JERRY HILECHER—One of the more consistent players on the NRC tour, Hilecher believes slumps are mental and can be broken into two categories. It is either caused by something outside your racquetball game, or feelings about the game itself.

"If the problems are outside of the game, with your family, wife, job, don't see me, see a counselor," says Hilecher. "On the other hand, a slump can result from lack of desire to play, improve and win."

"Many people aren't ready for the pain involved with constantly trying to improve their game. Pain is the price we pros pay."

"My cure for playing too much is to relax, to do other things such as golf, skiing or poker. But not racquetball. After a few days I'm chomping at the bit to play."

"Players should set goals that are attainable and measurable," says Hilecher. "If you're not getting what you want out of your forehand, spend a week alone practicing on the shot. If you want to improve your speed, jump rope or run up stairs."

Taking lessons and watching tournaments are other ways to snap out of a slump, Hilecher says. So is talking out your problem.

"I've told things to Dave Peck that might help his game. He's tried them and improved. We talk and listen to each other about our game."

LYNN ADAMS—Currently in anything but a slump, Adams still remembers the rough times and how she smoothed them out.

"During the two periods of my life that I've been in a slump," says Adams. "I've looked to my personal life for reasons I wasn't playing well."

"I had blown the idea of winning all out of proportion, feeling angry at myself when I didn't win. So I just put the racquet down for two months."

During that time, Adams says she redirected her energies from the court to sorting out her personal problems. Once she put those problems into perspective, the word slump no longer existed in her vocabulary.

"Put racquetball into perspective with other important parts of your life," she says. "Build a healthy attitude toward the game—learn the proper strokes, the positioning. Find a good teacher and put in some practice time."

DAVE PECK—In three-plus years on the pro tour, Peck has minimized prolonged periods of foul play. Peck says there are four—and only four—reasons why slumps occur.

"Stroke mechanics, poor shot selection, lack of physical preparation and mental unpreparedness," says Peck, ticking off the culprits.

"Stroke mechanics means you're not swinging the racquet as well as you once did," says Peck. "The answer to that is practice, practice, practice. There's no better way to improve strokes than to do them until they come natural."

Shot selection is especially important in advanced levels of play, but the sooner the novice learns when to hit what shot, the better



the chance of avoiding a slump.

"Always keep in mind the type of shots you receive and the variety of returns you can deliver. Try using small sequences in your game and see how it works," says Peck.

Physical preparation, or lack thereof, is another common cause for slumps, says Peck.

"I believe in PST, which is Proper Strength Training," says the former Texas-El Paso line-backer. "Not just in your legs and arms, but the whole body must be ready to play."

Peck, a devotee of Nautilus training, thinks weight machines and finding "someone who will run your butt off," are aids in eliminating slumps. "Build yourself up to a level your body can accept as punishment, then keep trying to increase it. Your heart—and racquetball game—will love you for it."

Peck also advises to set goals for yourself. This will stop unnecessary trips to Slump Central, by way of not being mentally ready to play the game.

"Tell yourself you're going to improve one of your shots, then work toward improving that shot," says Peck. "Once you start to improve and feel better, so will your game."

"Before I go to a tournament, I say, 'Let's go Dave, the tournament is coming up, it's time

to prepare.' You must prepare yourself in every aspect."

JOHN EGERMAN—At 18, a former national open champion and one of racquetball's rising stars, it's understandable when Egerman says he's only suffered one major slump in his career.

"I don't know how I got into it and I got out of it just as quickly," he recalls.

Still, after experiencing several minor slumps, Egerman counsels a player to go "back to the basics."

Simplistic as it may sound, Egerman advises "taking each element of the game, examining it and drilling on it intensively." If, however, you decide the problem is mental, a brief break from the game may be the answer.

"When I know I've played too much, I like to go backpacking for a few days," he says. "This removes all the problems from my mind and leaves racquetball where it belongs—on the court."

Egerman also suggests improving hand-eye coordination and motor skills via basketball, swimming or tennis; working out with weights for confidence; and not living and dying with racquetball.

"Keep racquetball in perspective," he says. Last of all, Egerman advises that a player



spending money for lessons should practice what has been preached.

"Nothing is worth less than lessons that don't find their way into a player's game," he says.



Cartoon by Tony Saltzman



"Okay, we'll play doubles with you. But we don't hinder on the first date."

HOW TO BEAT A SPEEDY PLAYER

By Mike Yellen

There are generally two kinds of speedy players and they're both tough to beat. But there are strategies to counter both types of runners.

The first speedy player is one who is physically fast on his feet. This player probably has trained a great deal and has built up a high endurance level.

The second speedy player is one that doesn't necessarily have the physical speed but has experienced enough to read your shot before it does the damage. This player can anticipate your shot long before it reaches him because he knows where it would go. Only through experience can you learn to handle this type of player.

There are, of course, players who can do both of the above and they are called pros. I won't dwell on how to beat them. Instead, I'll try to give you a few insights on how to beat a physically speedy player or at least how to lose to one gracefully.

The player who is physically fast constantly chases down the ball and goes for almost every shot. He will have the stamina to rally with you for a long time and will try to wear you down. The best strategy against this player is to keep play as short as possible. Take whatever offensive shots you can as early as you can. Kill the ball. Go for the point. But don't let him drain your energy with a long rally for one point. Maintain these offensive actions throughout, never surrendering control of the game. The key here is to score quickly after each serve so he has less time to burn your energy.

There are also other ways to handle a fast opponent. Realize that if you play his game, he will last longer than you. You must play your game, not his. Play to conserve energy.

If you are trying to hit kill shots and you find he is returning them all with ease, then you are wasting the energy used to hit those kill shots. Try a different shot, a lob or a Z serve, something that your opponent can't return easily. Give him a variety of these shots. Confuse him.

You can also manipulate the rhythm of play by changing from fast shots to slow shots or vice versa. If your speedy player likes a fast-paced game, this may get him rattled enough to upset the rhythm of play. Time outs can also change the rhythm and give you a rest stop during an otherwise fast game. Use the time outs when your opponent is serving. When things are going well while you are



serving, keep on playing. Never change a good thing.

Training to beat a speedy player is difficult since he probably stays in shape while you would be straining to catch up to his level. But you can always try to develop your body and improve your physical condition. Jogging can build endurance, and sprinting can add to your speed. Take note of my Ektelon teammate Lynn Adams, who has been competitively sprinting since she was in grade school. She is known for her court speed and she still trains up and down hills near her home. Jumping rope can also be helpful but the best training is to get out on the court and practice chasing down those balls.

What may seem obvious to some, needs to be restated for others. Keep to the center of the court to lessen the distance between you and any shot. Keep on the balls of your feet with your knees bent, ready to spring in whichever direction the ball travels. Keep your racquet centered in front of your body so you can be ready for either a forehand or backhand shot.

Most of what I've said can be summed up in three words: "Know your opponent." Think about his capabilities before you begin to play. Is he fast? Does he have endurance? Will he attempt, in a cruel fashion, to run you into the ground? Does he have favorite shots that he can return easily? What kinds of shots does he have trouble returning? Does he play at a certain pace and can I upset that pace?

The next time you face a speedy player look upon it as a challenge to try some of these strategies and thwart his attempt to run you into exhaustion.

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REKILLING THE KILL SHOT



After her opponent has missed his "kill shot," Bonnie "re-kills" it with a passing shot. If her shot doesn't roll out, it will still probably gain her a point because her opponent is out of position.

By Bonnie Stoll

Your opponent has just attempted a kill shot but his or her accuracy wasn't right on target and the ball was left slightly up. You are not exactly presented with a picture perfect set-up but you do have a chance to make a shot here. In short, you can rekill the kill shot.

To turn a kill shot into your point, you must know ahead of time what to do. If you don't have an automatic return planned for these situations, you may find yourself missing the shot anyway. The speed of the opponent's kill shot combined with the limited reaction time demands response, not thinking. You have to be conditioned to know what you are going to do.

There are basically two situations to deal with: The missed kill shot when you are in front of your opponent and the missed kill shot when you are behind your opponent.

When your opponent is shooting from the 35-foot range, and his or her kill shot does not exactly roll out, you are usually presented with a set-up around the service line area. Your three options are the cross-court pass or

rekill, the pinch or the down-the-line pass or rekill. But because of what I call the "what if I miss" theory, only one of those answers is the correct one.

The cross-court pass or kill is fine if you can execute your shots perfectly. But do you want to take the chance? If you miss the shot, your opponent will probably be right there since he or she will be running in toward center court.

Another alternative is the pinch shot but, again, if you miss it, you will probably leave your opponent with a set-up in the middle of the court. And furthermore, since you are in the same area as your opponent, you must move off to the side or risk getting called for an avoidable hinder. So, now your opponent comes in, hits it down the opposite line, and you are standing there helpless.

By process of elimination, that leaves the down-the-line pass or kill as your favorite rekill shot. After a missed kill, your opponent will probably return to center court. If you set up to shoot a down-the-line pass or kill, your opponent won't have much reaction time to return it.

In addition, your opponent will have to reverse directions, moving from center court back to the deep corner.

Your only worry is the back wall. Your shot should not be so hard that it will hit off the back wall, and give your opponent another chance at it.

If your opponent misses a shot while in front of you, you should not think twice about what to do: pass. If your opponent is in your line of vision by the service area, don't try to rekill the ball in front of him or her. You must execute this perfectly for it to work.

Hit a passing shot that will not reach the back wall. You can hit it down-the-line, or cross-court or a V-pass, but don't let it rebound off the back wall.

You'll want to use your judgment and instincts in certain situations. There are times, for example, when you will want to return her missed kill shot (when she's shooting from 35 feet) by dinking or flicking the ball into the corner. It's just a matter of feeling out the opponent and learning to adapt to certain situations.

THE STRATEGY OF RETURNING SERVE

By Victor I. Spear, M.D.

Editor's note: This is reprinted from How To Win At Racquetball, by Victor I. Spear, M.D., Camelot Towers, Rockford, Ill., 1976.

There is no question that this shot is the most important shot in the game. When two evenly matched players tangle, the outcome will usually depend on which player returns more serves poorly. Whenever you find yourself losing several points in a streak, in a relatively few minutes, it is probably the result of hitting weak serve returns, allowing the server to burn you with easy kill shots on his second shot. Remember that this is the only time in the game when your opponent has an automatic positional advantage: center court control, with you three steps behind the back court. If you can't get the server out of the driver's seat, you are going to lose. If you give him anything decent to hit in his area of influence, you are going to lose. Watch a few other games and you will soon see that the player who is behind is the one who isn't returning serve well enough to move the server back into the corner.

If you want to select one part of the game to initiate your improvement efforts, this is it. Concentrate on returning serve above all else, and see how your results improve.

If you can correctly execute three basic serve returns with consistency, you have little need for any more variety. Other options will be discussed only for the purpose of taking care of special situations and for completeness.

The cardinal rule of returning serve is the same as the basic strategy of racquetball:

Either try to hit a dead winner, or else as perfect a defensive shot as possible—but nothing in between.

Either hit a shot (kill or pass) which will quickly and conclusively put an end to the point before he even touches the ball again, or hit a defensive shot which allows you to change positions with the server.

THE THREE MOST IMPORTANT SERVE RETURNS

1. Ceiling shot to the left corner.

This should be the mainstay of your serve return game. It gives you the best opportunity to force the server into the back court. Against a poor server, you can get aggressive more often with kill shots and passing shots. A good player will not

give you many chances to hit a dead winner off the serve, so the burden is transferred to you to prevent him from having the dead winner on the next shot.

A properly executed ceiling shot, dying in the left corner, leaves the server the least possible opportunity to go for a winner on his second shot. He is forced to hit a chest high backhand scrape off the left wall, and if he doesn't he isn't going to be able to hit it at all after it drops. He will usually return another ceiling shot, but this may be difficult to place if he is driven well back into the corner.

It requires a lot of skill and practice to place this shot accurately. The most common pitfalls are:

- If the ball hits the front wall too close to the corner, it will catch the side wall on the way back, rebounding toward the center at mid-court for an easy set-up.
- If it is hit too softly, it won't make it past 3/4 court depth and can be jumped on for a kill or pass.
- If it is hit too strongly, it rebounds too far forward off the back wall, a set-up that many kill shot artists eat for breakfast. On a super-live court, it can be difficult to hit a super-live ball softly enough to keep it off the back wall. One remedy for this is to hit the front wall before the ceiling, instead of the usual reverse. This will take a lot off the ball, and may permit you to regulate the depth with more control. This may be implemented from most areas on the court, but is almost impossible to hit correctly from deep in the back court. The only other situation in which the front-wall-first ceiling shot is indicated is on a front-wall-trap. In all other instances the ball should hit the ceiling before the front wall.
- If it hits the ceiling too close to the front wall crotch, it plops down in mid-court without enough overspin to carry it to the back wall; another easy set-up.
- If it is too far away from the corner, it will come back for a much easier forehand return. This is the most common error in the ceiling game, and it occurs as a result of pure carelessness. Most players simply don't put forth the interest or the effort to get the most mileage out of this shot. They seem to feel quite satisfied with themselves if the shot merely achieves the short-sighted objective of driving the opponent somewhere

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into the backcourt. This is not good enough. If you have enough time to hit a ceiling shot, you also have enough time to hit it well. Why not give him a difficult shot to return?

Concentrate on hitting every ceiling shot to perfection and you might be surprised at how many "accidental" winners you get. A perfectly executed ceiling shot which wallpapers itself into the left corner can turn out a point winner just as big as a roll out kill shot, and it's 10 times more frustrating to your opponent. It is also the only shot in the game that can cause a good player to whiff.

2. Kill shot down the wall (near corner)

This is the quickest, most definitive way to punish a poor serve. No one should dictate as to how often this shot should be tried. It can't be reduced to percentages because it depends on too many variables.

a. How poor the serve is

You may choose this return as often as 50 percent of the time if serves are set up as pumpkins.

b. Where the server moves after he serves

This shot is usually called for in response to a server who fades back like a quarterback to 3/4 court depth.

c. The score in the game

I don't recommend this shot when you are facing match point, unless you have a lot more guts than I do, and a better kill shot.

d. How well you generally hit this shot

Individual strengths and weaknesses must always be taken into account. Don't ever force yourself to do something in which you have no confidence, regardless of what any book says.

e. How tired you are

When you reach a point of critical exhaustion, you should choose this shot more often. After all, your energy resource will get progressively worse as the point goes on. You might as well go for broke before you start wheezing.

f. How good your ceiling game is

You may execute ceiling shots so well that you never have need to hit a kill shot from back court. That's the beauty of a strong ceiling game: it gives rise to so many kill shot opportunities in mid-court that you don't have to be a great back court shooter to win.

In summary, consider this: Hitting a kill shot on a serve return is a risky situation. It must be executed with even more precision than an average kill shot because you are catering to a positional advantage when you hit it. Your position is the very worst, while your opponent, if he is paying attention, has the very best. If the shot comes up a little high, he has you at his

mercy and can beat you several ways. Your margin of error is very slim. Either bury it low, low in the corner, or you'd better hit a different shot. Choose your spots well.

3. Cross-court passing shot

This shot is a necessary partner to the kill shot, both tactically and psychologically. It must be mixed in with kill shot returns in order to prevent the server from getting the forward jump on your kill shot attempts. You must keep him honest or he will virtually nullify your kill shot returns by charging toward the left corner every time he hits a poor serve. You must choose the cross court passing shot just often enough so that he is never quite sure what you are going to hit. The pitfalls are fairly obvious:

- If the shot is not angled widely enough you are hopelessly vulnerable to the quick cut-off forehand kill to the right corner, plucked right out of the air.
- If hit too high and hard, it can be retrieved off the back wall.
- If angled too sharply into the corner, it hits the side wall too soon and rebounds back in toward center for an easy set-up.

The very best chance to execute this serve return to your advantage is against a serve that comes in too shallow. If you can strike the ball somewhere in the area between the service line and 3/4 court depth, you have the best possible angle to hit it by him on the other side.

It should be pointed out that a good player will rarely give you the opportunity to even hit this shot. If the serve is well placed in the left corner, and if he takes the correct position to the left of center, the angle necessary for the path of the ball is blocked out by his body. And it's legal, too.

LESS IMPORTANT RETURNS

4. Ceiling shot to the right corner

This is a useful shot to hit when you are reaching for, and barely able to get to, a surprise low drive serve to the right corner. Instead of trying to hit a cross-court ceiling shot by reaching for it and hitting it across your body, hit a safer shot by staying on the right side with a ceiling shot down the wall to the right corner.

5. Cut-off shot (Hitting it before the bounce)

This is not only a good occasional option, but at times the only effective return against a good touch lob artist who stands there and gloats as you repeatedly fail to get your racquet on his soft, high lobs that die in the corner. That serve can give you screaming nightmares if it's hit just right. You can nullify its effectiveness by stepping up and hitting it on the fly,

usually to the ceiling, but even as a kill shot or cross-court pass when the opportunity presents itself.

6. Passing shot down-the-wall (near side)

This shot should never be used against a player who is in the correct position. It's simply not possible to get it by him unless he goes into an acute state of apoplexy. The only instance which calls for this shot is when the server commits the sin of drifting over to the opposite side of center (or simply stays there) after serving to one corner. You will observe this most frequently on right-corner serves delivered from the left of center. Some players never seem to move over to the right of center after the serve, and can be easily beaten with a low forehand pass down the right side.

There is another situation that often leads to this opportunity on the other side. When a player has misdirected a serve intended for the left corner, he often realizes that the ball is going to rebound toward the center, and drifts over to the right to avoid being hit by your shot. Exterminate him accordingly: hit a low backhand pass down the left side.

7. Z-Ball

This can be a very good serve return on a ball that comes in shallow (i.e., short of 3/4 court depth) but is virtually impossible to hit correctly from the back court. It can also be used as a variant when you move up quickly to cut off a lob serve in the air, but it is more difficult to execute properly in this situation.

8. Opposite corner kill shot

This is a very poor percentage shot from the back court and deserves no further discussion.

9. Lob return.

This shot has been rendered obsolete by the live ball.

GENERAL COMMENTS ON SERVE RETURNS

- Never decide in advance on what shot you will hit as a serve return. Your chances for good execution are drastically altered by the depth, angle, speed and height of the ball. Play the shot that can be played best.

Never commit yourself mentally to hitting the ball before or after it hits the side wall, or before or after it hits the back wall until you actually can see where it will hit the wall. If you make up your mind before you see the shot, a smart player will carve you up. There is nothing better than to serve against a player who has obviously decided to move up on a Z-serve to the left corner, because he has been repeatedly

jammed in the corner. Simply sharpen the angle of the Z so as to hit the side wall farther forward, and jam him again.

2. Don't play back too far to receive serve. Most players take a position close to the back wall in order to conserve energy in retrieving the usual corner serves. This leaves them vulnerable to the only possible service ace in racquetball, the short corner serve. In baseball, the hitter is always taught to think "fastball." The rationale is that he can always slow down to hit the slow curve if that happens to be the pitch. But if he is thinking "slow curve," the fastball would be in the catcher's mitt before he had a chance to readjust. I think this is analogous to the racquetball player receiving serve. You should always think "short corner" serve, and play up half way to the service line. You have plenty of time to drift back and retrieve the more traditional serves with ease. You have no chance to reach a well-placed low, sharp, short corner serve if you are lolling against the back wall. By taking a forward position to receive serve, you can easily nullify a potential service ace.

3. Always take full advantage of the server's positional weaknesses. Punish the "faders" and the "drifters."

The "fader" is quickly identified as he serves and immediately takes three steps back as if he were Joe Namath. He has an unrealistic fear of being passed. Grant him his prayer. Don't pass him. Bury him with a kill shot return. It doesn't even have to be a very good one. There is no need to take the risk of trying to hit a roll out in this situation. A player who is running backwards has a very difficult time reversing direction to retrieve even a mediocre kill shot.

The "drifter" is the one who makes the lateral movement error going away from the ball. Burn him with a down-the-wall pass.

4. Last, but not least, be ready to move up into better position immediately after attempting to hit a kill shot or pass. Don't just stand there and admire your shot. You are badly out of position for the reply if your shot turns out not to be a winner. Your only chance to get back into the point is to move up and try to anticipate his next shot. As you lean in to stroke the ball, you should already be in motion to follow your shot forward. You've already taken the first step; just keep moving.

If, on the other hand, you have chosen a ceiling shot return, you should have plenty of time to move up leisurely into a good position. But you still have to get there. Never assume that you will get a ceiling ball in return. Protect yourself against the possibility of an overhead kill shot.



A SELF-HELP GUIDE TO RACQUETBALL

By Edward T. Turner

Editor's note: The author is a professor of physical education at Appalachian State University in Boone, N.C. Last of a two-part series.

The following is an outline dealing with the basics of teaching and learning racquetball. It is a comprehensive step-by-step guide designed to improve the player's game at a glance.

Some Basic Fundamentals to Improve Your Game.

A. On most forehand strokes lead with your non-hitting arm and on most backhands, follow your hitting arm with the non-hitting arm.

1. This gives more upper body rotation.
2. Thus, more power is achieved.

B. Backhands

1. Anatomically, the backhand is an easier shot to master—no upper body in the way to impede flow of hitting arm.
2. Seems more difficult to most beginners because we seldom use this action.
3. Practice, practice, practice, and more practice to get comfortable with backhand.
4. Contact the ball slightly forward of front foot than in forehand and attempt to be slightly more aggressive.

a. This seems to help overcome the initial awkwardness of the backhand.

5. Power backhand—high backswing and a high follow-through—with all this power accuracy may be lost.

a. Bullwhip backhand—like snapping a towel (gain of power).

6. Traditional backhand—backswing remains below shoulder height and the follow-through is leveled out.

a. Traditional is best for beginners.

7. Two-handed backhand—good for beginners with weak backhand. It gives more stability to racquet.

a. Basically two forehand grips—one above the other.

b. You do not need to change grips.

c. Problems—shorter reach and less power because your leverage is shortened.

C. Reactions and Anticipation

1. Watch ball—turn head to watch ball when it is behind you—concentrate on ball when it is in front of you—WEAR EYE GUARDS.

2. Watch opponent—look at position of feet, position of body and position of shoulders.

a. If feet toward side walls—probably a parallel shot.

b. If feet toward front—probably an angled shot.

c. If hitting shoulder is dropped probably a power shot.

d. If hitting a shoulder is up probably a ceiling shot.

e. If opponent is facing front wall power is at a minimum.

f. If opponent is facing toward back wall look for a back wall return.

g. Look at position and angle of your opponent's racquet.

3. Watch ball as soon as it leaves opponent's racquet—don't wait for ball to go by you before reacting. (Delete for beginners.)

4. Look at opponent's racquet point of contact—this dictates in what direction the ball is going.

5. Look at height of ball when contact is made—percentage-wise it is easier to hit a high ball high and low ball low.

6. If opponent is in back court it is easier for them to hit passing and ceiling shots.

The Volley—hitting the ball on the fly before it bounces.

- A. Can play all strokes off this shot.

1. Shorter backswing, more compact swing because of lack of time to react. Almost a punch.

- B. Shot gives opponent less time to react to ball placement. Changes tempo and enables you to maintain center court.

- C. Can play ball off of front wall or side walls.

- D. Firm grip—either forehand, backhand or continental.

- E. Weight on balls of feet.

- F. Open stance, with little or no step.

- G. Difficult for you since reaction time is cut down.

- H. Drills

1. Toss ball up (low toss) and hit before it bounces.

2. Throw to front wall and hit before it bounces.

3. Rally volleys to front wall.

I. Common Errors

1. Reacting too slowly—not as good position.

2. Not watching ball until contact is made by opponent.

3. Taking too long to rotate shoulders and/or body.

4. Playing ball too high. Let it get low.



Lobs—hitting the ball with a high arching shot deep to the back corners.

- A. Usually underhand and similar to lob serve—a touch shot.
- B. Used when opponent is in front part of court or when you need time to reposition yourself.
- C. Touch is important.
 - 1. Ball should stay in back corner area. It should not rebound out to mid-court area. Control your hit—soft.
- D. Drills
 - 1. Drop and hit.
 - 2. Hit to front wall softly and deep and hit lob off this shot.
- E. Common Errors
 - 1. Hitting too hard.
 - 2. Not placing ball.

Drop Shot—basically underhand, but can be hit overhand—soft change of pace shot.

- A. Purpose is to hit a soft deceptive shot either straight to front wall or to the corners. Should be low to the baseboard.
- B. Body mechanics similar to all other strokes.
 - 1. Need to impart ball back spin by undercutting on hit.
 - 2. Ball barely makes front wall and dribbles out slowly.
 - 3. Very effective when opponent is in rear of court.
 - 4. Can also hit by stopping wrist flexion-rotation.
 - 5. Hit with backhand and forehand.
 - 6. Most successful into corners—a pinch shot.
- C. Drills
 - 1. Same as passing shot.
- D. Common Errors
 - 1. Not enough or too much undercut causing ball to hit too hard on front or not to hit the front wall at all.
 - 2. No deception.
 - 3. Too much wrist action.

Pinch Shots—any ball that is hit close into the front corners.

- A. Usually an angled shot.
- B. Best used when your opponent is in back court or to one side.
- C. Can be hit as a kill, a drop or as a cross court/angled pass.
- D. Drills
 - 1. Drop and hit from one side of court to opposite corner.
 - 2. Same as passing, kills and drops.

Ceiling Shots—hitting the ball in a high arching shot similar to lob—but hits ceiling first then the front wall.

- A. Touch is important.
 - 1. Ball should stay in back corner area.
 - 2. Ball should hit somewhere on front eight feet or so off ceiling depending on position in court.
- B. Hit either overhand or underhand.
- C. Offensive to move your opponent from mid-court or to move the opponent deep.

D. Defensive to gain time to reposition yourself.

- E. Reverse Ceiling
 - 1. Hit front wall at upward angle near ceiling—ball rebounds off front wall then hits ceiling and then dies near back wall and/or back corners.
 - 2. Ball does not rebound as far back as it does in regular ceiling shot.
- F. Drills
 - 1. Drop and hit from back court area.
 - 2. Hit soft lob to front-play ceiling or reverse ceiling off lob.
- G. Common Errors
 - 1. Hitting too hard or soft.
 - 2. Not getting ball to back corners.
 - 3. Playing ceiling when you are too far forward.

Overhead Shots—usually a passing or kill shot.

- A. Hit off a bad ceiling shot.
- B. Can be used to break up a ceiling rally.
- C. Almost always a forehand.
- D. Make use of pinch shots.
- E. Power is important, but can still win points with placement.
- F. Body may not be quite as much sideways but upper body needs to be rotated.
- G. Try to bring ball down as low as possible onto the front wall.
- H. Drills
 - 1. Play off a short ceiling.
 - 2. Play off a high bounce.
- I. Common Errors
 - 1. Forcing ball to mid-court.
 - 2. Hitting ball too high to front wall.

Wallpaper Shots—shots that your opponent hits and they "cling" to side walls.

- A. Switch your attitude into low gear.
 - 1. Concentrate on just returning ball.
 - 2. Percentage-wise an offensive shot is difficult to complete.
- B. Ceiling ball is highly successful.
- C. Use your racquet like a shovel and try to scoop the ball off wall.
- D. Take a partial swing—not a full swing.
- E. Stay far enough from wall to swing and still get to ball.
- F. Flat "top of head" type of racquet works well on these shots.
- G. There is no reason to break a racquet hitting the wall—slide along wall, do not clobber wall.

Around the World Shots (around the wall).

- A. A change of pace shot.
- B. Used when you need time to reposition yourself or to break up a ceiling rally.
- C. Can also be used on return of soft shot or soft serve.
- D. Hit ball to side wall (angled) 12 to 16 feet high and about three to five feet from corner.
 - 1. Causes ball to go side, front, side, to mid-court, to back corner of originally hit side.

Diving Shots—a last chance, caught off guard shot.

- A. Use only when necessary.

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INSTRUCTION

1. Critical points.
 2. Third game of a split.
- B.** Think in terms of doing a one-handed push-up.
1. Non-hitting hand on floor to brace you.
- C.** Some individuals dive onto chest with hyper-extended (arched) back and slide to absorb impact.
- D.** Usually a defensive shot.
1. To the ceiling.
 2. Racquet hand up and in front of your body.
- a. This automatically gives maximum reach.
 - b. Causes racquet face to be open—thus, ceiling shot.
- E.** Can kill ball if you are close to front wall (10 feet or so).
- F.** Purpose of going to ceiling is to give you time to recover.
- G.** Must immediately get back to your feet.
- H.** Dive only if you have to.

Serves—most successful serves are to the backhand corner.

- A.** Angled Serve
1. Stand to one side of service area.
 2. Hit ball to front mid-wall area and have it rebound to opposite back corner—dies in corner or rebounds out slightly along and close to sidewall (wallpaper).
 3. Placement and control are important to beginners. Power is important to intermediate and advanced players (drive serve).
- 4.** Common Errors
- a. Hitting ball too much at an angle (off center of front wall) so that it rebounds out from side wall and/or corner.
 - b. Hitting with too little angle causes ball to stay in center court area.
- B.** Drive Serve (power serve)—Can be angled to opposite side of court or be hit straight along side wall.
1. In both cases ball goes to back corner area.
 2. Maximum force and power are needed.
 3. Ball should land, on floor, no more than five feet past the service line.
 4. Keep body extremely low—bend at knees—play ball very close to floor level—low.
 5. Maximum wrist flexion—rotation is a must—make use of all sources of power.
 6. Line up with your opponent.
- a. Your left foot in line with receiver's left.
 - b. Watch receiver and then move to the above position.
 - c. This screens ball for a split second—legal and a very good tactic on a hard driven serve.
- 7.** Can obtain more power on serve by stepping back with right foot—so it is behind left and then step forward.

- a. Causes more upper body rotation, thus more power.
- 8.** Slight underspin on ball will speed it up—slight overspin will slow it down.
- 9.** Speed is as important as control
- 10.** Common Errors
- a. Not obtaining full power.
(1) Not using all power sources.
 - b. With so much power, accuracy is lost and many times ball rebounds out into center court area.
- C.** Walking Serve—A type of drive serve incorporating body weight and momentum.
1. Low crouched position with feet at back of service area adjacent to service line.
 2. Take two or three short, choppy, sliding steps and then contact ball with all sources of power, plus the steps.
 3. Turn so that your opponent sees only your back.
- a. This is a legal visual block of the serve.
- D.** Z-Serve—Hit mostly to opponent's backhand side.
1. Stand to one side, near front of service box. Hit ball to opposite side of front wall near corner. (Stand far left for left Z and far right for right Z)
 2. Ball hits front wall about chest high and about four to six feet to the left (right) of the right (left) side wall.
 3. Ball rebounds directly to floor and then to side wall, then directly vertical out from side wall—preferably wall-papering back wall.
 4. Some power is important in this serve.
- 5.** Common Errors:
- a. Lack of power.
 - b. Hitting ball too far from front-side corner, causing ball to hit back wall.
 - c. Hitting ball too close to front-side corner, causing ball to end up too far from back wall.
 - d. Hitting up on ball rather than hitting through it chest high.
- 6.** Garbage Z-Serve—Hit about nine to 11 feet high and two feet from front side corner—an interesting change of pace serve.
- E.** Lob Serve
1. Any variation of above serves.
- a. Lob Z—Hit about 15 feet high and very close to front-side corner.
2. Hit with easy touch high on front wall with high rebounding arc.
 3. Hit underhand or overhand.
- 4.** Common Errors:
- a. Hitting too high to cause ball to hit ceiling.
 - b. Hitting ball to center court. Angled incorrectly to front wall.
- F.** Second Serves
1. Must be simple.
 2. Must have a high percentage of success (95%+).

Service Return

- A.** Dictated by:
1. Your ability
 2. Your opponent's ability
 3. Type of serve.
- B.** Be in the basic ready position.
1. Feet shoulder-width apart.
 2. Knees flexed, waist slightly flexed.
 3. Shoulders parallel to front wall.
 4. Eyes looking at server.
 5. Weight on balls of feet.
 6. Hold racquet across body or straight ahead of body.
- a. Beginners across body because racquet closer to backhand.
 - b. Intermediate and advanced hold racquet straight out—halfway between forehand and backhand.
- 7.** Elbows in close to side for quickest movement of racquet.
- C.** Position yourself slightly back of one-half the distance from five foot service restraining line to the backwall—in the center of court in relation to side walls.
1. Can possibly overshadow backhand as a beginner.
- a. Not good for intermediate or advanced players since server can ace easily.
- D.** Be light on feet—sort of bouncy.
- E.** Return serve with basic shots.
1. Ceiling shot is extremely effective against drive serves.
- F.** Play percentages.
- G.** Do not set-up server.
- H.** How to start moving.
1. Cross-over step.
 2. Step out.
 3. Jab step.
 4. Side shuffle when quickness is not a factor.
- ### **Strategies**
- A.** Hit ball away from opponent.
1. Use pinch shots, kills and drops when opponent is in back court.
 2. Use passing shots, lobs and ceilings when opponent is in center court.
- B.** Hit most shots to your opponent's weakness—probably backhand.
- C.** Camouflage all shots and serves so they all look similar until the ball is hit.
- D.** Change pace periodically.
1. Slow to fast/vice-versa. High game to low game/vice-versa.
- E.** Make good use of time outs.
1. Racquetball is a game of flows of points.
- a. Call time outs when points are being won by your opponent in a series.
- F.** No Man's Land—place where you do not want to be in relation to ball and opponent.
1. Unlike tennis—no man's land is constantly changing in racquetball.
- G.** Obtain center court position—a seven-foot circle behind service line.



Miss Congeniality of Racquetball

Marci Greer may not be the "Pied Piper" of women's racquetball but she comes close.

By Sandy Ringer

Marci Greer seems to have one in every port.

A friend, that is. And that's largely why the 26-year-old racquetball pro isn't always easy to track down at her home in Baton Rouge, La., where she relocated after living in San Diego, where she relocated after living in Kansas. Ask her, "Why Baton Rouge?" and you'll get a "Why not Baton Rouge?" in reply.

Those who know Greer—the number-four ranked women's player—most often describe her as "a character" and then make such remarks as "Yep, that's Marci." Those who don't know her would generally like to. Marcilene Greer may not quite qualify as the "Pied Piper of Racquetball," but she hardly seems wanting in the friendship department either.

"I don't know anyone who doesn't like her," says Dan Seaton, WPRA commissioner. "If you were to take a popularity contest, I would certainly vote for her among those I think are

most popular—and I think a lot of others would, too."

Would she indeed earn the "most popular" tag in an annual of WPRA players?

"We like to think so," Bonnie Stoll concurs.

Some may consider Stoll a tad bit prejudiced on the subject since she is often Greer's roommate on tour and the two are "very good friends."

"One of the neatest things about racquetball is meeting friends around the country," says Greer. "As I travel, I keep accumulating pretty good friends."

Which leads to more travel—and less time in Baton Rouge. After a four-day tournament, Greer generally tends to stay over with an old or new-found friend for a few extra days or even weeks. She admits she travels "more than the average racquetball player," spending about 60 percent of her time away from home.

"I have a very neat opportunity to meet neat people I go visit," she says.

As for the qualities she looks for in these

friends, she says, "The same kind of things I believe in." To that, typically, she adds, "I like myself quite a bit."

All this from someone who might have you believe she was shy at one time. Shy? Such questions tend to bring instant laughter from Greer and anyone sitting in the general vicinity. "I do consider myself shy in a few instances," she insists, "like when I'm around a group of people I don't know."

Of course, Greer might also have such a group believe most anything she tells them. Often, she stretches the truth in group stories, even admitting only "about three percent" of what she says is actually believable. The other 97 percent of the time she can spin quite an entertaining tale. Take the story *National Racquetball* magazine (a house organ for the United States Racquetball Association) once did on her.

In a 1979 interview for that magazine, Greer decided to weave one of her wooly stories. As a Wichita, Kan. native (true), she told of her childhood days on a farm (not true) milking



"She's very fun loving. She appears to enjoy whatever she's doing."

Miss Congeniality

cows (absolutely not true).

"Everytime I tell people I'm from Kansas, they'd say, 'Oh, did you live on a farm?' and I'd say, 'No, I lived in a regular normal house.' Finally, I just let people believe what they wanted to believe."

And, she's heard all of the Dorothy and Toto jokes of *Wizard of Oz* fame. One too many, in fact. Her nickname on the tour used to be "Toto."

But Greer says she didn't feel the least bit guilty about making up the farm stories. "Life would be kind of boring if you didn't have the imagination to make it the way you'd like it to be," she says.

After all, there is a difference between innocent story telling and downright lying. Greer definitely doesn't consider herself a liar.

"I'm an honest person," she maintains. "I have morals. That's one of the things I got from my family—being honest, telling people just how I feel, being open, caring, loving."

"She's very fun-loving," says Seaton. "She appears to enjoy life in whatever she's doing. She combines that with a business ability (she is on the WPRA board of directors and single-handedly set up the season's second pro stop in Escondido, Calif.) and good playing ability. She loves to put on a good show for the fans. She's not at all inhibited in letting her personality come through."

The fans appreciate the show, too.

"She looks like she has a real good time," Meagan O'Shea said as she and her husband were soaking up the act at the recent Pepsi Challenge Pro-Am in Federal Way, Wash. "I really enjoy watching her. She's too cool to act cool. It looks like she enjoys playing."

An astute observation.

"I really enjoy it," Greer says. "If I didn't, I would quit racquetball."

"She has to be the most magnetic personality of any professional I've ever seen on a court," said a referee. "She's super easy to get along with."

Other players share similar opinions.

"Marci is a really, really neat person," says Lynn Adams, who has been on court with Greer perhaps more than any other player. "She's a lot of fun to be with off the court and on the court, too. I totally trust her when we're on the court that she's not going to cheat me. She's always very, very fair."

Rita Hoff, who says she and Marci came up together as professionals, describes her colleague as "a very competent athlete who strives for perfection in everything she does. She's very determined to be the best. On top of that, she's a personality, which I think is of utmost importance."

Elaborating a little, Hoff explains what she means by a "personality." "She's crazy," Hoff says. "Marci knows how to have a good time. That's why I would characterize her as a personality rather than just a racquetball player. To me, one of the highest compliments you

can pay someone is to say they're a personality."

"You can call Marci a professional," says Stoll. "She's good and capable of winning, but doesn't have to let everyone know—as long as she knows."

Marci's on-court attitude and deportment have not gone unnoticed. In past tournaments, she has won several sportsmanship awards.

"Skill and attitude are what make you a good player," says Greer. "You can't have a bad attitude and be a good player."

"When I first started playing, I tried too hard

**"She's crazy. . .
That's why I
would characterize
Marci as a
personality."**

and got mad at myself. I finally realized that if you get mad at yourself, you start playing badly. Your body tenses up and you're not at your best. You're probably at your weakest point."

Greer's playing days started early in 1975 while on scholarship at Emporia State University (Emporia, Kan.). Although a tennis lover by nature, Emporia's weather was not conducive to such outdoor activities. Racquetball was an indoor sport and a fast-moving one.

"I like to move fast," says Greer. "Racquetball had a lot of things I like to do in a sport."

The movement and creativity of racquetball intrigued her. She enjoyed the geometric sense of trying to put the ball where her opponent wasn't. And three weeks after her first taste, she decided, "I'd really like to get good at this game." She obviously did and after two years of amateur play, Greer turned professional.

That same year (1977), she came out of Emporia State with a bachelor of science degree in elementary and secondary education with an emphasis on coaching. But Greer doubts she'll ever teach or coach at the elementary or secondary level. She might, however, coach on an individual level—such as another racquetball player.

"I think I really could give that person some good experience," she says. "I think I would enjoy it."

But that's down the road a ways. She's hardly ready to hang up her racquet and she admits she has no idea how much longer she'll play competitively. Her goal, she says, is "to not only become number one, but main-

tain that position for an amount of time—even if it's only for a year. . . I can still see my progress. I haven't begun to reach my potential."

Greer, who was voted *Racquetball Illustrated's* Most Improved Player of 1979, is considered one of the few true power players on the tour, which she says gives her an advantage over many other professionals.

"Having power is an asset," she says. But with power comes a lack of control, and that is Marci's weakness.

"The one thing I still have to develop is a control game," she says.

But whatever her assets or weaknesses, Greer is far more serious about her sport than might be apparent to outsiders.

"I don't take it lightly," she says. "I give about 75 percent of my attention to racquetball right now. If it were 100 percent, I'd improve a lot faster, but that's not my choice. My choice is to have fun and learn."

"I've accomplished quite a bit already. All the rest is icing on the cake."

As far as the crowd is concerned, her on-court demeanor is the icing on the cake for them. But she claims not to even notice her following.

"I try to block the crowd out for the most part," Greer says. "I learned that you don't have to deal with what's out there—you only have to deal with what's in there. As a professional athlete, you shouldn't let a crowd influence you either way."

"I don't even realize I'm smiling. I'm making conversation with myself. I don't really smile for the crowd or for my opponent. I smile for myself."

So what might be down the road for Greer? Well, she has a secret desire to play professional golf and "maybe marriage."

"That would be a whole new ball game. I can't get married now—I'm too independent. It takes too much time. You can't be so selfish. I have the opportunity now where I'm pretty selfish. I go where I want, do what I want."

How about kids?

"I don't have that much time," Greer insists.

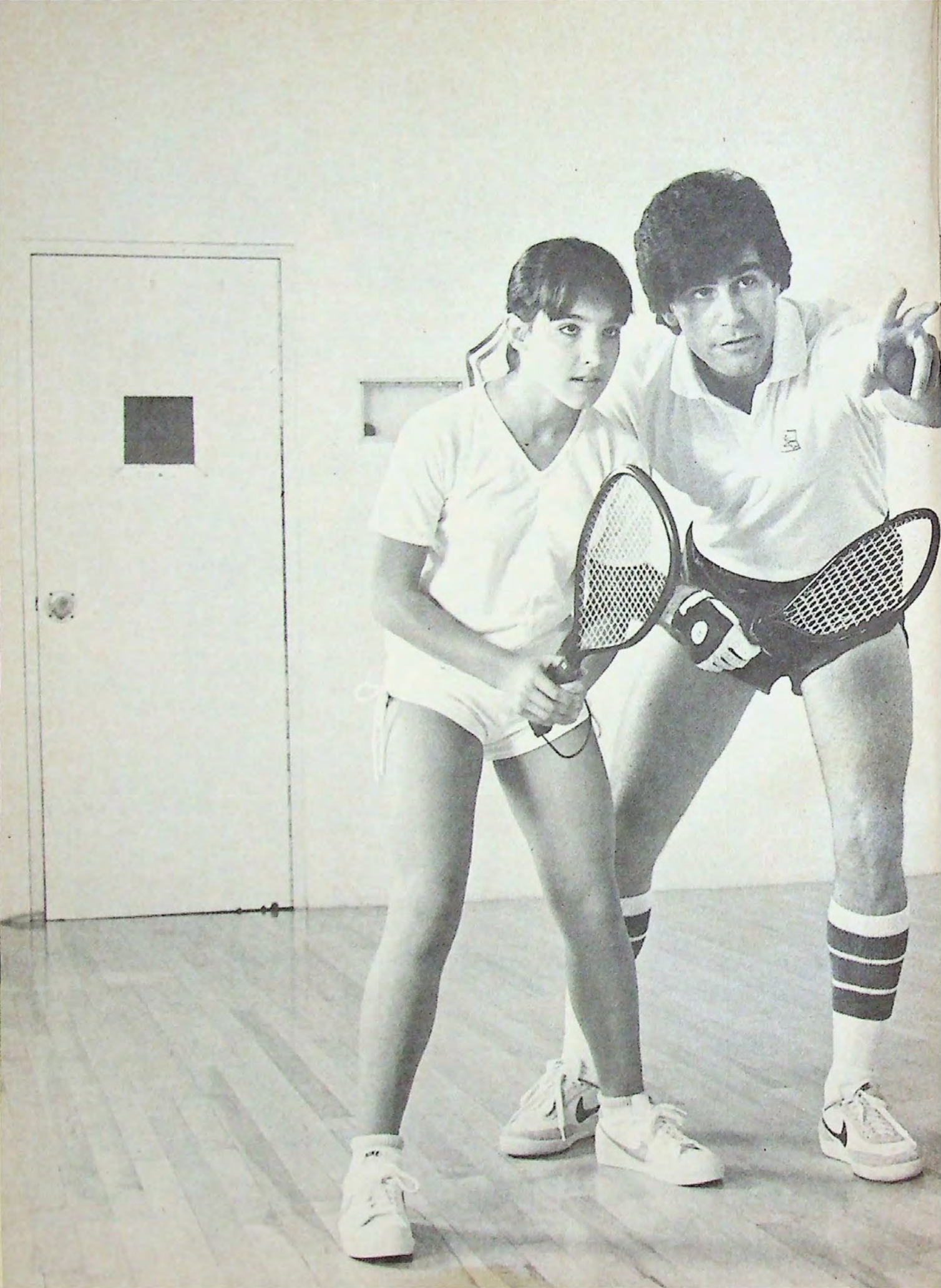
And as Stoll points out, Marci just might have enough kid in her to make up for that.

"Marci's probably the same way she was as a kid," Stoll believes. "She's like the little kid on the block with the pin legs—haven't you ever seen her legs? There's a lot of little kid in her and there's a lot of grown-up in her and she knows when to separate the two."

"There really is a very serious side to Marci," Stoll adds. "That's what makes her the person she is. She knows when to be serious and when to fool around. She has a good time on and off the court—but she gets into her bad moods."

Even Greer admits she's not a happy-go-lucky character all the time.

"I'm as normal as anyone else," she says. "I have good times and I have bad times. I just try to have more good times than bad."



Kid talk show host
Michael Young and
Archie Bunker's
Danielle Brisebois pair up
on the court and on their views
of adult-child relationships.

Make Room For the Children

By Michele Kort

When an adult plays racquetball with a child, one of three scenarios is most likely to occur. The adult screams at the child, especially if he or she is not playing well or not learning the game fast enough. Or the adult patronizes the child by lobbing the ball to the younger player and saying, "Isn't that cute!" when a shot is attempted. The final scene might be characterized in the expression "kids are people, too," and stars a self-confident, supportive adult who patiently educates the youngster about the sport's joys and serious challenges.

A recent game between 29-year-old Michael Young and 11-year-old Danielle Brisebois fits into the latter category. Young hosts ABC's Sunday morning talk show for a youth audience, *Kids Are People Too*, which employs an adult-style format of interviews and demonstrations to dispense a surprisingly wide variety of information. "It's basically done the same way as on the (Merv) Griffin or (Mike) Douglas shows," says the Alabama-born but internationally-raised Young (his father was in the Air Force). "The adult guests relate to the kids person-to-person, not adult to kid."

Some of the guests are kids, too—such as



Danielle, who plays Archie Bunker's niece Stephanie on *Archie Bunker's Place* (CBS). An acting pro (since age five) but a racquetball novice, Brisebois swung her racquet with authority (but with varying degrees of success) at the shots Young sent her way, enjoying the attention she was getting from spectators, hit or miss. Her mother recalls that Danielle has always loved to play to an audience. "When she was only about 18 months, we were right by the orchestra at an ice show in San Francisco, and she stood up and made like she was conducting," says Mary Brisebois. "Or at Disneyland, when she was three or four she'd imitate all the performers, even dancing in the middle of the flamenco dancers." Back on the racquetball court, Danielle notices that several people are watching her from the glass-enclosed balcony. "I'm just a beginner," she shouts to them with a smile, hoping that she's at least putting on a good show.

Her good-natured partner, on the other

Photos by Ed Ikuta

Michael Young, host of *Kids Are People Too*, interviews Blondie lead singer Deborah Harry on his show. Bottom: Danielle Brisebois, who plays Stephanie on *Archie Bunker's Place*, says Carroll O'Connor is like an uncle to her.

Make Room For the Children



Michael Young splits his time between New York and Los Angeles, so he decided to become a member of two racquetball clubs.

hand, is a seasoned player. Michael Young picked up the racquetball habit four years ago in Ohio. "In Ohio, you can't spend much time outdoors," he says, "and racquetball was really big in Columbus. All of the people I worked with played, and I played four days a week."

Young had moved to Ohio to host his first talk show, which was part of the Warner-Cube two-way experiment that allowed people to "talk back" to their television sets. Previously, he'd been a New York actor, appearing in dinner theater, soap operas, and television commercials. But it was a short stint as a theatrical producer that paved his entry into conversational television. "I produced a Broadway play—*The Confirmation* starring Herschel Bernardi—and it was a tremendous bomb," he recalls with a wince. "I lost a lot of money." So when his agent called offering

the Columbus job, the impoverished actor/producer jumped at the chance. Experience was no consideration.

"The first time I did a talk show I had no idea what I was doing," admits Young. "All I did was relax, and I figured it was either going to succeed or fail. I decided to be myself. I asked the questions that interested me, and didn't ask the questions I didn't care about. I just talked to people."

His relaxed manner worked, and after nine months he moved to the *Good Day* program in Boston, a morning talk show. Three months later he was tabbed for *Kids*, which went on the air in January 1979. The new show didn't start out in its current form, though.

"They gave me this copy to read that was, 'Hi boys and girls—clown-type stuff,'" says Young. "And I said, 'I can't read this and be believable.' The original concept that they

had was balloons, prizes, cartoons, and a live-action series called *Wonderbug*. It was just a real hodgepodge of garbage. Slowly but surely it has become a really sophisticated show. They let me do *Kids* the exact same way I was doing the adult show in Boston."

Young now splits his time between New York, where the show is taped, and Los Angeles. He tries to play racquetball twice a week in either locale and belongs to both the Racquet Center in Universal City and to the 42nd St. Squash and Racquet Club in Manhattan. Playing regularly on both coasts, he's noticed some definite differences between racquetball east and racquetball west.

"I think there's a tremendous difference, but everybody may think I'm crazy," says Young. "There's so much more humidity in New York, so it's a slower game. The ball seems to stick to the walls and stick to the floor, and my feet stick to the floor." Even with air conditioning? "Especially in an air-conditioned environment," Young claims. "It may just be where I'm playing, but in Los Angeles the game seems to go much faster."

Young is quick to add that, sticky or not, he's completely sold on the sport. "I never had the patience to learn tennis, because so much of the time you're chasing the ball. Someone who wants to play racquetball can learn very quickly. Danielle picked it up very quickly. It's a tremendous game for kids, because it develops your eye and hand coordination. If I haven't played for awhile, the first thing I notice is that I'm swinging and missing. By the end of the second game I'm always connecting—my hand is following my eye."

Having finished their friendly game, Young and Brisebois began sipping sodas in the lobby of the club. Danielle is mesmerized by the play of more experienced players in the court below. But with little prompting, she recounts her extensive show business career.

"When I was two or three, an agent came to buy materials from my grandfather and saw my picture on his desk. The agent said, 'Is that your granddaughter? Does she do commercials?' ... Well, she should! So my mom asked me, 'Do you want to be on TV, Danielle?' and I said, 'Yeah, I think it would be neat.'"

By age four, she was regularly doing commercials (about 50 in all), and at age five she appeared in her first movie, *Premonition*. "It was just a big horror movie," Danielle says. She has since been in the film *King of Gypsies* (playing Brooke Shields as a young girl) and in the TV movie *Mom, The Wolfman, and Me*.

Her big break came at age seven when she joined the original Broadway cast of *Annie* as Mollie, the littlest orphan. "I sang and I had a dance solo in it," says Danielle.

"ABC-TV said on opening night, 'She should be arrested for stealing the show.' And Alan Rich of *New York* magazine picked her as a star of the future," recalls Mary Brisebois.

Another person enchanted by her performance was Carroll O'Connor, and three years ago he convinced the Brisebois family (dad teaches computer systems for ITT) to leave their Brooklyn home for Hollywood so that Danielle could join the cast of what was then still *All in the Family*. "It's great," Danielle says of the show. "Everybody on our set is really nice and super and we have a good time. Carroll O'Connor is like an uncle to me."

Of course, child actors are always the subject of speculation about the normalcy of their lives. Danielle handles such questions like the pro she is. "I'm just a person who has a job, who works, and my profession just happens to be TV or the movies. My friends just treat me like *me*." But, in reality, not too many 11-year-olds work. "Not too many adults work either," says Danielle. "There's probably more people unemployed than employed." Danielle doesn't lose out on schooling, however. It's required by law that she is tutored on the set.

Her mother insists that "Danielle is just Danielle. I don't let things go to her head, but she's very level-headed anyway. We take it as a craft, what she's doing. She keeps studying.

It isn't. 'Well, I'm in show business and I'm a star.'"

Danielle's goals include more than show business stardom, although she wants to act in more films, Broadway plays, and is currently showcasing her excellent voice backed by a rock group known as the Wierz. Besides wanting to improve her racquetball, she hopes to be trained in track and field skills by Bruce Jenner (Michael Young: "I'm sure he's very high priced." Danielle: "I don't care, I love running.")). She also plans to go to college to study astronomy or animal husbandry. Astronomy may be a particularly difficult subject to choose, but Danielle has a wise perspective on her education.

"Well, everything's hard at the beginning until you get used to it," she says. "Like racquetball's hard at the beginning, but now look at them..." and she points to the players whose moves she's been studying.

Young can attest to Brisebois' maxim, and also the ability of the young to change their minds and goals dramatically. After having studied political science and economics at Auburn University in Alabama, he was all set to attend law school at the University of

Virginia. "I was going to change the world and become president of the United States," he says. "Isn't that stupid? And I thought I'd be the first governor of Georgia to be elected. Somebody beat me to that, so I thought I'd be the first actor, and now somebody's beaten me to that. I don't know what's left!"

Perhaps he can be the first talk show host to be elected chief executive. He'd probably be swell at press conferences. Actually, he's given up political aspirations and his current goals center on TV hosting. "I love Kids," says Young. "It's a terrific show, but I'm going to be moving on. I want to do my own kid's show, and by fall '82 I hope to have my own adult talk show on the air. I won't talk to the adults any differently than the kids. I hope I'll do more acting (he did a recent *Love Boat*), but my first love is the talk show."

Having such a great rapport with kids, it seems too bad that Michael doesn't yet have any of his own. "I want to get married and I want to have kids. But it's a tradition in my family—no one gets married until they're 30, and I'm 29," he says by way of excuse. Then Young turns to look at his racquetball partner and says, "I'm waiting for Danielle." **R**



Although still unused to all the angles on the racquetball courts, Danielle Brisebois considers herself athletic. She is encouraged to try new sports by her mother Mary.

Racquetball's Child Prodigy





Showing no traces of the "Little League Syndrome," David Simonette's racquetball career is being carefully molded.

By Larry Harris

The Maryland night was cold and brisk, and the moon was bright when 12-year-old David Simonette came running around the corner. He was nearing the end of his nightly jog as he trotted into his yard, slightly huffing and puffing.

"Way to go," said Gary Simonette, David's father. "Rope-jumping is next, and then you still have a little homework to do before bedtime."

David Simonette was not frowning. He knows what his responsibilities are, and he does them. Some are required, others are self-imposed. Like his quest for a pro racquetball career.

"Is one of your goals to play Marty Hogan?" someone asked Simonette recently.

"No," he replied. "My goal is to BEAT Marty Hogan. I hope he's still on the tour when I get there."

That may be a big goal for a youngster so small (4-feet-8, 80 pounds), but his talent and his attitude have been carefully nurtured and developed by his father, Gary, and his coach, Tom Whipple.

The first time David Simonette ever walked onto a racquetball court was near the end of 1977 when he was only nine years old. At that time, Whipple, a four-time Maryland state champ and now co-owner of the Padonia Court in a Baltimore suburb, recognized David's potential.

Whipple pulled all the right strings and a couple of seasons later young David was laying claim to national age group championships. But while winning all these tournaments, David kept his career in perspective. Whipple and Gary Simonette saw what was happening in the racquetball world to youngsters a few years older than David who were bucking to play on the pro tour. Whipple and the elder Simonette decided there will be no "Little League Syndrome" for David. There will be no punishment if he loses. The only pressure David Simonette will feel is the pressure he applies to himself.

David's parents are divorced. He lives with his father, a 32-year-old transportation analyst for Western Electric, but he sees his mother, Carol, frequently and often plays racquetball with her. Carol is an A player in Maryland.

"Oh, I still hope David will become a pro," says Gary Simonette, "but we're looking at racquetball differently now. We hope it will serve as an aid to David's schooling and his future. There really isn't that much money to be made on tour right now, although maybe that will change."

David Simonette, 12, plays Scott Davison in local amateur tourney in Baltimore.

Racquetball's Child Prodigy

"What we want David to do is get through school, have a future in something other than racquetball. Hey, I've been there (at the pro stops). I know there are other kids just as good as David.

"I'm a liberal parent, but there are two things I insist on. I insist that, if he's going to play the game, he make his utmost effort in his practice and his training. The other thing I insist on is total effort in schoolwork. Because of the time he devotes to racquetball, he may be deprived in some areas, but remember, he's only 12 years old. There is still time for him to choose when girls and parties and things like that come along. And those decisions will be David's, not mine."

Whipple, the mastermind behind the plan, took some of the pressure away from the Simonettes when he convinced Phil Hoag, a racquetball enthusiast who heads a group which owns 30 Burger King fast-food restaurants, to ease the economic burden every young player must face.

Hoag, a former Michigan State football player, contributes a sizeable yearly sum to Whipple, who administers the money to be used for Simonette and Steve Ginsburg a 17-year-old of promise who is also one of Whipple's prize students.

"Like everyone else, I played sports when I was young and didn't have any money," says Hoag. "I remember the coaches who helped me then and I wanted to help someone if I could. I was sympathetic to David's situation and fortunately we have been blessed with being successful in our business."

"Anyone could see David's potential, but his father is a key factor, too. Talk about a committed person. And the beauty is that he is committed to his son's growth, not just his success."

As a former college athlete himself, Hoag has personally witnessed the early burn-out which saps the lifeblood of many before they reach their prime. "Mental withdrawal is something," Hoag reflects. "No question about it, it is a terribly emotional trauma. If our help can keep that from happening to David Simonette, and anyone else Tom decides to aid, then we'll continue to furnish it."

Bob Windsor is another Burger King executive, an employee of Hoag's who often plays—and loses—to David. He is an introspective man who, like many others in the Maryland racquetball world, has followed Simonette's career closely. He is frankly amazed at the emotional development of the youth.

"What a superior attitude this boy has," says Windsor. "He always plays people who are older than he is, and it is a very hard thing to keep your cool constantly. At age 12, he has already learned to handle that on-court pressure."

"It has always been my contention that if two people of equal ability play, the one who has superior concentration will win out. That is why David has beaten some people who should have beaten him. That, and the fact



David and his father Gary, who describes himself as a liberal parent.

Photos by Janis Rettalata

that size is no big factor in this game."

One thing that always impresses people is Simonette's technique. "What many people don't realize is that David Simonette doesn't know how to hit the ball the wrong way," says Windsor. "He has never learned a bad habit. If one even dares appear, Whipple or his father are there to pick it up. His strokes are just picture-perfect."

"And he can handle the pressure. This kid has already gone through it. He goes to a pro tour stop and there are more people watching him than Marty Hogan a few courts away. What gets you more nervous than that? If you can handle that, what can be tougher?"

With all this attention surrounding him, it would be easy for Simonette to become a sulky, brooding adolescent, a "tennis brat" as it were. Instead, he is the opposite—an extroverted child whose voice has not yet changed and who can completely dazzle with his demeanor. He looks innocent, and only when he goes head-to-head, one-on-one, against an opponent does his maturity emerge. One can see this maturity in his school work. David's latest report card from Pine Grove Junior High School showed three Bs—and 15 As.

"I often get asked about pressure," says David, who will be 13 in August. "To me, there is no pressure. My dad has always told me, 'Don't do this if you don't want to,' so if I didn't want to play, I wouldn't. I mean, I have the choice. I'm not being pushed into anything I don't want to do."

"I owe a lot to a lot of people, Tom, my coach, and the Burger King people. And there's Mr. Merrill (Leroy Merrill, a Baltimore warehousing and racquetball baron who donates free court time to David). And there are the Ektelon people who give me racquets and the Nike people who give me shoes. I think about all of



David and his coach, Tom Whipple.

them.

"I run and jump rope at 10:30 at night because I want to do it and I feel like I need to do it. I don't take anything for granted. I just like to work, even during summer vacation. If you're going to be a pro, you can't take two months off. That's the reason I don't worry about other sports."

Whipple worries about other sports, however, and he is considering placing David into a swimming program to help with his flexibility. He is already enrolled in a gymnastics course, a procedure heartily endorsed by Hogan.

Perhaps part of young David's "cool" comes from his exposure to top racquetball pros and other athletes of professional magnitude. He has played in exhibitions with such pros as Charlie Brumfield, Mike Yellen, Davey Bledsoe and Steve Strandemo. Brumfield spent



"To me there is no pressure," says David. "I'm not being pushed into anything I don't want to do."

an entire week with Simonette last year.

Baltimore Oriole players Rich Dauer, Scott McGregor, Tippy Martinez and Tim Stoddard are regular visitors to the Padonia Club, as are Baltimore Colt Joe Ehrmann, Detroit Lion Stan White and U.S. bobsled team member Randy Bielski. They may be big names in their respective sports, but they are humbled by a 12-year-old when it comes to racquetball.

"Crowds don't bother me too much," admits David, who recently won the men's A division at the Houston pro stop. "I just don't think about them when I'm playing."

He says he doesn't think much about what he may be missing either. While other youngsters may be out on bikes or skateboards, Simonette is practicing backhand kill shots. He says the end result of those practice hours more than makes up for whatever he may be missing.

"I know racquetball isn't everything," he says. "It doesn't last very long. I know it's unusual for a person my age to know his goals, but I want to use racquetball to go to college. Of course, high school is first and my

coach has already lined that up," says David.

Indeed Whipple has. He isn't saying much, but there is an anonymous benefactor who has guaranteed that, if David's grades stay at a high level, he will pay David's way into one of Baltimore's top private schools.

At the ripe old age of 27, Whipple's own best playing days are behind him, but he has never lost the enthusiasm for racquetball he had as a teenager. A University of Maryland graduate, Whipple has carried psychology and theory into teaching.

"What we have tried to do with David is create a worry-free atmosphere for himself and his father," says Whipple. "Economically, he is stable, although his father still spends a lot of dollars, as well as his sponsors. The only thing we absolutely insist on is good school marks and proper court demeanor. I am absolutely shocked by some of the court behavior I have seen from the pros and from young players. There is absolutely no excuse for it."

"In practice, we do put David into pressure situations. We want him to know how to

handle them. We want him to learn behavior patterns, how to keep from being rude and how to be assertive. He has quickly learned that it's not what you say, but how you say it. How unfortunate some parents don't realize this.

"The relationship between parent and child can be either the most positive—or the most negative—force in the young one's life. That's why I insist that parents be coaches, too—especially in regard to discipline. If a player is disciplined, winning will follow.

"From a coaching standpoint, it's impossible to stop with just teaching strokes. There is so much more to it than that.

"There are parents to deal with, and sponsors, and training, mental preparation, the presentation of a player, the dealing with the foe. To successfully coach, you must also make an outline of long- and short-term goals.

"I have been to so many tournaments where parents lose perspective on all this and this is where pressure comes in. The parents do not realize this game is a means to an end, not just an end in itself. Pressure, after all, is the ability of an outside stimulus to make you think of that stimulus instead of your game. What's a worse stimulus than to have your own mom or dad screaming at you for making an error?

"As for David, I always knew he would be good. He has not only the ability, but that God-given charisma. Crowds love him. His awareness is something else, too. He is very much aware of himself, not only in racquetball, but in everything he does. He realizes he owes the sport something for his achievement. So many never realize that."

Whipple, a father of two, considers David practically a member of his own family, a fact which does not escape Gary Simonette.

"There are many people who bend over backwards to help David," says David's dad. "Mr. Merritt, Burger King, Tom... they all are concerned with his welfare. He knows he has an obligation to racquetball, but I feel he has given something to the game, too. Obviously, he has created interest wherever he goes. If it builds anybody's ego, though, it's probably my own. He handles things so well, it's easy to forget he's only a 12-year-old. Sometimes I find myself expecting too much out of him—but not often.

"People often ask how I can be so devoted to the boy, but it really isn't that hard. Because of racquetball, he and I have had some things that father and son rarely have. I don't regret a penny I've spent. It will all come back to me, maybe not in dollars and cents, but in other ways.

"I used to be so concerned about him, but now I don't mind at all if he gets on an airplane and goes to Houston by himself. I used to be afraid for him physically, too, but now it's not so bad. I realize that he is as well-prepared physically as he can possibly be at his age and size. I feel helpless sometimes when he's up against a 6-foot-2 screamer, but size is no intimidator in this game. And the eventual reward of a complete, full life for the boy is more than I could ever hope for."

Children in Racquetball



How Soon and
How Much Pressure?

Editor's note: The author is a psychologist in the State of Washington school system and a consultant with the Pacific West racquetball clubs in the Seattle-Tacoma area. He is an open level player.

Any athletic activity in which a child participates is good, if two essential elements are present: (1) He or she must enjoy the sport and perceive it as fun and, (2) his or her parents treat the sport as consistently as they do other activities in the child's life.

Initially, an individual sport such as racquetball is a good developmental activity for any child. It involves various degrees of sensory integration (i.e., hand-eye coordination, body position, depth-perception, listening skills, etc.) and gross motor movements. Racquetball is an aerobic exercise based on intervals of extended aerobic need. It involves total movement and full-range of motion with individual stress points on various muscles and joints. Finally, it necessitates mental discipline and technique. There are few limitations on the size and intellectual range of participants in this sport, and it can generally be enjoyed by all.

The fun that a child should get from racquetball involves the growth in the above physical dimensions as well as understanding the play of the game, that is, developing "court sense." Along this path lie X number of victories and X number of defeats. Since we are all beings who enjoy the positive aspects of a situation rather than the negative, the wins generally increase the fun quotient. However, even a loss on the court may be a personal victory as witnessed by the child who comes close to beating an older boy or girl or an adult, who is above them in ability.

What must be kept in mind is a child's perception and sense of the positive. Each child operates on his or her own "biological clock" of development. The command of any given physical area can be improved, but only when the body and senses are ready and not before. Some children can master a skill area in a sport at eight years of age that another will achieve at 10. However if the same skill is measured when both children are 12 years old, the one who acquired the skill later may be more proficient. Thus the relative comfort zone of each child should be kept in mind. Children cannot and should not be pushed beyond their developmental limits. They should work at a "mastery" rather than a frustration level. Since children are not fully developed, pushing a child to acquire a skill may bring about undesired negatives. If the child is left alone to acquire the skill in his or her own time, it would be much easier and much more fun for the child to command (i.e., positively reinforcing).

One must be aware that skills grow at different rates in different children. Some people are able to take certain activities to high proficiency levels because of various physical gifts (i.e., speed on the courts) and others have personality dispositions (these

can often be observed at birth) which allow them to achieve more than those of similar or better physical command (i.e., the ability to relax under stress). These are also factors that influence a child's perception of enjoyment and fun. What their bodies can take and how their minds react must be understood in each individual child.

Thus, communication with the child is the first step in determining that child's degree of participation in racquetball. Only when the child asks to go on the court should he or she start playing. Only when the child asks to play in a tournament should he or she start to play tournaments. Parents need to be good listeners and observers of these signs of need and direction. The same goes with determining how involved a child should get in the sport. Children who come from a game or tournament in tears and do so repeatedly are not enjoying what they are doing, even if they say it's fun. The child who has to be pushed to play on a regular basis is not enjoying the sport the way it is being presented to him or her. Consequently, the personal space of the child is important and must be attended to or "the product may not contain what the package suggests."

"Only when the child asks to go on the court should he or she start playing."

The above reflects attitudes in dealing with children under 12. However, the mature child or the young adolescent also cannot be ignored. These are the youths who mature physically at an early age and in that physical sense can compete at an adult level. This is the 14 or 15 year old who has played in tournaments competitively for a number of years and is now among the better players in his or her area. Are the same factors just mentioned for the child applicable to these teenagers? Yes, but perhaps in a more sophisticated way. Obviously, the concerns of physical development are not primary. Although these adolescents will continue to grow physically, they have generally reached puberty, which is the major milestone of passing into physical maturity. On the other hand, they may have yet to reach emotional maturity.

Beyond sheer physical growth, perhaps no other variable is more important in any aspiring racquetball player as is emotional maturity. On and off the court, racquetball offers any competitor a smorgasbord of high intensity

situations. How much stress and how much control an individual can exert over the situation becomes a major variable on the road to success. There are several cases that come to mind where exceptional players at age 14 years of age had abandoned the sport at 18. Just as the body grows, so does emotional development. Unfortunately, at times the person is not yet sufficiently mature to meet the demands of competition. Disassociation and escape needs become stronger and, eventually, without great fanfare, motivation and interest dwindle to the point that the youth no longer wishes total involvement. Just as one escapes an adverse physical situation, so does this young player avoid the mental stress.

Thus, the child's need to compete, not the need of the parents or coaches, must be attended to. Stress tolerance, like physical development, is not the same in all individuals. Great physical gifts can only be exerted on a consistent basis when the proper mental control is also present. Communication becomes the essential ingredient of success for the youth. The ability of the individual to communicate his or her needs and to have them heard and understood is critical. Body language, expression or non-expression of emotion, follow-through on responsibilities, and degrees of improvement are all aspects of communication. The child and mature child express their degree of enjoyment in these ways, and adults need to listen. This is what brings about the desired maturity; the adult guides the youth to meet his or her needs with direction and purpose. The theory that all children, if left to their own decision, will grow up to be positive and responsible adults, is not valid. The child must identify what is fun, but must also be guided by a more mature person who listens, cares, and disciplines.

Effective parenting is a vital part of any child's development and perception. For the most part, children model themselves on their parents. If parents act in a positive way towards their child or children and create the appropriate models of behavior and action, then the child will most often fall in step. Parents who put on an act on the court will have a great problem in preventing their child from doing the same. This is the concept of modeling—parents are the catalysts for their child's behavior.

A child's participation in racquetball should be like his participation in other areas of life. There cannot be rules for racquetball involvement which differ or conflict with the rules for the rest of life. Especially under the age of 12, children do not understand abstractions. They tend to see things in black and white. Therefore, asking a child to exert self-discipline in court techniques is an extension of the self-discipline he or she exerts at home. If they can be excused from their responsibilities at home, then a failure to follow-through with a part of a racquetball program should be expected. All living things are creatures of habit, and to allow bad habits and poor self-discipline to exist in one area will surely influence another area. A child must develop

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"Many parents cannot be objective enough to exert consistent control in dealing with their child."

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the habit of discipline for growth. Otherwise, inconsistency will be the order of a child's game and life.

Parents should further keep in mind that even the most gifted child in the sport is still a child. While parents listen to the needs of their child, the needs must be understood in the context of what is acceptable in an adult world. It is generally a privilege for a child to play in most clubs which, because of their private nature, cater to adults. People don't like spoiled children, and parents may inhibit their children's development in racquetball by giving them too much leverage with an adult public. Next to love, respect is the most important thing a parent can teach a child.

Parents most of all, must be adults. Racquetball is a sport that makes it very easy for a person to escape into adolescent behavior. This is not necessarily bad for the adult, but it can be a bad model for a child. It is necessary to determine who is in control of the child on the court. As we have discussed, the child must indicate preference, but the parent must guide that preference. A parent can be an effective parent and coach only if consistent guidelines are followed. However, many parents cannot be objective enough to exert consistent control in dealing with their child, especially in a highly competitive and emotional sport such as racquetball. Under these

conditions, it is best to have a child coached by someone other than the parent. This implies that another person guides the youth's racquetball play, yet the guidance must be consistent with the guidance the parent provides in other areas of the youth's life. Communication is again very important. Any lack of understanding can cause a breakdown of direction. This confusion is a personal enemy to any child. Responsible communication with others keeps things simple and straightforward, a situation in which children work best.

Racquetball is a sport that creates a great temptation for parents either to overcontrol or undercontrol their child. By keeping in mind the principles we have discussed, a parent can avoid either extreme. Certainly the sport is an exceptional form of recreation and enjoyment. It should not be viewed as an extension of a parent's suppressed desires to achieve. Children need guidance, but they need their own life and space, too. The child must determine the level of his involvement in the sport. Parental direction must then complement the child's purpose. Racquetball must be measured in terms of its value for an individual's life. It should never become a maze in which the child is lost with no escape route. The rewards should be beneficial on and off the court and understood by all.

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TOURNAMENTS

Tournament of Champions



Photos by Donna Natale

Marty Hogan reaches for a backhand shot against Dave Peck in finals of Tournament of Champions at the Sportsroom in Coral Gables, Fla.

By Ben Kalb

Take a message, Virginia, and address it to Marty Hogan. That's "M" as in millionaire and "H" as in happy.

Dear Marty:

Up till now, you have been head and shoulders above the rest of the pack. All you had to do was show up and collect the first-place prize money. The rest of the players were good but you were still a half-level above them.

Now, however, Martin, you had better watch yourself. The troops are closing in. They are not intimidated any longer. The racquetball gap is narrowing. Satchel Paige once said not to look over your shoulder because something may be gaining on you. But, you have to be a little worried, and they know it. They are still behind you but you can feel their breath.

You know how I know this, Marty? Well, I just returned from the Kunnan-Leach Tournament of Champions at the Sportrooms in beautiful, violence-infested Miami, and saw what happened. Yeah, you won the \$12,250 first prize but look at the scores. Mr. H., 21-20, 21-20. You beat Dave Peck by one lousy point in



It's all over for Peck as he misses shot on the last point and Hogan emerges with his third straight TOC triumph. The win was worth \$12,250 to Marty.

each game. One point. One point is a fluke crack shot.

In fact, you almost lost that first game. Hogan. After you and Peck had battled to 9-9, you must have fallen asleep or something. He drove out to a 17-9 advantage, and the crowd was looking for an upset. But you came back. You knew you could. It just took you a bit longer than usual. And, you must admit, you got a lucky break from the referee.

Remember when the score was 18-13, the ref, Dan Bertolucci, called a point for you on a passing shot when Peck ran into you. Most everybody thought that that should have been a hinder. You probably even thought so. But it wasn't, and Peck was a little upset. In fact, he let you control things after that. You went ahead of him 20-18 before he tied it up at 20-20. He had a chance to win it, Marty, but you hit a perfect backhand kill off a ceiling shot to gain the serve, and then won the first game on a backhand passing shot.

It was a nice comeback, Martin. That's what you said, anyway.

"I fell asleep for so long that I knew if he got one or two more points I wouldn't be able to catch him. But I knew if I could catch him, I could win it. At the end his shots weren't on target. I just kept the pressure on. I couldn't let him get his confidence back. But at 20-20, I'm the toughest."

Peck admitted he blew it. "I had a mental letdown," he told me. "I quit concentrating and quit executing the shots. It was the same old story. I'm not sure what I was thinking about. Maybe it's just easier for me to come from behind than to keep a lead. That hinder call bothered me. It was a bad call. I know you are supposed to shake it off. But it irritated me. I guess that comes with maturity."

The tables were turned on you, Hogan, in the second game. You drove out to a lead of 11-1 and 13-2 before taking another concentration nap. Dave caught you at 16 and then took 18-17 and 20-19 leads. Peck had the winning shot in his grasp but his backhand skipped in. You then passed him down the forehand side twice to win it.

"It was a role reversal," you later said. "It was like the beginning of the season. My mind wasn't concentrating 100 percent. But I knew I had to win in two straight games. I didn't want to give him any momentum going into the Nationals."

Peck expressed concern with his playing style against you, Marty. Or, the lack of it. He said he was too cautious and you would have to agree with him. "The difference between me and Marty is that his concentration is toughest in the 18-20 point range. But the gap is closing."

Hear that, Marty? Peck says the gap is closing. He's right, you know. You're still the best, Marty, but you can only put a fingernail between you and the rest. It's that close. It's as close as one point.



The Sportrooms in Coral Gables, Fla. was once called the Coliseum and used to be the home of everything from ice skating to bowling to bullfighting. The arena was dedicated in 1924.

Hogan won his third consecutive Tournament of Champions, defeating Rich Wagner and Lindsay Myers in tiebreakers in the first two tournaments. . . Peck took home a check for \$5,250. . . In the quarterfinals, Jerry Hilecher defeated Steve Strandemo, 21-18, 21-20; Peck defeated Bret Harnett, 21-14, 21-7; Hogan defeated Myers, 21-19, 21-19, and Mike Yellen defeated Charlie Brumfield, 20-21, 21-3, 11-8. In the semis, Peck defeated Yellen, 21-17, 21-18; and Hogan defeated Hilecher, 21-10, 21-17. . . It was announced that The Sportrooms in Coral Gables would be the permanent site of the Tournament of Champions. The building was dedicated in 1924 by Will Rogers and was originally an opera house. Prior to becoming a racquetball club, it was known as the Coliseum and the home of ice skating, University of Miami basketball games, *Bowling For Dollars*, and bull fighting, among other events. "We've had everything in here but mud wrestling," said Sportrooms' manager Pete Crumme. . . One of the co-owners is Miami Dolphin defensive back Tim Foley. . . Brumfield is Sportrooms' official touring pro. In fact, the club restaurant is called "Brums". Dennis McDowell and Brenda Poe won the open divisions of the amateur tourney. . . The players were treated to a dinner at the Jai Alai one night, and one of Miami jai alai events was designated to Kunnan-Leach Tournament of Champions Handicap.

Seamco Classic

Dave Peck, playing most of the week-long tournament with all the enthusiasm of a sleep-walker, finally woke up in the finals and defeated Mike Yellen, 11-21, 21-15, 11-10, to win the \$15,000 Seamco Classic at the Play-off Racquetball Club in Beverly, Mass.

Peck collected \$4,500 for the victory. Yellen settled for \$2,500.

The tournament was played minus top-ranked Marty Hogan, who stayed at home in St. Louis due to the death of his grandmother.

Peck, who was almost taken out in the quarters by upstart Bret Harnett, was not in contention for very long in the first game. Yellen drove out to a 9-2 lead and maintained the same point spread at 13-6. Peck cut it to 15-10, but Yellen scored the next five points and coasted home.

Peck, playing with an awesome forehand, trailed in the second game 8-4 before evening things up at 9-9. Yellen drove out to a 13-9 lead but Peck knotted things at 13-13 and went ahead 15-13. Peck led 18-15 before scoring the last three points.

The crowds at the tournament were noticeably reserved. It was not until the tiebreaker of the finale that they woke up and started to get excited.

Peck led in the tiebreaker 5-1 but Yellen caught him at 5-5. Peck led 7-5 but couldn't shake Yellen and the two were even at 7-7.

Peck went ahead 9-7 but again Yellen



Things get a little close between Dave Peck (in back) and Mike Yellen in finals of the Seamco Classic in Beverly, Mass. Things also got a little close in the score with Peck winning the match in an 11-10 tiebreaker.

Photo by Jim Stelios

came back to tie things up at 9-9. Yellen went ahead 10-9 on Peck's skip but Peck saved the ensuing match point.

Peck tied things up at 10-10 on a Yellen skip but he, too, couldn't finish things up. Yellen had a second match point but couldn't put it away and Peck regained the serve.

Peck won it finally on a dink shot off Yellen's BB backwall bomb. The last point came after a lengthy rally.

Peck admitted he was lucky to escape with the victory, especially after a lackluster week of play. "I don't know," said Peck afterwards "I was just out of it. I'm tired. Yellen was playing great. I was just lucky to beat him. I

was just lucky to get to the finals.

"I wasn't playing up to par this week. I didn't have my head where it should have been."

Peck reached the finals by defeating Harnett, 18-21, 21-19, 11-8, in the quarters and then beating Jerry Hilecher, 21-6, 21-20, in the semis.

The 17-year-old Harnett, last year's national amateur champ, had reached the quarters by upsetting Steve Strandemo in the first round and Davey Bledsoe in the second round.

Peck had an easy first game with Hilecher but almost gave away the second one. After leading 20-15, Peck let Hilecher get back into the game and Jerry tied it at 20-20.

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D.C.



Photo by Renee Fraser

Peck shows his excitement at winning the \$2,500 Seamco Classic first prize despite having an "off-week." The tourney was played minus top-ranked Marty Hogan, who was home in St. Louis due to the death of his grandmother.

Hilecher scored his 19th point on an avoidable hinder and his 20th on a beautiful forehand kill from backcourt. After Hilecher couldn't put it away, Peck won the final point on a skip by Hilecher.

Yellen advanced to the finals by defeating John Egerman, 21-12, 21-17, in the quarters and Don Thomas, 21-4, 21-5, in the semis.

In other quarterfinal matches, Hilecher defeated Lindsay Myers, 21-6, 21-10, and Thomas topped Scott Hawkins, 21-8, 21-10. Hawkins had reached the quarters by upsetting Rich Wagner in the second round.

One notable first round upset found Gerry Price of Bakersfield, Calif. defeating high ranked Bobby Bolan.

It was Peck's second NRC win of the season. Earlier he had won the pro stop in Palatine, Ill. Yellen won the Omaha pro stop, Hilecher won the Los Angeles tourney, and Hogan had claimed victories in the tournaments in Memphis, Honolulu, Houston, and Miami.

WPRA

Lynn Adams won her biggest pro victory by upsetting top-ranked Heather McKay, 3-0, 2-3, 2-1, in the finals of the WPRA tournament at Celebrity Courts in Warwick, R.I.

Adams collected a check for \$2,500 and McKay took home the runner-up share of \$1,200.

"Winning this tournament broke a psychological barrier for me," said Adams. "I had never beaten Heather in four tries, so this was a great win for me."

Adams took the first game of the tiebreaker, 12-10. McKay came back to take the second game, 12-10, and Adams won the decider, 14-12.

Adams won her first round match from Peggy Steding on a forfeit when Steding had to pass up the tournament due to an illness in the family. Adams then defeated Vicki Panzeri, 3-0, 3-0, and Fran Davis, 3-0, 3-2, in the quarters.

That set the stage for a semifinal matchup with Shannon Wright. But as it turned out, there was no match after all. Wright won the first game 11-14 and at 3-3 of the second game, she dove for a passing shot, hit the wall and injured her lower back. After an injury time out, Wright had trouble hitting the ball, and decided to call it quits. It was later diagnosed as a muscle injury, as x-rays showed no damage.

Not to disappoint the fans, however, who paid money to see a match, Adams offered to play anybody in the audience for a \$5 bet and then wound up playing an exhibition against local pro Cal Steele.

McKay advanced to the final with a 3-0, 3-0 victory over Jennifer Harding. Harding had advanced to the semis with a tiebreaker victory over Marci Greer in the second round.

In the quarters, McKay defeated Peggy Gardner, Harding defeated Caryn McKinney, and Wright defeated Rita Hoff. McKinney had advanced to the quarters by upsetting Bonnie Stoll in the first round.

Another first round upset found Terry Gilreath defeating Laura Martino.

But it was Adams who provided the biggest upset—beating McKay. "I was consistent the whole week," said Adams. "The level I came in at was the level I finished at."

Ektelon-Perrier

John Amatulli of Maryville, Ind. defeated Kelvin Vantrease of Toledo, Ohio, 21-18, 21-15, and Cheryl Mathiew of St. Louis, Mo. defeated Becky Callahan of Columbus, Ohio, 18-21, 21-7, 11-10, to take top honors in the Ektelon-Perrier Ohio regionals at Racqueteer Club in Columbus.

Don Clifford teamed with Bruce Lillis for the open doubles title. Junior Powell and Gerri Stoffregen won the seniors titles.

In the Minneapolis, Minn. regional at the Northtown and Northeast clubs, Paul Ikier defeated Keith Halgerson in the men's open and Barb Tennesen topped Carol Osterberg in the women's open.

Bill Schmidtke won the men's seniors and Pat Page teamed with Hart Johnson for the men's open doubles title.

In the Phoenix, Ariz. regional at Civic Center Club, Cliff Fiore defeated Lou Kessing in the

men's finals and Becky Gonzales beat Monica Hastings in the women's open.

Jay Jones won the men's seniors. Keith Flemming teamed with Ken Garrigas for the men's doubles title and Lynn Wocjick teamed with Karen Clark for the women's doubles championship.

Jim Cascio defeated Mike Ray, 15-6, 15-13 in the men's open singles and Joanne Pokorny beat Janet Simon, 15-6, 15-6, in the women's open finals of the Baltimore regional at Security Court Club.

Senior division winners were Ed Remen and Nancy Katz. Mary Muspawicz and Dot Fischl won the women's doubles titles and Dave MacKelcan teamed with Ken Johnson for the men's title.

Etc.

● Ed Andrews defeated Mark Martino, 21-14, 21-14, and Karin Walton-Trent defeated Laura Martino, 21-16, 21-20, in the finals of the Artesia Open at the Artesia (Calif.) Racquetball Club. Clay Hollingsworth defeated Gregg Ivins and Rhonda Torres beat Andora Sprecher in the B divisions.

● Bill Whipple teamed with Ron Woolard to defeat Phil Stepp and Bobby Saltsman, 21-4, 21-5, in the finals of Valentine's Day doubles tournament at Supreme Court in Columbus, Ohio. Rose Samson and Vicki Strazishar defeated Beth Caldwell and Inge Lees, 21-3, 21-12, in the women's finals. Ted Whitney teamed with Linda Reamsnyder to win the mixed doubles with an 18-21, 21-16, 11-6 decision over Strazishar and Scott Snow.

● Glenn Allen defeated Jim Ewadinger, 21-13, 21-16, and Geneva Allen defeated Sally McQuie, 7-21, 21-16, 11-8, in the George Washington tournament on Okinawa. John Bartusevics and Ewadinger won the men's doubles. Geneva and Glenn Allen won the mixed doubles and Rick Oliver took the B competition.

● Scott Cullins of Wichita Falls, Tex. defeated Raul Canales of Juarez, Mexico, 21-19, 21-14, in the finals of the King's Championship at King's Court in Amarillo, Tex. Diana Phillips defeated Linda Schulte in the women's open finals, 21-19, 21-20. Cullins and Larry Fuller won the open doubles and Schulte teamed with Mary Pace for the women's title. B champs were Debbie Moreno and Randy Richards.

● Danny Clifford defeated Clark Pittman, 21-19, 21-7 to take the \$325 first prize in the McDonald's Open at Middletown Racquetball Club in Franklin, Ohio. Gerri Stoffregen won the \$325 first prize in the women's competition with a 21-5, 21-18 victory over Julie Seim. A winners were Rosie Barlow and Mike Clark. B champs were Sandy Hyre and Butch Thurman. Jim Marsh took seniors. Herb Texor claimed the veterans crown and Dr. Jack Little won the masters.

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Short Shots

The Exhibition

Al Barash of Chicago wrote this poem following his challenge match against top-ranked pro Marty Hogan.

"It was about two o'clock when 'The Man' walked in,
And there was no doubt in mind who would lose or win
After the formal introductions were made,
The events that took place were about to be played.

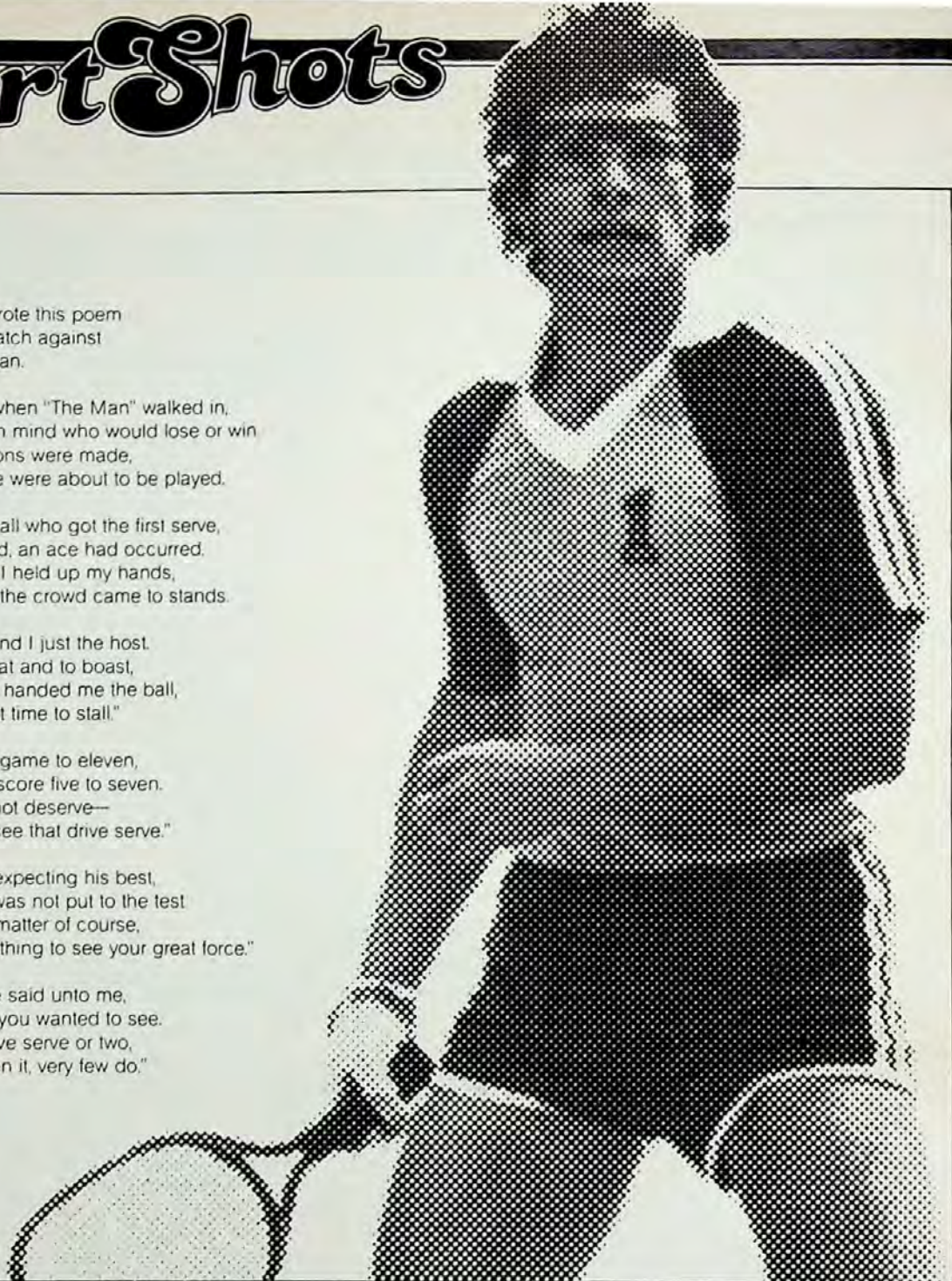
There was no question at all who got the first serve,
But the unusual happened, an ace had occurred.
With the score one to zip, I held up my hands,
"I quit," I told Hogan, and the crowd came to stands.

After all, he's the champ and I just the host.
I'm sure it was right to gloat and to boast,
But Marty just smiled and handed me the ball,
And said to me, "Al, it's not time to stall."

After a short time with the game to eleven,
I called time out, with the score five to seven.
I said unto Marty, "I may not deserve—
But, I really would like to see that drive serve."

I returned to the defense expecting his best,
But, it did not happen—I was not put to the test.
I said to the champ, as a matter of course,
"It would have been something to see your great force."

While leaving the court, he said unto me,
"I knew what you wanted, you wanted to see.
You wanted my best, a drive serve or two,
But you wouldn't have seen it, very few do."



Barbra Who?

As prize money increases on the pro tour, so does the player's need for concentration during one of those big-money matches. Sometimes the slightest sound disturbs even the best players.

Take the case of Dave Peck at the 1981 Kunnan/Leach Tournament of Champions in Miami in his semifinal match against Mike Yellen.

With the score even, Peck became bothered by the club loudspeaker, which was playing a song from Barbra Streisand's latest album.

"Could you get them to turn the music off," said Peck to the referee. "It's a lousy song."

Peck then decided the music wasn't

bothering him that much. It was only the club's choice of artist. "On second thought," he said, "tell them to change it to Z Z Top."

Atlantic City

One of the most elaborate sports facilities will be built in Atlantic City, N.J. and contain three to five racquetball courts.

According to a spokesman for Resorts International, the organization will be putting up a \$28 million sports arena complex on Pennsylvania Avenue across the street from the Resorts International Hotel.

The complex will seat about 4,500 for boxing and 3,500 for tennis but no deci-

sion has been made as to how elaborate of a racquetball section to build. As of now, no racquetball stadium court has been planned but with enough public interest that could be changed.

"I think people are more squash oriented here," said the spokesman.

Honorary Member

Former President Gerald Ford was given an honorary membership in the Japan Racquetball Federation.

While in Japan recently, Ford stayed at the New Otani Hotel in Tokyo, site of the new Kio-Icho racquetball club.

Ford was presented with a racquet and membership card.

APRO Convention

The American Professional Racquetball Organization (APRO) will hold its 1981 convention in Chicago, July 31-August 2.

The convention, geared for the racquetball teacher, will have talks on such topics as biomechanics, injuries, programming and touring vs. teaching pros.

Keynote speaker will be touring pro Dave Peck.

For information write APRO at 730 Pine St., Deerfield, Ill. 60015.



Racquetball Camp Guide

DAVE BLEDSOE

Dallas-Ft. Worth, Texas, July 12-17, 19-24, 26-31, Bear Creek Golf and Racquet Center (part of Amlac resort complex at D-FW Airport, \$350 (not including accommodations). Special hotel rates available. Information: Ron Wickers or Randy Carter, Bear Creek Racquet Center, West Airfield Dr., P.O. Box 61025, D-FW Airport, Tex. 75261. (214) 453-8400.

Steamboat Springs, Colorado, August 2-7, 9-14, Steamboat Athletic Club, \$350 (not including accommodations). Special condominium rates available. Information: Harold Lujan, Steamboat Athletic Club, P.O. Box 1566, Steamboat Springs, Colo. 80477. (303) 879-1036.

Jackson Hole, Wyoming, August 16-22, 23-29, Jackson Hole Racquet Club Resort. Information: Star Route 362A, Jackson, Wyo. 83001. (800) 443-8616.

STEVE STRANDEMO

Aspen, Colorado, July 6-10, 13-17, 20-24, Aspen Club, \$350 (not including accommodations). Information: P.O. Box 2355-51, San Diego, Calif. 92123 (714) 268-8707.

Cape Cod, Massachusetts, August 3-7, 10-14, 17-21, 24-28, Hyannis Racquetball Club, \$350 (not including accommodations). Information: P.O. Box 2355-51, San Diego, Calif. 92123. (714) 268-8707.

JANELL MARRIOTT/RITA HOFF

Warwick, Rhode Island, July 5-10, 12-17, Celebrity Courts, \$250 (not including accommodations). Special rates available. Information: Frank Rawcliffe, Celebrity Courts, 500 Quaker Lane, Warwick, R.I. 02886. (401) 826-1800.

DAVE PECK

Champion, Pennsylvania, June 28-July 3, July 5-10, 12-17, 19-24, 26-31, Seven Springs Mountain Resort, \$425 (including room and board). Assisted by Gregg Peck, Elaine Lee, Laura Martino. Information: Jeff Shearer, Seven Springs, Mountain Resort, Champion, Pa. 15622. (814) 352-7777.

Poughkeepsie, New York, August 2-7 (juniors), August 7-9 (adults). All-Sports Fitness and Racquet Club, \$318 (including room and board) for juniors, \$209 (including meals, not lodging) for adults. Assisted by Gregg Peck and Jim Winterton. Information: Mike Arteaga, All-Sport Club, 240A North Rd., Poughkeepsie, N.Y. 12601. (914) 452-5050.

MIKE YELLEN

Chicago, Illinois, July 5-10, 12-17, 19-23, Charlie II Club (Palatine), \$320-340 (not including accommodations). Special hotel rates available. Assisted by Terry Fancher. Information: Terry Fancher, 4101 Dempster St., Skokie, Ill. 60067. (312) 673-4000.

DON THOMAS

Wall, New Jersey, August 9-14, 16-21, What's Your Racquet Club, \$320-340 (not including accommodations). Information: Terry Fancher, 4101 Dempster St., Skokie, Ill. 60067. (312) 673-4000.

JIM AUSTIN

Houston, Texas, June 1-August 22, April Sound Resort (Lake Conroe). Information: 906 Wilson Road, Conroe, Tex. 77301. (701) 539-4242.

DR. BUD MUEHLEISEN

San Diego, California, June 15-19, Atlas Health Club, \$250 (not including accommodations). Enrollment limited to 12. Information: Dennis Alexander, 901 Hotel Circle South, San Diego, Ca. 92135. (714) 298-9321.

Santa Barbara, California, July 13-17, Santa Barbara Racquetball and Health Club, \$225 (not including accommodations). Enrollment limited to 21. Information: Bill Gould, P.O. Box 30817, Santa Barbara, Calif. 93105. (805) 962-0069.

Santa Clara, California, August 3-7, Decathlon Club, \$225 (not including accommodations). Enrollment limited to 21. Information: Tom Martin, 3250 Central Expressway, Santa Clara, Calif. 95051. (408) 738-2582.

Mammoth Lakes, California, August 10-14, August 31-September 4, Snow Creek Athletic Club, \$295 (not including accommodations). Enrollment limited to 21. Information: David Huisman, P.O. Box 12, Mammoth Lakes, Calif. 93546. (714) 934-8511.

South Lake Tahoe, California, August 24-28, Sierra Tahoe Athletic Club, \$225 (not including accommodations). Enrollment limited to 21. Information: Pat Ryan, P.O. Box 15130, So. Lake Tahoe, Calif. 95702. (916) 544-6222.

ICE IS NICE FOR INJURIES

By Robert H. George

Editor's note: The author is a chiropractor in San Diego, Calif. specializing in athletic injuries.

Applying ice is the simple and easy way to treat almost any athletic injury on or off the racquetball court. If you are still undecided as to whether cold or heat should be applied to

any injury, rest assured that cold is the correct way.

According to an article by Jan Barnes in *The Physician and Sports Medicine*, immediate aid for most athletic injuries is found in the initials I.C.E., that is, Ice it, Compress it, and Elevate it. These three measures help to keep inflammation and swelling to a minimum.

To understand the effects of ice or cold application and the reasoning behind its use,

one should first understand the process of inflammation.

Inflammation occurs after an injury to tissue which results in a localized protective response by the body, characterized in the acute form by pain, swelling, redness, and loss of function. Inflammations are identified by the suffix "-itis." Muscle strains, tendon stretches, ligament sprains, and direct trauma can all cause inflammation. You may have seen the terms tendonitis, bursitis, myofascitis, etc., or even experienced one of them.

When tissue is traumatized, the surrounding blood vessels dilate to help bring blood into the area. This reaction is triggered by a chemical called histamine, which also helps increase the permeability of small blood vessels. An excess of fluid (exudate) and blood will pool in the immediate area or part of the body where the injury has occurred.

Pain occurs because of damaged nerve endings, irritation of tissue, and from metabolic byproducts of inflammation. Swelling and pressure of tissue also contribute to pain.

Redness is seen because of the increased blood flow to that area. Loss of function is a result of a combination of all three processes.

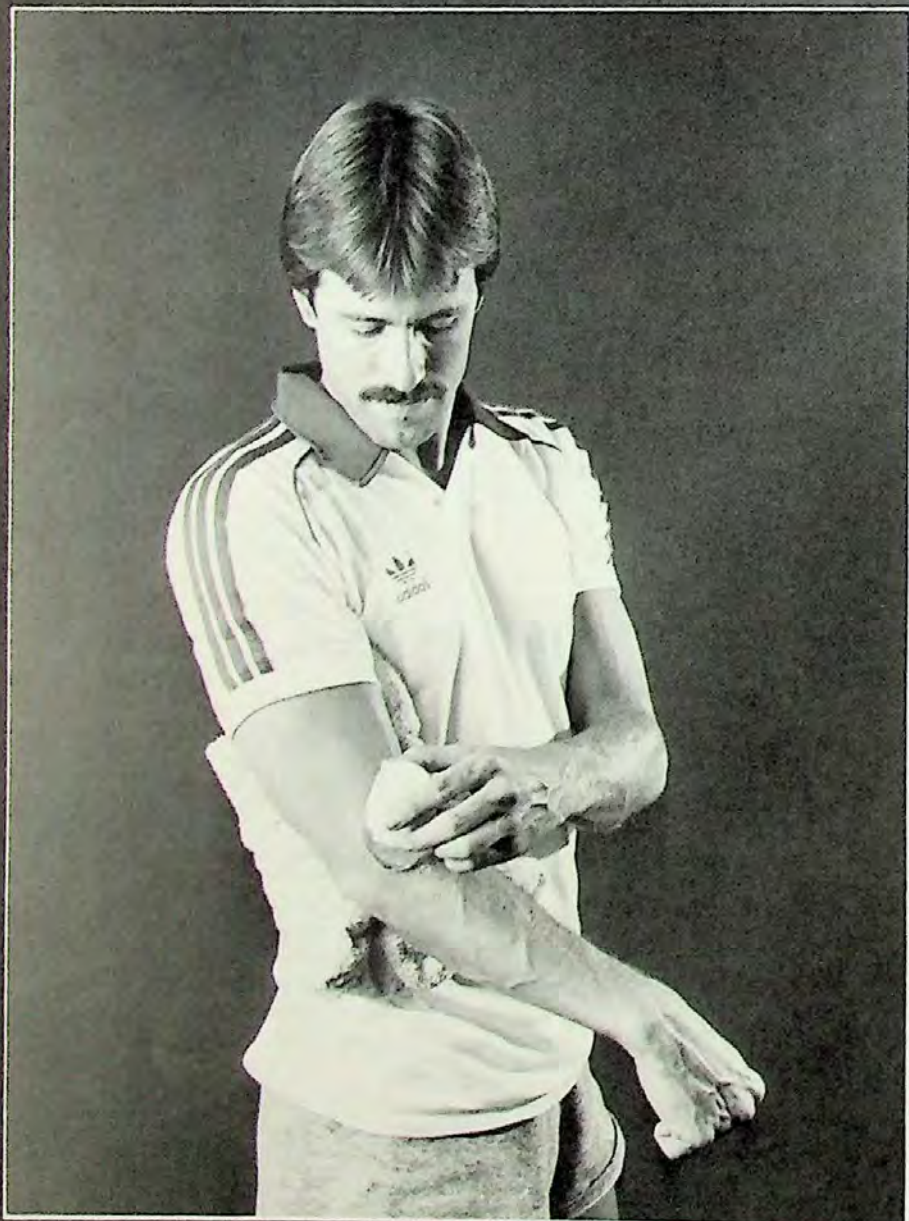
When a source of cold is applied, there will immediately be a constriction or narrowing of blood vessels supplying the affected part. This narrowing reduces the blood flow and increases blood viscosity and thickness. The inflammation of the area will thus be reduced. According to the article by Barnes, after 12 to 15 minutes of the application of a cold source, a deep tissue vasodilation or widening of blood vessels occurs, followed by vasoconstriction or narrowing of blood vessels in 15 to 30 minute cycles. This "hunting response" aids in decongesting the affected area, as the pooled blood and fluids are flushed from the area.

Muscle cramps often accompany injury and contribute to loss of function and pain. Cold applications help to soothe and relax muscles by decreasing muscle tone.

Anesthesia or reduction of pain is perhaps the best effect of all. Ice or cold applications reduce the stimulation of specialized nerve endings that cause pain.

The time duration for the application of cold varies with each individual, but usually 15 to 30 minutes is sufficient. Repeated applications every few hours may be necessary.

For many, jumping right into a bubbly, hot jacuzzi is the most attractive remedy for an injury since heat immediately feels so good. Jacuzzis and hot tubs are fine for minor discomforts, for ending a good workout, or for



Photos by Ed Ikuta

Injuries can be aided by remembering I.C.E.—Ice it, Compress it and Elevate it.

recreation. But do not use a jacuzzi or any other heat application for an injury in the acute stage.

When ice or cold is first applied, it usually feels pretty good. Sometimes an intense cold, or even a burning or aching, is experienced before soothing relief is felt. The immediate attraction of heat is understandable, but it is not the remedy to use.

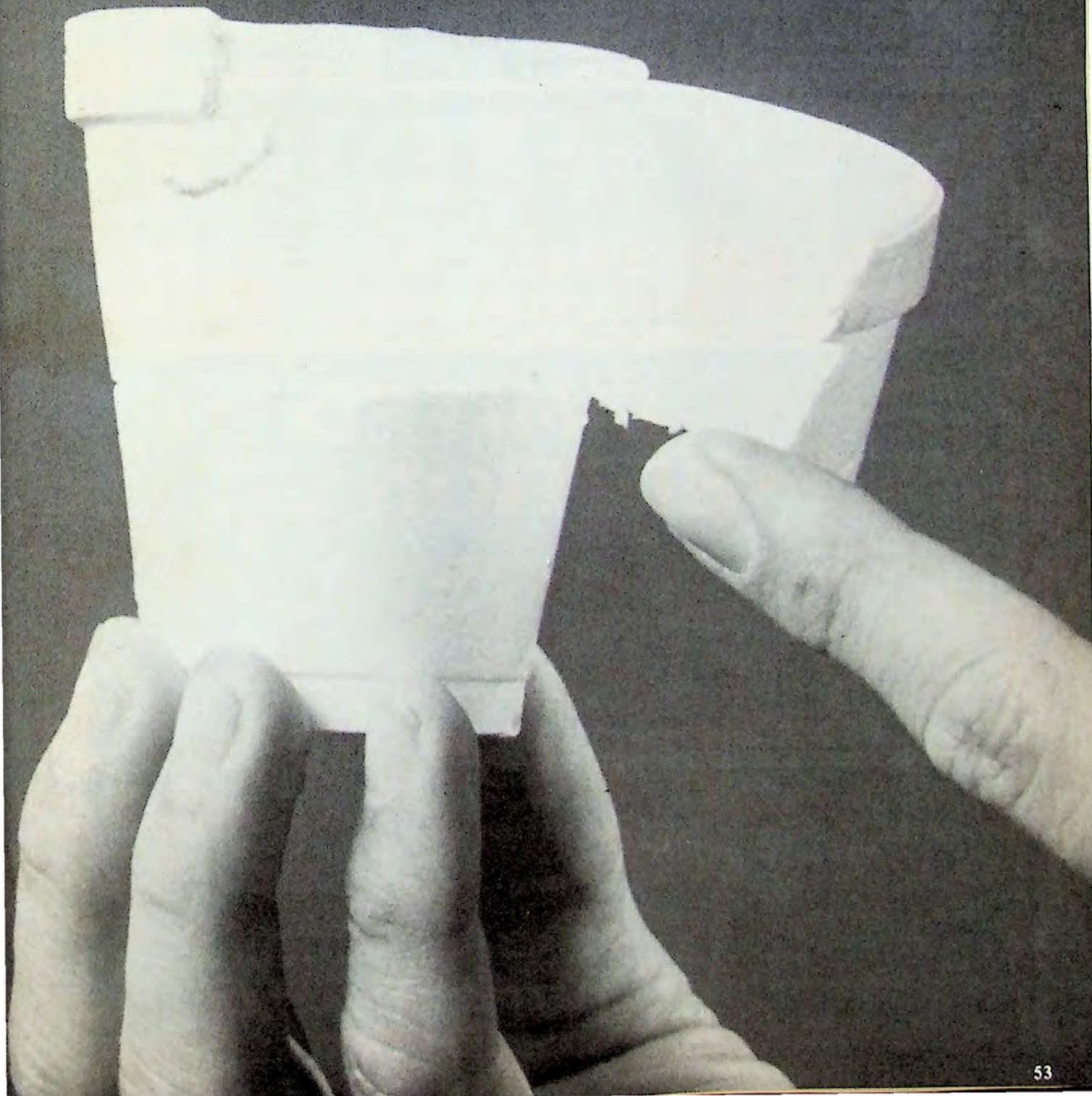
Heat will antagonize the situation because

it increases the effects of inflammation in the acute stages. Studies by Benson and Copp have shown that after 30 minutes of application, heat actually lowers the pain threshold for an injured part. Heat also decreases the mobility and use of the affected part.

Cold applications can take many forms. The easiest is crushed ice or ice cubes wrapped in a towel and placed right on the injured part. This application works well for a

joint injury. Ankle, shoulder, knee, and elbow injuries are often seen in court sports, especially racquetball. Simply apply ice, compress the part, and elevate it. If a head injury is not open and/or bleeding, direct contact with an ice pack is suggested. If the injury is bleeding,

A do-it-yourself ice pack can be made by freezing water in a styrofoam cup and cutting away the top.





For an ankle injury, it is recommended that you elevate the foot while placing a towel filled with ice on it.

direct pressure without ice is recommended.

For those who wish to be prepared, freeze water in styrofoam cups. When necessary, simply take one out of the freezer and cut the top half of the cup off. The remaining bottom half may be held in your hand without freezing your fingers or slipping out of them.

If an ice cup is used, continuous motion over the injured part is necessary to avoid freezing the upper layers of the skin (i.e., frost-nip or frostbite). Keep the ice moving and watch the skin constantly. A reddish color may develop but that's okay. Ice cups work well over any injured area. Shoulders, backs,

necks, and legs are good places to use an ice cup. Racquetball players who develop shin splints from jogging may use an ice cup up and down the front part of the lower leg for 15 to 30 minutes every hour for three hours daily. Rest and reduction of running for awhile will help. One should run on a soft surface such as grass or sand instead of concrete or asphalt.

Blue or chemical ice bags may also be used for cold applications. Most court clubs carry these packs.

There are certain instances when ice should be avoided and that is when the player is hypersensitive to cold, or has circulatory problems, rheumatoid problems, or skin rash. According to Barnes, if an injured area has been iced, never play or exercise while that part is under the anaesthetic effects of ice. The pain may be gone, but instability and lack of necessary sensation persist and further damage can occur.

When in doubt, do not hesitate to call a doctor who is familiar with musculo-skeletal or athletic injuries. I.C.E. is a form of first aid and professional consultation is your best bet in solving stubborn injury problems. **R**

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Flying high is Darby in his light blue warm-up suit made of 70 percent polyester and 30 percent triacetate Keyrolite. The jacket has a long-sleeve ribbed baseball collar with contrasting piping and striped welt topstitched around upper sleeve. Rib cuff, zipper closure and diagonal front pockets are also featured. Matching pants with zipper pocket in front and back pocket, **\$95**. Toria has on a light blue outfit made of polyester and cotton. The top is 50-50 interlock and the shorts are 20 percent cotton twill. Contrasting piping and snap closures are features. Top **\$25**, shorts **\$26**. Carl does his sky sailing in a navy warm-up made of polyester and triacetate Keyrolite. Striped cuff and pockets on top. Tapered leg incorporates vertical zipper on pants, **\$120**.

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Fashion directed by David Chow
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Darby also likes his light blue outfit made of 50 percent polyester and 50 percent cotton jersey. Top features rib cuff, fashion collar and front stripes, **\$26**. Matching shorts, **\$24**. Socks made of orlon acrylic and nylon, **\$4**.

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KANGAROO COURTS Bricktown, N.J.



Located about one hour from Atlantic City, Kangaroo Courts is Bricktown's only racquetball club. That doesn't mean, however, that the club is the only one in the area for people to play racquetball. "Quite the contrary," says assistant manager Pat Cooper. "There are nine clubs surrounding us within a 15-minute ride."

Kangaroo Courts was one of the first clubs opened on the East Coast, having been built four years ago. It was named after a club in California which the first owners inspected during a fact-finding tour of clubs in California.

The club has 16 courts, four platform tennis courts, a gym with Universal equipment and the usual amenities. "We are filled during prime time," says Cooper.

The club was owned by Don Burke and a partner but was recently sold to Frank Cascio, an accountant from Long Island. Cascio's son, Jim, is one of the top-ranked players in New Jersey.

Unlike many other clubs, Kangaroo Courts plans special nights for its members. Every Saturday night is "Date Night" in which men pay \$4 to play and women get in free. Every other Friday the club holds its "Beer Bust" where for \$6 players can have all the beer and wine

they can drink.

The club also has a special Player of the Month award (Ray Miller was the recent honoree). Each winner receives a broken racquet sprayed gold, a club T-shirt and a caricature of themselves.

Members can play in three club tournaments a year as well as in several leagues and round robin challenges. Club pro is John Block.

SUPREME COURTS Albuquerque, N.M.

Albuquerque, N.M. has a minor league baseball team, the Albuquerque Dukes (a farm club of the Los Angeles Dodgers), and is the home of the University of New Mexico, but other than that there is "not much in the way of spectator sports here," says Supreme Courts' assistant manager Bill Laskey. With that in mind, one can see why racquetball is so popular in this city of 350,000.

"For a town this size there is really not that much to do," says Laskey. "I guess that's why they like to play racquetball or tennis."

Supreme Courts has 12 racquetball courts and four tennis courts and since

its opening three and one-half years ago, it has drawn members from the huge young (20-35 years) population in town.

"We are the closest club to the campus," says Laskey.

Located near the intersection of two major highways, and close to the biggest motel in town, Supreme Courts also manages to have its share of celebrities stop in.

Actor James Caan has been in several times while in town to film a movie. Pittsburgh Steeler running back Franco Harris did a little playing while in town for a celebrity golf tournament. And former basketball star Jerry West worked out at the club while in town to visit friend Gary Colson, coach of the Lobos basketball team.

The club also has an annual open racquetball tournament which draws the top players in the area. In the last tournament, Gary Mazaroff defeated Rick Wright in the men's open division and Jan Corsie defeated Mary Lou Faraus in the women's division. Mazaroff was the club's former pro. Wright is the club manager.

CORPUS CHRISTI RACQUETBALL CLUB Corpus Christi, Tex.

In a town with oil refineries, one would expect a racquetball club to be loaded with the so-called urban cowboys. But you won't find any mechanical bulls at the Corpus Christi Racquetball Club.

"We have our share of cowboys here," says club pro Jerry Lindley. "But we also have our share of doctors and lawyers. You can look on the court and find the ditch digger playing against the doctor."

The club has only four courts and no weight facilities. "Eventually we will have a full complex," says Lindley. "It's a question of getting the money together."

The club was opened in August of 1977, appealing to a family clientele. Right now there are about 800 members, of which 60 percent are men.

Although Corpus Christi has a population of about 250,000, there are virtually no other places in town to play racquetball. "We're not like Houston," says Lindley. "They've gone crazy there."

The club is located near a shopping center and has an agreement with several motels for visitor court time but according to Lindley there are very few A level players around.

"We have mostly C and D players here," he says. "But in time we'll get some good ones."

COLLEGE COURTS

University of Pittsburgh



A University of Pittsburgh student looked down onto one of the 11 courts located in Trees Hall. "How do we get out if we break a leg down there?" he asked an instructor.

"You don't," said the instructor. "We just take a shovel and fill in the pit."

Playing racquetball at the University of Pittsburgh is referred to as playing "in the pit." That's because entry into the courts is not from a door but from a rope-pulled ladder.

"As you can tell we have a very archaic facility," says Marilyn Ross, co-director of intramural activities.

The courts, built in 1963, are made of concrete, not just concrete walls but concrete floors also.

Despite the old courts, racquetball

classes fill up very fast at Pitt. But there are no plans to build any newer courts.

"Enrollment has been dropping, so there is probably no money for a new facility," says Ross. "Besides, there are so many clubs in the area to play at."

Among the regular players at the Pitt racquetball pit are Panther football coach Jackie Sherrill and basketball coach Dr. Roy Chipman.

University of Houston

Located underneath the basketball floor of Hofheinz Pavilion are the seven racquetball courts used by students and faculty members of the University of Houston.

"Originally they had planned to build 18 courts but the arena was so expensive it was cut down to seven," says Gilbert Hice, assistant director of intramurals.

But, Hice says, there are plans to add a few more courts. "There is a chance Robertson Stadium (an old football structure) will be torn down to make room for a new athletic complex, and racquetball courts will probably be added there."

Racquetball in Houston has grown in the past few years. In fact, the city is now considered one of the sport's hotbeds. So it is no wonder that the school's courts are nearly always filled. "We take reservations from 9 to 11 a.m. every day and all seven courts are usually filled within 20 to 30 minutes."

Racquetball at the University of Houston is expected to stay at the intramural level. "As far as I know there are no plans to make it a varsity sport and play other schools from the Southwest Conference," says Hice.

Louisiana State University

Who says you have to play racquetball on regulation 20 x 40 x 20-foot courts? If you are a student at Louisiana State in Baton Rouge it doesn't matter how big the courts are.

The Leisure Services building at LSU houses six indoor racquetball courts. But because nothing was standardized when the building was constructed about 50 years ago, the courts were built about 47 feet wide, 25 feet long and 25 feet high.

"It's a different game," says Jack Reznik, director of Leisure Services. "With this court, you actually put a little defense into the game. Ceiling balls won't carry to the back wall and kill shots are harder to hit from backcourt."

But despite the unorthodox architecture, the courts are booked solid. "We teach 13 classes of racquetball during the semester and there is a waiting list of 400 students," says Jan Larsen, assistant director of Leisure Services.

Actually, there are other indoor courts on campus but they are housed in the new Fieldhouse—home of the indoor track and gymnastic teams—and are usually taken up by members of the Faculty Athletic Club. When faculty members are not using the courts—some of them with glass walls—then students are allowed to play on them.

"I think the students would prefer to play on the new ones but those are booked up so fast that they have to use these," says Larsen.

Students at LSU may not have to play on the "outdated" courts for much longer, however. The Louisiana State Legislature is now considering a bill to build a new intramural building, which will include several new courts.

But, if the students can't get on one of the newer courts and don't like the older ones, there is always three-wall outdoor racquetball. "We have 10 outdoor courts," says Larsen, "and next year we will have classes in outdoor play."

According to Larsen, the school also sets up intramural tournament play. Recent winners were Bill Byrd (men's singles), Celeste Guidry (women's singles), B. Costanza-M. Cleveland (men's doubles), C. Guidry-A. Hoover (women's doubles).

"Racquetball is very active here," says Reznik. "It ranks with jogging as the most popular sport."

If the sport is so popular, is there any chance of expanding the sport into competition against other schools? "No plans right now," says Larsen. "I think it will stay at the intramural level."

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Sports Illustrated Court Club 8
49345 South I-94 Service Drive
(313) 699-0500

Flint
Sports Illustrated Court Club 2
G3237 Beecher Road
(313) 733-3000

Flushing
Sports Illustrated Court Club 2
65219 West Pierson
(313) 733-7730

Grand Rapids
Racquetball Plus
2701 29th Street S.E.
(616) 942-5190

Grandville
Racquetball Court Club
3380 Fairland Avenue
(616) 531-4230

Kalamazoo
Sports Illustrated Court Club 5
315 Turwill Lane
(616) 382-4111

Kentwood
Racquetball Wizard
4620 Kalamazoo
(616) 455-6550

Lansing
Sports Illustrated Court Club
5609 West Saginaw Highway
(517) 321-1430

Mt. Clemens
Mt. Clemens Racquetball Club
50401 Production Drive
(313) 463-2000

Okemos
Sports Illustrated Court Club 4
5000 Marsh Road
(517) 349-5500

Port Huron
Courtrooms West
3403 Lapeer West
(313) 987-8700

Port Huron
Huron Court Club
2900 Kraft Road
(313) 385-4469

Portage
Sports Illustrated Court Club
6529 South Westledge
(616) 323-0011

Rochester
The Rochester Courts
950 West University Drive
(313) 652-1510

Roseville
Rose Shores East
Racquetball, Inc.
31950 Little Mack
(313) 296-2200

Saginaw
Sports Illustrated Court Club 7
2717 Schust Road
(517) 321-1430

Southfield
Southfield Athletic Club, Inc.
26555 Evergreen
(313) 296-2200

Springfield
Sunshine Racquetball Club
3534 East Sunshine
(412) 883-4800

Sterling Heights
Sports Illustrated Court Club 12
42140 Vandyke
(313) 254-1012

Trenton
Racquet King Courts
1630 Fort Street
(313) 676-5850

Ypsilanti
Sports Illustrated Court Club 1
2111 Golfside
(313) 434-2111

MISSOURI
Creve Coeur
The Racket Man, Inc.
11048 Olive Blvd.
(314) 567-0873

Springfield
Sunshine Racquetball Club
3534 East Sunshine
(417) 883-4800

MONTANA
Helena
Broadwater Athletic Club
and Hot Springs
4920 Highway 12 West
(406) 443-5777

NEVADA
Carson City
Capitol Courts, Inc.
3448 Bemese Court
(702) 882-9566
Las Vegas
Las Vegas Sporting House
3025 Industrial Road
(702) 733-8999

NEW HAMPSHIRE
Londonberry
Executive Court Club
1 Dargue Avenue
(603) 668-4753

Nashua
Off The Wall Racquet Club, Inc.
596 West Hollis Street
(603) 889-5520

Portsmouth
Off The Wall Racquetball Club, Inc.
Albany Exl.
(603) 431-1430

NEW JERSEY
Bricktown
Kangaroo Courts
193 Chambers Bridge Road
(201) 477-8500

Chatham
Chatham Squash and
Racquetball Club
484 Sanborn Place
(201) 377-1900

Colonie
Supreme Courts Racquetball
Club
Colonie Shopping Plaza,
Route 27
(201) 382-4994

Englewood
Court of Appeals
200 Grand Avenue
(201) 382-4994

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
Broadwater 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 Peaslee Avenue
(516) 239-3500

Dewitt
Dewitt Clubhouse
Widewater's Parkway
(315) 466-0376

Happaugue
Off The Wall Racquetball, Inc.
230 Oeser 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
Geauga Fitness & Racquet
Club
160 Parker Court, Route 6

Cincinnati
Pat Malton's Racquetball/
Handball Fitness World, Ltd.
4780 Corwell 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 Kenilworth Drive
(513) 435-3113

Madiera
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) 637-9602

Moraine
Dayton Court House
2750 Bertwinn 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) 687-2811

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

Medford
Medford Superior Courts
727 Carley 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 Caughy 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) 696-3637

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

Lower Burrell
Hilcrest 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 Calamore 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 Westolfe 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 Torno Drive
(512) 349-8596

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

Spokane
The Spokane Club
West 1002 Riverside Avenue
(509) 838-8511

Tumwater
Turnwater Valley Racquet Club
4633 Turnwater Valley Drive
(106) 352-3400

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

Menomonee Falls
Falls Racquetball Club
1485 W. 15960 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

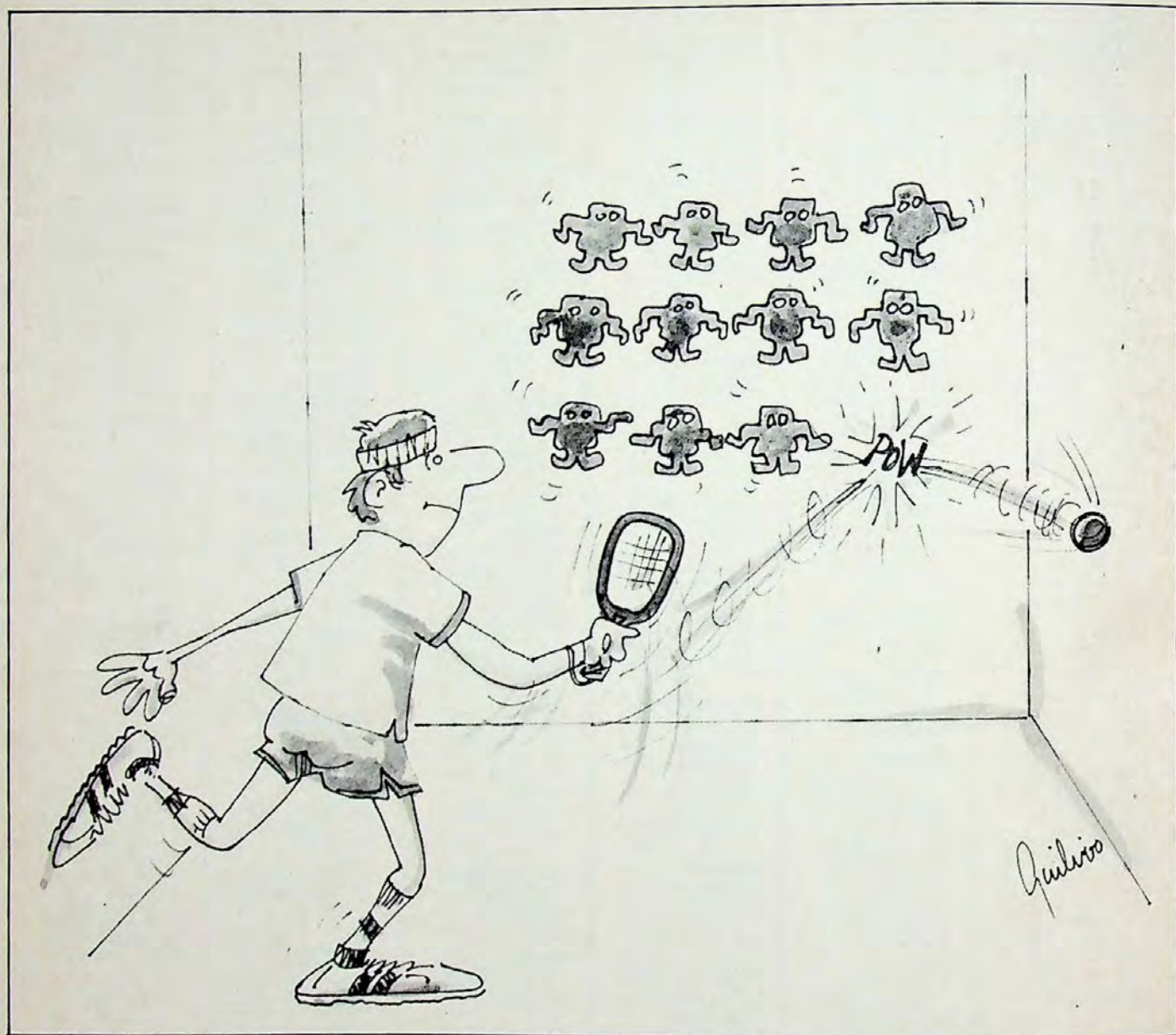
Vancouver
Supreme Court Racquetball
Club
1114 Abern Street
(604) 669-3636

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
Aldenlea Racquetball
(Oakville) Limited
474 Ingersoll Shore Road
(416) 842-2366



Cartoon by Tom Giulivo

THE NEXT SHOT...

Our August issue has some interesting self-help articles as well as some unusual features:

YOUNGER WOMEN, FASTER AIRPLANES, BIGGER CROCODILES

The story of Nautilus founder Arthur Jones.

MASSAGE

An in-depth feature on one way to prevent injuries.

WPRA NATIONALS

Can Heather McKay defend her women's title?

LOW PERCENTAGE SHOTS

If you hit them, they can be dangerous.

DMSO

A pro and con story about the controversial healer.

PLUS:

Coverage of the Ektelon-Perrier Championships, a satire on the history of racquetball, and a cover story on a (oh, what have we done) professional racquetball player.

"If you want the best in Racquetball... Head has it all!"

Steve Strandemo



Steve Strandemo, Head Racquetball Touring Professional/Instructor, says, "Pick the racquet that suits your game and let Head quality engineering do the rest."



HEAD® COMPOSITE RACQUETS. The GRAPHITE EXPRESS® racquet combines graphite and fiberglass for strength, lightness, and unbelievable power. The ENDURO® has an aluminum reinforced fiberglass core construction for power and durability. Both feature the open throat design that reduces twisting.



HEAD METAL RACQUETS. The PROFESSIONAL® is used by more Head Touring Pros for its outstanding power and control. It uses high-strength aluminum for devastating power. The MASTER® is made with a lighter, more flexible aluminum extrusion for superior racquet control and quickness.



HEAD RACQUETBALL BAGS. Specially engineered for travel and small lockers, Head Bags are available in navy blue and chocolate brown. All are washable and contain wet-pockets.



RACQUETBALL ACCESSORIES. Look to Head for the best in accessories, too. The Head racquetball shoe features a canvas-and-mesh upper molded to a skid-resistant crepe rubber sole. The Head Plum® ball and deerskin gloves add to your enjoyment and skill. Our eye guard adds to your protection. See your authorized dealer for equipment that will help you play your best.

We can make a difference in your game. AMF Head

Charlie Brumfield Plays to Win In Business... And on the Court



Charlie Brumfield
Geostar Vice-President



Elliot Rovinsky
Chairman of the Board

The Pro's Pro Chooses Geostar

When a superstar like Charlie Brumfield signs with a new team, you can be sure he has damn good reasons.

To racquetball enthusiasts, Charlie Brumfield means one thing, championship caliber racquetball. Charlie's titles are truly impressive: five-time International Singles Champ, four-time International Doubles Champ, two-time National Singles winner, five-time Tournament of Champions winner, . . . the list goes on and on.

With Charlie's dynamic court presence, it's easy to overlook his off-court exploits. If you take a closer look, you see that Charlie knows all facets of racquetball. That's why he's known as "Mr. Racquetball". Charlie is also a respected racquetball author, instructor, lecturer, TV color commentator and racquet designer. On top of everything else, Charlie's a lawyer and an astute businessman.



So why did Charlie Brumfield join Geostar? Because he knows a quality racquet, and a quality organization, when he sees one.

Charlie knows that Geostar's innovative tri-radial stringing pattern will help even "Mr. Racquetball" play a better game. Amateurs and pro's alike get better control, increased speed and more power from Geostar's larger "Sweet Spot".

The Geostar 357 is also the only racquet on the market with a 7-year limited warranty. That's right, 7 years!

Innovation and quality . . . two good reasons why Geostar is now "The Charlie Brumfield Line".

To get your Geostar, contact your favorite sporting goods store or call 602-941-9042 for the retail outlets in your area.

U.S. Patent
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(602) 941-9042