

INTERNATIONAL



RACQUETBALL

Feb. 1985 Vol. 3 No. 2 Issue #19

Jerry Hilecher:

*An Interview with
the 'Maverick'*

AZ Games In Quito • Long Island Open • Psyche Part II


DEMOLITION EXPERTS



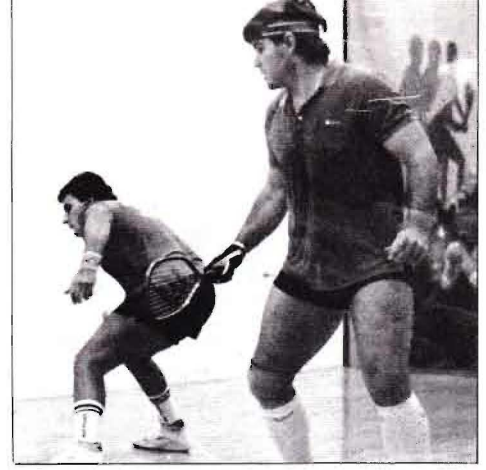
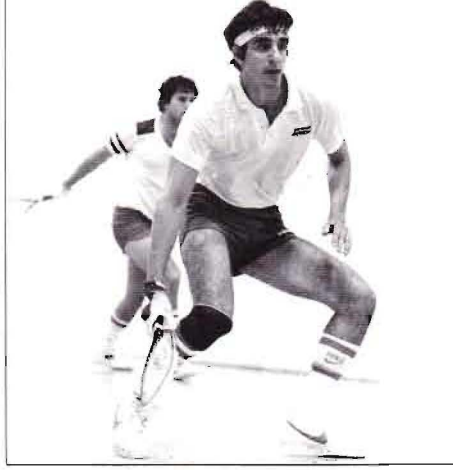
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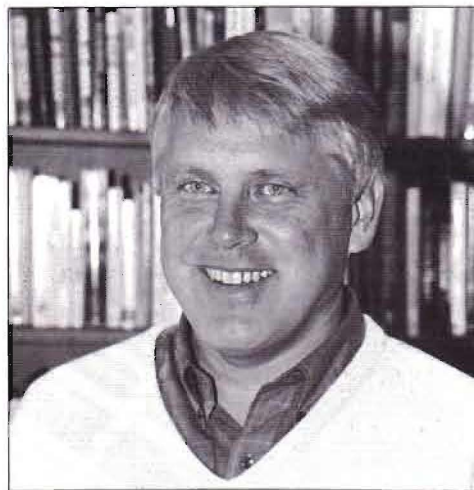
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 Editor—Drew Stoddard; Managing Editor—Jason Holloman; General Manager—Bill Stoddard; Associate Editor—John Barlow; Contributing Editors—Jerry Hilecher, Steve Strandemo, Otto Deirich. Advertising inquiries should be sent to Jason Holloman or call (702) 329-4511 during business hours.

Jason Holloman

Tell Us What You Want



They say that when you have writer's block you should just start writing something. That's what happened to me today when I sat down to write this column. There didn't seem like there was anything important to say to all of you out there, but of course, that's ridiculous. To many of you, this magazine is your only source of information that is available to you about our sport.

What we want to give to you is the most complete, up-to-date information on racquetball. What you want to get in a racquetball magazine is a mystery to us. Unless you tell us what you want, we can't provide it, so, until you do tell us if we're doing anything wrong, we will continue with the following editorial stance.

PRO RACQUETBALL COVERAGE

Before we even started this magazine, Drew Stoddard, who has been my good friend ever since college, came to me while I was working in the advertising field and asked me, "What would it take to start a racquetball publication?" My first reaction was, "Why? There are already

two magazines (National Racquetball and Racquetball Illustrated) covering the sport." Drew just shook his head and said, "They just aren't doing it right."

I had to respect his opinion, because at the time, Drew worked off-and-on supplying photography of professional events for one of the magazines, plus, he was intimately involved with helping a couple of pros with their public relations. So, I asked him, "What would you like to see in a racquetball magazine?" His answer was immediate, "I'd have in-depth photographic and story coverage of the pro sport."

That became the cornerstone of our publishing stance—on-the-spot, in-depth articles on the men's and women's pro tour.

RANKINGS, THE SCHEDULE OF EVENTS AND NEWS

A natural extension of the pro tour coverage was to answer two important questions, "Who's number one?" and "Where are the pros playing next?" The rankings and schedule of events for the women pros and amateurs was easy—they both had organizations that provided us with exact information. The men pros, though, presented a problem. Without a men's organization to provide us with the information, we had to come up with an independent system of ranking. We did, and as a result, the men had a reasonably fair ranking system for the first time in the history of racquetball.

Our News section, where we could put last minute information about new tournaments and important items, came about because of the numerous phone calls from people who said, "Yeah, you've got a lot of information in your magazine, but did you know that. . ." So, we pass the inside tips on to you.

INTERVIEWS AND INSTRUCTIONALS

Naturally, with our close contact with the pros came a curiosity about who these people really are that dazzle us with their new shots and strategies. What makes them so special and how did they get to the top of racquetball? The interview is the only way to find out their point of

view. If you really want to learn racquetball from the inside, these interviews are incredible treasures of information.

Then we tapped another informational pot-of-gold, the pros' knowledge of the game. Who knows better than a touring pro what the new angles are on winning? Our instructionals on the game come right from the top pros in racquetball. They are the best.

EDITORIALS AND SPECIAL ARTICLES

Racquetball, even though it is young as far as other sports go, has a very convoluted and controversial history. As I stated last month in my column, the staff at International Racquetball does not just want to report the news, we want to influence the sport to become the best that it can be. Thus, we editorialize and try to point out new and exciting routes for the future.

But, along with pointing out the future of the sport, we must keep you aware of what has happened in the past, hopefully, so we can avoid repeating our mistakes.

AMATEUR EVENT COVERAGE

We realized early that although it is not as visible as the pro sport, the amateur events and programs are the fertile fields where the future pros will mature. We try to cover the most important of the amateur events to inform you who these future stars may be.

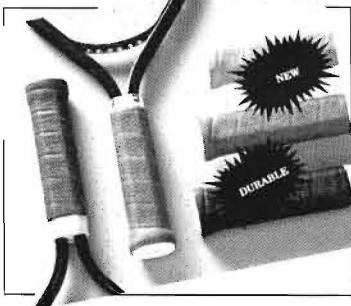
INTERNATIONAL NEWS

Racquetball is played avidly in many countries throughout the world. It is no longer just an American national past-time; it is international in scope. With correspondents in the racquetball countries where racquetball is booming, we try to give you the total picture of racquetball in the world.

That's International Racquetball Magazine in a nutshell. My question now is if this is everything important in the sport of racquetball, or are we leaving something out? You tell us. Do you want something else or more of an area that we are currently covering? If you don't let us know, how can we be the best for you? Pick up your pen and write us how you feel today. ●

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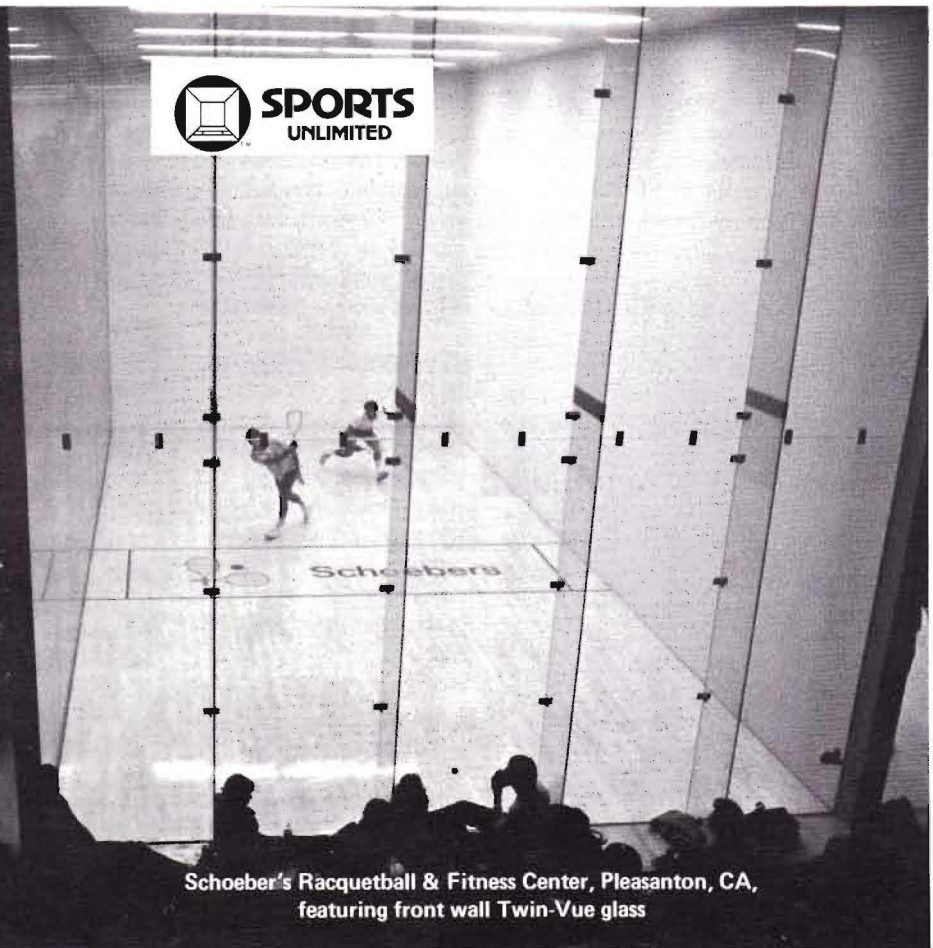
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Drew Stoddard

A Little Perspective



This will probably be the last column I will ever write as editor of International Racquetball magazine. For me, that's a sobering thought. Don't worry (or rejoice, depending on who you are) I'll still be around. As I write this, I'm not at liberty to tell you everything that's going on, but it doesn't really matter; those of you who care will probably know by the time you get this issue anyway. Suffice to say that I will be moving on to a position in the area of this sport that has always been my first love—professional racquetball.

I want to use this last chance to talk about that much-maligned subject. Then again, I've used most of these columns to talk about it, haven't I? It's almost ludicrous to even say it, but there is nothing in this sport that inspires as much talk, as much passion, or as much controversy as the pro game.

Specifically, I want to talk about perspective.

For the last two years or so, it has been fashionable among members of the racquetball community to talk about the "failure" of professional racquetball. That perception, I am sure, is the product of a

small vocal group within the sport who have had their egos crushed because their predictions that pro racquetball would become the next national sensation have not materialized. Just five years ago we were told that pro racquetball would soon eclipse tennis in popularity; we were told that national TV exposure was just around the corner; we were led to believe that once the world got a glimpse of what we had to offer, millions would beat a path to our door.

Well, all of those things would have been nice. But have we really failed because pro racquetball doesn't yet rival the NFL? I don't think so. I think many of us have lost our perspective, because we have been blinded by unrealistic dreams.

So, let's take a look at a few of the facts. There is a common perception in racquetball that just a few years ago the pros were playing for vast amounts of money, most of which has now disappeared. Unfortunately, the facts just don't support that. The following chart lists the exact number of ranking events and amount of prize money paid into the men's pro division in every year since the birth of pro racquetball:

SEASON	EVENTS	PRIZE MONEY
1973-74	4	\$ 20,000
1974-75	8	\$ 55,000
1975-76	8	\$103,000
1976-77	12	\$113,200
1977-78	9	\$138,000
1978-79	8	\$158,400
1979-80	9	\$195,000
1980-81	10	\$245,000
1981-82	10	\$229,000
1982-83	10	\$237,000
1983-84	6	\$106,000
1984-85	12	\$176,000
1985-86 est.	10	\$200,000

The first obvious thing you see when you look at those figures is that the pro game did take a big drop about two years ago. But why?

The steady upward climb in prize

money offered by the NRC—the first governing body of pro racquetball—peaked in 1981. That's no mystery; racquetball itself reached the peak of its growth curve about at the same time. The purses for the next two years remained healthy. But remember, in 1981 Catalina closed the tour, and most of that money was paid to the 12 men who were invited to play. For everyone else, pro racquetball effectively died in 1981.

For the first eight seasons of pro racquetball, the tour was created largely from independent tournaments—local clubs and tournament promoters who staged their own events, raised their own prize money, and were given ranking status. Later, outside sponsors began supplementing the local purses, but the foundation of the pro tour has always been independent events. The Catalina tour changed that; new stops were created and centrally funded. Once the independents lost their ability to draw the top players, they disappeared.

When the players rejected the closed tour format in 1983, everything took a dive; the national sponsors exited and left an enormous vacuum. Essentially, everything was back to square one. That was a lean season, particularly for the 12 Catalina players because the pro game was now open to everyone.

But since the rebirth of open pro racquetball, the independent events have become interested once again. In fact, in the last 12 months the demand for pro tournaments has soared. This season's total prize money will exceed that of every season prior to 1979, and next year should easily go over \$200,000. As of now pro racquetball has still not signed a major national sponsor. That will come. But the tour is now open to all players, and the foundation is getting strong. I am confident that by 1987 pro racquetball will reach its highest level ever in total prize money.

That is why I agree with Jerry Hilecher's assessment that right now the pro game is

in its best shape ever. "I think the last year and a half," Jerry said recently, "will someday be looked at as the best thing that could have happened to pro racquetball."

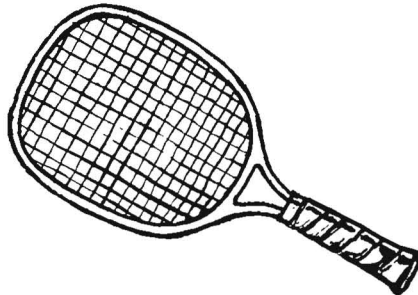
Sound a little different from what you've been hearing around the club? That's what I mean by perspective.

So, you ask, if pro racquetball is so healthy, why do we play for \$200,000 and tennis plays for \$9 million? Again, the answer lies in perspective.

About two weeks ago, I came across an issue of Tennis Magazine that contained an interview with Billie Jean King about her current attempt to resurrect Team Tennis. In response to a question about why in the world she would try Team Tennis again after already failing once, she replied:

"It will take a long time. Pro football failed seven times—people forget that. The NBA used to average about 1,000 people a night. That's exactly what we're up to. People don't understand the history of sports, and just look at the immediacy of everything. They don't realize that, hey, we're young and we're going to go very slowly."

Racquetball is young, too; in comparison with most sports we're infants. Yes, we are going to grow slowly. But professional racquetball will survive. And someday the pro game will reach the potential we all know it has.



Beaverton Stop Moved

The date of the \$10,000 pro event in Beaverton, Oregon, has been moved from February 6-10 to March 13-17. The tournament, which has traditionally been part of the men's tour, will be held again at the Griffith Park Athletic Club in Beaverton, outside Portland. (Schedule on page 44.)

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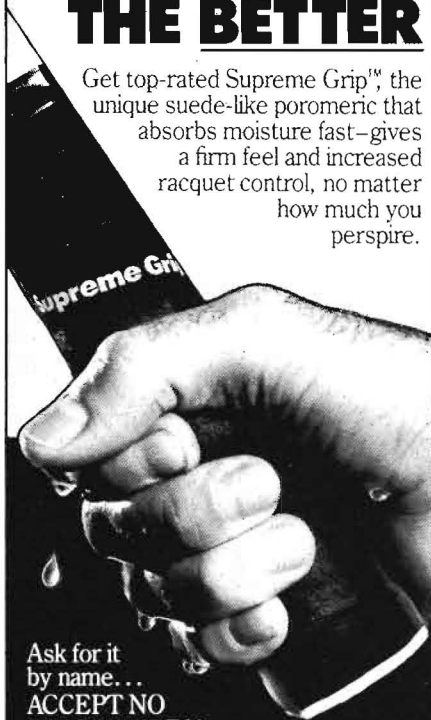
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tion on a variety of surfaces. The complete adhesion of the sole to the upper through the process of injection molding represents state-of-the-art technology.

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The "Dominator" and the "Aspire" court shoes by Pro Kennex will be available in February, 1985. Suggested retail price is \$34.95.



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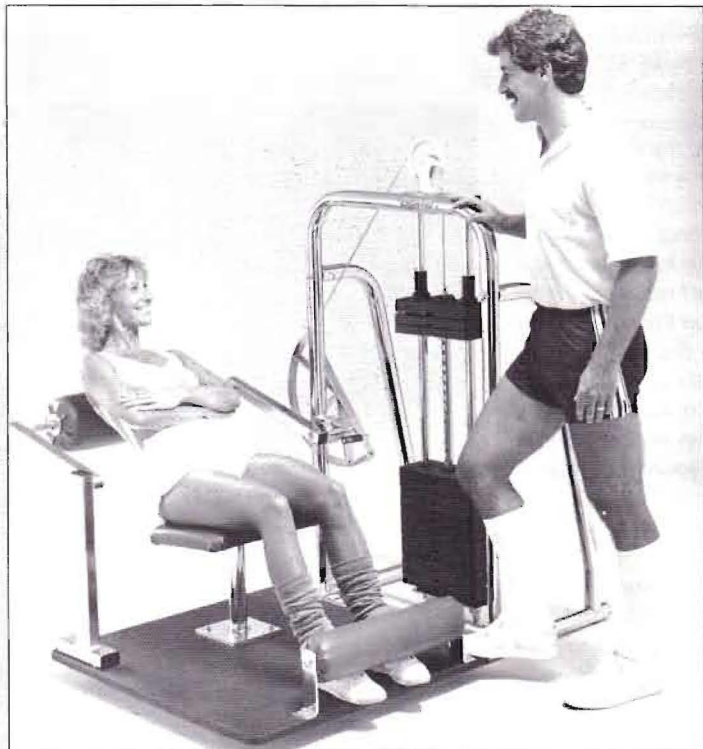
The Domestic Line of Printable Sportswear features golf shirts, v-neck sweaters, long or short sleeve T's and sweatshirts all made in the U.S.A. and custom imprinted with typical 2-3 week delivery.

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hundreds of other tournaments, the Domestic Line of Printable Sportswear is ideal for fundraisers, corporate promotions, golf and tennis shops, schools and athletic clubs.

The Domestic Line of Printable Sportswear is priced at \$54/dozen for men's golf shirts and \$66/dozen for v-neck sweaters; imprinting quotations are provided on request.

For more information contact: Domestic Wholesale Co., Inc. Carl Cervini, Jr., Marketing Director 420 Boston Turnpike Shrewsbury, MA 01545 (617) 842-5004



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Introducing the Seated Back Machine from Universal Gym Equipment, Inc. This new exercise machine was designed to condition and strengthen the muscles in the lower back while the user is in a seated position.

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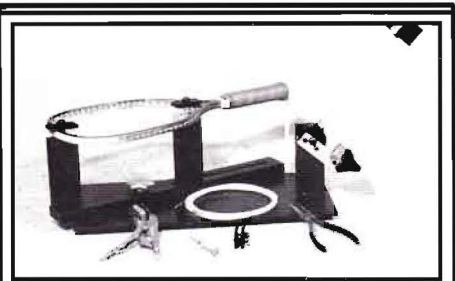
Players from Mexico, Costa Rica, Canada and Puerto Rico

Dear Editor,

The purpose of this letter is to inform you about the American Zone Championships held in Quito, Ecuador recently. On behalf of the Puertorican Racquetball Federation, we want to thank the people of Quito for their warm hospitality, not only to us but to all the countries involved. It is our feeling that these people are friendly and

open not only because we were outsiders but because that is their nature. With great sadness we had to leave, but we did so knowing that we left behind friends and memories that we can cherish forever.

Thank you, brothers and sisters, and viva Quito.
Sincerely yours,
Willie Rodriguez
President P.R.F.



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Intercollegiate Racquetball

Dear Editor:

I read with interest your editor's column, "Racquetball, Inc." (*International RB*, Dec. 1984) and noted with pleasure your promulgating the theory of the installed user base in developing a marketing strategy for racquetball.

Part of that user base, and a frequently overlooked one, is the intercollegiate racquetballer. I realize that the intercollegiate player is included in one of your five categories, the amateur, but just how widespread racquetball is in the collegiate world is consistently underrated.

Look at the most elite of the intercollegiate players, those that play in the Intercollegiate National Championships. In the last four years the number of participants (all college undergraduates) has increased by 300%. These participants come from all over the United States often paying their own way and often coming from colleges or universities with no organized racquetball programs.

Some, however, do participate in organized racquetball programs. In the northeast there is the Eastern Collegiate Racquetball Conference which has nine colleges and universities as members (Rensselaer Polytechnic Institute, United States Military Academy, Providence College, etc.), holds the only intercollegiate Regional Championship (which attracted over 150 contestants last year) runs State Championships and has sent as many as 60+ participants (in one year) to the National Championships Memphis.

The members of the ECRC field teams that play home and home matches, have coaches, and receive funding from their parent institutions. Often they play and practice on campus, but on one notable exception, RPI, the team enters into a contractual agreement with a private court club to rent facilities for a four-times weekly practice

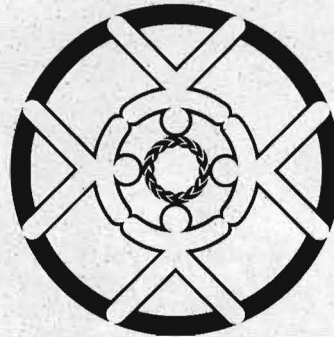
in a season that lasts from September until April.

Teams in the ECRC are routinely covered by the student newspapers, alumni magazines, and the local press and media reporters. In one blessed instance, the campus cable TV station even televised a match.

Members of all ECRC teams are culled from the racquetball playing populations of the ECRC colleges and universities. These populations are extremely large (if you doubt this, try to reserve a racquetball court at any of these schools) and enthusiastic. Tryouts for the teams often draw large numbers of people.

I could go on with the details of the intercollegiate racquetball scene but at this point it is sufficient to note that the racquetball industry does not seem to hold on to the large numbers of people who become introduced to racquetball during their collegiate experience. One reason may be the lack of interaction between the racquetball world and the masses of intercollegiate players. One very positive exception to this is the recent involvement of several companies with some intercollegiate teams. For example, in the past RPI has received a great deal of support from Penn Athletic Products and some discounted equipment from Ektelon. This year Head Racquetball, under the leadership of Mark Ventura, has significantly subsidized the RPI equipment program. This subsidization will yield the same kind of dividends that IBM got when it entered the personal computer market, i.e., long time personal affiliation with a product and its logo. In addition, there will be the inevitable emulation by lesser players of the better players and their equipment choices.

The intercollegiate racquetball players of today are the racquetball consumers of tomorrow and they are not part of the ordinary demographic curve. For one thing they are almost all going to be graduates of a col-



MASTERS GAMES JUEGOS VETERANOS JEUX DES MAÎTRES TORONTO CANADA 1985

The First World's "Master's Game"

The world's first "Master's Games," a multi-sport festival for mature athletes, will take place August 7-25, 1985. This event, to be held in Toronto, invites athletes for around the world to compete in any or all of the twenty-two sports selected for these inaugural games. The sports chosen to draw the world's "masters" to Canada are diverse and include such notable favorites as cycling, basketball and, of course, racquetball.

The minimum age requirement for the racquetball competition is

thirty-five for both men and women. Age categories are then divided in five year increments ending with 55+ for women and 65+ for men. Proof of age is required. The minimum age for other sports vary from 25+ for the swimming competition to 55+ for shooting.

The "Masters Games" have been created to provide long term goals in sport and to promote the ideal of "Sport for Life." "The Games" are solely for the purpose of providing competition for mature athletes in their own age group. Athletes compete as individuals in the uniform of the sport, not as political representatives of a country thus eliminating the possibilities of boycotts. Awards will be presented without flags or national anthems.

In addition to opening and closing festivities "the game" will feature other notable events such as "The Opening Participation Event" and "The Masters International Sports Medicine Symposium."

Registration for "the games" is \$50 (Canadian) before March 1 and \$60 after that date. A "sport entry fee" may also be charged depending on which events you wish to compete in (racquetball fee is \$40).

More information on the Toronto "Master Games" may be obtained by writing:

Suzie McKeegan
Director, Public Relations and
Promotions
Master Games
P.O. Box 1985
Postal Station P
Toronto, Canada M5S 2Y7

After Toronto the "Masters Games" will take place every four years in cities around the world. Future sites of "the games" will be determined by a city being able to provide suitable existing facilities, eliminating the need for large capital costs in construction.

lege or university and are almost all going to be in the middle of upper middle class economically. They are still young enough to be without much financial responsibility but educated and old enough to be financially independent. They are precisely the people who join racquetball clubs, pay admission to see racquetball professionals play and when they finally have children decided that fitness sports are necessary aspects of a good life.

It would seem that the racquetball world ought to take greater note of this group and tap the enormous racquetball market that exists in our schools of higher education.

Yours truly,
Neil Shapiro
Coach, RPI Racquetball Team

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Jerry Hilecher

A Conversation With Pro Racquetball's Controversial Twelve-Year Veteran

In chronological terms, Jerry Hilecher is, at age 30, still a young man. In racquetball years, however, he is ancient.

Jerry was born and raised in St. Louis, Missouri, the original hotbed of racquetball. He learned the game at age 10 (which was about the time racquetball as we know it was invented) at the legendary Jewish Community Center in St. Louis, the same facility that spawned the careers of Marty Hogan, Steve Serot, Doug Cohen, Ben Koltun, the Gross brothers, and many others.

While Jerry was attending college at

the University of Missouri, he was invited to participate as one of the original players in professional racquetball. He played in the first professional tournament ever held (Houston-September, 1973) and, with a very few exceptions, has been a part of every ranking stop on the pro tour since.

He graduated with a Bachelor of Arts in Economics in 1976, and shortly after won his first pro tournament in Sacramento, California. Jerry finished every pro season from 1974 to 1982 ranked in the top four, and has never been ranked

lower than eighth.

Jerry Hilecher is perhaps best known in the sport for his controversial political stands, particularly his unceasing attempts to form a successful men's player's association. In 1980 he was one of the major forces behind the NARP, a player's association that came within an eyelash of taking control of the pro game. In 1983 he became involved with the PRO, another attempt to unify the men professional players.

Jerry was also a major player in what is sure to go down as one of the most

“I was scheduled to play Bill Schmidtke in the 16’s. I said, ‘Hey, piece of cake.’ I went back on the court and right away Bill hits a ceiling ball. I’d never seen a ceiling ball in my life.”

famous events in professional racquetball history. Possibly because of his involvement with the NARP, he was excluded from the 12-player invitational Catalina tour when it was announced in 1981, despite his #3 ranking at the time. Just prior to the start of the Catalina tour, Jerry went to court in an attempt to secure an injunction against the closed tour, but failed. Spurred by the controversy, he entered the first event in Los Angeles (he was forced to qualify as an amateur despite his #3 ranking) and won the event, defeating both Hogan and Yellen in the process. He repeated the feat the following week in Canada, and, as the #1 player in the world, was finally given his chance to play on the tour.

Jerry continues to play professionally, and is currently ranked seventh in the world. He remains the last of the original group of touring pros who is still playing professionally.

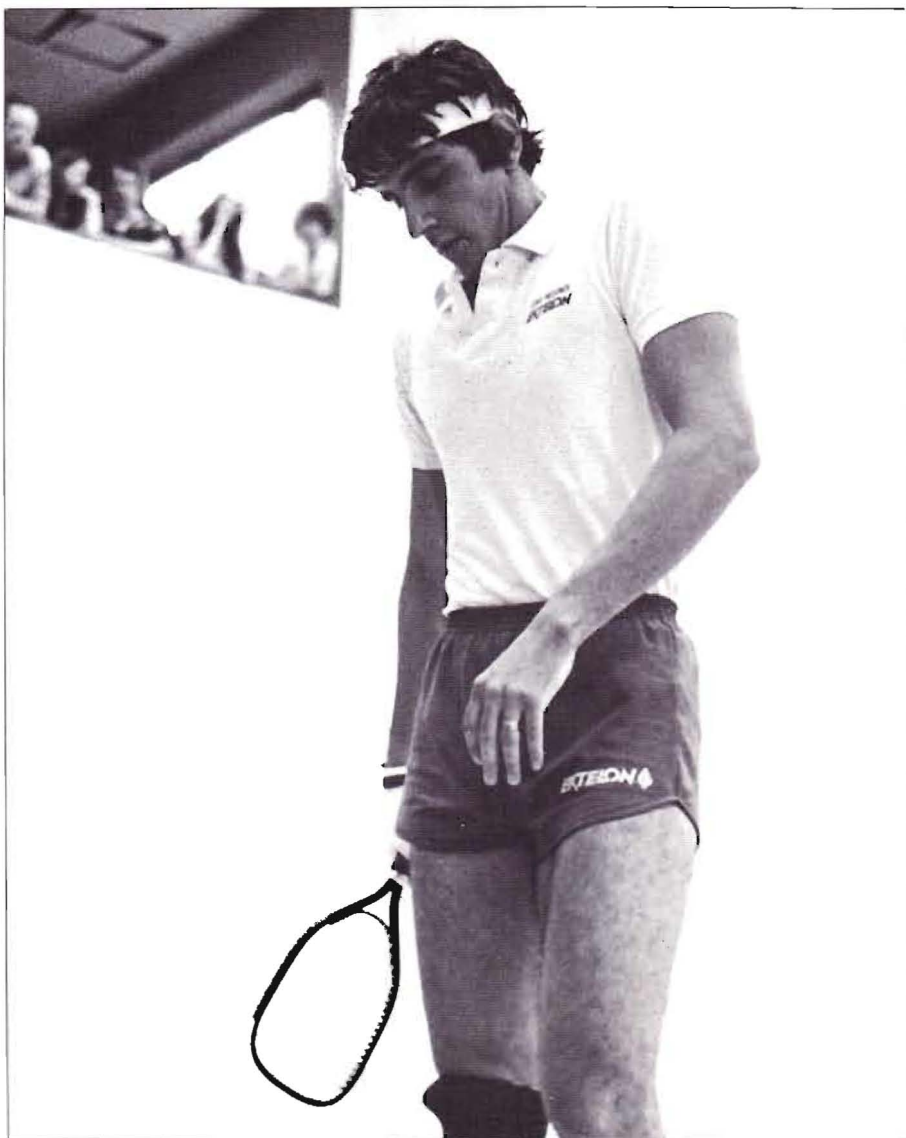
We interviewed Jerry at our offices in Reno, Nevada.

You’ve been playing this game for a long time?

I started playing 20 years ago, when I was 10, with my dad and my brother Allan. The JCAA in St. Louis just opened then and racquetball was a game we could all play together. I played three or four years before I really started to show a lot of improvement. By the time I was 14 or 15 I was one of the best players in the city—Steve Serot and I were the top players. We played in the first national championships in St. Louis in 1969, so I’ve played in every nationals.

What was your first real success?

I went to the nationals in Salt Lake City in 1971—that was the first tournament away from home that I traveled to by myself. We really didn’t know many players—Serot and myself—and we were both pretty cocky. I was scheduled to play Bill Schmidtke in the 16’s, and I had



Jerry Hilecher pauses before serving in Atlanta, 1979

never heard of him. At the time he was ranked second or third in the world, but I didn’t know him from Adam and I said, “Hey, piece of cake, I’ll beat this guy no problem.” I destroyed him in the first game 21-9. Then between games there must have been 15 people gathered around Bill giving him all this advice, and nobody’s talking to me. I figured, boy, this guy sure knows a lot of people.

So I went back on the court and right away Bill hit a ceiling ball. I’d never seen a ceiling ball in my life, and of course I tried to shoot it because back then I shot everything. I didn’t do too well. He beat me, and afterwards went on to win the tournament. I knew after that he was a pretty good player.

You were one of the original pros, weren’t you?

Yeah, when I was in college I was ranked about eighth nationally, and that was going through school when I really

didn’t have any time to practice. In my junior year, which I guess was ’74, they started the pro tour, and those of us in that original group were guaranteed money just for playing. Those early years were really up in the air. Then there was a split in the tour, between the IRA and NRC. I played with the IRA for a few tournaments along with Brumfield, Schmidtke, and Serot, and then it folded and we merged back with the NRC.

I didn’t have great success in the early years because I spent so much time with school; the only time I would play was at the tournaments. If I was lucky enough to get past the first rounds I was OK, but I was really inconsistent. When I graduated in ’76 I went out to San Diego, and for the first time I really trained. I remember staying with Steve Strandemo one weekend and training with him. I’d never trained before that, I really didn’t believe in it. It almost killed me; after a couple of

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"I don't have the skills that a lot of players below me have had over the years, but I think I have one of the strongest desires to win of anybody. I will do whatever I have to, to win."

days of workouts on the beach, running sprints, and moonwalks, my stomach hurt for over a week. But it got me into training and immediately turned my game around. The first tournament after I graduated was the IRA nationals and I won that by beating Steve in the finals. At the NRC nationals I lost close to Hogan in the quarters, and then won the next tournament in Sacramento. So it wasn't until then that I really got my consistency down.

Over the years I've never dropped out of the top eight, and it wasn't until two years ago that I dropped out of the top four.

Do you still enjoy playing professionally?

Well, there have been times lately—over the last two years—I've said to myself it just wasn't worth it. There have been matches where I just wasn't happy with myself because of the way I was playing, or acting, or because of the politics, and I'd walk off the court and say, "The game isn't worth it, you're going to get out of it." But then I'd take some time off, and find the bug was still there. My priorities have changed, and I haven't really trained a bit this year. But once I get to a tournament and get on the court, I want to win.

For some reason I'm playing as good as I ever played, except that I'm not in condition so I don't have the speed. The consistency is there, I'm just a little clutsy. But I beat some good players, and that's enough to rekindle the spark and keep me going. Realistically, though, you can't keep playing if racquetball isn't capable of supporting your lifestyle, and for the last couple of years it hasn't been able to.

You said your priorities have changed. In what way?

I really never missed a tournament in my life, for no reason, until this year in Stockton. I didn't think about it at all that

weekend until I was sitting at home on Sunday afternoon, and I thought for just a second, "Hey, there was a tournament this weekend, I wonder who won." But then I realized in St. Louis no one cares about the Stockton tournament; things went on without me and there were no earthquakes. So that has changed.

I appreciate good play now, and so I enjoy the game more. Before, I used to get angry when my opponent was playing well and beating me, but now I can look at it like a spectator and say "Hey, that was a great shot."

The other thing is my caring for my family. I spend a lot of time with my boy, and I don't ever train when I'm with him. Because of some family things that are going on I only see him every other weekend, and I don't train those weekends. Before I would train every day, no matter what. That's a big priority—that's changed. I just realized

there are more important things than winning a match.

What do you consider your strengths and weaknesses as a player?

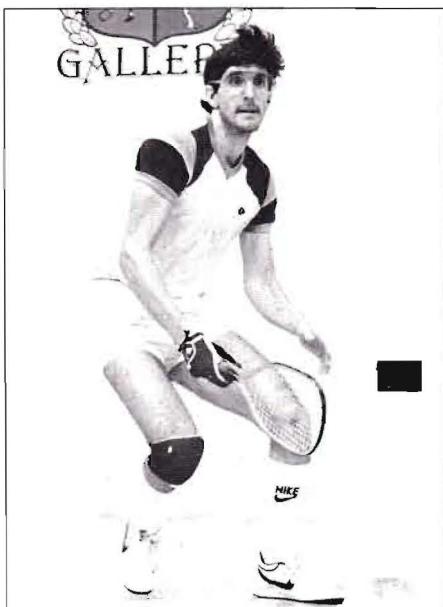
I get in arguments all the time about that with people who have watched me play. I don't think I'm a talented racquetball player. I don't have the skills that a lot of the players below me have had over the years, but I think I have one of the strongest desires to win of anybody. And to me desire is the most important aspect in sports. That's my biggest strength; I will do whatever I have to, to win.

I don't have a lot of speed, in fact I've got the worst lateral flexibility of anyone I know. I broke my hip when I was four years old, and that's caused calcium deposits which caused arthritis a few years ago. So, I'm a really clutsy player—I can't bend down for shots.

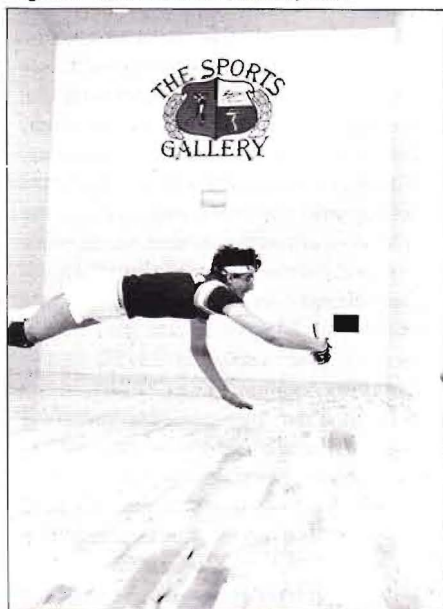
But, I think I've been able to recognize my own strengths and weaknesses better

Holding center court against Mike Yellen in Atlanta 1979 final

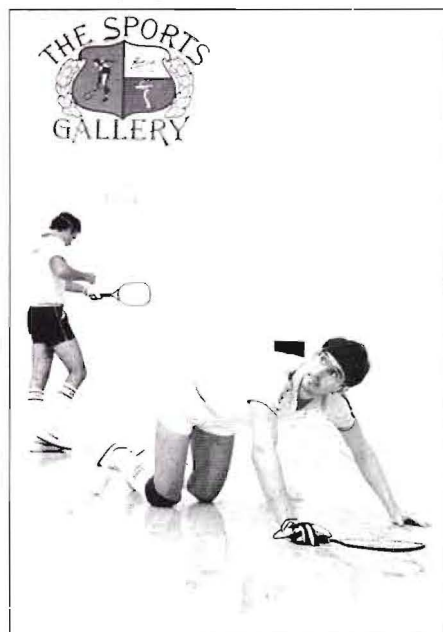




Jerry looks to the back wall during final battle against Bret Harnett in Anaheim, 1984



Hilecher has long been known as one of the best divers in the pro game



than most players. Instead of trying to hide the weaknesses, I accept them—I pattern my game to maximize my strengths. My strengths are my forehand, and recently a good knowledge of shot selection. I've found that I could win without a big arsenal in my game. I don't have to have a great backhand, I don't have to be incredibly quick, as long as I can keep the ball in play and put the ball away with my forehand when I get a setup. I also have a really good serve, although now with the slower ball I can't use it that much.

I see my weaknesses as my overall speed and my backhand. I don't try to do too much with my backhand, so I don't make mistakes on it. In fact, I probably make almost as many points with my backhand as my forehand, because I don't lose points.

You've been criticized a lot in the past for your on-court behavior. Do you think that's been justified?

My own opinion of my court behavior is that at times it's terrible, at times it's fine, most of the time it's average. What happens is you get put in a mold and people attach a label to you. In the early years when I did well, people attached that label to me and I almost became a product of that label, to where I would say one thing in a match and it was "Oh, here he goes again."

When I'm on the court, I'm really into detail, doing things a certain way, and the thing that really infuriates me is inconsistency. Some times it seems like even before the match starts the referee is expecting me to do certain things, and that just drives me bats—I try to play but everything is inconsistent. The referee, and people in general, are always looking for that, and it has been very difficult to deal with. Most of the time I'm really not as bad as a lot of other players, but I have that label.

Sometimes my court flare-ups are just caused by a real high energy level. I'm real aggressive, and I play with a lot of intensity, and sometimes it just blows up. It's something I don't like a lot of times afterwards, or even during, but I don't have a lot of control over it because it happens so quickly. If I let certain calls or things stick with me, that affects me. But by being excitable—you know, a quick fuse—I get it out and I'm fine on the next point.

A while back I made a conscious effort to change my behavior and I was playing poorly. I was thinking about being calm

"I've seen a lot of injustices—I could write lists—and I've just wanted to do something about it, even though I realized I was going to be hurt probably forever."

and everything and not about playing my game, and I started losing early. Then I realized I'm not playing for the people, I'm playing for myself and if they don't like the way I am, I'm sorry, but I have to be myself and play the way I feel comfortable with playing.

But really, as I've gotten older those occurrences have become a lot of less frequent. I still have the label, and that probably will never change.

You've been involved in the politics of pro racquetball probably more than any other player. Why is that?

I've never minded controversy, and I'm not afraid to stand up on my own. At times I kind of enjoy it because I feel like I'm doing something for a cause. I like to be playing for a cause; it brings out the best in me—my desire and will to win.

Why has starting a player's association been so important to you?

I just feel that we should be treated at a certain level. The players have been taken advantage of in the past, and to me the players make the game of professional racquetball. I feel we are the leading spokespeople for racquetball, and for that reason we should have more influence in what is happening in the game. I've seen a lot of injustices—I could write lists—and I've just wanted to do something about it, even though I realized I was going to be hurt probably forever.

I hadn't really wanted to be involved in this past association (the PRO) only because I didn't want my involvement to be a negative force, but nobody was doing the job. I didn't really help that much getting anything done, but at least I took the chance to see what I could do.

What will happen in the future I just don't know. I hope the other players decide to take a more definitive role in their own livelihood.

When the Catalina Tour began you

“What happened next was the most unbelievable thing you ever heard of.”

were not named one of the twelve players, even though you were high in the rankings. What reason were you given for not being included?

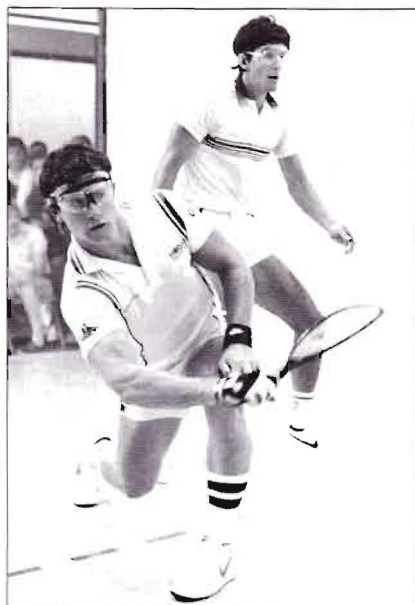
Right; at the time I was ranked third in the world. The public reason was that I didn't look good in Catalina clothes. Then, as things started getting a little more aggressive and people started asking questions, their answer was that the sponsor wanted to have control of those players, and they picked players with the best images. But that didn't make much sense because many of the players who were chosen had a court image similar to mine.

Why do you think you were kept off the tour?

Because of my involvement with the NARP. That's just my opinion, but it just happened that the other person involved with the NARP, Davey Bledsoe, wasn't allowed to play either. And Davey had a very good court image—and, I thought he looked OK in Catalina clothes.

That was in 1981. At the nationals in Tempe, Arizona, it was announced that the tour would be a 12-player invitational. Supposedly, the reason for the tour was to give more players an opportunity to advance themselves in the sport. For some crazy reason the people who put the tour together thought that poorly ranked players were at a disadvantage in pro tournaments because they had to qualify, and then they were too tired to be able to compete head-to-head with the top guys. So anybody could play the one tournament in their region without qualifying, and that was supposed to help their career—by playing one tournament plus the nationals. It really didn't make sense. And I decided right there that if that tour was going to take place, racquetball was going to be hurt for a long time, and I wanted to do something about it.

So you took them to court?



Playing Marty Hogan in Davison, MI, 1984

Yeah. That summer we worked hard communicating with Charlie Drake and the other players trying to get the tour opened up, and we weren't getting anywhere. The players who were invited on the tour were scared, and they didn't want to say anything and risk being thrown off. It was really a tough position to be in because my friends were the top twelve players. I can understand that they were scared, but it just hurt me a great deal that they were so afraid to buck the system that they wouldn't do anything about it. So in the end I decided nobody was going to do anything, the only thing I could do was take them to court.

So I took them to court on my own. My dad said, "I know this is important to you, I'm going to help you with the money." We got legal counsel and tried to get a restraining order and an injunction. Actually, there was a misunderstanding

on my part what we were doing. What I wanted to do was not stop the tour, I wanted to open it up. We didn't get the restraining order or the injunction, but what the judge said was that even though there was considerable evidence that I had been damaged, the damage to racquetball would be greater if he stopped the tour. When I heard that I thought, "Well, I didn't want to stop the tour." Then the judge said that what I had to do was sue them for damages and take them to trial. That, I think, made them realize they had trouble and they better do something about it.

What happened next was the most unbelievable thing you ever heard of.

You mean your winning the next tournament?

Two or three days after the trial I had to go up to Los Angeles to qualify for the first tournament, which I was allowed to play in because it was my region. I was ranked third in the world and was the defending champion of the tournament, and they were telling me I was an amateur and had to qualify just to play! So I qualified, and the next weekend in the regular tournament I ended up playing Marty in the semi's. It was almost mystical how things were happening. I should have lost to Marty; I was down two games to none and won 11-10 in the tie-breaker. Against Mike (Yellen) in the final I was down two games to one, and won the tie-breaker. That whole tournament it just kept ringing in my ears that I had to win because that was the only way I would be able to say what I needed to say.

Then when I had the microphone and it was my turn to speak, I changed. I remember saying, "I just want to say that

Powering a forehand by Gregg Peck in Davison



there are a lot of great players that were not allowed to play in this tournament," and I felt in some way that I was representing them.

Then you won the next tournament too, didn't you?

Yes, the following weekend we had the CBC Classic in Canada which invited the top eight players from the previous year. I didn't get any promotion for winning the L.A. tournament, nobody even knew about it. Everything was all Marty and how he was the best. I sat and watched all this go on and I started fuming again. I ended up playing Marty again in the semi's. I lost the first game 15-14, and was down 8-0 in the second (games to 15). I stopped to get a drink and I heard the TV interviewers with Marty, and he's saying how much better he is than me and how he's going to blow me away and everything. I heard that and said, "I'm going to go right through him." I came back from 8-0 and won 15-9. Then in the tie-breaker at 10-10 there were some exchanges where Marty hit obvious skips, but the ref kept calling it in Marty's favor and getting overruled by the linesmen. I won that match three times before I finally got the last point. Then, after the match the ref had the audacity to say that the linesmen lost the match for Marty because they kept overturning his calls. That really burned me.

Then against Mike I won 11-10 in the tie-breaker. Beating Hogan and Yellen each 11-10 in the fifth with about an hour between matches, it was like there was a reason—like it was meant to be. Well, right before I walked on the court with Hogan they came over to me and said they were going to put me on the tour. So



Setting up for a forehand against Lindsey Myers

there I was ranked #1 in the world and I was finally allowed to play.

What's your answer to those who say that you sold out by joining the Catalina tour?

I had a lot of reservations about it—I said to myself, "This is ridiculous, what are you doing?" But after they put me on the tour I didn't have any bargaining power. Had I missed one tournament I could have sued but I didn't, and just refusing to play wouldn't have done anything. So then it was up to somebody else to take over where I left off. Any one of them could have, and probably would have won. I'm still surprised nobody did.

That's why it's so important to have a player's association, because one person doesn't have any bargaining power. You only have power as a collective group.

So, what's your opinion of the direction

of the pro game now?

I think we're in the best position we've ever been in. I say that and people laugh. But I think the last year-and-a-half will someday be looked at as the best thing that could have happened to pro racquetball. In the past the pro game was controlled by a very few people, but now things have opened up and everyone is trying to make a contribution to the sport. The players have turned around; people are now talking about how much they're doing at the tournaments, refereeing their own matches, working with the press, being more cordial. They realize now how thin the ice is they're standing on, and they want to help the people who are giving to the sport. Local people have gone out and raised prize money for tournaments.

Also, the manufacturers have gotten together and combined forces instead of looking out for themselves, and I think the effect is going to be far greater than when the game was dominated by just one or two. We may not see that effect immediately, but I think a year or two down the road racquetball is going to be a lot better off. If nothing else, this last year-and-a-half has weeded out many of the undesirable aspects of the pro game.

What about your own involvement in pro racquetball in the future?

My involvement in the future is up in the air. I would like to be involved in the promotion of the sport. I love doing clinics. To me, going into a club and conducting a clinic does almost as much good as a tournament, maybe more, because I can work one-to-one with the people. I can help to improve the level of play in that club and that will have an effect.

Also, ever since I had sushi for the first time I've really had a desire to go to Japan and promote racquetball there—and stuff my face. I love history. One of the reasons I enjoy traveling is seeing the history and tradition of different cities. Japan has great tradition and culture and I would really love to see that, and to be involved with the growth of racquetball there.

As far as playing goes, I was ready to retire and then I won a fairly decent tournament and that kept me going. I'm just going to have to see how it goes. As long as I can keep playing well and enjoying myself like I have recently, I'll keep playing.

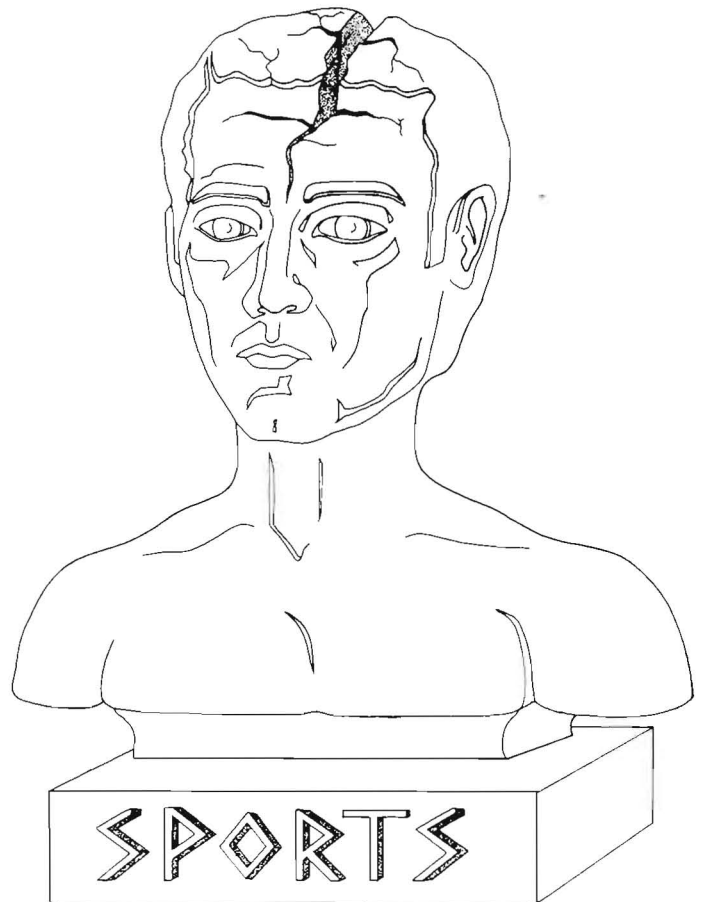
Hilecher was considered the first great power server in pro racquetball



THE PSYCHOLOGY OF COMPETITION

by Dr. Jerry May and Drew Stoddard

PART II FRUSTRATION, STRESS MANAGEMENT & RELAXATION TRAINING



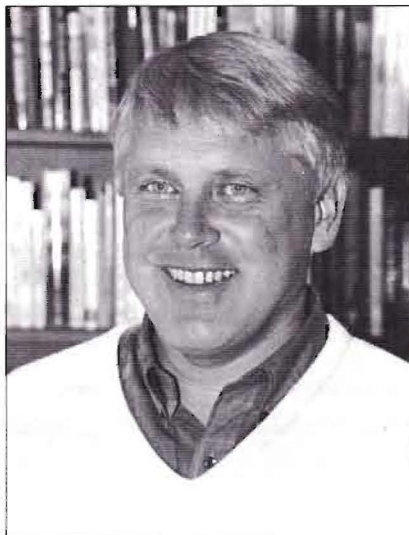
In last month's article, "Stress and Performance," we discussed the following points:

1. Physical training is only part of the formula for athletic success. The most successful athletes are those who have trained themselves both physically and mentally, so that they are able to perform well under the stress of competition.

2. Stress is defined as "the non-specific response of the body to any demand upon it." Stress cannot, and should not, be totally avoided. It is a vital, creative force that energizes the body. Yet like all powerful forces, it can also throw the body off course.

3. The mind's ability to re-implement a learned skill is altered, for better or worse, by the presence of stress. Hitting a forehand kill in the relaxed atmosphere of practice is quite different from hitting the same shot under the pressure of competition.

4. When it is confronted with stress, the mind becomes aroused, and there is a relationship between the level of arousal and performance efficiency. Your level of performance increases as you become



Dr. Jerry May, Ph.D., is a Clinical Psychologist for the United States Ski Team. He is Co-chairman of the U.S. Olympic Sports Psychology Advisory Panel, and is Professor of Psychiatry and Behavioral Sciences at the University of Nevada School of Medicine, in Reno, Nevada.

Drew Stoddard is the editor of International Racquetball.

more aroused until it reaches a point of maximum efficiency. Beyond that optimum point, any increase in your state of arousal will cause a deterioration in your performance.

5. Just as you can train your body to execute a particular skill, you can condition your mind to perform well under stress. Top competitors are not always the most physically gifted athletes, but they win because they have learned to control their own state of arousal.

Before we begin to explore the various ways of training the mind to perform better under stress, let's take a look at one more reaction that can have a detrimental effect on athletic performance.

FRUSTRATION

As we discussed last month, most of us view competition, such as a tournament play, as stressful. Sometimes we're able to endure that exposure and perform quite well. However, when stress levels become high enough that we are no longer able to adapt, we often react by becoming frustrated. Frustration can have a profoundly detrimental effect on athletic performance, because it triggers the basic

human survival instinct, a response commonly known as "fight-or-flight."

The "fight-or-flight" response is an automatic, innate defense mechanism that is mobilized whenever we find ourselves threatened. To use an extreme example, if you find yourself standing in the path of a speeding car, what do you think about? Actually, you consciously think very little. As soon as your mind has detected the threat, it kicks into high alert and instantly decides whether to stand and fight the threat or get away from it—that is, you either fight or flee. (The correct answer in the case of the car, of course, is flee.)

Although tournament play is hardly a life-or-death situation (with the possible exception of B doubles), for a variety of reasons many of us view serious competition as highly threatening. When that happens, your mind will summon its defenses in much the same way as it did in the car example, and if you are unable to control your mental response, you can kiss your game goodbye.

In competition the "fight-or-flight" response usually manifests itself in one of three specific reactions; (1) anger, (2) fleeing the situation, or (3) freezing.

Anger is a primitive emotion that usually indicates we are out of control. Occasionally you may hear an athlete say that anger is a good motivator, but this is almost never true. Anger is an emotional response which is unpredictable and extremely difficult to control. Since the key to athletic success is consistency, anger nearly always results in a deterioration of your performance level.

Fleeing occurs when you find yourself trying to avoid or escape a particular situation you find stressful. It can be a conscious refusal to train, but it can also be a constant subconscious attempt to avoid competition itself by rationalizing or the mental creation of a series of injuries. It is also possible to flee mentally, by allowing your mind to wander and concentrating on things other than the task at hand.

Freezing is the failure or inability to move, and is a common problem for many athletes when involved in serious competition. It is characterized by feeling tense, stiff, inflexible, locked up, or caged. Again, freezing can occur mentally or emotionally as well as physically.

STRESS MANAGEMENT

We have now discussed the three common reactions most of us experience when we are confronted with high levels of stress: over-arousal, as we try to cope with the stressful condition; frustration, when we find ourselves unable to adapt to stress; and the General Adaptation Syndrome that occurs when exposure to stress is sustained over a long period of time. These reactions, of course, occur in all phases of life, not just athletics, and they serve a useful purpose. They constitute the brain's front line of defense against the destructive forces of stress, and are responsible for, among other things, keeping us alive.

What makes dealing with stress so tricky, especially for the athlete, is that a situation need not be truly threatening for the mind to perceive it as such. We all interpret circumstances differently; one individual can function perfectly in front of thousands of people, while another may be incapacitated simply by having dinner with strangers. The mind can be trained to function well under difficult circumstances, but most of us choose to construct our lives in such a way that we simply avoid conditions we see as stressful.

TABLE II
WARNING SIGNS OF NEGATIVE STRESS

Physical Signs	() Restlessness	() Difficulty training
() Fatigue	() Stagnation	() Decrease in athletic performance
() Pounding of the heart	() Overpowering urge to cry, run, or hide	() Increased use of alcohol
() Dryness of the throat or mouth	() Difficulty relaxing	() Increased use of nonprescribed drugs
() Insomnia, an inability to fall asleep, stay asleep or early awakenings	() Need to generate excitement over and over	() Increased use of various medications, such as tranquilizers or amphetamines
() Frequent or lingering colds	() Feeling people don't appreciate you—feeling used	() Increased use of tobacco
() Trembling and nervous ticks	() Inability to laugh at yourself	() Less time for recreation
() Grinding of the teeth	() Increased feeling of expression of anger or being cynical	() Less time for intimacy with people around you
() Increase or decrease in appetite	() Inability to concentrate, the flight of thoughts	() Less vacation time
() Increased sweating	() Disenchantment	() Overworked, but can't say no to more work without feeling guilty
() Frequent need to urinate	() Feeling of unreality	() Hypermotility, which is the increased tendency to move about without any reason
() Diarrhea	() Feeling life is not much fun	() Inability to take a physically relaxed attitude, sitting quiet in a chair or lying on a sofa
() Indigestion, queaziness in the stomach	() Not enjoying your sport	() Feeling that sex is more trouble than it's worth
() Vomiting	() Desire to quit the team	() Speaking up less and less at gatherings, and then only speaking negatively
() Pain in neck or lower back	() Mind going blank	() Difficulty setting goals
() Increased premenstrual tension	() Feeling afraid	() A tendency to be easily startled by small sounds
() Missed menstrual cycle	() "Free Floating Anxiety" that is to say we are afraid of something but we don't know exactly what it is	() Finding yourself further behind at the end of each day
() Headache	() Feel under pressure to always succeed	() Forgetting deadlines, appointments, etc.
() Weakness	() Hyperalertness, a feeling of being "keyed up"	() Accident proneness—under great stress whether it is positive or negative, one is more likely to have accidents while at work, driving a car or during athletic events
() Dizziness	() Automatic expression of negative feelings	() Making a foolish mistake
() Weight gain or loss	() Disappointed in yourself or others	() Poor workout
() Shortness of breath	() Increased rationalization	() Blame equipment for poor performance
() Stuttering or other speech difficulties	() Feeling indispensable	
() Increased pitch in voice	() Obsessed	
() Nervous laughter	() Unable to enjoy or compliment colleagues' successes	
Emotional Signs	() Fault finding	
() General irritability	() Nightmares	
() Hyperexcitability	Behavioral Signs	
() Depression	() Tendency to overtrain	
() Boredom		

In athletic competition, however, you do not have that option. Competition involves stress, and stress, over time, causes a breakdown in performance. Stated simply, if you wish to compete and perform well, you must teach your mind to react predictably under stress. There is no other way.

You may have noticed that until now our discussion has remained quite general. Although the basic concepts are universal, everyone experiences and reacts to stress in their own way. The first step in developing your own psychological training program is to identify, as best you can, the sources of stress in your own life. Once you have done that, you can then proceed to utilize one or more of the following stress management techniques to either eliminate the stress at its source, or control your reaction to it.

If you are uncertain how much of a problem you have coping with stress, look at Table II which identifies some of the general signs and symptoms. Again, these are only a few of the indicators, and everyone experiences one or more of these at times. It is the number, frequency, duration, and intensity of these factors that indicate how serious the

“Competition involves stress, and stress, over time, causes a breakdown in performance. If you wish to compete and perform well, you must teach your mind to react predictably under stress. There is no other way.”

stress is.

The training programs that follow are designed to enhance performance by teaching the mind how to appropriately control tension and deal with high levels of stress. These programs have been utilized by many top athletes, and each has proven effective when implemented correctly. Any mental training program must be practiced regularly just as you would practice your physical skills. Psychological exercise, like physical exercise, does not work if it is not used on a continuous basis.

There are two primary ways to train your mind to cope with stress. The first is to learn how to override your natural reactions to stress by Relaxation Training. The second is to eliminate the source of the stress itself by Cognitive Restructuring or Mental Imaging. It is best to start with one or two of these programs which best suit you personally.

RELAXATION TRAINING

Most of us react to the stress of competition by becoming tense, and tension is a primary cause of poor performance. Tension inhibits fluidity of movement, and shatters timing. Unfortunately, many ath-

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letes simply accept a decline in their performance level during competition as a fact of life, because they assume that tension is an uncontrollable response. That is not true. In fact, once it has been conditioned to do so, the mind has a remarkable ability to calm itself and relax the body on command.

The reason most of us are unable to control tension at will is that the conscious mind, in its natural untrained state, may not know what a relaxed condition feels like. Progressive Relaxation Training is simply a method of familiarizing your mind with the sensation of relaxation. Once you know the feeling, your mind will be able to mentally recall the sensation within a few seconds, even under highly stressful conditions.

The relaxation technique outlined below is based upon a method originally described by Bernstein and Borkovec in 1973. Its goal is to teach you how to reduce muscle tension in the body far below levels normally achieved. The procedure produces relaxation in sixteen specific muscle groups.

Here is the sequence you need to follow:

1. Focus your attention on the specific muscle group.

"The reason most of us are unable to control tension at will is that the conscious mind, in its natural untrained state, may not know what a relaxed condition feels like. But, there is a method to train the body to relax."

2. Tense that muscle group.
3. Maintain the tension for 5-7 seconds (slightly shorter for the feet).
4. Release the tension.
5. Concentrate on the pleasant sensation in the muscle group as it relaxes for 20-30 seconds.

Remember, the purpose of this routine is to learn to recognize the sensation of the relaxed state. Each time you release tension from a muscle group, focus as sharply as you can on the contrast between the taut, burning feeling of tension, and the warm, pleasant feeling of the relaxed state.

Always practice the relaxation technique in a quiet, comfortable place where you can concentrate. Also, concentrate on your breathing. Breathe normally while relaxing, but during each exhale think of pushing tension out of your body. The muscles of the body normally contract when you inhale and relax when you exhale.

Now, let's describe the sixteen specific steps of the relaxation technique. You may go through this routine either lying down or sitting in a comfortable chair.

Step 1: Begin with your dominant hand and forearm (for most people this



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will be the right hand right lower arm). Tense your right hand and right lower arm by making a fist. You should be able to feel the tension in the hand over the knuckles and up into the lower arm. Focus your attention on that muscle group and maintain the tension for five to seven seconds. Release that tension and continue to focus on the relaxation feelings for about 20 to 30 seconds. You should feel a tingling or warming sensation. Between the tension and release, contrast the relaxation state with the tension and "zero in" on the relaxation state.

Step 2: Now move to the muscles of your upper arm (the same arm used in step 1). Tense these muscles by pushing your elbow down against the floor if you're lying down or the arm of the chair if sitting. You should feel tension in the upper arm without involving the lower arm and hand. When the tension is developed, stop and allow those muscles to relax, and concentrate on the relaxation.

Step 3: Tense your non-dominant hand and forearm as in Step 1 by clenching your fist. Hold, then relax.

Step 4: Tense your non-dominant upper arm as in Step 2 by pushing down with your elbow. Hold the tension, then

let it release and relax.

After relaxing your arms and hands, relax the muscles of your face. We divide these into three groups; the muscle in your forehead (the upper part of your face), the central part of your face (the upper part of the cheeks and nose), and the lower part of your face (the jaw and lower cheek).

Step 5: Tense the muscles of the forehead by lifting your eyebrows as high as possible, and tightening the forehead and scalp. Hold the tension, then let the muscles relax and focus on the sensation of relaxation.

Step 6: Now move to the muscles in the central part of your face. To tense these muscles, squint your eyes very tightly and at the same time wrinkle your nose. You should feel tension in the upper cheeks and through the eye region.

Step 7: To tense the muscles of your lower face, bite your teeth together and pull back the corners of your mouth. The tensed position is like a smile with the teeth clamped tightly together. You should feel tension all through the lower part of your face and jaw. Hold the tension, then let the muscles relax and concentrate on the sensation.

Step 8: Now pull your chin downward toward the chest but prevent it from actually touching the chest. This will counterpose muscles in the front area of the neck against those in the back. You may feel a bit of shaking or trembling in these muscles as they are tensed. Hold them tight for a few seconds, then let them relax and focus on the release.

Step 9: Next move to the muscles of the chest, shoulders, and upper back. Tense these by taking a deep breath, holding, and at the same time pulling the shoulder blades together; that is, pull the shoulder blades back and try to make them touch. You should feel a lot of tension in the chest, shoulder, and upper back areas. Hold it, and let it release. Concentrate only on the feelings of relaxation.

Step 10: Tense the muscles of the abdomen in the same way you would if you were about to be hit in the stomach. Hold that tension for a few seconds, and then let it relax.

At this point you want to remember to synchronize your breathing with the relaxation to let the relaxation go further and further. Each time you breathe out, release more and more tension from your

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body.

Step 11: Now tense the muscles of your right upper leg by lifting the leg straight out and tightening the muscles above your knee. Hold it, let it relax, and concentrate on the feeling.

Step 12: Tense the muscles in your right calf and right lower leg. With your foot resting on the ground, pull the toes upward toward your head without tensing the foot itself. You should feel tension in your calf. Hold that tension, then release and relax.

Step 13: Next, tense the muscles of the right foot. Point your toes and turn your foot inward while curling your toes at the same time; don't tense these muscles very hard, just enough to feel tightness under the arch and ball of your foot. Notice the tension, let it release and notice the relaxation sensation.

Step 14: Just as with the right leg (Step 11), tense your upper left leg by holding it out and up from the ground. Feel the tension, let your leg drop and concentrate.

Step 15: Tense the muscles of your left calf (as in Step 12) by pulling your toes up toward the head. Hold for a few moments, then relax.

Step 16: Finally, tense the muscles of your left foot (Step 13) by pointing your toes outward, turning your foot inward, and curling the toes. Again, don't tighten these muscles too much. Hold, and relax.

After you have gone through the sixteen steps, remain relaxed and try to recall the feeling of relaxation in each of the muscle groups. The more vivid your impression of that feeling, the easier it will be to recall when you find yourself in a tense situation.

This routine should be practiced ten to fifteen minutes each day. Playing calm, meditative music before, during, and after the routine can make the relaxation experience more pleasant.

While learning speed varies between individuals, you should start seeing results from the Relaxation Training within about three weeks, if you practice every day. Within five to six weeks you should have the ability to relax yourself at will.

Whenever you find yourself getting tense, trigger the relaxation response by simply closing your eyes and mentally going through each muscle group, recalling the pleasant sensation of warmth and heaviness. If you have practiced on a daily basis you will be able to do this in

just a few moments.

You can use your relaxation training either prior to, or during competition. On the morning of an important event, or just prior to the start of competition take a few moments and release the tension from your body. Some sports give you the opportunity to utilize this procedure during play when tension levels become too great. Racquetball is particularly suited, because you have numerous breaks between games, and time outs which can be used at your discretion.

Learning to release tension, of course, will not in itself make you a great athlete. You still have to learn how to play the game. But, training your mind to relax on command will give you the ability to perform physically at your highest possible level, even when things start getting a little tense. ●

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The U.S. Team stands beside the Ecuador Team in the AZC opening ceremonies

U.S. Dominates AZC Games

But, Quito Won The Hearts Of The Western Hemisphere With Her Unbeatable Hospitality

by Michael Arnolt

As expected, the U.S. national men's and women's team dominated the American Zone Competition (AZC) held in Quito, Ecuador, November 28th through December 8th. Led by intercollegiate champ Andy Roberts and team captain Cindy Baxter, the U.S. team took the top three places in the men's division and first, third and fourth in the women's division.

The U.S. team was devastating as it outscored second place Canada nearly 2-1, and lost only one of its 32 matches.

Cindy Baxter, of Lewistown, PA, lost only one game in the early round-robin and went on to clinch the number one position in the women's competition by

allowing no more than six points per game to be scored against her in any one of her six remaining matches.

Despite a stomach ailment, 17-year-old Crystal Freid of Medicine Hat, Canada, finished #2. After a 15-5 thrashing by U.S.A.'s Kathy Gluvna in the first game of the semifinals, Fried took control of the center and sent the Memphis State junior on a tour of the court. Fried won the second game 15-11 to send the match into the tie-breaker. Gluvna, due to Quito's high altitude, required frequent doses of oxygen in the third game. Even with the 0-2 tanks close at hand, Kathy couldn't put the Canadian on the defensive. Fried won the third game and the

match 15-11.

Although the Mexican team was somewhat weaker than either the U.S. or the Canadian teams, they were still considered to be one of the dominant forces in amateur racquetball. Despite the absence of its top player, Raul Canales, who had dropped out of competition, the Mexican team, led by Raul Armendariz and Arturo Martin, qualified for their country by finishing seventh and eighth in the men's division. Female teammates Diana Almeida and Angelica Rosiles duplicated the men's efforts by finishing seventh and eighth in the women's category.

Ecuador's Dan Walker left the number two bracket with only one loss which



Baxter (U.S.) and Fried (Canada) in the Women's Singles



Baxter instructs Angelica Rosiles from Mexico

came in a tie-breaker against U.S.A.'s Doug Ganim. Andres Guzman, of Colombia, defeated Walker handily in the singles competition. Cuzman went on to finish fourth by taking a match from Canadian Roger Harrisersad. Harrisersad, who finished fifth at Quito, was playing with a severe shoulder injury he received early in the games. He was unable to hit any crisp forehands and thus was compelled to shoot with his backhand when allowed the option.

The altitude of Quito proved to be an obstacle to more than one of the players. Since most of the contestants were used to playing at sea level, many had a hard time catching their breath. The Quito Racquet Club took on the appearance of a medical clinic from start to finish; a doctor and medical assistants were on hand throughout the games to provide medical attention for injuries and reaction to the high altitude. Dan Obremski was one of many to benefit from the medical service when the lack of oxygen turned his normally tan body a whiter shade of pale. According to U.S. team coach Ed Martin, at least half of the twelve member U.S. team required oxygen at one time or another. The Canadian team prepared for the high altitude by playing at Ft. Banff located in the Rocky Mountains in Canada. Both U.S. and Canadian teams arrived a few days early to help their members adapt to the elevation.

Another blessing of playing racquetball at almost 10,000 feet is the ball goes faster—a lot faster. Even though the cans of Penn balls were opened two to three weeks prior to the games to slow them down, many of the players still noted that the balls were substantially faster than what they were used to.

Although the U.S. and Canadian teams were the odds on favorites, the level of play from the other participants had increased dramatically. "Good instruction and playing superior opponents are the keys to improving the quality of play," said U.S. team coach Ed Martin. "There has been a hundred percent improvement since last year's tournament in Costa Rica. There we were playing C and D players, and now we're up against A and B players." He cites the Ecuadorian team as a prime example and explained how Tom Neill, a top player from Arizona, coached the team for more than a month prior to this tournament. The result was that the Ecuador team qualified three team members for the World Games.

The biggest surprise, according to John Hamilton, executive director of the Canadian Racquetball Association, was the playing conditions on the court as well as the quality of food and lodging in Quito. Based on information in a series of recent articles by free-lance writer Carole George and former pro Steve Keely, the Canadians had prepared for both poor playing conditions and sub-standard accommodations—neither was the case.

An added bonus for the AZC participants was the scheduling of the competition during Quito's 450th birthday celebration. Off the court the players enjoyed bull fights, a circus, dancing in the streets and a massive food festival. With the players' light playing schedule, generally two matches a day, they were also able to enjoy many of the other activities that Ecuador had to offer. The amateurs and coaches spent plenty of time sight-seeing, shopping (with very inflated dollars), and just basking in the Ecuadorian sun.

Five multi-national companies—Schick,

Polaroid, AMF Head, ITT, and Xerox—joined with eight national companies to donate \$14,000 to put on the second American Zone Competition. NCR, the major sponsor of this year's AZC, is also prepared to help finance the racquetball portion of the upcoming Pan-Am games, according to Al Walker of the International Amateur Racquetball Federation (IARF).

The purpose of the American Zone Competition was to qualify teams from countries and territories in North and South America to compete in the racquetball venue of the World Games to be held this summer in London. Walker, who is IARF's vice president for South America, convinced the World Congress to award the games to Quito because Ecuador would be the host for the 1987 Pan American Games. Additionally, the Ecuadorian Olympic Committee has selected racquetball as one of the demonstration sports in the games which follow the Olympics.

Men	Women	Overall
1. U.S.A.	1. U.S.A.	1. U.S.A.
2. Mexico	2. Canada	2. Canada
3. Canada	3. Mexico	3. Mexico
4. Ecuador	4. Costa Rica	4. Ecuador
5. Bolivia	5. Colombia	5. Costa Rica
6. Colombia	5. Ecuador	6. Bolivia
6. Costa Rica	5. Venezuela	6. Colombia
6. Puerto Rico		8. Puerto Rico

Singles Finishes

MEN

1. Andy Roberts	U.S.A.
2. Ken Kaihlanen	U.S.A.
3. Doug Ganim	U.S.A.



U.S. Coach Ed Martin chats with Gustavo Retamozo (Bolivia) and Willie Rodriguez (P.R.)



Toni Bevelock, Kelvin Vantrease, Ed Martin, Diane Bullard, Cindy Baxter, Kathy Glwyna and Luke St. Onge enjoy the Awards Banquet

- | | |
|----------------------|-------------|
| 4. Andres Guzman | Colombia |
| 5. Roger Harrisersad | Canada |
| 6. Dan Walker | Ecuador |
| 7. Raul Armendariz | Mexico |
| 8. Arturo Martin | Mexico |
| 9. Juan Pablo Guzman | Colombia |
| 10. Gustavo Retamozo | Bolivia |
| 11. Willie Rodriguez | Puerto Rico |
| 12. Bernie Esponosa | Ecuador |
| 13. Fernando Castro | Ecuador |
| 14. Teo Fumero | Costa Rica |
| 15. Carlos Ramirez | Colombia |
| 16. Sergio Fumero | Costa Rica |
| 17. Gary Dupuy | Canada |

AZC = FUN TIMES!

by Michael Arnolt

The Three Rules of Quito

Upon arriving in Ecuador, one receives three admonitions: don't drink the water; pass up the food offered by the street vendors; and, automobiles, particularly taxis, have the right-of-way. The first two warnings were to prevent stomach disorders which most everybody managed to avoid. The last one about automobiles, though, was a highly practical standard, if, as a pedestrian, you wanted to live to tell about it.

On first inspection from the street, the traffic moved much the same as in any major U.S. city. Horns blared as irrate drivers informed each other of their inadequate habits. As a passenger in a taxi, you learned otherwise. Much of the horn blowing was directed at the pedestrians, not out of politeness, but to warn them that the right-of-way of the auto was serious business and that in crossing the street, pedestrians were fair game.

Additionally, while the Spanish word for stop is "pare," it isn't taken literally when applied to stop signs. It's more of an option with the driver, particularly at night. One four-passenger cab carrying seven American players and their gear, never skipped an RPM as he sped his car through a stop light. Funny, he had more than ample warning—it had turned red two blocks before he reached it!

* * * * *

The pagentry of the opening ceremonies in the soccer field adjoining the Quito Racquet Club was very touching. The sun was warm but not too hot. The five dignitaries spoke, but not too much. The band and the baton twirlers performed, but not too long. It was impressive.

Accolades to Colombia, Mexico and the U.S. and an honorable mention to Canada for their distinctively tasteful uniforms. As for the team with the most flair, Puerto Rico's one-man delegation of Willie Rodriguez sported his country's red, white and blue, plus a straw sombrero. Willie also wore an ear-to-ear grin throughout the competition's opening ceremonies.

* * * * *

Viva Quito! Viva Racquetball!

There was more to do than play racquetball in Quito. Favorite activities included tanning sessions at poolside, visiting the downtown and country markets to bargain for goods, a day at the bullfights, a night at the cockfights, a trip to Mitand del Mundo (Middle of the World) where one can straddle the equator and receive a certificate to testify of this amazing feat, visiting a farm that was once the inside of a volcano, and sampling excellent Italian and Oriental cuisine.

Speaking of cuisine, a family-style five

course Italian dinner including hors d'oeuvres, dessert and beer for 17 cost \$125, tip included. The fifteen minute cab fare to the restaurant cost 150 sucres, or 13 cents. A top quality leather jacket cost about \$40 and a fancy handmade wool sweater ran about \$6. The exchange rate for the U.S. dollars, if you could keep track of the zeroes, was indeed food for thought.

* * * * *

Headlines for Racquetball

When it came to news coverage, racquetball didn't lack for attention. Headline news of the racquetball tournaments appeared daily for nearly two weeks in the two or three daily newspapers and two to five minute stories appeared daily on television.

* * * * *

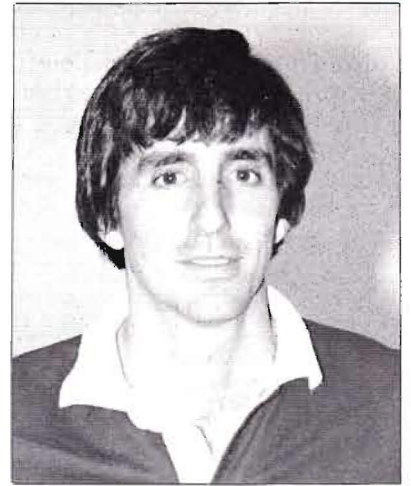
Singing for their Supper

Traditionally, one of the highlights of the banquet given at international competition is the song performed by each of the national teams. In Sacramento last July, the U.S. team admirable sang the traditional song of "Take Me Out To The Ball Game." Coach Ed Martin expected something in the same vein in Quito but was surprised when the consensus from the team was to sing the Elvis standard "I'm All Shook Up."

Correographer Doug Ganim led the entire pelvic thrusting and knee shaking team through two verses, leaving a solo spot for Andy "Elvis" Roberts. Roberts sang his verse in Spanish. With mirrored sun glasses, open-necked shirts and raised sport jacket collars, they wowed the audience. And who was in the center of the Presley impersonators and female chorus? Coach Ed Martin, of course.

THE GREATEST

by Jerry Hilecher



The pros pick the quickest players of all time.

- (1) Davey Bledsoe
- (2) Richard Wagner
- (3) Marty Hogan
- (4) Lyndsay Myers
- (5) Ruben Gonzales

The pros pick the greatest retrievers of all time.

- (1) Marty Hogan
- (2) Jerry Hilecher
- (3) Mike Yellen
- (4) Steve Serot
- (5) Davey Bledsoe

Racquetball is a game of speed, and the fastest often rise to the top. When I first thought of categories in my survey, retrieving ability was not included because it seemed too similar to the quickest segment. It didn't take long to realize that the greatest retrievers of all time were in a class all to themselves and deserved at least separate and equal recognition. The difference between speed and retrieving is quite simple. Quickness is a direct result of foot speed and reaction time and is made up of a few variables, while retrieving ability is made up of many aspects. Desire, flexibility, anticipation, and coordination are all integral parts contributing to a player's ability to keep the ball in play. Quickness is generally a God given talent, while retrieving ability can be improved upon with a great deal of effort.

Just how important is quickness? Looking at the top players in the category, all have been ranked in the top five at one time or another. Fast players gain additional points in four general areas: (1) Their opponents skip shots because they were trying to hit lower, more perfect shots; (2) Keeping the ball in play longer which increases the chances of an oppo-

nent skipping a later shot; (3) Keeping the ball in play which increases the chances of your getting an offensive opportunity and putting the shot away; (4) Keeping the ball in play which may result in a lucky mis-hit or crack shot. If a player can improve their reflexes and speed to get to the ball, they can significantly improve their point productivity from these four areas without improving their shot making ability.

Davey Bledsoe was one of only two players to bridge the gap between quickness and retrieving ability by appearing on both lists. Davey used that speed and court sense to stage one of the greatest upsets in racquetball history at the '77 nationals in San Diego against Marty Hogan. Davey was a miler on his high school track team, and just looking at his thin frame you knew he was built for speed. I can remember taking a fat content test with Davey many years ago. The average male at his age scored between 12 and 20% body fat content and Davey scored an unbelievable 4% body fat.

Davey feels that there are two categories which exemplify speed in racquetball; speed in a sprint and movement while off balance. This off balance movement is the result of a reaction to a shot that wasn't perceived or anticipated. Davey felt that "people saw in me physical ability to recover. Anticipation wouldn't help me because my opponents hit too good of shots." Davey compared training in racquetball to that of boxing. "Boxers work on foot speed and it's not all important how powerful their punch is." Davey's speed training consisted of jumping rope and a lot of court drills. Two in particular were a crawl drill in which he got on all fours and quickly moved in different directions, and cross over drills moving from side to side. During a match, Davey

tried to keep his mind clear. While many players talk about relaxation and focusing their thoughts, Davey would attempt to see a situation and try to react to it. Court speed can be expressed in three directions of movements; forward, laterally, and movements back. Quick players generally excel in just one direction, Rich Wagner excels in all three.

Last month at a tournament in Amarillo, Texas, I played Wagner in the semifinals. Memories of his quickness were painfully restored. When playing a fast player such as Rich, I find myself going through what George Orwell might have referred to in "1984" as Doublethink. I think about what shot my opponent thinks I'm going to hit, and do the opposite. When I have the opportunity, I try and make my opponent commit to their position by holding my motion as long as possible, then hit a mis-direction shot.

Speed does more than just create points in the four areas discussed earlier; it also builds confidence. Players of all levels can probably remember certain matches when they were able to get to almost any shot. They feel as though they are just floating on air and their movements were effortless. Psychologists have termed this condition as the Beta state, where electrical impulses in your brain are slowed down in comparison to your normal waking state. This is a condition often found in self hypnosis where your body is very relaxed. I feel at this stage you are at your quickest. You have no negative barriers in your mind to hold you back and can react to the shot immediately. While this state of mind is often the goal of most athletes, few can achieve it with any regularity.

There are ways for Steve Keeleys' "three toed sloths" to improve their speed

and become better players. Court drills to improve reaction time is the most valuable. My favorite drill is to have my partner stand behind me and hit shots down the left or right side of the court. Standing at the short line, I quickly move to the shot and attempt a straight in kill. My partner's job is to keep the flow moving by quickly returning my shots and keep me resetting my feet.

Looking at the list of greatest retrievers of all time, a very startling fact comes to mind. Four of the five players have won at least one national championship, with Steve Serot the lone exception. His credentials are equally impressive having played in two national championships and winning numerous individual titles. It doesn't take the casual observer long before they realize that retrieving ability is probably more important than any other category. Retrieving ability is directly related to a player's desire, anticipation, coordination, speed, flexibility, and desire. Mentioning desire twice was no mistake. I've always felt that the most important qualification for becoming a champion in any sport is an intense burning desire. That desire drives a player to get to a shot no matter what the cost.

Players rate high on the greatest retrieving list for a variety of reasons. Steve Serot was a master of the diving get. In his prime, he would throw caution to the wind, and dive headlong into walls to return a shot. Balls to the right that were seemingly out of reach would find Steve's outstretched body suspended two feet off the ground, hitting a perfect pinch into the right corner.

Mike Yellen never dives, but his strength in keeping the ball in play is a result of anticipation. Mike seems to know where every shot will be hit and gets a quick jump on the return. Mike is not fast, but because of his anticipation is usually set up for a return.

Marty Hogan and Davey Bledsoe's strengths are the most dangerous for their opponents. Not only are they quick, they both have tremendous coordination and determination to get to the shot. Bledsoe commented that retrieving a shot "sometimes was just pure desperation. You must initially set up properly with your body to allow you to retrieve the ball."

There are those players who lack the speed, flexibility, and coordination, but

still have tremendous desire. I seem to fit this description and I must say that all is not lost. While it may not look too pretty, you can still get the job done. Charley Brumfield commented on a C.B.C. broadcast comparing my movements to that of a "circus clown." The end result however was me smiling all the way to the championship.

Retrieving ability obviously carries similar advantages to those found in the quickness section. By keeping the ball in play, considerable pressure is put on an opponent to hit a perfect shot. Few players can mount that offense over an entire match.

My choices for quickest players of all time:

- (1) Richard Wagner
- (2) Davey Bledsoe
- (3) Lyndsay Myers

My choices for greatest retrievers of all time:

- (1) Steve Serot
- (2) Davey Bledsoe
- (3) Marty Hogan



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Yellen Wins Bangor Invitational

by Pete Warner

Anywhere else, the No. 1 seed in a tournament is quite often the eventual winner. But in Bangor, known by people in professional racquetball as "Upset City," top-seeded players have been unable to clinch a tournament title.

However, the streak finally ended at the Holiday Health and Racquet Club on Sunday afternoon, as No. 1 seed Mike Yellen disposed of third-seeded Dave Peck 11-7, 6-11, 11-2, 11-4 in the \$10,000 Bud Light Pro/Am racquetball tournament at the Bangor facility.

Yellen, a 24-year-old from Southfield, Mich., was the first player in six years to be ranked No. 1 nationally to come in and win at Bangor. Marty Hogan won in 1982 as the No. 1 seed in the Bangor event after Peck was forced to drop out. But Hogan was ranked No. 2 in the nation going into the tournament.

Yellen showed why he is the top-ranked racquetball player in the nation, displaying the talents which have earned him back-to-back national titles. He traded wins with Peck in the first two games, but dominated the final two games to complete the victory, which was worth \$4,000.



Yellen and Peck in Bangor's Bud Light Pro/Am Final

Peck, who did not seem to be at the top of his game, took home \$2,000 runnerup check from Maine Distributors of Bangor, the sponsor of the tournament. Yellen explained his incentive for winning the '84 Bud Light tournament.

"I was pre-warned before the start of today's match," Yellen said during the presentation of

the checks after the match. "I was told this year that the price of lobster, which I have packaged and shipped home with me, had increased, and that I needed to win to pay for them."

Sunday's championship match was a battle between two right-handed power players, both of whom are sponsored by Ektelon. Despite Peck's quickness and his devastating backhand killshots, Yellen was able to control the play for the most part.

Game 1 belonged to Yellen. Leading 6-4, he put together a backhand killshot in the corner, a passing shot to Peck's forehand side and a forehand killshot in the corner to get the momentum going. Peck demonstrated some fine backhand shots, but made some unforced errors which cost him.

In game 2, Peck rebounded to win after taking five of the first six points. He utilized a low, side-to-front backhand on several occasions, but had to hold off a charging Yellen during the

middle of the game. Yellen got within one at 7-6, but Peck took the next four points to tie the match at 1-1.

Games 3 and 4 were dominated by Yellen, who began to give Peck a dose of his own medicine with some well-placed backhand shots. Peck uncharacteristically continued to mis-hit the ball and skip shots off the floor. Yellen, on the other hand, continued to take advantage by keeping the ball alive on a couple of extended volleys until he could finally make the key shot.

Yellen cruised to an 11-2 win in the third game and breezed to a 7-1 lead in the deciding game before Peck finally lost his temper. Peck, realizing his defeat was imminent, slammed his racquet on the court and called a time out. He fought hard, to win a couple of points, but Yellen iced the win with a backhand killshot in the corner.

"With this court being a left-wall glass court, I knew it would be important to try a combination



Bob Dionne (Maine Distributors), Mike Yellen, Keith Mahaney (Holiday Health & Racquet Club) and Dave Peck

of shots up and down the wall and some side-to-front shots," Yellen said. "I had pretty good success, and in the third game I was having an easier time controlling my ceiling ball, which made it tougher for Dave."

The following are the results of the championship matches in the amateur competition held on Sunday.

BUD LIGHT/PRO-AM
Bangor, Maine

Round of 16:

Mike Yellen def. Olsen; Mike Ray def. Cliff Swain; Bret Harnett def. Jerome Trail; Gregg Peck def. John Bouchard; Dave Peck def. Ron Khanna; Ruben Gonzalez def. Martin Gervais; Jack Newman def. Dave Simonette; Marty Hogan def. Gene Fitzpatrick

Quarterfinals:

Yellen def. Ray; Harnett def. G. Peck; D. Peck def. Gonzalez; Hogan def. Newman

Semifinals:

Yellen def. Harnett; D. Peck def. Hogan

Final:

Yellen def. Peck

Purse:

\$10,000

Men's Open:

Martin Gervais def. Sylvain Robillard

Men's A:

Dennis Petitpas def. Jim Thomas

Men's B:

Jeff Whipple def. Mike Arsenault

Men's C:

Sterling Leblanc def. Randy Smith

Men's D:

John Branscombe def. Clarence Neal

Men's Novice:

Scott Fraser def. Mark Plummer

Men's Seniors:

Matt Young def. Neil Watt

Men's Open Doubles:

Glen Collard-Jerome Trail def. Tom Fournier-Mark St. Pierre

Men's B Doubles:

Randy Smith-Jeff Whipple def. Steve McLennan-Duke O'Brien

Women's Open:

Manon Sicotte def. Joy Eon

Women's A:

Nancy Carr def. Lynn Terricino

Women's C:

Mary Keith Mahahey def. Elaine Knowlen

Women's D:

Betsy Kuss def. Michelle Foley

Women's Novice:

Lisa Kadish def. Diane Collins



Calabrese & O'Brien Crowned 8th Annual L.I.O. Winners

The Eighth Annual Long Island OPEN, sponsored by Lite Beer from Miller, Coral House Restaurant, DP, Frozfruit and PENN, continued to prove to be the premier tournament in the country, drawing 993 entries from 21 states to the Sportset Clubs in Syosset, Massapequa and Rockville Centre, November 15-18, 1984.

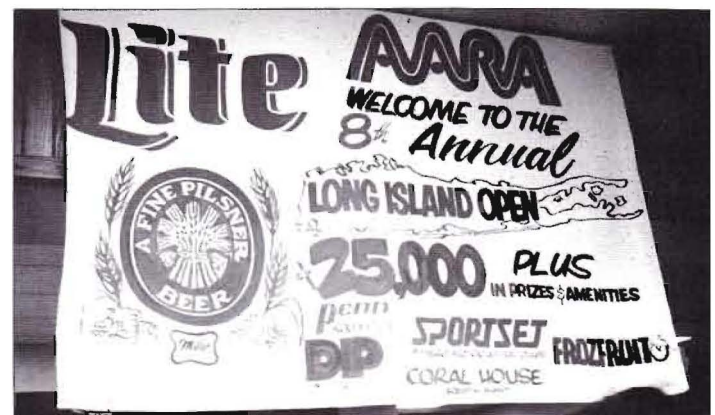
The tournament continued its commitment to ensuring that every player and spectator goes home feeling like a winner. This commitment is demonstrated in a number of ways: the dedication of the 23+ tournament staff, especially Allan Seitelman; directors, Bob Supple, Ernie Fraas, Jim Mortimer and Regina Corrigan, co-directors, to providing a quality event; the multiplicity of tournament souvenirs; the running of 1,600 matches on time; the awarding of 230 oak laser-engraved plaques in 42 divisions of play; the banquet at the Coral House

which is unequaled; the awarding of 200+ prizes including \$3,200 cash, \$1,000 in savings bonds, Windjammer Cruises, DP racquets and bags, Lite displays, Footjoy sneakers and bags, PENN gloves, sweatsuits, Thorlo socks, etc., and the awarding of an individual cartoon protrait to 43 winners.

The food and drink consumed by the players included 5,000 Frozfruit bars, 35 kegs or 7,000 glasses of beer, 3,000 hot dogs,

heros, hot dinners, and chicken, etc., combined with the banquet and the rest of the festivities may make you wonder if this was a racquetball tournament or a party. Well, it was a combination of both. Now, onto the courts and the matches.

Players of all skill levels (beginner to National Champion) and ages (ten to seventy-two) provided fierce action in 42 categories. Over 250 women proved that they constitute a



meaningful force in tournament racquetball.

Players came from all areas to try and bring the L.I. OPEN Championship title back with them. The Men's OPEN doubles semifinals included teams from Canada, Florida, Pennsylvania, New Jersey, and Rhode Island. The Women's semifinals saw players from Rhode Island, New York, Pennsylvania and Connecticut. The Women's OPEN doubles had all these states represented as well as Florida and New Jersey.

Men's OPEN Singles

The Men's OPEN featured many players unknown to the local players but well known on a national level. Tim Hansen, the #1 seed from Florida battled his way to the finals with a thrilling 9-15, 15-11, 11-7 quarter-final win over Pete Chardavoyne. This match was a replay of last year's National 19+ Championship match. Tim continued his winning ways with a 15-8, 15-14 win over #4 seed, Haydn Jones from Canada. Fred Calabrese the #2 seed, reached the finals with straight game wins over former champion Charlie Horten, Jr. in the quarterfinals and Bubba Gautier in the semifinals. The championship match with 900+ spectators, was anticlimatic with Fred Calabrese serving and shooting his way to a 15-1, 15-2 romp.

Women's OPEN Singles

The extreme competitiveness of this division is demonstrated by the fact that except for the first two L.I. OPENS, no women have been able to win a second championship in this event. Three former L.I. OPEN champs, as well as two runner-ups were on hand to try and win a second title. However, none of these players would emerge as the winner of the Women's OPEN division. Janell Marriott, the #1 seed and former finalist, reached the finals by beating former champion Maryann Cluess in the quarterfinals, and former finalist Robin Levine in the semifinals by the score of 15-1, 15-8. Molly O'Brien was working her way to the finals by beat-



Al Seittman (second from left) awards the winners checks

ing defending champion Jessica Rubin 15-7, 15-8 in the quarter-finals, and 1982 champion Bonnie Stoll in the semifinals by the scores of 15-7, 15-9. The championship match proved to be a grueling match with Janell Marriott using her years of experience and home court advantage in an attempt to beat Molly O'Brien whose passes, pinches and court coverage was unsurpassed. Molly O'Brien emerged victorious with scores of 10-15, 15-8, 11-4.

Men's OPEN Doubles

This event featured a battle of North vs. South in the finals. Bubba Gautier and Tim Hansen from Florida beat Haydn Jones and Steve Melosche from Canada by the scores of 15-6, 12-15, 11-2. Champions Tom Montalbano and Ron DiGiacomo lost in the semifinals as did Jim Young and Joe Klein. Art Dremar, playing with his sixth different partner in six years did not make the finals for the first time since the L.I. OPEN was started.

Women's OPEN Doubles

Janell Marriott and Mary Lou Holroyd, a team put together just before the entry deadline emerged victorious with scores of 15-11, 15-5, winning the semifinals over defending champions Porotty/Burden and a win over Bonnie Stoll and Molly O'Brien.

Men's 25+

John Peterson won the championship in his home club. John Ochevat finished second.

Men's 35+

Mike Clifford continues to dominate the senior division in the Northeast. He went through the draw without losing a game.

Men's 45+

Charlie Garfinkle finally managed to break his L.I. OPEN jinx and win a championship. He managed to win despite pulling a muscle in the round of 16. Don Costleigh, National 45+ finalist finished second.

Men's 55+

Eli Krodman continues to dominate this division. He won his fifth straight Golden Masters

Title by beating out fifteen (15) other players eager to dethrone him. Eli remains the only player in any division of the L.I. OPEN to never lose a match.

Men's Juniors

Nolan Slanty continued his winning ways in the Boy's 14 and under while Pierre Dubrin was winning the Boy's 16 and under. Eric Crawford won the Boy's 12 and under.

8th Annual Long Island Open at Sportset Racquetball Club November 16, 17, 18

Sponsored by: Lite Beer, DP, Frozfruit, Coral House Restaurant and PENN

Men's Open

1. Fred Calabrese, Florida
2. Tim Hansen, Florida
3. Bubba Gautier, Florida
4. Haydn Jones, Toronto

Men's A

1. John Miller, New Jersey
2. Scott Liparelli, Shoreham
3. Tab Mak, New York City
4. Tommy Cappa, Brooklyn

Men's B

1. Craig Drimal, New York City
2. Frank Ciociola, Bronx
3. John Lee, Bayside
4. Artie Mochi, New York

Men's Open Doubles

1. Tim Hansen/Bubba Gautier, Florida
2. Steve Melosche/Haydn Jones, Canada
3. Jim Young, Penn./Joey Kline, N.J.
4. Tom Montalbano/Ron DiGiacomo, Long Island

Women's Open Singles

1. Molly O'Brien, Pennsylvania
2. Janell Marriott, Rhode Island
3. Bonnie Stoll, Connecticut
4. Robin Levine, Fishkill

Women's A

1. Dianna Cuocco, Terryville
2. Grace Grillo, Brooklyn
3. Sara Ali, Buffalo
4. Pam Filasky, Middle Island

Women's B

1. Robin Saraceni, Glen Cove
2. Linda Dougherty, W. Islip
3. Lisa Correia, Brooklyn
4. Leanne Nossberg, Woodbury

Women's Open Doubles

1. Janell Marriott, R.I./Mary Holroyd, FL.
2. Bonnie Stoll, CT./Molly O'Brien, PA.
3. Helene Burden, Sea Cliff/Pam Perrotty, N.J.
4. Fran Russo/Isvure Renaud, Brooklyn

Naoi & Kiuchi Reign As 1984 All-Japan Champs

by Ken Shinn, Japan Correspondent

On December 1st through 3rd, the 1984 JARA All-Japan Racquetball Championships were held at the Big Bang Racquet Club in Senzokuike, Tokyo. 132 entrants, 91 men and 41 women, gathered for the tournament from all over Japan. Each match consisted of the two out of three games to 21.

The Men's open was divided into four blocks, A through D, and the winner of each block proceeded to the semifinals and finals.

Naoi (KRBC) from the A block defeated Ishimoto (DRC)

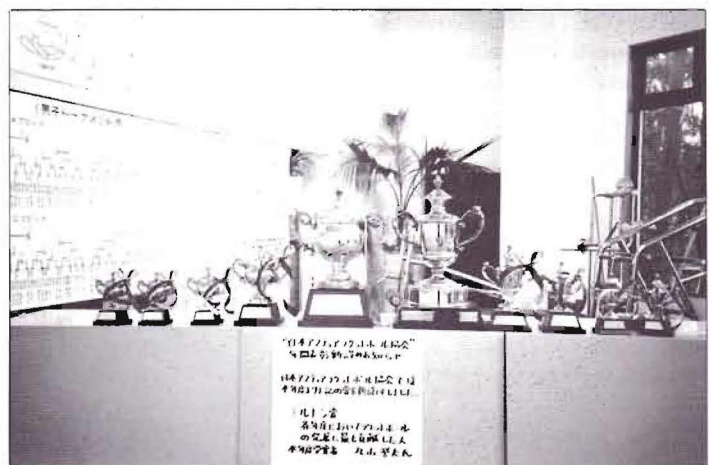
from the B block by 2-0 in the semifinals. Hirasaka (DRC) from the C block also was victorious over Kiuchi (OAKS) from D block in two straight games.

In the finals, Naoi overcame Irashaka by two games to one to become the champion. Ishimoto placed third and Kiuchi, fourth.

The women's semifinal pitted A block winner Kiuchi (DRC) against B block winner Kurimoto (XAS). Kiuchi defeated Kirimoto, 2-1. Tozawa (DRC) came in third and Watanabe (XAS) placed fourth.

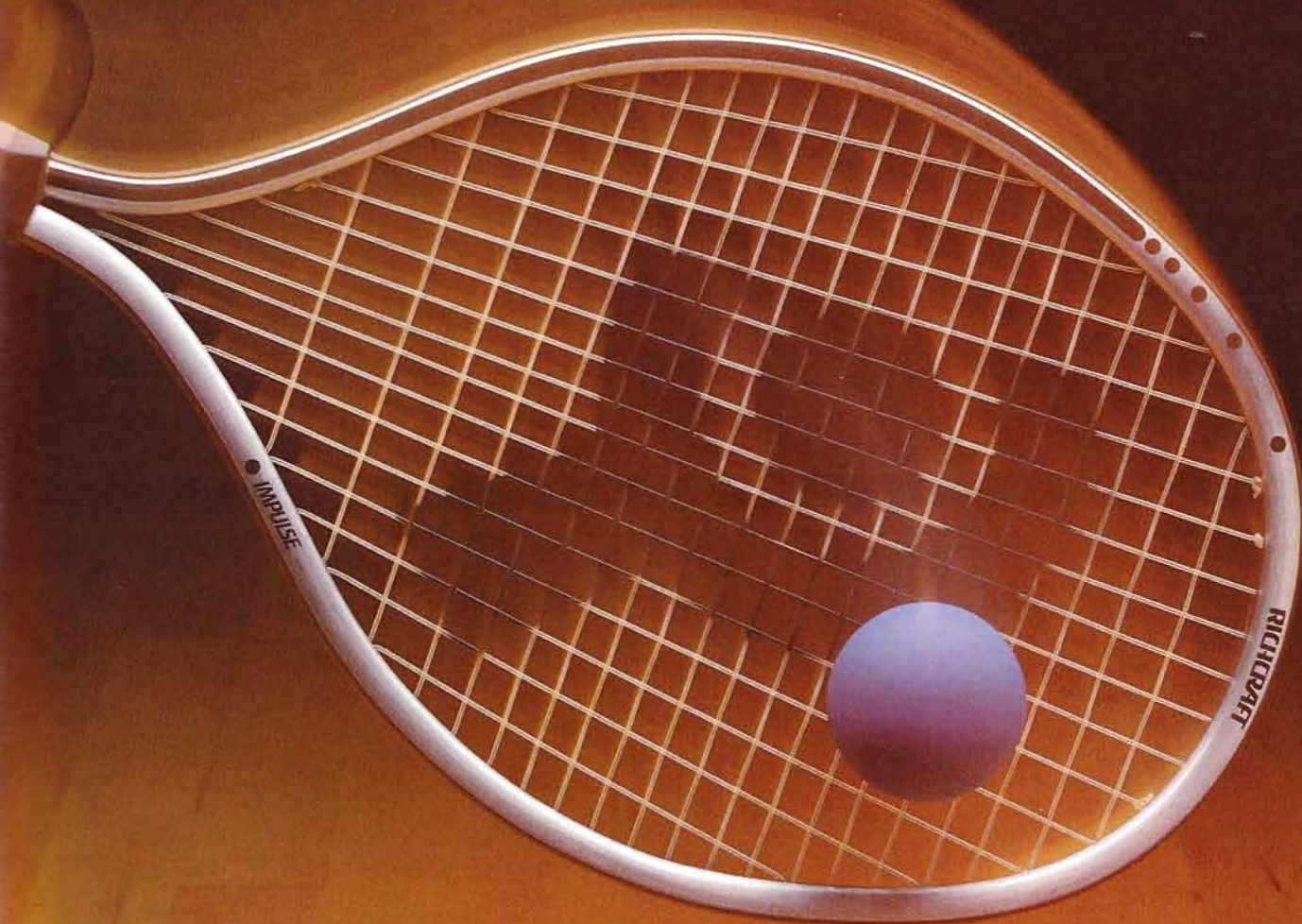


Naoi and Hirasaka battle in the finals of the All-Japan Open



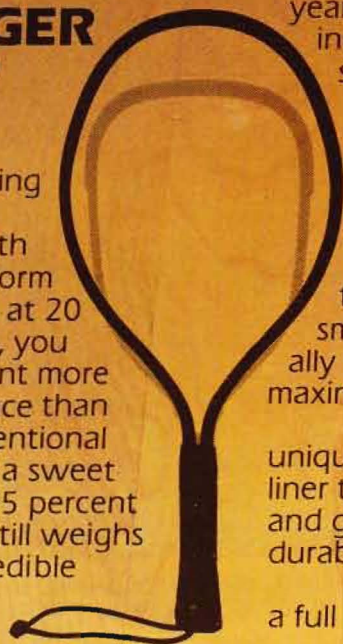
The All-Japan trophies and a very neat verticle draw system (background) photos by Ken Shinn

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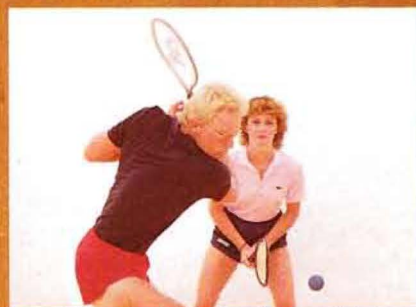
But, Richcraft built more into IMPULSE than just extra size. We applied 37 years of experience designing aerodynamic and sporting goods products to building the best oversize racquet we knew how. IMPULSE is it.

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the strings and frame, so your IMPULSE racquet will give you years of playing enjoyment.



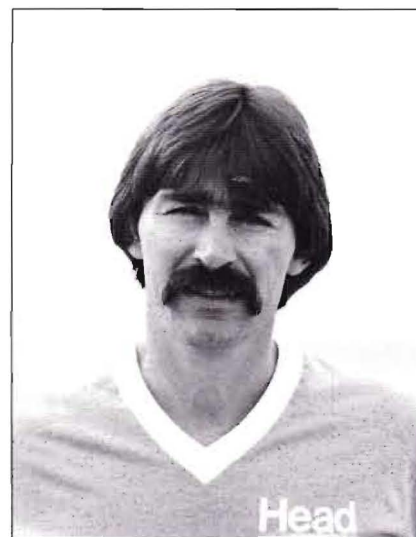
Lightweight, durable, precision-crafted IMPULSE gives you a better chance at the ones that got away.

We did all this, and still made it affordable for you!

RICHCRAFT

BY STEVE STRANDEMO AND BILL BRUNS

ADVANCED RACQUETBALL



PART SEVEN-A: SHOTS FOR AN ALL-AROUND GAME

In building a solid game that enables you to play offensively and defensively, your arsenal should eventually include a variety of basic shots—from pinches and passes to ceilings and overheads. When you can hit these shots with control and confidence, you strengthen your play in four ways:

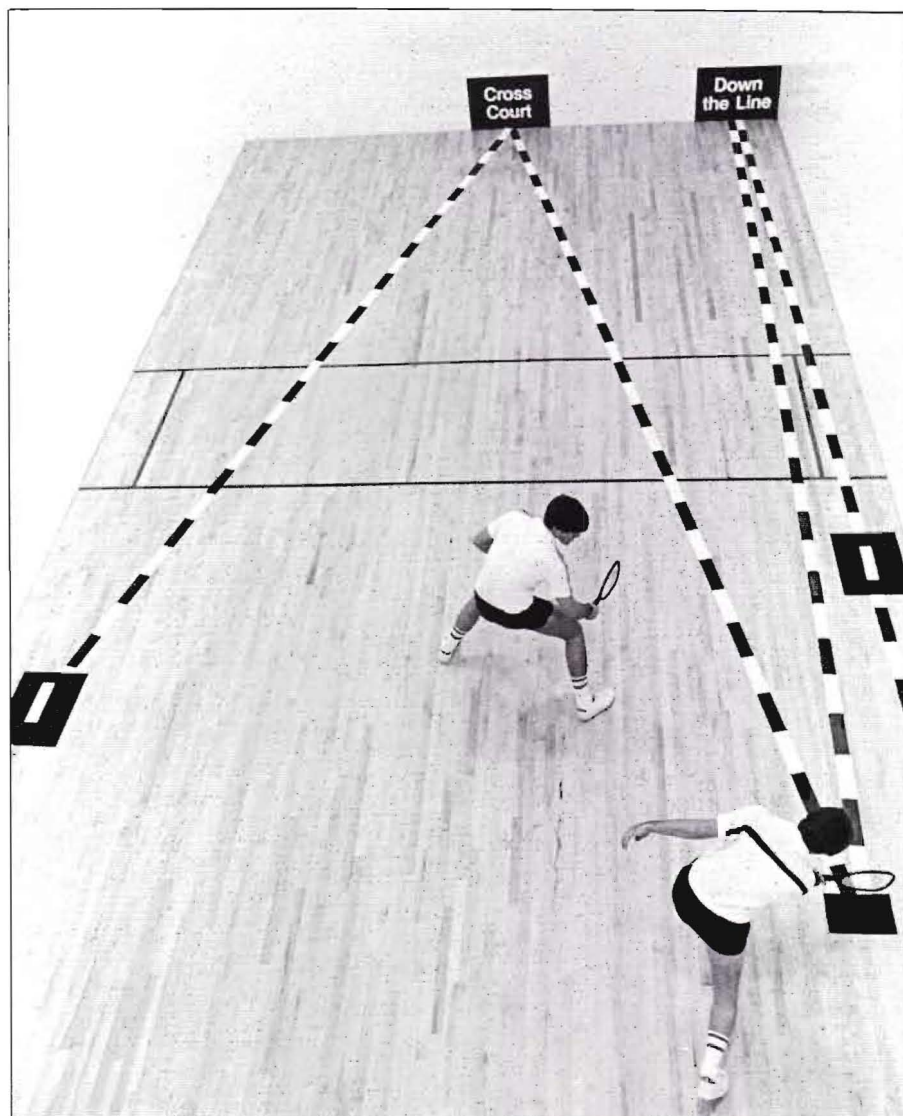
1. You force your opponent to have the ability to cover all areas of the court.
2. You are able to capitalize on his weaknesses.
3. He must play you honest in his positioning.
4. You can hang in there longer in many more rallies.

This article will detail how you can improve your accuracy with these shots and how to use them effectively. Later, we will discuss how to integrate them into a sound strategy of shot selection.

PASSING SHOTS

Actually, there are two kinds of passes that occur in advanced racquetball today. The first is a kill-pass attempt where you're going for the straight-in kill or cross-court, but you'll settle for a winner that goes past your opponent down-the-line or cross-court. Second is the planned passing shot, which is hit not with a kill shot in mind but to drive an opponent out of good coverage position and force a weak return. I feel this is an undeveloped shot and a weak link for many advancing players, especially those who have become overly enamored with the kill attempt.

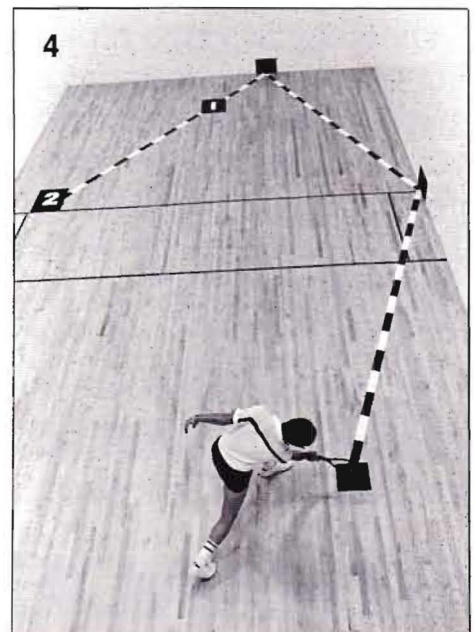
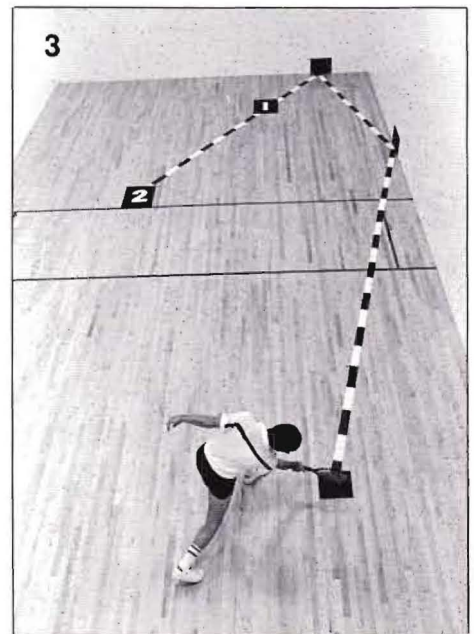
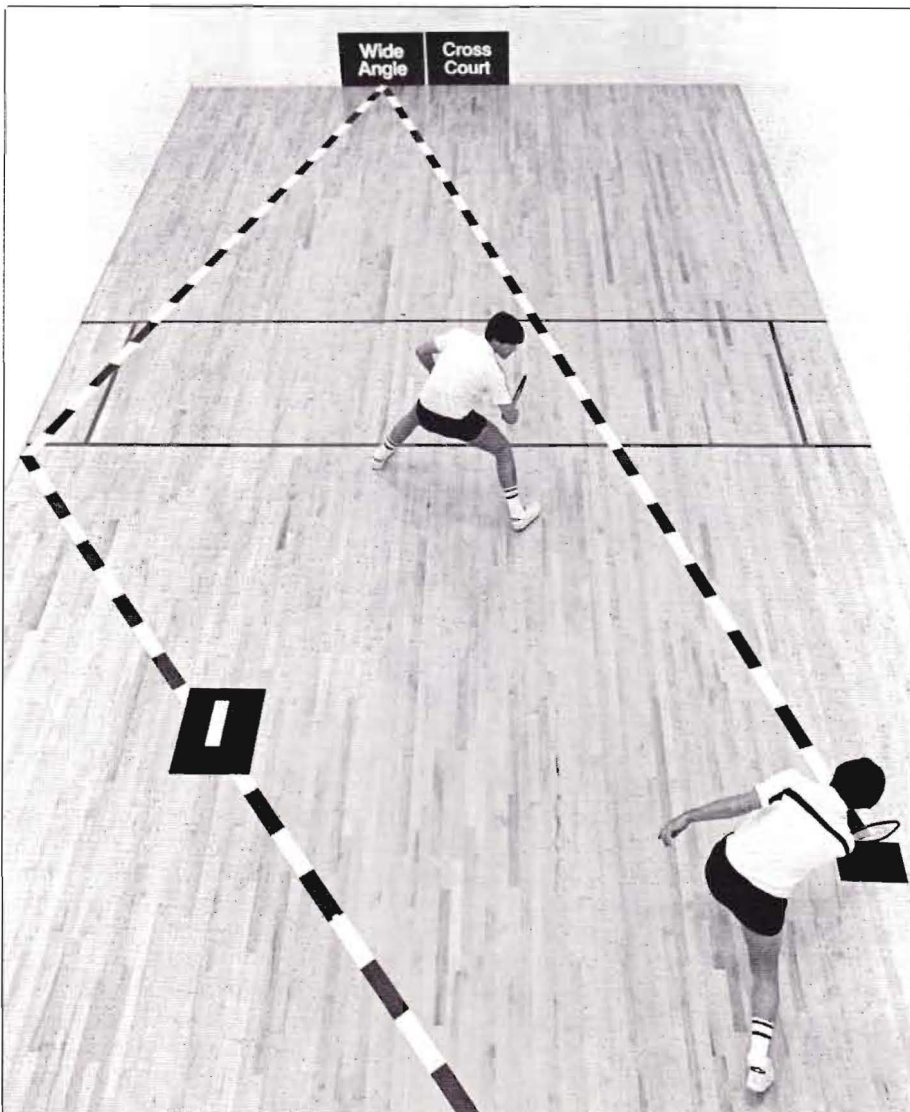
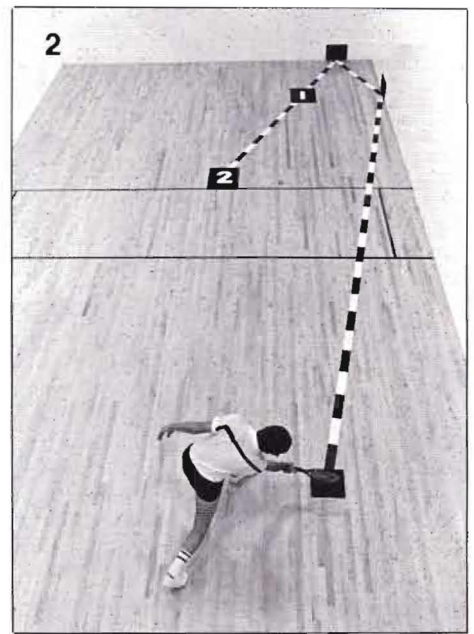
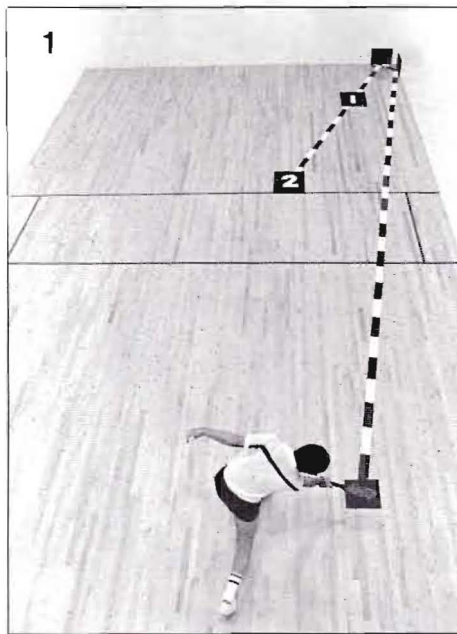
If you want to be offensive but you're not sufficiently set up for a kill attempt, recog-



Hitting from the right side of the court, this player has two good passing angles to force his opponent out of center court. Both shots should take their first bounce on or before the "1" area shown on the court, in order to keep the ball off the back wall.

THE REGULAR PINCH SHOT

Notice in these pictures, as the hitter pinches the ball from about 30 feet, how the angle changes as he hits farther back on the side wall and where the second bounce occurs. Strive to hit all these pinches a foot or lower on the side wall, even when you are aiming 10 or 15 feet from the front wall. The wide-angle pinch in the last photo may look easy to hit, but find out for yourself how difficult it is to make the ball bounce twice before the opposite side wall. Experiment by yourself with different angles from different positions on the court so you become aware of the exact patterns of the pinch. For example, try the pinch shown here from about 5 feet to the left and see how all these angles change.



Since the defender is playing close to the back service line, making him more capable of digging up potential winners and cutting off regular cross-court passes, the hitter smartly widens his angle to drive the ball around his opponent for a winner.

KILL OR BE KILLED.

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nize the quiet virtues of *planned passing shots*, cross-court and down-the-line. Certainly you flirt with danger as you try to hit your proper front-wall passing targets from varying locations on the court: misangled shots travel directly into the middle of the court or carom off a side wall, and since you're deliberately aiming a little higher, it's difficult to keep the ball off the back wall. However, you can't afford to slight the intentioned pass—particularly a down-the-liner—as you work to diversify your game. rallies everywhere are dominated by cross-court shots of varying heights and angles, possibly because everyone feels safer hitting toward the middle of the front wall where the margin for error seems much greater. Yet when your opponent must respect your down-the-line ability, he can't afford to overplay your cross-court angle.

THE PINCH SHOT

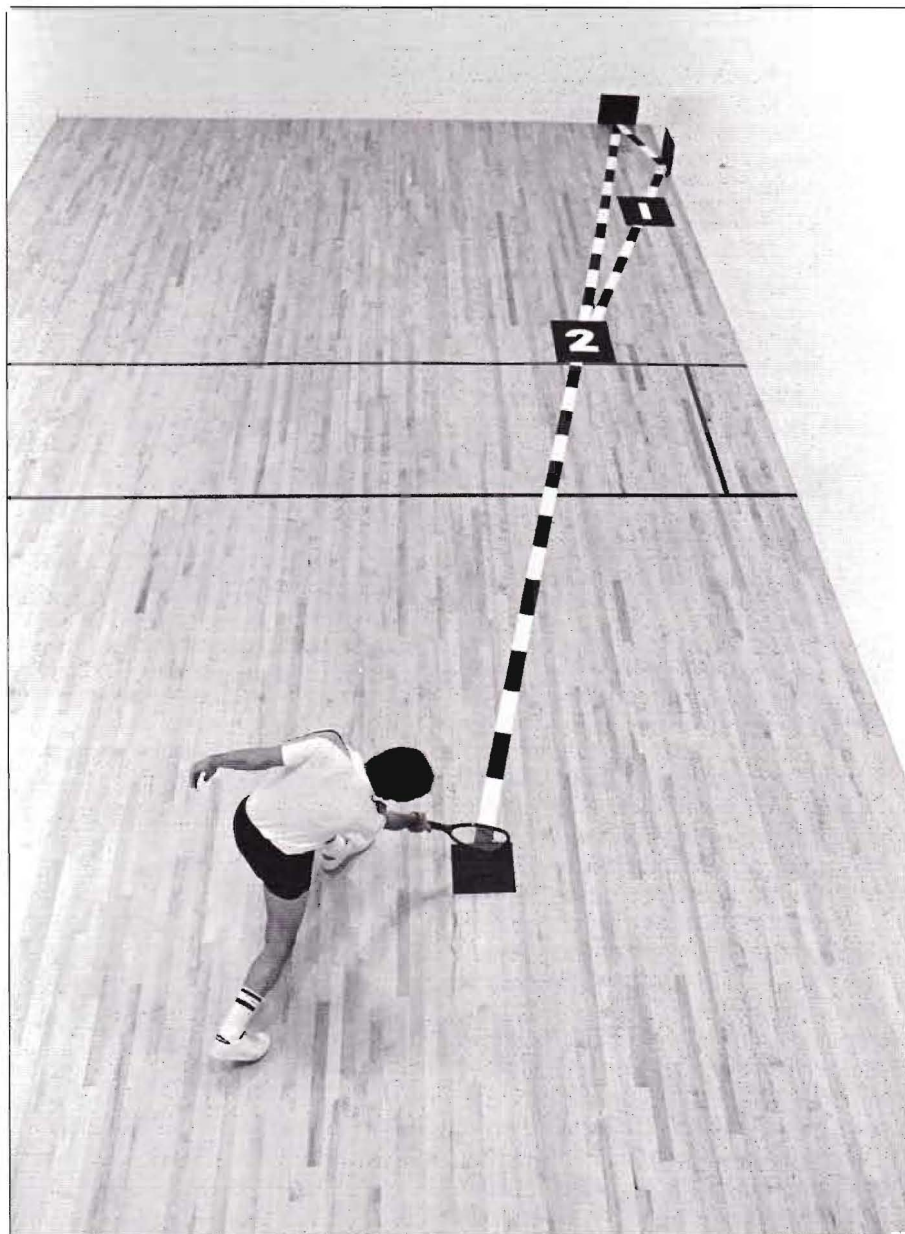
Simply put, you need a reliable pinch shot into both front corners because of the crucial dimension it gives your game: *an important scoring shot that forces your opponent to respect the front part of the court.*

When you avoid the pinch shot by continually passing the ball or going for the straight-in kill, a competent opponent will feel comfortable lagging back as you shoot. He doesn't have to fear your pinches and he knows that your left-up kills and misangled passes will funnel into his hittable area. However, when he knows you can pinch the ball for winners, he must constantly worry about being ready to thrust forward to dig up your slight "misses" in and around the service box area. Even when he does get his racquet on the ball, he very often gives you a setup for another scoring opportunity.

There are three basic types of pinches, as shown in the photos:

1. The best pinch is hit *tightly into the corner*, catching the nearest side wall within several feet of the front wall and less than 12 inches high (or low enough to make the ball bounce twice before the service box or the opposite side wall). A tight pinch that goes front wall-side wall can be equally effective when kept low, but will always angle directly to your opponent when hit too high.

2. The *wide-angle pinch*, which strikes farther back on the side wall and then contacts the front wall near the middle, is also a valuable shot but much more difficult to master. You can use it to angle the ball away from your opponent, forcing him to the side of the court, but it's hard to



The front-wall-side-wall pinch is an important planned shot that diversifies your attack. However, in fast-action exchanges, it's also a shot that's going to happen by accident as you try to hit a tight pinch off the side wall, or go down-the-wall. One advantage of this pinch is that you may catch your opponent moving in the wrong direction as he anticipates a down-the-line pass or a regular pinch.

make the ball bounce twice for a winner before it kicks off the opposite side wall.

3. At higher levels of play, you'll find yourself needing a *reverse pinch*, which is aimed tight into the opposite side-wall corner and can be hit at varying distances from the side wall. This pinch travels away from your opponent and forces him diagonally forward into a difficult coverage position, but beware: leave the ball up and you give him an easy setup.

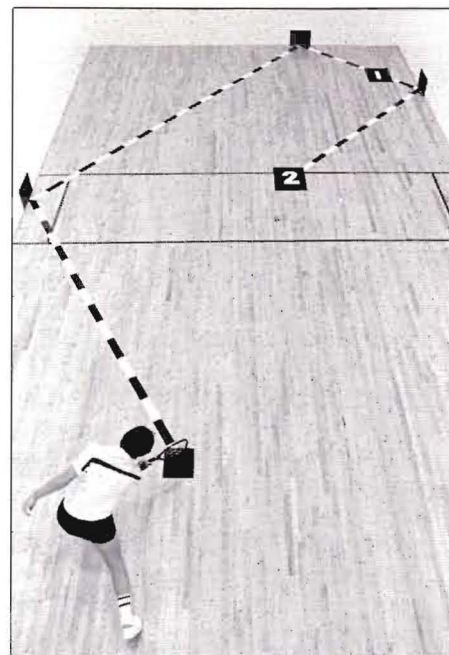
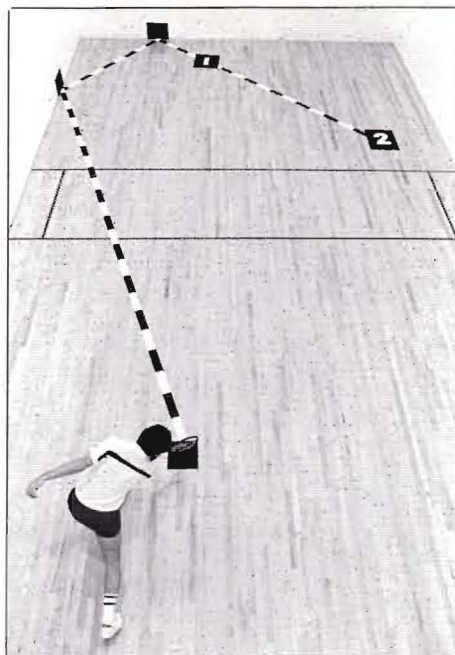
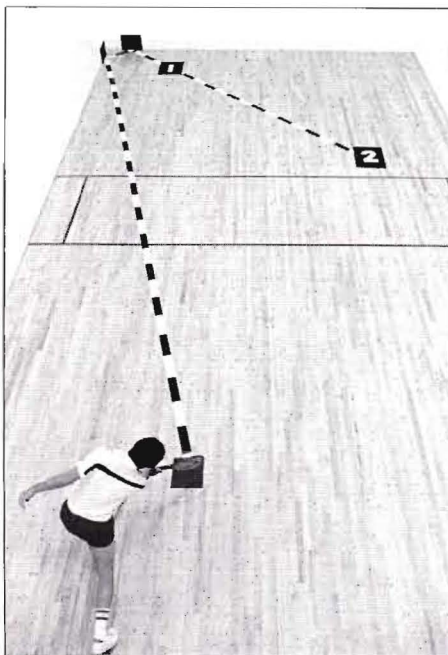
The pinch shot is an integral part of advanced play and should be approached aggressively as a kill-shot opportunity that can't be avoided. Although you're deliberately using the side wall, which can send the ball right back to your opponent if you

error to the high side, you are also forcing him to move up by angling the ball low and away, from where he's positioned.

Hit the pinch hard, but also learn how and when to take some pace off the shot—without trying to "dink" the ball—so it has a greater chance of taking two bounces close to the front wall. As another advanced technique to maximize your effectiveness, also work on hitting the ball with overspin when you drive the ball into the side wall. I find that this is the only way I can consistently keep my pinches traveling low as they come off the front wall.

The "Splat"

This is a hard-velocity pinch shot, con-



THE REVERSE PINCH

Advanced players are becoming increasingly competent with this shot (for example, by using the left wall for a forehand pinch, instead of the right wall). The numbers on the court in these pictures indicate where the ball will usually take its first and second bounce when pinched hard, about 12 inches high along the side wall. In the final picture, the player is hitting the wall too far back, making it virtually impossible for the ball to bounce twice before the opposite side wall. This shot almost always caroms back toward center court for a setup.

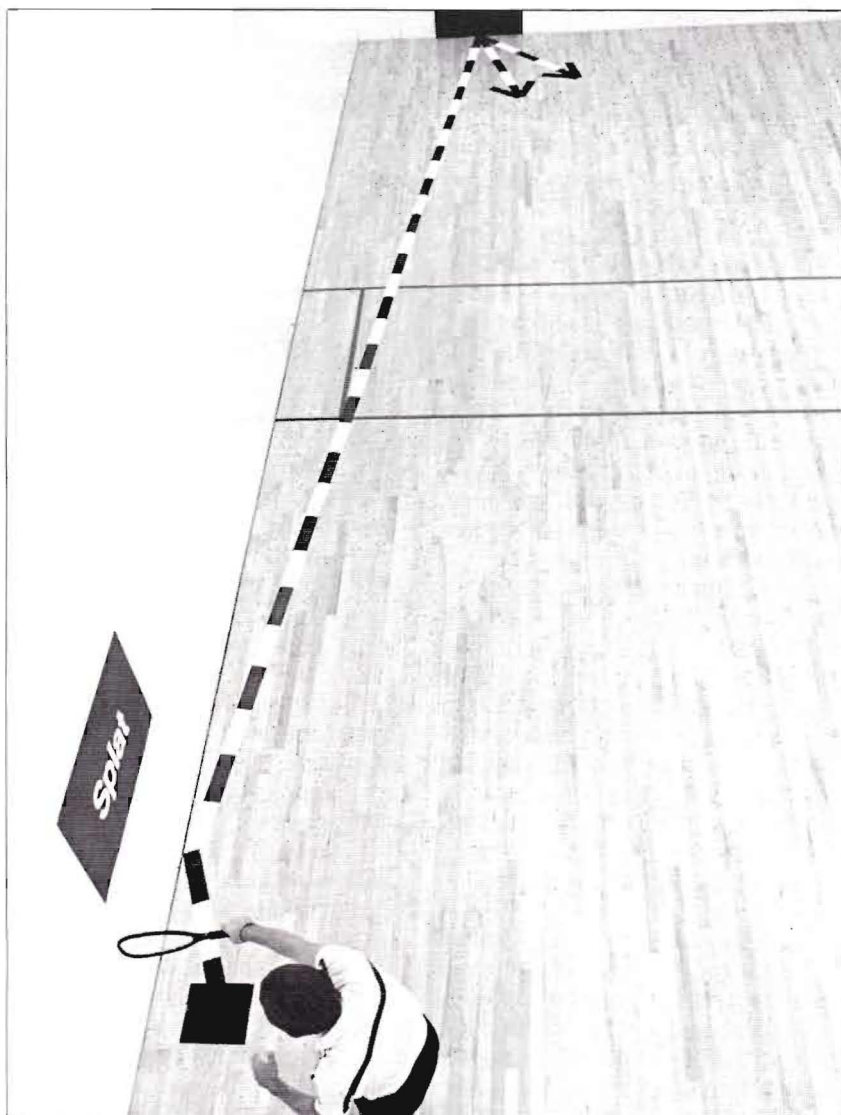
tacted very close to the side wall, which has an excessive amount of spin and reacts unpredictably off the front wall. You hit the ball with the same stroke that you use going down-the-line, but when you give it a glancing blow off the side wall, it picks up English and can react in a number of ways. When hit properly it may (1) spin sharply off the front wall like a perfect pinch, or (2) streak down the middle of the court as a difficult shot to cut off and put away, or (3) spin off the front wall and actually angle by your opponent for a perfect cross-court pass.

The splat has emerged in recent years, benefiting many of the power hitters, and it may evolve as an advanced specialty shot in your own game—once you master a solid power swing. If you do, use it sparingly, for it remains at best a feast-or-famine type of shot: great when it reacts in your favor, but one that, because of the angle used, can often come back into center-court as an easy setup.

This shot should only be attempted when you're contacting the ball less than 2 feet from a side wall (and even then a smarter percentage play is the straight-in kill or a passing shot); trying for the splat effect any farther away requires an extremely powerful stroke. Several top players feel that the splat is also an excellent way to be offensive with the ball from shoulder level, but again, you have to really drive the ball hard into the side wall—with the correct angle—to make it work.

The Modified Down-the-Line

Another shot that often occurs in top



The "splat" is driven hard into the side wall—from chest high and below—imparting considerable spin and English on the ball, which can cause it to squirt off the front wall in an unpredictable direction.

play is the modified down-the-line. When this shot is hit from deep court, very near the side wall, the ball contacts the wall at about the service box area and can then react in one of several ways as it comes off the front wall. When hit very low, it has a knuckle-ball effect, squirting back in to the side wall and going for a winner in front court. Hit higher, it angles back down the line for a perfect pass. However, when this shot is slightly mis-hit, the ball can easily angle into center-court for a plum. (Experiment on an empty court and see how this shot reacts off the side and front walls.)

The nature of this shot is such that you should take it when it occurs and not necessarily preplan it. For example, it occurs many times off a planned down-the-line shot that is slightly misangled.

THE CEILING BALL

If your goal is a flexible style of play—

where you can retrieve effectively, change the pace of the rally when necessary, and cope with the blaster as well as the junker—you *must* develop a *reliable ceiling-ball shot off the forehand and back-hand sides*. Very often we underestimate the ceiling ball's importance, viewing it as a boring interloper in the power game. Yet in many ways it has a crucial influence at every level of play. For example:

- The ceiling ball is the best defensive shot against your opponent's tough, well-angled serves (lobs as well as low-drives and "Z's").
- It's your best percentage response to an opponent's well-placed ceiling ball.
- It's almost always your smartest defensive shot when your opponent goes low zone and you can barely get your racquet on the ball and you need to get a toehold in the rally. Even if your ceiling comes in short

and gives your opponent a setup, the ceiling ball stymies his offensive assault for a moment, forcing him deep and giving you time to gain a good coverage position.

- If your opponent has an erratic ceiling ball, you may want to go to the ceiling with offense in the back of your mind: when you force him to the back of the court, his return (either a ceiling or a lower-percentage overhead) may give you a low-zone opportunity.

- The ceiling can also be used as a tactical weapon to change the tempo of a rally, forcing your opponent to shift gears, which may draw some errors when you get him out of a low-zone groove.

If you can hit the ball harder than anybody in your club, it's a big mistake to scoff at the idea of mastering a ceiling-ball game. Even in a match between power players such as Marty Hogan and Dave Peck there are many ceiling balls and often long ceiling-ball rallies, because they've learned the importance of that shot and how to hit it with touch and control. The reason all top players get locked into lengthy ceiling-ball exchanges is that neither player wants to take a low-percentage kill attempt, for fear he'll leave the shot up for his opponent to re-kill. Thus, each player is waiting out his opponent, hoping for a mis-hit ceiling ball that will give him a better scoring opportunity.

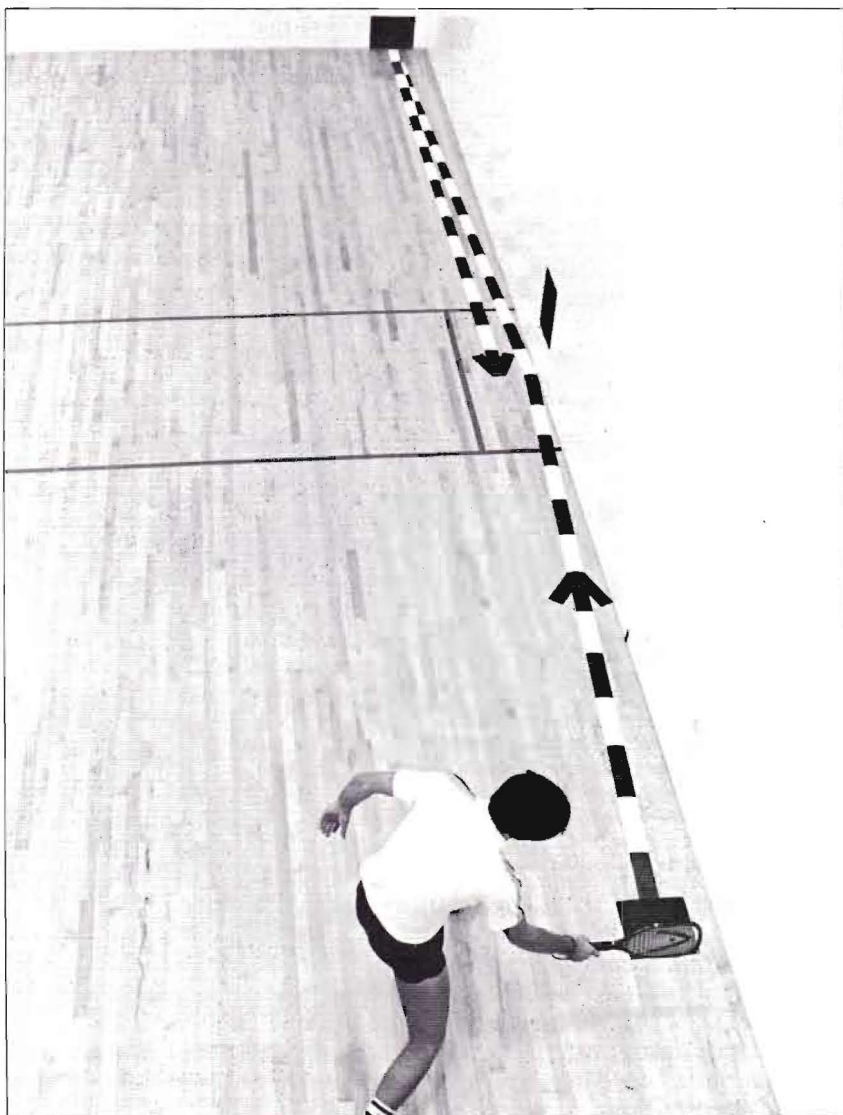
Stroking Technique

Depending upon the ball being used (slow or live), adjust your ceiling targets and the force of your stroke accordingly.

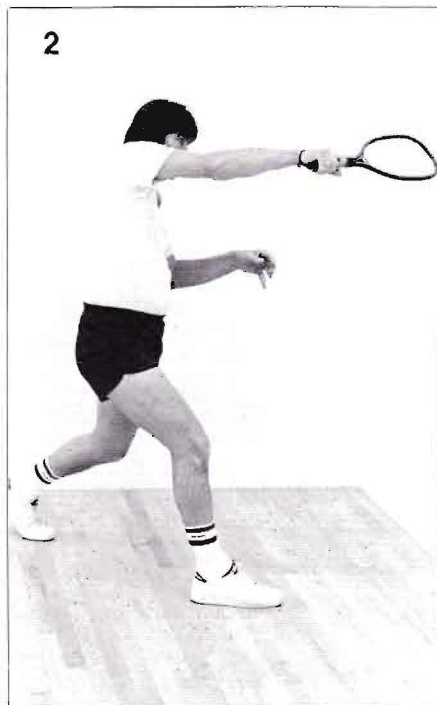
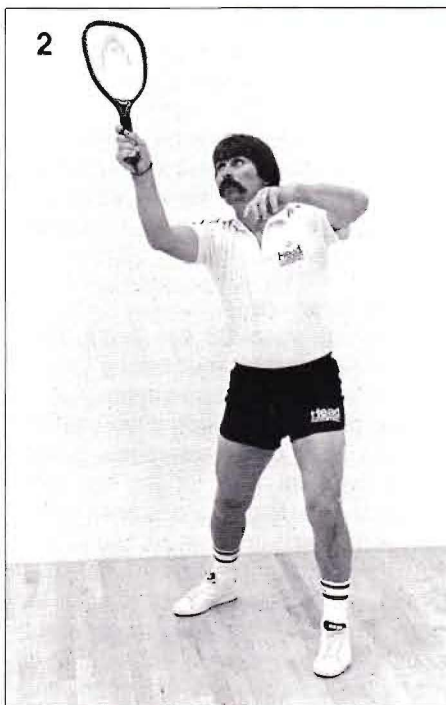
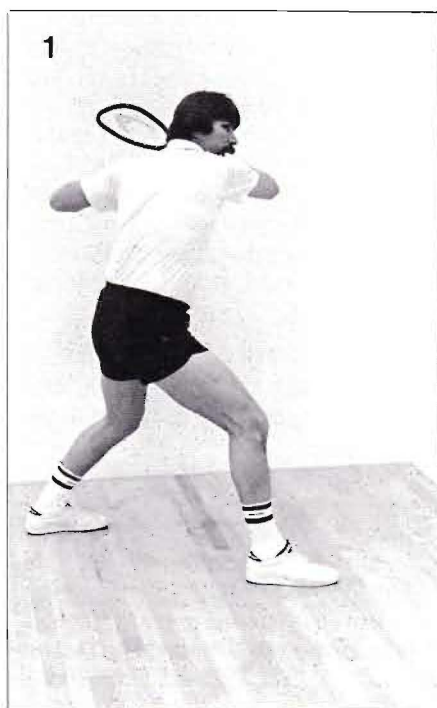
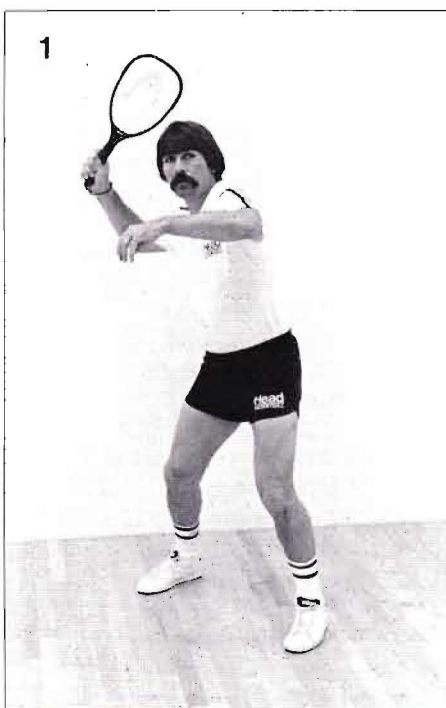
When playing with a slow (pressureless) ball, aim for a target area about 3 feet before the front wall, hit the ball with enough force so that it caroms down to the floor, then travels in a high arc and strikes the back wall no higher than 2 feet. This desired arc dictates another ceiling or an overhead drive attempt and your opponent is rarely going to hurt you offensively. Try to aim for the same ceiling target when playing with a lively (pressurized) ball, but "feather" it up there with a light touch. If necessary, move your target back from the front wall, but still take pace off the ball. The live ball is certainly harder to control as you strive to keep it from rebounding off the back wall as a setup, but through practice you'll become comfortable at maintaining a soft touch on the ball.

When working on the ceiling ball, remember these checkpoints:

- Practice with a variety of balls so you become familiar with their characteristics and what it takes to have each ball carry low into the back wall.



The modified down-the-line hits the side wall closer to the front wall than a splat. After striking the front wall, the ball will either carom back into the side wall or travel closely down the wall for a pass.



Most players find that it's easier to "feather" the ball up to the ceiling by hitting from an open stance, with the feet planted. The hitting motion is brief—this is the furthest back I draw my racquet—and my left arm is kept in to provide balance.

When going to the ceiling from the backhand side, you'll often find it more natural to swing from a closed stance. Notice how the racquet is pulled back and the shoulders are turned, enabling me to use my upper body as I pull through the shot with a smooth controlled stroke.

- Your stroke is going to be adaptable, in relation to how high you actually contact the ball, so make sure you hit along both walls against balls that come to you at different heights (a drill you can easily do on your own).

- On the forehand side, your basic motion is like throwing a ball over a high

fence. Just concentrate on getting that desired shoulder action into the shot and the feel of that motion coming through as you hit dozens of balls; then you can begin worrying about how high the ball is hitting on the back wall. When going to the ceiling against lower balls, use a side-arm type swing.

- On backhands, once you learn to pull through with the hitting shoulder, you can use this same motion against any ball that comes to you from knee to shoulder level. (You may find it helpful to get in front of a mirror and compare your stroke to the accompanying photographs.)

- Complete your swing off both sides and avoid an abrupt ending; let the racquet arm flow through so you maintain a rhythmical motion. Just as in golf, you want to *swing* at the ball and let it take its natural course; don't try to consciously aim it or guide it or poke it up to the ceiling.

- Top players are applying English to their forehand when they have a chance to slightly cut across the ball at impact. This tends to take a little power off the shot and helps provide slightly better control, but the shot can be hit equally well by coming straight through the ball.

Placement and Relocation

Ideally, unless you're going cross-court, try to have your ceiling shot hug a side wall to give your opponent a more difficult return—but *keep the ball off the wall*, or you'll risk giving him a plum setup. Error toward the middle of the court, and short of the back wall, since players today are fully capable of hitting winners off long ceiling balls. In practice, also work on hitting cross-court into both back corners with both strokes (alone, or with a friend as you exchange ceiling balls). Then, under pressure, you'll begin to feel comfortable going to an opponent's backhand from any part of the court, whether he's a righty or a lefty.

(As you work on this shot, try to have a friend watch where your ball hits the ceiling so you can concentrate on your stroke and where the ball ends up. If your shots are constantly falling short—using a slower ball—the problem may not be your stroke or how hard you're swinging; very likely, the ball is striking the ceiling too far back and the subsequent angle makes it virtually impossible for the ball to travel deep enough.)

When you see that you've hit a good ceiling shot, remember: it's going to push your opponent deep and generally dictate another ceiling, so save your energy by staying back. Move aside laterally as you watch him go to hit, then either wait for the ball to come back to you if it's another ceiling, or move to cover either an overhead attempt or around-the-wall ball. Of course, if you see that your ceiling is going to give your opponent a scoring opportunity, move up and hope that he leaves his shot up. ●

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- Stringers
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When practicing alone, let your ceiling balls pass by and see how often they hit about 2 feet high on the back wall. This is your ideal target area, since it forces your opponent to contact the ball at about shoulder level.

HEAD TO HEAD COMPETITION

This is the Head to Head Competition Chart for the top 15 men and women professionals.

How to read this chart: For any player, the won/loss record against every other player is read horizontally opposite his/her name.

Men's	HOGAN	YELLEN	G. PECK	HARNETT	D. PECK	GONZALEZ	HILECHER	OLIVER	PRICE	ANDREWS	HAWKES	NEWMAN	SELL	THOMAS	LEVINE
M HOGAN		2-5	1-1	5-1	4-0	1-0	2-0	3-0	2-1	3-0	2-0	3-0		3-0	
M YELLEN	5-2		4-2		3-1	2-0	4-0	1-0	1-1	1-0	1-0	1-0	2-1		1-0
G PECK	1-1	2-4		3-3	0-5	2-1	1-0	0-1	2-0	1-0	1-0		2-0		
B HARNETT	1-5		3-3		1-0	2-0	2-0	0-1	2-1	1-0	1-0				0-1
D PECK	0-4	1-3	5-0	0-1		3-0	0-1		1-1	1-1	2-0	1-0			1-0
R GONZALEZ	0-1	0-2	1-2	0-2	0-3		1-0	1-1	1-1			1-0			1-0
J HILECHER	0-2	0-4	0-1	0-2	1-0	0-1		1-0	0-1	1-1	1-0	1-1	2-0		
S OLIVER	0-3	0-1	1-0	1-0	1-0	1-1	0-1		2-0	0-1		1-1			
G PRICE	1-2	1-1	0-2	1-2	1-1	1-1	1-0	0-2		1-0		1-0	1-0		
E ANDREWS	0-3	0-1	0-1	0-1	1-1		1-1	1-0	0-1		1-0				1-1
B HAWKES	0-2	0-1	0-1	0-1	0-2		0-1			0-1					1-0
J NEWMAN	0-3	0-1				0-1	1-1	1-1	0-1					1-0	
B SELL		1-2	0-2				0-2		0-1					2-0	
D THOMAS	0-3										0-1	0-2		1-0	
M LEVINE		0-1		1-0	0-1	0-1				1-1	0-1			0-1	

Women's	McKAY	ADAMS	WRIGHT	GILREATH	PANZERI	DAVIS	MARRIOTT	McKINNEY	JACKSON	BARRETT	GARDNER	GREER	HARDING	STOLL	STUPP
H McKAY		4-3	2-0	2-0		2-0	1-0	2-0	3-0			1-0		2-0	
L ADAMS	3-4		2-0	2-0	3-0	1-0	1-0	4-0		3-0		1-0		1-0	1-0
S W-HAMILTN	0-2	0-2		1-0	1-0				1-0		1-0		1-0		
T GILREATH	0-2	0-2	0-1					1-0	2-1		1-0		1-1		
V PANZERI		0-3	0-2			1-1	2-0							1-1	0-1
F DAVIS	0-2	0-1			1-1		2-0	0-1	1-0		0-1	1-0	0-1		1-0
S MARRIOTT	0-1	0-1			0-2	0-2		0-1	1-1	1-0			3-0	1-0	
C McKINNEY	0-2	0-4		0-1		1-0	1-0			1-0	1-0	0-1			
J JACKSON	0-3		0-1	1-2		0-1	1-1						2-0		
B BARRETT		0-3					0-1	0-1			1-0	1-0			1-1
P GARDNER			0-1	0-1		1-0		0-1		0-1			1-0		
M GREER	0-1	0-1				0-1		1-0		0-1					
J HARDING			0-1	1-1		1-0	0-3		0-2		0-1				
B STOLL	0-2	0-1			1-1		0-1								
H STUPP		0-1			1-0	0-1				1-1					

SCHEDULE OF EVENTS

MEN'S PROFESSIONAL TOURNAMENTS

DATE	LOCATION	PRIZE MONEY
FEB. 6-10 RANKING	Tulsa Open Pro RB Championships Tulsa RB & Aerobics Club Tulsa, OK John Hammock 918-250-7518, or Mark Fairbairn 918-587-8883	\$10,000
MARCH 13-17 RANKING	LaBatts Pro/Am Griffith Park Athletic Club 4925 SW Griffith Drive Beaverton, OR 97005 Devri Doty 503-644-3900	\$10,000
MARCH 27-31 RANKING	Big C Athletic Club Concord, CA Bob Solorio 415-671-2110	\$15,000
APRIL 17-21 RANKING	Toyota Lite Classic Merritt RB & Fitness Baltimore, MD Dave Pivec 301-532-2250	Toyota 4x4 +\$7,200
MAY 1-5 RANKING	Ektelon Nationals The Sports Gallery Anaheim, CA Jim Carson 714-968-4313	\$22,000
JUNE 12-16 RANKING	DP Nationals Site Undetermined	\$40,000

WOMEN'S PROFESSIONAL TOURNAMENTS

FEB. 15-17 RANKING	Racquets Edge Rec. Center Essex Junction, VT Leslie Brenker 802-879-7734	\$6,000
MARCH 8-10	Pacific West Sport and Racquet Club 19820 Scriber Lake Road Lynwood, WA 98036 Bruce Hartley 206-852-9500	\$6,000
MAY 1-5 RANKING	Ektelon Nationals The Sports Gallery Anaheim, CA Jim Carson 714-968-4313	\$18,700
JUNE 6-9 (date tentative) RANKING	WPRA Nationals Riverbend Athletic Club Ft. Worth, TX Ken Newell 817-284-3353	\$22,000

1985 OUTDOOR SCHEDULE—CALIFORNIA

DATE	LOCATION	PURSE
MARCH 1-3	Santa Ana College Contact: Carol Herd 714-892-5821	\$1,300
MARCH (MID)	Orange Coast College Contact: Bob Wetzel 714-241-9075	
MAY 24-26	Santa Ana College Contact: Carol Herd 714-893-5821	\$1,300+
JULY (END)	OUTDOOR NATIONALS Contact: Barry Wallace 714-241-9075 or Jim Carson 714-968-4313	
AUG. 30- SEPT. 1	Santa Ana College Contact: Carol Herd 714-893-5821	\$1,300+
NOV. 22-24	Santa Ana College Contact: Carol Herd 714-893-5821	\$1,300+

FEBRUARY

Feb. 13-16
Deseret Gym
161 North Main
Salt Lake City, UT 84103
Marty Frustaci

Feb. 14-17
6th Annual St. Valentine's Open
Rallysport
2727 29th
Boulder, CO 80302
Phil Rhoades
303-449-4800

Feb. 14-17
New Mexico State Intercollegiates

Feb. 14-17
The Club House *3
Comanche & Avenue F
Dodge City, KS 67801
316-225-0206

Feb. 15-17
Bank of Commerce Tournament *3
Sheridan YMCA
417 N. Jefferson
Sheridan, WY 82801
Jay McGinness

Feb. 15-17
Cedardale Shoot-Out *3
Cedardale RB Club
930 Boston Rd.
Haverhill, MA 01830

Feb. 15-17
Daniel Webster Classic *3
The Works
246 Star Rt. 16
Somersworth, NH 03878
Betty McLaughlin

Feb. 15-17
Florida State Singles
STBA

Feb. 15-17
Goose Town Court Club *3

909 E. Front Box 1392
Anaconda, MT 59711

Feb. 15-17
Riverview 1000 *3
Grand Rapids, MI
Diane Drivers
900 Long Blvd #423
Lansing MI 48910

Feb. 15-17
Sweetheart Tourney
Women's Singles
Court Club
3455 Harper Rd.
Indianapolis, IN 46240
Sonny Moon

Feb. 15-17
The Court Club
Comanche & Avenue F
Dodge City, KS 67801

Feb. 15-17
Valentine Tournament
Alpha Health Spa
Idaho Falls, ID

Feb. 16-17
Illinois State Intercollegiates
Champagne, IL
Donald Webb
2008 Boudreau Dr.
Urbana, IL 61801

Feb. 20-23
Orem Recreation Center
56 North State
Orem, UT 84057
Toni Denver

Feb. 22-24
AARA Regionals
Sawmill Creek, OH

Feb. 22-24
4th Annual Pat Goldstein Memorial *3
Empire I
85 Lemay St.
Chicopee, MA 01013

SCHEDULE OF EVENTS

Darell Darnell

Feb. 22-24

Alabama State Singles *4
Court South
100 Ole Towne Rd.
Vestavia Hills, AL 35216
Sonny Harmon
823-2120

Feb. 22-24

New York State Championships *4
73 Babylon
Sound Beach, NY 11789
Al Seitleman

Feb. 22-24

Recreation Center Mission Viejo
15528 E. Hampden Circle
Aurora, CO 80013
Janice Higa
303-693-3550

Feb. 22-24

Tornado Alley RB Classic
Wichita Falls YMCA
4618 Trailwood
Wichita Falls, TX 76310

Feb. 27-Mar. 2

Fountain of Youth Tournament
4330 South 300 West
Salt Lake City, UT 84107
Mike Vandegrift

Feb. 28-March 3

2nd Annual Bud Light Ultimate
Rio Grande Sporting Club
2500 Yale Blvd. SE
Albuquerque, NM 87106

MARCH

Mar. 1-3
3rd Annual Leukemia Benefit *3
Off The Wall Court Club
230 Oser Ave.
Hauppauge, NY 11788

Mar. 1-3

Burley Racquetears *3
Burly, ID

Mar. 1-3

Crackshooters Tournament
Cheyenne RMHC
1880 Westland Rd.
Cheyenne, WY 82001

Mar. 1-3

Cystic Fibrosis Open *3
Track & Racquet Club
6800 E. Genesee St.
Fayetteville, NY 13066
315-446-3141

Mar. 1-3

Junior Singles & Doubles
Honey Creek
317 W. 29th Dr.
Terre Haute, IN 47802

Mar. 1-3

Michigan Championship Series #7 *3
Zodiac Racquet Club
Diane Drivers
900 Long Blvd. #423
Lansing, MI 48910

Mar. 1-3

New Hampshire State Juniors *4
STBA

Mar. 1-3

New Jersey Singles Championships *4
Courttime Meadowlands Racquetball
205 Chubb Ave.

Lyndhurst, NY 07071

201-933-4100

Mar. 1-3

State Doubles
The Court Room
P.O. Box 3988
Butte, MT 59702

Mar. 1-3

UCP Benefit
Cambridge Racquetball Club
215 1st St.
Cambridge, MA 02142
Mike Rafferty

Mar. 7-10

Adult Regionals—10
Indiana Athletic Club
411 South Harbour Dr.
Noblesville, IN 46060

Mar. 7-10

Illinois State RB Ass'n Singles *4
STBA
Chicagoland, IL
Art Michaely
312-647-8222

Mar. 8-10

1985 AARA/MRA State Singles
STBA

Mar. 8-10

Captain Crunch Classic *3
Montgomery Athletic Club
5765 Carmichael Pkwy
Montgomery, AL 36117
Turby Treadway
277-7130

Mar. 8-10

Indiana Singles
Shelbyville Klubhaus
Rt. 2 Box B
Shelbyville, IN 46176
317-392-3293

Mar. 8-10

New Hampshire State Singles *3
STBA

Mar. 8-10

Shamrock Shootout *3
Manor Courts South
100 Roessler Rd.
Pittsburgh, PA 15220
Ruth Pushak
412-343-4667

Mar. 8-10

Super Seven #6 *3
Racquetball Plus
Grand Rapids, MI
Jim Hiser

Mar. 13-16

Tri-City Supreme
551 East State St.
American Fork, UT 84003
Ron Peck

Mar. 15-17

3rd Annual Killshot for Cancer *3
Waverly Oaks Racquet Club
411 Waverly Oaks Rd.
Waltham, MA 02154
Ralph Dente
617-894-7010

Mar. 15-17

Cancer Society Open *3
Off the Wall Fitness Club
596 West Hollis
Nashua, NH 03060
Rosenfeld Turner

603-889-5520

Mar. 15-17

Capitol Courts
1013 Dearborn
Helena, MT 59601

Mar. 15-17

Cystic Fibrosis Open *3
Grand Blanc
Lee Fredrickson
616-672-7736

Mar. 15-17

Idaho State Singles *4
Sports World
Pocatello, ID

Mar. 15-17

Intercollegiates Florida *6
The Club
825 Courtland St.
Orlando, FL 32804

Mar. 15-17

Irish Fund Festival *3
Racquet Club of Meadville
Corner Poplar & French Sts.
Meadville, PA
Nancy Manny
814-724-3524

Mar. 15-17

Lucky Leprechaun Open *3
Sundown Liverpool
7455 Burgen Road
Liverpool, NY 13088
315-451-5050

Mar. 15-17

State Juniors *4
Sheridan YMCA

417 N. Jefferson
Sheridan, WY 82801
Jay McGinness

March Mid Month

Kansas State Singles *5
STBA

Mar. 20-23

Cottonwood Heights
7500 South 2700 East
Salt Lake City, UT 84121
John Packard

Mar. 21-24

AARA Regional, Region 10
Indiana Athletic Club
411 South Harbour Dr.
Noblesville, IN 46060
Mike Arnolt
317-776-0222

Mar. 21-24

New Mexico State Singles Championship
Academy Court Club
5555 McLeod N.E.
Albuquerque, NM 87109

Mar. 22-24

4th Annual Endless Mountain *3
Shadowbrook Racquetball & Fitness
Route 6
Tunkhannock, PA 18657
717-836-6336

Mar. 22-24

Cedardale Festival of Champions
Haverhill, MA
Joan Morrison
373-1596

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Colorado Springs, CO 80903

RANKINGS

CPRO RANKINGS (Canadian Professional) DECEMBER 10, 1984

RANK	PLAYER
1	Lindsay Myers
2	Ross Harvey
3	Sherman Greenfeld
4	Brian Valin
5	Roger HARRIPERSAD
6	Haydn Jones
7	Rick Gartel
8	Woody Close
9	Wendell Taliber
10	Wayne Bowes
11	Bob Daku
12	Cliff Hendrickson
13	Brian Thompson
14	Manny Gregorio
15	Martin Gervais

MEN'S JAPANESE RANKINGS DECEMBER 10, 1984

RANK	PLAYER	POINTS
1	Y. Hirasaka (DRC)	367
2	S. Naoi (KRBC)	300
3	S. Ohyama (B-BANG)	250
4	M. Ishimoto (DRC)	227
5T	Y. Furuta (B-BANG)	215
5T	T. Minato (DRC)	215
7	M. Kiuchi (OAKS)	207
8	S. Zaima (B-BANG)	175
9	T. Nirazuka (B-BANG)	160
10T	K. Okuyama (OAKS)	148
10T	T. Yoshiwara (DRC)	148

WOMEN'S JAPANESE RANKINGS DECEMBER 10, 1984

RANK	PLAYER	POINTS
1	M. Kurimoto (XAS)	368
2	S. Tozawa (DRC)	301
3	E. Watanabe (XAS)	225
4	M. Kobayashi (MSH)	196
5T	M. Sekiguchi (MSH)	189
5T	E. Kiuchi (DRC)	189
7	M. Hataya (B-BANG)	185
8	S. Ohki (EVEN)	170
9	S. Sagawa (BRC)	168
10	Y. Ohta (KRBC)	161

The women's rankings are the official rankings of the Women's Professional Racquetball Association (WPRA).

The amateur rankings are the official rankings of the American Amateur Racquetball Association (AARA).

MEN'S PRO RANKINGS DECEMBER 10, 1984

RANK	PLAYER	POINTS
1	M. Hogan	96.00
2	M. Yellen	75.56
3	G. Peck	67.00
4	D. Peck	66.67
5	B. Harnett	60.00
6	R. Gonzalez	52.00
7	J. Hilecher	47.78
8	S. Oliver	47.50
9	G. Price	45.56
10	E. Andrews	36.00
11	B. Hawkes	30.00
12T	J. Newman	28.00
12T	D. Cohen	28.00
14	M. Levine	26.00
15	B. Sell	25.56
16	C. Brysman	23.33
17	D. Thoms	22.00
18	M. Ray	20.00
19	A. Gross	19.00
20	J. Egerman	18.57
21	R. Wagner	18.33
22	M. Antes	18.00
23	S. Lener	17.50
24	C. Swain	16.00
25	E. Terry	15.50
26T	L. Myers	15.00
26T	L. Gilliam	15.00
28T	S. Moskwa	14.00
28T	D. Gross	14.00
30	D. Obremski	12.50
31T	C. McCoy	10.00
31T	B. Koltun	10.00
31T	P. Britos	10.00
31T	B. Valin	10.00
31T	D. Simmonette	10.00
31T	B. Mitchell	10.00
31T	M. Griffith	10.00
38	D. Johnson	8.50
39T	M. Martino	7.50
39T	L. Fox	7.50
39T	K. Vantrease	7.50
39T	S. Fitzpatrick	7.50
39T	J. Nolan	7.50
44	D. Green	6.00
45T	M. Plotkin	5.50
45T	J. Sacco	5.50
45T	G. Texeria	5.50
48T	D. Ferris	5.00
48T	D. Negrete	5.00
48T	S. Perry	5.00
48T	J. Juron	5.00
48T	S. Gonzales	5.00
48T	B. Wilhelm	5.00
54	M. Lowe	3.50
55T	C. Scott	3.00
55T	W. Beardsley	3.00
55T	S. Hawkins	3.00

WPRA RANKINGS OCTOBER 22, 1984

THIS MO.	PLAYER	POINTS
1	Heather McKay	322.00
2	Lynn Adams	302.50
3	S. Wright Hamilton	127.50
4	Terri Gilreath	117.75
5	Vicki Panzeri	109.50
6	Caryn McKinney	97.00
7	Francine Davis	93.00
8	Janell Marriott	88.50
9	Joyce Jackson	79.00
10	Brenda Poe-Barrett	67.50
11	Jennifer Harding	49.50
12	Peggy Gardner	41.25
13	Bonnie Stoll	40.00
14	Molly O'Brien	31.00
15	Heather Stupp	29.25
16	Marcy Lynch	28.00
17	Liz Alvarado	23.00
18	Marci Greer	21.75
19T	Martha McDonald	20.00
19T	Carol Pranka	20.00
21	Mary Dee	18.00
22	Laura Martino	16.50
23	Trina Rasmussen	16.00
24	Stacey Fletcher	15.00
25T	Diane Bullard	13.00
25T	Val Paese	13.00
27T	Marci Drexler	12.50
27T	Rita Hoff-Scott	12.50
29T	Babette Bell	10.00
29T	Monique Parent	10.00
31T	Suzie Carlos	7.50
31T	Leslie Clifford	7.50
31T	Cathie Fredrickson	7.50
31T	Sandy Robson	7.50
35	Jean Sauser	6.00
36	Suzanne Robert	5.50
37T	Elaine Riley	3.00
37T	Donna Meyer	3.00
39T	Diane Adams	2.50
39T	Cindy Baxter	2.50
39T	K. Bishop-Thulin	2.50
39T	Ellen Campbell	2.50
39T	Lisa Devine	2.50
39T	Cindy Donnally	2.50
39T	Carol Dupuy	2.50
39T	Chris Evon	2.50
39T	Dot Fishl	2.50
39T	Melody Fox	2.50
39T	Terri Graham	2.50
39T	Kay Kuhfeld	2.50
39T	Robin Levine	2.50
39T	Tamara Low	2.50
39T	Cathy Nichols	2.50
39T	Tracy Phillips	2.50
39T	Theresa Pitts	2.50
39T	Karen Powers	2.50
39T	Joyce Robertson	2.50
39T	Beth Slade	2.50
39T	Tanya Spangler	2.50
39T	Peggy Steding	2.50

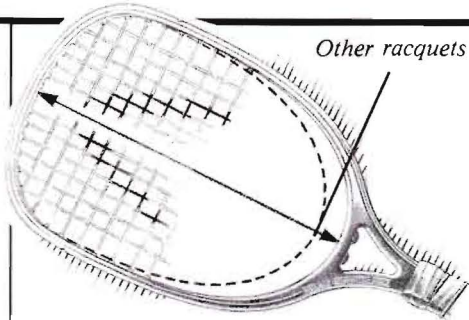
AARA-ARHS NATIONAL MEN'S RANKINGS OCTOBER 19, 1985

NAME	POINTS	
1	Charlie Nichols	220
2	Tim Hansen	185
3	Sergio Gonzalez	180
4	Cliff Swain	150
5	Lee Stocks	130
6	Rick Smith	100
7	Oscar Gonzalez	80
8	Jin Yang	75
9	Kevin Pillion	70
10	Mitch Campbell	65
11	Jeff Bales	60
12	Chris Smith	60
13	Bubba Gautier	58
14	Lee Bentsen	50
15	F. Calabrese	50
16	Jim Cascio	50
17	Jack Emes	50
18	Rick Ferrin	50
19	Dan Ferris	50
20	Doug Ganim	50
21	Brian Polsky	50
22	Mike Ray	50
23	Jerome Trail	50
24	Bill Cottrill	45
25	J. Krall	45
26	S. Dayvault	40
27	Ron Deegan	40
28	Ted Hagen	40

AARA-ARHS NATIONAL WOMEN'S RANKINGS OCTOBER 19, 1985

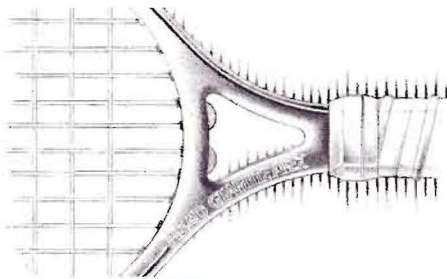
NAME	POINTS	
1	Diane Bullard	120
2	K. Randanzo	100
3	Leesa Smith	100
4	Julie Ginsburg	65
5	Terri Youngblood	65
6	S. Armbrrecht	60
7	Marsha Giglio	60
8	Julie Pinnell	60
9	Anne Barneburg	50
10	Cindy Baxter	50
11	Wendy Crews	50
12	Gini Henderson	50
13	S. Luscher	50
14	Trish Miller	50
15	Mary Jo Murray	50
16	Jean Deschger	50
17	J. Simon	50
18	Karen Walton-Trent	50
19	Debbie Wilber	50
20	Lucy Zarfus	50
21	Beth Aldi	40
22	Gail Troxell	40
23	Paula Truman	40
24	Jan Curtis	38
25	C. Alba	30
26	Kathy Gagne	30
27	M. Holmes	30
28	Shelly Lee	30

HEAD REDEFINES RACQUETBALL:



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We've enlarged the hitting surface to provide our biggest sweet spot ever. This means more power and less vibration.



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The integrated throat design provides built-in reinforcement against twisting. And it adds firmness to the shoulder area, giving you more control on off-center hits.

Two years ago, engineers at Head began creating designs that would move racquetball into a new era.

A larger hitting area emerged. A firmer frame. An aerodynamically slick profile. A lighter, more maneuverable racquet head. And a stiffness that racquets of the past just can't touch.

But these new designs were more than great ideas on the drawing board. In test-play, they delivered amazing new levels of power and control.

And now, Head brings that stunning performance to *your* game with the new Vector and Graphite Apex racquets.

Never has there been such a clear advantage available to the serious racquetball player. So visit your Authorized Head Dealer soon.

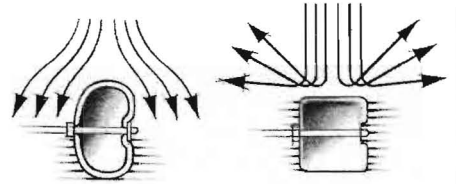
Because you see, we must make them available to your competition as well.



HEAD

We want you to win.

AIR FLOW

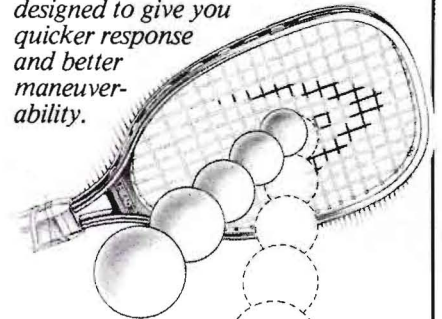


Head

Other racquets

QUICKER

Our aerodynamically slick profile is designed to give you quicker response and better maneuverability.



STIFFER

With a stiffer frame, more power is transferred to the ball instead of absorbed by the racquet. It also helps the ball follow a truer, more accurate path as it rebounds off the racquet face.

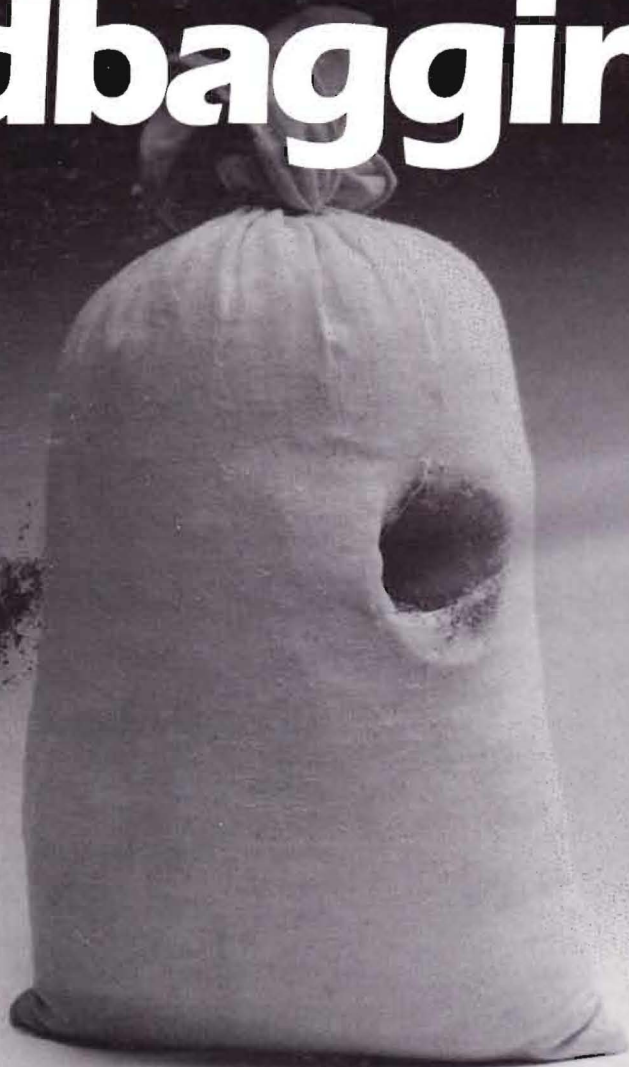
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The Head Graphite Apex — the ultimate performance racquet.

The Head Vector — extra stiff and lightweight for the advanced player.

Put an end to sandbagging



You know the problem. Racquetball players have self-declared rankings, like A, B, C or novice. Then, in a tournament, an A plays a C because they thought they were B's. As a result, there are complaints. ARHS can solve these problems.

ARHS is a computerized rating system that provides players with performance ratings based on actual game results over a period of time. So players don't declare their rating — they earn it. Then, in leagues and tournaments, you know that players of similar skill are competing. That means fewer complaints and a more enjoyable event for everyone.

ARHS isn't just for leagues and tournaments. It provides all racquetball players additional incentives that go beyond just winning. They can improve their performance rating, beat the handicap, or arrange new, compatible matches. And generally become more active. More active players are happier players and that is good for the players and the sport.

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