

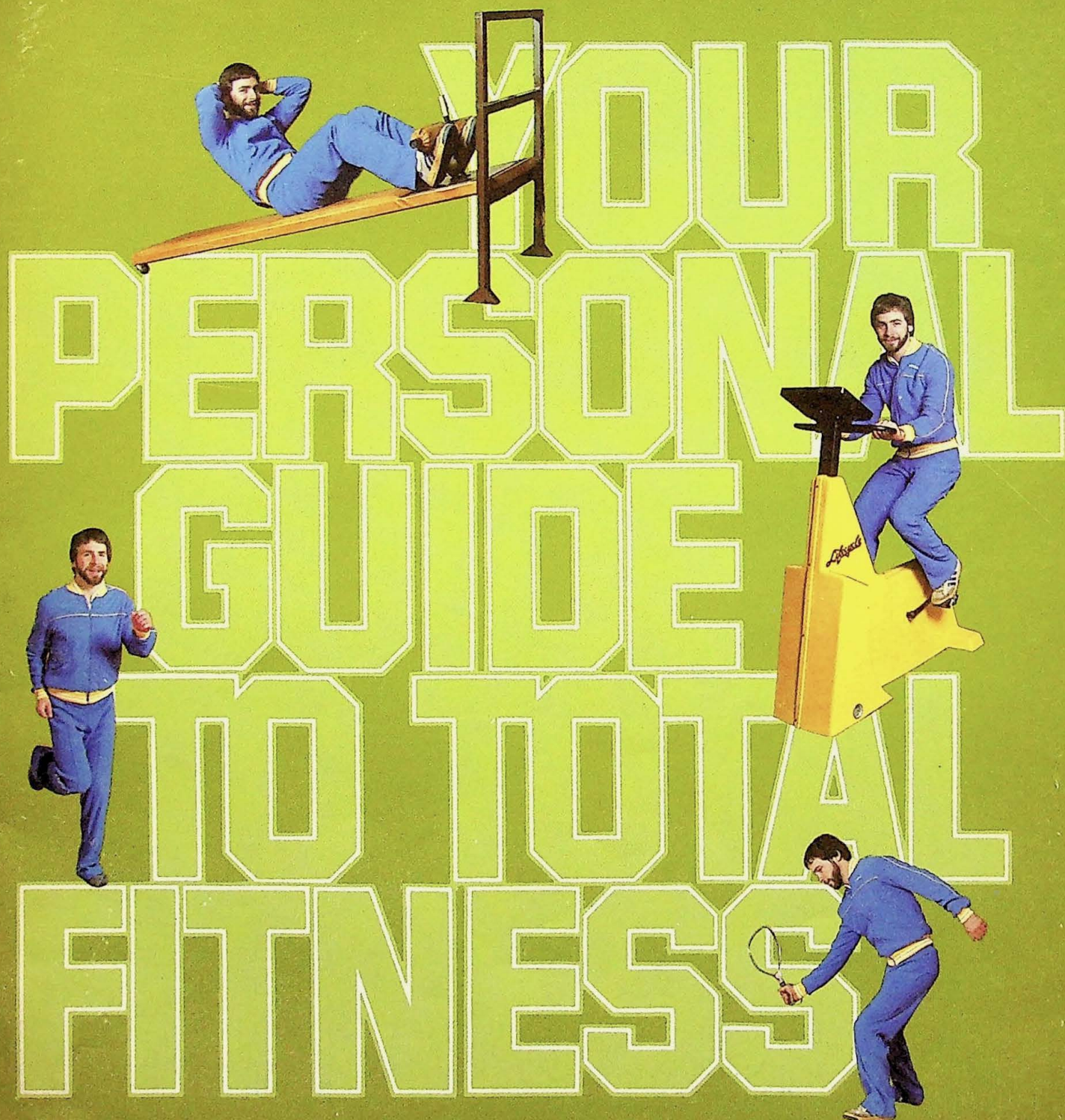
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Official Publication of the American Amateur Racquetball Association

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RACQUETBALL

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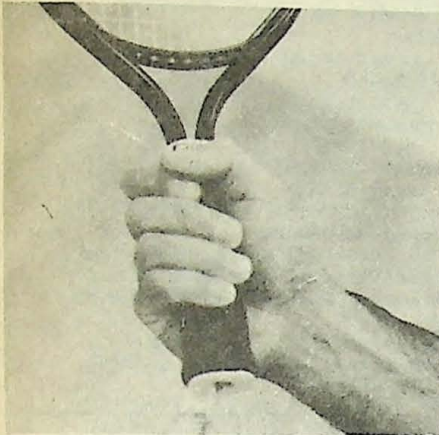
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BACK COURT

With The Editor

TOTAL FITNESS

By now you've surely noticed the new sub-head of our magazine: *Indoor Recreation and Total Fitness Guide*. Let me explain. This reflects our feeling that, editorially, we must keep abreast of what you as racquetballers — and fitness buffs — are demanding. And judging by the numerous changes which have taken place in court clubs, YMCAs, and JCCs over the past few years, racquetballers have evolved. That is, the 8-court, no amenities clubs cannot survive any longer because they do not meet your demands. Those demands are no longer those of mere racquetball players. They indicate an interest in total personal fitness which stretches well beyond playing the game into fitness enhancing areas such as lifting weights, running, swimming, stretching, and nutritional counseling, to name a few.

Our intent, then, is to offer you a wider variety of articles which will supplement your search for total personal fitness with helpful information on all aspects of indoor recreation. We will expand our coverage to include any area of fitness we think might assist you — including upcoming articles on karate, yoga, swimming, and nutrition.

This is not to say, however, that we are abandoning racquetball. On the contrary, racquetball will remain the focus of our magazine as it is surely your main outlet for competition and conditioning. We will continue to bring you racquetball instructional, as well as periodic tournament coverage. In fact, this issue is chock full of racquetball-related articles. For example, Leslie Hall concludes her series on switching from tennis to racquetball, Allen Ascher begins an in-depth look at the "power" game, and Marie Copley offers some helpful information for racquetball teachers.

Also, this month we are pleased to offer you Drew Stoddard's introduction to photographing racquetball. If you're a shutterbug, chances are you've made a few attempts at capturing your favorite sport on film. And, chances are you discovered just how difficult racquetball is to photograph. Well, Drew is one of the best in the business, and I'm sure you'll agree that his article could not be more helpful. It is clear, concise, and direct. If you're not a shutterbug, then you'll at least enjoy his photos.

Finally, our cover story this month offers a potpourri of sports and exercises for those in pursuit of fitness. Consider it an introduction — a survey of the many avenues you can follow. From jumping rope to jazzercise, Bob Gura takes a look at what's available and what you can expect in return if you pursue these various exercise routines. We hope this article will help you decide upon a personal fitness guide, tailored to your needs.

Don't forget, this magazine is meant to aid you, so if there's any area of personal fitness that you'd like to see us cover, don't hesitate to drop us a line. We always welcome suggestions from our readers.

Here's to your health!

Nancy K. Crowell

RACQUETBALL

RACQUETBALL Magazine is published by National Reporter Publications, Inc. 15115 S. 76th East Ave., Bixby, OK 74008, 918-366-4441 under the auspices of the AARA.

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RACQUETBALL is the official publication of the American Amateur Racquetball Association. National headquarters is located at 5545 Murray Avenue, Memphis, TN 38119. Telephone 901-761-1172.

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RACQUETBALL will buy articles and photographs that meet our editorial approval. Manuscripts, photos, and artwork will be handled with care, but their safety cannot be guaranteed. Enclose stamped, self-addressed envelope with all editorial submissions.

Subscription Price:

\$12.00 for one year (11 Issues)

\$22.00 for two years (22 Issues)

RACQUETBALL (USPS 452-650) is published monthly, bi-monthly July/August. Second class postage paid at Bixby, Okla. and at additional mailing offices.

POSTMASTER: Send address changes to RACQUETBALL, 15115 S. 76th East Ave., Bixby, OK 74008.

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NEW DIRECTIONS AARA NEWS

by Luke St. Onge, Executive Director

• **MAKE NOTE!!!** A.A.R.A. INTER-COLLEGIATE CHAMPIONSHIPS ARE April 2-4, 1982, to avoid the conflict of occurring during Easter weekend as originally planned. Site is the prestigious Racquet Club of Memphis, Tennessee. Co-sponsored by Lite Beer from Miller and Penn Athletic Products Co., the tournament offers \$10,000 in scholarship funds from Miller. Champions will be crowned in individual competition as well as team competition for men and women and in combined competition. Larry Fox - U of MI and Barbara Faulkenberry - AFA are expected to return to defend their 1981 titles. For entry blanks and more complete details contact AARA Headquarters 901-761-1172.

• A new manner of line judging matches has been invented by Jim Hanna, an Australian international squash referee. Originally designed for squash, Mr. Hanna has adapted his machine for racquetball after having visited our offices last fall. The machine features a 3 button key board to be held by each linesman. When a call is appealed, the linesman responds by pushing a button labeled "agree", "disagree," or if he did not see the play,

"undecided". The calls are relayed to the referee where he has the central panel that immediately tells him if the call stands, overruled, or that play will continue. We believe the greatest advantage to this system is linesmen will no longer fear intimidation from players and can remain more objective in their rulings. The machine will be tested through this racquetball season and fully evaluated by the AARA Board of Directors.

• Congratulations to the top ten ranked amateur players of the 1981-82 season featured on page 19 of this issue. Over 4000 amateur players have been ranked. These rankings will appear on a timely basis to reflect major changes in the various divisions. Thanks to Bill Verity who continues to give of his time so unselfishly in this endeavor. Remember — you can only receive ranking points at this national level by participating in an AARA sanctioned event.

• THE AARA IS A non-profit membership organization. SUPPORT its goal of 50,000 members by the end of 1982 by renewing your membership now and encourage your friends to participate with us. ●

RECEIVING LINE

Letters To The Editor

Racquetball welcomes correspondence from our readers. Letters must be signed, and are subject to editing for clarity and length. Send your letters to Editor, Racquetball Magazine, 15115 S. 76th E. Ave., Bixby, OK 74008.

Don't Change The Rules

Receiving and reading *Racquetball* is quite an enjoyable experience. I always look forward to receiving the next issue and do not put it aside until I have read every article. It keeps me abreast of the happenings in the world of racquetball and gives me quite a few pointers on improving my game and keeping it sharp.

However, I hope that the rules as they now exist will not be changed to coincide with the scoring of Table Tennis. I think they are excellent the way they are. Table Tennis is an entirely different game and confined to a much smaller area and in either game, when

players are more evenly matched, both games will tax the skill and dexterity of the players. As Recreation Program Director, I supervise all games and sports and play most of them. There are some rules that could stand changing here and there but not in racquetball, to my way of thinking. Mull it over.

William W. Wright
Tijeras, New Mexico

Good Job

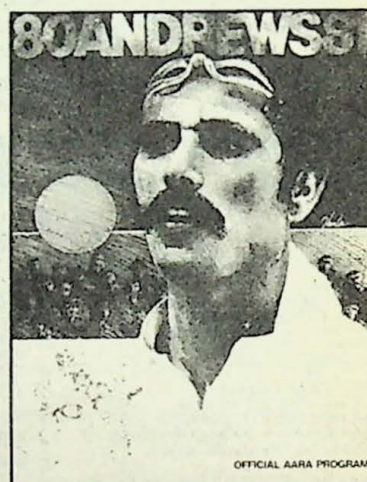
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Juniors' Page

Compiled by Ed Martin, AARA National Junior Commissioner

Pepsi Junior Racquetball Challenge Great Northwest Success

Over 150 boys and girls ages 11 to 18 from greater Seattle/Tacoma Washington competed December 18-20 in the Northwest's largest racquetball tournament for juniors — the Pepsi Junior Racquetball Challenge.

Held at the Bellevue, Washington Family Fitness Center, the tournament was the culmination of a three-month program in which area junior highs and high schools were offered free court usage, racquets, balls and eyeguards for the school's entire fall quarter.

Bob Bruce, racquetball and sports director for Family Fitness Centers, said, "The tournament was a tremendous success. The purpose was to build a strong base of junior racquetball players in the Northwest and to give more young people an opportunity to learn the game, and we feel that we've really started the ball rolling in that direction."

The local Pepsi-Cola Bottling Company was also proud to be involved with a junior program of such magnitude and hopes to continue its junior program through the schools again next year. ●

Mountains of Racquetball by Clint Koble

Junior racquetball is getting mountains of support in the 'Big Sky Country' of Montana thanks to men like Jim Farrell of Helena and Greg Pekovich of Billings. With their help, money from the Montana Racquetball Association is used to sponsor Junior clinics during the summer where Juniors are taught strategy, and attain knowledge of rules, strict court etiquette, and the ability to referee games. The summer ends with their own 'Big Sky Junior Racquetball Championship' with three age divisions and a special sportsmanship trophy. All participants are awarded ribbons during an awards ceremony. All tournaments sanctioned by the Montana Racquetball Association offer a Junior division. Parents provide lots of support; donating their time and helping with transportation. Says Farrell, "Our program has been successful because of strong support and involvement of parents."

According to Pekovich, manager of the Billings Racquetball Club, one of the keys to promoting Junior racquetball is to get mothers involved, and the Juniors

will follow. "Parents are concerned with Juniors' spare time, and racquetball offers them both the chance to play and be involved together. Many times the mothers provide help during tournaments and clinics, and always give lots of support." At Pekovich's club in Billings, Juniors are attracted by a full membership at only one third the cost of initiation and two thirds the usual cost of monthly dues.

One of the stronger up-and-coming Junior players in Montana is Pekovich's 12-year-old son, Scott, who began playing in January 1981. Since then, he's taken first in the 14-and-under division in the Big Sky Championship and first in the Montana State 14-and-under division. He's also won a city tourney in his age division, and other state sanctioned tournaments. Scott gives his mother, Pam, a lot of credit for taking him to tournaments and clinics, and some day he hopes to become the youngest Open champ in Montana. His excellent style resembles his dad's, and he hopes to use it some day to beat him. ●

Rules Update

by Jim Austin, AARA National Rules Commissioner

Proposed Rules Changes

The following are suggested new rules or changes in current rules presented to the AARA National Rules Committee which met in Pittsburgh, Pennsylvania in October, 1981. They will be voted upon for approval at the AARA National Board Meeting in May, 1982, in Buffalo, New York.

New Age Group: 25-29 years; Junior Veterans

Criteria: It was pointed out that the top players in the Open division the past few years have been under 25. Therefore, it seemed unfair to make 25 to 29-year-olds play in the Open, rather than in an age division.

Current rule 1.6 Match: A match is won by the side first winning two games. a) In the event that each participant or team wins one game, the match shall be decided by a fifteen (15) point tiebreaker.

Suggested Change: a) In the event that each participant or team wins

one game, the match shall be decided by an eleven (11) point tiebreaker.

Criteria: Most tournaments opt to use the eleven (11) point tiebreaker in order to conserve time.

Current rule 4.5 a) Foot Faults: 1. When the server leaves the service zone before the served ball passes the short line.

Suggested Change: Move to Rule 4.6 Out Serves (h) If the server leaves the service zone before the served ball passes the short line it shall result in the loss of serve.

Criteria: The penalty for the server entering into the neutral safety zone too soon should be commensurate with the penalty to the receiver entering the safety zone too soon.

Current rule 3.8: Linespeople . . . Both linespersons must disagree

with the referee in order to reverse the ruling . . . In the event that one linesperson disagrees, and the other signals that they did not see the call in question, the point shall be replayed.

Suggested change: Drop the latter sentence, making the requirement that both linespersons must disagree with the referee to overrule him.

Criteria: The referee is the head official. Linespersons are supplemental officials. Therefore, one supplemental official's call should not be able to overrule the head official's call.

Finally, just a reminder that all suggested rule changes or additions must be submitted to the AARA National Headquarters by October 1 of each year; and will be voted on in May at the National Board meeting. ●

A.A.R.A. JUNIOR REGIONAL TOURNAMENTS

May 7-9, 1982 (may vary according to region)

**FOR COMPLETE DETAILS
REGARDING YOUR REGION**
Contact the director
in your region
or

**Dewane Grimes —
National Jr. Council President**
3507 Pecos
Wichita, KS 67203

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c/o ALL SPORT
RACQUETBALL CLUB
240 A North Rd.
Poughkeepsie, NY 12601

REGION #2

Annette Desormey
9601 S W 147th St.
Miami, FL 33176

REGION #3

Connie Young
305 Foster Dr.
Las Cruces, NM 88001

REGION #4

Jim Daly
c/o PLAYOFF
RACQUETBALL CLUB
288 Wood Rd.
Braintree, MA 02184

REGION #5

Lou Wallman
3255 Forest Hills Dr.
Redding, CA 96002

REGION #6

Reed Fitkin
c/o COURT SPORTS I
2510 Oakmont Way
Eugene, OR 97401

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La Habra, CA 90631

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Chesterfield, MO 63017

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Ross Jones
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Wichita, KS 67203

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Baton Rouge, LA 70806

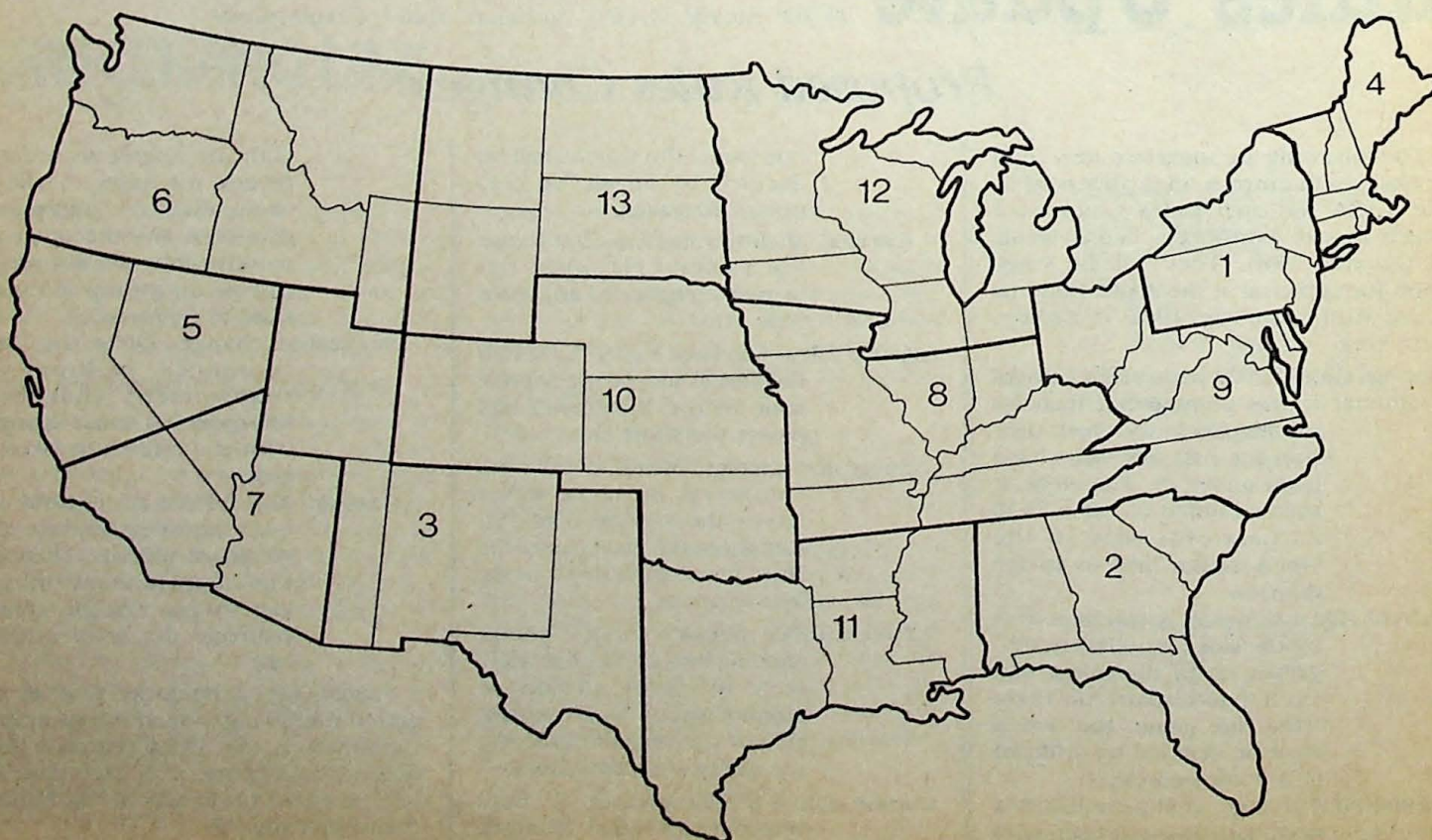
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c/o EAU CLAIRE RACQUETBALL
& FITNESS CENTER
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Eau Claire, WI 54701

REGION #13

Clint Koble
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Rapid City, SD 57701
605-348-9336

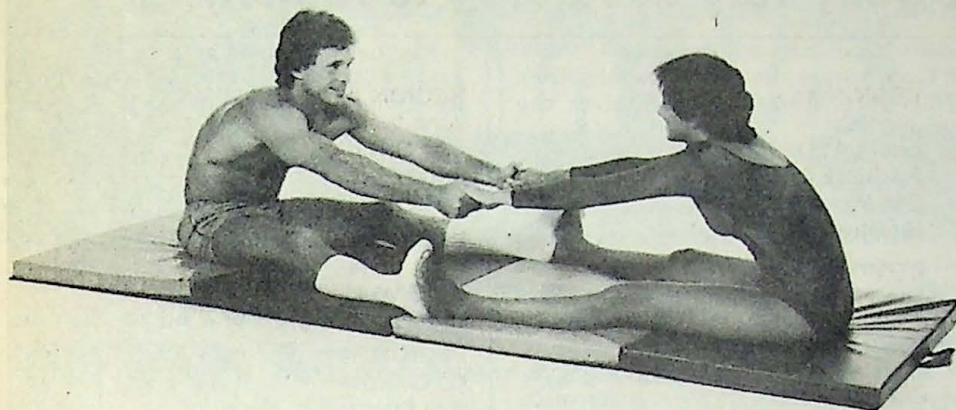
Refer to tournament calendar for specific locations.



WHAT'S NEW?

Items of Interest

Products have not been tested by Racquetball.



Exercise Mat

Jayfro Corporation's "Fun Stuff by Jayfro" product line includes a new "ultralux" folding exercise mat. This mat is as attractive as it is versatile. It is excellent for sit-ups, exercises, jog-in-place and children's tumbling. This 3' by 8' two tone mat is covered in a combination of rich chocolate brown and beige leather embossed vinyl. It is filled with 2" thick urethane foam and its four panels fold down neatly into a 3" x 2' x 8" size for convenient storage. Handles are located in the design for ease of carrying. A great mat for the back of the van or station wagon.

Tailored To Your Needs

Videotaping everything from TV shows to soccer games is common practice nowadays. And, a number of racquetball teaching professionals have been taking advantage of this equipment as well. Now there is a new teaching aid to help you make the most of available video equipment. Under the general name of Sports Scan, Bill Franks and Chuck Sheftel have introduced a new concept to the field of racquetball instruction. For a nominal fee, Sports Scan will provide you with a How-to book on video filming, and analysis books (written by Chuck Sheftel, a teaching professional for almost 18 years) to give your students after they view themselves. The analysis books provide concise information on proper grip, swing, stance etc. as well as space for analyzing the particular student's form on each, and space for remarks on how to correct what they may be doing wrong. It's a simple concept, really, but one that has not been taken advantage of in the racquetball field.

According to Franks, who also distributes Sports Scan for golf, tennis, and curling, the concept easily lends itself to

any number of uses. For instance, it could be a focus for a party, in which partygoers can have their game analyzed, watch themselves on video while relaxing with refreshments and go home with a booklet in-hand to remind them of what needs correcting in their game. Club owners with video equipment on-hand might consider it a possibility for a new-members' special evening, or any other such promotion. And, an industrious entrepreneur who may be interested, can contact Sports Scan about becoming the licensed Sports Scan distributor in their area.

Sports Scan has already begun to take hold in such areas as Chicago, Seattle, Atlanta, and Los Angeles. And, with the reasonable prices (\$1.50 for How-to video book, \$1 per analysis booklet), it might be worth investigating. If you'd like more information about Sports Scan and the different services offered, contact Bill Franks at Sports Scan, P.O. Box 87, Libertyville, IL 60048; or call 312-367-4811.

Enthusiasts' Emblem

Here's a bumper/windshield decal that makes an ideal addition to your pro shop. It's called the American Racquetball Enthusiasts' Emblem, and comes in eye catching racquetball-blue, fuchsia and white. The graphic was developed as a broad-based promotional tool for the

American Racquetball Enthusiasts Emblem



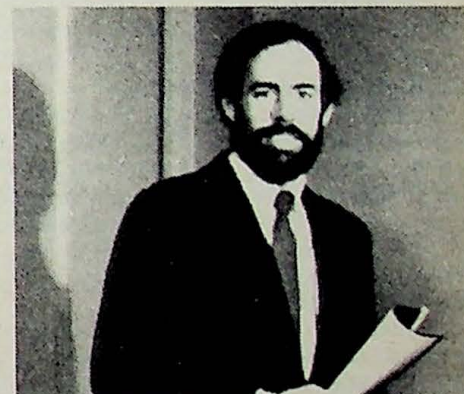
entire industry, and allows racquetball to take advantage of the phenomenal growth of interest by Americans in graphic-art decals in recent years. Packaged in an attractive point-of-purchase display case, the decal is wholesale-priced for \$90. (144 decals at 60¢ each plus a \$3.60 display case) Suggested retail price per emblem is \$1.25. For further information, contact: Court Products, Inc., 1500 Old Deerfield Rd., Highland Park, Ill. 60035, or call 1-800-323-9388.

Racquetball Consultant

Charles Sheftel, a racquetball and tennis teaching professional who's been involved with court clubs for 18 years, is now offering his services as a knowledgeable consultant to multi-sports facilities. Sheftel prefers not to use the word "consultant", however, when referring to his role in assisting court clubs.

"I do much more than that implies," he says. "I spend a whole year working with the club's management and staff in order to establish viable, profit making programs for the club."

The program is a comprehensive one. Sheftel will take a full year to pinpoint and isolate problem areas within a club, as well as develop long-range solutions designed for the particular needs of each facility.



Sheftel has written a 150 page book outlining his innovative concepts in market evaluation, operations evaluation, advertising and promotion, and space planning. He applies his concepts to lesson programs, leagues, tournaments, special events and parties, and will assist club management in establishing employee motivation because, as he says, "Successful clubs have shown employee satisfaction is the key to member satisfaction. Because in the end it's the people, whether they be employees or members, that make or break an operation."

A 12-page brochure outlining the capabilities and operating procedures of the Sheftel Corporation is available free of charge. For a copy of this brochure, or for additional information, call 312-537-1919, or write, The Sheftel Corporation, 307 S. Milwaukee Ave., Suite, 126, Wheeling, IL 60090. ●

SHORT LINES

News Round-up

TV Racquetball

The 1981 Ektelon-Perrier Racquetball Championships, featuring the top men and women professional racquetball players in the world, was seen on the all-sports network ESPN Saturday, Feb. 6, at 1 p.m. E.S.T.

The hour-long show, filmed at The Sports Gallery in Anaheim Calif., starred four-time national champion Marty Hogan of San Diego, second-ranked Mike Yellen of Southfield, Mich., and third-rated Dave Peck of El Paso, Texas.

The women's portion of the show featured two-time national champion Heather McKay of Toronto, Canada, second-rated Lynn Adams of Costa Mesa, Calif., and Shannon Wright of Las Vegas.

This telecast marks the second straight year the \$40,000 Ektelon-Perrier Championships have been shown on ESPN. Bob Hilton and former Los Angeles Laker guard Gail Goodrich provided the commentary on the 1981 show.

Olympic Racquet is Coming!

What-A-Racquet in Colma, California is proud to announce that it will be hosting the 1982 Special Olympic Racquetball Championships the evening of April 27th, 1982. What-A-Racquet is located at 2945 Junipero Serra Blvd. in Colma, California (just 3 miles south of San Francisco via Highway 280).

Needed are interested volunteers to organize their own training programs. Requirements: Someone with the spare time to coordinate the getting together of a racquetball facility (private/public Club, YMCA, school courts, etc.); volunteer instructors; and of course . . . athletes, from your local agencies. Just think . . . here's the chance to coach an Olympic Racquetball Team! (That is "Special") It is not as difficult as it sounds.

Let's take a look at the one program now in operation. What-A-Racquet's owner Bob McClennan is donating non-prime time court hours to the Special Olympics. Club Pro Dave George is donating his time to teach and coach the athletes. The Club's Assistant Manager, Lori Kaplan, is using her skills to help supply the athletes. By working directly with the S.F. Special Olympic Committee, she has been able to involve local agencies such as the S.F. Recreation Center for the Handicapped. Equipment has been donated by big hearted companies and businesses. And . . . assistant

coach volunteers are lining up to help, all from within the Club's membership. They may actually outnumber the athletes!

Last year the program included 10 handicapped athletes in its first year. What-A-Racquet hopes to involve 15 to 30 athletes this year. Groups of athletes will be transported to the Club for weekly practices beginning January 19th. To give you an example, two, one-hour time slots (more, if interest continues to grow), are now being made available to the agencies coming to What-A-Racquet. Consideration was given to when transportation could be arranged, and to when there was available court time. It worked out pretty well, due largely to the generous donation of his courts to the program, by owner Bob McClennan.

Racquetball is a great game for everybody! Think of what the exercise can do for someone who really needs it. Everyone is invited to participate in the culmination of our weekly practices . . . our evening of awards and play April 27th. One of the goals of this San Francisco based group is to get as many handicapped people playing racquetball as possible.

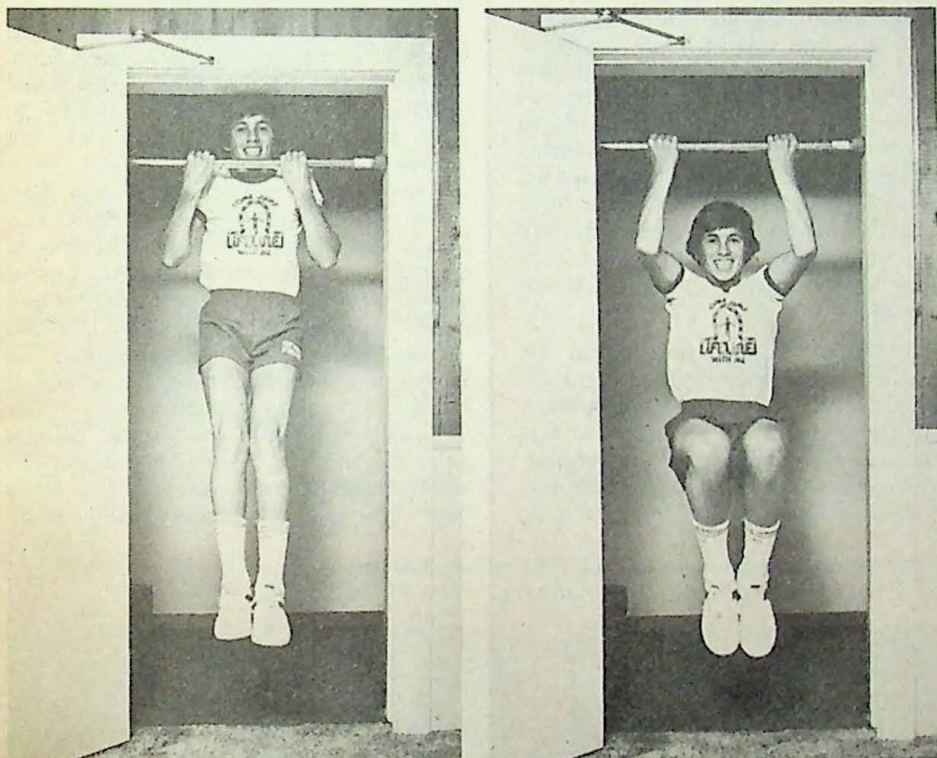
We encourage you all to become "general managers" of your own program such as ours, in your area. Whether it's one athlete or thirty . . . let's get started. We will help you in any way we can. (Only good things can come from this!) Write or call Dave George, c/o What-A-Racquet, 2945 Junipero Serra Blvd., Colma, CA 94015; 415-994-9080. ●



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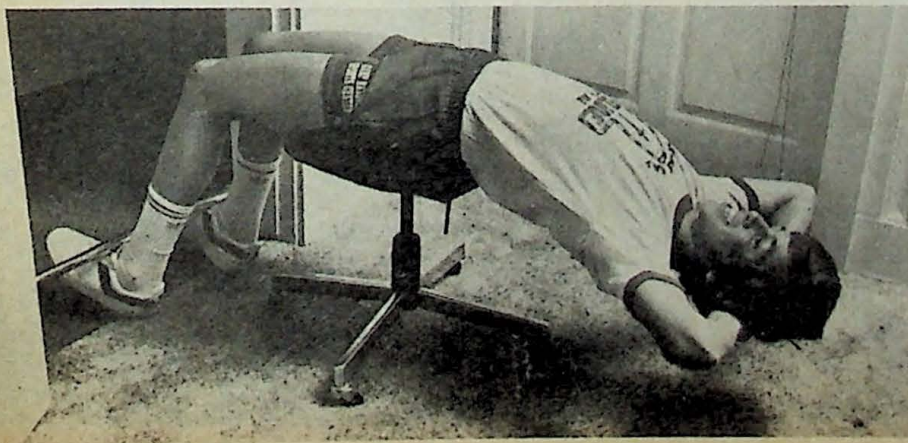
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Learn to Be Patient

Making the Change from Tennis to Racquetball, Part III

By Leslie Hall

For the last two months we have been discussing what changes a tennis player should make in his stroke when playing racquetball. As we have seen, the tennis stroke and the racquetball stroke are very different. This does not mean that a good tennis player cannot play a decent game of racquetball using the same stroke. What it does mean is that this same player would be much better if he changed some of his habits to habits that would be more conducive to racquetball. The whole idea of tennis is to hit the ball over the net. The whole idea of racquetball is to hit the ball low. Hitting low consistently requires a different stroke than hitting four feet high.

So far we have discussed the racquetball grip, the contact point, the path of the racquet through the stroke, the position of the wrist at contact with the ball. This month we will conclude this series by discussing at what level the ball should be hit and how much you should open your body up to the front wall while hitting.

Level Of The Ball

Many people do not fully understand racquetball until they have been playing it for a couple of years. Part of the appeal of racquetball is that it looks like you can just pick up a short little racquet, go onto the court, and just hit that ball as hard as you can — usually in the direction of the front wall. This is great fun and we all play like this at first. But, as this serves its purpose and begins to grow old we start thinking more in terms of placement. Power is still used but we begin to control the power. We see from experience that the harder we hit the ball the lower we must hit it to keep it from coming back to our opponent off the back wall.

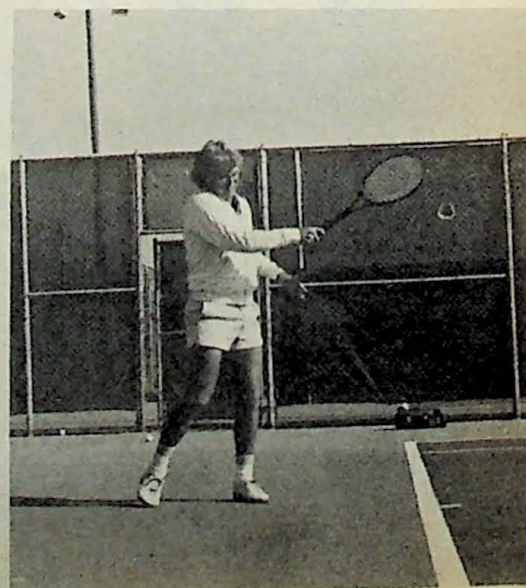
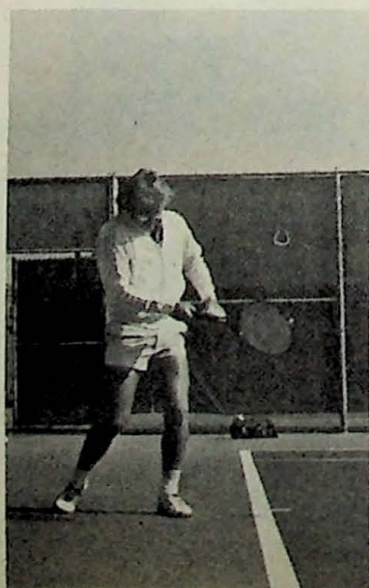
In tennis the correct time to hit the ball is at the top of its bounce. You see the ball come over the net, hit the surface, rise to the top of its bounce and this is where you clobber the ball. In racquetball you wait for the ball to level off and start to drop again before you strike it.

What this means is that you must constantly be moving around the court with the ball, waiting for it to drop. Remember what we have said before — if the racquet is traveling straight through the hitting area the ball will hit the front wall at whatever level it is struck. If you hit it at the top of its bounce (usually waist high) it will hit the front wall waist high. If you hit the ball as it is dropping (knee level or lower) it will hit the front wall low. This will result in many more put aways and fewer set-ups.

This seems contradictory at first. You want to hurry to the ball because it is traveling faster in a shorter area than in tennis. You can hit the ball with lots of power which makes you hit harder and faster. But you need to wait on the ball. Sometimes it seems like an eternity before that ball drops. You want to hit it as soon as you can catch up to it.

Once you learn to wait on the ball you not only learn one of the major ways of controlling the ball but you also learn one of the greatest secrets of racquetball.

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To be a good racquetball player you must learn to be patient. If you play racquetball correctly you *will learn* to be patient because you will be practicing not only a physical skill on the court, but also a mental skill. And when you reach this point you will fall in love with the game all over again.

Opening Your Body Up To The Front Wall

In tennis you turn your body sideways when hitting a forehand and to the other side when hitting a backhand. As you stroke the ball your shoulders turn until they are facing the net when the ball leaves your racquet. In racquetball the movement of your shoulders should take place behind the actual hit. If this occurs there will be less movement of

the shoulders toward the front wall, usually no farther than the front corner on the same side of your body that you are hitting from.

When you take your backswing up by your head your shoulders should be pointing into the back corner. When you contact the ball about a foot behind your lead foot your shoulders should be facing straight into the side wall. As you continue with your follow-through your shoulders should turn toward the front corner.

The difference in tennis and racquetball on this point is just a difference in the area your shoulders turn through. In both sports you are turning sideways and using your shoulders to turn your body through the ball. The difference is that in racquetball the action takes place

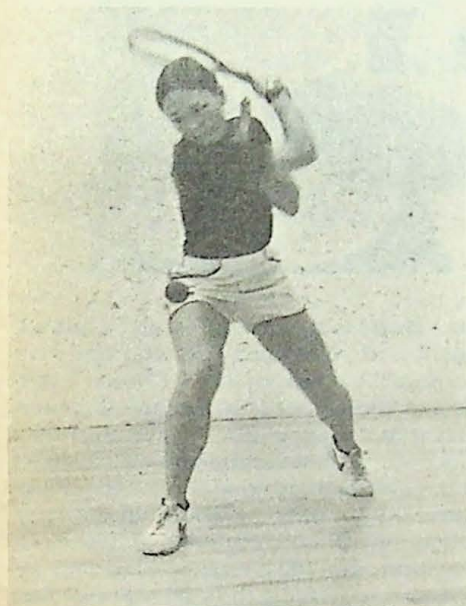
behind the contact point and in tennis it takes place at contact.

This change will keep the ball low, allow you to hit the ball farther back in your stance and at a lower level. When your shoulders start turning toward the front wall it automatically brings your arm up. If you hit the ball while your arm is coming up your shot will go higher than if you hit the ball while your shoulders and arm are traveling on a straight path through the hitting area.

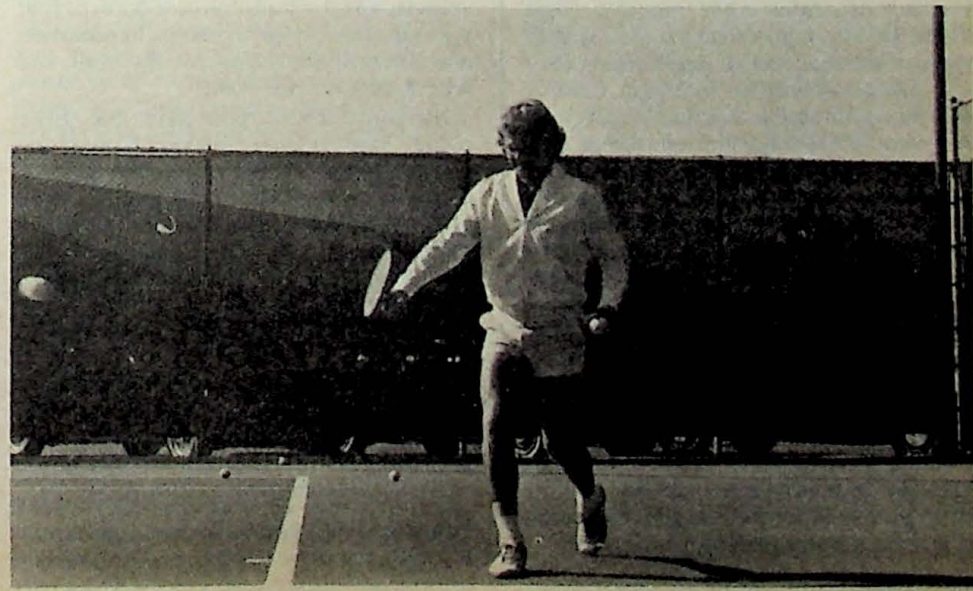
All of the changes we have discussed over the last three months work together. If you are able to make all of these changes you will have truly made the change from tennis to racquetball. If you are interested in playing both sports you might want to choose a couple of the changes that you seem to need the most and work on these. I have had many students who simply decided that letting the ball drop low, for instance, would add so many points to their racquetball game that they could play both sports at the level they wanted to play.

One more thing I would suggest to every tennis player making the switch to racquetball. Take fifteen minutes and *really* watch the pro, or best player at your tennis club play a game of tennis. Be sure you are not watching the pro give a lesson because he will be changing his stroke in order to feed the ball to the student. Watch only the player — forget the ball and the other player. If there are no really good players at your club you can do the same thing by watching the pros on TV. After you have observed a good tennis match go to your racquetball club and watch the pro there (or a level tournament player) play a game of racquetball. Again, forget about the ball and the other player. Watch with an open mind and you will have one of the best, and cheapest, racquetball lessons you will ever have. ●

When you take your backswing up by your head your shoulders should be pointing into the back corner. As you continue with your follow-through your shoulders should turn toward the front corner.



In tennis you turn your body sideways when hitting a forehand and to the other side when hitting a backhand. As you stroke the ball your shoulders turn until they are facing the net when the ball leaves your racquet.



WINNING POINTS

Time Out With Dr. Bud

This column is penned by Dr. Bud Muebleisen, winner of 54 National titles and coach of numerous national champions. It is directed at questions which are of a technical, mechanical, or strategical nature for the racquetball player. Address your questions to Dr. Bud's Clinic, c/o Racquetball Magazine, 15115 S. 76th East Ave., Bixby, Oklahoma 74008.

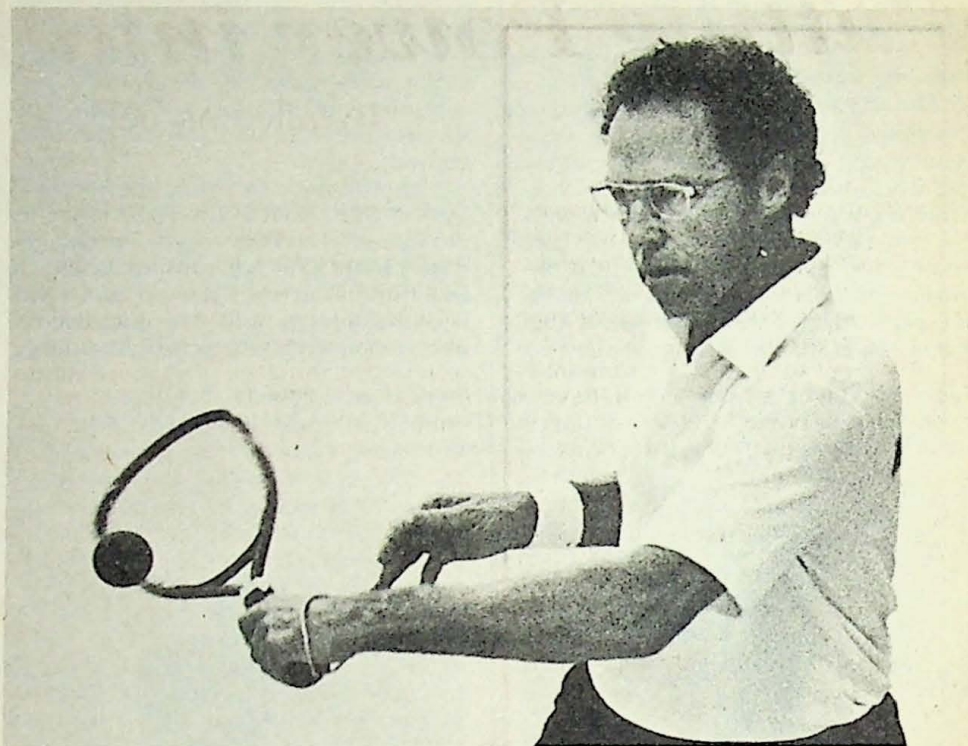
Question: How much should I be concerned about my follow-through? A.T. Nashville, TN

Dr. Bud: Remember that the proper follow-through is merely the result of a good swing. It has been proven many times that it is impossible to concentrate on all the many constituents comprising the swing during any one complete swing. Therefore, my recommendation to you is to keep it simple by: a) get away from the ball to allow more extension during the swing and b) merely direct the racquet face to the spot on the wall or the ceiling that you wish the ball to hit, then JUST LET IT HAPPEN!

Question: Do you have any suggestions for which shots I should let "go through" from center court position, and take off the back wall? F.J. New York, NY

Dr. Bud: The best rule of thumb that I could give you would be to not let any ball go through your reach in center court position to take off the back wall unless that ball, in its rebound from off the back wall, is going to come back to the spot at center court position from where you let it go through. This would present the ball on a lower trajectory and also allow you to maintain control of your opponent and center court position simultaneously. Remembering that the game is won "up front" it is therefore much more advantageous to control center court position and maintain your opponent in back of you than it is to give up that valued position to try to either shoot the ball, or pass your opponent from rear court while your opponent occupies center court position. It therefore becomes very important to learn to volley (that is to take the ball out of the air on the fly) from center and deep center court position so that you can maintain your opponent in back of you while you wait for a more advantageous shot to hopefully, close out the rally.

Question: I have read so many con-



flicting articles regarding the proper contact point on the forehand side that I would like to ask you what you advocate? M.S. Atlanta, GA

Dr. Bud: There is no question that for optimum control the ball should be contacted almost off the heel of the front foot — utilizing proper extension. This contact point produces a much more fluid swing and presents the racquet face flat at impact, which results in more control. As you move the contact point towards the rear foot, you may produce possibly 5 to 10 more miles per hour velocity on the ball, but the control that you sacrifice is not worth it. Remember, it's not how hard you hit the wall, but where you hit the wall!

All right, then, you may ask, how come I see so many players hitting the ball off the back foot? The answer to that is quite simple. Due to the ability of the wrist to adjust and produce power on the forehand side, the player allows the feet to loaf, and not get into their proper position during the swing. A more explicit example might be that I have yet to see any power player try to execute a serve off the rear foot, because when they are striving to hit a certain spot on the front wall they will invariably drop and contact the ball at a point just inside and off the heel of the front foot.

Question: Do you have any suggestions for learning how to better anticipate my opponent's next shot? G.F. Wichita, KS

Dr. Bud: Anticipation is an acquired talent and something that you must be continually aware of and work on. Your goal at the outset is to become a better player when you don't have the ball. Make sure the next time you watch some top players play that you especially watch how they position themselves when they don't have the ball. First and foremost, you must learn to play with an open stance, facing the side wall that the ball is on. I primarily watch my opponent's feet, for they most often dictate the upcoming shot, while at the same time I allow my peripheral vision to pick up the ball and my opponent's racquet. I normally watch my opponent just until they approach the top of the backswing. That is long enough, for safety's sake, but by then you should be pushing off towards the anticipated direction, moving forward with the weight on the balls of your feet. Also try to remember to get a good jump on the ball for the next ensuing shot. This is best accomplished by trying to have your momentum from your follow-through carry you back towards center court position, after you have hit the ball. Regardless of which way your momentum is going, train yourself to start moving somewhere in an anticipatory direction once you have completed your swing. Make anticipation a real important part of your game. It will become your greatest friend on the court. Especially if you lack natural speed. ●

Strength vs. Speed

Putting Power into Your Game

By Allen Ascher

This is the first of two articles on power, by Allen Ascher. This month Ascher details everything you should know about incorporating power into your game. Next month, he will discuss using your power strategically.

It's difficult to imagine a strong intermediate player who doesn't have a good, driving power game to call upon when he needs it. Undeniably, power is an indispensable part of racquetball; usually it's the first sophisticated element of the game that the novice and intermediate try to master. Yet it's often misunderstood, and its misuse puts many intermediates on the losing side of games they would have won if they had had a clearer understanding of the sources of racquetball power and the way to use it effectively.

The most common misconception about power is that it depends on how hard the ball is hit. Consequently, everyone expects the National finals to look like a match between Arnold Schwarzenegger and Lou Ferrigno. Strength is, naturally, an important element of good racquetball and the power game (though not as important as most people think) and weight training is one of the best ways to get it. (See the May 1981 issue of *Racquetball* for Cheryl McClure Phillips' excellent description of weight training exercises for the racquetball player.) But the relationship between strength and power is neither direct nor simple; the strongest players in the club are not necessarily the most powerful hitters, simply because ball speed — what power is in real terms — is created by a number of factors in addition to strength. The two most important of these are elasticity and racquet head speed, and, with proper understanding, you can have some control over both.

Elasticity is one of those arcane principles of physics that, happily, makes racquetball, among other endeavors of civilization, possible. The elasticity of a substance is a measure of the speed and explosiveness with which it regains its original shape after being stretched or compressed. A rubber sphere that's filled with air, for example, is elastic; no matter how strongly it's flattened into a different shape, it returns to its original form fairly quickly. A clay sphere, on the other hand, retains whatever shape it's pressed into. It is not elastic at all.

As simple as all of this is, its influence on our game is incalculable. The racquetball's elasticity is what makes it bounce. When it hits a wall the momentum with which it's moving flattens it against the wall, very much as your weight would if you stepped on it, but for a much shorter period of time. The elasticity of the rubber ball causes it to push off the wall as it regains its shape, and it's that push that makes it bounce out. How powerfully the ball comes off the wall is determined by the force of the push, which, in turn, depends on how great the compression was to begin with, and that depends upon how hard the ball hit the wall — that is, how fast it was moving — when it struck. So the faster it moves toward the wall, the greater its speed will be after it bounces out again. (The ball's elasticity is also, of course, determined by the air pressure within it. As the ball loses its air, it becomes less elastic — i.e. dead.)

Like the ball, the wall is also elastic. When the ball hits, it pushes the wall in, microscopically, and the wall pushes it out again as it regains its own original shape. (Objects do not have to stretch like a rubber band in order to be elastic. Steel, for example, is one of the most elastic of all substances. That's why a steel ball bearing will bounce off a hard surface, and why a steel rail is able to regain its shape after a locomotive engine rolls over it.) Since different substances have different elasticities, some courts and surfaces are "faster" than others; they push the ball out a little more explosively and the ball does in fact move faster. The most familiar instances of fast and slow surfaces are horse racing tracks and the different speeds of clay, concrete, and grass tennis courts.

The other surface the ball comes into contact with is the racquet face, and essentially the same thing happens when the ball hits the racquet face as happens when it hits a wall. The racquet strings magnify the power of your swing (compare the speeds of a racquetball and a handball) because they, too, are elastic, not only in their nylon composition but in their grid arrangement over the racquet face as well. The degree of their elasticity is determined by how tightly the racquet is strung. Most racquets are strung between 18 and 35 pounds — that is, 18 to 35 pounds of force was

used to stretch the strings across the racquet face. (In comparison, tennis racquets are strung much more tightly. Bjorn Borg, for example, uses racquets strung at 90 pounds, a tremendous amount of tension that often causes broken strings.)

The tight racquet is more elastic than the loose one; the strings, momentarily deformed by the impact of the ball, bounce back to their original shape very quickly and with tremendous force, and it gives, therefore, a very powerful shot. But don't run out to restring your racquet yet. Remember that you have control over the ball only for as long as it's in contact with the racquet. The tight racquet gives you more power but less control, because the ball rests on the strings for a much shorter period of time during your swing. If you feel your control is good and you'd like some extra force behind your shots, you might experiment with a tighter racquet. But if you're already flailing away at the ball with no idea of where it's going, a tighter racquet will only let you flail away faster.

There's also a second way in which the strings add power to your shot. Because they aren't rigidly set into the frame, like a flat wooden surface, they're designed to give a little on impact, then throw the ball off, very much the way a slingshot works. This effect comes, in part, from the square arrangement of the strings. In order to get its full effect, you should try to meet the ball at the center of the racquet face, the so-called sweet spot, as far away from the rigidity of the racquet frame as possible, where the slingshot effect will be greatest. If you do, you'll feel the difference in the forcefulness and "rightness" of the shot. (Another benefit of making contact at the sweet spot is increased control, because at that point the ball stays in contact with the strings longest. Developing this kind of precision in making contact, really a matter of hand-eye coordination, is one of the most important elements of the game.)

In developing power, the racquet frame is very nearly as important as the strings. In spite of appearances, the frame is not totally rigid, but is instead slightly flexible; as the racquet is pulled through a full swing, it actually bends like a whip, and its whip-like motion adds more speed to the racquet head and

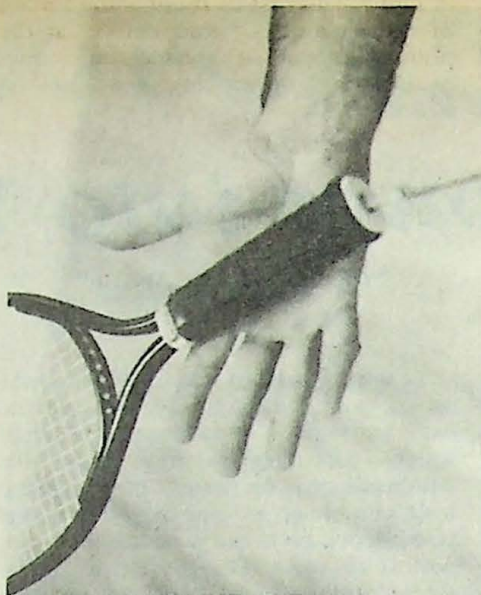
to the ball on impact. In some sports the extra speed provided by certain materials is appreciable; it's the reason why tennis players and, particularly, golfers have gone from wooden to metal to graphite racquet frames and club shafts in a variety of engineering designs. The whip-like effect is less pronounced in racquetball because of the shortness of the racquet, but it's there nonetheless, and you can get racquets made out of wood, metal, fiberglass, or graphite, depending upon how much flexibility you'd like it to have. Again, however, be cautious. A more flexible racquet, that is, one that will give you greater power, will also give you less control.

The second important factor in generating power through the swing is racquet head speed, which is what most players mean by hitting the ball hard. At the point of impact the racquet head (or the golf club head, the baseball bat, the punter's foot, the shot putter's arm — anything that gives impetus to a ball) should be moving at maximum speed. That seems simple enough; in fact, it's a point that's too easily over-simplified, and one to which I'll return in a later paragraph about the timing of the swing.

All of these seemingly pointless principles are important because they determine the efficiency of the swing. Everything you do in your swing — grip, stance, and so forth — should be designed to maximize effects of elasticity, flexibility and racquet head speed, and, therefore, increase your power as well as your control. The roots of success all lie in the swing, and your swing's quality depends very directly on your understanding of what it is you're trying to accomplish with each separate instructional component.

Begin with the grip. Your grip should, of course, be geared to your own comfort; if you have an unorthodox grip that works for you, keep it. But consider this first: to be most effective, the grip should allow the working of the points I've outlined above in order to emphasize the racquet's qualities — its inherent elasticity and flexibility — that help you generate power and control. If your grip somehow works against those qualities, you're defeating your own purposes. Most players find the standard racquet sports grip, sometimes called the "shake hands" grip, to serve these purposes best. Since few intermediates ever really learn how to grip the racquet properly — most just grab hold and start swinging — it might pay to find a free moment to go over your own grip, especially if you find that your power isn't adequate for your needs. (See January '82 *Racquetball*).

The forehand grip is the one of most important in terms of the power game. To grip the racquet properly, hold the racquet handle diagonally across the palm of your hand. The handle should describe a line extending from the base

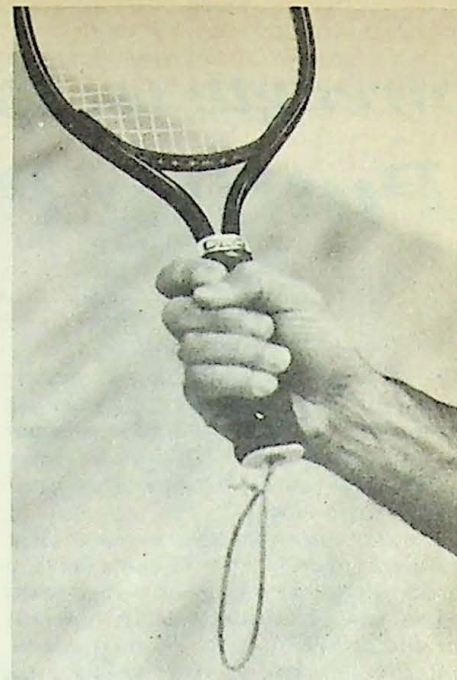


In order to get the maximum benefit of the racquet frame's flexibility, you should hold the butt end of the handle at the heel of your hand; in other words, hold the racquet as low along the handle as possible.

of your index finger to the opposite side of your palm, just above the wrist. When you close your fingers around the handle your thumb should rest over the first joint of your index finger or the second joint of your middle finger, whichever you prefer. (But try both to be sure you're using the best grip for you. If your thumb and fingers don't meet comfortably around the handle, you're using a handle of the wrong thickness. Racquet handles range in thickness from 3 and 15/16 inches to 4 and 5/8 inches. Be sure to use a racquet that fits your hand properly.) Your fingers should make a slightly spiral design on the handle; they should never be perpendicular to it. If they are you'll lose more than half the power you should get from your upper arm and forearm.

In order to get the maximum benefit of the racquet frame's flexibility, you should hold the butt end of the handle at the heel of your hand; in other words, hold the racquet as low along the handle as possible. Letting your hand creep up towards the racquet face effectively shortens the racquet and decreases the whip-like flexibility of the frame. (Golfers do this all the time. If the golf ball lies at a distance from the green that's halfway between a 7 iron and a 6 iron, for example, the golfer may choke up on the 6 rather than cut down on his swing. The decrease in the effective length of the club, and the flexibility of the shaft, decreases the golfer's power as well and should keep the ball 5 or 10 yards shorter than a true 6 iron shot.)

The next major consideration is the swing itself. This is such a complex process, involving as it does the posi-



Your fingers should make a slightly spiral design on the handle; they should never be perpendicular to it.

tioning and movement of every part of the body, that it's virtually impossible to picture from an instructional text alone. If your club has a videotape, use it; if not, ask other players what they see when they watch you play. In any case, here are some points you should consider.

The purpose of the swing, like the purpose of the grip, is to magnify the good effects of the racquet's impact on the ball. Keep that in mind and the components of a good swing — foot and body position, shoulder and wrist movement, and so forth — will no longer seem isolated, arbitrary, and pointless, but will fall into a pattern of means bent toward a double end: power and ball control.

The correct position of the body is essential. In the ready position you should face the front wall with your feet comfortably apart and your weight evenly distributed to allow you to move quickly to either the forehand or backhand side. As the ball comes to your forehand, take a step forward with your opposite foot (e.g. your left foot if you're right handed) so that your feet are in a line parallel to the side wall (one foot in front of the other) and your body is held sideways to the front wall. Your opposite foot should be about two feet forward so that your weight can shift smoothly from your back leg to your forward leg through your swing. This weight shift — in a sense, throwing your weight into the swing — is extremely important, and is similar to the weight shift of a golfer. At the end of his swing, the golfer's back foot is almost entirely off the ground. Your weight, too, should shift from back to front, though not so completely, be-

cause, unlike the golfer, you have to be ready for your opponent's return.

If the ball is above shoulder level you'll be able to swing through it with an overhand or three quarter motion; if it's below you should use a sidearm motion. In both cases be sure that you bend your knees rather than your spine. Keeping your legs straight means that your power will come exclusively from your upper body, and, while that may be appreciable, any athlete, from weight lifters on, will tell you that power comes from the legs and hips. As your knees bend, coil your upper body from the hips into your arm motion.

The arm rotates at the shoulder and flexes at the elbow and wrist, and you should give all three joints as much scope as you can. Throw your shoulder behind your swing, like a baseball infielder, and let your forearm swivel from your elbow. Don't hold back on your swing and never try to keep your arm stiff.

The most critical part of the entire motion lies in your wrist, because it's the last movement you make before contact with the ball. Some racquet sports, particularly tennis, require a stiff wrist, but in racquetball you want to snap your wrist as much as possible just at the point of impact. That and the rest of your arm motion magnifies the whip-like flexing of the racquet and increases racquet head speed at the most important moment.

The last part of the swing you should remember is the follow-through. It's a good idea to imagine that the point at which you're swinging is a foot or so *beyond* the ball. Continue your motion through the ball to that imaginary point and you'll have no problems with your follow-through. You will, however, lose power on your shot if you pull the racquet up short just at the point of contact.

There are two other elements in driving the ball that you should keep clearly

in mind. The first of these is the timing of the swing. As I said before, at the point of impact with the ball the racquet head should be moving at its greatest speed. That precision requires careful timing, since the speed of both the ball and the racquet must be taken into consideration. At the start and finish of the swing the racquet isn't moving at all; somewhere in-between it's moving at maximum speed, and it's at that point that you want to make contact. It's difficult to achieve that kind of accuracy, but you've got to try. If you hit the ball too early or too late in your swing, you'll either make contact before you develop maximum racquet head speed, when your arm is still in a coiled position that prevents the full use of the power from your shoulder, or you'll find yourself lunging after the ball and holding yourself back in an effort to keep from falling. In both cases the racquet face will not make contact at the sweet spot, and you'll lose not only power but control as well. If you find that you're consistently too early or too late in your swing, or if you feel that the racquet you're using is too sluggish, you might be more comfortable with a racquet of a different weight. Like grip thicknesses, racquet weights vary, commonly between 8 and 12 ounces, and a difference of one or two ounces can have a great effect over the course of an hour match. Before you make an equipment change, find out how much your own racquet weighs. Then experiment with friends' racquets or with the club rentals until you find one most suited to your strength and playing style.

A second element in a power drive, and one that's often overlooked, is the influence of the number of walls the ball hits during the shot. Most of the energy the racquet imparts to the ball stays with it after it strikes a wall, but some of that energy — a significant portion of it, in fact — is absorbed by the wall. If the ball hits two walls — front and side, for example — before bouncing out, its speed will be much lower than if it hits only one. If you're trying to play a power game, keep the ball straight and keep it low. The last thing you want is your 90-mile-an-hour rocket serve coming off

the back wall at 30-mile-an-hour Model T speeds.

The angle at which the ball hits the floor also affects its speed. In general, the smaller the angle, the more speed the ball will retain. Keeping the ball low off the wall, therefore, helps maintain the ball's speed after it bounces. This is one reason why a ceiling shot loses almost all of its movement after it hits the floor at something close to a 90 degree angle. It also means that a high ball which hits the front wall, floor, and side wall will lose almost all of its horizontal motion and become a set-up for your opponent's power shot.

By now you must feel like the centipede who, once he started thinking about *how* he walked, was never able to walk again. Of course, no one can step onto a racquetball court with a hundred different rules kept carefully in mind and expect to play a natural fluid, and enjoyable game. The time to develop these ideas is in practice, and often enough to make them second nature to you, like a centipede's walking. Fortunately, practicing your power stroke in racquetball is easy. Simply draw an imaginary line on the front wall, say, 4 feet high and start. Stand in the service area and practice driving the ball as powerfully as you can into that line, keeping in mind all of the points about power hitting I've outlined above. Keep the ball low! If you can't reach the back wall on a fly, keep working at it, not forgetting Cheryl McClure Phillips' weight training exercises for the forearm. As soon as you can hit the back wall on the fly consistently, lower the imaginary line 4 inches. Repeat this procedure and keep lowering the line until you reach the absolutely lowest line on the wall you can hit and still reach the back wall. Then experiment: what's the lowest you can drive a serve and still get it over the short line? Where should you hit a low carom shot off the side wall so that the ball bounces out behind your opponent? Learn your own game and the extent of your own abilities until the power shot does become something you can do without thinking. It's hard work, but the first time you pass a strong opponent with a ball he can barely see will make it all worthwhile. ●

Some racquet sports, particularly tennis, require a stiff wrist, but in racquetball you want to snap your wrist as much as possible just at the point of impact.



TOURNAMENT CALENDAR

AARA Sanctioned Events

MARCH

California State Junior Championships (2)
Debbie Carmona
916-221-4405

MARCH 4-7

Texas State Singles and Doubles
Championships (2)
Inwood Forest Racquetball Club
6700 Antoine
Houston, TX 77091
Jon Olheiser
713-688-3100

MARCH 5-7

Pennsylvania State Championships (2)
Sawmill Racquetball Club
York, PA 17401
Bernie Howard
717-667-2209

Wyoming State Singles (2)
Contact Robt. Ruckman
for further details
307-587-6058

Maryland State Championships (2)
Security Court Club
Baltimore, MD

Connecticut State Singles (2)
Cedar Hill Racquetball Club
375 E. Cedar St.
Newington, CT 06111
Bruce
203-666-8451

Missouri State Championships (2)
Bob Hardcastle
314-469-3395

Seamco SCRA Winter Jrs. Grand Prix
Finals (2)
West End Tennis and Racquetball Club
4343 Spencer St.
Torrance, CA 90274
Jim Schatz/Skip Batey
213-542-7373

Florida State Singles (2)
Quadrangle Racquetball Club
2160 University Dr.
Coral Springs, FL 33065
Fred White
305-753-4053

Court Club East (3)
916 S. Governor
Wichita, KS 67218
John Carignan
316-683-1442

Bluff City Open (3)
Supreme Courts
2611 Mendenhall Rd.
Memphis, TN
Joe Pipkin Jr.
901-525-2421

MARCH 12-14

West Virginia Wesleyan Open (3)
West Virginia Wesleyan College
Gary Kramer
304-473-7386

Miller Lite Cancer Society Open (3)
Off-the-Wall Racquet Club
Nashua, NH
Dennis Ordway
603-224-4552

REGION # 10 (5)
DuPage Racquet Club
475 Grace St.
Addison, IL 60101
Ray Mitchell
312-543-9200

MARCH 18-21

REGION # 5 (5)
The Racquet Place
2401 S. Pl. So.
Birmingham, AL 35223
Contact: Bob Huskey/Bruce Gouin
205-870-0144
1610 2nd Ave
Opelika, AL 36801
205-745-6295

MARCH 19-21

St. Patrick's Day (3)
Meadville Racquetball Club
P.O. Box 1376
Meadville, PA 16335
Nancy Manning
814-724-3524

Wyoming State Doubles (2)
Contact Robt. Ruckman
for further details
307-587-6058

*REGION # 10 (5)

Dupage Racquet Club
Chicago, IL
Contact: Ray Mitchell
5724 W. Diversy
Chicago, IL 60639
312-745-9400

REGION # 4

Omega 40
1 So Old Kings Rd
Ormand Beach, FL 32074
Contact: Van Dubolsky/
Tasso Kiriakes
904-672-4044
930 N.E. 14th Ave
Gainesville, FL 32601
904-377-5161

Oklahoma State Singles (2)
Tulsa Racquetball and Aerobic Center
Tulsa, OK
Susan Johnson
405-743-1328

MARCH 21-28

Rapid City YMCA Racquetball
Tournament (2)
Rapid City YMCA
815 Kansas City
Rapid City, SD 57701
Bob Hastings
605-342-8538

MARCH 26-28

West Virginia State Championships (2)
West Virginia Racquet Club
Wadell Run Rd
Wheeling, WV 26003
Kevin Becker
304-242-5688

REGION # 2 (5)

Site to be determined
Contact: Al Seitelman
218 Bellrose Ave
East Northport, NY 11731
516-261-3257

Islander Classic (3)
Supreme Court
2227 Marine Square
Alameda, CA 94501
Ali Hull 415-523-8011

APRIL 2-4

REGION # 13 (5)
Rocky Mountain Health Club
1880 Westland Rd.
Cheyenne, WY 82001
Nick Mandis
307-638-0365

S. Dakota State West River Playoffs (2)
Supreme Courts
4020 Jackson Blvd.
Rapid City, SD 57701
Pat Branaugh
605-348-5858

S. Dakota State East River Playoffs (2)
Racquetball of Sioux Falls
817 W. Russell
Sioux Falls, SD 57571
Dick Hacking
605-348-9336

AARA NATIONAL INTERCOLLEGIATE
CHAMPIONSHIPS (6)
The Racquet Club
Memphis, TN
Luke St. Onge
901-761-1172

New Hampshire State Championships (2)
Manchester Court Club
Manchester, NH
Dennis Ordway
603-224-4552

Illinois State Doubles (2)
Site to be determined
Contact Ray Mitchell
312-745-9400

APRIL 16-18

REGION # 7 (5)
Inwood Forest Racquetball Club
Houston, TX
Contact: Jon Olheiser
1920 W. Alabama #3
Houston, TX 77098
713-688-3100

REGION # 6 (5)
Spaulding Westport Club (St. Louis, MO)
Contact: Bob Hardcastle
181 Trailswest
Chesterfield, MO 63017
314-469-3395

Japan Open (3)
Downtown YMCA
526 N. 20th St.
Birmingham, AL 35203
Bill Hotze/Dennis McRee
205-324-4563

REGION # 3 (5)
Security Court Club
Baltimore, MD
Contact: Bernie Howard
R.D. Box 362A
Reedsville, PA 17084
717-667-2209

REGION # 1 (5)
Court House I
47 Hartford Turnpike
Vernon, CT 06066
Paul Henrickson
617-754-6073

AARA Junior Regional (5)
Billings Racquetball Club
777 15th St W
Billings, MT 59102
Greg Pekovich
406-259-2626

Golden Masters Invitational (5)
Point Athletic Club
2233 Academy Pl.
Colorado Springs, CO 80909
George Dwyer
303-597-7775

Illinois State Singles (2)
Site to be determined
Contact Ray Mitchell
312-745-9400

APRIL 18-19

S. Dakota State Championships (2)
Supreme Courts
4020 Jackson Blvd
Rapid City, SD 57701
Pat Branaugh
605-348-5858

APRIL 22-24

1982 Dr Pepper & Natural Lite Classic (3)
Racquet Place
2401 20th Pl. S.
Birmingham, AL 35223
Bruce Gouin
205-870-0144

APRIL 22-25

REGION # 15 (5)
Federal Way Athletic Club
31701 20th Ave So
Federal Way, WA 98003
Contact: Bob Bruce
206-481-4081
2725 169th St. S.E.
Bothell, WA 98011

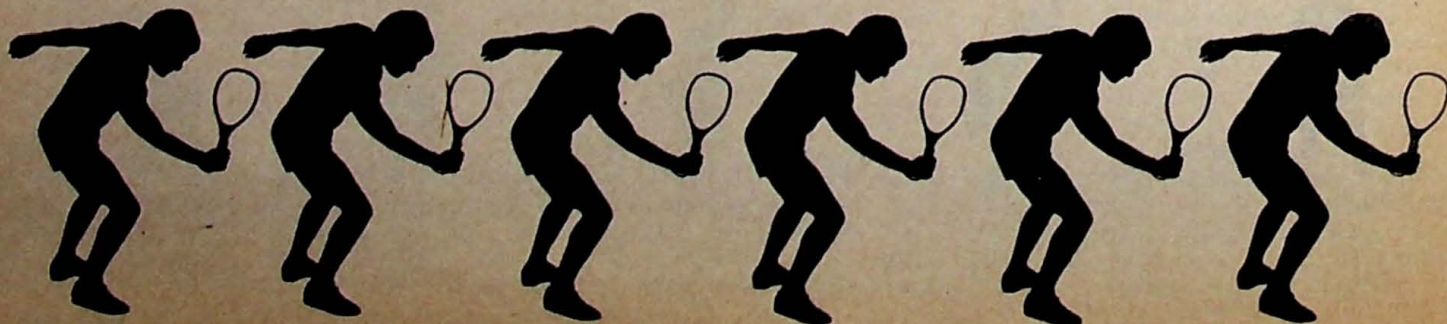
REGION # 9 (5)
Davison Racquet Club
G-2140 Fairway Dr.
Davidson, MI 48423
Contact: Jim Hiser
313-653-9602

This is a listing of AARA-sanctioned events

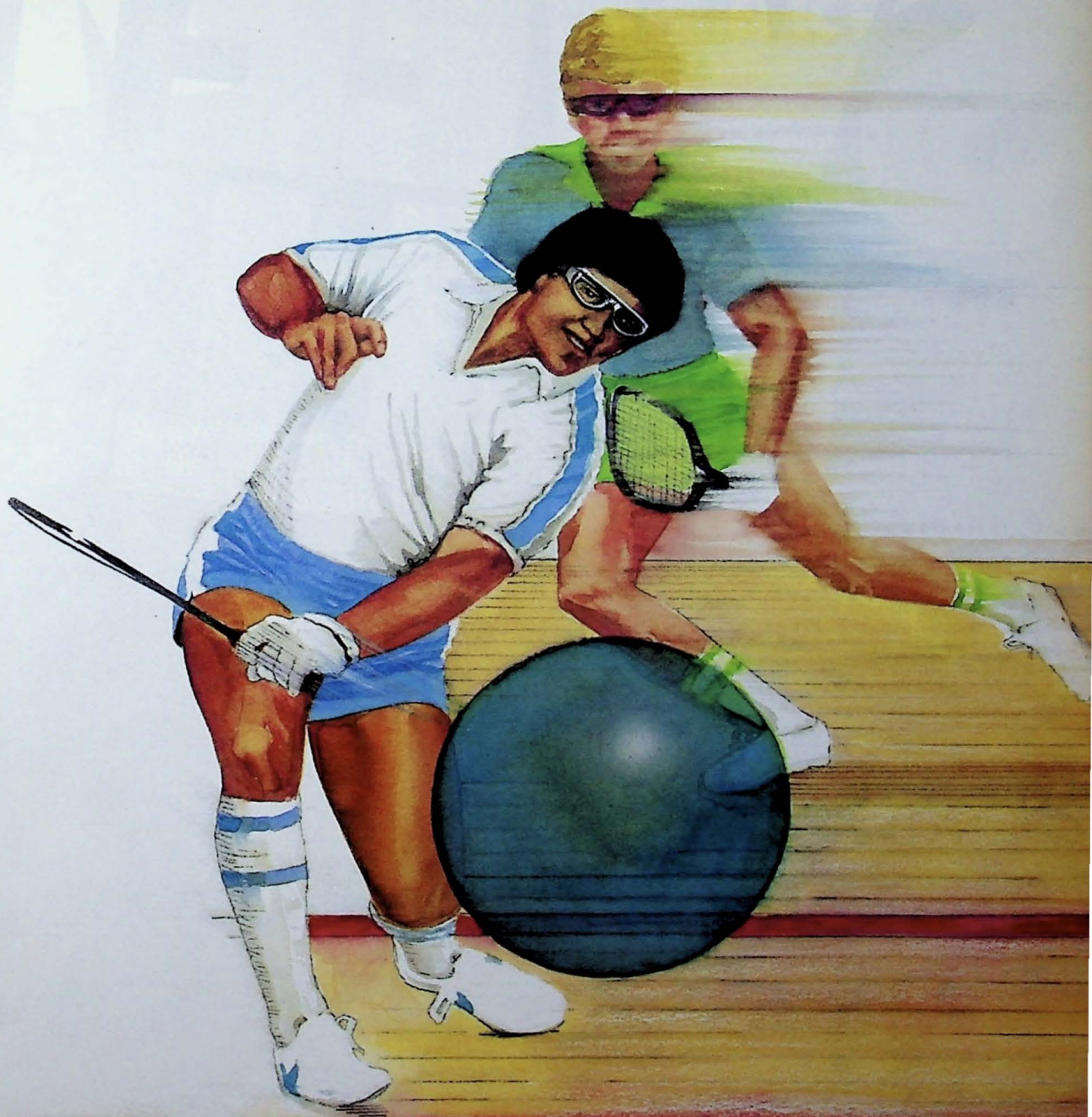
- (1) — 1st level tournament
- (2) — 2nd level tournament
- (3) — 3rd level tournament
- (4) — 4th level tournament
- (5) — 5th level tournament
- (6) — 6th level tournament

*To put your tournament on this calendar, call Hallie at 901-761-1172. To ensure publication, information should be turned in by the 1st of the month, 60 days prior to publication (i.e. August 1 for the October issue, etc.)

*For further information on Regionals, see page 34



AMERICAN AMATEUR RACQUETBALL ASSOCIATION'S OFFICIAL SPRING TOURNAMENT PROGRAM



NATIONAL SINGLES, MAY 27-31, BUFFALO, NEW YORK

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How To Watch A Racquetball Match

The game of racquetball is one of fast-paced action, and is therefore very exciting to watch. Players are always moving and calculating their positions, as they are either moving towards the ball, or jockeying for control of center court — the position of greatest strength.

When watching a racquetball match, remember that the ball may contact as many wall surfaces as the players wish, as long as it does not touch the floor more than once before it is returned. This can make for some exciting rallies as the ball caroms off the walls and the ceiling and may go in unexpected directions. Skillful players use this to their advantage, and often hit the ball in such a manner that it is difficult for a spectator to follow its direction, let alone another player. Experienced players, though, are well versed in the skills necessary to judge where the ball will land — calling upon every ounce of concentration to anticipate where they should move. Not only can they judge where the ball will

go when their opponent hits it, but they can also control where they will hit the ball.

For example, a very difficult shot to retrieve is one in which the ball lands very close to a wall, particularly the front wall. Such a shot can force the opponent to scramble to reach a better position, only to get to the ball as it dies. Sometimes, in a desperate attempt to save a crucial point, such a shot can force a player to fling himself across the court in a diving last ditch effort to hit the ball. This can be exciting to watch, but most players prefer not to make such sensational moves as it can be rough on the body!

Racquetball can be played by two players (singles), or four players (doubles). Play begins when the ball is served from within the service zone. The ball must hit the front wall first, and then land in any area behind the service zone. However, the serve is not good if it hits the back wall before it touches the floor. As in tennis, the server is allowed one bad serve. A second fault serve results in a loss of serve. Forfeit of the serve is called "out" in singles, "hand out" in doubles. Only the serving side can score points, and the first side to score 21 points wins the game. A match is won by the first side to win two games. (Match rules may vary from tournament to tournament.) If the games are split, the match is decided by a 15-point tiebreaker. The side with the most total points serves first in the tiebreaker. If the scores are even, then a coin is flipped to decide the first server of the last game.

Racquetball players must also be alert to the position of their opponents, in addition to the location of the ball. For, players may not block one another, or purposely block an opponent's shot with their bodies. Such a move is considered a "hinder", and results in either an "out", or a point, depending on whether the offender was serving or receiving. A distinction is made, at the referee's discretion, between hinders and "avoidable" hinders — which are those that a player could have possibly avoided. Referees can call technical fouls against players for avoidable hinders or any unsportsmanlike conduct. Judgment calls, such as these, cannot be appealed by the players. However, there are two linesmen as well as a referee for the purpose of providing a fair judgment, should a player appeal any of the calls that he is allowed to question. Those calls include skip balls, when a player thinks a ball skipped on the floor before reaching the front wall; kill shots (when the ball rolls out along the floor), that a player thought skipped; fault or out serves that a player thought were good; two-bounce calls, on a shot a player felt he got on one bounce; and the rules interpretations, whenever a player thinks a referee has misinterpreted the rule.

In amateur racquetball tournaments most of the referees are players who have won a previous match. They are, therefore, generally conscientious about making fair calls.

Finally, note that three technical fouls called on a player in one match will result in a forfeit of that match. ●

How To Prepare For A Tournament

While playing racquetball for recreation is undeniably fun, some players are attracted to the sport for the intense competition it provides. Racquetball tournaments afford many people the opportunity to compete in an individual sport, often for the first time in their lives. Whether it's a small club tournament, or a tournament of much larger scope, there is some good advice available on how to prepare.

"Dr. Bud" Muehleisen, winner of almost 60 national titles and coach of numerous national champions, has some very simple recommendations for the first-time tournament participant. He says: "First of all, make sure you know and understand the rules. And know what rules the tournament you are playing in is going to utilize and enforce. This includes knowing and understanding the five foot rule, what you can appeal, and where your legal limitations are. Once you understand that, try to do your best to enter with a fun attitude, making sure that above all you are not going to beat yourself, not attempt anything that you have not practiced.

"If you get beaten, that's one thing, because you will always learn more

when you lose than when you win. But make sure you do not beat yourself. Also, a good goal for you, regardless of whether it is your first tournament or not, would be to tell yourself not to over swing, and not to skip the ball."

Other pragmatic advice for those new to tournament competition concerns what to take with you. It is wise to take the Boy Scout's motto to heart and "be prepared." Take extra changes of clothing, shoes, and any other equipment you might need. Often players find they must play two or three matches in one day, and it's useful to have dry socks, at the very least, for each match. It's wise to anticipate the possibility of extended rest periods between matches, in order to plan your meals. Often the host club will provide hospitality rooms with fruits and snacks, but it never hurts to stash an extra orange in your racquetball bag. (Remember, you'll be losing a lot of fluid when you play racquetball, so be sure to drink plenty of water before, during, and after your games. By the time you feel thirsty, you've often lost too much fluid to replenish yourself quickly.) Be prepared for whatever first-aid you'll need. Moleskin for blisters, some sort of menthol rub for sore muscles, and tape for fingers are examples of useful things to have with you.

Tournament competition will inevitably be a more stressful experience than any other racquetball competition you've experienced, and it can be helpful to take along a book or magazine to take your mind off the pressure between matches. To ease pre-tournament anxiety, it's wise to find out as many details as possible ahead of time. Know when and where you should be. If the club is unfamiliar to you, make arrangements to

check it out in advance — perhaps even play on the courts. Also, find out what ball is going to be used, and play with it.

Finally, be prepared to have fun. Racquetball tournaments are often as appealing for their social atmosphere, and the sense of camaraderie which develops, as for the competition. ●

Types Of Tournaments

There are many varieties of racquetball tournaments. From the in-club tournament to the National Singles, you can find your level of competition. Obviously, the larger in scope, the more serious the competitors. Tournaments sanctioned by the American Amateur Racquetball Association (AARA) provide competitors with the opportunity to attain national ranking points, and thus see how they compare to other players at their level across the country.

Points are distributed according to the designated level of the tournament (1, 2, 3, 4, 5, 6 — six being the highest level, such as a National Singles or National Doubles championship), and are awarded for the first four finishers, and the quarterfinalists of each division. The only way to obtain national ranking points is by playing in an AARA-sanctioned event. Rankings are published periodically, including final standings for the year, in *Racquetball* magazine. Check with your tournament director for the level of this tournament. ●





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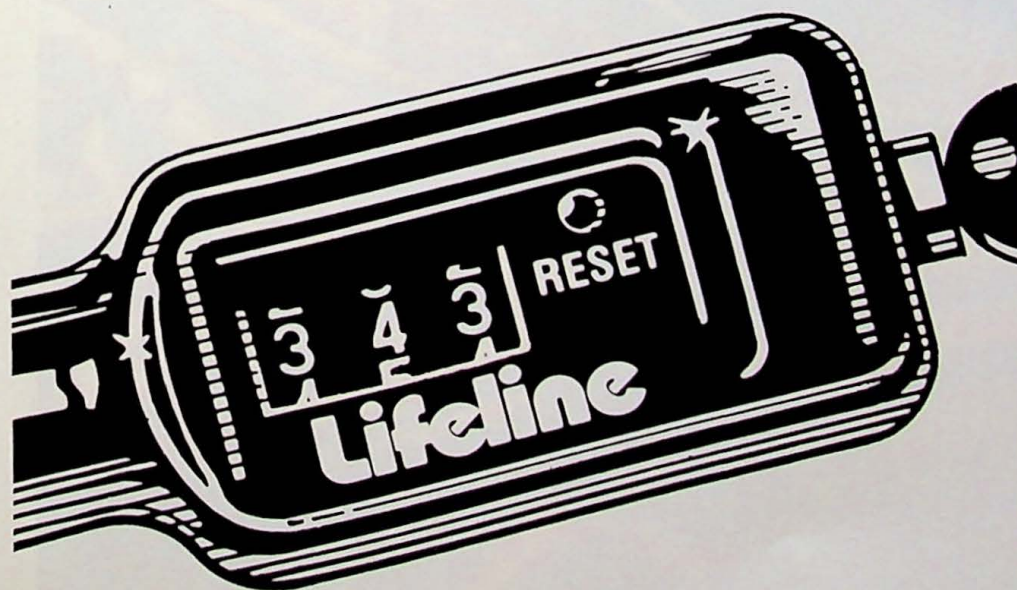
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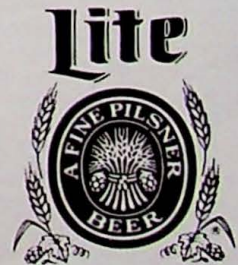
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LOCATION _____
 DATE _____
 EVENT _____
 TOURNAMENT _____

FIRST ROUND	SECOND ROUND	THIRD ROUND	FOURTH ROUND	SEEDED PLAYERS
1. _____				1. _____
2. _____				2. _____
3. _____				3. _____
4. _____				4. _____
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'Why Must I Lose to this Idiot'

The Art of Losing — and Winning — Gracefully



by Allen Ascher

An international chess grandmaster of three generations ago named Aron Nimzovich once emphasized the importance of optimism somewhere in his long treatise on chess tactics. "In the last resort," he wrote, "optimism is decisive in chess. I mean by this that it is psychologically valuable to develop to the greatest length the faculty of being able to rejoice over small advantages." Evidently he was talking about losing positions. He also meant, I suppose, that the longer you keep the idea of defeat out of your mind, the less likely it will be that your optimism will be disappointed.

Nimzovich himself did not handle such disappointments well. He was not one to take losing lightly, and once even ended a game by leaping onto the chess table, at the same time screaming, "Why must I lose to this idiot!"

Fortunately, most racquetballers aren't that extreme, although some come very close. If you've ever been on a court when your opponent starts smashing the ball off the wall *between* points, you know how deep these feelings can run. No one likes to lose, no matter how little he makes of his feelings, and when a loss becomes a thing accomplished, rather than a strong likelihood, optimism often dies a violent death, and feelings run at their fullest. Consequently the minute following the last point of the final game is in a sense

the most uncomfortable of the match, when winner and loser face each other wearing only their respective glory and discomfort. You mumble something courteous, something meant to relieve the tension, and shake hands pleasantly, but every nerve cell in your body screams for bloody vengeance and retribution, and you escape into the serenity of a quiet locker room to bang your head against a cement wall and mentally beat your dog. And the litany you repeat to yourself, in whatever words or feelings you choose, is essentially the same as poor Nimzovich's: "Why must I lose to this idiot!" Ah, yes, the ineffable satisfaction of losing gracefully.

What makes it even more difficult is the variety of solicitous winners who succeed only in pouring salt onto an open wound. Of course it's no fun to be left on the court with a silent opponent who takes on a look of mixed pity and awe after the last rollout, as though he'd like to say, "I can't believe you actually attempt to play racquetball. And you say you enjoy it?" but forbears out of a smug, Olympian *noblesse*. But is it any better when he attempts a kind word or two, magnanimously minimizing the significance of winning and losing altogether? "Well," he says, barely breathing hard after an hour that has left you paralyzed with exhaustion, "at least we got a good workout."

"Yes," I'd like to answer, "you're right. I never really intended to score any points anyway, and I've certainly succeeded. What I came here for was an enjoyable hour of complete physical collapse." But at that point who has the strength to speak?

My favorite of these toss-offs of modesty came from a player who had just beaten me to the point of embarrassment. "Tough match" he said after it was over, and even I couldn't help laughing at the abyss between what he said and what had actually happened.

"Tough match?" I repeated. "Are you kidding? You killed me."

"No," he said easily, "I was just lucky enough to make the last shot on most of the points."

Well, yes, I thought, that makes sense, even if it does sound like an apology for an embarrassing accident. Then again, what else would you try to do on a racquetball court? Somehow it sounded much better than 21-7, 21-4.

What bothers me most about these offerings, well-intentioned as they are, is that they rob the loser of whatever vestige of dignity he's so far managed to hold on to. In fact, the one thing I find entirely unbearable is an attitude of superiority and condescension, i.e., "We still have a few minutes left in the hour. Would you like me to give you some pointers?"

"Come on, now," I feel like saying, "let's play the game as one adult to another, man to man. No patronizing, no

coddling." But the offer always unstrings me, and it's as loaded as they come: answer yes and you're reduced to a blithering novice taking lessons from someone who may be one rung above you on the club ladder; answer no and you're on your way to becoming known as a spiteful and bitter loser.

Well, then what's the solution? Manage an affable grin laced with a heart-felt, "Oh, boy, you're good." Then escape to the locker room and practice whatever form of self-flagellation first comes to mind. Or avoid the whole issue by winning.

That, however, entails dealing with losers, which isn't one whit easier than dealing with winners, especially those losers who have taken Nimzovich's advice to its ultimate conclusion. They've succeeded, through a variety of devices, in keeping the idea of defeat out of their minds even after they've been defeated.

Impossible? Not at all. "The mind is its own place," as Milton says, "and in itself / Can make a heav'n of hell, a hell of heav'n." It doesn't even have to try hard to find a hook on which to swing into a more comfortable reality.

Infirmity is one such hook. In all my years of racquetball I may have never won a game from a well man. I can't be too intimidating an opponent, either, because people seem willing to play me while they're suffering from damaged arms, legs, backs, elbows, and psyches, none of which has ever been revealed to me before the final out. Then the confession of nagging injuries begins, and I feel as though the court were an adjunct of an orthopedic ward.

A while ago I had a semi-regular game with someone whose footwork made a cement truck look agile. After one match (our last), which was very much like every other match we had ever played, he casually mentioned a hidden injury. "You may have noticed how much slower I was today than usual," he smiled, with just a touch of martyrdom playing about his lips. I stared at him blankly. The only way he could have been slower than usual was if he had tied himself to the door handle. "I knew you did," he continued, completely oblivious to what I was thinking. "It was pretty obvious. I strained a muscle in my right foot."

Well, all right, I'm willing to concede the possibility of muscle strain. But why should that take the glitter off my win? And what's the point of bringing it up after the fact?

The point is, naturally to hold onto some self-respect by denigrating the accomplishment of the winner, to keep, in other words, the idea of defeat away from the door. No matter how nicely it's put, that's exactly what's going on, and it's not right. For all my internal anguish when I'm beaten, I give credit where it's due, and I'd like the same courtesy when I win.

Now making excuses is not necessarily a universal response to coming in second in a singles match. The easy-going player who doesn't put the bulk of his self-worth on the line every time he plays a club game doesn't find it necessary to aim an excuse or two at the results, and that's as it should be. The game is, after all, recreation. But oh, the excuses you run into!

There are implications that you were lucky to catch your man on an off-night; otherwise, presumably, the results would have been different. "I don't understand why, but I just wasn't on tonight." "I haven't been able to get to a court in three weeks. I'm pretty rusty." "I would have given you a better game if . . ." The idea is always the same: *your* ability had nothing to do with the outcome. The results of the match were solely the consequence of *his* ability, and everything that influenced it (except you, of course). Win or lose, that makes him the star.

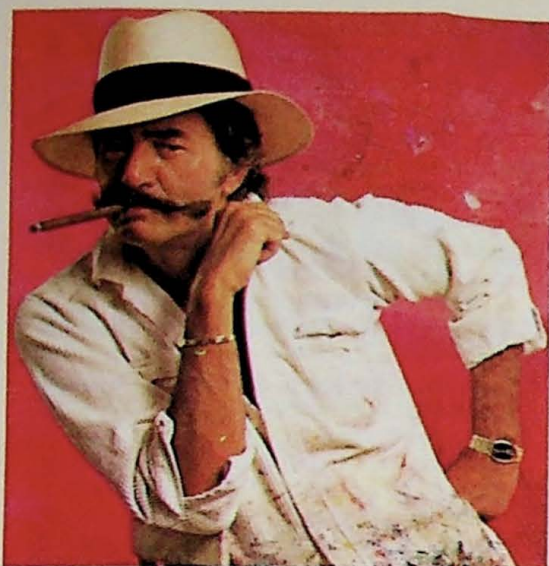
Nor are the losers shy about giving advice. I've had as many helpful hints from people who can barely hold a racquet as from class A winners. "Your serve/backhand/footwork isn't good enough to be competitive" is a phrase I've heard in various forms from players I've just beaten soundly, serve/backhand/footwork notwithstanding. It proves, of course, that, despite the score, they know more about the game than I do. Well, it's certainly possible. I'm the first to admit that playing ability is no barometer of coaching talent. But even so, grant me my moment of happy delusion. I earned that much, at least.

And there are even subtler ways of mixing winners and losers in the great "the game was closer than the score" tradition, until even the participants can't tell who's who. Someone you've beaten regularly for years still talks about a common level of play: "Sam isn't as good as we are," or "Sam plays about as well as we do." Just once, wouldn't you love to ask, "What do you mean, 'we'?"

Or he may try to pull you down a notch or two, at the same time reaffirming his personal worth. "You may have beaten me," (may have??) "but you'll never beat Sam, who is my best friend and likes me as a person."

The solution? There is none, really, so be patient and shrug it off, no matter which side of the won-lost wars you're on. No one ever said racquetball wasn't a game of psychology and personality as much as of racquets and walls, and that can mean hurt feelings and an attempt, as Nimzovich suggested, "to rejoice over small advantages," even after the game is over. If your opponents look for magical ways to concretize a win or make the reality of a loss an illusion, so be it. It's all part of the game.

It's also why I enjoy playing racquetball with my wife. She doesn't keep score. ●



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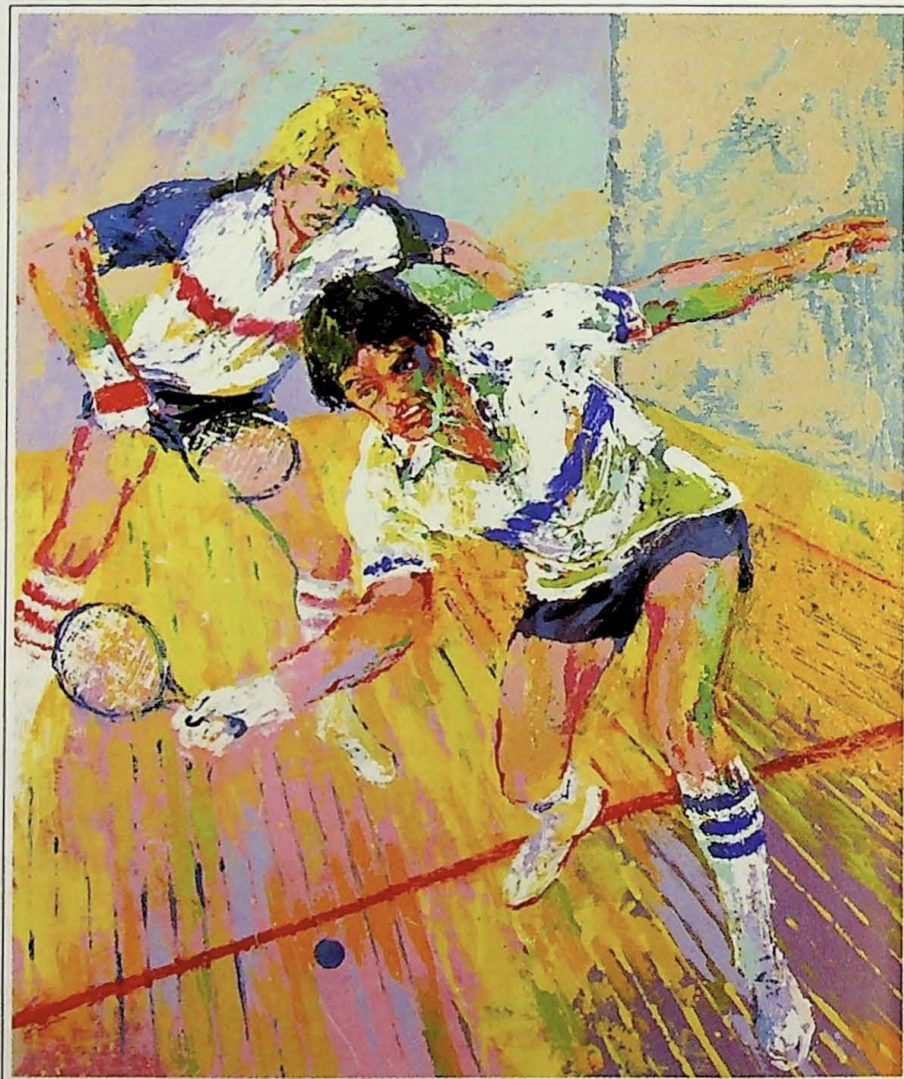
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FINAL 1981 AARA RANKINGS

Rank	Name	Total State Points	Rank	Name	Total State Points	Rank	Name	Total State Points	Rank	Name	Total State Points	Rank	Name	Total State Points
MEN'S A			MEN'S 30 +			MEN'S 50 +			WOMEN'S A			WOMEN'S 10-AND-UNDER		
1	Andrews, Ed	CA 500.0	1	Dunn, Steve	CA 500.0	1	Whitehill, Pat	WA 500.0	1	Baxter, Cindy	PA 700.0	1	Adler, Heather	CT 600.0
2	Aceto, Dennis	MA 318.0	2	Remen, Ed	VA 200.0	2	Troyer, Bob	IL 230.0	2	Emerick, Lydia	CO 300.0	2	Martin, Rodie	CA 340.0
3	Cullen, Jim	GA 260.0	3	Sorega, Dennis	NY 130.0	3	Garafalo, Sam	MA 120.0	3	Simon, Janet	MA 292.5	3	Sattler, Stacy	CA 220.0
4	Fox, Larry	OH 250.0	4	Luciw, Mike	MA 120.0	4	Ellitt, Ed	TN 100.0	4	Ehrlich, Eileen	ME 280.0	4	Pinola, Kimberly	PA 120.0
5	Cascio, James	NY 235.0	5	Montague, Russ	PA 120.0	5	Lake, Charles	VA 100.0	5	Collins, Lisa	AR 215.0	5	Rodriguez, Salina	CA 103.0
6	Burnett, Bill	VT 230.0	6	Chew, Jon	TN 100.0	6	Svenson, Floyd	WA 100.0	6	Cluess, Mary Ann	NY 205.0	6	Comer, Delainie	VA 100.0
7	Ranker, Tom	PA 230.0	7	Dominic	OH 100.0	7	Walker, Richard	TX 100.0	7	Fanning, Sharon	TN 200.0	7	Gray, Holly	VA 100.0
8	Aylett, Fred	AR 210.0	8	Hardy, Wallace	LA 100.0	8	Zoller, Hank	CO 100.0	8	LaPointe, JoAnn	MS 200.0	8	Kamyck, Christine	CT 100.0
9	Panneralla, Phil	CT 205.0	9	Hastings, Bob	SD 100.0	9	Held, Bud	CA 75.0	9	Nieves, Malia	NC 190.0	9	Fuentes, Alma	TX 75.0
10	Olson, Randy	ME 195.0	10	Huber, Monte	CO 100.0	10	Gomory, Jim	PA 70.0	10	Olson, Barbara	ME 185.0	10	Presseau, Adrienne	WV 70.0
MEN'S B			MEN'S 35 +			MEN'S 55 +			WOMEN'S B			WOMEN'S 13-AND-UNDER		
1	Chambers, Doug	WI 500.0	1	Austin, Jim	TX 500.0	1	Rossi, Al	CA 520.0	1	Curtis, Patricia	OR 500.0	1	Mardas, Elaine	OH 500.0
2	Jones, Doug	KS 200.0	2	Jones, Jay	CA 500.0	2	Goddard, Don	MT 200.0	2	Olbu, Leilani	WA 200.0	2	Mark, Lisa	CA 261.0
3	Phillips, Dan	TN 130.0	3	Crim, Roger	NH 250.0	3	Bareilles, John	VA 100.0	3	Nestle, Carol	NY 178.0	3	Anthony, Lisa	CA 255.0
4	Cline, Randy	SD 120.0	4	Schwartz, Jay	FL 250.0	4	Butt, Charlie	ME 100.0	4	Baker, Peggy	MO 150.0	4	Rinkus, Laura	CT 170.0
5	Jez, Ted	MA 110.0	5	Crispi, Jack	NY 000.0	5	Morrow, Bert	CA 100.0	5	Lachance, Linda	CA 150.0	5	Comer, Delainie	CA 138.0
6	White, Sam	AR 110.0	6	Dunn, Bill	CA 200.0	6	Hathaway, Jay	CA 80.0	6	Nagel, Dede	CA 150.0	6	Beall, Christian	FL 100.0
7	Busbea, Larry	RI 100.0	7	Pierce, Warren	MA 190.0	7	Svenson, Floyd	WA 75.0	7	Stewart, Margie	PA 130.0	7	Daly, Tracy	MA 100.0
8	Chandler, Ed	MA 100.0	8	Brookens, Bruce	CO 170.0	8	Simpkins, Marvin W.	PA 70.0	8	Reuben, Marcy	PA 125.0	8	Kundinger, Noelle	CA 100.0
9	Darnell, Darrel	MA 100.0	9	Menendez, Frank	TN 170.0	9	Cowle, Irv	NY 65.0	9	Bailey, Martha	MA 110.0	9	McGill, Sharon	PA 100.0
10	Foss, Hal	PA 100.0	10	Nocera, Jack	CT 155.0	10	Anderson, Francis	NY 00.0	10	McAskill, Donna	MA 110.0	10	Pernacciaro, Mary	IL 100.0
MEN'S C			MEN'S 40 +			MEN'S 60 +			WOMEN'S C			WOMEN'S 15-AND-UNDER		
1	Blakey, Don	AR 123.0	1	Peterson, Bob	ID 500.0	1	Goddard, Don	MT 500.0	1	Scott, Deborah	TN 180.0	1	Wojcik, Lynn	AZ 600.0
2	Gartner, Ed	SC 120.0	2	Wayne, Mark	CA 228.0	2	Gumer, Ike	KY 200.0	2	Howard, Christine	MA 140.0	2	Allen, Donna	CAN 200.0
3	Townsend, Bob	TN 120.0	3	Krevsky, Jay	PA 170.0	3	Shivley, Ralph	IL 100.0	3	Borland, Alison	AR 120.0	3	Heath, Tina	IL 175.0
4	McKenna, Charles	MA 110.0	4	Ormanoski, John	CO 120.0	4	Wilde, Luzzell	VT 100.0	4	Denham, Linda	LA 100.0	4	DeLugg, Janelle	CA 150.0
5	Phillips, Dan	PA 110.0	5	Garfinkel, Charles	NY 100.0	5	Haney, Richard	CO 75.0	5	Gallagher, Karen	IL 100.0	5	Rush, Rebecca	FL 150.0
6	Bedard, W.	LA 100.0	6	Laraia, Jim	MA 100.0	6	Buckley, Vince	IL 50.0	6	Kurucz, Janet	RI 100.0	6	Giannantonio, Lisa	CA 110.0
7	Braun, Bob	OH 100.0	7	Low, Frank	IA 100.0	7	Gilio, Bill	CA 50.0	7	Lopez, Anna	TX 100.0	7	Allan, Donna	CAN 100.0
8	Frey, Larry	NY 100.0	8	Mills, Gary	AR 100.0	8	Lohr, Ed	OR 50.0	8	Mausser, DeeDee	OH 100.0	8	Drexler, Marci	CA 100.0
9	Minick, Al	IA 100.0	9	Austin, Jim	TX 75.0	9	Rodelfer, Ori	CA 50.0	9	Ringleman, Marcia	NY 100.0	9	Fitzpatrick, Linda	ME 100.0
10	Montalbano, Tom	NY 100.0	10	Stauffer, Ed	PA 65.0	10	Vetter, Fred	WI 50.0	10	Tiede, Donna	WA 100.0	10	Gilbertie, Michelle	CA 100.0
MEN'S D			MEN'S 45 +			MEN'S 65 +			WOMEN'S D			WOMEN'S 17-AND-UNDER		
1	Henderson, Mike	AR 130.0	1	Muelheisen, Bud	CA 600.0	1	Gumer, Ike	KY 500.0	1	Wood, Tracy	AR 215.0	1	Mock, Mona	CA 600.0
2	Macy, Frank	AR 120.0	2	Coleman, Howie	MA 258.0	2	Getlin, Louis	CA 200.0	2	Johnson, Leigh	AR 170.0	2	Hajjar, Tammy	PA 320.0
3	Burnham, Tim	AR 100.0	3	Ferrari, Al	MO 250.0	3	Grant, Richard	OR 100.0	3	Crews, Betsy Lee	AR 160.0	3	Rosenburg, Karen	FL 200.0
4	Hatfield, B.	TX 100.0	4	Ackerman, Nobl	NY 210.0	4	Rankin, Louis	CA 75.0	4	Christian, Libby	TN 108.0	4	Dunnigan, Karen	CA 100.0
5	Hewitt, Kim	GA 100.0	5	Leydens, Frank	CO 156.5	5	Freshwater, Ted	NC 50.0	5	Evans, Donna	IL 100.0	5	Green, Linda	IN 100.0
6	Lueddecke, Lloyd	WA 100.0	6	Landrum, Gene	CA 150.0	6	Furhman, John	FL 50.0	6	Heath, Debra	AR 85.0	6	Hickey, Maureen	KS 100.0
7	Plesh, Dave	IL 100.0	7	Shamburger, Buck	GA 150.0	7	Seabolt, Don	VA 30.0	7	Martin, Melanie	MA 80.0	7	Lee, Norm	OR 100.0
8	Aelfred, Mark	MA 80.0	8	Talbot, Pete	NJ 150.0	8	Wegner, Wayne	FL 30.0	8	Dadak, Ann	MA 75.0	8	Mathieu, Cheryl	MO 100.0
9	Binnix, Robbie	FL 80.0	9	Lepore, John	MA 130.0	9	Cries, Charlie	AL 20.0	9	Kell, Karla	AR 70.0	9	Nard, Mo	CA 100.0
10	Bucci, Ken	ME 60.5	10	Krevsky, Jay	PA 120.0	10	North, Charles	WV 20.0	10	Dumont, Linda	ME 63.0	10	Richards, Torri	MA 100.0
MEN'S 10-AND-UNDER			MEN'S 13-AND-UNDER			MEN'S 15-AND-UNDER			MEN'S 17-AND-UNDER			MEN'S 19-AND-UNDER		
1	Gilooly, John	MA 620.0	1	Mirando, Luis	TX 520.0	1	Lacbur, Lance	IA 500.0	1	Newman, Jack	IL 700.0	1	Gonzales, Sergio	FL 200.0
2	York, Jason	CA 300.0	2	Potter, Richard	FL 240.0	2	Scheyer, Eric	IL 250.0	2	Morgans, Bradley	AR 210.0	2	Kinney, Robert	WI 200.0
3	Giantz, Nolan	NY 230.0	3	Lindwall, Joe	NE 200.0	3	Hanshaw, Mark	ID 200.0	3	Gonzales, Sergio	FL 200.0	3	Gamble, Bill	CA 150.0
4	Hannah, Brett	MD 200.0	4	Simonette, David	MD 200.0	4	Swain, Cliff	MA 170.0	4	Kinney, Robert	WI 200.0	4	Obremski, Daniel	PA 135.0
5	Locker, Michael	MN 150.0	5	Lockman, Mark	PA 170.0	5	Chardavoyne, Peter	NY 150.0	5	Gamble, Bill	CA 150.0	5	Price, Gerry	CA 120.0
6	Carmona, Chris	CA 143.0	6	Lee, Benny	FL 140.0	6	Conine, Jeff	CA 150.0	6	Obremski, Daniel	PA 135.0	6	Leone, Jim, Jr.	OH 115.0
7	Ellis, John	CA 120.0	7	Rodriguez, Robert	CA 135.0	7	O'Neill, Bryan	NY 150.0	7	Price, Gerry	CA 120.0	7	Boddy, Brian	WA 100.0
8	Altman, Mike	FL 100.0	8	Trembley, Jay, Jr.	NY 130.0	8	Campbell, Mitch	FL 130.0	8	Leone, Jim, Jr.	OH 115.0	8	Calabrese, Fred	FL 100.0
9	Blaess, Ed	FL 100.0	9	Monye, Mark	IL 120.0	9	Claus, Woody	CA 120.0	9	Boddy, Brian	WA 100.0			
10	Campbell, Darin	OR 100.0	10	Collins, Tim	NY 100.0	10	Bezousek, Rick	NE 115.0	10	Calabrese, Fred	FL 100.0			



National Ranking System

(1) Club Tournament Plus B-C & Novice Events

1st	10 TP
2nd	5 TP
3rd	3 TP
4th	1 TP
5-8	1/2 TP

(2) Closed State Tournament

1st	20 GP & 20 TP
2nd	10 GP & 10 TP
3rd	8 TP
4th	5 TP
5-8	3 TP

(3) Open Tournament

1st	50 GP & 50 TP
2nd	30 GP & 30 TP
3rd	5 GP & 20 TP
4th	3 GP & 15 TP
5-8	10 TP

(4) Open AARA State Tournaments

1st	50 GP & 50 TP
2nd	30 GP & 30 TP
3rd	10 GP & 20 TP
4th	5 GP & 15 TP
5-8	10 TP

(5) Regionals and AARA Designated Events

1st	100 GP & 100 TP
2nd	50 GP & 50 TP
3rd	30 GP & 30 TP
4th	20 GP & 20 TP
5-8	5 GP & 15 TP

(6) Nationals

1st	500 GP & 500 TP
2nd	200 GP & 200 TP
3rd	100 GP & 100 TP
4th	75 GP & 75 TP
5-8	50 GP & 50 TP

TP—Tournament Points (awarded for all divisions of play)
GP—Gold Points (only awarded for Open, Seniors, Masters, and Golden Masters; not for B, C, etc.)
GMNC—Grand Master National Champion
Doubles winners divide the points as listed above.

See Tournament Director for level of this tournament.

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Current AARA National Rankings

MEN'S A

1. Baruck, Rob (CA) 2. Mack, John (CA) 3. Brysman, Corey (CA) 4. Olson, Randy (ME) 5. Cullen, Jim (GA) 6. Gonzales, Ruben (NY) 7. Radford, Bruce (CA) 8. Stocker, Bobby (MA) 9. Aceto, Dennis (MA) 10. Gartrell, Steve (CA)

MEN'S B

1. Smith, Larry (GA) 2. Bissonnette, Gary (ME) 3. Driscoll, Jim (PA) 4. Solitis, Frank (PA) 5. DeKramer, David (CA) 6. Denton, Keith (CA) 7. Frenz, Enoch (PA) 8. Bailey, Lindy (AL) 9. Baschnagel, Norb (PA) 10. Bixler, Jim (AR)

MEN'S C

1. Conway, Bill (PA) 2. Buse, George (PA) 3. Phillips, John (GA) 4. Rametta, Steve (CA) 5. Diaz, Davis (CA) 6. Springnardi, Jere (ME) 7. Phillips, Dan (PA) 8. Apple, Howard (CA) 9. Radford, Rex (CA) 10. Brown, Stu (CT)

MEN'S D

1. Guilhean, Preston (TX) 2. Viers, Ray (GA) 3. Buder, Bill (MA) 4. Abate, Mike (PA) 5. Adams, Brian (CA) 6. Alexander, Alan (ME) 7. Annicharico, Joe (NJ) 8. Aronson, Pete (CA) 9. Balunich, Brad (CA) 10. Brick, Jim (GA)

BOYS' 8-AND-UNDER

1. Sparks, David (CA) 2. Moore, Justin (CA) 3. Chellew, Jason (CA) 4. Smith, Jared (CA) 5. Moore, Burgen (CA) 6. Shin, David (CA)

BOYS' 10-AND-UNDER

1. Delany, Jack (PA) 2. Ellis, John (CA) 3. Humphrey, Dick (RI) 4. Maillelman, Carey (NJ) 5. Anderson, Robbie (NJ) 6. Boney, Brad (PA) 7. DeJesus, Robbie (RI) 8. Russell, Jeff (CA) 9. Gilbertie, Jason (CA) 10. Lewis, Jason (PA)

BOYS' 12-AND-UNDER

1. Lewis, Lee (PA) 2. Stack, Jeff (CA) 3. Bugel, T. J. (PA) 4. Carpenter, Mark (CA) 5. Delaney, Jack (PA) 6. Warren, Scott (CA) 7. Adams, Steve (CA) 8. Conway, Candi (PA) 9. Dodine, Phillip (CA) 10. Liddle, Chris (CA)

BOYS' 14-AND-UNDER

1. Caldwell, Lynn (WA) 2. Corneal, Scott (PA) 3. Melanson, Keith (MA) 4. Rodriguez, Bobby (CA) 5. Garcia, David (CA) 6. Lewis, Lee (PA) 7. McTavish, Scott (WA) 8. Baggenstors, Jeff (CA) 9. Pereira, Mike (MA) 10. Vonkees, Mark (WA)

BOYS' 18-AND-UNDER

1. Coleman, Tom (MA) 2. Koran, Barry (FL) 3. Levy, Mark (MD) 4. Marshall, Larry (NJ) 5. Obrenski, Dan (PA) 6. Sabalesky, Dave (PA) 7. Silberman, Pat (CA) 8. Wace, Garth (WA) 9. Erying, Darin (WA) 10. Inock, Tony (PA)

BOYS' 16-AND-UNDER

1. LeClaire, Bob (CA) 2. Sabolsky, Dave (PA) 3. Sparks, Bill (CA) 4. Meadows, Bob (CA) 5. Stewart, Brian (PA) 6. Orlich, Steve (PA) 7. Wheaton, Terry (CA) 8. Gonzalez, John (CA) 9. Hagemeyer, Toby (CA) 10. Tomasini, Peter (CA)

MEN'S 30+

1. Gershaw, Julian (NY) 2. Alvaldo, Fernando (TN) 3. Hollander, Bob (CT) 4. Wang, Willie (NJ) 5. Crum, Roger (NH) 6. Elrod, Dennis (TN) 7. Hoffman, Shelly (NJ) 8. Desormey, Mike (FL) 9. Dubolsky, Van (FL) 10. Getty, Keith (PA)

MEN'S 35+

1. Durham, Hugh (GA) 2. Guilette, Gary (CA) 3. Adams, Ron (CA) 4. Morera, Jack (CT) 5. Radford, Bruce (CA) 6. Woodard, Jon (CA) 7. Sullivan, J. (CA) 8. Crum, Roger (NH) 9. Fearing, Bill (NJ) 10. Wilson, Len (CA)

MEN'S 40+

1. Krevsky, Jay (PA) 2. Wilson, Len (NJ) 3. Blaess, Fred (FL) 4. Clean, Bill (MD) 5. DeGenero, Carmine (NJ) 6. Bisse, George (PA) 7. Brown, John (FL) 8. Christmas, Everett (NJ) 9. Malcolm, Bob (PA) 10. Pasquarrello, Frank (NJ)

MEN'S 45+

1. Coleman, Howie (MA) 2. Daly, Bruce (CT) 3. Dronin, Bob (NH) 4. Middleton, Frank (MA) 5. Miles, Alan (WA) 6. Neer, Clark (CA) 7. Pretner, Lee (CA) 8. Rossi, Al (CA) 9. Shapiro, Al (NY) 10. Streim, Jay (CA)

MEN'S 50+

1. Silver, Ed (NJ) 2. Diario, Gabe (NJ) 3. Lesser, Sal (NJ) 4. Pruzansky, Bernie (NJ) 5. DeForres, Charlie (NJ) 6. Haber, David (NJ) 7. Kaerner, Bob (NJ) 8. Ravner, Joe (NJ)

MEN'S 55+

1. Morrow, Burt (CA) 2. Goutreau, Norm (TX) 3. Hood, Jack (TX) 4. Gautreau, Herve (TX) 5. Krodman, Elias (NY) 6. Koller, John (NY) 7. Squyres, George (TX) 8. Carez, R. H. (CO) 9. Dornnick, Jack (CO) 10. Goddard, Don (MT)

MEN'S 60+

1. Goss, Art (CO) 2. Goddard, Don (MT) 3. Wilde, Luzell (UT) 4. Payne, Art (OH) 5. Anderson, Francis (NY) 6. Haney, Richard (CO) 7. Radeffer, E. O. (CA) 8. Simkins, Marvin (PA)

WOMEN'S A

1. Drexler, Marci (CA) 2. Moore, Cindy (CA) 3. Drexler, Peg Wee (CA) 4. Luque, Vicki (GA) 5. Baxter, Cindy (PA) 6. Fischel, Dot (PA) 7. Moore, C. (CA) 8. Donnelly, Cindy (CA) 9. Brittan, Melanie (FL) 10. Pokorny, Joanne (CA)

WOMEN'S B

1. Montalbo, Carol (CA) 2. Braasch, Jill (CA) 3. Torst, Debbie (CA) 4. Lacey, S. (CA) 5. Johnson, Wendy (AR) 6. Katz, Nancy (PA) 7. Conway, Kate (PA) 8. Funes, Nidia (CA) 9. Chodosh, Cindy (TX) 10. Clark, Kasey (CA)

WOMEN'S C

1. Webster, Liz (AL) 2. Dadak, Ann (MA) 3. Clapper, Carol (PA) 4. Conrad, Jody (PA) 5. Georgino, Corrine (CA) 6. Adentari, Jane (PA) 7. Bard, Cheryl (CA) 8. Barnes, Less (ME) 9. Bayea, Sherria (CA) 10. Conway, Ann (MA)

WOMEN'S D

1. Burch, Gwen (GA) 2. Jurkovich, Mariellen (CA) 3. Beck, Sue (PA) 4. Beim, Gloria (CA) 5. Bisaka, Karen (CA) 6. Boss, Judy (CA) 7. Calvo, Barbara (CT) 8. Chenin, Beth (GA) 9. Cool, Donna (ME) 10. Delduca, Cheri (FL)

GIRLS' 10-AND-UNDER

1. Martin, Rodi (CA) 2. Sattler, Stacey (CA) 3. Rodriguez, Salina (CA) 4. Carmona, Monica (CA) 5. Craig, Carin (CA) 6. Jones, Tracey (CA) 7. Sattler, Jennifer (CA)

WOMEN'S 30+

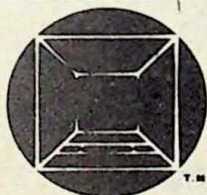
1. Clapper, Carol (PA) 2. Crompton, Ursula (PA) 3. Getz, Roberta (FL) 4. Beecher, Kim (FL) 5. Mason, Fran (PA) 6. Kepler, Jeanie (PA) 7. Johnson, Elaine (FL) 8. Broch, Jenny (FL) 9. Miller, Susan (FL) 10. Mitchell, Jaqueline (FL)

WOMEN'S 35+

1. Cummings, Lori (NJ) 2. Desantis, Joy (CA) 3. Esser, Terry (CA) 4. Katz, Nancy (PA) 5. Matthews, Bea (CA) 6. Rudy, B. (CA) 7. Bloor, Pauline (CA) 8. Crompton, Ursula (PA) 9. Elea, Arlean (NJ) 10. Green, Jan (CA)

WOMEN'S 40+

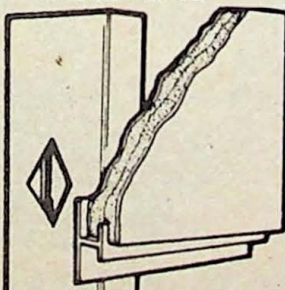
1. Jernigan, Jan (FL) 2. Jerabia, Joanna (FL) 3. Wild, Kay (FL) 4. Trauscht, Dottie (FL) 5. Jones, Mary (FL) 6. Mills, Madeline (FL) 7. Megrotti, Norma (FL) 8. Razowski, Shirley (FL)



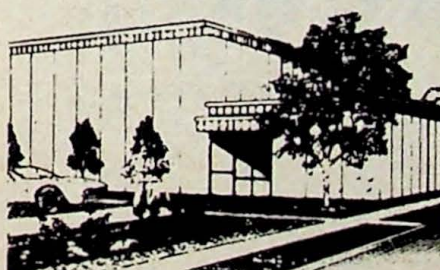
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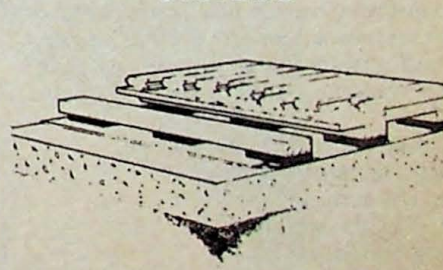
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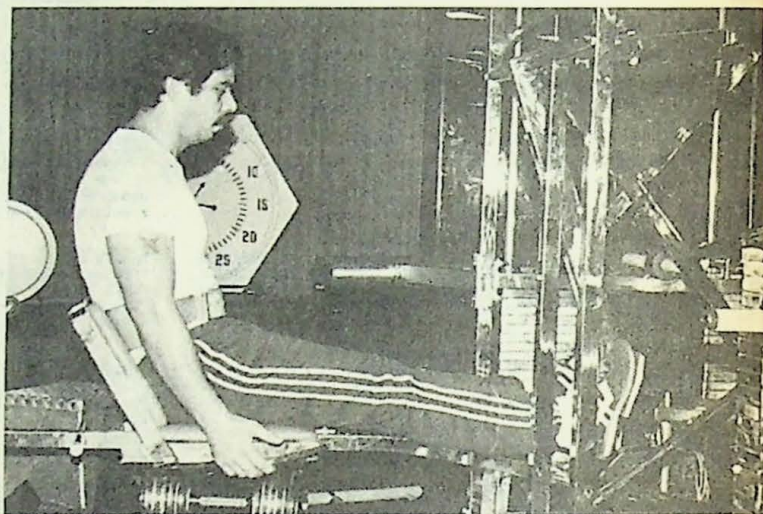
Stillwater, OK 74076

Developing an Effective Exercise Program

Your Personal Guide to Total Fitness

By Bob Gura

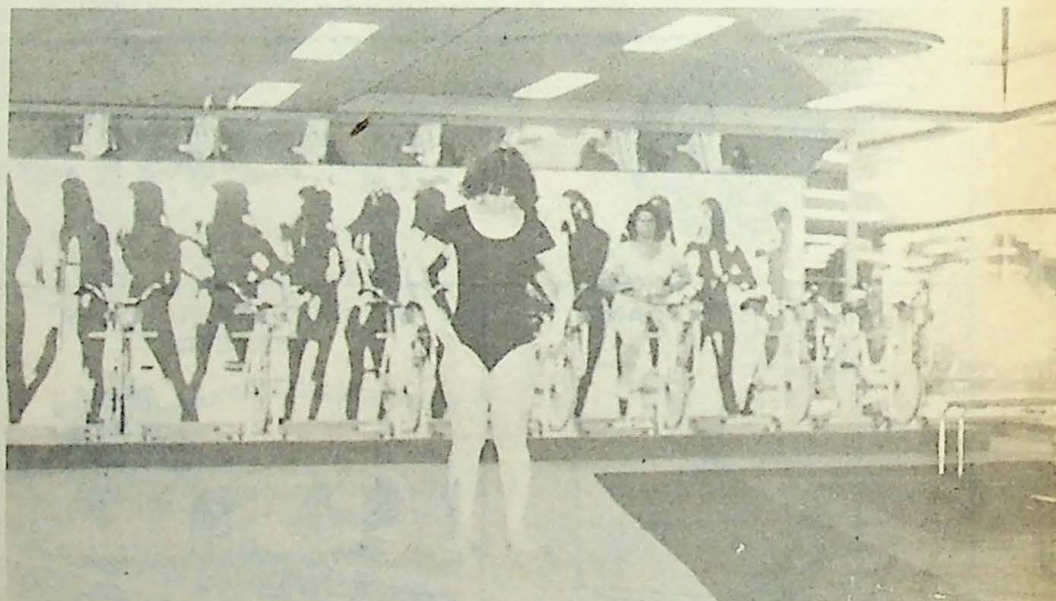
Various types of weight machines have gained popularity in recent years.



"To lift or not to lift?", is that the question?" Or should it be "To jog or gyrate to music?" For that matter how about "To play racquetball or jump rope?", or "To ride the exercycle or diet?" Whatever the wording, when it comes to physical fitness and how best to accomplish it, one point is clear.

Diversity is the name of the stay-in-shape game today, with virtually as many alternatives available to help shed fat and inches as there are collective pounds to be lost. For whether the desire is to improve the cardiovascular system, build up muscle strength and endurance, peel off unwanted flab, or increase flexibility, there are places aplenty to work out.

A major problem facing would-be, current or dream-to-be fitness buffs is what amounts to an information overload. Thanks to indepth coverage by a willing media, sweat-inducing routes to physical salvation appear everywhere. In one corner are advertisements touting the comprehensive conditioning programs offered by private health clubs. There are also agencies like the YMCAs that provide a wide range of membership options and specialized programs. Add to the tote individual fitness courses and workshops offered to the general public by universities around the country. Plus, one can never overlook the inescapable lure of the outdoors, home



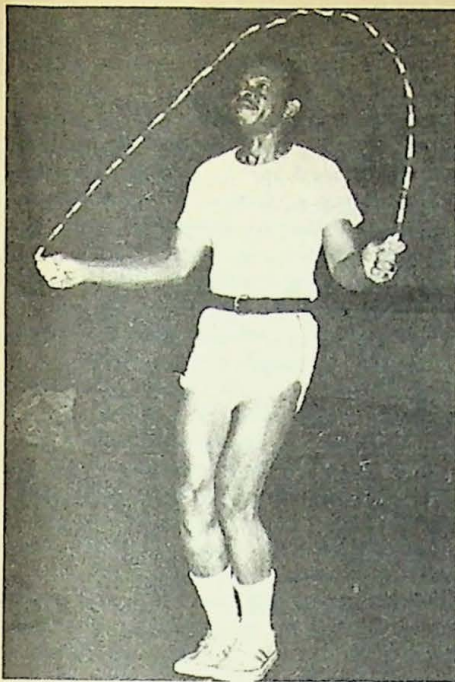
Photos by Molly Francis

of grassy jogging paths, snow-covered cross-country ski trails and the base for numerous other body stretchers.

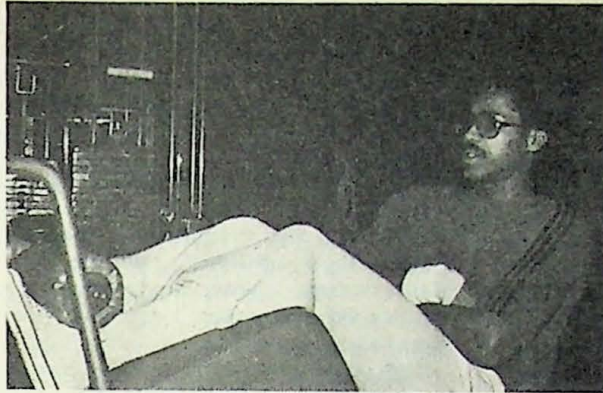
A sizeable dilemma facing many folks seeking to enter the fitness mainstream is therefore ways and means. The first thing to do when considering entry into a fitness regimen is to come face to face with reality. It doesn't require a visit to the psychiatrist or a period of soul-searching to accomplish the task. All

Many people participate in classes that provide exercise to a beat — such as jazzercise and aerobic dancing.

that's needed is a clean, piercing look into a full-length mirror. Once the reflection has highlighted areas of concern it's time to perform additional checks. Once again, there's no need to scurry in the direction of advice and counsel. Persons who have difficulty rising from the easy

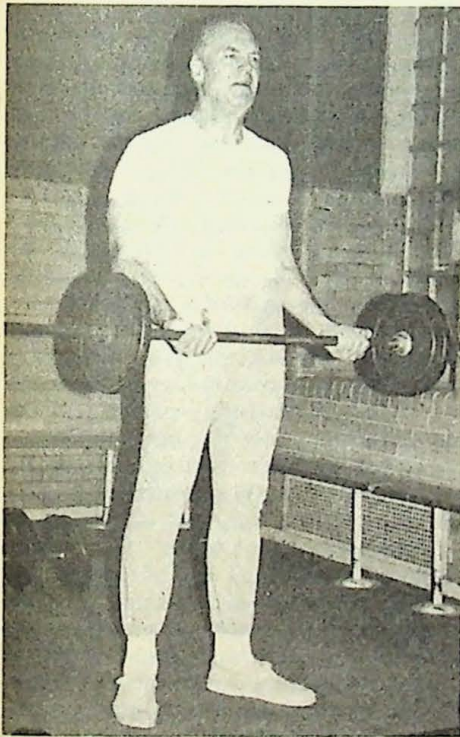
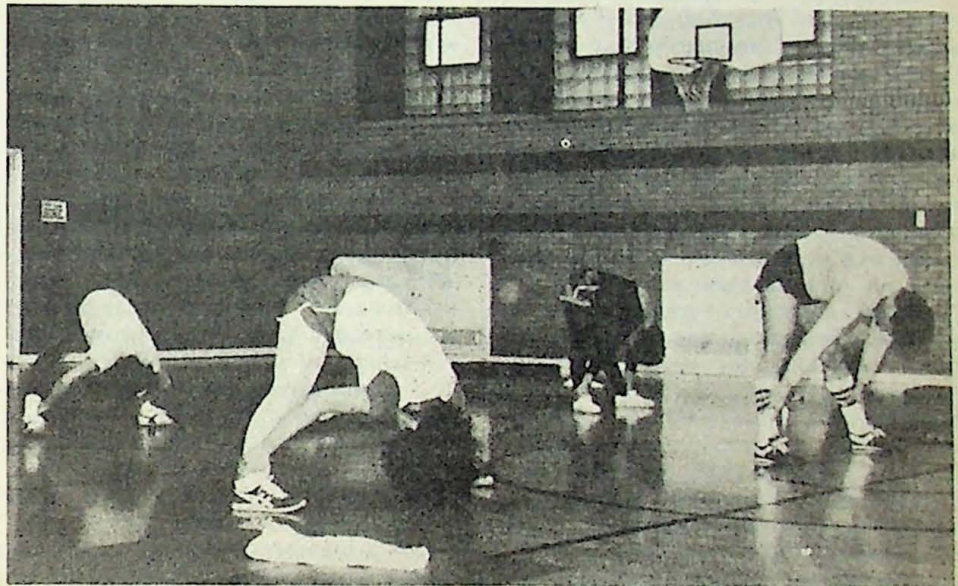


Jumping rope isn't just a kid's game — it can provide a great workout.



Instead of circuit weight training, one might choose to use the variable resistance machines.

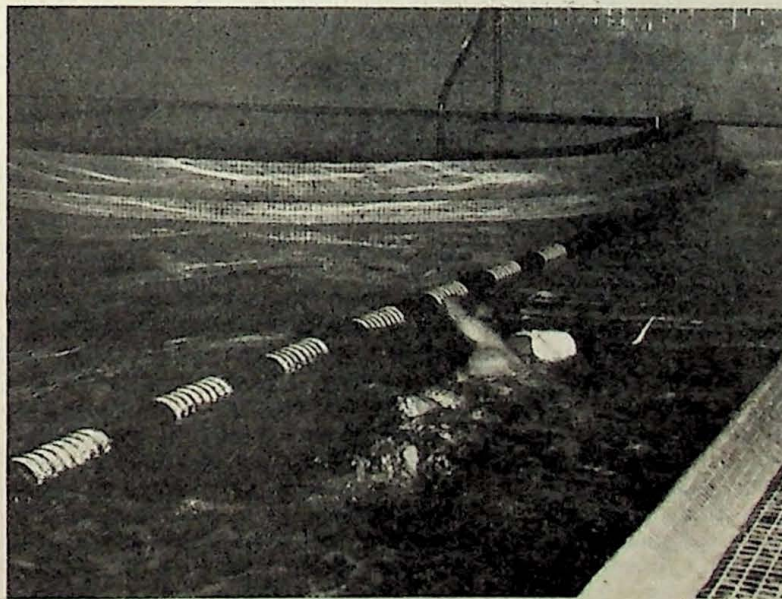
Some people prefer group exercising — there is camaraderie in the common misery of trying to get back into condition after a layoff.



Lifting weights is a traditional method of strengthening one's muscles.

chair to the refrigerator could deduce the fact they could benefit from an exercise program. The same goes for those whose lower limbs become rubbery following a ten step dash to the bus, car, train or elevator.

It's fairly safe to say that most every member of the public (excepting individuals with medical problems that make strenuous exercise inadvisable) can prosper from a disciplined workout program. Some people will, however, pursue the battle of the bulge with less



Swimming exercises your whole body, and some folks find it much less painful than other forms of exercise.

fervor than others. One contingent are the guys and gals out to lose a few pounds for fashion's sake. While they are willing to make sufficient sacrifices in order to don the latest style, they remain aloof from perspiring in earnest.

Others hunt for a fitness routine that will add more points onto the scoreboard of their favorite sport than will trim inches from the middle.

Individuals also exist who yearn to do nothing more than pump iron, and opposites who shriek at the thought of voluntarily pushing metal about.

Luckily for this human potpourri of wants and desires, programs can be found to fit every need. In fact, when the choices are put into salty perspective, all that's left is to don the tee-shirts, shorts, leotards, tights and sneakers and begin exerting.

Many people will undoubtedly be surprised to learn that their casual athletic activity already comprises part of a functional exercise program. An example would be the minions of racquetballers who play the game ferociously (with an admittedly wide range of success), and jump rope or jog to limber up beforehand. Know it or not, these men and women are taking part in one of the backbones of the physical fitness continuum — aerobic exercise.

Aerobics is a form of activity designed to cause a sustained increase in heart rate, while doing the same for muscle metabolism and respiration. Made famous a few years back by Dr. Kenneth Cooper and others, the secret of aerobic gratification is do the drill, be it dancing, rope jumping, racquetball, swimming or jogging in a rhythmical, keep-it-up vein, for specified periods of time.

Continuity is the lynchpin of aerobics, and folks who find they are well able to contend with trained instructors in twist-to-music classes or perform up to snuff on the stationary bike have a healthy leg up. Aerobics by themselves are not however, the only way to work out. Many sweat-seekers will, nonetheless, find sufficient rewards rendered that further exploration is unnecessary.

Persons interested in trying-out aerobics will find several ready avenues at their disposal. One easy-to-enter arena is the local YMCA. In Chicago, the huge Lawson "Y", located near the city's famed Miracle Mile, provides aerobic classes for a wide range of clientele. Be they executives on a lunch break, blue-collar workers on an off-shift or college students, many take time out to become dedicated aerophobes. Assuming individuals have already been engaged in some sort of exercise program (or have completed the Y's Starter Fitness course) the aerobic workouts, an hour in length, can really get the heartpump flowing.

The focus, "with a special emphasis on abdominal, lower back and leg exercises" calls for a wide range of activity. Visitors to a class are likely to see stu-

dents running through dance steps, jogging a bit, performing various stretching exercises and a whole lot more. With a Level 1 emphasis on muscle toning, and a Level 2 class preaching cardiovascular endurance, "aerobics" the "Y" way, offers a promising challenge to dubious sweatmakers. Classes are coed, with 20 women and seven men recently taking part in observed workouts. Classes are taught by the likes of Barbara George, a dedicated practitioner who found her personal path to fitness by traveling the aerobic route. "A few years ago, I had trouble with my breathing after going up a steep flight of stairs" said the pert, 30-ish George. "Now, after getting into and teaching aerobics, I feel as if I've found a whole new life."

This perspective is shared by Lawson Program director Bob Hillemonds who believes the Y outlook on fitness can help most anyone seeking help. "The philosophy", he says, "is first of all, to get fit in a program that will allow you to derive satisfaction, and be better prepared to play the sport of your choice. Everyone from the novice off the street, to the dedicated athlete can benefit from Y classes", he believes, aware that everything from swimming to squash, to racquetball and basketball are available. With the addition of a newly installed set of "dynacam" machines (made to order for persons interested in progressive-resistance circuit training), Hillemonds is double enthusiastic about the Y's across the board appeal.

Many prospective entrants into the physical fitness scene are likely to be wary of the cost, namely what do I have to pay in dollars and time? In the case of the "Y", memberships are generally less expensive than those found at private clubs, with some classes, racquetball for example, available to non-members. Aerobics, along with a conditioning class and an endurance club come free with membership.

But for everyone who smiles at the thought of leaping onto the YMCA bandwagon, there are others seeking alternative approaches to fitness.

A great number of aspirants can't help but be drawn to the near-magnetic appeal of the often higher-priced private health clubs. Everyone's seen advertisements for these places; ideally decorated locales where style and efficiency go hand in hand. Whether it's the awesome barrage of gleaming circuit-training equipment, the soothing purr of the jacuzzi whirlpool, or a tasteful blend of colors and decor, the private club offers more than just a chance to get in shape. Regardless of how one feels about his or her condition, a sight of the razor-fit instructors and fellow sweataholics can raise the adrenalin a tad. Individuals out to literally make the most of themselves are able to do so at these exclusive oases. Membership price, which varies from club to club offers more than just ma-

chinery and work-a-day amenities.

Many of the instructors and supervisors are recognized experts in how to get the most from a given activity. An example of the high-powered club breed is the Chicago Health and Racquetball chain, located in the Second City and surrounding environs. Members at the suburban Mount Prospect club can choose from more than 250 pieces of muscle-working machinery. If the thought of tooling up the bi- or triceps, or any other muscle group on such a blinding array isn't enough, consider this. Members dropping in to work out at the Rockford Club can be inspired by the sight of the supervisor and part owner, Lance Dreher, who happens to own the title of Mr. Universe, is on hand to lend a sight of full-blown success, or inspire a touch of "Rocky"-like devotion to any willing to follow his lead.

Drop-ins at the swank Marina City club will delight in the huge jacuzzi attached to the swimming pool, separate rooms for men and women's circuit training, and diverse aerobics classes. While many of the clubs offer the same and more, like racquetball and tennis, the watchword is a specialized, yet comprehensive program. This includes specially designed pre-testing, warmup and cool-down periods, and a heavy emphasis on circuit training. This practice, in the words of Dr. Paul E. Ward, author of *A Manual Of Weight Training for General Conditioning, Sport And Body Building*, "is interval training striving to obtain strength, cardiovascular-respiratory endurance and local muscle endurance, by timed control of submaximal exercise."

The idea consists of a series of "10 to 15 exercise stations working every muscle group." By the time the individual has traveled through an entire circuit, he or she has worked out more than just a little bit, and is enroute to turning dreams into reality.

Mike McGovern, a v.p. of the Chicago Health Clubs, and a former football coach is enthusiastic about the program's component parts. "When it comes to aerobics", says the Ph.D. candidate in educational administration, "we treat the classes as an excellent warmup to circuit training. Which," he states, "really works out all the muscle groups. Aerobics on the other hand, be they biking, jump rope, track, calisthenics or any other activity, do not do this." Nonetheless, chats with CHC members who find a great deal of pleasure in the aerobics workouts reveal they are mighty strenuous in their own right — regardless of muscle groups left untaxed.

McGovern is quick to note there's a lot to be done before an individual is ready to plunge pell mell into the world of circuit training. Initial tests like the "Step," Stress, Body Fat, and others are taken to insure one's ability to prosper the most from the routine. When the

program has commenced, careful adherence to the 15-60 minute continuous workouts, 3-6 times a week, should eventually help the sweater reach the "foundation" level. It takes by the way, adds McGovern, only 10½ minutes to do a 10 machine circuit. This is the point, McGovern notes, that a member could content him or herself to "maintain" the level of fitness, or move on to higher climes.

The higher altitudes include the likes of Super Circuit Training, a routine that incorporates intervals of aerobic exercise (usually stationary biking or running) in-between pitstops. While there are unquestionable benefits to be derived from such "Super" effort, newcomers to the conditioning world should hold off wild-eyed delusions of muscle-strutting grandeur. First things should come first, and this means one ought not attempt to pull, push, or lift more than is advised in the early going.

It's also necessary to note there's more to becoming healthy in body than toiling away vis-a-vis aerobics or weight-shifting. Any comprehensive program will include the subject's partaking of a skill, a sport like racquetball or handball. Mixed with jogging or other aerobics, and stirred with the proper amount of weight lifting, the layman's fitness formula could read: Put some mileage on the frame, shake it up, flex the muscles then bring it all together on court.

What might be sought after willingly is not so, however, always in the world of potential aspirants. "Thanks to a high state of technology, which has put our bodies in a cast", notes McGovern, "many people need to be spurred to fitness." "Our job" he feels, "is to create an artificial situation in which members feel they can prosper." Putting the issue into perspective he added, "We provide the external motivation. They rent the tools." Fortunately for the apparently burgeoning coffers of the health club world, more and more souls are making the best use of the created backdrop.

"There still remains, however, far too much use of the power toothbrush and power steering" announces McGovern. These "vehicles" he grimly notes, "are contributing mightily to the atrophy in our society."

In order to make sure that even the potentially hedonistic are attracted by the private club philosophy, health club owners across the country make the most of that "demon" technology. The best in saunas, whirlpools and other devices are standard equipment in locker rooms. Manual accoutrements like the gifted hands of masseurs and masseuses are available, along with food and drink prepared at on-site bars and eateries. While some organizations hue exclusively to the "nutritional" fruit-bar concept, clubs can be found that offer a wider range of libations and tasteables. There is however, a philosophical touch-

stone that generally prevents any club from serving goodies that would, in the outside world, be considered "fast-type" food or hint of grease.

One could go so far as to say that physical fitness, the private club way, is a luxurious way to perspire and prosper. What however, of folks seeking only to dabble in the arena of bodily grace? They may be looking for a procedure to slim the waistline, but blanché at the mention of pushups. A case of stiff legs may be the problem in another body, but the desire to jog or aerobe is absent. The same goes for persons interested in batting a racquetball around but abhor the idea of competition and pressure.

These souls are able to find their wishes attended to at special university workshops. Offered around the country at sites from Hawaii to Alaska, Chicago to New York, and parts in-between, they provide a safety net for the otherwise-resourceless. For be it bellydancing or yoga, racquetball or aerobic dance, special workshops are often the prescription to good health. Catherine McCoun, director of the open-to-the-public Special Workshops at the University of Illinois at Chicago Circle Campus (an institution exceeding 20,000 enrollment) rules a representative domain that offers students and non-students a special "Focus On Fitness".

The classes, taught by experienced part-time instructors, are based on the notion of inspiring and developing flexibility, strength and endurance. "We believe we can be very responsive to the student's interests" says McCoun, stressing "the ability to tailor courses to requested time frames is a real bonus." The opportunity to become acquainted with diversified procedures such as Yoga, Ballet, or Sunrise Yoga (for early risers) can be a boon to individuals searching for different avenues of flexibility training.

The same goes for pushup haters who find inches lost happily to bellydancing; along with a pinch of the exotic to boot. Racquetballers can rejoice in a pressureless clinic, where the notion of achievement is shaped to individual needs. The cost in dollars for these classes is usually low (generally between \$30 to \$50) and most meet for a dozen or so sessions. Persons aching to get the hang of standbys like Aerobics, Weight Training, or Swimming might consider looking into a workshop. Then, those obsessed with "conditioning fever" can pursue the activity in depth at a "Y" or private club. Or, take another Workshop.

Speaking of the role the Special Workshops play, McCoun feels "It's a good way to find out if you like something without spending a lot of money." This no-frills approach is buttressed by the fact that many of the participants are college students aged 18-22, and fit as their age would allow. The inevitable comparison with older toilers often

serves to convince the elders it never hurts to try a little harder.

Another intriguing aspect of the Special Workshops is the diversity of the instructors. Teachers at Circle include the likes of martial arts experts, authors and professional dancers. At the very least, folks inclined towards special workshops receive their dollars' worth in a variety of classmates, subjects and desires. All at a reasonable price and possible time of your own choosing.

Some people go so far as to incorporate two or more Workshops into a make-shift physical fitness program. This plan might entail a yoga class for flexibility, joined with racquetball for cardiovascular benefit, and weight-training to fuel the muscles. While it may lack the finesse of a high-priced organizational outlook, the laissez-faire approach could produce happiness for the concerned but budget-conscious.

This outlook does in honesty suffer a major setback in the areas of jacuzzi, sauna and massage craft. Depending on one's circumstances and needs it remains wise to check out all the alternatives before choosing a personal path to fitness. Fortunately the majority of facilities will allow interested observers the opportunity to visit on a guest basis.

Provided one takes the time to pick and choose carefully there's reason to believe the road to paradise can be found at the end of the weight room, yoga studio, or aerobics room. While all this indoor stuff is going on, it's vital to remember many a calorie can be burned, muscle stoked or pound trimmed in the land of air, sky, water and earth. Commonly known as the great out-of-doors, any fitness buff would be foolhardy not to make the most of its potential. Jogging and marathoning (for the very fit and patient) pay off well in the endurance category. A hard-paced game of tennis or volleyball will burn calories with fervor. A trek on cross-country skis will do even better when snow covers the ground. These activities all help keep the blood pumping through the veins and arteries. That, of course, spells good news for the cardiovascular system.

Fans of roller skating will testify to the stamina needed to keep on trucking, and summertime swims are a mental as well as physical pleasure to endure.

Put it all together and the secret to becoming and staying fit is obvious. It doesn't take an expert to deduce that those who enjoy what they're doing tend to do it more, and with greater results. If it follows a little extra work is needed, more the reason to do so.

That's why, when time comes to enter the world of the fit, make sure you have some idea of what you want to do. For without a sense of purpose, be it to look, feel or play good, fitness can be a rough pill to swallow. Give it the right treatment however, and it can become medicine that's fun to take. ●



SHUTTERBUGS

Capturing the Action on Film

Photos and Text By Drew Stoddard

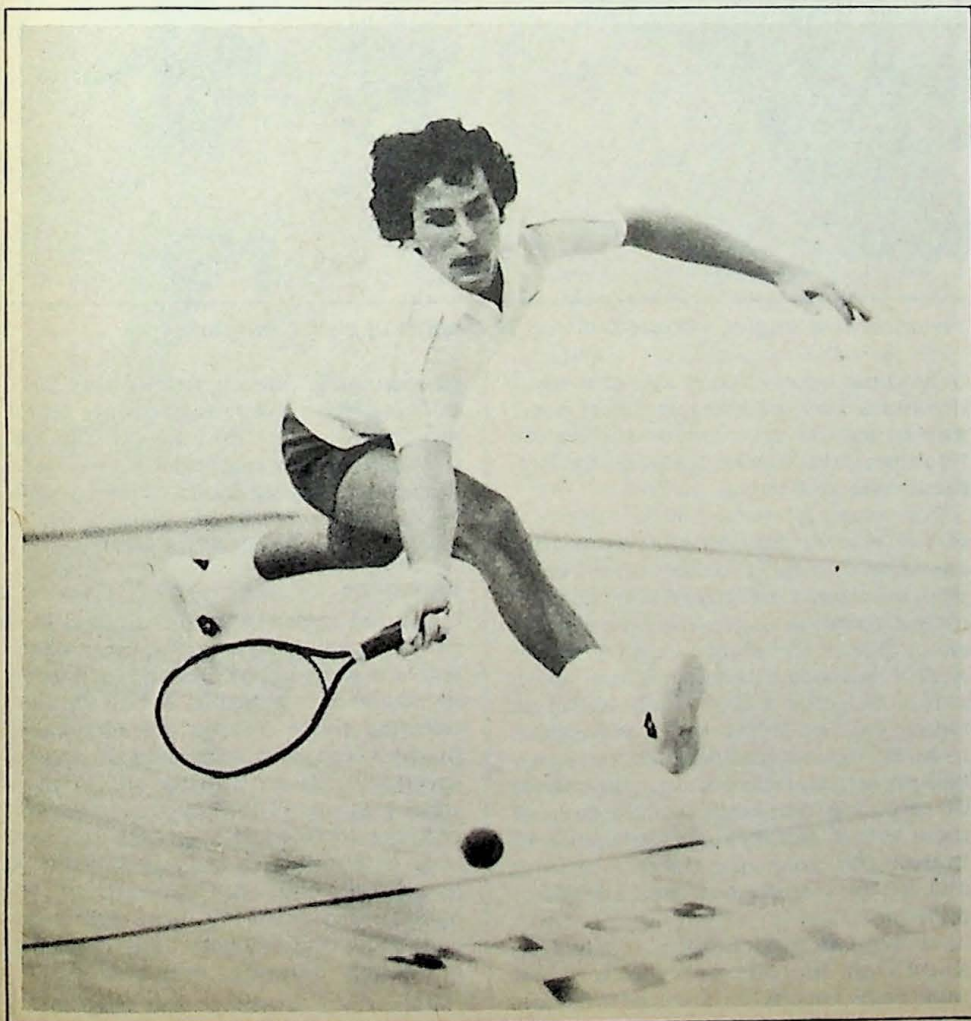
Drew Stoddard is one of the best racquetball photographers around.

A couple of years ago I was photographing a professional racquetball tournament in Boston, when I had the amusing experience of watching a very self-confident *Sports Illustrated* photographer nearly driven to tears trying to photograph his first racquetball match. Like so many others I have seen, he had mistakenly assumed that shooting racquetball action wouldn't be any different than photographing any other

sport. He was wrong. Racquetball is, without question, one of the most difficult of all sports to photograph well.

Obviously, it would be impossible, in one short article, to detail everything involved in producing racquetball photos of publication quality. Those shots are usually a result of much experience and creativity, combined with miles of film and, frequently, good luck. The sections that follow are intended to present what I have found to be the best techniques for producing basically good racquetball shots.

Timing is one of the critical aspects of racquetball photography.



Because it is a rather specialized subject, some of what follows may seem confusing to you if you do not already have some knowledge of the fundamental principles of photography. If that is the case, you may wish to read through a book on general photography, which should be available in any bookstore or at the library.

Equipment

Contrary to what many "pros" may tell you, you do not need exotic or expensive equipment to photograph racquetball. A single-lens-reflex camera body with selectable shutter speeds and either a 35mm or 50mm lens (preferably both) with a maximum aperture of at least f2.0 will be adequate for almost all shooting situations. You should have a tripod and cable release to insure camera stability and a light meter, either built into your camera body or separate handheld type. A motor-driven or auto-winder for your camera, while certainly not mandatory, can give you the option of rapid fire when you need it, and can generally make shooting easier.

Don't attempt to shoot racquetball with non-adjustable cameras such as Instamatics, pocket cameras, or cameras which set themselves automatically. Although fine for many shooting situations, these cameras are generally not capable of shooting under the unusual lighting conditions encountered in racquetball courts. Also, for obvious reasons, never use flash units of any kind while photographing a racquetball match in progress (unless you enjoy the taste of graphite).

Shooting Positions

Your shooting position will usually be dictated by the layout of the court itself. If you are forced to shoot from a balcony or through a small window in a door, go ahead but realize you have almost no chance of producing a good shot. When you're photographing racquetball, the name of the game is glass! Once you conquer the technical problems involved, a glass side or front wall on a racquetball court can offer an incredibly good viewpoint.

My favorite shooting situation is working with a 35mm wide-angle lens from a left side glass wall or window, slightly above floor level and about 10 feet towards the playing area from the front wall. I prefer the left side to the right because that position provides a straight-on view of a right-handed player's backhand from center court. That's important for two reasons. First, upper-level players usually get more backhand set-ups than forehand, giving you more potential shooting opportunities. And, second, unlike the forehand, the backhand stroke and its follow-through tend to open up the player's body position, giving you a good view of his facial expression.

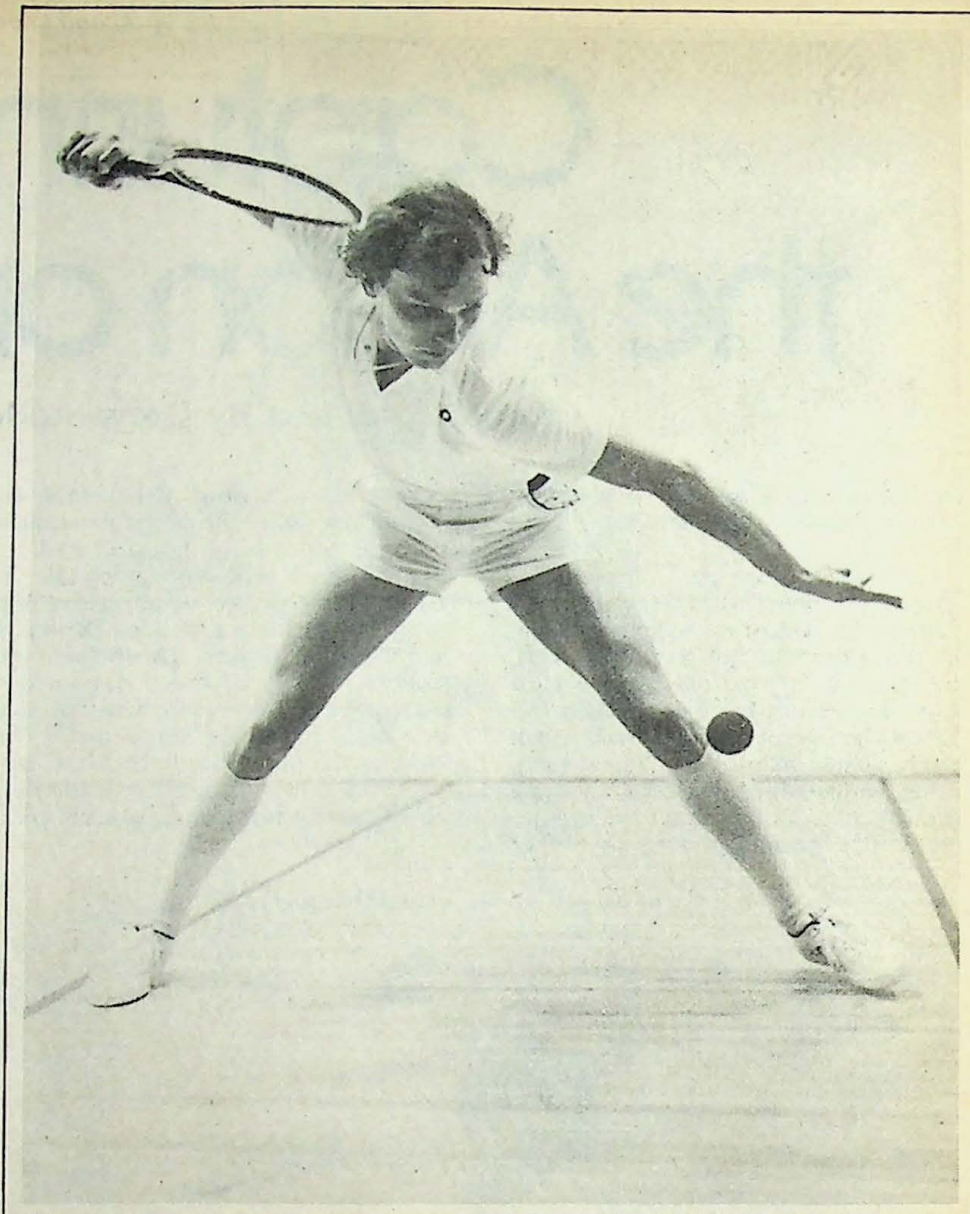
The second best spot, and one which is more commonly available, is the same relative position on the right wall. If I can't shoot from either of the side walls, my next two choices are front wall window or glass and back wall glass, in that order. Although many photographers choose the front wall first, I have found that front wall shots, because you have to use a stronger 50mm lens, are more difficult to shoot and tend to flatten the perspective so much that they don't show the action quite as well as do side wall shots. I use the back wall only as a last resort, simply because from that position you seldom see the players' faces, and facial expression is one of the key elements of a good photograph.

One of the challenges of shooting through glass, particularly at an angle, is eliminating unwanted reflection. My favorite method for doing this is quite simple. With your camera in shooting position, put your lens as close to the glass as possible and tape a black card (8 X 10 mount board works fine) to the glass on the side of the camera toward which the lens is angled, and just outside the viewing area of the lens. You may need to experiment with this a little, but once the card is positioned correctly you should have a perfectly clear shot through the glass.

Focusing

Without question, the toughest part of shooting racquetball is keeping the players in focus. While the standard method of focusing by hand just prior to each exposure works fine in other types of photography, the human hand does not exist that can change focus as quickly as racquetball players can move. The solution to this is called "zone focusing".

At this point it is necessary to discuss a principle of photography with which you may not be familiar called "depth-of-field". This principle is so important to racquetball photography that if you are not used to working with depth-of-field, I strongly suggest that you either re-read that section of your camera's instructions or locate a book on basic photography. Briefly, the principle states that when you focus a lens on a particular object, the area in front of and



From certain angles, racquetball can be a sport of grace and form.

behind the object that is also in focus is determined by the lens aperture (f-stop). The larger the aperture (or smaller the f-number), the smaller the area that is in focus, and vice-versa.

For example, on a 35mm camera, a 50mm normal lens set at f1.4, and focused on an object 10 feet away, has a depth-of-field of approximately 12 inches, meaning an area only 6 inches on either side of the object is also in focus. At f2.8 that area extends to about 4 feet, at f11, 25 feet and so on. If the object on which you are trying to focus happens to be constantly moving, like a racquetball player, you have almost no chance of capturing that object in the area of focus at f1.4, but at f11 the depth of field becomes so great you needn't focus at all! This is the idea behind zone-focusing.

As I mentioned before, I prefer to shoot from the side wall with a 35mm wide-angle lens. When focused at 15 feet and set at f2.8, a 35mm lens has an area

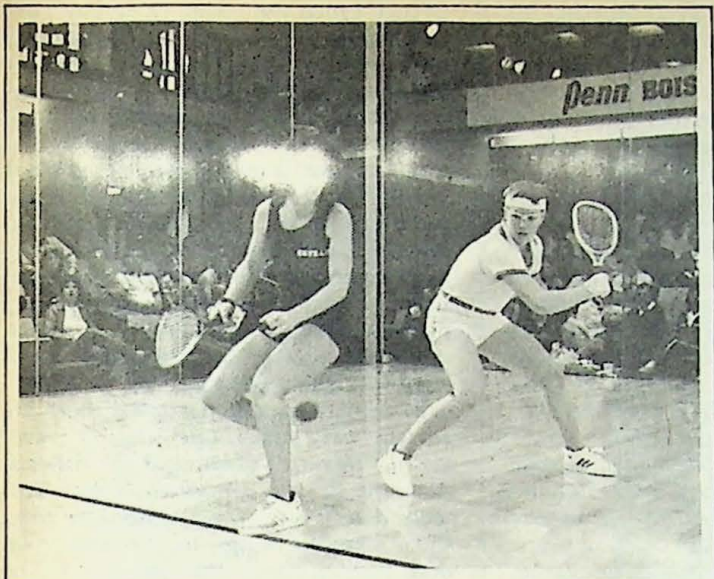
of focus that extends from about 10 to 30 feet. That allows me to simply set my motorized camera on a tripod, aim into the main playing area and fire away without ever changing focus. With a couple of variations, I use this method for 90 percent of my racquetball work.

Exposure

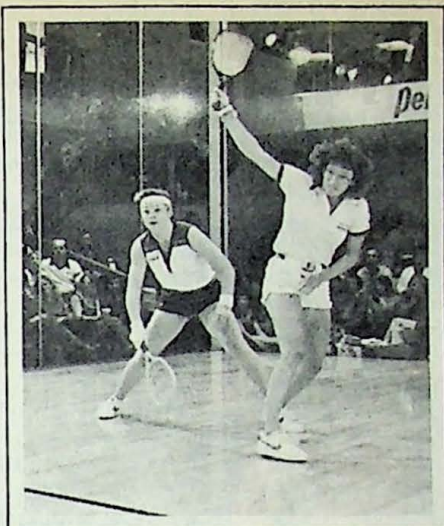
A good exposure is determined by a proper combination of shutter speed and lens aperture, as dictated by the film speed and light available. At first thought, selecting those settings for racquetball might seem easy. Set a high shutter speed (1/1000) to stop the action and a small aperture (f16) to maximize the area of focus. Unfortunately, to use those settings it would be necessary to light the playing area with a nuclear warhead. The lighting that exists on most courts dictates using one of a very limited number of possible shooting combinations.

For any given court, you need take a light meter reading only once, because

This shot is an example of the pre-shot peak of action.

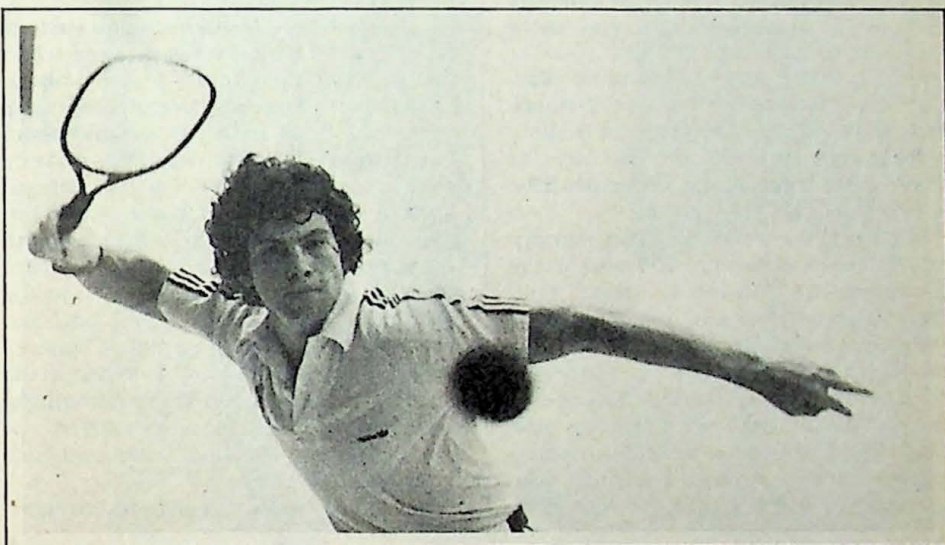


When shooting from the left wall, the backhand opens up the player's body.



Sometimes the facial expression alone, tells a better story than action.

the light never changes. The best way to measure the lighting on a racquetball court is with an incident light meter, but if you wish to use the meter in your own camera, go inside the court and take a close-up reading of your own hand. Then, if you are shooting through glass, subtract $\frac{1}{2}$ to 1 f-stop from your reading. Never take a meter reading of an area that includes a white wall, because,



Facial expression can add great impact to a photograph.

as anyone who has ever tried to shoot snow can tell you, light meters are always fooled by white light. This is the reason automatic cameras don't work well for shooting on racquetball courts.

On the average court, your meter will most likely tell you to use one of the following combinations for ASA 400 film; 1/60 at f4, 1/125 at f2.8, 1/250 at f2.0, 1/500 at f1.4, or 1/1000 at f1.2. The first combination won't sufficiently stop the action and the last two make it impossible to focus. On that basis I almost always shoot at either 1/125 at f2.8 or 1/250 at f2.0, depending on which lens I am using and how much action I need to stop. On very few occasions, usually when auxiliary lighting is used, I use a 1/500 shutter speed at f2.0, a setting that freezes everything, including the ball.

There is a peculiar lighting problem on some courts called "phasing", which occurs when all or most of the lights on a given court are wired in like phase, going off and then on at the same time.

Although this "flickering" is usually not discernable to the eye, it shows up in the finished print or slide as a uniform dark streak. Unfortunately, the only cure for phasing is to re-wire the lights out of phase, but if you are forced to shoot on a court with in-phase light, you can minimize the streaking effect by using the shutter speed at which your camera synchronizes with electronic flash. (Don't try to figure it out, it works).

Film

For racquetball photography you need only be concerned with three types of film, all with an ASA speed of 400. They are black and white negative film, color negative film and color transparency (slide) film.

Probably the most commonly used films among racquetball photographers are the high speed black and white films, two of the most popular being Kodak Tri-X and Ilford HP-5. I have found these two to work about equally well, but I

use HP-5 because it is the only film available in 72 exposure rolls. These films have relatively fine grain, and are capable of producing prints as large as 11 X 14 inches when they are exposed and developed properly.

You may be tempted to use a method popular among many photographers called "pushing", which involves underexposing and then overdeveloping the film, effectively yielding speeds much higher (800, 1600 etc.) than the stated ASA. My advice is, don't do it! Overdevelopment always increases grain, and grain is one of the easiest ways to ruin an otherwise good photograph. Unless you want to play "connect-the-dots" on your finished prints, shoot and process your film at its recommended ASA speed. This applies to color as well as black and white films.

If you want to shoot color film on a racquetball court, you will have to contend with yet another problem; color balance. If you have ever taken a picture in a room with artificial light, you know that film records some light sources differently than the eye sees them. Racquetball court lighting has a nasty tendency to turn pure white into slime green. There are a number of ways to correct color balance, but let me describe the two I feel are the easiest.

When you are shooting slides, simply use Kodak Ektachrome 400 and overexpose slightly (about 1/2 stop). This relatively new film has an almost unbelievable ability to balance itself to any light source without auxiliary filtration, if you are careful not to underexpose it.

If you're shooting color negatives, use Kodak Kodacolor 400 (or an equivalent) film and expose it as accurately as you can. The easiest method of color cor-

recting negative film is by adjustments in the enlarger's colorhead during the printing process. This can be done whether you make your own prints or have a custom lab do them. My best color shots have been produced using this method and I use it whenever I have a choice.

Anticipation and Timing

After you have mastered the "science" of photographing racquetball you can turn your attention to the "art". Great photographs are no accident, and your consistency in producing them depends on your proficiency in three areas; your technical ability, your familiarity with the subject, and your timing.

When I started shooting racquetball about 5 years ago, I thought I had a good knowledge of the game, having already played it seriously for a number of years. My real understanding of the game, though, began when I started observing it through the viewfinder of my camera. The intricacies of positioning and strategy take on a whole new significance when you are trying to predict where a player or players will be at a particular moment.

Probably the most important lesson I've learned is that the higher a player's ability, the more time you can depend on him being in center court. When I'm shooting professionals, my favorite technique is to zone focus my camera through the center court area, wait for the action to develop there, and fire away. If it is a well played match, most of the good action will take place within the camera's field of view. Then, if anything noteworthy takes place elsewhere on the court, I can shoot it with a second, hand held camera.

Most sports photographers concen-

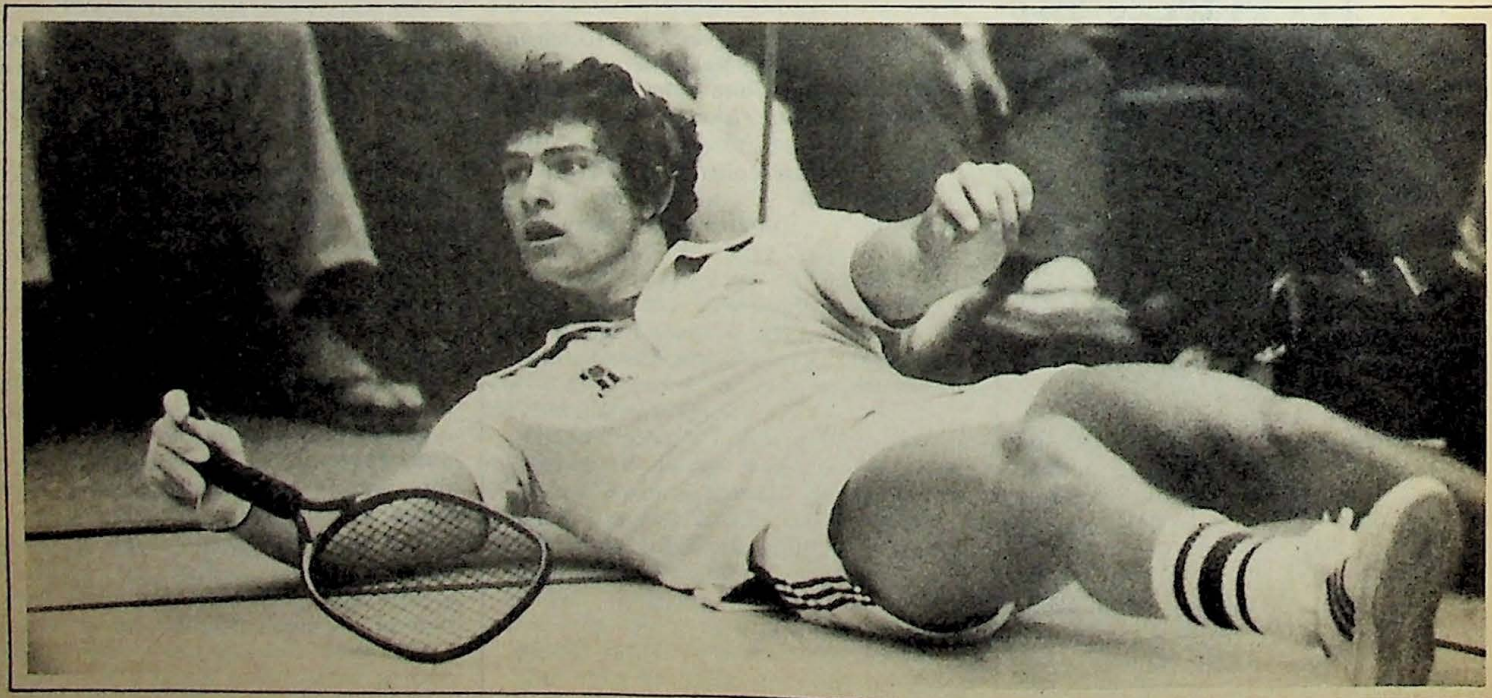
trate on shooting at that critical moment of play called the "peak of action", and this practice works particularly well with racquetball. It is that instant when both the action and the emotion of the play momentarily peak, or reach their apex, and is the perfect moment to capture on film because it encompasses so much feeling. One side benefit of shooting for the peak of action is that it is frequently a moment when the motion of play comes to a virtual stop before resuming in a different direction, such as a basketball player executing a jump shot, or a wide receiver just at the moment he leaps to catch a football.

In normal racquetball play there are actually two peaks, one when a player sets up to hit the ball, and the other at the end of his follow-through. This second peak is my favorite because it can show so many things; the expression on both players' faces, the direction of the shot by the position of their eyes, the players' position relative to each other, the reaction of the crowd, etc.

It takes a little practice to trip the shutter at the precise instant, once you have identified the peak. Remember, when you fire the camera, there is a delay of about a quarter second between your movement and the actual exposure. Therefore, you must become adept at anticipating the peak, because once you've seen it, it's too late to shoot it.

As with any art form, a finished photograph reveals much about its creator. Few endeavors reward effort so directly, or punish unpreparedness so severely. With good technical skills, adequate patience, and some creativity, your racquetball photographs will begin to reveal your knowledge, as well as your feeling for the sport of racquetball. ●

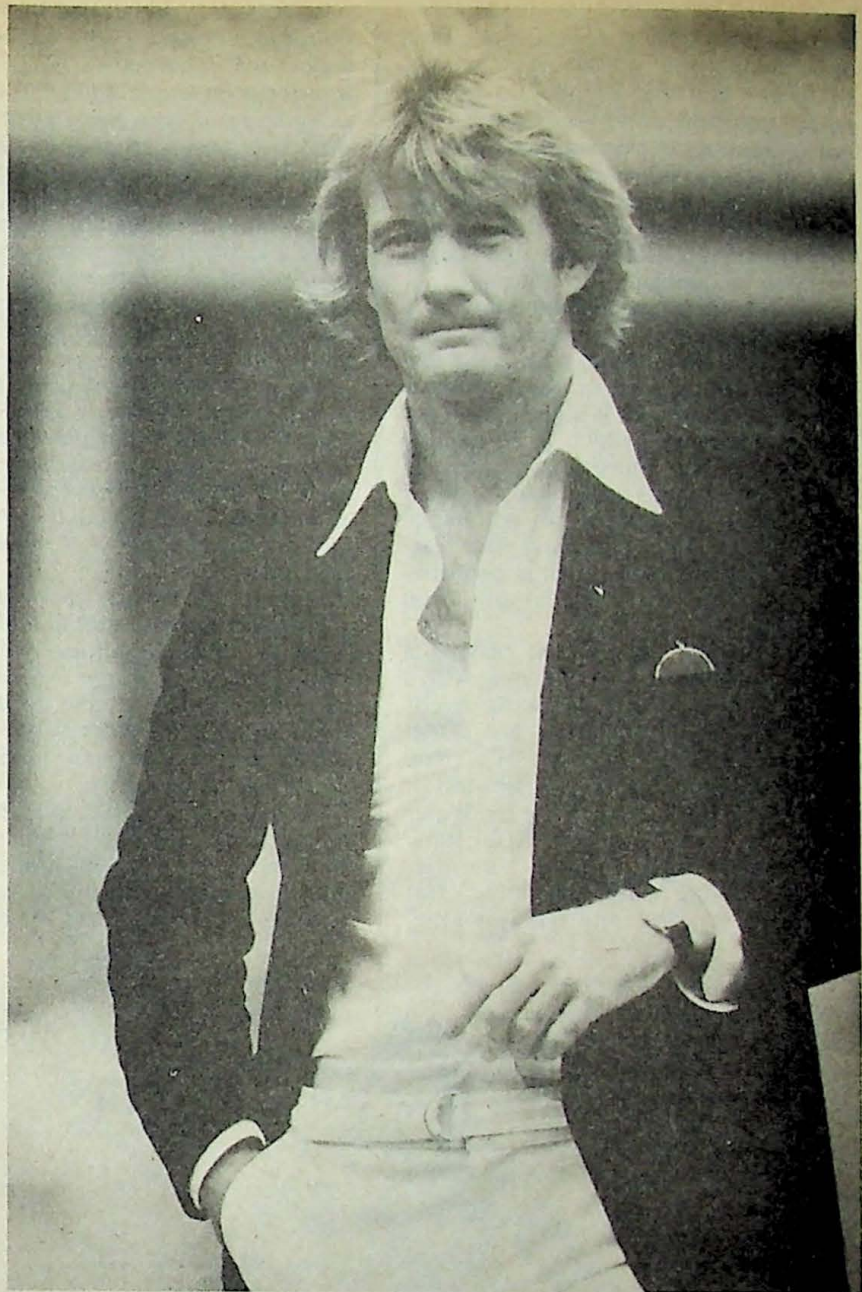
A second camera with a stronger lens comes in handy when the unexpected happens.



Rodney Marsh

Soccer's "Clown Prince" Plays Racquetball

By Beatrice Taylor Quirk



Rodney Marsh, the "Clown Prince of Soccer," is fast becoming a clown prince of racquetball too.

"Look, Mum, no feet!"

With those words at the close of his 1980 TV commercial for Miller Lite Beer, former soccer player Rodney Marsh became better known in the living rooms of America than he had in all of his years playing soccer.

It wasn't until then that Marsh, a good-looking blond with rugged features and a charming Cockney accent, was recognized by more than rabid soccer fans and residents of the Tampa Bay area, where he played for the Rowdies of the North American Soccer League (NASL).

In his native England, Marsh was known as the "Clown Prince of Soccer" for his flamboyant, jocular style both on and off the field. He was an outstanding player for Fulham, Queens Park Rangers and Manchester City and was named to the

British national team 11 times. He came to Tampa Bay in 1976, and in his four years there, he became the Rowdies' all-time leading scorer, was a league all-star four times and was three times voted most popular Rowdie.

Marsh retired from playing after the 1979 season. In September, 1980, he became the head coach of the American Soccer League's (ASL) Carolina Lightnin', a new franchise based in Charlotte, North Carolina. In the team's first season, Marsh, 37, guided the Lightnin' to the 1981 ASL title. The team also set an ASL attendance record with over 20,000 at the title game against the New York United in Charlotte.

But while soccer is part and parcel of Marsh's life, it is not the only sport he plays. He first picked up a racquetball

racquet more than five years ago, began playing regularly about three years ago and decided last year to work at becoming a tournament player.

"I play racquetball because I like it," Marsh says. "I've always been very active, and it's a good conditioning sport. Plus it's an extension of squash, which I played a lot in England. And I miss the competitive edge of playing soccer."

It was during a low point in his life, after the 1978 season, that he picked up the racquetball habit. It had been a highly successful and rewarding year for both the team and for Marsh personally. They reached the Soccer Bowl, the NASL championship, but Marsh injured his leg in the semifinals and did not play in the finals.

Marsh said he received a lot of flak

from some players and the media for it, and he went into a depression, eating and drinking a lot, and gaining 20 pounds, up to 210. But after a while, he decided to get into peak condition for the 1979 season and began playing racquetball as part of a total fitness program. He got down to 180 pounds, his lowest playing weight ever. "So you could say it was the adversity of depression that started me with racquetball," he observes.

Marsh believes racquetball is an excellent sport for a soccer player to play, and he has his Carolina team take to the racquetball courts two or three times a month. "Racquetball is a great sport for lateral movement, which is an integral part of a soccer player's game, for he must move quickly from side to side," he points out. "It's also an endurance sport and great for improving your reactions. All in all, racquetball is probably one of the best cardiovascular sports you can play."

Yet it would appear that playing a racquet sport would only interfere with a soccer player's game, since he needs good foot-eye coordination. But Marsh quickly discredits that notion. "The average soccer player is in possession of the ball for only about 75 seconds per game," he says. "The rest of the time he's moving into position, running, chasing, making space, defending. And he's doing it constantly without time-

outs. I think in soccer you have the best conditioned athletes in the world. In soccer and in basketball, you have to be in unbelievable condition."

Marsh no longer plays soccer, but he obviously wants to stay in top condition. In addition to playing racquetball, he's continued a weight-lifting program begun many years ago. In fact, he has the bulk and build more associated with a football player, rather than the lean sinewy look of a typical soccer player. But his legs remain the most powerful part of his physique.

Yet in racquetball, he does not play a power game. "I was a great lover of squash in England and played a lot," he explains. "Squash is a delicate game, a game of touch, and that's how I play racquetball. I don't think there's anyone around who plays with more finesse than I do."

"I go for the corners all the time, so it goes down the side wall and dies in the corners," Marsh continues. "I don't play a power game, although I should, I suppose. But it doesn't seem to take much talent to smash the ball all over the court and just be overpowering. I much prefer the finesse game."

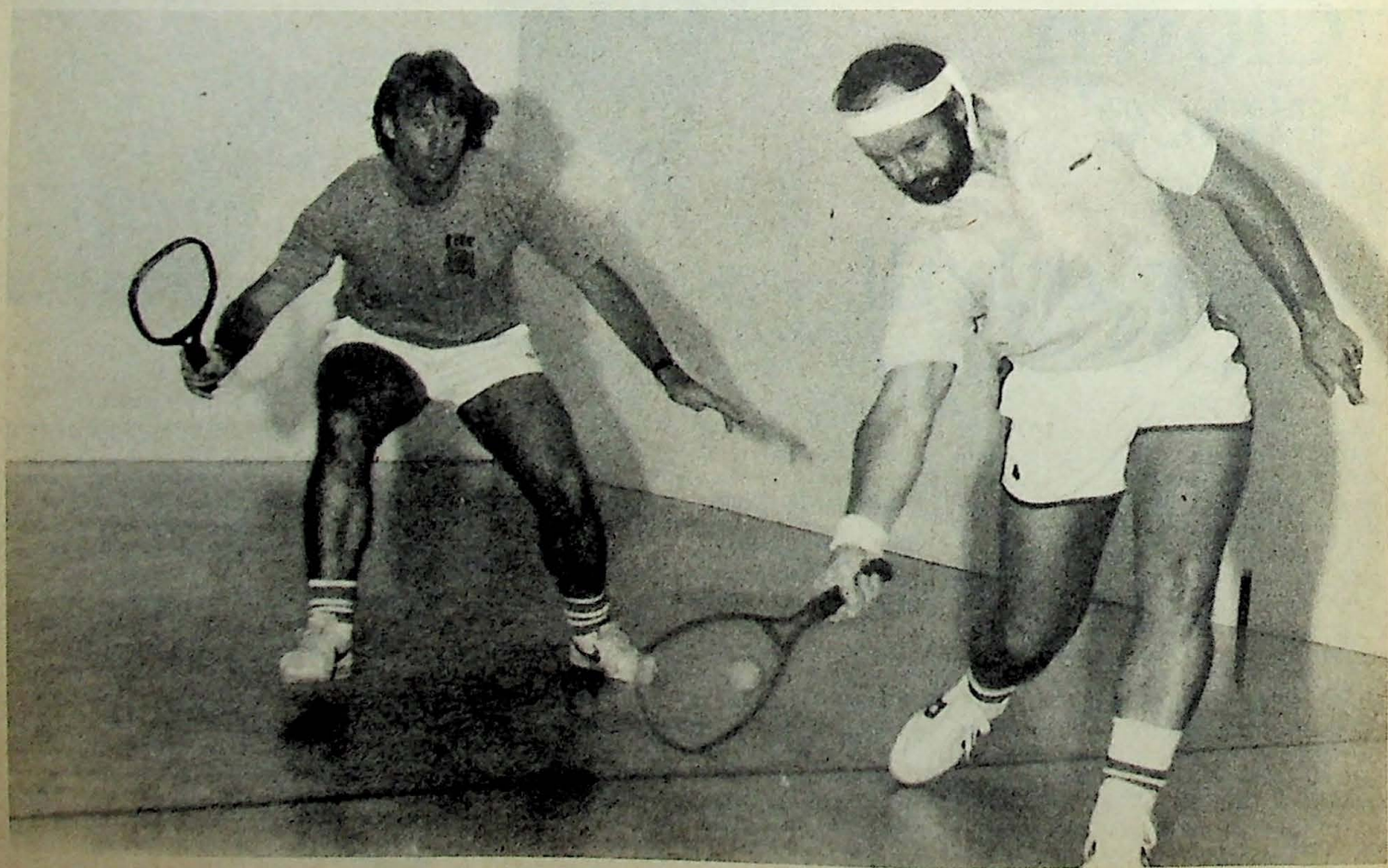
Marsh says he needs to improve his ceiling game, develop a kill shot and think more about his positioning. David Peters, manager of the Charlotte Racquetball and Health Club, where Marsh

plays, thinks that Marsh generally needs to play better players to improve. Peters also says that with his squash background, Marsh generally moves better than most, but has a problem adjusting to the power of racquetball and tends to play up too much.

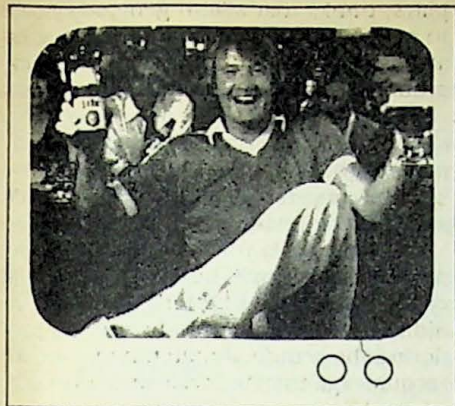
In his first tournament in November, 1981, the A championship at the Charlotte club, Marsh placed third. "I wasn't particularly happy," he said. "I thought I could have played better." Actually, he didn't need to explain his feelings — during the semifinal match he threw his racquet against the wall and broke it. (Nobody ever accused him of masking his emotions.)

Marsh has found it difficult to compete regularly in tournaments because of his hectic schedule. A glib and entertaining speaker, he has made public appearances promoting the Lightnin' at clinics, lectures, luncheons and meetings. Also during this off-season, he's been doing what seems to come as natural to him as playing soccer — television commercials. This winter he participated in the Lite Beer alumni commercial, did an ad for Coca-Cola playing soccer with a group of children, did local spots for a Charlotte automobile dealer and a supermarket chain, as well as another local ad for a Tampa waterbed company.

"I enjoy doing commercials," he enthuses. "There's a ham in everybody, and



Rodney Marsh follows in on shot by David Peters.



This is how most people know of Rodney Marsh.

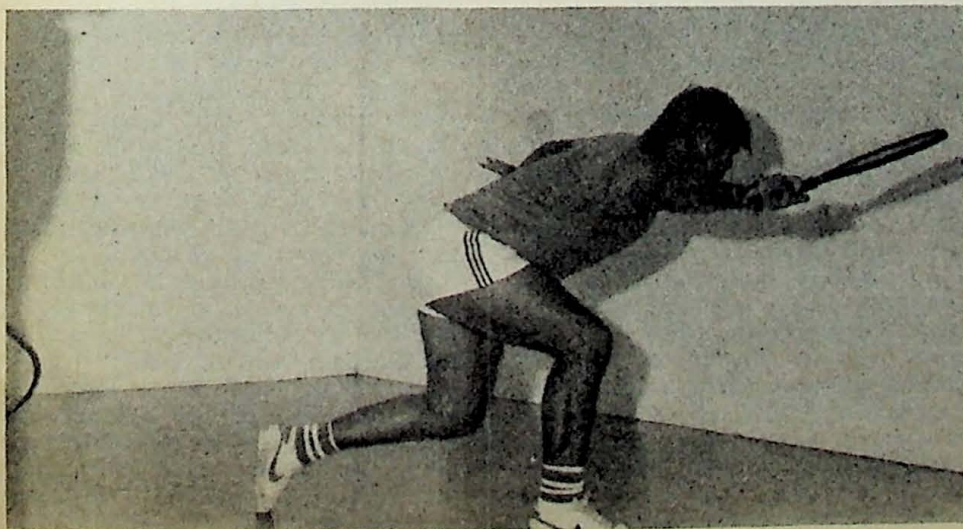
I like being on TV. I've always felt I could have been an actor — I would have loved it."

But he realizes he never would have made it as a radio star. Last year he did a radio commercial for Lite Beer with Rodney Dangerfield, but he didn't enjoy it as much as the TV ad. "I think I am more suited for TV," he reflects. "I speak a lot with my hands. And though I have a distinct voice, it's easier for people to understand me when they see me speak than when they just hear me speak. I also think I'm a little cold on the radio — but on TV I look into the camera and come across much better."

It's that innate "ham" in the people who are in the Lite Beer ads that Marsh thinks makes these ads so successful. "Those of us in the commercials are all hams. We demonstrate, we remonstrate, and that's why they work so very well," he says. "The best kind of advertising is communication, and these commercials hit everybody. You'd have to be an aborigine not to be affected by them."

Marsh dedicated his Lite Beer TV ad to his mother Lil, who died shortly before it began airing. "I'm very proud of my parents," he says. "I grew up in a poor area of London, but they moved out of the slums."

Rodney Marsh pinches backhand in corner.



Marsh, however, does not need a camera to act the ham. While a player in England, he once picked up a can of beer thrown on the field during a game and began to drink it. Another time, he picked up a newspaper that had been thrown on the field and began to read it. Thus came the nickname "Clown Prince of Soccer." He kept a lower profile in Tampa, but even there his natural exuberance and flair came out. He always had a snappy answer for the press. He still enjoys bantering with the media and knows how to give them good copy. "Now this is a good quote for you," he'll begin when he is struck by one of his ideas.

Rodney Marsh with overhand shot.



Photos by Jim Black Photographers

As a coach, Marsh has worked to tone down his shenanigans, but the impishness remains. While being photographed playing racquetball for some publicity shots, he lifted up the side of his shorts to show more leg. He growled at the photographer and then laughed merrily. Later, when posing with some club members, he swept one of the women into his arms and gave her a mock embrace. Even when playing a racquetball match, he continued clowning. When caught out of position, he exaggerated the stances he was caught in.

All these actions were done with the glee of a little boy. Marsh has not gone staid as a coach, even if he might look it in his three-piece suits. For, even then, he laughs and winks and gestures a great deal, and no one is fooled by the appearance of a proper man of business.

Yet that is how he sees himself. "I'm responsible now as a coach, and business takes up the majority of my time," Marsh says in a serious tone. "But I've had a misguided reputation. I did those things in England when I was 18-years-old, and I could never live them down. That's all part of my past, but my personality is such that I enjoy life and people and laughing a lot."

It is the business side of coaching on which Marsh has spent most of his energy since he became the Lightnin' coach. "I knew from my career that I would be a successful coach; soccer has always been second nature to me," he says. "But I was weaker in management. I had to handle a budget and make judgements on players in terms of their worth to the team. I produced a team within a budget and negotiated a contract with every player. I learned management as opposed to coaching."

As a coach, he chose his team by relying on his knowledge of the game and his instincts about the players' emotional make-up. "My team had a lot of character and characters. I looked for dominant people," Marsh explains. "Most coaches in sports are afraid of success, they're afraid of players who will take over the credit. But the players make or break a team."

"I love strong characters, strong personalities," he continues. "But they have to conform to the overall pattern. It's no good if 17 characters are all going their own way. It would be my ultimate dream to have 17 characters on a team all pulling together for the same thing. And we came close to that this past year with the Lightnin'."

But Marsh, probably the biggest character of all of them, has put his mark on this Carolina team. "All teams reflect their coach and my team reflects my personality," he says. "I'm the world's worst loser; I hate to lose at anything. And my team reflects that."

Marsh's racquetball opponents should take heed of that attitude. ●

Picking an Instructor

Who is Qualified to Teach Racquetball

By Marie Copley

Marie Copley is an experienced racquetball instructor and a recognized player.

The first experience with racquetball can be frightening and bewildering. After all, the game is physically intense, with fast-paced action in closed quarters with hardwood floors and solid, stark white walls. The new player encounters hard, sharp-edged, metal racquets sending a blue ball caroming off walls and the ceiling at unexpected angles. Is it any wonder that many beginners never recover their courage and continue their attempts to play racquetball? Unfortunately, potential lifetime enjoyers of the sport may be permanently "turned off" to the game by one bad introduction.

Often a well meaning friend will take a novice onto the court and, without warming up or stressing safety, will show how hard he or she can hit the ball. This can be scary, confusing and intimidating to the beginner. Without proper stretching and without a gradual warm-up, there is an increased chance of accident or injury. Anyone who has pulled or strained a cold muscle, because of an improper warm-up, may decide that racquetball is "no fun." Perhaps most importantly, the novice may not be wearing suitable eye protection.

Racquetball, however, should not be scary and mysterious. On the contrary, it should be a safe, healthy, and positive experience. A qualified racquetball teaching professional can ensure that this will be the case.

What makes a "qualified" instructor? First, the potential student should check the instructor's credentials. Does the instructor have *racquetball teaching* experience? Does the instructor have a winning record in competitive racquetball play? (Perhaps even tournament or national successes)? A top player does not necessarily make a good instructor; but it is an advantage to know that your teacher is a respected and competitive player. Furthermore, a good instructor should be sincerely interested in helping prospective players learn the sport minus bad habits. The hot shot player who is interested in showing off and collecting a fee for it should be avoided. Another point the student may want to consider is the number of fellow students in a group class. Generally, the student should expect more playing and practicing time and more personal attention in a smaller class.

Once the student has carefully selected a qualified instructor or an experienced player has decided to teach, what can be done to make sure that the first lesson is meaningful and enjoyable? While there is no right format for this, here are some suggestions that should be part of a responsible and competent introduction to racquetball.

Before the court hour begins, the teacher should lead the student(s) in five to ten minutes of light stretching, remembering to include all of the major muscle groups. This stretching period is a good time for the instructor to establish a rapport with the student, as well as making sure the student gets warmed up gradually and properly. Another obvious advantage of this is setting the student at ease — "loosening up" through talk. The teacher may want to introduce him or herself, and show a personal interest in the player. But there is also, besides "small talk," very helpful information that the teacher can learn from the pupil, such as the student's sports background and the student's goals for participation in racquetball.

It is necessary for the good instructor to learn and know as much as they can about their student's sports background and goals, before they set foot in a court. People who have experience with such sports as basketball, baseball, softball, tennis or squash probably possess a fair amount of hand-eye coordination and footwork. Other activities such as skiing (water and snow), gymnastics, ballet, or cheerleading can tell the instructor how much flexibility, balance, and strength the player might possess. How long ago all these activities were practiced can also indicate the physical condition of the student.

It is also imperative that the instructor seek out the reasons that the students have come to the racquetball classes. Some players do have a clear-cut objective in mind, such as needing help with their backhands or serves. More commonly, the student does not have anything specific in mind, other than trying the sport to see if they like it. A good instructor, by uncovering these reasons and pointing out to the players the many benefits from participation in racquetball, will: 1) help to mold the instruction to fit the individual, from the gifted junior player with championship potential to the fifty-year-old housewife

with no sports background; 2) help clarify in the students' minds their own needs; 3) make the player aware that there are probably more benefits, open to all, regardless of age, sex, or athletic ability, than the player had imagined in racquetball.

These reasons and benefits themselves generally fall into four broad categories:

1) Social-recreational. Women often cite this as a reason for participation in racquetball. Many of them may want to join their husbands or friends at the racquetball club and take part in the socializing. Racquetball, of course, is also just plain fun!

2) Weight loss and muscle tone. Many people have put on that extra ten-plus pounds that they do not need and see racquetball as a stimulating and challenging way to trim weight and tone up. They should be encouraged to learn that racquetball can burn between 400-800 calories per hour. Many people insist that they have never had such fun losing weight. Playing with an opponent of equal skill for one hour can be the equivalent of jogging eight miles.

3) To satisfy competitive urges. This is a big one with men. Both men and women miss the competitive athletics they enjoyed in high school and college; and racquetball, a challenging athletic event, takes up the slack left from school athletics.

4) Tension and frustration release. So many folks are caught up in their every day responsibilities of career and family, in this changing and complex society; people simply need a good way to relieve tension. In racquetball, the player is allowed and encouraged to smash the little blue ball around as much as they would like. Many people swear by their weekly racquetball workout and frustration reliever.

With the player's sports background and objectives now in mind, the careful instructor has the student at ease, warmed up, and eager to learn the proper fundamentals that will only increase the enjoyment of racquetball. After stressing good safety habits, the instructor is now ready to guide the player into several practice/fundamental drills, such as "bitting lanes," and "prisoner in the box," "constant forehand," "off the back wall set-ups," "server-receiver," and maybe some "ceiling ball rally" to bring the first instructional session to a close. And, of course, the students should be encouraged to play some short, fun scrimmage games with any court time remaining. By becoming active with drills in the first instruction, the new player is already getting "the feel" for hitting the ball. In racquetball, one must "learn by doing." The new player will also have some good drills to work on during practice sessions. This concept of learning racquetball through proper instruction should provide the basis for many happy hours of racquetball to come. ●

SCORECARD

Tournament Results Send your typed, or legibly written tournament results to AARA National Headquarters, 5545 Murray Ave., Suite 202, Memphis, Tenn. 38119. Scorecard will report as many results as space allows.

Racquetball Marathon

By Lorraine Carabetta

The Variety Club of Pittsburgh and the Western Pa. Court Clubs Association organized a 24 hour racquetball marathon, held from 7 P.M. Sept. 25 to 7 P.M. Sept. 26. Proceeds were donated to the Spina Bifida Association of Western Pa.

Spina bifida, meaning two spines, is a birth defect. One or more vertebrae, normally bony closed rings, remain open. In the worst cases, the spinal cord and nerves, usually inside the vertebrae, protrude in a visible sac. Any bodily functions controlled by these improperly placed nerves and cord are severely impaired.

Spina bifida is the second most prevalent birth defect in this country. Three in every thousand children are born with it, one in a thousand with the worst case. Affected children require long-term care and many surgical procedures. The money raised will be used to help children with spina bifida and their families lead more normal lives.

Marathon Chairman was Joseph D. Walters. Mike Wright, owner of Shaler Racquetball Courts, coordinated the events among the sixteen participating clubs. Publicity went out through the newspaper, TV, and especially radio station B94 FM, which announced the marathon for weeks in advance and featured it on the big day.

The event was planned for both participants and spectators. Seven hundred and fifty men, women, and children entered with sponsors, who pledged from 50¢ to \$25 per hour played. Each hour included a fifteen minute break. Spectator admission was \$1 for adults and 25¢ for children.

Each club featured some entertainment, such as hot air balloon rides, skydivers, football Steeler players to sign autographs, Sir Quench-a-lot, the Coca-Cola robot, clowns, and pony rides. Wendy's donated chili, Coca-Cola gave coke, and the VIP Entertainment Complex provided beer.

The Marathon raised \$73,259 for the Spina Bifida Association. The top earning clubs were:

Windwood Racquet Club	\$13,000
Shaler Racquetball Courts	\$10,500
St. Clair Courts	\$10,000
Manor Courts North	\$ 7,000

Other participating clubs were Off the

Wall, Green Tree Racquet Club, Hillcrest Racquet Club, Butler Racquet Club, Golden Racquet Club, Meadows Racquet Club, Brookside Racquet Club, Airport Racquet Club, Racquet Time of Monroeville, Route 30 Racquet Club, Holiday Park Racquet Club, and Racquetball One.

Prizes were awarded to top fundraising players.

First prize, donated by Thrift Drug Co., a trip to New Orleans for two to attend the Saints-Steelers game, went to Gary Brown from the Green Tree Racquet Club for the individual raising the most dollars at the club raising the largest amount of money per court.

Second prize, the same trip, donated by the VIP Entertainment Complex, went to Bob Stedding from St. Clair Courts, for raising the most dollars per individual at any club. Bob played for 21 hours at \$154/hr.

Third prizes, portable color television sets, went to Michael Irlbacher and Marcie Rodgers for playing 24 hours of racquetball at \$133/hr.

Building on 1981's all around good experiences, plans for a 1982 marathon are underway. ●

Participants listed in order of finish.

PENN JUNIORS ONLY OCTOBER 30, 1981

18-UNDER-SINGLES: Carlos Miranda, Brenda Young, Read Waddington, Gary Hall; 18-UNDER-DOUBLES: Luis Miranda/Carlos Miranda, Brenda Young/Gary Hall, Read Waddington/Mark Lara; 14-UNDER-SINGLES: Luis Miranda, Sergio Armendariz, Whitney Coor, Glenn Young; 14-UNDER-DOUBLES: Armendariz/Coor, Jeff Man/Dan Campbell, Glenn

Young/Mark Fisher; 12-UNDER-SINGLES: Carlos Lozoya, Mario Lozoya, Kurt Young, Adriana Miranda; 12-UNDER-DOUBLES: Carlos Lozoya/Mario Lozoya, Kurt Young/David Mann, Gabriel Boyona/Cesar Boyona.

NATURAL LIGHT/MUSCULAR DISTROPHY OPEN NOVEMBER 13-15

MEN'S OPEN: Phil Belanger, Tom Rieley, Bob Pattison, Art Pachico; MEN'S B: Dave Scali, Nick Contino, Scott Bois, Mark Ridings; MEN'S C: Bob Kellaway, Tony Stickney, Tod McMeniman, Tom Sabbag; MEN'S NOVICE: Marshall Glassner, Rob Fernly, Mike Rudolph, Richard Hamel; MEN'S SENIORS: Roger Crim, Bob Drovyn, George Pavlidis, Murph Albert; MEN'S DOUBLES: Phil Belanger/Dave Loisel, Leo Jolly/Bob Pattison, Pete Scodras/Mike Sorentino, Steve Lesieur/Mike Messier; WOMEN'S OPEN: Gay Rosenfeld, Martha Bailey, Debbie Wilbur, Marianne Meade; WOMEN'S B: Karen O'Neill, Deb Peachey, Robin St. Germain, Pachelles Aubut; WOMEN'S C: Rachelle Aubut, Gay Ann Bloom, Margaret Hain, Elaine Rose; WOMEN'S NOVICE: Gail Bailey, Cheryl Lisien, Pat Piekos, Carla Mater; WOMEN'S SENIORS: Gay Rosenfeld, Delia O'Dwyer, Karen Corburn, Gay



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SCORECARD

Tournament Results

Ann Bloom; WOMEN'S DOUBLES: Joanne McCormack/Gay Rosenfeld, Ginnie Baeder/Martha Bailey, Jackie Lawruk/Lisa Tessier, Marianne Meade/Kaye Hough.

3RD ANNUAL MILLER BEER RACQUETBALL CLASSIC NOVEMBER 19-22, 1981

MEN'S OPEN: Ed Huckfeldt Jr., Mario Ibarra, Paul Parker, Rick Keeler; MEN'S A: Jeff Elden, Mike Evans, Mark Cousins, Dick Doyle; MEN'S B: Charles Mann, Jim King, Rudy Vialpando, Barrett Mann; MEN'S C: Roger Barber, Sid Calton, Ernie Mascarenas, Mike Staffileno; MEN'S DOUBLES: Mario Ibarra/Rick Keeler, Ed Huckfeldt Jr./Mike Fosdick, Doug Payne/Steve Galassini, Paul Parker/Mike Evans; WOMEN'S A: Karen Powers, Kay Wall, Sharon Payne, Dot Valli; WOMEN'S B: Mindy Cohen, Dee West, Linda Stellern, Cheri Bennett; WOMEN'S C: Vivian Vigil, Jean Hull, Patty Lavery, Jean Hill; WOMEN'S DOUBLES: Dot Valli/Tia McKinsey, Sharon Payne/Kay Wall, Mary Benson/Priscilla Robertson, Marce Mitchum/Loris Sherman; JUNIORS 14-AND-UNDER: Tom Hannah, Mike McKee, Tony Eads, Mike Shute.

TURKEY FEST NOVEMBER 20-22

MEN'S OPEN: Randy Olson, Dave Beledreau, Steve Trenholm, John Bouchard; MEN'S B: Tom Richardson, Steve Dipalma, Roger LeClerc, Ron LaChance; MEN'S C: Dave Butler, Rick Letellier, Dave Zubrod, Tim Hickey; MEN'S NOVICE: Bob Nadeau, Willy Walters, Norm Robert, Ed Cochrane; MEN'S SENIORS: Randy Smith, Don Cannon, Paul Pierce, Dick Hachey; MEN'S OPEN DOUBLES: Randy Olson/Trenholm, Eddy/T. Larrabee, Beledreau/Cannon, Brown/Lewis; WOMEN'S OPEN: Carol Frizzle, Terri Graham, Leslie Olson, Terry Karkos; WOMEN'S B: Joy Eon, Leesa Barnes, Muriel Jalbert, Celeste

Gerrior; WOMEN'S C: Kathy Menet, Nancy Reichal, Linda Hubbard, Rebecca Walker; WOMEN'S NOVICE: Risa Luce, Coreen Robert, Brenda Turner, Hilary Gerrior; WOMEN'S OPEN DOUBLES: Carol Frizzle/Sharon Belanger, Joy Eon/Terri Graham, Hubbard/Dumont, Guerin/Guerrior.

1981 GULF COAST LUNG ASSOCIATION RACQUETBALL TOURNAMENT NOVEMBER 20-22

MEN'S C: John Thomas, Bob Denney, Peter Nehr, Peter Eller; MEN'S NOVICE: Steve Deeb, David Zeigler, John Ross, Gary Panico; MEN'S B: Chris Leyshock, Jim Spratt, Dan Reker, Wesley Teel; MEN'S OPEN: Bill Cottrill, Todd Taylor, Frank Katz, Jim Kelley; MEN'S 25-30: Todd Taylor, Ralph Fernandez, Frank Katz, Kenny Andersen; MEN'S 30+: Carson Turlington, Jack Ross, Charlie Behar, Reuben Triplett; MEN'S 40+: Jack Ross, Lee Duda, Ed Vlock, Marcus McWaters; WOMEN'S NOVICE: Pam Houle, Diane Eanes, Beth O'Mally, Sue Londrigan; WOMEN'S C: Vickie Cooper, Linda Derrick, Connie Whitaker, Yolanda Feidler; WOMEN'S B: BeBe Rodriguez; Susan Richardson, Haven Sherburne; Beth Watkins; WOMEN'S OPEN: Susan Sotelo, Renee Fish, Sunday Brown, Pam Atkinson; WOMEN'S 27-35: Susan Sotelo, Renee Fish, Pam Atkinson, Sue Fremme.

NEW YORK STATE INTERCOLLEGIATE RACQUETBALL STATE CHAMPIONSHIPS NOVEMBER 21-22, 1981

MEN'S #1 SINGLES: Aaron Katz, Roger Fudim, Ron Hyman; MEN'S #2 SINGLES: Mark Kemp, Ed Shivokevich, Dennis Callahan; MEN'S #3 SINGLES: Steve Malafsky, Mike Jones, Scott Bernard; MEN'S #4 SINGLES: Knute Leidal, Robert Marcus, David Metzger; WOMEN'S #1 SINGLES: Pat Riley, Donna Hamilton, Andrea Miller; WOMEN'S #2 SINGLES: Cindy Leach, Beth Ackermann, Gail Petty; WOMEN'S #3 SINGLES: Gayle Falick, Karen Murray, Karen Komolosi; WOMEN'S #4 SINGLES: Jackie Debska, Linda Bowers, Terry Ward; DOUBLES: #1 MEN: Fudim/Shivokevich, Katz/Kemp, Fudim/Hale; #2

MEN: Jones/Leidal, Metzger/Malafsky, Bernard/LeBlanc; #1 WOMEN: Riley/Leach, Hamilton/Murray, Jackson/Petty; #2 WOMEN: Falick/Debska, Williams/Ward, Muzquiz/Nardiello.

RACQUETBALL OF SIOUX FALLS, SOUTH DAKOTA PRO-AM DECEMBER 4-6, 1981

MEN'S OPEN: Dan Ferris, Tony Upkes, Joe Sacco, Tim LaVoi; WOMEN'S OPEN: Peggy Woods, Rose Schmeller, Kelly Meidinger, Glenda Veldkamp; MEN'S A: Jim Klempka, Todd Thielen, Jim Reiter, Dave Evans, Sr.; MEN'S B: Tim Hurtgen, Tim Gette, Dale Margeson, Lew Lyon; WOMEN'S C: Karen Routh, Janie Buche, Shelley McCart, Amy Anderson; MEN'S C: Joe Edelen, Tom Aakhus, Brian Goetz, Dave Sucker; WOMEN'S D: Donna Ciripompa, Linda Gerry, Lynne Aker, Oralia Aakhus; MEN'S D: Allen Watkins, Dan Pansch, Terry Tendler, Steve Slowey.

1981 GOLD RUSH OPEN DECEMBER 11-13

The Gold Works sponsored the tournament, putting up 14 kt. gold jewelry for the 1st place prizes in all the divisions. Almost 200 entrants from 6 states competed for the prizes.

Jim Cullen and Tim Tracy played the finals match of the Men's Open to a 15-14 tiebreaker, by far the most exciting match of the tournament. Mr. Cullen won the match and received a diamond set in a solid gold nugget.

Beth Crawley defeated Vicki Luque in the Women's Open finals to win herself a pair of diamond earrings.

MEN'S OPEN: Jim Cullen, Tim Tracy, Jerry Wickliffe; MEN'S A: Mike Meyers, Mick Dodson, Keith Tidd; MEN'S B: David Gries, Bryan Stansell, Tim Jaecle; MEN'S C: Chris Hardy, Gary Gardner, Bob Leech; MEN'S NOVICE: Don Mazursky, Hal Veriner, David Gesell; MEN'S SENIOR: Roger Werhle, Wayne Vincent; WOMEN'S OPEN/A: Beth Crawley, Vicki Luque, Kathy Gluvna; WOMEN'S B: Pam Duys, Marie McDonald, Kathy Koon; WOMEN'S C: Kathy Link, Barbara Schiefman; WOMEN'S NOVICE: Diane Meier, B. J. Boro, Bridget Cox; WOMEN'S BEGGINER: Brenda Hausknecht, Kay Brandon, Kathy Koon; OPEN DOUBLES: Mike Ray/Robert Siegal, Wayne Vincent/Roger Werhle.

A.A.R.A. REGIONAL SITES AND DATES

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For individual tournament entry blanks be sure to contact the Regional Director or Tournament Director at the specific location at which you intend to play. You may play in only one Regional tournament.

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Host clubs all located in San Jose area:
Bay Hill Racquetball Club
The Perfect Racquet
Schoebee's Racquetball Club
Supreme Court
21st Point
Court Sports VI
YMCA

Finals at Royal Courts, San Jose
Contact:
Bill Masucci
415-964-4400
870 E. El Camino Real
Mountain View, CA 94040
or Carolyn Panches
408-247-8555

FEBRUARY 26-28 REGION #8

Supreme Courts
1301 Blackbridge
Janesville, WI 53545
Jim Wirkus
608-756-3737

MARCH 12-14 REGION #10

Dupage Racquet Club
Chicago, IL
Contact:
Ray Mitchell
5724 W. Diversy
Chicago, IL 60639
312-745-9400

MARCH 18-21 REGION #5

The Racquet Place
2401 S. Pl. So.
Birmingham, AL 35223
Contact:
Bob Huskey/Bruce Gouin
(205-870-0144)
1610 2nd Ave.
Opelika, AL 36801
204-745-6295

MARCH 19-21 REGION #4

Omega 40
1 So. Old Kings Rd.
Ormand Beach, FL 32074
Contact:
Van Dubolsky/
Tasso Kiriakes
(904-672-4044)
930 N.E. 14th Ave.
Gainesville, FL 32601
904-377-5161

APRIL 1-4 REGION #7 INWOOD FOREST RACQUETBALL CLUB

Houston, TX
Contact:
Jon Olheiser
1920 W. Alabama #3
Houston, TX 77098
713-688-3100

APRIL 2-4 REGION #13

Rocky Mountain Health Club
1880 Westland Rd.
Cheyenne, WY 82001
Nick Mandis
307-638-0365

APRIL 16-18 REGION #6

Spaulding Westport Club
(St. Louis)
Contact:
Bob Hardcastle
181 Trailswest
Chesterfield, MO 63017
314-469-3395

APRIL 16-18 REGION #1

Contact:
Paul Henrickson
20 Oakes St.
Millbury, MA 01527
617-754-6073
Site to be determined

APRIL 16-18 REGION #3

Security Court Club
Baltimore, Maryland
Contact:

Bernie Howard
R.D. Box 362A
Reedsville, PA 17084
717-667-2209

APRIL 22-25 REGION #15

Federal Way Athletic Club
31701 20th Ave. S.
Federal Way, WA 98003
Contact:
Bob Bruce
206-481-4081

APRIL 22-25 REGION #11

Racquetball of Sioux Falls
817 Russell St.
Sioux Falls, SD
Contact:
Dick Hacking/Clint Koble
605-336-9464

APRIL 29-MAY 2 REGION #9

Davison Racquet Club

G-2140 Fairway Dr.
Davison, MI 48423
Contact:
Jim Hiser
313-653-9602

MAY 2 REGION #12

Tom Young's Athletic Club
2250 Wyoming Blvd. NE
Albuquerque, NM 87112
Contact:
Clay Childs
505-243-5505

MAY 7-9 REGION #2

Glen Cove Racquetball Club
4 Cedar Swamp Rd.
Glen Cove, NY 11542
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Huntington Beach Athletic Club
9872 Hamilton Ave.
Huntington Beach, CA 92646

Modesto Court Room
2012 McHenry Ave.
Modesto, CA 95350

The Club
22760 Hawthorne Blvd.
Torrance, CA 90505

Wallbangers Racquetball and Health Club
850 Beverly Blvd.
Montebello, CA 90640

S.D.S.U. Racquetball Club
S.D.S.U. PG 196
San Diego, CA 92182

Marina West Racquetball & Fitness Center
2597 Bolker Dr.
Port Hueneme, CA 93041

West Lane Racquet Club
1074 E. Bianchi Rd.
Stockton, CA 95207

Racquetball World
22235 Sherman Way
Canoga Park, CA 91306

Royal Racquetball Centre
400 Saratoga Ave.
San Jose, CA 95129

Cross Court Racquet Club
433 W. Cross
Woodland, CA 95695

CONNECTICUT

Lakewood Racquetball Club
666 Lakewood Rd.
Waterbury, CT 06704

FLORIDA

Sportrooms of Coral Gables
1500 Douglas Road
Coral Gables, FL 33134
Racquetball Center of America
3001 Langley Ave.
Pensacola, FL 32504

ILLINOIS

Courtside Racquetball Club
2121 W. Altorfer
Peoria, IL 61614
Charlie Club Sports
Hotel & Fitness Center
Rt. 53 & Dundee Rd.
Palatine, IL 60067

INDIANA

James L. Kite
Danville Racquetball Club
202 S. Washington St.
Danville, IN 46122

IOWA

Mason City Racquet Club
825 S. Taft
Mason City, IA 50401

LOUISIANA

Fitness Unlimited
2015 Meriwether Rd.
Shreveport, LA 71108

MAINE

The Court Yard
329 North Street
Saco, ME 04072
Hillside Racquetball & Health Club
Rt. 26
South Paris, ME 04281

MARYLAND

Towson Court Club
8757 Mylander Lane
Towson, MD 21204

MICHIGAN

Club Fletcher
15241 S. Dixie Hwy.
Monroe, MI 48161
Saginaw YMCA
1915 Fordney
Saginaw, MI 48601
Ferris Racquet Facility
Ferris State College
Big Rapids, MI 49307

NEW JERSEY

King's Court Racquetball & Health Club
525 Riverside Ave.
Lyndhurst, NJ 07071

Racquetball International
342 Hamburg Tpk.
Wayne, NJ 07470

Medford Racquetball Club
P.O. Box 331
Medford, NJ 08055

Westwood Racquetball & Nautilus Center
346 Kinderkamack Rd.
Westwood, NJ 07675

Racquet Club at the Watertower
600 Kresson Road
Cherry Hill, NJ 08034

The Racket Ball Club
19 E. Frederick Pl.
Cedar Knolls, NJ 07927

Clark's Courts
Rt. 70-Plymouth Dr.
Marlton, NJ 08053

NEW MEXICO

Supreme Courts
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Albuquerque, NM 87110

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Glenwood Racquet Club Inc.
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601 Union St.
Allentown, PA 18105

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16 Weeden Dr.
Doylestown, PA 18901

Alpha Racquetball Club
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Mechanicsburg, PA 17055

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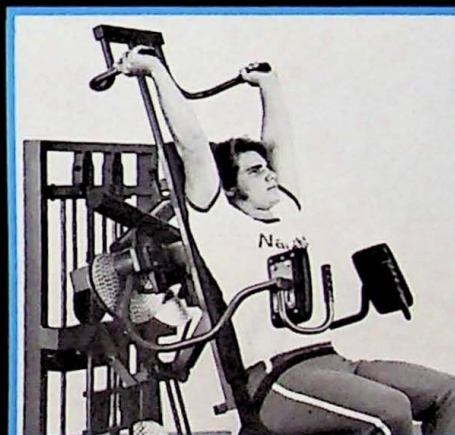
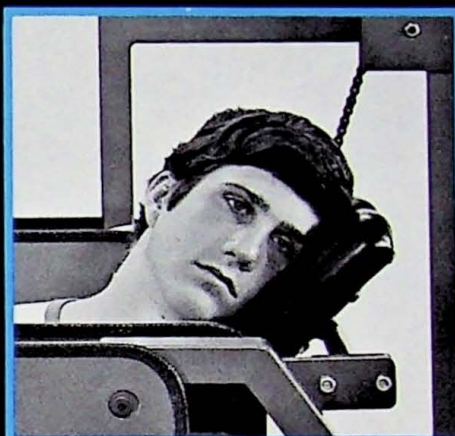
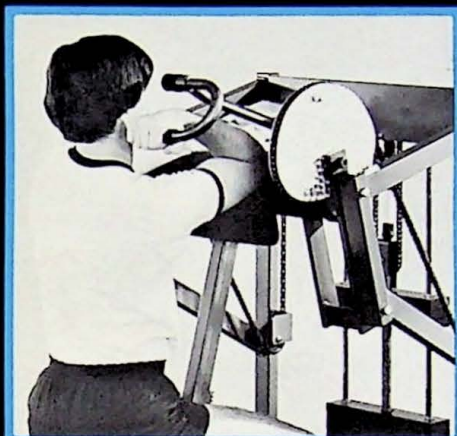
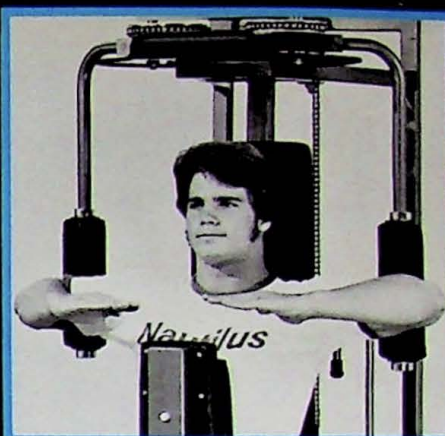
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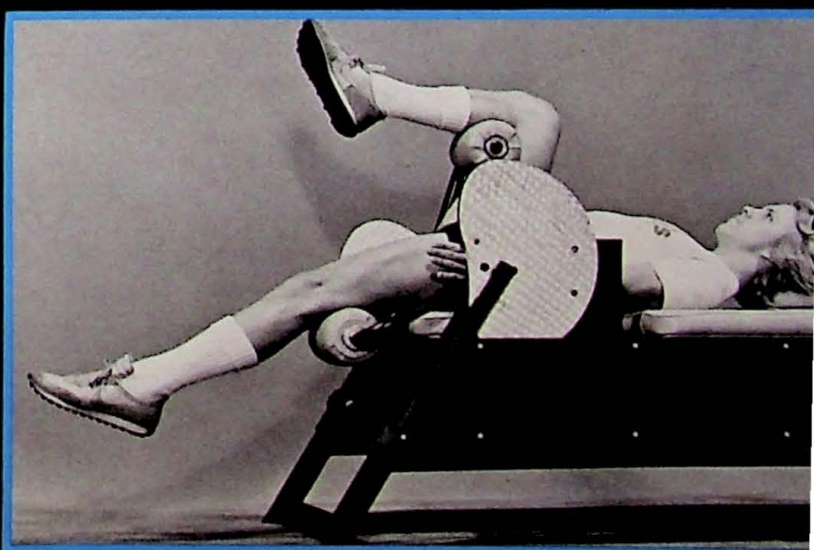


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