

racquetball

EAST →

**THE PERFECT
OPPONENT**

Vol. 1 No. 2
April 1980
\$1.25

**The Empire
State Story**

**WOMEN
STRIKE
IT RICH
ON LONG
ISLAND**

**MIKE
YELLEN:
Young
Mr. Nice
Guy**

**THE
SUPERSTAR**

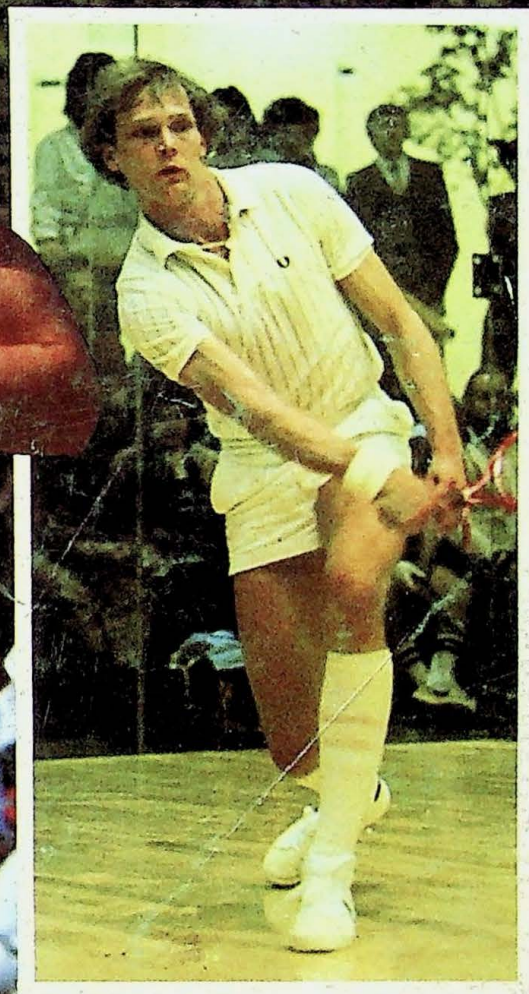
**THE ART OF
VOLLEYING**

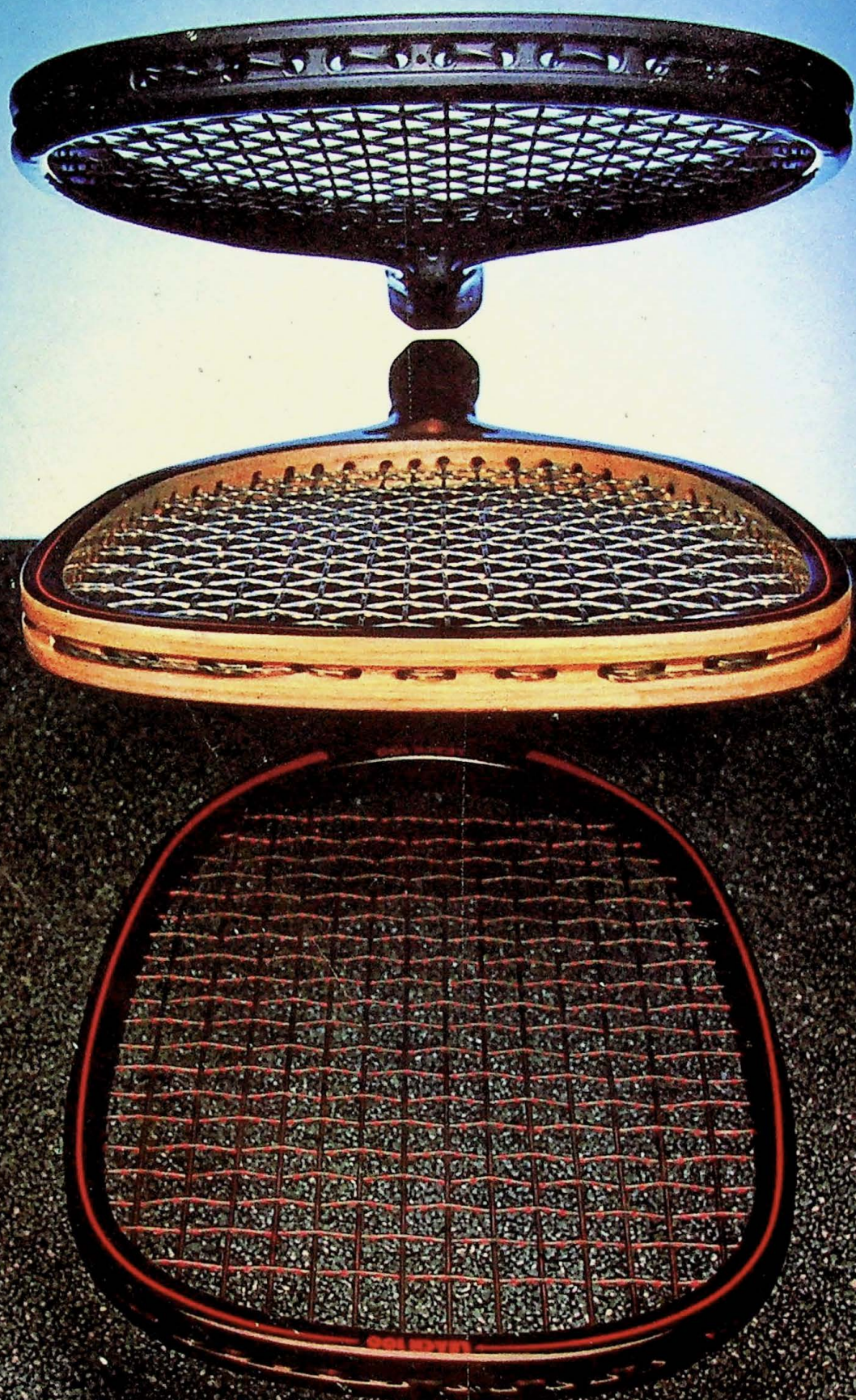
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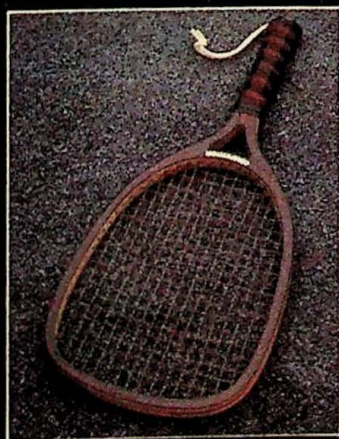


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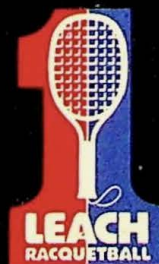
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SPALDING®

racquetball contents

EAST →



LETTER FROM THE EDITOR

Why have the superstars on the cover of a racquetball magazine? Exposure! Since racquetball itself has not been received with any degree of enthusiasm on television, we felt that at least having our number one attraction competing would enlighten some viewers.

Racquetball exhibitions are a commodity infrequently seen on the East Coast. Therefore, we will always try to promote and publicize them as much as possible.

This issue otherwise features New York State, with results from some of the top tournaments held in the past few months.

Racquetball East Magazine plans to expand its coverage to the north in the next few months. Each issue will cover a different area and aspect of the sport.

The response to our first issue was better than we had ever hoped for. We thank you all for your past and continued support.

Larry Sheridan

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EDITOR Larry C. Sheridan; PUBLISHER Raymond Thill; ASSOCIATE EDITOR Michael G. Patterson; CONTRIBUTING EDITORS: Charlie Garfinkel, Pete Talbot, Richard Wagner, Mike Yellen, Eileen O'Connor, Paul Lazure, Greg Levine, Doug Clark, Francine Davis, Melanie Taylor, Art Diemar, John Bierman; HEALTH DIRECTOR Anthony Schiro D.P.M.; CORRESPONDENTS: Charlie Garfinkel (upstate N.Y.), Karen Corburn (L.I., Westchester/Rockland Counties), Bonnie Stolle (Conn.), Bill Summers (Union, Middlesex, Somerset Counties), Cira and Don Nickerson (S.E. New Jersey), Lonnie Allgood (S.W. New Jersey), Ken Eagel (eastern Pennsylvania); PRODUCTION MANAGER Gerry Sieland; STAFF PHOTOGRAPHER Richard Hunter; (Superstars photographs courtesy of Candid Productions, Inc.) ADVERTISING SALES Eileen O'Connor, Joseph Shea; Printed in Canada.

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THE PERFECT

My steely-eyed opponent crouched between the service lines. No emotion altered his smooth features. He appeared to be the perfect machine, unaffected by the score and the tension of the moment.

The crack of the ball echoed throughout the court as my opponent rifled another perfect drive serve to my backhand. I dove to my left, reaching out with my racquet at the last second in a vain attempt to return the shot.

I picked my poor body up from the floor and turned back into position, ready for another serve. As I crouched once more, I could feel perspiration wash over my forehead and run down my nose and into my eyes, momentarily blurring the court. My T-shirt clung wetly to my chest as the sweat ran down my shoulders. As I glanced down at the floor, small droplets of water formed a shiny patina across the surface.

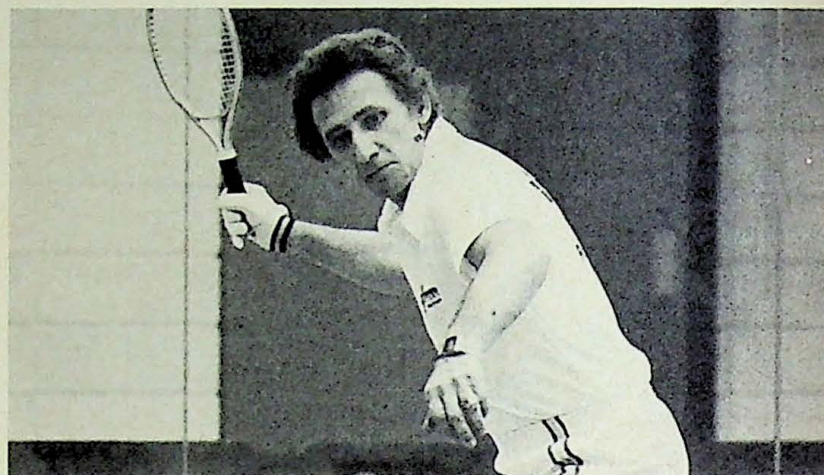
He waited coolly in the service box to deliver another of his devastating serves.

I was near collapse, and he wasn't even sweating!

I looked through the glass at the gallery where a few early afternoon club members had gathered to watch our duel. Here I was, the club pro, who could give every one of those guys up there the collar, yet I was getting blown off the court right in front of them. I could see lessons and clinics going down the drain when the word got out how I was being handled.

This guy was unbelievable! His serves would hit the front wall two feet in the air, cross the short line by six inches and head for the backhand corner. I had only one chance to return each serve as the ball always bounced a second time before it hit the back wall. I never touched the ball. I would have given tenth of a second to return the ball.

Never before had I encountered a more accurate serve. Each time the ball crossed the short line



seemed to be traveling along a channel carved along the floor.

My opponent, dressed in his usual green colors, seemed ready for the next serve. I set myself, prepared to pivot left or right for the elusive blue sphere, wherever it might go. My knees were slightly flexed, my weight on the balls of my feet. I bent low at the waist, racquet

poised in my right hand ready to sweep in high into the air, setting myself for a forehand or backhand return.

I did not want to make the critical error of reaching the ball too late with my racquet in a poor position. Many is the time that I've corrected

"The crack of the ball echoed throughout the court. . ."

Holding his racquet, he hit the ball. The same--pushing toward the front wall instead of hitting a satisfying smash the wrist snaps through, adding

power to that generated by the arm and body as it moves into the shot.

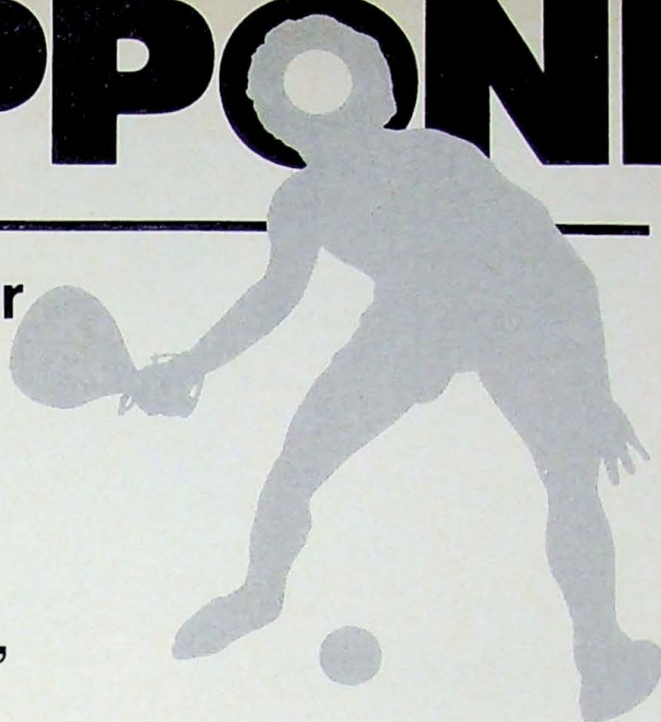
Another problem in returning a low, fast serve that is heading deep into a corner is reaching the ball in a good hitting position. Too many of us step off with the wrong foot. If you are right handed, and the serve is to your backhand, the natural tendency is to step off with your left foot. This leaves the player still facing the front wall, prevents a full swing from that position, and reduces your effective court coverage up to five feet.

The proper method when you have but one step to reach that low drive serve is the cross-over step. Step across with your right foot pivoting on the ball of the left foot. As you pivot, bring the racquet across your chest into the high backhand ready position. Then as you start your swing, your shot can be hit with maximum power. If you reach the ball with an open stance by stepping off with the left foot, you cannot use your body weight or momentum and are reduced to a pushing motion or at best a weak wrist shot.

I checked my position on the court to make sure that I was three to four feet from the back wall and centered in the court. Many beginning players worry about their

OPPONENT

"I was near collapse and he wasn't even sweating."



backhand, so they position themselves on that side of the court. This leaves the forehand open to a low drive serve, which usually results in an ace or plum-up for the server.

Suddenly the serve came without warning, slamming into the front wall with a crack, turning into a blur of blue as it crossed the short line. Bam! it looked like another ace. But no! With the cheers of the gallery echoing in my ears, I pivoted to the left and drove into the ball, racquet raised high for that perfect backhand. As the momentum of my step carried into the shot, my racquet lashed out and down into the ball, driven by the uncoiling of my upper body, arm drive, shoulder turn and body weight. I met the ball in front of my right toe, just above ankle height and felt its impact on the center of the racquet as the hinge of the wrist added that final surge of power into the shot.

It was "Roll-Out City" time! I knew that I had hit that "perfect" return, that the ball was a kill shot. I had achieved that beautiful moment during a match when you manage to shoot the "eyes" out of the ball on a perfect drive serve.

To my amazement, I heard some

dummy in the gallery say, "Skip Ball!"

"No way! That was a roll out!" Those guys up there need glasses! I was robbed!

These amateur refs! You break your back, get to a tough serve, hit a great shot, and they take it away from you on a bad call. You would at least think that all my griping would affect my opponent, but, I must be playing Bjorn Borg. No smile, no frown, no comment. He just gets ready to serve again.

He's got me flustered, off balance and, with my concentration broken, I take a service return posi-

"The perfect practice device . . . in preparation for tournaments."

tion right of center. Again the ball leaps off the front wall perfectly angled toward the deep left corner, moving like a bullet.

I desperately lunge across the court in trouble. I've got one and

only one chance and that's to get the ball to the ceiling to his backhand. Once again I reached the ball and, as my arm sweeps into the shot, I turn the face of the racquet toward the ceiling and cut sharply under the ball.

The ball angles toward the ceiling with reverse spin, touches and shoots sharply downward into the front wall. I've earned that moment of respite. My accurate ceiling ball will force my opponent out of the center court position into his deep backhand corner. I'll be able to recover from my return and move to center court myself. That is, if my opponent were an ordinary man! But, this time the rally is mine. My adversary seems nailed to the floor and never moves to return my shot. Amid derisive applause, I finally regain the serve.

As I approach the service line, my expressionless opponent seems to be too tired to move. Have I at last taken his measure? Has he run out of gas? Not quite—he just ran out of balls. The hopper is empty, so I reach down and switch off the club's Rackeeter ball machine.

A ball machine for racquetball? Can it be effective? The answer is an unqualified "Yes!" It's a training device that will improve any player's game and is the perfect adjunct for a teaching pro's racquetball programs.

The ball machine has an elevating lever which allows the instructor or player to set up nearly any shot he might encounter in actual game conditions. Balls are placed in the top of the machine. (I use 20-30, but it could hold 100.) The machine comes with 24 blue pressureless balls that will keep a consistent bounce over long periods when used with the machine, while pressurized balls tend to become "dead" after a few days of use.

The Rackeeter is battery powered, comes with a battery charger, and is operated by a key on the

Continued on next page

THE PERFECT OPPONENT

Continued
from
previous
page

control panel. You can vary the speed with a reostat switch or operate it at high speed, around 80 mph. There is another switch which fires the ball every 5-10 seconds.

Simply place the machine on the court to serve the balls wherever you like, set the speed desired, and adjust the height you require, hit

the "on" switch, step quickly into a receiving position, and the fun starts.

Shot after shot will be made exactly the way you set up the machine, providing the player a perfect method of repeated practice. You can return drive serves, "Z" serves, garbage serves, backwall shots, and even ceiling balls. I find that with a small amount of practice, the machine can be placed to simulate any shot.

The only problem in using the Racketeer are the balls that lay on the floor after each shot. After returning a ball, the player resumes his starting position and clears the balls that might be near by. The machine allows 5-10 seconds between shots, so there is time to concentrate on each return.

A typical routine would be to practice drive serve returns. The machine is set up at the short line. The speed control is set to deliver the balls at 80-90 mph. It's possible to set the shots to just pass the short line, bounce and head for the backhand corner.

The player assumes a good return position and practices the elements of a good drive serve return, pivoting on the ball of the foot and stepping across with the opposite foot. Racquet and arm position are coordinated with the crossover step, and it all culminates with a complete swing. As you become more proficient at returning the ball, move farther away from the serve to make it more difficult to reach.

The player tries different shots, some to the ceiling, some kills and some passes. I find that it's the perfect practice device available in preparation for tournaments. Pick the shots that are difficult for your type game and practice them from different positions on the court.

The "great green machine" can truly make a difference in your game. It doesn't matter whether you're a pro, tournament or club player; it will improve your game. Find one and give it a try. You'll surprise yourself and, maybe, even your next opponent.

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LI OPEN DRAWS 500 ENTRANTS

If the biggest is necessarily the best, then the 3rd Annual Long Island Open in December was the best tournament held in the East.

Held at CENTRE COURT in Rockville Centre and UNIVERSAL RACQUETBALL in Massapequa this year's event drew more than 540 entrants in 16 divisions, who played more than 1,000 matches (including consolation rounds) on the 27 courts at the two clubs.

Tournament Directors were Al Seitelman, Mike Jones and Ron Foreman while Vittert was the sponsor of this popular tournament.

Results on next page

The Men's Open Doubles crown went to (from left) Dave Luft/Art Diemar who defeated Jim Schyer and Charlie Horton Jr. in a devastating display of power.



Teaching pro Pam Perrotty (center) is hitting a backhand drive while her partner Linda Nastase (left) is covering the right side. Their victims in this semis match were Debbie Pallas (right) and Karen Kimerling (not shown).



ACTION & RESULTS FROM L.I.

The more than 300 spectators on hand for the Men's Open Finals were witnesses to another chapter in the continuing saga of the battle for eastern racquetball supremacy between Reuben Gonzalez of Staten Island and Vic Neiderhoffer of Manhattan, who emerged in late 1979 as the top two male ballplayers on the East Coast.

The matchup between these two former national champions (Gonzalez in one-wall handball and Neiderhoffer in squash) is the most interesting in eastern racquetball circles.

Gonzalez is stoic, muscular, quick (incredibly quick), a hard, low

power shooter off both sides, yet capable of unbelievable, acrobatic gets when on the defensive. Neiderhoffer, tall and lanky, is the pure control player. His command over direction, pace, angles and center court enable him to dictate the flow of a match to a greater degree than any other player on this coast.

The first game went to Neiderhoffer, 21-13, in a classic display of control (as one would expect). He owned center court by running Gonzalez front and back through the use of wide angle passing shots and a devastating variety of backhand pinches and passes.

The second seesawed back and forth until Gonzalez took over the serve at 10-11. He ran out the last 11 points, in only 3 side ins, to tie the match at one game apiece. He turned the tables on Neiderhoffer by reversing the legendary squash champion's own style of mid-court domination.

Neiderhoffer was not dead however. He scrambled and dived in the tiebreaker until they were all even at 7-7. Then a quick 5-point outburst by Gonzalez to a 12-7 lead all but finished off the weary Neiderhoffer. The final score was 15-10.



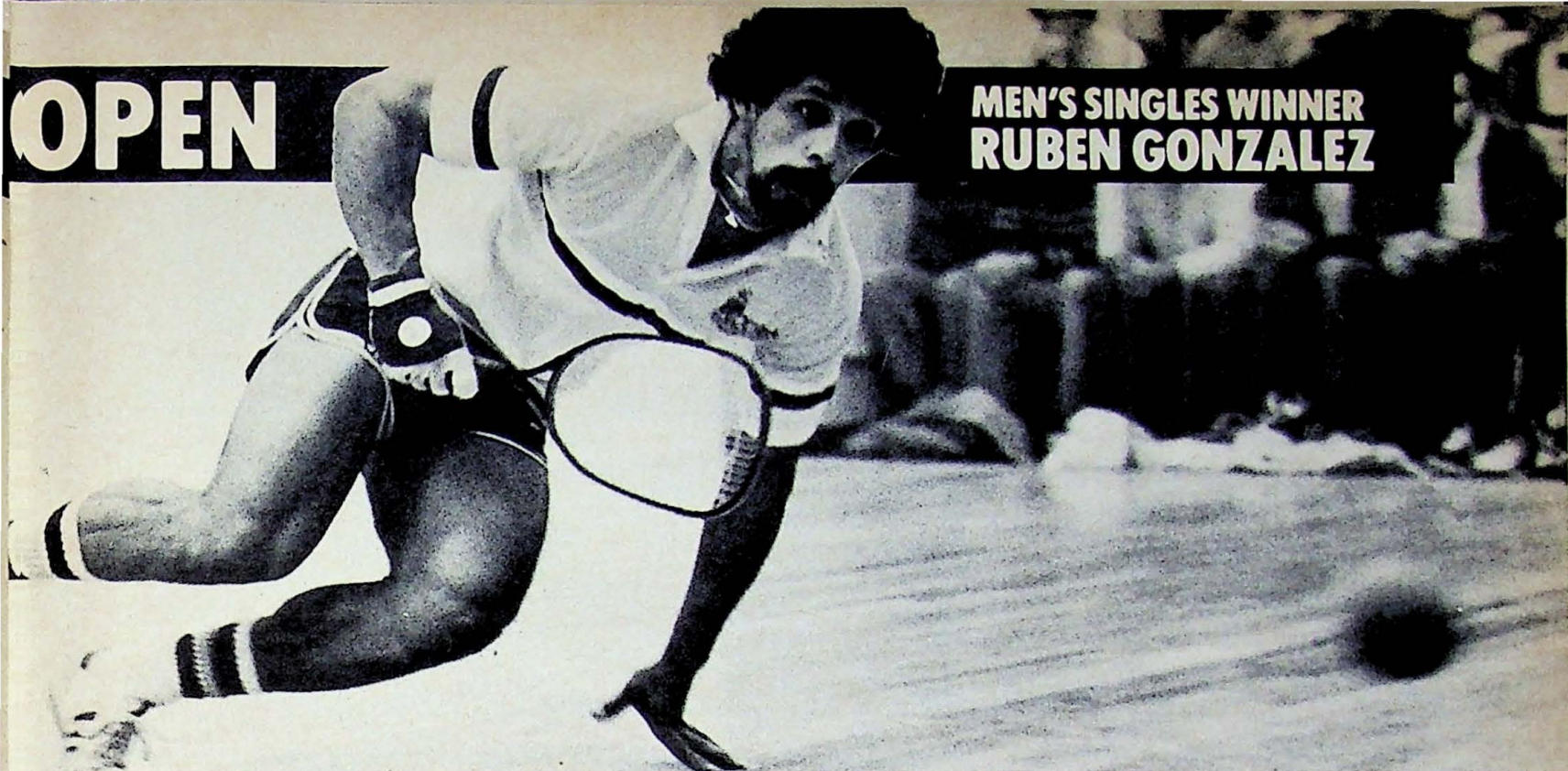
Neiderhoffer's backhand owns the left corner and alley.



The classic Gonzalez power forehand is ready to be unleashed.

OPEN

MEN'S SINGLES WINNER RUBEN GONZALEZ



TOURNAMENT RESULTS

Men's Open

Gonzalez d. Neiderhoffer

Men's Open Doubles

Diemar/Luft d. Horton/Schyer

Men's Seniors

Landsberg d. Kohout

Men's Masters

Talbot d. Webber

Men's "B"

Cascio d. Alvarez

Men's "C"

Vasquez d. Pettas

Men's Novice

Claidakis d. Gray

Men's "B" Doubles

Barsky/Paul d.
Marsicano/Masciandro

Men's "C" Doubles

Rizzo/Pettas d. Shipp/Bernardi

Men's "CC"

Alberti d. Franzise

Women's Open

Lynch d. Kennedy

Women's Open Doubles

Kimerling/Pallas
d. O'Brien/Kennedy

Women's "B"

Sotlile d. Nestle

Women's "C"

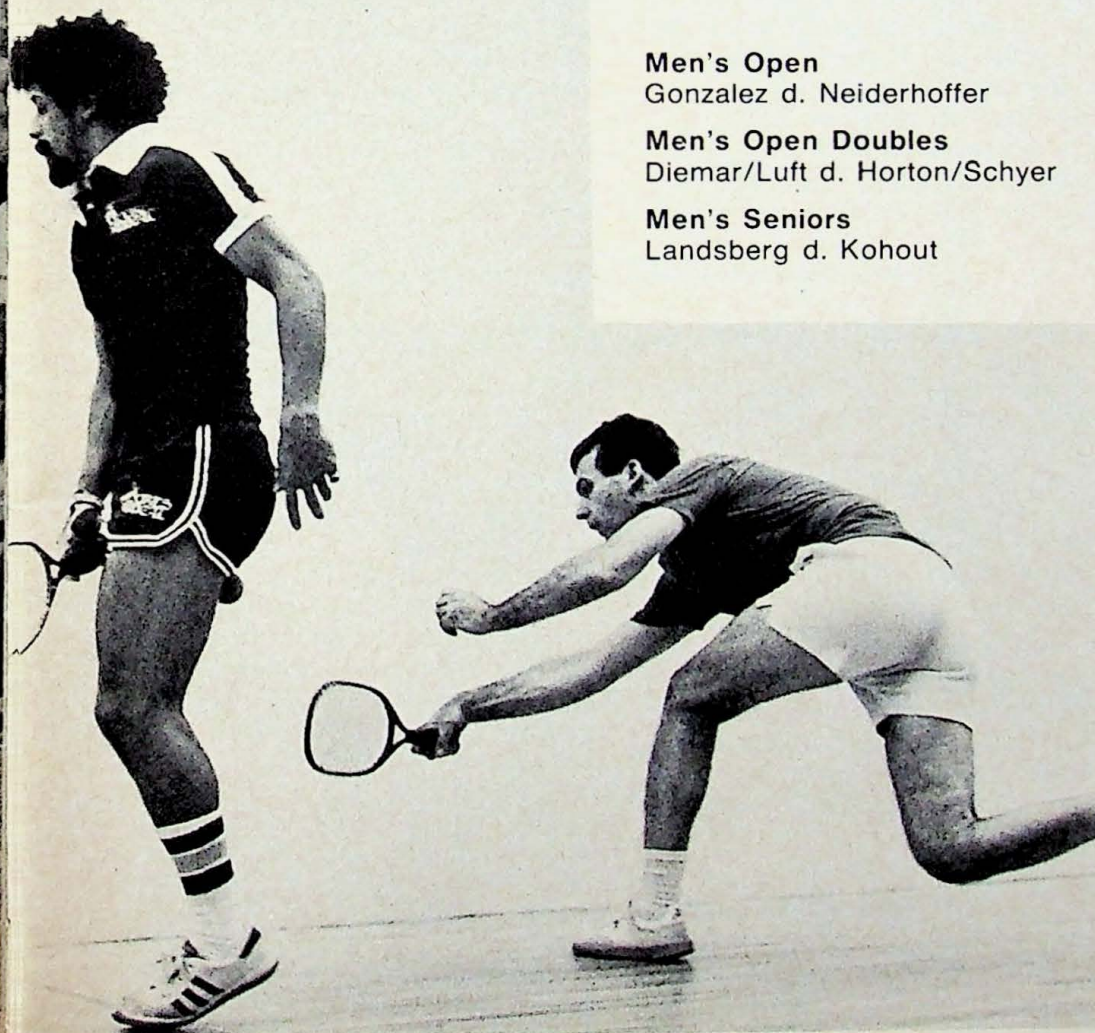
Doerner d. Gloede

Women's Novice

Withers d. Jaeger

Women's "C" Doubles

Doerner/Scott d. Corburn/Ende



Finally taking control of center court was the key to Gonzalez's victory.

NEW ON THE SCENE

Pro Ranking

Marty Hogan maintained his firm grip on the number one position in the men's division of the Seamco/Leach Professional Tour rankings but Shannon Wright's hold on the women's top spot is loosening.

Hogan, who has won his last nine events and 26 of his last 30, is in firm control of his post, leading David Peck, Jerry Hilecher, Davey Bledsoe and Mike Yellen.

Rounding out the top ten are Rich Wagner, Steve Strandemo, Charlie Brumfield, Craig McCoy and Ben Koltun.

In the women's division, only one point now separates Marci Greer and Wright, who has managed only semifinal round appearances in both pro tour stops this season. Greer won the first event in Chicago and was a semifinalist in Tempe in November.

Trailing Greer were Karin Walton, Sarah Green, Heather McKay, Rita Hoff, Jennifer Harding, Janell Marriott, Linda Prefontaine, and Lynn Adams.

There were no new faces in the men's top ten. Hogan, Bledsoe (4) and Brumfield (8) maintained their positions. Peck (2), Yellen (5) and McCoy (9) moved up one spot, and Wagner (6) climbed three. Hilecher (3) and Strandemo (7) slipped one and Koltun (10) dropped three.

The most dramatic advance of all was made by Heather McKay, who continues to play as an amateur. After winning the Jack-in-the-Box Classic in Tempe, she rocketed from 21 to fifth. Wright, Greer and Walton, the top three, kept their respective places. Green (4), gained three, and Adams (10) jumped four to join the group for the first time this year.

Prefontaine (9) slipped one place. Hoff (6), Harding (7) and Marriott (tied for 7) each dropped two, and Peggy Steding and Pat Schmidt each dropped out of the top ten.



CARRERA INTRODUCES DEFENSIVE EYE PROTECTION

The potential threat of serious eye injury is known to all players of racket, handball and contact sports. To avert this threat, Carrera International has developed the VIPER NR-59 — protective eyewear for the active player.

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For further information contact: CARRERA INTERNATIONAL P.O. Box 2 Norwood, N.J. 07648 (201) 767-9024.

PECK WINS FIRST NRC PROFESSIONAL TOURNAMENT

MEMPHIS, TN — David Peck, the 23-year-old Ektelon Advisory Staff Professional from El Paso, Texas, made good his November 11th promise when he defeated Davey Bledsoe and captured first place at the Tanner Classic.

After he had narrowly lost to Marty Hogan in the finals of the Jack In The Box Classic, Peck proclaimed, "The business of one person (Hogan) dominating the men's tour has got to come to a halt. Now that I know I can win, it won't be long before I do."

Peck didn't have the honor of knocking off Hogan this time. Davey Bledsoe, who Peck beat in the finals, did that. But, Peck's victory could give him the final ingredient he needs to become one of professional racquetball great stars.

"Peck's victory in Memphis was no fluke," said Ektelon Advisory Staff Manager Tom Stofko. "Dave's been knocking at the door all year, losing in the finals at Boise, as well as Tempe. Before he thought he could win, now he knows he can."

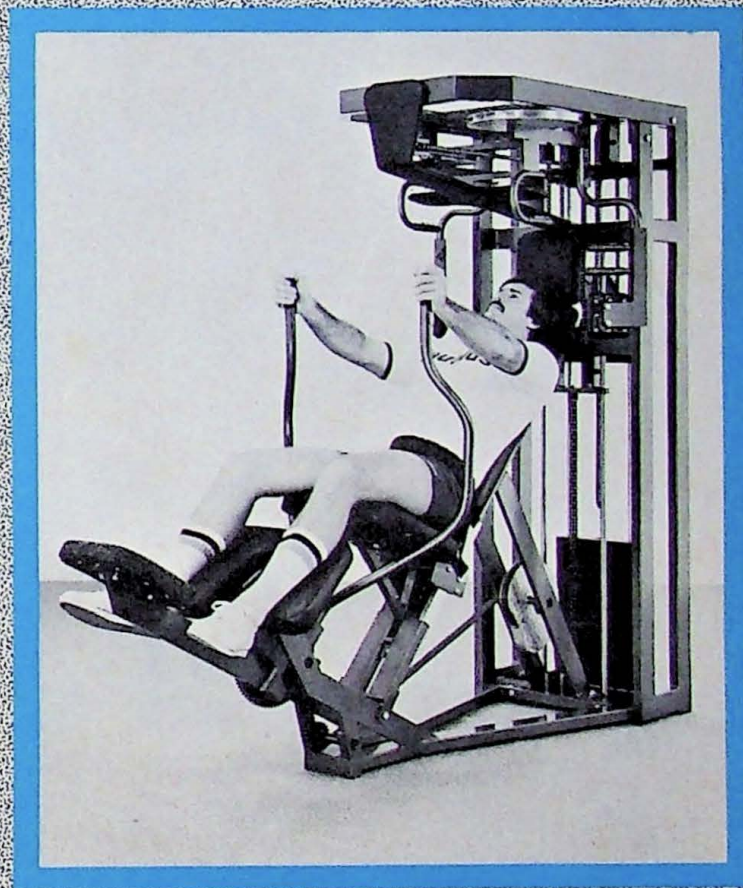
Peck doesn't look like a racquetball player, he looks more like the former football linebacker he was. "I guess I used to sneak up on people because of my size," said Peck after the match. "Everyone figured I'd probably be strong but nobody thought I'd cover the court well enough to win on the professional tour. I guess they were wrong."

As racquetball's second ranked professional and most recent addition to the selection group that have won professional racquetball tournaments, Dave Peck won't be sneaking up on anymore anymore.

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DAVEY BLEDSOE EXHIBITS A TALENT FOR HIS WORK...



Bledsoe Exhibition

In January, former National Champion Davey Bledsoe played a series of 18 exhibitions in nine days throughout the east coast as part of his promotional work for Wilson Sporting Goods Company. Shown

on these pages is one such exhibition with Art Diemar of New York City at the Livingston Racquetball and Health Club in New Jersey.

Bledsoe's appearance is one of many that the top professional players have made in the east in the

past several years.

A roster of those who have played exhibitions against our home-grown players include virtually every ranking professional in the game. Hogan, Brumfield,

Continued on page 14

Racquetball East 13

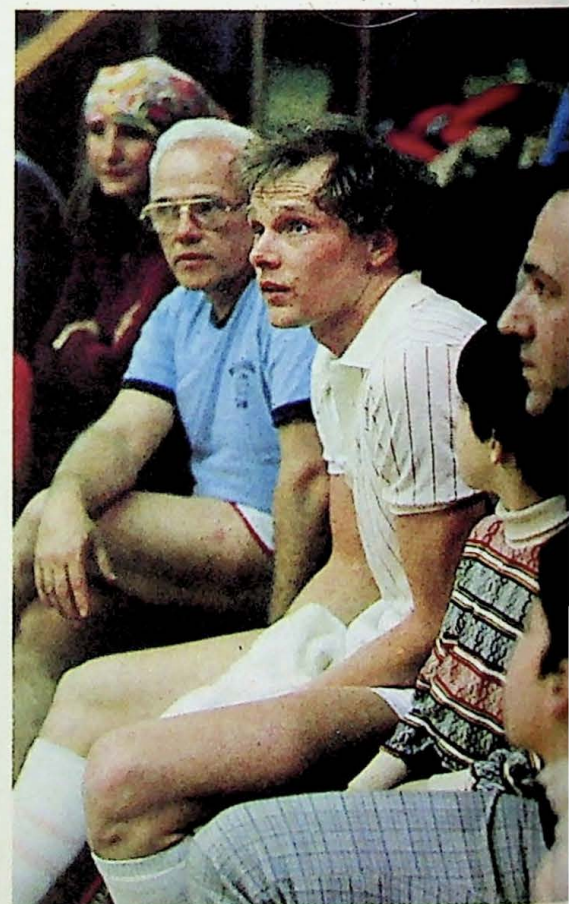
"Seeing the pros make those make us forget they execute

continued from page 13

Wagner, Yellen, Harding, Wright, Greer and others have delighted and thrilled audiences during their visits and helped to educate us in lengthy question and answer periods after the matches.

It's a good thing that racquetball manufacturers encourage their top players to make such special appearances because there have only been two tournaments in the east where the pros had to actually play for their living.

The enthusiasm of eastern fans has been well attested to by the packed galleries during these exhibition matches. If and when a regular pro stop is next scheduled here in the east tickets will be hard



The quickness and power of former national champion Davey Bledsoe awed the crowd at Livingston and totally demolished Art Diemar.

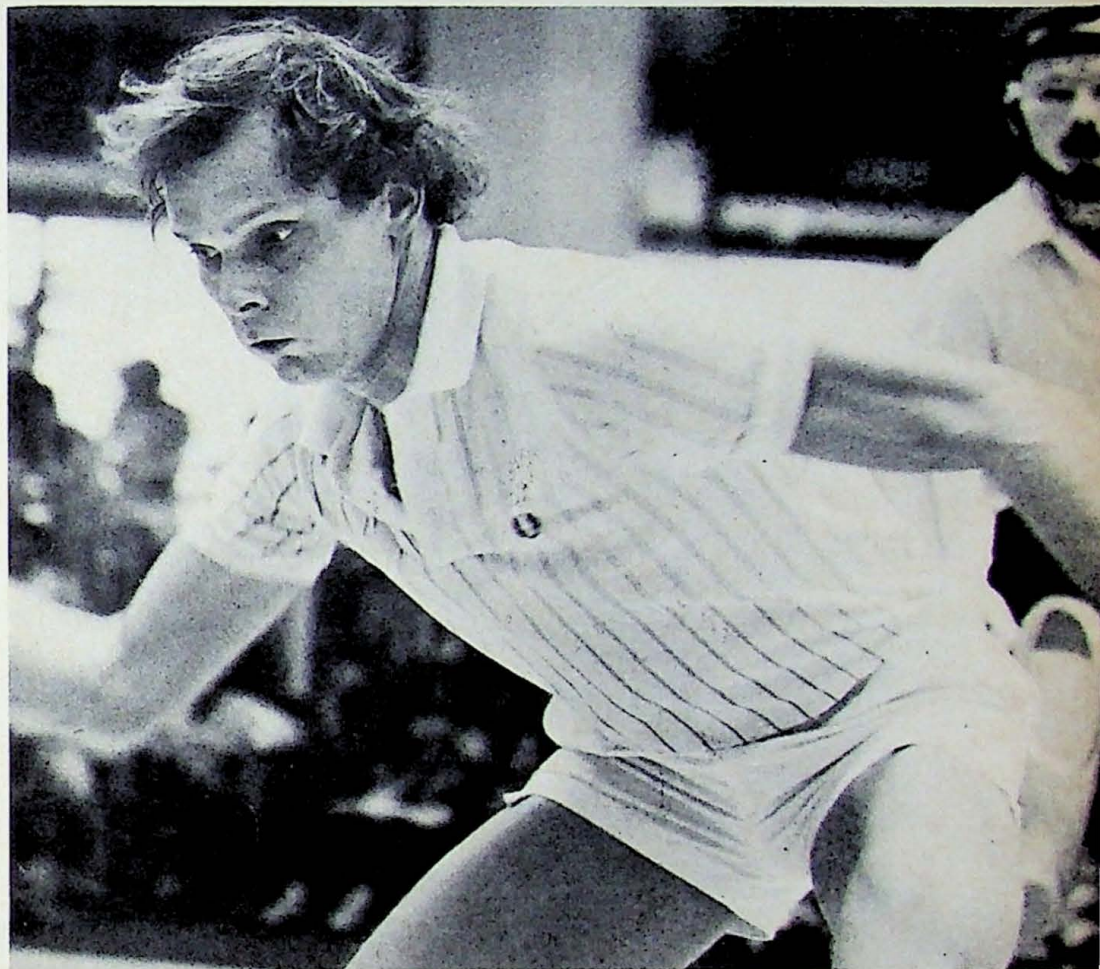
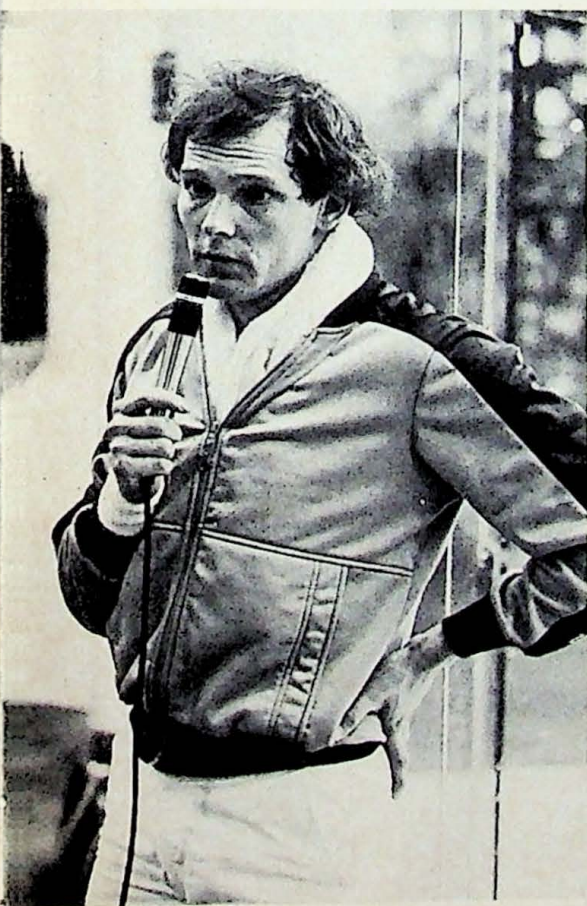
spectacular shots sometimes basics just as spectacularly"

to come by as eastern ballplayers will flock to the club that holds such a tournament.

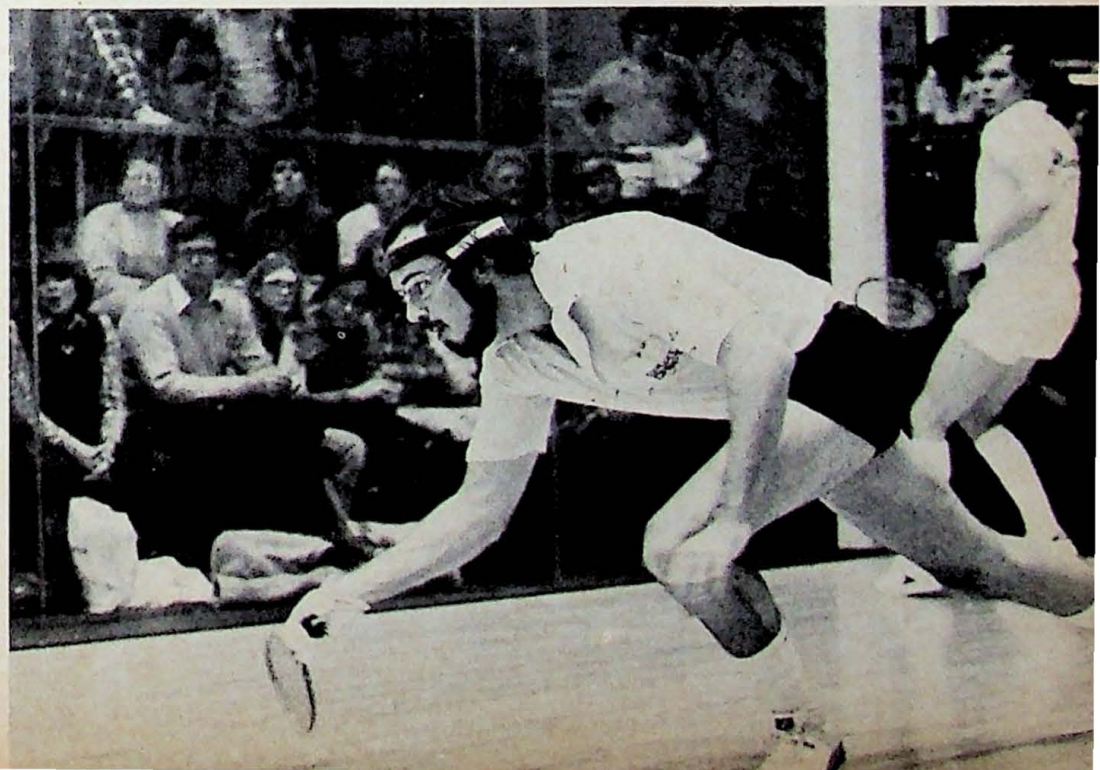
In the meantime, these exhibitions will continue to represent the only opportunity most of us mere mortals will have to see the top stars in action. We at Racquetball East magazine salute the clubs that have booked the pros for exhibitions in the past and hope they will continue to do so. To those clubs who haven't we suggest they bring in some of the racquetball stars for them to demonstrate their artistry first hand for their members.

While attending an exhibition match at your local club don't get

Continued on next page



Even during an exhibition match, Bledsoe concentrates like the true professional he is. His after playing Q&A period was as informative as his play was awesome.





**"There have been only
two tournaments . . .
where the pros had to
actually play for their
living."**

Continued from page 15

so wrapped up in the action that you don't see why the action is so great. Each of the visiting pros does things on the court that are spectacular and impossible for most of us to copy. But, they also execute the basics the way they are supposed to be performed.

Watch the pros' footwork, body positioning, and strokes. Notice how they cover the court. Play a little game with yourself while you watch. When they are setting up for a shot, try and decide what shot you would hit in the same situation. See if the best players in the game do what you would do.

REFEREEING

By CHARLIE GARFINKEL

ITEM: In the National Championships a few years ago a master's player doubled over with cramps. The score was only 2-0 in the first game. As strange as this may sound, it actually occurred.

The Master's player wasn't even playing. He was refereeing the match. He had just finished playing a grueling two-hour match. This entitled him to continue in the tournament. It also "forced" him to referee one of the next scheduled matches.

He was required to do this because it was clearly stated on the tournament entry blank that "all winners must referee one of the next scheduled matches or default."

It didn't matter that he could barely walk. It didn't matter that he didn't have time to take a shower. No one was concerned that this gentlemen could have permanently injured himself by staying on his feet for another hour or so. Forget about his resting for three or four hours. He had to referee!

ITEM: There is a beautiful 30-court facility located in a large mid-western city. It has two exhibition courts back to back. Three of the walls in each court are glass. There is excellent seating for upwards of 600 people.

However, to referee you must climb up a 10-foot ladder and hoist yourself up onto a platform, which is situated in the far corner of the court. It is difficult to see the match clearly and almost impossible to write the score down.

When you're finished refereeing you have to literally climb over the

TIME FOR A CHANGE

platform to land safely on the ladder. It is amazing that no one has gotten hurt. When you wear size 15 sneakers as I do there is barely enough room on each rung of the ladder to put your foot on.

ITEM: About a year ago I put on a clinic and exhibition at a club in Connecticut. I was asked by the manager if I was going to be playing in their forthcoming tournament. Incredulous, I asked, "How can you hold a tournament when five of your six courts are completely enclosed?" The manager replied, "Oh, it'll be easy. The players are very honest. They can referee their own matches." I heard that the manager was recently replaced. I wonder why?

Refereeing has been a subject that has been discussed and argued about since racquetball's inception. Many ideas have been mentioned and implemented. Before we have better refereeing we must solve some of the aforementioned problems.

In addition, many referees are

highly incompetent. Although they may be excellent players they don't know the rules explicitly and they can't control a match. On top of that, let's be honest, almost all of us hate to referee.

What can we do to improve the quality of refereeing?

First of all, club owners who want to hold and run tournaments, should build facilities that have easily accessible vantage points for referees to view the matches. Climbing ladders, squeezing into isolated corners, and refereeing from muggy locker rooms are out.

"Reffing from locker rooms!" you say. You know that it's true if you played in the AARA regionals in Boston last year.

Good lighting is also extremely important. This greatly helps the referee in following the flight of the ball and the general play itself.

If you're refereeing through glass it is imperative that a good loud speaker system is used.

Having scorecards, pencils, racquetballs, and towels ready for the referee are very important. An excellent floor manager also helps.

In addition to the tournament chairman and his helpers a tournament rules committee should be appointed. If a referee has a question he should be able to find an easy answer by asking a member of the committee.

As far as comfort, many clubs have what appears to be tall high-chairs that are used for refereeing. These are tremendous for aching muscles as they give you a chance to sit down and relax while you're refereeing.

Continued on next page
Racquetball East 17

Continued from previous page

By now, you're probably thinking, "Hey these rules are all right. However, how can we improve the actual refereeing?"

First of all, except for isolated conditions, players in the tournament should not have to referee. Each tournament site should train their own referees.

For a minimal fee the best known and qualified referees in the area can hold a series of two to three classroom sessions on refereeing. Copies of the latest rules should be distributed. These rules and different situations should be discussed at length. We're assuming that all of these participants have played racquetball.

The next step would be to have the prospective referees actually referee some practice and league matches. If there are some small local tournaments they could also do those.

Finally, a written and practical test on all aspects of refereeing should be given. At the discretion and judgment of the people in charge, a list of 15 to 20 certified referees should appear. Perhaps there will be even more. These referees will do the refereeing for the entire forthcoming tournaments that you'll have. The referees will also be expected to referee all matches from the level of Novice to "A" competition.

Naturally your referees have to be paid. Therefore, a letter containing the following information should be sent out to the anticipated tournament competitors.

Dear Competitor:

You're cordially invited to play in the forthcoming Throckmorton State Championships. The entry fee is \$22. This includes your usual hospitality, free colored shirt, use of the club facilities, and Saturday



night banquet.

It also includes a small fee to pay each of our certified referees. You will not have to referee. Yes! You've read correctly. You will not have to referee!

We have conducted seminars and clinics on refereeing. Our referees have officiated at many local tournaments. They have also passed a test certifying that they are all qualified to referee. We feel that they are exceptional and will do a superb job.

We anticipate the tournament running from 5 p.m. until midnight on Friday. On Saturday we will have matches from 8 a.m. until 7 p.m. On Sunday we will have matches from 9 a.m. until 5 p.m. This is a total of 26 hours.

Our facility has 10 courts. Therefore, we will have 10 referees available at all times. There will be two extra referees on hand at all times. All will be paid from the small fee that we have included in your entry fee.

We're sure that you'll agree that the fee is well worth it. As we said earlier you will not have to referee.

Sincerely,

The tournament committee

** In this case we're asking each competitor for \$7 to cover referee fees. It's advised not to mention the referee fee in your entry blanks or letter. Naturally if you're asked you can tell the player.

A fair amount to pay the referees is \$4 an hour. We'll assume that you anticipate 250 entrants in your tournament. If each referee works 26 hours in the three days he will receive \$104. To do this you'll have to charge each participating player \$7. This will give you a reserve to work with in case other referees or linesmen are needed. In addition your regular entry fee will cover the other costs of the tournament.

Of course, the expected number of entrants will have a bearing on the fees that will be charged. It could be slightly lower or higher than the \$7.

As for paying the referees, they could also be paid for each match that they referee. Even though this is a satisfactory method you could run into some problems. Some matches could run 40 minutes while other matches might take two

hours. Some of the referees would be getting shortchanged.

You could also run into the problem of having referees available for all the matches. When your referees are being paid for the entire tournament they are expected to be there for the whole tournament. Therefore, it is better to have only referees who know that their weekend will be entirely devoted to the tournament.

Some of you may still be skeptical of such an idea. However, look at these benefits.

First of all you'll be able to get the required rest that you need be-

tween matches.

Second, if you're at the tournament with your wife, family, or girlfriend (hopefully you're not there with both your wife and girlfriend) you'll be able to spend more time together either relaxing, shopping, or sightseeing.

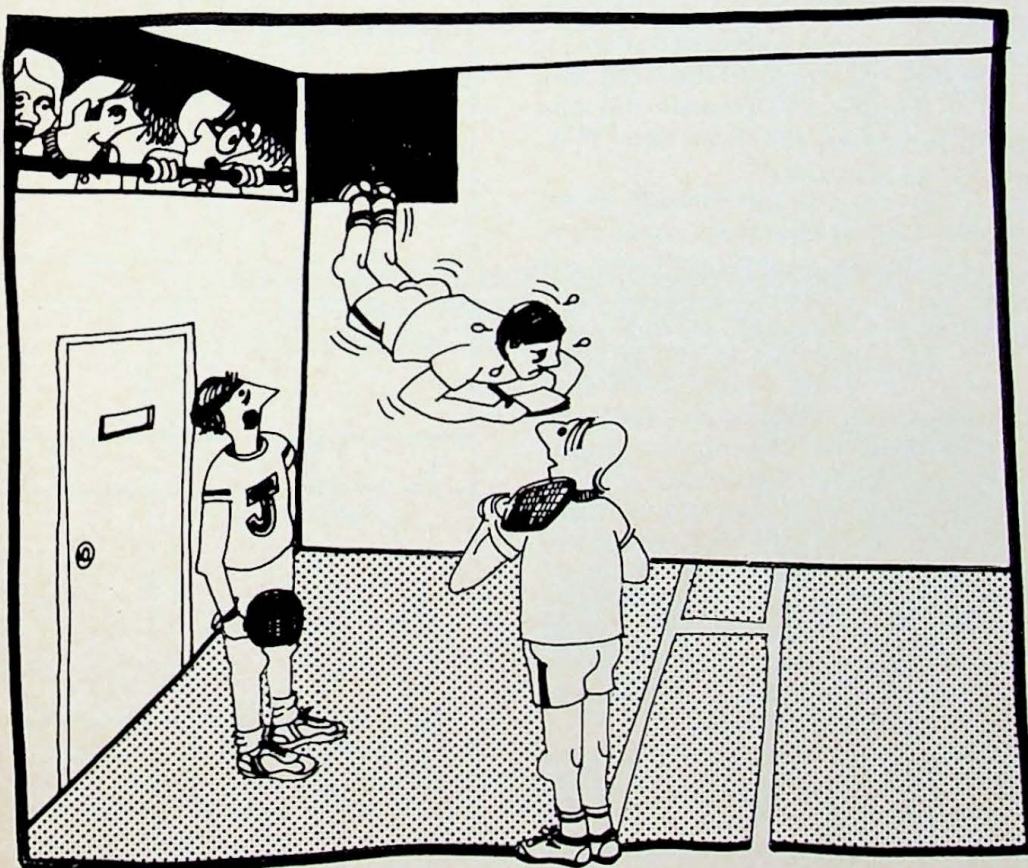
Third, you'll be able to eat the foods that you feel benefit you the most. If you're forced to referee you may wind up eating foods at the club that aren't good for you. Or, they may be the foods that you don't like to eat in preparation for your next match.

Finally, you'll be much better

prepared mentally and physically for your next match. You'll be able to get away from the confines of the club. To me this is very important. Otherwise it seems as if your whole weekend is spent at the club. This can be deadly.

If you're looking to run a quality tournament that will long be remembered we highly advise you to try our solutions for refereeing. As the old commercial stated, "Try it! You'll like it!"

RB EAST welcomes any suggestions you may have to improve refereeing.



"I never knew you needed such strong legs to referee."

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HOW TO PLAY THE PERFECT PASSING SHOT



By MELANIE TAYLOR

racquetball EAST clinic

THIS ARTICLE FOR...

NOVICE

INT

ADVANCED

If you seem to be doing all the running while you play and your opponent seems to never move from the center of the court it's probably because he or she is using passing shots against you.

A passing shot is a shot hit past, instead of at, an opponent. It is one of the most basic shots and is an important weapon in your racquetball arsenal.

Passing shots are easy to execute and are a useful strategy at all levels of play. They will keep you in an offensive position and can be hit from almost any position. Most importantly, they do not have to be hit perfectly, like a rollout or pinch shot, in order to be a winner.

Racquetball is played by hitting shots where you think your opponent can not retrieve them before the ball bounces twice. Most of the time, a passing shot is a correct shot to hit.

There are two basic directions in which to hit passing shots, down the line and cross court.

Down the line passes (off both your forehand and backhand) should be hit when the ball is off to one side of the court. The racquet face should be open. This will create backspin on the ball.

Aim for a spot on the front wall that is slightly more than halfway between the ball and the side wall its closest to (Fig. A). The spin will reverse the angle of the ball off of the front wall and will keep the ball hugging the side wall (Fig. B). It should travel down the side wall to the back wall without touching the side wall at all.

If you do not hit the ball close enough to the side wall (Fig. C) it will come directly back towards you and will result in a hinder, an avoidable hinder, or will hit you.

If you hit the ball too close to the corner (Fig. D) the ball will rebound

off the side wall into the center of the court and will give your opponent center court position. Instead of you being in an offensive position you have suddenly put yourself on the defensive.

Cross-court passes should be hit at a spot halfway between the ball and the opposite side wall (Fig. E). The ball will come off the front wall on a direct path towards the opposite back corner of the court (Fig. F).

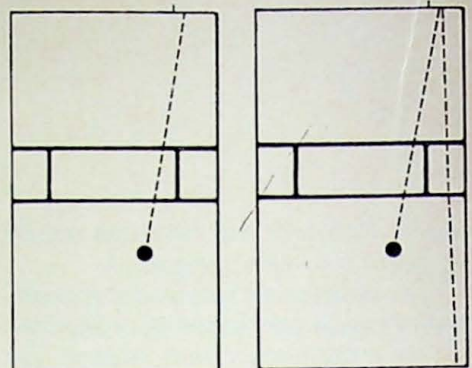
If you do not get enough of an angle on your shot it will come back in the middle of the court and will set up your opponent for an easy down-the-line pass against you (Fig. G). If your angle off the front wall is too great it will hit the side wall and rebound into the center of the court (Fig. H), giving your opponent center court position.

If you hit the cross-court pass too hard, even though it may be at the correct angle, the ball will set up off the back or side walls for an easy shot for your opponent. Hit the ball hard enough so that its second bounce will be at the crotch of the back wall and the floor.

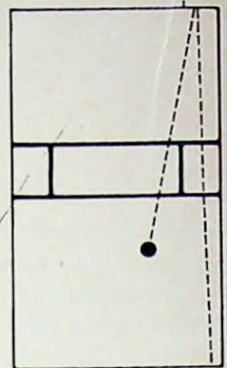
There are three basic situations in which a passing shot should be employed:

1. Hit a down-the-line pass when your opponent is on the side of the court opposite the side on which the ball is.

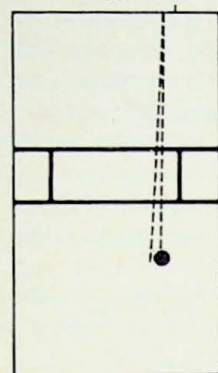
2. Hit a cross-court pass when



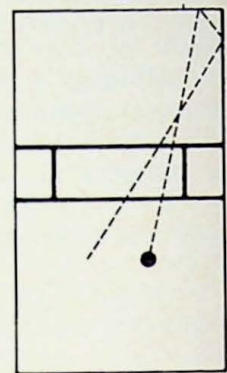
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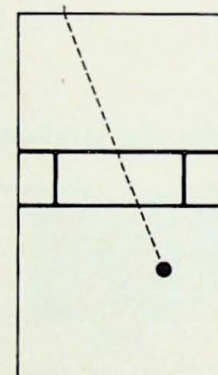
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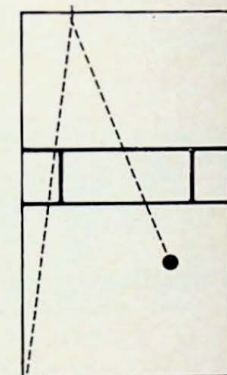
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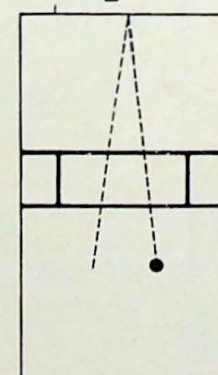
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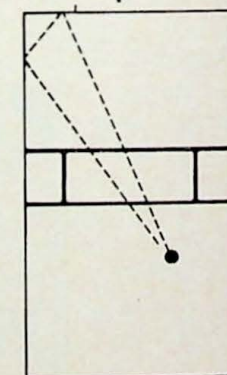
E



F



G



H

your opponent is on the same side of the court as the ball, but is positioned along that side wall.

3. Hit either pass when your opponent is in front of you in the middle of the court.

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B

C

Novice

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Master (45+)

Women's Singles

Open*

B

C

Novice

Senior (35+)*

Doubles

Open*

Entry Fee

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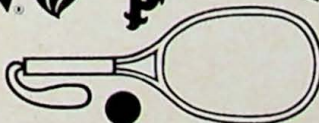


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Championships



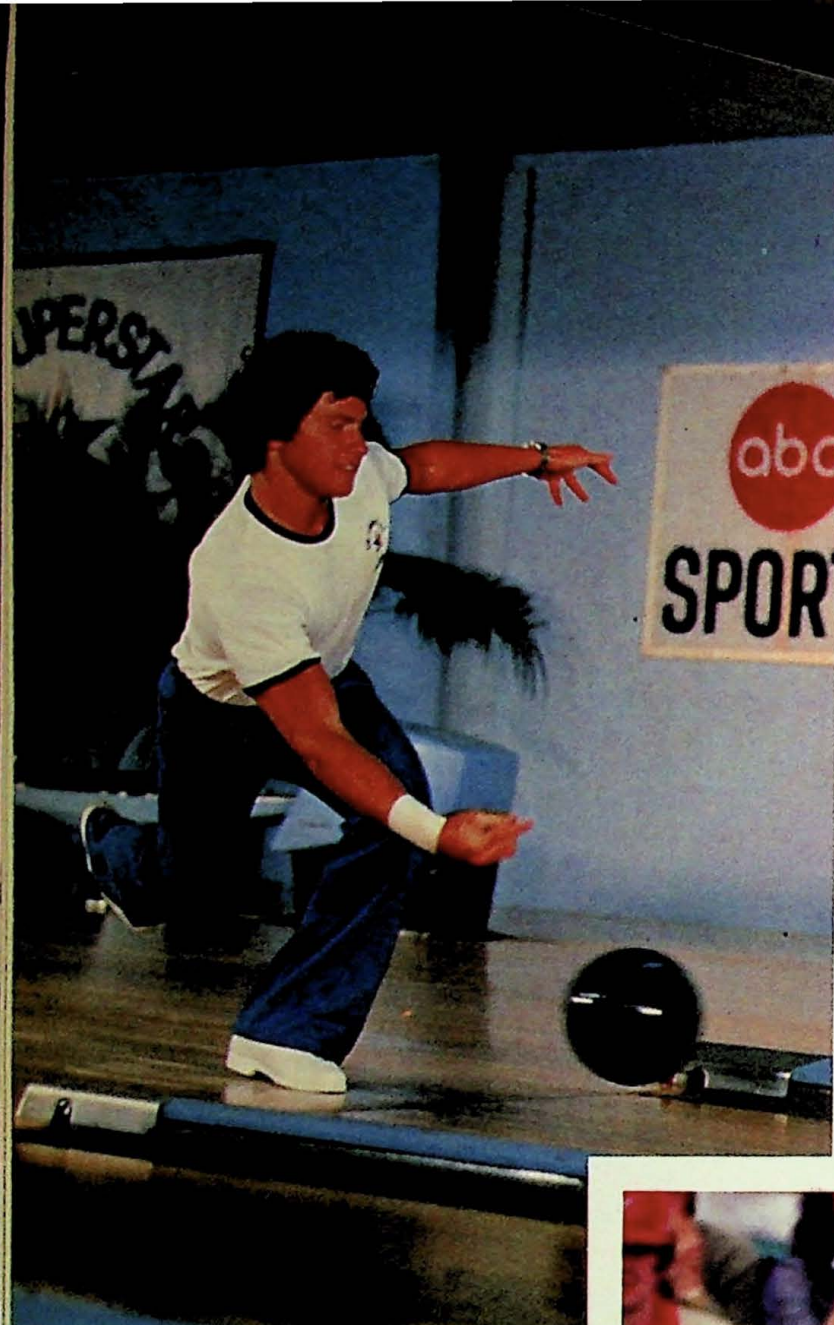


Art Diemar and Dave Luft won the Open Doubles title at the Ektelon/Perrier Tournament held at Racquettime in Waldwick, N.J. Look for coverage of the largest tournament held on the East Coast next month in Racquetball East.

MARTY HOGAN: SUPERSTAR...

Racquetball's
top pro
takes
on
the
best
in the
world

SEE NEXT PAGE . . .



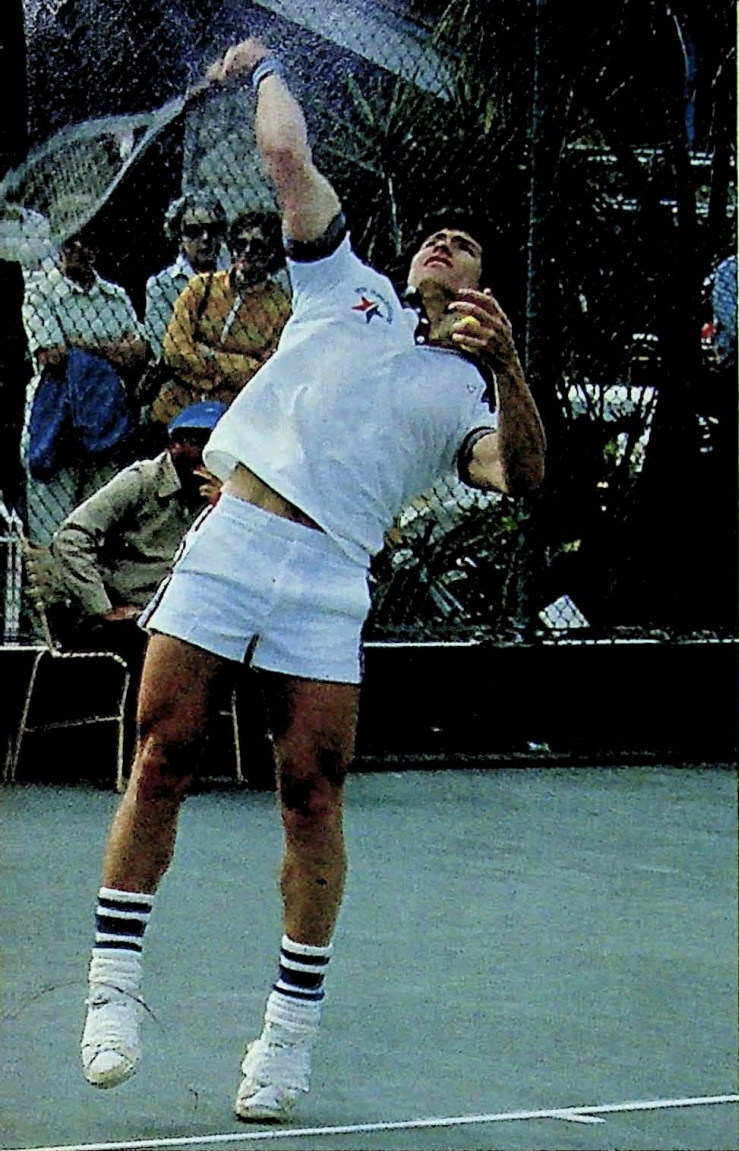
Marty certainly looked like he knew what he was doing in every event.



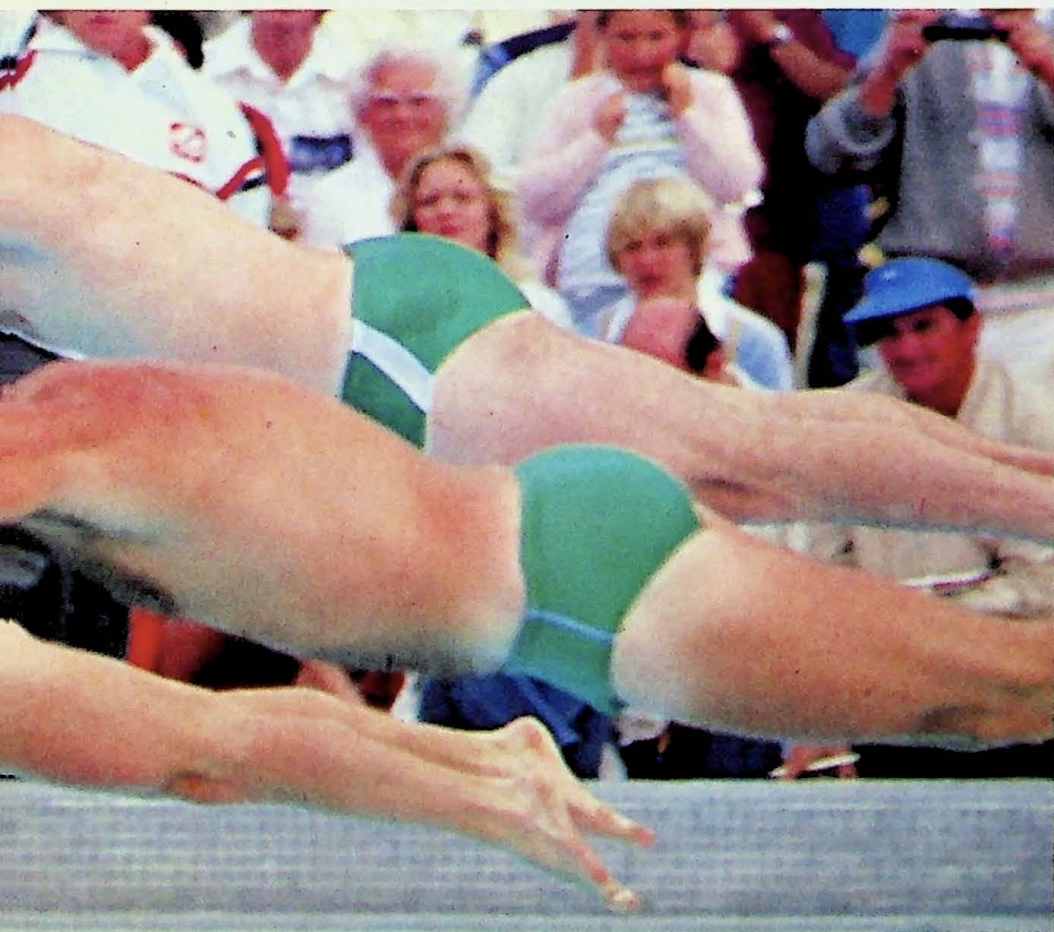
As Editor of RACQUETBALL EAST I had been invited to attend and report on the Finals of the ABC Sports' Superstars Competition. I was the guest of the Bahamas Ministry of Tourism, Eastern Airlines and the Bahamas Princess Hotel in Freeport/Grand Bahamas (site of the competition). A more enjoyable spot would be hard to find. Between the weather and the people, the atmosphere was perfect.

Marty Hogan, Racquetball's Superstar, was the reason I was brav-





Charles White (above) not only won the Heisman Trophy last year, but the Superstars this year.



ing the warmth of the Bahamas. He had qualified for the finals, breezing through his preliminary round, barely missing establishing a new Superstars point total. Having trained hard, he claimed to be in the best physical condition of his life and was clearly the favorite to win it all.

Unfortunately, Marty had some untimely run-ins with fate. He finished fifth overall with 26 1/2 points, 8 1/4 short of winner

Continued on next page



THE SUPERSTARS 1980
MEN'S FINALS
FEBRUARY 5-6-7, 1980
TOTAL PRIZE MONEY
\$122,000



FINAL STANDINGS	PRIZE MONEY
1. CHARLES WHITE	\$35,425
2. RUSS FRANCIS	\$24,900
3. PHIL GARNER	\$18,925
4. JOE THEISMANN	\$ 8,400
5. MARTY HOGAN	\$ 7,950
6. MIKE SCHMIDT	\$ 6,900
7. AL BUMBRY	\$ 6,225
8. JIM KIICK	\$ 5,700
9. GAIL GOODRICH	\$ 4,800
10. BRAD VAN PELT	\$ 1,200
11. LOU BROCK	\$ 825
12. DAVID "DEACON" JONES	\$ 750

Continued from previous page

Charles White in what was the closest finish of any of the 8 Superstars competitions.

Marty was the only competitor to score points in every event that he entered.

Second place went to Russ Fran-

cis (New England Patriots). Third to Phil Garner (Pittsburgh Pirates) and Joe Theismann (Washington Redskins) took fourth. All five of these athletes have been invited to return for the World Superstars and RACQUETBALL EAST will report the results next month.

Racquettime Court Club - open

Fair Lawn, N.J.

MEN'S OPEN: Helmer Gonzales d. Alan Horne. Mike Miksza, third.

MEN'S "B": Steve DeMarco d. Larry Marshall. Ed Kaliner, third.

MEN'S DOUBLES: Alan Horne/Jimmy Toma d. Larry Marshall/Steve DeMarco. Fred Rizzo/Mark Berwick, third.

MEN'S "C": Ryan Babiak d. Charlie O'Neil. Lou Belle, third.

MEN'S NOVICE: Jack Cortese d. Don Shutts. Larry Rubino, third.

WOMEN'S "B": Ellen Egan d. Bonnie Mascioli. Lisa Gitkin, third.

WOMEN'S "C": Carol Lorah d. Pat Gall. Arlene Landzettel, third.

WOMEN'S NOVICE: Lisa Shutts d. JoAnn Hill. Lorraine Pitek, third.

JUNIOR BOYS: Evan Kaliner d. Joe Capizzi. Don Hoitsma, third.

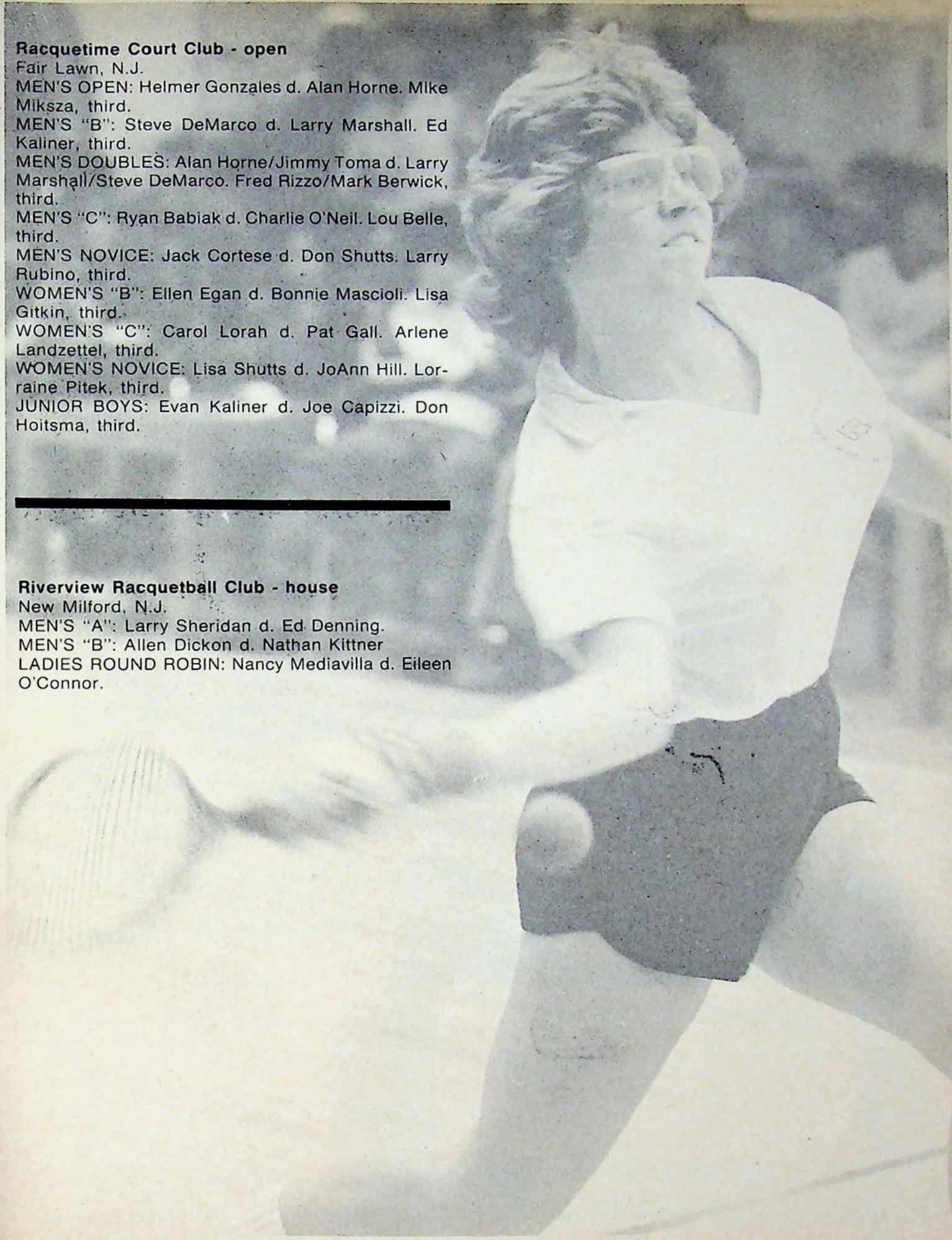
Riverview Racquetball Club - house

New Milford, N.J.

MEN'S "A": Larry Sheridan d. Ed Denning.

MEN'S "B": Allen Dickon d. Nathan Kittner

LADIES ROUND ROBIN: Nancy Mediavilla d. Eileen O'Connor.



The application below can be used for entry into any of the tournaments listed on the Calendar of Events. Fill out the application completely. Send it, along with the appropriate entry fee, to the tournament you wish to enter.

UNIVERSAL TOURNAMENT APPLICATION

Club _____

Tournament Dates _____

Names _____

Home Phone _____

Address _____

Work Phone _____

Age _____

I would like to enter the _____ Division Enclosed is \$ _____ to cover my entry fee and/or that of my doubles partner

Shirt Size: X-small _____ Small _____ Medium _____ Large _____ X-Large _____

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RACQUET RETAILER—This coupon will be redeemed by John Boyle or Ashaway for full face value on your next order for SUPREME GRIP Racquetball Grips
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I hereby, for myself, my heirs, executors and administrators waive and release any and all rights and claims for damages I may have against the above named club, its co-sponsors, employees and representatives in any and all connections with my participation in this tournament.

Signature _____

Date _____

Signature of parent if under 18 years old _____



The man behind the Superstars Competition

The concept for a competition among athletes from different sports to see who is the best overall athlete has probably occurred to anyone who has played a variety of sports.

However, the man responsible for actually bringing this idea to reality and to television is Dick Button, two-time Olympic gold medal-winning figure skater.

In 1949 Button was named winner of the James E. Sullivan Trophy which is awarded annually to America's outstanding amateur athlete. After winning this prestigious award, Button returned to school where he realized that many of his classmates actually seemed to be

better all around athletes than himself. He conceived of a "mini-Olympics" that would accurately decide who indeed was the best athlete.

By 1973, the idea Button had had so many years before was finally brought to national prominence when ABC Television showed the inaugural "Superstars."

Since that first telecast, the "Superstars" has proved to be one of the most popular and enduring of televised athletic events. It has forced other networks to copy its format and has brought to the forefront many excellent athletes who would have never received the recognition that their excellence in heretofore "minor" sports war-

ranted, such as Kyle Rote Jr., Wayne Grimditch and Bob Seagren.

It has also spawned a number of logical offshoots of the "Superstars" concept for women, celebrities, superteams, juniors and even a "World Superstars" which brings together the winners of similar competitions held in Europe, New Zealand and Australia.

Held year-round, the events offer a half a million dollars in prize money now and invite more than 1,000 athletes to participate. Expertly run by Dick Button's Candid Productions, all of the competitions are held in Freeport/Grand Bahamas Island at the luxurious Princess Hotels.

Club of the Month

THE premium put today on available space in any urban center forces prospective builders to go only one way — up.

Now that racquetball courts have begun to spring up in New York City, it is fitting that the only racquetball facility built from scratch in the Big Apple contains courts stacked on top of each other.

The brand new Vertical Club on New York's fashionable east side is housed in a Frank Lloyd Wright inspired modern 20-story building. Each of the club's four separate levels is the equivalent of four stories tall.

Billing itself as the "First Country Club in a City" the Vertical Club is the result of three years of planning and construction. Its creators and builders are Abe Hirschfeld (real estate entrepreneur and occasional political candidate) and his son Elie, who will serve as president of the club.

Located at 330 East 61st St., this country club in a city has 8 tennis courts, six squash courts and only 3 racquetball courts. However, one of the racquetball courts is 3-wall glass and has seating room for nearly 2,000 spectators.

While there are no immediate plans for increasing the number of racquetball courts there is so much space built into the facility that plans for a conversion of one or more tennis courts are already being made.

The poshness of the club is staggering. When the builders claim that they have spared no expense in making their club first class all the way - they aren't kidding.

Most people would be happy to have the Vertical Club's lobbies and lounges in their own homes as their living room. The lockers are so plush it seems a crime to get them dirty. The rest of the facilities are no less luxurious.



The "Country Club in a City" is expensive, but it should be seen to be believed.

Designed to attract major squash and racquetball tournaments, the club also houses: a fully staffed game room, sauna, massage room, swimming pool, formal and informal dining areas, practice alleys and the largest pro shop in any club in the country.

The opulence of the Vertical Club does not come cheaply. It is the most expensive racquet facility in the east (possibly in the entire country). Besides annual fees, there are monthly dues and court fees. If you can afford it, the club is more than worth it.

The Board of Governors will screen and limit the membership to 1,500. Its members read like a who's who among New York's sports and business celebrities, like: Frank Gifford, Dave DeBusschere, Author George Plimpton, U.S. Open Tennis Director Bill Talbert, ABC News anchorman Roger Grimsby, Sports Illustrated Publisher Kelso Sutton, Perrier President Bruce S. Nevins and Neil Austrian, president of Doyle Dane Bernbach Advertising.

The Vertical Club has hired Angela Smith (2nd in the world) as its director of squash and Vitas Gerulaitis as its touring tennis pro.

The Empire State story

New York's history is rich and full. It has always been a leader among states. Its sons and daughters have bequeathed gifts of greatness to the nation that have encompassed all fields of human endeavor.

Shaped by the genius of its history the racquetball life of New York is no less vital and alive. It has grown with a quickness and fervor uncommon to the rest of the country.

In the north, along the shores of Lake Erie run a string of modern court clubs that stretch from Buffalo to Albany. They offer welcome relief from the rugged winters to hordes of racquetballers who dwell in that snowy domain.

Just as Long Island experienced a dramatic building boom after World War II, its elongated counties of Suffolk and Nassau are undergoing a racquetball boom now. Clubs have sprung up at a still growing rate all along the island to service the ballplaying needs of its tightly packed inhabitants.

The bedroom communities of Westchester and Rockland Counties epitomize suburbia. White and blue collar workers who reside there have taken to racquetball in an area where golf and tennis have been long dominant.

Curiously, New York City itself has been slow to catch racquetball fever. A lack of readily developable real estate and extraordinarily high building costs have severely hin-



'Bigfoot still stalks his 4-walled wilderness

dered the amount of construction seen elsewhere in the state. But, a toehold has been made and clubs have started sprouting up throughout the core of the Big Apple and on its skin.

The Empire State is not only the home of West Point, Niagara Falls and the Hudson River. Among its millions of residents are four of the top players in the country. Rochester's Mike Levine is perhaps the best 15-year-old in the country. Former national champions Vic Neiderhoffer (squash) and Reuben Gonzalez (one-wall handball) are now national caliber racquetballers.

But, the most famous of all is the longtime national power Charlie Garfinkel of Buffalo.

As the wind whips bullets of ice off the frigid waters of Erie and as snow after snow envelopes his northern land, ballplayers huddle together after playing racquetball and tell stories of this legendary creature — The Gar.

Called Bigfoot by a many (size 15 sneakers), his legend is chiseled in the frozen courts of this cruel land.

He was there before the host of new, young addicts came along with their glass frames and bullet balls. He taught them position and control and several shots never seen before. Called old by some, he still roams his 4-walled wilderness with the experience of age and countless encounters of the winning kind as his loyal servants. THE GAR LIVES!

Racquetball CALENDAR

Racquetball International-house

March 7-9

342 Hamburg Turnpike

Wayne, N.J. 07470 (201) 942-9400

Divisions: Men's "A", "B", "C", Masters, Seniors. Women's "B" and "C". Open Doubles

Ektelon/Perrier Classic-open

March 14-16, 1980 Racquetime

168 Franklin Turnpike

Waldwick, N.J. 07463 (201) 447-6565

Bay State Open

March 14-16, 1980 Worcester Court Club

Worcester, Mass. (617) 852-8209

Tournament Director: Howie Coleman

USRA Pennsylvania State Champion — open

March 14-16 Fort Washington Racquetball Club

469 Pennsylvania Ave.

Fort Washington, Pa. 19034 (215) 646-8520

Divisions: Men's Open, "B", "C", Novice, Seniors, Masters, Golden Masters, Open Doubles. Women's Open, "B", "C", Novice, Doubles. Juniors: Boy's 15 and under and 17 and under. Girl's 15 and under and 17 and under.

Entry Fee: \$20 first event. \$10 second event. Limit 2 events.

Minimum of 8 players to hold an event.

Entry Deadline: March 8, 1980

2nd Annual March of Dimes Racquetball Tournament — open

March 14-16 Greenfield Court Club

1845 William Penn Way

Lancaster, Pa. 17601 (717) 392-4194

Division: Men's Open, "B", "C" — Novice, Senior, Women's Open, "B", "C" — Novice, Senior.

National Racquetball Club (NRC) Tour — open

March 19-23 Catalina Classic

Los Angeles, Ca.

Fanwood Racquetball Club — house

March 21-23

313 South Avenue

Fanwood, N.J. 07023 (201) 889-4300

"Big Event" — Marci Greer Exhibition and invitational tournament

March 21 Ricochet Racquet Club

219 St. Nicholas Ave.

South Plainfield, N.J. 07080 (201) 753-2300

March of Dimes Benefit-open

March 21-23, 1980 Downtown Racquet Club

230 George St.

New Haven, Ct. 06510 (203) 787-6501

Tournament Director: Wayne Bruno

Third Annual New Paltz State Racquetball Tourney — open

March 21-23 Elting Gymnasium

SUNY, New Paltz, N.Y. 12562 914-257-2483

Divisions: Men's Open, "B", "C", Seniors, Masters, Open Doubles. Women's Open, "B" and "C".

AARA Maine Open

March 27-30, 1980

For further details contact Bruce Lewis, AARA State Director (207) 773-6438

USRA National Intercollegiate Championships

March 28-30

University of Illinois at Urbana-Champaign Room 170

Intramural/Physical Education Building 201 Peabody Drive, Champaign, Il. 61820

(217) 328-3143

Entry Deadline: March 17, 1980.

Entry Fee: \$20

Northeast USRA Regional — open

April 10-13 Branmar Racquetball Club

Marsh and Silverside Roads

Wilmington, Del. (302) 475-2125

Flemington Racquet and Health Club — club

April 11-13

(201) 782-5533

Divisions: Men's "A", "B", "C".

New England USRA Regional — open

April 11-13 Courthouse One

47 Hartford Turnpike

Vernon, Ct. 06066 (203) 649-0597

National Racquetball Club (NRC) Tour-open

April 16-20

Seamco Classic Playoff Club

Boston, Mass.

Bergen County Heart Racquetball Tournament —

Qualifying Rounds — closed

April 18-20 Racquetball Court of Appeal

(201) 871-4200

Racquettime Court Club (201) 791-3200

Courttime Meadowlands Racquetball Club (201) 933-4100

The House Court (201) 891-2445

Spaulding Racquetball Club (201) 945-7841

Racquetball Plus of Garfield (201) 779-1299

King Arthur's Courts (201) 944-8300

Century Fitness Center (201) 845-7555

Westwood Racquetball Club (201) 666-3800

Closter Racquetball Club (201) 767-0202

Riverview Racquetball Club (201) 262-4500

Bergen County Heart Racquetball Tournament-Finals

May 16-18 King Arthur's Courts

1355 15th Street

Fort Lee, N.J. 07024 (201) 944-8300

Ocean Racquetball — National Multiple Sclerosis Classic — open

May 16-18 Ocean Racquetball Club

1602 Highway #35

Ocean Township, NJ 07712 (201) 531-9300

Deadline for Entry: May 12

2nd Annual Morris County Open — closed

May 23-25 Olympic Racquetball Club

Rte. 10 West

Randolph, NJ 07801 (201) 328-0660

Deadline for Entry: May 15

Colgate National Championships (NRC) — open

June 1-7

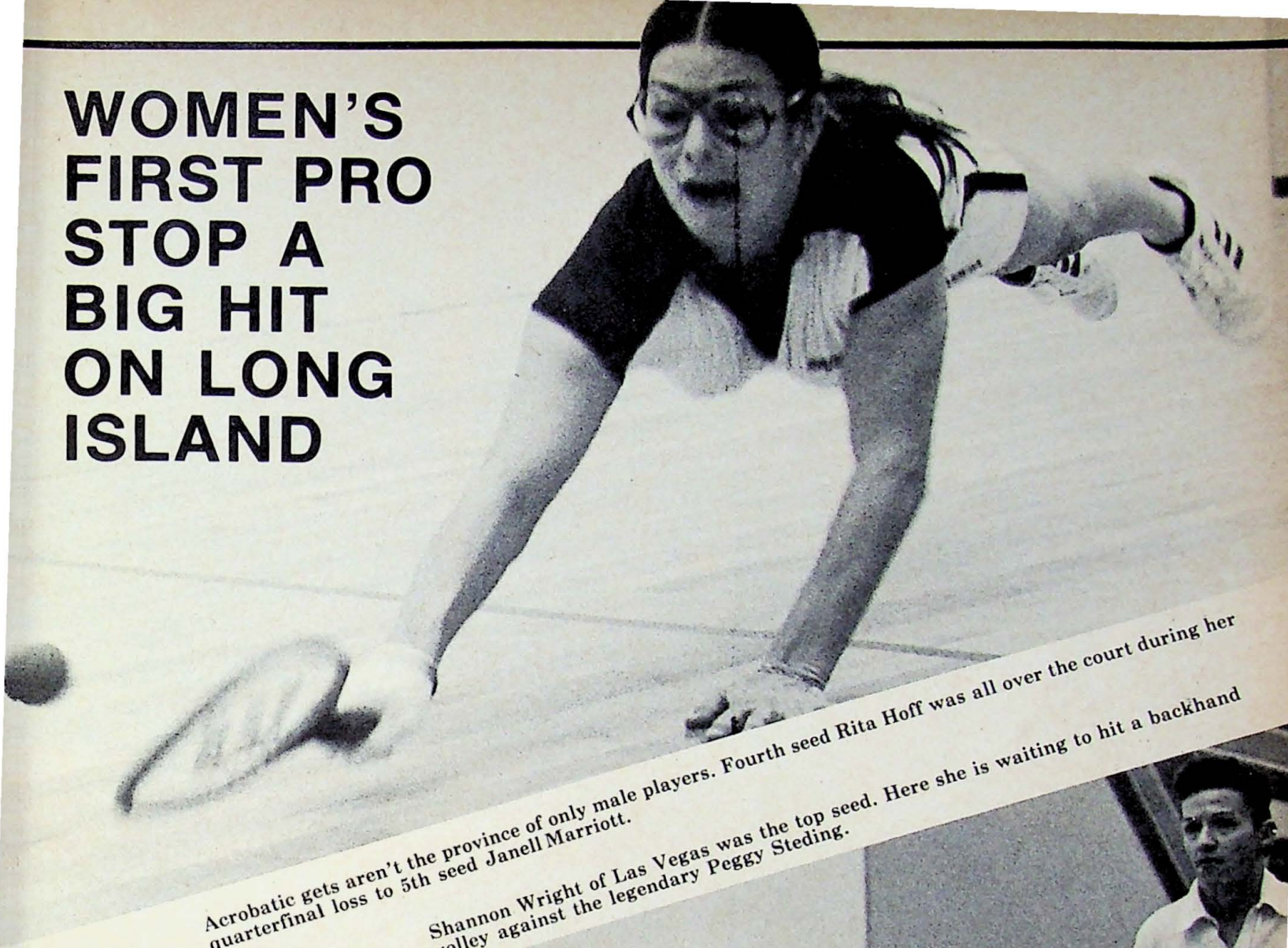
Las Vegas, Nev.

AARA New Jersey State Championships — open

June 20-22 King George's Racquetball Club Greenbrook, N.J.

(201) 356-6900

WOMEN'S FIRST PRO STOP A BIG HIT ON LONG ISLAND



Acrobatic gets aren't the province of only male players. Fourth seed Rita Hoff was all over the court during her quarterfinal loss to 5th seed Janell Marriott.

Shannon Wright of Las Vegas was the top seed. Here she is waiting to hit a backhand volley against the legendary Peggy Steding.

Pro Division

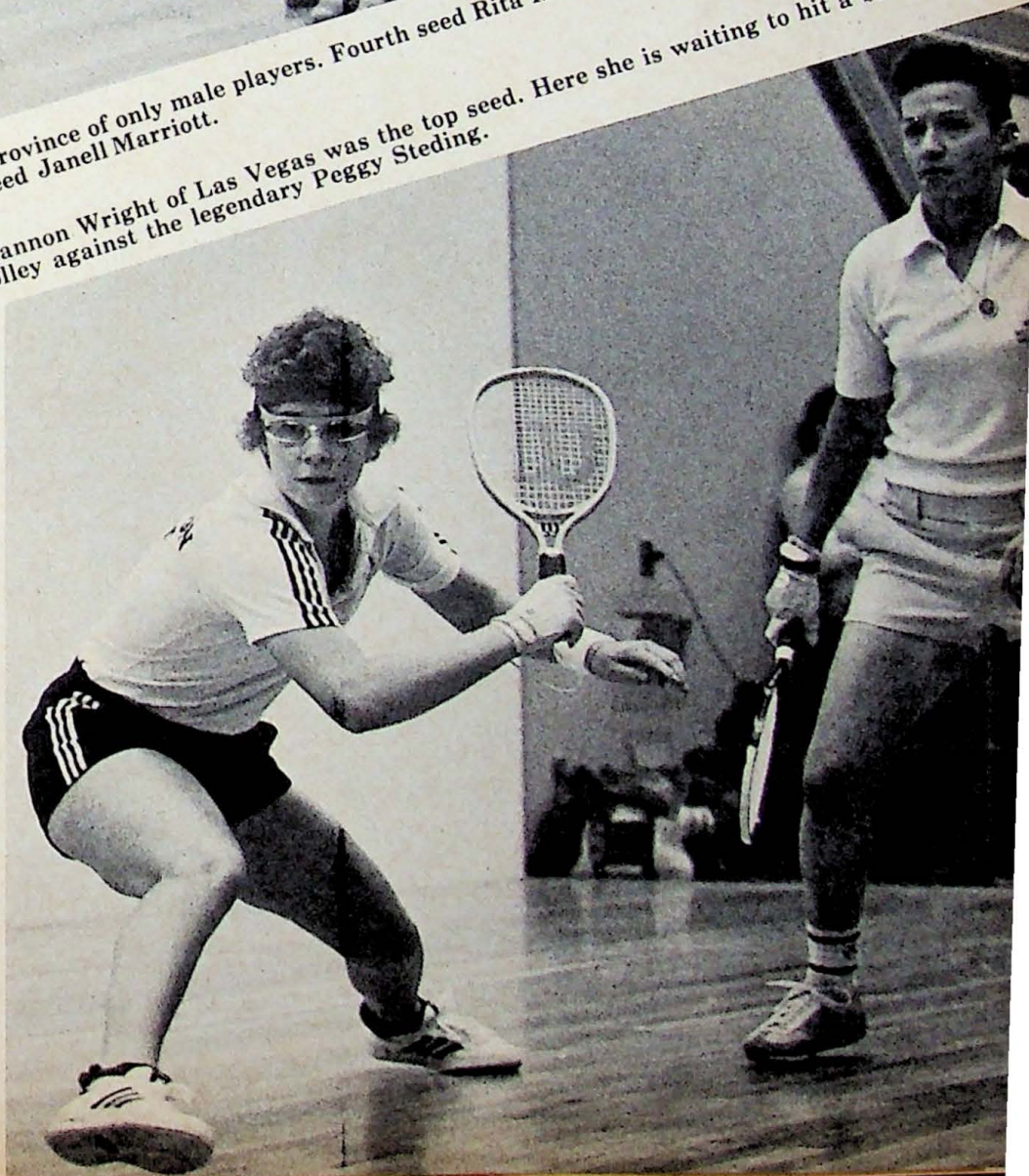
The first "women's only" racquetball tournament ever held was contested in January at Centre Court in Rockville Centre.

The \$10,000 Andrea-Jean Nate Pro Am was the first event in the new Women's Professional Racquetball Association's tour. It drew 190 lady ballplayers who entered seven different divisions.

As often happens at regular National Racquetball Club (NRC) tour stops, Shannon Wright took home the trophy and prize money for first place in the "Pro" Division. She was first seed in a field which included virtually every top national woman professional. They were joined by the best eastern girls.

Although the former national champion won the inaugural event she was given a great run for the title by the 7th seed Lynn Adams of

Continued on next page



SHANNON WRIGHT TAKES TROPHY IN WOMEN'S

Continued from page 33

Orange, Calif. The 300 spectators on hand for the finals were thrilled by the action in Wright's close victory over Adams, 21-18, 18-21, 11-10.

In the Open Division finals, Kippi Bishop of California easily handled Gail Woods of Louisiana, 21-18, 21-12.

The WPRA was formed last summer during the Nationals at Tempe in an attempt by the women professionals to achieve parity with the men regarding prize money, court times, court assignments and other areas surrounding the professional aspects of racquetball.

The Andrea-Jean Nate Pro Am marks the first time that professional and amateur women racquetball players have competed together under the WPRA banner.

WPRA Commissioner Dan Seaton says that "the WPRA is totally committed to women in racquetball and plans to elevate them to their deserved status through the implementation of a yearlong women's only racquetball tour. This tournament is the first step in that direction."

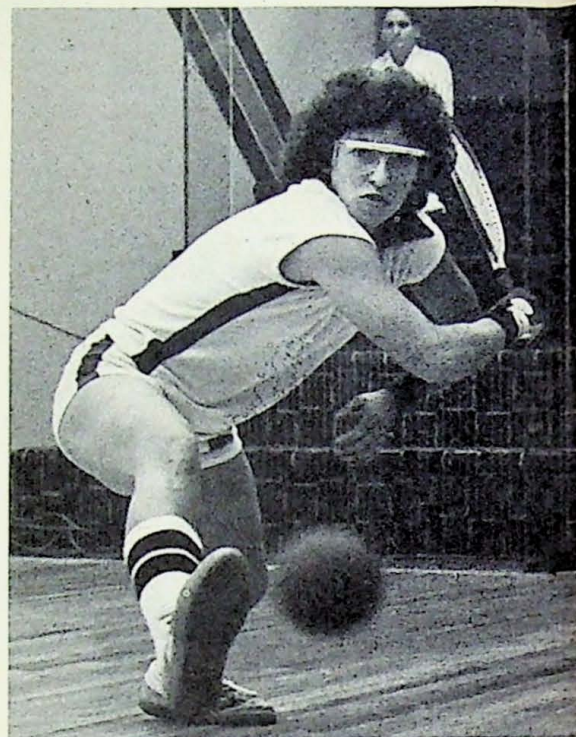
None of the eastern women were able to progress very far in the "Pro" Division as most of them ran into seeded players early in the tournament. However, the desire and skills they showed prove that the east is close to producing top national players as soon as the girls get some more experience.

Fran Davis of Montclair lost to 3rd seed Marci Greer 21-17, 21-5 in the round of 16. Elaine Lee, Melanie Taylor, Bonnie Stolle, Marcy Lynch and Lia Marchini all went out in the first round of 32.

Tournament Director Ellen Schuerger and her staff of Chris Lowthian and Terri Warren ran an extremely smooth tournament. They arranged for many of the top professionals who had flown in from all around the country to stay at the homes of club members. "I've already heard from some of the members," Ellen said, "who can't wait for next year's tour-



An interesting quarterfinal match-up between Marci Greer's power and the all-court game of Vicki Panzeri. Here Miss Greer follows through on a backhand blast.



Montclair's Francine Davis, the top ranked eastern player, gave it her all, but lost in the round of 16s to touring pro Marci Greer 21-17, 21-5.



The SRO crowd of over 300 who were on hand for the finals were treated to a thrilling match won by Shannon Wright 21-18, 18-21, 11-10 over Lynn Adams.

namment so they can have the girls back in their homes. Everybody loved this idea and it really helped to have some local backers for the

players."

The tournament was covered by New York television and radio sta-

Continued on page 36

PRO DIVISION

Mary Dee, with the bruise on her knee, follows through with a defensive backhand in her match with Janet Simar.





Being behind in the score is one thing, but being behind your opponent on the court is another thing entirely.



Oops! Here we go again. Fran Davis was kept off balance and in the deep court throughout her eventual loss to Marci Greer.

Continued from page 34

tions. A spirit of independence and unmistakable pride permeated the tournament. Many of the touring professionals came in early and gave exhibitions throughout Long Island and did other promotional work for the tournament.

Pro Division

Wright d. Adams 21-18, 18-21, 11-10
3rd Greer

Open Division

Bishop d. Woods 21-18, 21-12
3rd Stoll

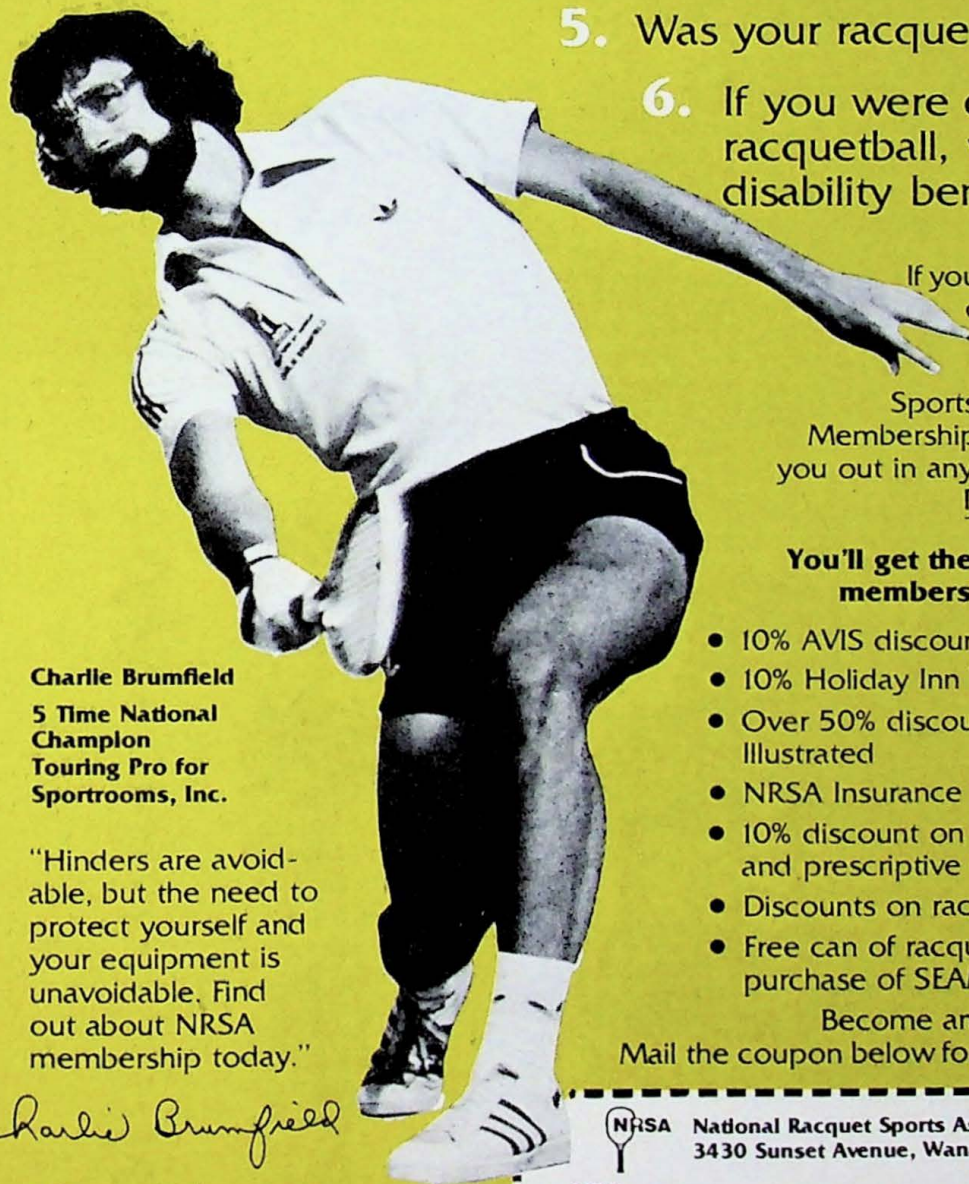
"B" Division

Latini d. Lanctot
3rd Kane



6 Important Questions for Racquetball Players

1. Did you ever break your racquet?
2. Were you ever injured while playing racquetball?
3. Would you like a discount on racquetball equipment?
4. Were you ever responsible for someone else getting injured while playing racquetball?
5. Was your racquet ever stolen?
6. If you were disabled playing racquetball, would a weekly disability benefit be helpful?



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- 10% Holiday Inn Tour Package discount
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YES, I'm interested, send me more information today.

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Address

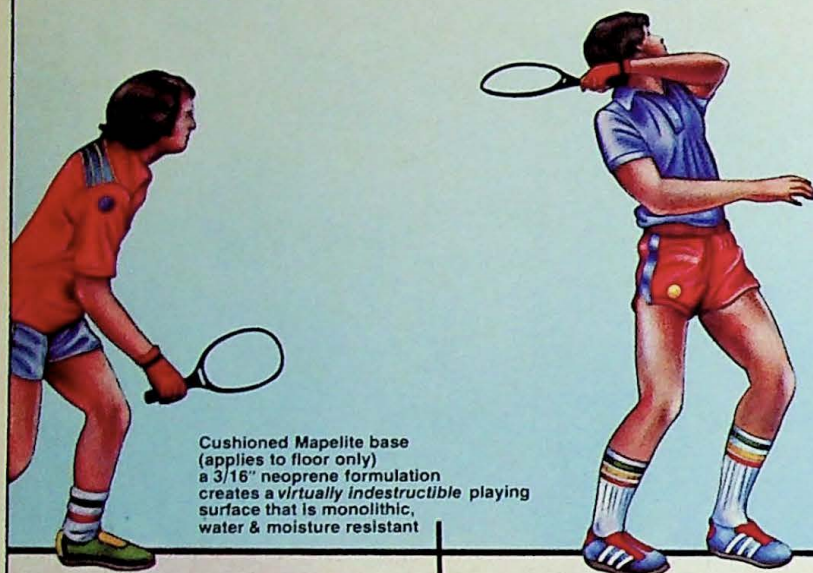
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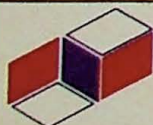
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THE ART OF VOLLEYING

By ART DIEMAR

To "volley" the ball means hitting the ball before it bounces on the floor for the first time.

It is a rarely used shot and yet one of the most important weapons in your racquetball arsenal. Mastering it will add 5 to 7 points to your game. It will enable you to potentially win a rally from almost anywhere on the court, anytime during the game. You will have helped yourself become DEADLY.

Let's take a basic example of when you should hit a volley.

During the flow of play, you find yourself in the center of the court and your opponent is in the left rear corner. He or she attempts a cross court ("V") passing shot to your forehand side.

You have two basic options in this situation:

1. Backpedal quickly and try to hit the ball after it has (hopefully) caromed off the back wall. If you do this, you are trading away center court position for a spot maybe 38 feet away from the front wall. Or you can

2. Step forward and to the right to volley the ball out of the air, either down the line or into the right front corner, probably in both instances for a winner.

Volleying is effective in this situation because of the following four reasons, which apply to most situations you'll find yourself in:

1. You're only shooting the ball from 20 feet deep instead of from 35 - 40 feet away.

2. You've surprised your opponent. He or she will not be ready to rocket up to the front to retrieve a shot he or she wasn't even expecting, and can't even clearly see, since

3. You've legally blocked out your opponent's field of vision, thus he or she will be slow reacting to your shot.

4. Even if your shot does bounce



up, and even if your opponent is as quick as Reuben Gonzalez (which is impossible, believe me) you'll probably get a hinder call out of the play anyway and that is a lot better than setting up 38 feet away from the front wall while your opponent is ready to spring forward for a put away from the service line.

To hit your volleys correctly you must keep a firm, correctly angled wrist or forearm.

Most of the balls you'll volley should be below waist level. Contact the ball as low as possible and away from your body with a side-arm (parallel to the floor) swing. Think of it as hitting your drive serve while on the run.

If you contact the ball low, but firmly with a level swing the ball has nowhere to go but back low to the front wall.

If you should attempt a volley above your waist you are going to

have to adjust the angle of the racquet face so that the intended line of flight for the ball is towards the bottom board of the front wall.

As with any shot, practice makes perfect. To master the volley you should use solo practice sessions coupled with easy matches where you'll have lots of opportunities to refine your skill.

To start a practice session, take up a position on the short line. Hit the ball off the front wall so that its first bounce will be at your feet. Instead of letting it bounce, step forward and volley the ball.

Hit your volley down the line. Do this 10 times. Then hit 10 pinch shots. Then move back 10 feet and repeat the procedure.

If you practice your volley regularly you'll start to develop the TOUCH. Once you've mastered that you're on your way to using the volley as a major offensive tool.

racquetball EAST clinic

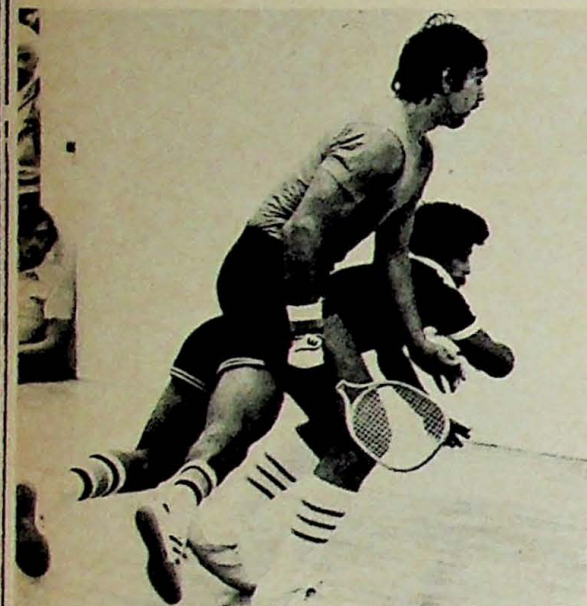
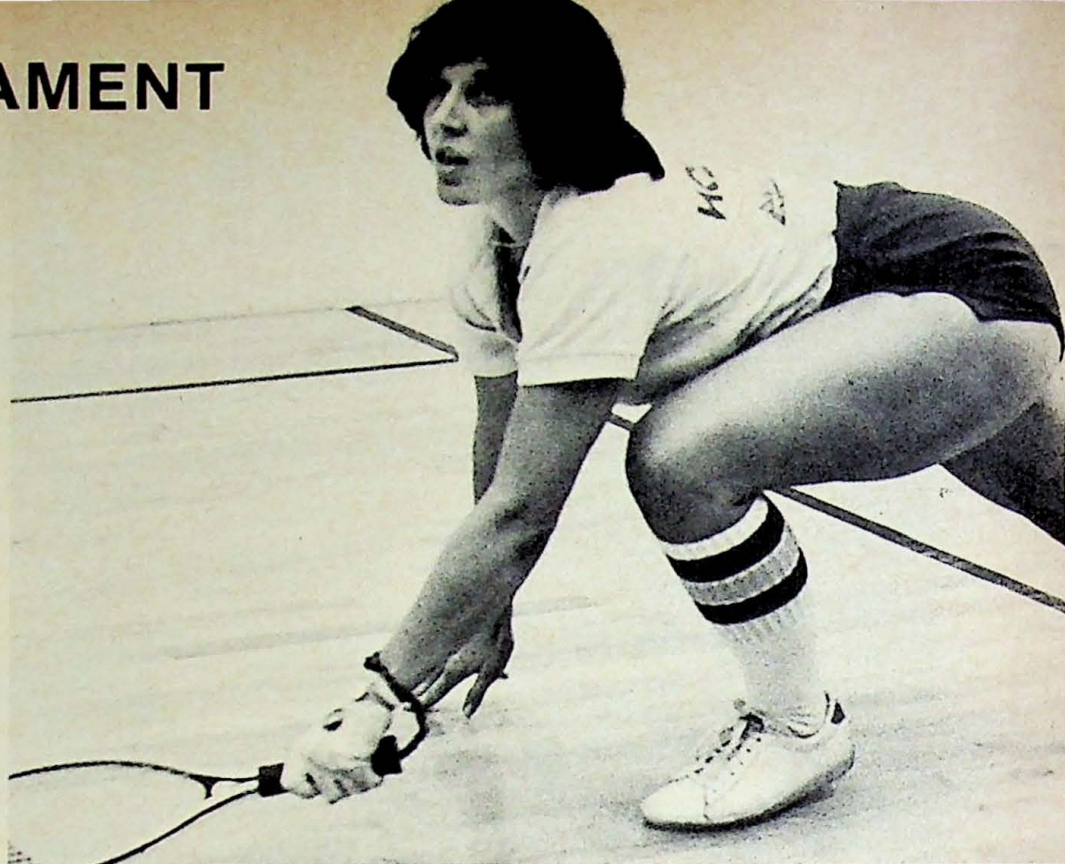
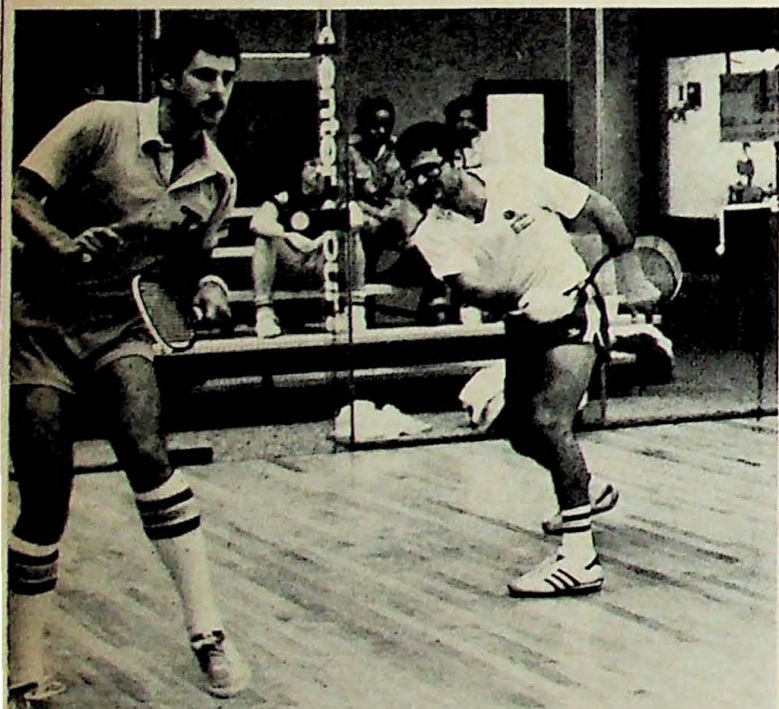
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MORE TOURNAMENT PLAY FROM ALLSPORT . . .



Gonzalez was stretched out often against Ray Capitanelli in semis, but he prevailed (upper left).



Jackie Adler (upper right) played tough throughout the tournament, but lost Women's Open Title to Bonnie Stoll.



Vic Neiderhoffer won the Men's Open, despite diving gets by Reuben Gonzalez (lower right)



The Men's "C" Division (lower left) winner was Jerry Martin (left) who defeated Steve DeMarco.



. . . AND MANHATTAN

NEW YORK CITY is a land of skyscrapers. Thus it was fitting that the first Manhattan Open was contested eight stories above ground in mid-Manhattan at the Skyline Tennis and Racquetball Club recently.

Paul Wincha, teaching pro at Court Sports in Elmsford, N.Y. won the inaugural Men's Open title by narrowly defeating fellow teaching

pro Victor Alvarez of Centre Court, Rockville Centre, L.I. 9-21, 21-13, 15-13.

The Women's Open Champion was Mary Ann Cleuss, who defeated New Yorker Sue Wilson 21-13, 21-20 with a strong serve and shoot game.

Skyline is the first non-converted racquetball facility in Manhattan. It is built on the top of a seven story

parking garage in the heart of the theater district. Many of its members are actors, actresses, journalists and corporate executives who have managed to make racquetball an important part of their work day.

Tournament Directors Brad Gardiner (Skyline's manager) and Marcy Lynch said that 119 entrants played in the tournament over 7 different divisions at the 4-month old club.

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COURT OF APPEALS 300 W. Service Road Staten Island, N.Y. 10314	212-698-4500	OLEAN RACQUET CLUB 2606 West State Road Olean, N.Y. 14760	716-373-3131	UNIQUE RACQUETBALL CLUB 2229 Nesconset-Port Jefferson Highway Lake Grove, N.Y. 11755	516-334-1800
COURT SPORTS I 150 Clearbrook Road Elmsford, N.Y. 10523	914-592-3005	OLYMPIC COURT CLUB 3 Harbor Park Drive Port Washington, N.Y. 11050	516-484-1240	UNIQUE RACQUETBALL CLUB Long Beach Road Oceanside, N.Y. 11572	516-981-8866
DeWITT CLUBHOUSE Widewaters Parkway DeWitt, N.Y. 13214	315-446-0376	ORCHARD HILL RACQUET CLUB 55 Weiss Road Buffalo, N.Y. 14127	716-675-5200	UNIVERSAL RACQUETBALL 6000 Sunrise Highway Massapequa, N.Y. 11758	516-764-3030
DOWNTOWN ATHLETIC CLUB 19 West Street New York, N.Y. 10004	212-425-7000	PARK AVENUE RACQUET CLUB 3 Park Avenue New York, N.Y. 10016	212-686-1085	VERTICAL CLUB 330 E. 61st St. New York, N.Y. 10021	516-799-4000
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FIFTH AVENUE RACQUET CLUB 404 Fifth Avenue New York, N.Y. 10018	212-594-3120	PENNFIELD RACQUET CLUB 667 Panarama Trail Rochester, N.Y. 14625	716-586-7777	WINNING WALLS 300 Boston Post Road Port Chester, N.Y. 10573	914-939-5000
GENEVA ATHLETIC CLUB 80 Castle St. Geneva, N.Y. 14456	315-781-1333	PLAZA ATHLETIC CLUB 50 Chestnut St. Rochester, N.Y. 14604	716-546-7350	WINTON RACQUETBALL CLUB 3120 South Winton Road Rochester, N.Y. 14623	716-271-3700
GLENWOOD RACQUET CLUB 4400 Glenwood Rd. Brooklyn, N.Y. 11203	212-951-6516	POINT SET INDOOR Howells Road Brightwaters, N.Y. 11706	516-968-8668		

Young Mr. Nice Guy

Q. What kind of training programs do professional players like yourself follow?

A. You have to time yourself. I haven't had more than a two-week period to really work on it myself. I have to play in a tournament, go to a sporting goods show and then there's another tournament. So, more or less, in a two week period between these things, I try to build myself up quickly in order to help me at a tournament. In these two weeks, I'll play and work out hard every day.

Q. Whom do you play?

A. Back here in the Midwest there are some good open and senior players that I work out with.

Q. What is the value of practicing with somebody like that versus playing someone near your own caliber?

A. I don't practice by myself any more. The only time that I really feel it's necessary to practice by myself is if I'm in a game situation and if I'm playing a match and I just can't do it. For example, if I'm hitting a forehand and trying to hit it in a specific area and can't do it. Well, then I might practice my forehand in the court alone.

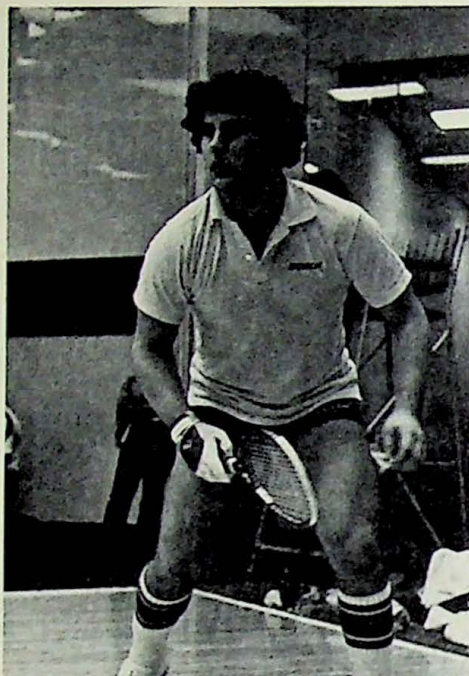
You've got to be able to hit a shot when you want to. If my shots are all going where I want them to go and when I want them, then I don't really have to practice that much. The game situation, in a sense, is practice in itself.

Q. Do you think that your game is considered much better for your timing?

A. Yes it is. Obviously my opponent is going to hit the ball at me real hard, just like I'm going to hit it at him, rather than just setting it up by myself and hitting it off the walls.

Q. What do you suggest for the person who is just starting out to play?

A. Most people, when they start out, have something that's naturally good in their game. They might be



racquetball EAST INTERVIEW

really quick or they might have a good forehand. Then they usually practice that good point rather than practice their weaker points.

Sometimes it may take a short time to improve a certain stroke and sometimes much longer. Don't go into a court and hit 10 forehands, then 10 backhands, then 10 pinch shots and 10 ceiling shots. Don't mix everything together, because you're really not learning anything. You're just hitting.

Q. Do you think that the best way to practice is to just drop the ball and hit or throw it off the front wall or throw it in the back corner?

A. You should throw the ball in any way that's going to come into play during a game situation. When you start, drop the ball so that you can get acquainted with your swing. Once you do this and when you

know where you're going to contact the ball each time, then you should throw the ball off the wall at different angles. Then you should try to hit the ball a little harder.

You've got to practice hitting shots or returning shots from any position or angle that's going to happen in a game.

Q. What do you think is the one thing that a beginner neglects?

A. In most cases they do keep center court position, but they don't keep eye contact with the ball. There are three things that you have to do. First, you have to be able to move your feet so that you will be able to set up for your shot each time the ball comes toward you. Second, you have to constantly keep your eye on the ball. Third, you have to be able to stroke the ball where you want it to go. At any level these three things come into play.

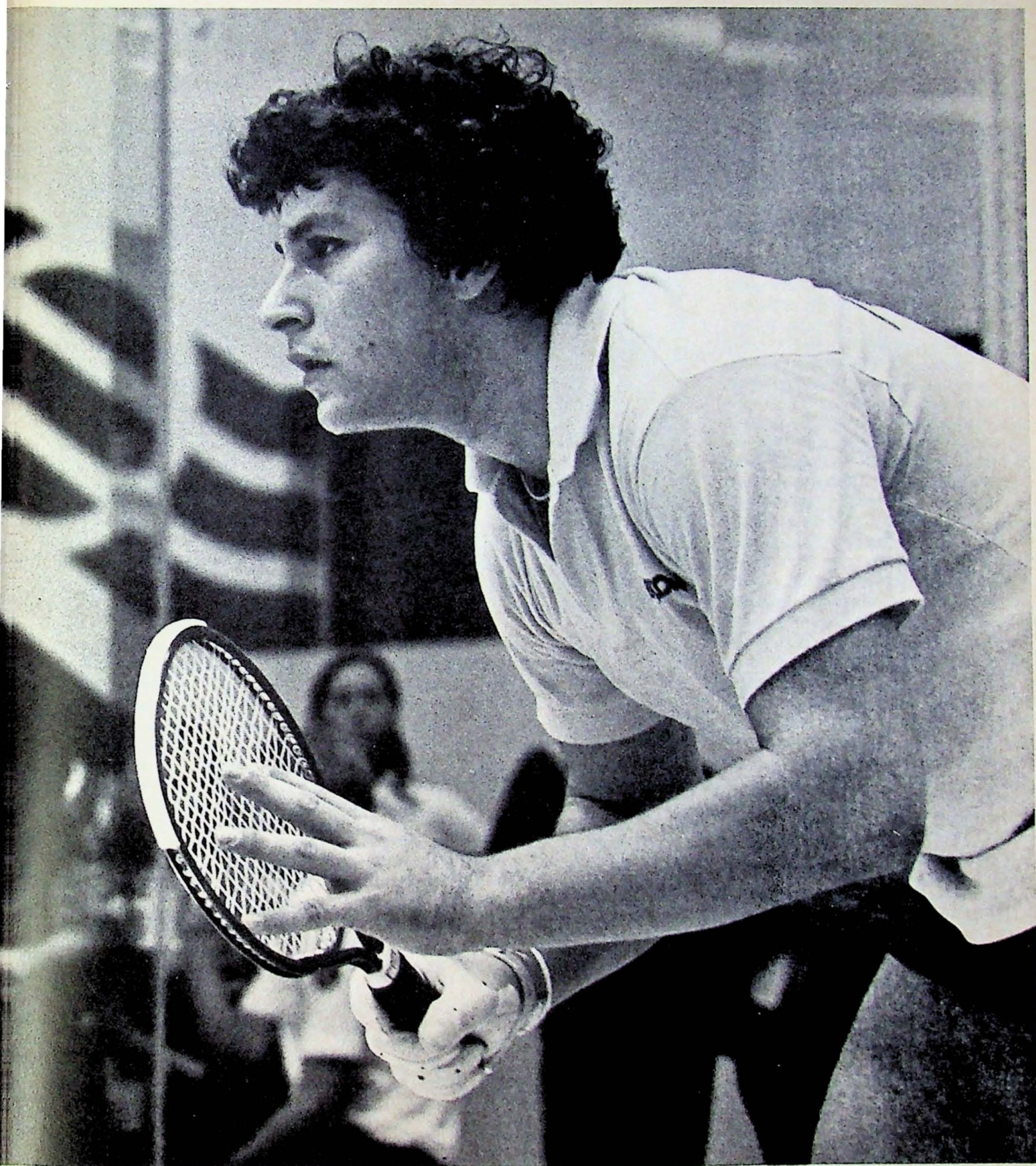
I believe that keeping your eye on the ball is often overlooked. Beginners feel that if they watch back there they are going to get hit. It's more dangerous if you don't look, because you don't know where the ball or your opponent is half the time. The ball could be coming right at you and you don't know it, so you can't hit it properly or get out of the way.

Q. How do you feel about eye-guards? Why do you think most of the pros don't wear them?

A. If anybody doesn't need them, it's the pros, because they know where they're hitting the ball. I've never seen an injury of any kind to a pro near the eye area.

Q. Do you think that it hinders your game?

A. No, not necessarily, but it's just not a necessity. It's just not needed at the pro level. The time may come when a pro does get hit in the eye, with the ball or a racquet, but it's such a freak chance because every time they hit the ball they're in the



"You've got to be able to hit

best position to recover their opponent's next shot and it's never right near the opponent. Of course, their opponent's shots are so good that every time they're trying to hit the right corner for example, it's going to hit the right corner. Don't get me wrong, wearing eyeguards can't hurt. I don't say that I don't wear them because they're not a safety feature, because they certainly are. It can't hurt to wear them.

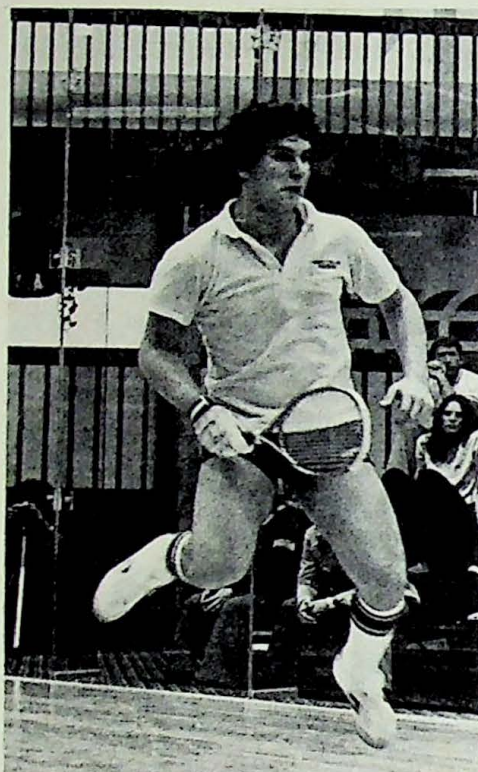
Q. Is there anything being done at the pro level to encourage the wearing of eyeguards?

A. The pros don't really need them. It's the beginners who are going to get hurt if anybody does. It could happen that somebody will get hurt in a pro tournament, so it wouldn't hurt to wear them at every level.

Q. What about playing on different court systems?

A. As a pro player, I feel that it's better not to even notice or worry about any differences between courts because I'm going to have to play on all of them anyway in tournaments. If I say to myself that I play best on panel courts and the tournament is not on panel courts, it's just more or less an excuse for losing or whatever happens. Sometimes panel courts play a little slower than other kinds, but that's just an adjustment that you have to make.

It's like the difference between grass and clay courts in tennis. As far as glass goes, I just imagine the glass as being a wall. A lot of people like to look through the glass. But, if you really concentrate on where the ball is going, there are very few times that you can't see the ball and lose it in the glass. For example, if it's being hit right down the glass wall or if your opponent is trying a passing shot, you might not be able to tell where it is because of its speed. Otherwise, if you're concentrating on the ball and its going cross court, you can see it.



I'm probably one of the best of the pros on a glass court because I have relatively no trouble seeing the ball. My concentration is very good and I see the ball most of the time. Some players have trouble because they wear glasses and that gives off a reflection. I don't have much trouble because I concentrate and visualize the ball well in its flight.

Q. What suggestions do you have for improving television coverage of racquetball?

A. There have been a lot of proposed changes and some of the ideas are pretty good. They've been talking about slowing the ball down for television. It might help a little, but not that much.

If you have a player as strong as Marty Hogan hitting the ball, regardless of how slow you make it, the ball is still going to travel at approximately the same speed. It might not be as quick once it hits

the front wall, but you'll still have your problems dealing with the speed of the ball.

I don't think that any of these proposed changes are at a point where a decision can be made about implementing them at this time.

Q. Besides yourself there are very few pros who don't argue with themselves, their opponents or the referees about everything that happens in a game. Won't this have to change if racquetball is going to be on television? Are they just trying to psych themselves up or is it something else?

A. In a sense that's all they're trying to do. Take Hogan for example. In a lot of cases his antics or behavior on the court are looked on by people as obnoxious or uncalled for. Actually, they haven't seen it enough to understand what he's doing.

There's no doubt that when he was younger he used to do some pretty poor things as far as swearing and so on. But he's at the point now where anything he does on the court is really directed towards himself. He does a lot of yelling on the court and says a lot of things to the referee or to himself and the spectators think he's saying it to his opponent.

Most of the players don't psych themselves up. Hilecher does a little. McCoy is pretty nice on the court. A lot of other guys might not be playing too well and that's really an excuse. If they lose a close match, it's a built in excuse. They can say that the referee screwed them.

Q. How can the refereeing of tournaments be improved?

A. When I referee a match, not a pro match naturally, I take control of the match. I tell the players point blank at the beginning that if you have an appeal or if you think one of my calls is wrong, you can ap-

a shot when you want to."

peal to me and we'll put it to a line judge. If he overrules me, the call will be changed. Otherwise, I tell them I don't want to hear any arguing or anything like that and if they have a question or don't understand my call, they don't have to yell at me.

If there's anything like swearing, it's a technical fault. I give them a warning first, but if it happens again, I'll take a point off. The first time that I see anything that is unsportsmanlike, it's a technical fault. The next time I see something like that, I'll forfeit the match.

A referee should have that power, but shouldn't get carried away with it. I've never had to forfeit anybody out of a match. But, when you go in there and the players see that you're serious and that you're calling the match as professionally as you can, they will learn to respect you.

You'd be surprised how many times it's happened to me that I've called a technical fault on a player for swearing and the fellow never said a word, but kept on playing racquetball.

Q. Is it conceivable that some kind of training school could be set up for referees?

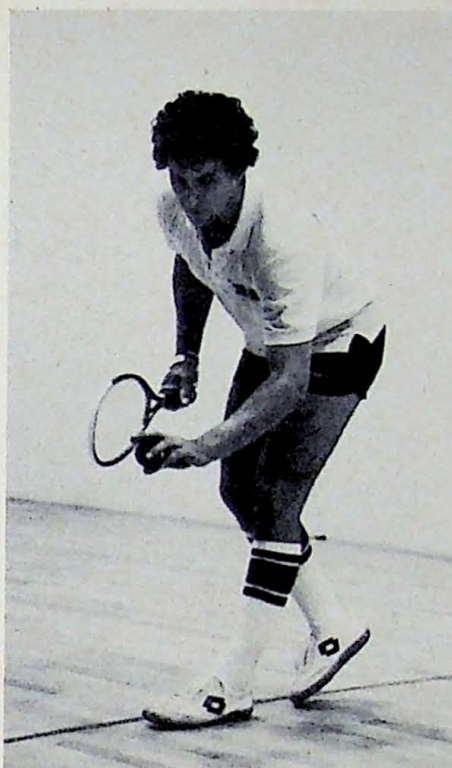
A. Yes, but racquetball is too young. It hasn't gotten to the point where anybody could afford that yet.

Q. What do you have your Mike Yellen Flex racquet strung at?

A. Approximately 20 to 23 pounds.

Q. Would you recommend a glove for most players?

A. Yes, if you sweat a lot, I do recommend a glove. I personally never really enjoyed using a glove because I always liked to "feel" the racquet. But, if you use one of the thin gloves out on the market now, you can get a nice feel of the racquet along with a dry feeling in your hand. You really can't go wrong with using a thin glove. But then, you may prefer a thicker glove.



Q. What do you look for in a racquetball shoe?

A. I play with my own autographed shoe manufactured by Lotto. It's a very light shoe with nylon material on the sides so that my feet can breathe during a match. It also gives excellent support for my heels and ankles. These are the things you should look for in shoes. But since everybody is different you may have to try several kinds before you find the shoe that's right for you.

The most important part about buying a shoe is the support factor because you're constantly turning from side to side, pushing from your right to your left. Some people will choose a shoe because it's much lighter than another and they'll sacrifice support for weight. Then they'll twist an ankle and that's just carelessness.

The difference in the weight between shoes is so minimal and if your legs are strong from playing it

shouldn't matter very much at all.

Q. How long have you been playing?

A. About four years.

Q. What would you say is your main attribute as a player?

A. I would say it would be my strategy as far as hitting my shots. I have the ability to read where my opponent is and plan where my next shot should go. My strategy is such that I'm constantly hitting my shot the farthest distance from my opponent as I can so that my opponent doesn't get a chance to set up on a shot.

Also I am able to read the ball very well. I'm not the fastest of the guys on the tour, but I'm pretty quick in the sense that I'm starting to move toward the shots and retrieve them before most other players do. So consequently, I'm getting to the ball quicker and I have more time to get set up for my shots.

Q. How far is everybody away from knocking Marty Hogan out of the number one spot?

A. He's starting to get some good runs at him now. Anybody who beats him can't do anything but benefit from it. But, we're all a long way away from knocking him off.

Q. Is it just how hard he hits the ball that makes him as good as he is?

A. No! No!, No way! Sure he hits harder than everybody else, but his shots are so accurate. If he tries to hit the ball in the right-hand corner, especially when he's up in a game, the ball just about rolls out every time. His accuracy is unbelievable.

Where everybody usually has one or two very strong points in their game, he's just about better than everybody at everything. His forehand is better than everybody's. His backhand is better than everybody's. His serve is better than everybody's. His ceiling ball is as good as everybody's. His quickness and court coverage are as good as everybody's.

CALENDAR

Racquettime Racquetball Grand Prix — open
March 28-30 and April 12-14, 1980
Racquettime
Framingham, Ma. (617) 872-4240

Brodie Mountain Heart Fund Open — open
April 8-11, 1980
Brodie Mountain
New Ashford, Ma. (413) 458-9577

Beverly Pro Shop
April 9-13, 1980
Playoff Club
Beverly, Ma.

Meadville Racquet Club Open — open
April 11-13, 1980
Racquet Club of Meadville
Meadville, Pa. 814-724-3524

Billtown Open — open
April 18-20, 1980
Williamsport YMCA
Williamsport, Pa.

Ektelon/Perrier
April 18-20, 1980
High Point Racquet Club
Chalfont, Pa. 18914

International Azalea Festival Racquetball Classic — open
April 18-20, 1980
Cardinal Court Club
Virginia Beach, Va. 804-444-7440

AARA Northeast Regional Championships — open
April 25-27, 1980
Playoff Club
East Providence, R.I.

1980 Holiday Racquetball Classic — open
April 25-27, 1980
Holiday Health and Racquet Club
Bangor, Maine

Unique Racquetball Club Intraclub Weekend Tournament — house
April 26-27, 1980
Unique Racquetball Club
Farmingville, N.Y. 516-698-3737

Retina Foundation Benefit Racquetball Open — open
May 2-4, 1980
Playoff Club
Beverly, Ma. (617) 927-0920

Rhode Island State Doubles Championships — closed
May 2-4, 1980
Corner Shot Racquetball Club
Warwick, R.I. 401-781-1650

Shrewsbury Racquet Club Racquetball Grand Prix — open
May 9-11, 1980
Shrewsbury Racquet Club
Shrewsbury, Ma. (617) 845-1001

Forest Hills Open — open
May 9-11, 1980
Forest Hills Athletic Club
Erie, Pa. 814-833-2468

Game Point Racquetball Open — open
May 16-18, 1980
Game Point Racquetball & Health Club
Plymouth, Ma. (617) 746-7448

AARA National Singles Championships — open
May 23-25, 1980
Miami, Fla. (901) 761-1172
Director: Luke St. Onge

Worcester Court Club Racquetball Grand Prix — open
July 18-20
Worcester Court Club
Worcester, Ma. (617) 326-2900

Yogi Berra/Lite Beer Grand Prix — open
July 18-20, September 26-28 and November 14-16, 1980
Yogi Berra's Hall of Fame
Fairfield, N.J. 201-227-4000

Maryland State Singles — open
June 20-22, 1980
Annapolis Court Club
Annapolis, Md.

Racquettime Racquetball Grand Prix — open
June 20-22, 1980
Racquettime
Dedham, Ma

Racquetball East Magazine's "C" Classic
June 27-29, 1980
Ricochet Racquet Club
South Plainfield, N.J. 201-753-2300

Maryland Outdoor Championships
July 25-27, 1980
Ocean City Outdoor Courts
Tournament Director: Tom Whipple

9th Connecticut Open — open
July 1980
Site to be announced
Tournament Director: Phil Panarella 203-229-0526

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By **LARRY SHERIDAN**

Editor of this exciting new magazine

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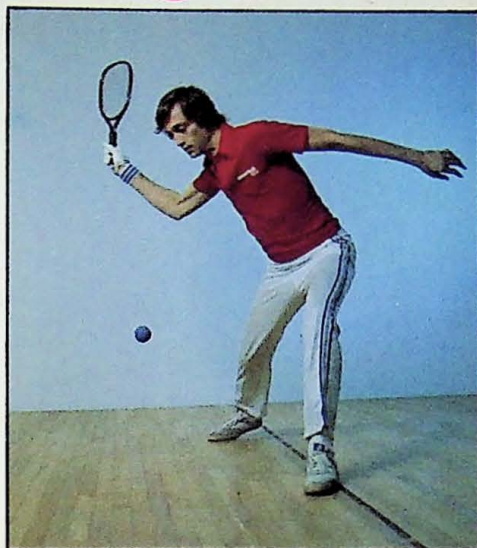
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Larry Sheridan



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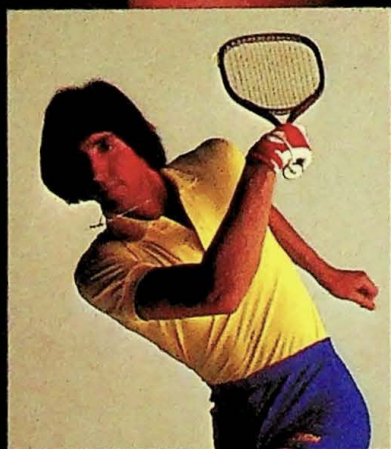
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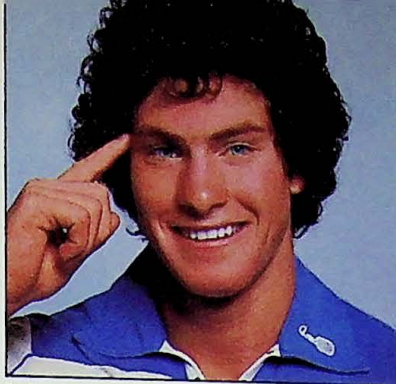
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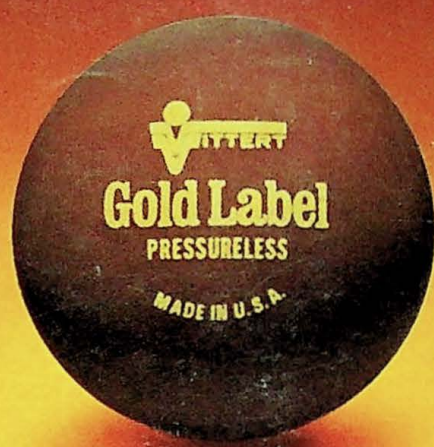
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