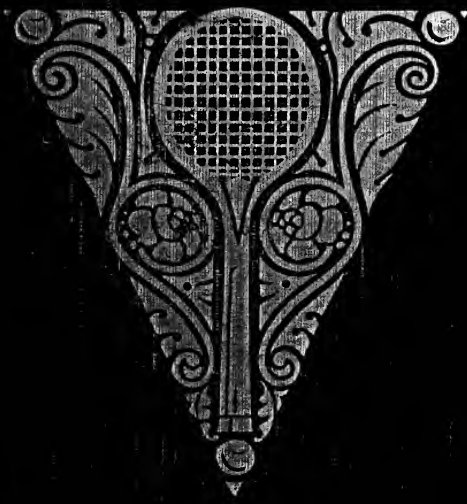
TENNIS FOR WOMEN



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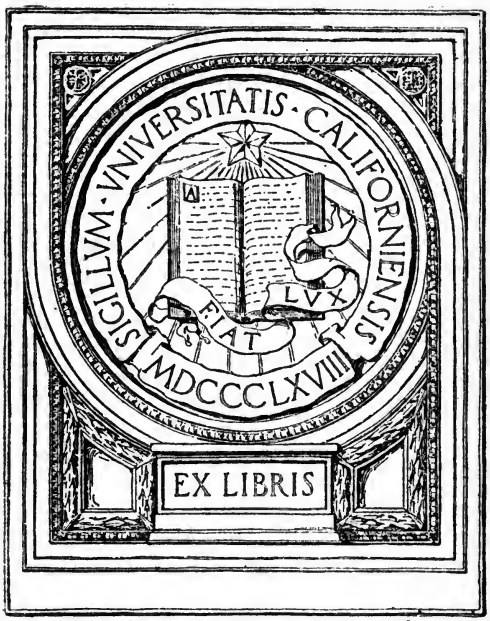
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TENNIS FOR WOMEN

MISS MOLLA BJURSTEDT

TENNIS FOR WOMEN

BY

MOLLA BJURSTEDT

National, Indoor, Clay Court, Metropolitan, and Middle States Woman Champion, 1915

AND

SAMUEL CROWTHER

Illustrated from photographs

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FOREWORD

This little book does not pretend to be a scientific treatise on the game of tennis. It presents my ideas of the game particularly as it should be played by women. Many excellent players will undoubtedly agree with me and many other equally excellent players will undoubtedly disagree with me. I do not conceitedly claim that I am always right nor will I concede for a moment that I am always wrong. I merely sketch the game as I know it.

MOLLA BJURSTEDT.

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CHAPTER I

THE WOMAN'S GAME

"TAKE the net as soon as you can—and don't let her pass you." I heard this instruction given to a young girl by a man ranking in the first ten. The girl took the advice eagerly—as though it were new and unusual. A few weeks later I saw her playing; she was faithfully following the principle in so far as reaching the net was concerned but she was being passed at will. Her opponent, who had not nearly so much tennis ability, was winning rather easily.

The admonition to play the volley game is perfectly sound; the style is most effective—if you can play it.

I have never known a girl or a woman who could play a net game in singles through three hard sets—

who could reach the net, volley consistently, and keep the pace. And yet I do not know how many thousands are trying to progress in this style of game under the impression that first-class tennis is not to be achieved without imitating Mr. Maurice McLoughlin. Mr. McLoughlin, at his best, is a marvellous player; he can do things which an ordinary human is foolish to attempt. And he must be in the most splendid physical and mental condition to play his own peculiar game. No other man has ever yet been able to put over a railroad serve, follow up to the net, and play the ball almost continuously in the air; it demands more energy and endurance than even the trained man possesses. Mr. Johnston, the present champion, and Mr. Williams, the 1914 champion, have flashes of the McLoughlin game, but they find hard driving more economical of effort and just as effective in point getting.

If the men in the first flight cannot play the hard serving, smashing game, how foolish it is for the average girl to experiment with it!

No woman has the strength, the reach, or the quickness of the skilful tennis man, and to play consistently at the net requires the ultimate in strength, reach, and quickness. It is silly to take the net and be passed by the first return, but only extraordinary speed and reach will avoid passing, while just as uncommon spryness is needed to go back to the base line for the lobs. I have never had much difficulty in passing an inveterate volleyer or in forcing her back by hard drives, and while she is exhausting herself, I am consuming comparatively little energy.

The best volleyer that I have seen among women is Mrs. George W. Wightman (Miss Hazel Hotchkiss). She is deadly at the net; she is the best partner to be found among all the women for mixed doubles because there she can show her volley skill; but she cannot often keep up the pace of her game through three sets of singles. I have played against her many times and she always leads me until the effort of her game begins to wear her down. I am con-

siderably stronger than most women, but I could not play the man's game.

I think it best for a woman to realize that she is a woman and to adopt a style of tennis play which will call for all the generalship and strength which she can claim—but not for more.

Any girl will find her best tennis by concentrating on the drives rather than on the service and by making use of the volley only when circumstances promise an ace.

Accuracy and speed from the base line make up the game of tennis for women. It is not a spectacular style, but it wins. I do not for a moment advocate pat ball and I do not consider it enough merely to make a return. I have nothing of gentleness in my own game, but I do not attempt the impossible—and I hold the net game for women approaches the impossible.

The base-line game is almost universal abroad, although English women volley much more than is generally supposed. The average of play abroad,

taking the whole tournament season, is somewhat higher than in the United States. I think this is because the women in England, Germany, and France give vastly more attention to their form in driving. American women waste so much time in a vain attempt to learn to volley that they neglect the foundation of their game.

I have yet to know a first-class volleyer among women who has consistently won from a hard-hitting base-line player. Mrs. Bundy (Miss May Sutton) is a hard and accurate driver; it was her driving that brought her the English championship, although she plays extremely well overhead when such play is needed. She drove so well that some of the English women thought they could break up her game if only they could dislodge her from the command of the drive. In the championship singles of 1905 Mrs. Larcombe (then Miss E. W. Thompson) planned to win from Miss Sutton with a volley game. She lured Miss Sutton to the net by a short, drop drive and then lobbed the return high to the base line;

this gave her the chance to reach the net, where she caught Miss Sutton's return of the lob with a sharp cross-court volley for the ace. Miss Thompson won five out of the first seven games by these tactics, but she ran herself off her feet in the winning; she became feebler and feebler, while Miss Sutton was as fresh and strong as at the beginning. Having worn herself out, Miss Thompson lost all control and Miss Sutton ran out that set and then took the second set and the match without the least trouble. Possibly Miss Thompson might have won had she been able to keep up her starting pace—but she went the way of all women volleyers. I am fairly certain that, some day, a girl will burst out with the ability to play the fast game through the course of two tournament sets; that girl will be, beyond question, a champion. But there is no sight of her as yet.

Closely pressing the desire to play the net game is the yearning after a service which will always score aces.

Many girls have the notion that tennis is a one-

Photograph by Paul Thompson

THE BEGINNING OF THE FOREHAND DRIVE
Miss Molla Bjurstedt

stroke game. They act as though the game started and stopped with the delivery of a non-returnable service ball. Of course a non-returnable service would be a distinctly worth-while acquisition for any player—man or woman; the super-girl, of whom I have just spoken, might attain such a service and score aces as she pleased, but I have yet to meet the unreturnable service.

The service is merely the stroke which puts the ball into play; it may be made with more speed and precision than the subsequent strokes of the game, because it is executed at leisure, but it is not the game itself, and undue attention to the service will not only exhaust a player but is also apt to result in a slacking of the play after the service.

Rather than work for a non-returnable service, one had better cultivate an accurate service of fair speed that does not require too much strength. Save your strength for the drives, because no matter how hard you may serve, a first-class player will nearly always find a way to return; the service aces are not

numerous enough to warrant the effort in trying for them, while the attempt to score on the service may easily gain as many double faults as aces.

The ranking women players are not the players with the swiftest services. I have never been able to develop more than fair speed and accuracy on the service; Mrs. Bundy has almost as bad a service as I have; Mrs. Wightman has little speed but excellent placement.

A few girls try to learn the fast twisting services which some male players use—the reverse twist for instance—but when they do develop that service, they seldom have another stroke at command, and they will beat themselves if you give them half a chance; if they serve a very fast first ball, they will either have a slow and easily killed second ball or they will put over the second ball at the pace of the first and therefore make frequent double faults. Bothering with the complex services is not worth while, the effort of the delivery is too exhausting.

The point which I wish to make is this: a woman

has physical limitations—she is not so strong or so enduring as a man and she must acknowledge these limitations when playing tennis. She can play a certain sort of game very well indeed while another sort of game is quite beyond her. By mixing the two extremes she will have a game which is neither one thing nor the other, but by developing along the right lines she will attain a technique that makes for good tennis. The woman's game emphasizes hard drives and accuracy and minimizes the plays, such as the volley and the twisting services, which make huge drafts on energy.

I believe in accuracy and speed. Both are the results of style. Therefore a player needs style. Style represents that method of executing a stroke which has been found to produce the best results with the least possible exertion. With proper form the hard drive does not represent mere brute strength but perfect timing and the concentration of the weight of the body on the ball. Without this co-ordination one may hit at the ball very hard indeed

without making a really fast drive. Every person will not find the same style comfortable, but it is very rare that a grotesque style gives results. Some players win in spite of their style, but it will usually be found that these players have picked up faults in the beginning which they have not been able to overcome and therefore their ultimate playing style is only the result of a bad start.

When you have gross faults of style it is well to try out thoroughly with a good professional or a skilled player. If, after exhaustive experiment, you find that better style does not improve your game, then you may let well enough alone. But only one player in every thousand will do well to stay with a fundamentally bad style. It is far better to begin tennis all over again and spend two or three years in thoroughly reforming your bad habits.

Some few elements must be common to every style which is worthy the name; without these elements the style is so bad that persistency is foolish. Among these elements are the (1) foot work and its

close associate, (2) body momentum, and (3) the swing and the follow through. Unless the feet are well managed, a player will not reach the ball in proper position for the stroke, and, if she is not in proper position, she will not add weight to the swing of the racquet; even the strongest arm will not put the pace on a ball that is given, almost without effort, by a slight concentration of the force of the body at exactly the right moment. I am not enough of a scientist to know why following through helps speed and control so much—because it starts after the ball has left the racquet. I am told that the follow through is valuable because it forces one to start the stroke well before the impact with the ball and thus insures a firm, even, forceful swing. Certainly speed and control are not possible without taking the stroke through at least half a circle. Every one knows how a golf ball pops off from a shakily swung club; a tennis ball acts in precisely the same way if the racquet be rudely poked at it. The full, true stroke is essential.

Although it may not be given to every one to play first-class tennis and many will not have ambitions in that direction, yet more fun is to be had from the game by playing well rather than poorly. And any girl, without a serious physical defect, may learn to play a passable game of tennis.

Tennis seldom comes naturally; one may have the strength, the speed, and the eye by nature, but form is a question of hard, painstaking work. The best players practise tirelessly—they are playing every day through the open season and often play indoors a good part of the winter. They do not expect to play half a dozen times a year and also play well. I take a professional every little while to help me out on some part of the game where I feel especially weak.

I know splendid players who apparently have not a single natural aptitude toward the game, but by intelligent practice they have learned the game best suited to them—and they play it. Mrs Barger-Wallach is not strong, but she has acquired a tennis

game far above the average. Mr. Johnston is very slightly built.

Tennis does not need brute strength as much as co-ordination; coördination is a matter of training; therefore tennis resolves itself into form and training. If one has strength and speed in addition to form and coördination, so much the better for the eventual game, but it is a mistake to imagine that only the natural athlete can profitably take up tennis.

There is no tennis age; the limit is mental. I have partnered with the Crown Prince of Sweden against the King and my sister. Of the two men, the King is the better player. In Germany the Countess of Schulenberg enters tournaments at scratch; her daughter, in the twenties, has a handicap. I know a dozen women over fifty who will give any one a stiff game; and I also know girls of fifteen and sixteen who are masters of every stroke. I should hardly advise the very young girls or the women past fifty to enter the first-class tournaments, because the nervous strain of playing through is considerable; but tournament

play engages only a small number of players and is not to be considered the end of tennis. The real object of tennis—the object of any sport—is to gain health and have a good time.

I think any girl or woman will be helped by playing tennis.

Strength, quickness, grace, agility, and general good health are the rewards.

It is a mistake to imagine that a woman should have only gentle, lazy exercise. A normal woman needs an outdoor sport which will stir her blood and her brain.

Droning through a set of motions is a mere waste of time.

Tennis has every element of the perfect exercise for women. There is no bodily contact and hence no danger of injury, but there is the strongest kind of competition. The fighting spirit is developed, and I think a girl ought to have as much pluck and fighting spirit as a man. It helps in everything to be able to clench the teeth and say, "I am going to win."

And then tennis keeps the player in the open air amid the most healthful surroundings; you have to move quickly, your hand and your foot must obey your mind, and you are forced to forget poses and all that unnatural sort of thing. A girl is the better for knowing she is alive.

Tennis is not too violent. A weak woman may adapt her game to the limits of her physique; she will play a gentle game until more strength permits her to play harder and faster. I have played twelve hard sets in a single afternoon and then danced all the evening without finding myself harmed. Of course this would be too much for an unseasoned player—but then an unseasoned player could not keep on her feet so long.

Tennis is not for the girl who wants a milk-white face covered with paint and powder; if that is the ideal of feminine beauty, tennis and every other outdoor game must be avoided. But I think a coat of tan and a freckle or two are normal. I have no patience with the languishing, made-up

beauty; she is not much more human than a dressmaker's dummy.

Play tennis if you wish a lithe, slim figure, a clear, healthy complexion, and a coördinated body and brain.

The points in the woman's game are:

1. *Accuracy in placement.*

2. *The development of the driving, base-line game as opposed to the net game.*

3. *The accuracy and not the speed of the service.*

4. *The conservation of energy.*

5. *The grounding of the knowledge that a stroke is not well played unless the ball goes to the intended spot.*

6. *As much speed as is consistent with accuracy.*

CHAPTER II

TAKING UP TENNIS

I HAVE heard that one may learn to swim by being tossed overboard in deep water; possibly this is true, but I doubt if the stroke, thus frantically found, is the best stroke. One may also learn to play tennis by being shoved on to a court with a racquet and told to play; most people start in some such way. I did—and it took me some years to get rid of the faults which I at once fell into. I discovered purely individual ways of hitting the ball; they had the merit of originality. One needs precious little originality in tennis.

It saves an infinite amount of time to start right; the tennis genius may evolve a creditable game on her own account, but I am sure she would play a better game if she had first mastered fundamental play and

then put the genius play on the top of that. The beginner always executes a stroke in the least effective but most strength-absorbing way. When I began, my only idea was to hit the ball with all my might. I liked the game because it gave me a rare chance to hit something without being reprimanded. Sometimes the ball went into the net, more often it sailed yards away. I was tamed by my fellow players who insisted that I give some attention to the court lines.

Finally—after perhaps three months—I had a professional teacher and started to learn to play tennis instead of the exhilarating game which I had founded. And it was ever so hard to give up the entirety of my own ideas.

Have your own racquet from the very beginning; find one that exactly suits you in weight, balance, and grip. It pays to buy the best in racquets. I like the very tightly strung, fine gut—the fine gut gives more elasticity to the stroke, although it is not so economical as the heavier stringing. I used thirteen new racquets during the 1915 season and had five re-

strung, but then I played all the time and often in soggy weather. I keep four racquets with me when I play.

The shape of the head is a matter of individual taste, and any of the better makes have well-formed faces.

When your racquet is not in use, keep it in a press. The frame must always be true, else the face of the racquet will have odd angles and the ball will fly off in all sorts of queer directions.

I use a 13½-ounce racquet, which is heavy in the head and feels like a 14½-ounce one; I like the heavy head because it seems to give me greater power in my drives. I play a purely driving game; my arm is strong and I can handle the extra weight. Most players prefer an evenly balanced racquet, and probably such is best for the beginner; one can afterward experiment a little on weights. Very few girls will do well to take a racquet heavier than 13½ ounces; Mrs. Bundy, Mrs. Wightman, Miss Mary Browne, in fact all the best American women, use that weight; a few of

the English women go in for 14 ounces, but I think that is too heavy. A heavy racquet will quickly tire the forearm and slow up the play. Unless one is really very weak and slight, 13 ounces is a minimum weight.

The size of the grip is very important; you can never learn to play unless you have an entirely comfortable handle. I use a rather small handle—$5\frac{1}{8}$ inches in circumference—because I want my whole hand about the grip, but $5\frac{1}{4}$ inches is the usual size. Most dealers will find you a racquet to suit if you are persistent.

A firm grip cannot be had unless the handle is dry during play; if your hands perspire it is well to wind the handle with tape. I am luckily not bothered in that way.

Several ways of holding the racquet are in vogue; I think the "American" way is the best. It is as follows:

Grasp the racquet at the very end, resting the butt against the base of the palm; many girls simply "grab" the handle about halfway up; they wonder

THE GRIP FOR THE FOREHAND DRIVE
Miss Molla Bjurstedt

why they cannot control the ball. To get the proper leverage and freedom it is necessary to take the racquet at the very end. This grip may seem insecure at first, but you will soon become accustomed to it.

I use two grips: the first for forehand strokes and the second for backhand strokes. In the first grip the hand is simply closed around the handle with the thumb across. This is the grip which is used for all strokes excepting those on the backhand. The backhand stroke requires a firmer grip, and therefore the thumb is moved out parallel with and pressing against the handle. The shift is an easy one and is made, almost unconsciously, as the racquet swings over for the backhand play. This is, I think, the easiest and the most natural grip; one strikes almost as though with the palm of the hand on the forehand strokes, while the thumb up the handle gives a definite firmness, without undue strain on the wrist, in the backhand strokes. Some players shift their grip slightly for the backhand, but I think this is un-

necessary. I believe in keeping one's game of tennis, in so far as style is concerned, to the elementary principles.

In the English grip, the head of the racquet is above the wrist; the thumb is not carried up the handle for the backhand strokes. I should not attempt to enter the argument pro and con on the two styles. I like my own style, and I am quite sure that any girl will have a firmer and more delicate backhand with the thumb up than with it around the handle.

A few players grasp their racquets an inch or two above the butt of the handle, notably Mrs. Bundy and Miss Clare Cassell. Norman Brookes also plays with this sort of a grip, so it undoubtedly has the sanction of good company. But one needs all the reach to be had, and shortening the hold on the racquet only shortens the reach.

Some players grip their handles with the same firmness throughout the whole game. I find that this tires me; I prefer to relax my grip between

strokes and then close firmly as I swing for the ball. It is all a matter of choice except that the grip must be very firm when the ball is taken; if your racquet turns ever so little in your stroke, the control of the ball is lost. Thoroughly understand the holding of the racquet before you attempt to hit the ball; it is all very simple, but an awkward grip is difficult to lose if persisted in through only a few months.

Having learned the grip, you will be ready to take up the strokes of tennis. It will be tiresome to go along methodically when it seems so easy simply to plunge into a game, but you cannot hope ever to play an acceptable game—a game which will give you even a decent amount of fun—unless you learn to handle yourself and your racquet. No one thinks of going into golf without instruction, but people imagine that tennis is inherent in them; correct tennis is inherent in no one—the correct swing and follow through of tennis is every whit as hard to acquire as the correct swing and follow through in golf.

If a good professional tennis instructor may be

had, by all means engage him. But there are very few professionals in the United States, and only a limited number of players can avail themselves of their services. In the absence of a professional ask the best player you know to teach you.

The teaching should not be in an actual game. You will not learn the strokes of tennis in a game. Get a supply of balls and have your instructor bounce them gently to you; hit the ball as it rises—just before it reaches the top of the bound.

Most players hit the ball as it descends; it is easier to hit it then, but you lose a deal of time in the return and give your opponent a chance to get into position. And if you do not learn to take the ball before the top of the bounce when you first start to play you will never learn thereafter. I attribute much of my success in passing net players to the quickness of my returns; and the quickness is due solely to taking the ball before it has had time to descend.

If two players were absolutely equal in skill and generalship, but the one hit the ball before the top of

the bound and the other after, the player who hit the rising ball would surely win. She would be so much faster in her returns that she would be bound to win.

Your practice should teach you how to swing your racquet and how to manage your body and feet. Once you have learned these elements you are ready to have balls tossed across the net to you to be hit back for direction.

Take up one stroke at a time; first learn the forehand drive and then the backhand drive. Do not bother with the service until you have a very definite idea of the drives and can execute them with a fair degree of freedom and accuracy.

A stroke in tennis is a blending of the whole weight and force of the body. The arm and the racquet are merely the means of communicating this force to the ball. You do not hit the ball with the strength of the arm: in a well-executed drive you will not use much of the arm. You will rather lean against the ball with your racquet. This stroke involves the right

movement of the feet and of the body, as well as the true, firm swing and follow through of the racquet. It is the perfect coördination of these elements rather than brute strength which gives speed to a tennis ball.

These elementary principles must be learned before you start to play a game. If you start into competition too soon, you will forget the elements in the desire to win points; for it will take time to make correct form second nature, and in the hurry of the game you will try some slipshod stroke that seems good for the moment.

I cannot too strongly emphasize the grounding of the elements. Once you have the ideas of the stroke, you can gain much good practice hitting the ball against a smooth wall or fence. The late Anthony Wilding perfected all of his strokes alone; he would work for hours and days on the one stroke, striking the ball against a wall. He was not a natural player; he acquired his form and skill solely through the hardest sort of practice.

Another excellent feature of the wall practice is that it teaches keeping the eye on the ball.

Keep your eye on the ball! It is quite as important in tennis as in golf. No stroke can be well or accurately made unless you have your eye glued to the ball from the very moment it leaves the opponent's racquet. Many players fail miserably simply because they do not obey this principle. Unless you have your eye on the ball, you will misjudge its flight and be caught off balance when you come to make the stroke.

Do not say, "Oh, bother, I'll pick up all these things as I go along." You will not pick them up unless you start with them as principles. You cannot build a game without a foundation any more than you can build a house without a foundation. You must have something to work on.

I have spoken of strokes and mentioned several kinds of strokes, but I have not yet described them. Strokes are divided broadly into ground strokes, in which the ball is hit after it has bounced, and volley strokes, where the ball is hit before it has touched the

ground. These are again divided into forehand and backhand strokes. The forehand strokes are those hit on the right, while the backhand strokes are hit on the left of a right-handed player.

A "drive" is a ground stroke hit low over the net; it should have speed.

A "lob" is a ground stroke hit high into the air to bound in the back of the court; it may also be made on the volley, but it is rarely so made.

The "service" is the stroke which starts the ball into play. The many kinds of service will be taken up in a later chapter.

The "smash" is a very hard volley to "kill" the ball for an "ace," or unreturnable ball.

The "half-volley" is a pick-up of the ball as it touches the ground and is more of a ground stroke than a volley.

The "chop" is a ball hit with a back-spin that drops almost dead as it touches the ground.

The "cut ball" is a ball with a twist which causes it to bounce off at an angle.

TAKING UP TENNIS

1. Select your racquet carefully.

2. Have a professional teacher if you can possibly find a good one.

3. Learn the swing, body and foot movement of the drive before you play a game.

4. Start right—and you will have less to unlearn later.

CHAPTER III

THE STROKES THAT WIN—THE DRIVES

THE drives—forehand and backhand—are easily the most important strokes in tennis. You may learn any number of trick plays, you may have a splendid service, but if you cannot drive hard and accurately, you will never be a real tennis player. For every ace that you win with the spectacular smash or the lightning service, you will win a dozen aces with the homely drive.

The drive is the foundation of the woman's game of tennis; you can be a first-class player knowing only the two drives. Neither Mrs. Bundy nor myself can really do anything but drive. It is different with the men; the first flight of players must know the whole game. It is enough for the woman to drive equally well on both hands.

Therefore learn to drive! Perhaps I place too much stress on the drives, but I think most players will agree with me that no adequate woman's game can ever be built up on a foundation other than the drive. Driving is my game; I am quite sure that at least twenty girls in this country could beat me if I tried to play a net game, while, on the other hand, if I were forbidden ever to volley, my game would not noticeably lose in strength.

But driving is more than merely getting the ball back across the net: the true drive sends the ball swiftly and surely to an exactly predetermined place in the court. It is the easiest stroke to play and the hardest stroke to play well. Good driving demands the utmost in coördination, for it demands a precise combination of arm, foot, body, and eye. Hence it is that good drivers are scarce among both men and women. And, when you come to the backhand drive, you will find few women who are not weak.

Any one may be a good driver if she takes the trouble to learn the stroke and then constantly to

practise it. Most women are weak on their backhands because they will not practise; they will run around a ball in order to take it on the forehand instead of steadily using the backhand, until they gain confidence.

The principles of both drives are identical: they are both made by facing the line of the flight of the ball—that is, standing with one's side to the net—with the weight of the body resting on the foot farthest away from the oncoming ball. Then the ball is taken with a long sweep of the racquet, the body going forward with the racquet so that, at the time of impact with the ball, the weight of the body is added to the force of the racquet; the finish finds one on the foot opposite to that on which the stroke began. In all drives the body should be going forward as the stroke is made; a flat-footed drive or a drive made when leaning backward will lack both force and direction. It is the coördination of the body and the arm which gives the speed.

The ball should be taken in the centre of the face of

the racquet, where the elasticity is greatest. The racquet should be nearly horizontal and straight out in the line of the arm. Therefore you will bend over to drive low balls, rather than scoop them up with a vertical racquet.

As you swing back your racquet, tighten your grip and firmly control the racquet with your wrist. The wrist will control direction, and a slight snap of the wrist as the ball is taken adds crispness to the stroke. Only practice will teach you just how much the wrist determines the direction of the ball. You should "feel" the ball.

And, as in every stroke, keep your eye on the ball. It is not possible to hit cleanly unless you see the ball through every part of the stroke. When you see a ball, it loses all mystery; otherwise you will wonder why a perfectly planned shot went off quite contrary to the plans. Keeping the eye on the ball is not as easy as it sounds; you are tempted to look at your opponent, and you will probably look at her in spite of all your good intentions, but certainly in practice

you can devote yourself exclusively to watching the ball. If you do not watch the ball in practice you will not watch it in a game.

The drive comes down to getting the right position before the stroke and the right swing in its execution; you cannot attain the true swing unless you have the proper position.

Here is the way that I play the forehand drive, which is the most useful stroke in tennis; it is the stroke with which you return practically all of the ground balls that come on your right hand; it is a stroke that you must master if you are to play even a passable game; and its mastery is purely a matter of care and practice.

This drive is made with a free, hard swing carried all the way through. Take a position facing the plane of the oncoming ball; keep your eye on the ball; rest your weight on your right foot and, as the ball rises from the ground, swing back your racquet until it is well behind you; poise an instant on your balance and then swing the racquet around so that it

will catch the ball just before it reaches the top of the bounce. As the racquet comes in contact with the ball, incline its face slightly downward; carry the stroke through until your racquet is straight across your body. At the moment of impact of racquet and ball, your body should be going forward; at the finish you will be leaning forward with your weight on your left foot.

The distance at which you should stand from the ball depends upon your reach; you should be far enough away to meet the ball comfortably with outstretched arm.

The inclination of the racquet gives a top spin which brings a hard-hit ball down near the base line. Without the spin the ball would fly out of the court.

You will notice that the body assists the arm at the point of contact: in fact, the stroke is a kind of swinging into the ball with the whole force of your arm and body, and this whole force will not be effective unless the ball is taken when it is opposite or even a little

past you. If you hit the ball too soon, you must go far forward and thus lose the momentum of your body.

A hard forehand drive requires a certain amount of strength, but no more strength than the average girl possesses if she so times her stroke as to utilize every ounce of power. Long driving in golf is not a matter of strength and neither is hard driving in tennis; it is all in the timing.

I strongly recommend the slight top spin, because it enables one to keep the hard-hit ball in the court. The top spin is in the direction of the ball and therefore does not work against speed. If you can keep the ball in court without the top spin, so much the better, but I cannot do so.

The backhand does not admit of quite so free a motion as the forehand and it brings into play muscles which one is not accustomed to use. Therefore it seems very difficult at the beginning. It baffles many players because it seems hard to hit the ball effectively with the arm across the body; as a

matter of fact it is a simple enough stroke—no harder to learn than the forehand drive.

Of how many girls do you hear the remark, "She is weak on her backhand!" In fact, most girls are vulnerable on the returns sent on their left or backhand, but they would be nearly as strong backhand as forehand if only they would study the stroke—and practise. It is hard to attain the same force with the backhand as with the forehand drive, for the position of body and arm is not advantageous, but a very strong ball can be delivered.

The movements of the backhand drive are the reverse of the forehand, but the stroke is governed by precisely the same principles. You face the plane of the ball with your right shoulder instead of your left toward the net; your weight is balanced on the left instead of the right foot. As the ball comes up, swing your racquet back across your body, shifting your thumb to support the grip. Poise a moment and then come through with the racquet and body, the inclined racquet face meeting the ball before it

has reached the top of the bound. Follow your stroke through until your arm is at least straight out; you will then be resting on your right foot.

A good player will play upon your left or backhand in the hope that you will make a weak return. Many girls attempt to run around the ball in order to use their stronger forehand drive; if they do get around it is almost certain that they will be out of position and make their return hurriedly and ineffectively. Therefore it is very important to gain strength with the backhand strokes so that you can take the necessary time to make sure of the return. I have seen girls desperately clutch the racquet with both hands in an effort to steady it for a shot which they had convinced themselves was very difficult.

Slightly more strength is needed for the backhand strokes than for the forehand, because the motions bring in little-used muscles, but proper timing is again the real essential. Use your weight and strength at just the right moment and you will get more pace than an awkward giantess.

The footwork and the swing of the drives will not be learned in actual play; they must be tediously acquired by long practice in which only the two strokes are used. Here it is that playing the ball against a wall or fence will be useful if you cannot find a partner who is willing to give up the time to tap balls to you. It often helps much in the development of one's game to find a girl who also wants practice in driving; then you can take opposite sides of the net and drive to each other by the hour.

The best drives are made with some deliberation; it is always well to pause in the back swing for a fraction of a second to sort of "get together." Then you can come through with a splendid sweep.

"But I have all that I can do to reach the ball; I am glad enough to hit it without bothering to take a position," says a player.

Deliberation and position are comparative matters, but if you play carefully you will find that you can reach most balls in time to return them in form. Getting to the ball is often a matter of strategy, but

reaching the ball in a position to drive carefully is due to clever footwork; you can discover by careful practice just the foot to start on to bring you to the forehand drive with the left foot out and to the backhand drive with the right foot out. When dancing you manage your feet with at least a casual regard to formality; certainly you will not let them care for themselves, although after a time they do care for themselves without conscious attention. It is quite the same in the footwork of tennis; you will go toward a ball remembering just how your feet must be placed when you reach it; and if you diligently pay attention to these positions they will soon become second nature to you. The drive cannot be executed without the aid of the body, and the body will not do its work unless the feet are so placed as to permit it to go forward with the swing of the racquet. And you must be equally careful not to run into the ball so that you will not have the room properly to swing.

The body swing can be overdone to such a degree that one leaps at the ball; I have seen many pictures

Photograph by Paul Thompson

FINISH OF THE FOREHAND DRIVE
Miss Molla Bjurstedt

of myself and I have also seen pictures of Mrs. Bundy with both feet off the ground at the crest of a drive. This is due to over-eagerness and is a rather bad fault, for it leaves one out of position for a quick return; it is hard not to pounce at a fairly bouncing ball, but one loses rather than gains pace by taking it in mid-air. Of course it is spectacular, but aerial tennis is not good tennis and should not be imitated.

The starting of the swing well before the point of impact and the following through with the racquet long after the ball has been sent away are essentially involved in every well-hit drive. You cannot control the pace and direction of the ball with a mere poke of the racquet: the drive will only go away clean and sweet after the long and sustained swing. Opinions differ on just how long this swing should be. I go through nearly three-quarters of a circle on a hard drive, but a half-circle is quite enough, the ball being hit in the middle of the arc. It is far better to swing too much than too little; the longer swing does no

harm, and you may find that you have better control with the very full follow through.

The swing and footwork having been passably attained, practise for length and direction.

A drive should bounce very near to the base line to be effective; that keeps your opponent in back court and gives you a far better chance for a sizzling return to a corner.

What is accuracy? If you can come within a foot of any given point at the back of the court, either on the side lines or the base line, you are accurate. Mrs. Lambert Chambers, who is one of the hardest drivers I have ever seen, can consistently cut the side lines toward the back of the court; she continuously makes shots which, with the average player, would be merely luck. And she never drives herself off her feet.

After accuracy, go in for speed; the harder you can drive, the more points you will win. Hit every ball with all your might. For a time you will lose something of accuracy. Accuracy must not be sacrificed to

speed, but you will get the accuracy back if you count every shot a bad one that does not go to the place that you intended.

Speed is essential if you are going to place a return where an active opponent will not reach it; that is the purpose of speed. It is no harder to return a fast ball than a slow one, but the fast ball is harder to reach, because you do not have the time. Therefore you will not only need speed, but you should try to send the ball just over the net so that it will travel the shortest distance to the point at which you aim. If the net is only half an inch too high, it throws me off my drive. The whole idea of tennis is to send the ball quickly to a given point; obviously you will select the shortest route to that point and propel the ball with all possible speed.

I have no patience with the gentle drives which majestically describe tall parabolas.

Under no circumstances favor your backhand; it is just as important to have a good backhand as to have a good forehand. If you start running around

balls to take them on the forehand, you are in a fair way never to learn the game. When I began to play, my backhand was considerably stronger than my forehand; I do not know whether it is weaker or stronger now. When I first played in the United States I was said to have a very weak backhand, although I found little trouble in winning from those who played to my backhand. In my last match with Mrs. Bundy she played my forehand in preference to my backhand. Mrs. Wightman's backhand is stronger than her forehand, while Mrs. Bundy's backhand is considerably slower than her forehand.

Mrs. Bundy is the hardest driver among American girls, but I think Miss Mary Browne has the best driving form; she drives equally well from either hand and she never goes into the air. Both Mrs. Bundy and Miss Browne are very accurate drivers: they can place the ball within a few inches of where they want it. Miss Marie Wagner drives extremely well in practice, but is not so severe in her matches.

Mrs. Cole (Miss Ann Sheafe) drives a splendid ball when at the top of her game, but she goes off easily and becomes very erratic.

The drives which I have described in this chapter are plain, straight drives with a slight top spin. Once mastered, the player will have all the driving game she can possibly require. Other ways of driving are in vogue, and these I shall take up in a later chapter, but I feel that any one who conquers the straight drive is a good tennis player—without more.

1. *Face the plane of the ball with your side turned toward the net.*

2. *Swing your racquet well back before hitting, and follow through after the ball is hit with a steady, firm swing that goes through at least half a circle.*

3. *Start your stroke on the foot farthest away from the ball and finish on the other foot, going forward as the hit is made.*

4. *Coördinate the full weight of your body and the power of your arm at the moment of impact of racquet and ball.*

5. Train your feet so that they will always be in proper position when you reach the point where you intend to make the stroke.

6. Do not smother your stroke by getting too close to the ball.

7. Make your backhand strokes as confidently as your forehand; never avoid the use of the backhand.

8. Hard drives are the result of perfect coördination, not brute strength.

9. Watch the ball.

CHAPTER IV

ACES OR DOUBLE FAULTS—THE SERVICE

THE service is the stroke which puts the ball into play. One has the advantage of making the stroke at leisure from the most convenient position, but, on the other hand, the ball must be placed within the boundaries of the service court, and, when you take the net into consideration, the area into which the ball can practically be placed is quite small. I think the advantage of a deliberate delivery is offset by the restricted striking area and the consequent readiness of the opponent for the return.

Many players think of the service only as a wide-open chance to score; they forget that the limitations on the striking place of the ball go far toward negativing the opportunity. They bend their whole effort toward putting a speedy, jumping ball over in the hope of scoring a service ace.

Service aces are not to be sneered at. I know no more delicious feeling than that which comes after scoring a clean service ace; one's conceit is then unbounded. And I do not wonder that the mental balance is disturbed.

I have known many girls who sacrifice their whole game for the pleasure of an occasional service ace; I have seen them practise the service day after day when they were entirely without adequate drives. This does not pay. If you develop a very fine service, you will undoubtedly score many aces against the poorer players, but you will not terrify the better players; and probably your whole game will be upset when you find that your finest services are being returned to you with a little interest added to the pace. The "service" player usually so throws herself out of position with the hard service that she is unable to meet a swift return of one of her best deliveries; she is apt to be lost in wonder while the return slips by her for the point.

If you will examine the point scores of the women's

matches, you will find very few service aces. And, going farther into the scores, you will discover that the women who do score on the first service also give away about as many points through double faults. Too much luck enters into their games; each service resolves itself into a toss-up for the point—they may gain it or they may give it away.

I have yet to find a service that really bothered me on account of its pace; no matter how hard the women try, they cannot serve a ball which compares in pace with the service of the first ten among the men, and even the service of these men is very far from being unplayable. You will not find the men scoring heavily on service aces against the women in the mixed doubles; and, of course, you always receive just as hard a ball as the server knows how to deliver. It is so extremely annoying to be favored on the service that few men will attempt to do so.

I have played against many of the best services; they are hard to handle at first, but once one has dis-

covered where to stand the return is not extraordinarily difficult.

If such services can be returned, what chance has the woman to put over an unreturnable ball?

The undue concentration on the service robs the player not only of strength but of the real backbone of her game—the play after the service in which the drives make so large a part. If you play a net game, you will follow in on your service, and therefore the dash to the net may well begin from the forward position in which the strenuous service leaves the server; but very few of the girls who play net go in on their service. Hence they are simply left off balance for the first return.

But the strongest objections to the very swift service for women is that it is both inaccurate and fatiguing. If you put your entire strength into the service you must lose something of control, unless you are a most exceptional person; it is not possible to make a hard slam with the same delicacy as a stroke well within your strength. At least half of the

Photograph by Edwin Levick, N. Y.

THE SERVICE OF MRS. GEORGE W. WIGHTMAN

first balls of the hard servers go into the net or out of the court; then they must decide between another slam with the chance of a double fault or make an entire change of style to deliver a slow ball which may be easily killed. The slow ball is hard to control after the vigorous attempt of the first service. Fast service and double faults always go together.

If the fast service were effective—and it is not—the tension of it draws too heavily on the strength of a woman. It is useless to start off like a whirlwind and collapse toward the end of the second set. A woman's tournament match goes to the winner of two out of three sets, and you must adopt a game that will admit of playing through three sets, for you will seldom win the stiff matches in straight sets. A hard service takes more out of one than a hard drive, for you are not only hitting against a dead ball but you are climbing up into the air to do so.

I think that every player will find that it pays to serve well within strength and to give more attention to place than to speed. It also helps wonderfully to

change pace, especially if you can do it with apparently the same motions that send off the faster ball. By playing to your opponent's weakness with an occasional quick variation to her strength you will gain more service aces than by mere undirected speed. Very few aces result only from pace.

I cannot see any advantage in the reverse twist or other complex services unless they are played superlatively well. By exercising patience, the complex service is nearly as easy to return as any other service. There are many variations of the service; by hitting the ball a glancing blow, spins and twists are imparted which result in curves and breaks. These curves and unexpected directions in the bounce are most disconcerting when first met. But the spin of the ball which produces such results is against speed, and, if the service is very slow, the striker has but to await the end of the gyrations. The complex service must be fast to be effective; great speed requires great strength.

I use only the straight service, and I do not

recommend taking the time to master the more difficult styles. The ability to mix up several varieties and keep the opponent uncomfortably guessing is valuable, and the best men players have this ability, but I know no woman with the needed strength and endurance.

In the ordinary straight service a deceptive "shoot" may be had on certain courts by getting high over the ball and hitting down, but this is not a special service.

The ordinary complex services are the "reverse twist" and what is known abroad as the "American service."

On the "reverse twist" the ball spins away to the left and curves in to the right, continuing the curve as the ball hits the ground. The server practically draws his racquet across the ball from left to right; the ball is not thrown high and there is no downward hit to the racquet; the arm is bent and the racquet is more or less perpendicular at the moment of impact. It is almost impossible to put much pace into the ball, and the delivery is very tiring.

In the "American service" the ball first curves out to the right of the server, and then in to his left, but breaks again to the right when it strikes the ground.

The "reverse American service" curls first left, then right, and breaks left. The curls and breaks run the striker outside the court in the attempt to make the return.

The American service requires much practice to perform at all, and an almost infinite amount of work to acquire control and speed. The ball is thrown well up to the left of the head and the racquet is brought across from the left hand under side of the ball to the right-hand upperside. The "reverse" goes in the opposite direction.

I do not go more fully into these services because they are practically impossible to attain without the best of instruction.

Many players act as though tennis were mostly service. I notice Americans highly value an unreturnable service.

A man may develop a service which will win many

aces; a strong man is able to put great speed into a single stroke and maintain that speed throughout a match. I have never known a woman who could serve so hard that a good player could not return the ball. The hard service unduly exhausts. To my mind, it does not pay. I would rather devote myself to the strokes after the service.

I put a reasonable amount of speed into my service, but I do not make a supreme effort. I hit the ball hard to a definite point in the court. If my first ball is a fault, I serve the second ball more easily. I think it more important to take my chance of winning the point in the rally rather than to risk it in another hard service which probably will not score an ace anyway.

I think my service is the best service for most girls. I stand back of the middle point of the base line. There is no advantage in standing far at one side in an effort to send the service at an inconvenient angle. I rest my weight on the right foot, the balls are in my left hand, and the racquet is swinging at my side.

I notice the position of my opponent and locate the best spot to send the ball. Then I toss the ball into the air well above my head, although not so high as many players, and, swinging my racquet back over my head, hit down hard on the ball, at the same time going forward with my body so that I end the stroke resting on my left foot, thus adding the weight of the body to the strength of the arm.

When the racquet comes in contact with the ball, the face is inclined downward; I continue my stroke entirely through, and my racquet finishes in almost the same position that it started. This is the "follow through" which is so important for pace and direction.

I never serve until I am entirely ready and properly balanced. At the finish I am balanced, although on the left foot; it is a mistake to hit so hard that one is taken off balance at the finish.

This service is very simple and it answers all my needs. I find no use for an elaborate "cut" or other fancy service. I depend on reasonable speed and good direction.

Photograph by Brown Bros.

THE BEGINNING OF THE SERVICE
Miss Molla Bjurstedt

Every player, as she progresses, will discover individual points at which she can improve her service, and it is well to try out with various professional coaches or men players of experience. For instance, the height to throw the ball varies; some like to throw it very high indeed—six or eight feet—while others can serve best with a tiny toss. The physical make-up and disposition of the player determines the tossing height; I should become nervous if I tossed the ball very high and waited expectantly for its fall. At the same time it is not well to take the ball only shoulder high, for then the chance of a net or an out is much increased by the small angle which the flight of the ball makes to the ground.

The strength of the second service is also a point much in dispute; many players insist that the second service should go over at the same pace as the first, but I do not agree with such theories in the woman's game. I do not know a single woman player, here or abroad, who attempts the second service with the same speed as the first. A man would likely kill an

easy second service, but the average woman will not, and therefore the chances of losing the point through the fast return are less than the chances of making a double fault. One has at least a fight for the ace on the easier second serve, while a double fault is throwing the point away. But, in any event, the second service should have good length; a short, high-bouncing ball invites a smash while the easy long ball will not bring more than a hard drive in return. It makes for accuracy to deliver the second ball with just the same motion as the first; the change should be in the pace.

There are few really good servers among women. Miss Florence Ballin serves one of the hardest balls, and Mrs. Bundy one of the easiest; Mrs. Frederick Schmitz has a very swift and well-controlled service; Miss Marie Wagner and Miss Alberta Weber both have excellent speed and control. Mrs. Wightman lacks pace, but she is wonderfully accurate; she probably scores more service aces than any other first-class player. When playing against her it is

never safe to take a position simply because two or three services have struck in a certain place; she is very apt to draw you to one side and then shoot the ball down the middle line. Mrs. Marshall McLean is also an accurate server who perfectly commands pace. Very few women can change pace without so advertising the fact by their motions that all effect of the change is lost, but Mrs. McLean will send two or three fairly hard balls and then with the same motion deliver one that just struggles over the net. Her service, because of this change of pace, is most deceptive.

Probably it would be a good thing to have several ways of serving the ball. Mrs. Lambert Chambers, now and again, uses the underhand service, which is as decidedly disconcerting as a shift from the overhead. But there are so many things to learn in tennis—one is never through learning the simple drives—that I doubt if any girl can frankly claim to have so mastered the elements that she can afford to learn more than a single style of service.

Mrs. Barger-Wallach is the only woman here who uses the underhand service; she manages it well because she is very accurate, but it is not a service to commend. More power and control can be had from the overhead, and it takes very little more strength.

No service is good unless it is controlled. You must master the ball; speed is desirable, but, above all, cultivate accuracy. A wild, smashing service will have no terrors if it is in a nice convenient spot for the best stroke of your opponent.

When serving, stand in the middle of the court back of the base line; be careful not to cross the line on delivery or you will have a foot-fault called on you. Many officials do not pay much attention to foot-faulting, but if you cultivate a style in which foot-faulting is frequent, a strict official will entirely unsettle your game.

If you have never before played your opponent, try her until you find what she likes least. Give her that ball continuously until she can handle it; then try something new.

It is usually well to start serving on the backhand, for most girls have weak backhands. If you are serving into the left-hand court, make your ball cut the outside line. Your opponent will have to run outside the court for the return; possibly she will take a position far over in order to get in her forehand stroke. If she does so or starts to run over when the ball leaves your racquet, shoot the next service down the centre line. Keep mixing and be careful that your position before delivery does not betray the destination of the ball. Some girls tell you by their movements exactly where the next service is coming. Control your service; you may not score an ace on service, but the return may come over so feebly and the striker be so far off balance that you can easily score with a hard side-line or cross-court drive.

An occasional variation of speed and length is desirable, but be wary of the slow ball against a good opponent; she will do as she likes with it and probably score. I have never had much success with change of pace excepting against players of slight ability. I

prefer always to hit the ball hard and trust to position.

Once you have served, do not let your impetus take you into the court unless you are playing the net game. Stand behind the base line to await the return, with your eye always on the ball. Then return as the play warrants.

1. *Do not make the service your whole game.*

2. *Practise the slow service until you can put the ball anywhere you like, then add speed.*

3. *Play well within yourself; do not put every ounce you have into the service or you will tire before the match ends.*

4. *Stand at the centre of the base line and far enough behind not to go over it until you have hit the ball. Do not cultivate a foot-faulting style.*

5. *Toss the ball at least several feet above your head.*

6. *Get well over the ball for your stroke and hit down.*

7. *If you decide to go in for the complex services or the services of great speed, keep careful tabs to discover whether or not they pay you.*

AT THE FINISH OF THE SERVICE
Miss Molla Bjurstedt

CHAPTER V

THE VOLLEY AND THE LOB

IN THE volley and the smash—which is only a very hard, killing volley—the ball is hit before the bounce. Because the ball is hit in the air, time is saved; every stroke which saves time is a good stroke, for it gives that much less opportunity for an opponent to recover position.

But, insofar as the woman's game is concerned, the volley should be considered as a stroke and not as a style of play; it is a most valuable adjunct to the drive in singles and is indispensable in doubles. The force of the volley and much of the placement is lost unless the ball is hit while it is above the top line of the net. Therefore the successful volleys are made close to net: I think ten feet is nearly a maximum distance. You must reach a point very close to

the net if you expect to have luck with the volley.

Covering the width of the court at the net is a very different matter from covering the court at the base line. At the base line you have a chance to watch the flight of the ball, move to position, and then make the return, more or less leisurely, from the bounce. At the net you flash from point to point or you are passed for an ace. A splendid eye that can take the ball the second it leaves the opponent's racquet, lightning speed in getting into position, and a good reach, are among the requisites for the net game. Instead of crossing the court at the base line, the net player must travel from the base line to the net with all speed, circulate to and fro across the net, and make occasional sprints back to the base line to recover high lobs.

Three sets from the base line take quite enough out of a girl without doubling the work by trying to play net. One very seldom finds a girl who can last through three sets of net play against a strong back-

court player. It is not the woman's game; it asks more activity and more stamina than any woman that I have yet discovered possesses.

The best exponents of net players in this country are Mrs. Wightman, Miss Eleanora Sears, and Miss Mary Browne. Mrs. Wightman can take almost any sort of a ball at the net—it is fatal to try to drive her back by a swift ball directly at her—but she cannot go three hard sets of such play. She wears herself out if her opponent is clever enough to make her run through the first set.

Many, many girls ruin perfectly good games by attempting to volley when they should stay back and drive. They watch the men fighting for the net and they think tennis begins and ends with the mastery of the net. If you can cover the whole court from the net position, by all means play net; but getting three out of five balls is not mastery; a temporary mastery—say through a dozen games—until fatigue wins, is also not a satisfactory style to depend upon.

The women abroad do not go in much for the volley; they seldom volley in doubles—where the volley is absolutely necessary. Many of the best players will not even take a fair chance to kill a slow, high ball. This is going too far. The best use of the volley will be found somewhere between the two extremes.

I think the volley should be reserved for the periods when one has an opponent in trouble. If you have her very much tangled up so that she barely makes a return, I favor going to the net and making sure of the point with a quick, well-placed volley.

I consider the volley as a most important adjunct to the ground game, but I do not rate it with the drives. I depend on the ground strokes and only come in to volley when a good opportunity offers.

The volley is a time-saving stroke, because the ball is taken in full flight, but it is not of much use unless you can place it as you would any other return. And it takes quick thinking and quick muscles to volley to position.

THE VOLLEY AND THE LOB

The principles of the volley are comparatively simple. Take the ball as close to the net as possible, hit down and deep into the court. It is manifestly easier to send the ball to a definite place in the opponent's court if you meet it when high in the air and near to the net; such a position practically eliminates the net from consideration and your only problem is to strike down to any point you fancy. The volley must be deep or you lose the advantage of the quick return and give your opponent ample time to get it on the bounce.

The treatment of a volley depends upon the amount of time you have and the height of the ball. In the case of a high ball—anything shoulder-high which you can see in flight—hit with a sharp stroke. The lower arriving balls are not hit but are sort of pushed, the force of the push depending upon the speed of the ball; a very swift ball will go back of its own force.

In the case of a low volley, do not be afraid to bend over; take the ball with a horizontal racquet; it is

very hard to make such a low ball clear the net if the racquet is vertical; it is best to have the head of the racquet above the wrist.

The tendency of the ball when volleyed is to strike down into the net, and this danger increases with the distance from the net. Unless you are absolutely caught and cannot get back for the bounce, do not take a full ball behind the service line unless it be high overhead. Very few players are able to volley accurately from such a position; and you should never be in such a position, anyway, from choice.

Inclining the face of the racquet slightly back—"bevelling," it is called—helps to keep the ball out of the net; the ball will likely come toward you with a slight top spin because most strokes impart, consciously or unconsciously, a top spin in greater or less degree. The inclined racquet checks the spin and hangs the ball in the air until the net is crossed.

The volley is not a stroke in the sense of having a swing and follow through; it is rather a flick of the forearm and wrist, and hence it is as easy to make

backhand as forehand. Sometimes, when hurried, very near to the net, it is only necessary to get the face of the racquet before the ball; then the speed of the ball will take it back.

In every case the racquet should be held very firmly, for the slightest quiver will destroy the stroke. And always run into a volley—do not back away from the ball. Firmness is requisite, and firmness will not be had when leaning backward.

A smash is a powerfully executed volley which you expect to be non-returnable because of its speed and placement. Every hard-hit ball is not a smash and every smash is not point winning. But you always expect your smash to win or to be returned so feebly as to give another smashing chance for score.

It must be remembered that a smash is a stroke and not a style of play; it is such a delightful sensation to hit a ball with all one's might that the temptation is to smash everything. Many points are thrown away by smashes which go sailing beyond

the court. The safe rule in smashing is not to attempt more than you can put through.

When to smash depends upon the player and the circumstances; a few men players can smash any ball, but a girl will do well to smash only the balls that seem piteously to invite a killing stroke to put them out of misery. Such balls are the "pops" and the short lobs by a player out of balance and position. As you progress in the game, you will find more and more chances to smash in matches against weaker players, but the better players do not give so many openings, and smashing is largely confined to lobs and flukes.

It is essential in order to smash that you follow the flight of the ball and thus get a full, straight downward swing into which goes the full weight of your body; the short lobs make ideal smashing subjects. There is little difficulty in the smash excepting with the deep lobs. The smashing of high, deep lobs requires practice, and the stroke is seldom very effective, because the long carry takes away a deal of

the force of the ball and makes it comparatively easy to return.

A smash should be placed; it is not just a crash at the ball. Aim to send the ball, with terrific speed, either straight at your opponent, or, better, down a side line or cross court. In general it should strike deep into the court, and, being hit straight from above, it bounces very high and at a sharp angle.

Put all your strength into a smash; you are after the point on one stroke, and it takes strength to "kill."

The half-volley is a ground stroke, because the ball actually hits the ground, but the racquet is put to the ball so quickly that the result is something of a cross between a ground stroke and a volley. A very few players, notably Mrs. Lambert Chambers and Mr. R. Norris Williams, actually use the stroke as a part of their play. With most players it is a stroke of desperation and more often fails than succeeds.

One need never use the half-volley unless caught near the service line, off balance, so that neither a

run in for a volley nor a run back for a drive is possible; then the ball is hit at almost the same moment that it touches the ground; in other words, it is a pick-up; the racquet is struck sharply down with the wrist and forearm.

I am not ashamed to say that I regard my return of a ball on the half-volley as pure luck; I do not believe the stroke is ever worth development as an integral part of the game and it should be used only when you have been forced out of position. Of course the advice always to hit a rising ball finds its logical outcome in taking the ball the moment that it leaves the ground, but this is, I think, carrying the principle to an absurdity. The half-volley is a useful stroke to know, but it is one of those strokes that come by instinct rather than by practice.

Keeping the eye on the ball is two-thirds of the volley, the smash, and the half-volley. The actual strokes are very easy, but the judgment of the ball is not easy and will not be attained unless the eye is trained to be ever with the ball.

The defence to the volley is the lob, which goes well over the head of the player at the net and drops far in the back of the court. The lob may also be an offensive stroke when it just clears the net player and bounds so swiftly into the back court that the player cannot run back to reach it.

The lob, like the volley, is a part of the game, but is not a satisfactory style of play excepting in doubles. Nothing is more pathetic than to see a player in singles returning high lob after high lob in the hope that, in time, the opponent will smash one into the net. No more irritating style of play exists, and, if this sort of game has any excuse, it is as a test of temper. If you can preserve a decent disposition through a couple of sets against a player who only lobs, nothing in this world is apt thereafter to bother you much. The lob so used is not tennis.

A lob may often be very helpful in doubles, but I have little or no use for it in singles. A badly executed lob gives the opponent a splendid chance for a smash, while a good lob will only gain a little time.

A lobber seldom wins unless her opponent succumbs to irritable fatigue.

Therefore I unreservedly say that one should lob only when no other play seems possible. I abhor excessive lobbing.

A lob must be definitely placed, just high enough to avoid the player at the net and land at or very near the base line. There are advocates of the very high lob, but I can see no merit in a high lob; the object of the play is to put the ball out of reach, and a height beyond that point only gives the opponent ample time to travel into the back court for the return. Naturally the lower the lob, the more quickly it will reach its destination. The height is also controlled by the fact that every effective lob must be deep. A short lob gives a splendid opportunity for a killing smash and amounts to tossing away a point.

Therefore my advice is: lob only when you are in a hole, lob deep and just high enough to clear the net player and still reach somewhere close to the base line.

The defence against the lob is mainly a matter of activity; you should recognize where the ball is coming as it leaves the racquet. If the lob will be short, run backward, with your racquet poised in the air. If the lob is deep, turn and make a dash for the base line, turning again to take the ball.

I find that I can usually pass a girl at the net with a drive, and prefer this method to lobbing. However, if you must lob, place as carefully as any other stroke. Then you may transform the dangerous position that forced you to lob into a position of advantage for killing a weak return. The backhand corner is often the best place to direct the ball. Most girls will run around a high lob thus placed to take it on their forehand, and they will seldom have time to make an adequate return.

The handling of lobs is an open question; some players smash all lobs, short or deep; there can be no question but that all short lobs should be smashed. But I think it is dangerous for most players to smash deep lobs; the ball must be hit at just the right point

or it will either slam into the net or go wildly out of the court. I find that it pays me to let the lob bounce and drive it hard; this is not an approved style of play. Those who do not advocate the smashing of all lobs say they should at least be volleyed. I would suggest that the player experiment with the several styles until she finds which gives the best result. Remember that a couple of successful smashes do not counterbalance a dozen nets or outs.

Skilful lobbing is scarce among women players; a few players do nothing but lob, while the others lob in singles when they can find no other safe stroke or to gain a breathing space. Very seldom is the lob well placed. Miss Mary Browne and Mrs. Marshall McLean place their lobs well in singles, and Mrs. Wightman is very accurate with the stroke in doubles, but she seldom uses it in the singles matches.

The stroke for the high lob is made by getting under the ball and hitting up; only constant practice will give the direction and the force needed to find the back of the court.

Photograph by Edwin Levick, N Y.

DRIVING A SHORT LOB
Miss Mary Browne

THE VOLLEY AND THE LOB

On both the volley and the lob and all things connected therewith I am a rank heretic. I value both of them very slightly, excepting in doubles.

1. *Do not attempt to volley when more than ten feet from the net.*

2. *Run into the volley; do not take it while moving backward.*

3. *Keep your arm and racquet very rigid.*

4. *Do not become so enamored of the volley that you neglect the other parts of your game. Keep the play where it belongs.*

5. *Smash hard, but smash sparingly; do not smash when in doubt, and never smash when standing behind the service line.*

6. *Half-volley only when you can do nothing else.*

7. *Lob when caught in a hole or when you need breathing time; do not lob as a style in singles.*

8. *Always volley and lob to position.*

CHAPTER VI

PUTTING A TWIST ON THE BALL

THOSE who have scientifically observed the flight of a tennis ball say that it is impossible to hit a ball so that it will not rotate upon its axis. Whatever the normal rotation may be of a ball which is intended to be hit without a spin, certain premeditated spins may be given which will vastly influence flight.

If the racquet is passed over the top of the ball, a top spin in the direction of the flight will be given; this spin brings the ball to earth long before the natural force of gravitation. Therefore one may hit a top spin very hard and still have the ball come down in the court. Most drives which are intended to be straight and nearly all of the so-called straight services have more or less top spin. The lifting drive

is the most familiar of the premeditated top-spinning strokes.

When the racquet passes under the ball, a back spin or undercut is effected; the force of this motion is against that of gravitation and therefore the ball keeps an almost level course until the spin is spent; then it drops dead to the surface.

By passing the racquet to the right or the left, side spins or twists are given, as in the twisting services. This stroke cannot well be used in the play after the service because the motion of the racquet is rather awkward.

When a top-spinning ball bounces, the rotation is seldom spent, and therefore the ball shoots from the ground and is apt to fly up into the air when hit by the racquet. It is a particularly hard ball to volley because of this tendency; as explained in the chapter on the volley, an inclined racquet will check the motion. The ball with an underspin drops almost vertically if severely cut and gives a low kick rather than a bounce; it is an ugly ball to handle hurriedly.

The rule to bear in mind in receiving all twisting balls is that the ball will curve in the direction opposite to that which the racquet took in the stroke and will bounce in the same direction as the motion of the racquet. Let me illustrate: the top spin is made by passing the racquet forward over the ball, the ball tends to rotate back to the striker, but when it hits the ground the shoot is forward. The undercut is made with a down and under motion of the racquet; therefore the ball tends to rise against gravitation, and, when it hits the ground, tries to go back to the striker. A ball curving left will bounce to the right and a ball curving right will bounce to the left.

By watching the motion of your opponent's racquet you will know how to treat the ball when it arrives; you will not be deceived by the jumpy bound which some services take in the direction opposite to their wide curve.

As I said in the chapter on the drives, nearly all drives have more or less top spin, and I think that a certain amount of top spin is always valuable, be-

cause it enables one to hit a hard ball which is difficult to volley and yet which will keep in court. This valuable length is hard to attain with a perfectly straight ball. I do not, however, advocate a very pronounced top spin because that brings the ball down too soon.

It is to control length that both the top spin and the undercut belong in tennis. They are useful only insofar as they preserve their legitimate functions.

The chop is the undercut stroke most commonly used. The racquet passes over the ball diagonally from right to left with a sharp downward blow. The wrist must be kept very firm and slightly snapped at the moment of contact with ball. The motion is almost the same as in chopping with a hatchet, hence the name of the stroke.

The chop hangs the ball in the air on account of the back spin and it drops almost dead after crossing the net. The experts with the chop can command its length to a nicety. They apparently hit a ball very severely from the back of the court but it drops only

four or five feet beyond the net. Such abbreviation of length is impossible with any stroke which depends on gravity to bring the ball down. Therefore the chop is often used to pull a base-line player out of position.

In my match with Miss Mary Browne in Los Angeles she used the chop to dislodge me. When I served to her, say, in the right-hand court, she would chop my service to the right side line just a few feet beyond the net. Taken unawares, it was all that I could do to reach the ball for the return. And being caught in this awkward corner, I left my whole court open for an easy score. This style of play bothered me considerably, for Miss Browne not only chopped into the corners but occasionally chopped down the centre and now and again drove freely. She won the first set entirely with this stroke, but then I found that I could discover where and how the ball was coming by watching the motion of her racquet. The chop is not dangerous when you know it is coming. Following the ball from the racquet, I

was able to arrive at the right place in time to make a killing return. Having solved her chop, I won the match. When the straight hard drive and the chop can be mixed sufficiently they will bother almost any player, and especially a player who is easily put off her game.

Mrs. Lambert Chambers chops with exceeding cleverness; she is one of the few players who are able to chop effectively and yet preserve the hard driving qualities of the game. She has won several matches against base-line players simply by changing the length of her returns. If she returns with a short chop from the service her next ball would be a hard, full-length drive, thus keeping her opponent in a continual race from the base line to the net.

The value of the chop and of all cut strokes lies in their unexpectedness and consequent disconcerting effect upon the opponent. If you know a chop is coming, you can be ready for it, and incidentally it is the easiest ball in the world to volley, because the backward spin tends to return the ball over the net.

If you merely touch a back-spinning ball anywhere near the net, it will go over.

The ball with the twist is disturbing because it bounces at an odd angle. The first time that you receive one you will probably miss it altogether or knock it lamely into the net. This makes some players feel foolish and throws them off their game. Miss Anita Meyers sometimes returns with a twist. When I first met her, I was decidedly rattled by the uncanny bounces, and I went off my game for some little while, but then, as in the case of the chop, I was able to judge the ball by the motion of the racquet. Once you know how a twisting ball is going to act, it is really easier to return than a straight ball, because it is slower and gives an unlimited opportunity for a strong drive.

Mrs. Von Sitka, at one time the German champion, is an expert with the chop stroke. She is one of the three or four women in Europe who use the chop stroke as a style of play and still manage to take high rank. Fräulein Rieck, another German champion,

against whom I played in Homburg several years ago, puts a tremendous top spin on almost every ball. She strikes very hard and her drives shoot as they hit the ground. If you return them with the ordinary stroke the ball will go almost straight up into the air. Hers is the most bothersome drive I have ever met, because she not only has all this spin and speed but also has the most remarkable delicacy of direction. I could not handle her drives and she beat me. I think that, with the knowledge which I now have of the conduct of a spinning ball, I would to-day be able to conquer her drives.

In addition to the players whom I have mentioned, the only other first-class players who use the chop stroke to any advantage are Mrs. Wightman and Miss Eleanora Sears. Mrs. Wightman chops solely to bother a base liner, and when she is at the top of her game it never does to let her command the ball. She will keep you on the run with the chop, straight drive, and volley until she gets the point. I think, however, that the chop has had some influence on the

strength of her drive, and certainly Miss Sears weakens her very strong game by too much chopping.

Therein lies the danger of the chop and all the other strokes which I choose to call "fancy" strokes —they absorb the whole of one's game. I do not understand why, but once a player has acquired a passable proficiency with the chop stroke, she neglects her straight drive. As skill with the chop increases, the drive steadily decreases. The result is a game in which tricks take the place of straight, hard play.

Possibly the fondness for the chop may be traced to its efficacy against weaker players. If a girl does not understand how to handle a chopped or twisted ball, she will be utterly helpless, and the chopper will win with almost ridiculous ease. Time and again I have seen players with excellent strokes, but without the best heads in the world, become baffled and panicky before the cranky kick of the underspinning ball. But, on the other hand, spin and twist will not particularly bother a first-class player. Any one who constantly plays net, loves to take the

Photograph by Edwin Levick, N. Y.

A LOW BACKHAND VOLLEY IN MID COURT
Mrs. George W. Wightman

ball with an underspin; the base liner will easily manage these balls by watching the motion of the racquet in delivery and then waiting for the crankiness to settle out after the bounce. When a player who relies entirely on the chop finds her opponent handling it with ease, she has lost the match. Tricks are valuable only when they are unexpected. Once they are solved in advance, they are no longer tricks. Patience and the use of your head will solve the problem of nearly every twisting ball. Watch your opponent's racquet to learn the kind of ball that is coming—then patiently await its arrival. Of course this patient waiting is relative; you will not have time to saunter. Get to the spot where the ball is going to bounce and then watchfully await the expiring of the twist. Running into or smothering a spinning ball is fatal, for then you will have the full force of the spin to overcome and will probably mess up the return.

I have never used the chop stroke or a stroke with an excessive top spin. I do not know how to play

them and I do not care to learn. Even if I thought that I could learn these strokes without weakening my drive, I am not at all sure that I should go to the bother. To my mind they do not pay. I consider tennis a hard-hitting, placing game and I think speed and placement must eventually win. The player with a great repertoire of cuts may disconcert an opponent for the time being, but so would a server who turned a somersault on her delivery. It is only the novelty of the thing that is bothersome. I do not consider any game as being sound which is based on other than straight tennis. In the term straight tennis, I include a moderate amount of top spin because the top spin is in the direction of the flight of the ball and increases rather than retards speed, and it does not interfere with placement. I class all strokes as good which make for speed and accuracy, and I class all strokes as bad which sacrifice either speed or accuracy.

Mrs. Bundy's game is a splendid example of first-class tennis based solely on hard, straight, accurate

driving. Therefore, although I must include a chapter on these strokes, in order to make this book a more or less complete survey of tennis, I do not tell of them because I think they are good tennis or because I know anything about them. I present them for what they are worth—and, in my judgment, they are not worth much.

1. *Do not let temporary success with lifting strokes, chops, or twists, unsettle your game. If you find these strokes weaken your drives, drop them at once.*

2. *A ball always twists or curves in the direction opposite from that of the racquet in striking and bounces in the same direction as the racquet.*

3. *Let the spin die out of heavily cut strokes before you return them.*

4. *The racquet passing up and over the ball makes top spin; down and under the ball gives back spin.*

5. *Top spin tends to bring the ball down; under spin tends to keep the ball horizontal until it is spent.*

6. *Keep all fancy strokes—if you must learn them—for emergencies; do not adopt them as a style.*

CHAPTER VII

PLAYING THE GAME—SINGLES

A GAME of tennis is not a mere measuring of the brute strength and speed of two players, but rather a measuring of heads. You get points and win the match by outwitting your opponent. The speed and the strength let you take advantage of the openings which you have thought out.

Put a hard ball to the place where your adversary is not—that is tennis. And I think this principle is best worked out in the game of singles. Therefore I like singles; doubles are chummy and they are not nearly such hard work as singles, but I hold the joy of purely individual combat so highly that I consider singles as the only real game of tennis. It is in singles that one can work out plans of attack,

can study the weaknesses of the opponent, can scheme to outwit, and then can execute the plans without the factor of a partner or an opponent's partner. It is wit versus wit, strength and speed versus strength and speed. You are equally responsible for your errors and your aces. Singles is the self-reliant game which brings out all that is in you, and I take it to be tennis. Doubles has none of these fascinating individual qualities.

I suppose that games and even matches may be won by playing for your opponent to make errors. I prefer the positive game in which you do the scoring instead of trusting to errors from the other side of the net. One can never go far with the negative game; you cannot always take for granted that the opponent will net or out when goaded to frenzy by your inevitable, even easy, returns. It is a poor sort of a style to fall into. I always take the game to my opponent. Attack, attack, attack!

The original attack is with the server; the server has the advantage of placing the first stroke. This

is an advantage of no little moment, and it is not to be thrown away by a heedless service. The service gives you the jump, and it is up to you to keep that jump until you have scored the point.

Make your attack everything which the word means—go fiercely for the point from the very second that the ball leaves your racquet on service. It does not mean much to lose a game on the opponent's service, but to lose your own service means the loss of the set, unless you can break through a service on your own account. It is far easier to win your own service than to break through another's. You have been given the mastery for the first stroke and it is your business to keep it.

Press your opponent from start to finish. Of course you are not to become wild and excited, but you will try to make the other girl wild and excited. It is surprising what may be accomplished by well-directed, ceaseless energy.

As part of the energetic game, the ball is always to be hit hard and deep; my favorite spots are the

corners of the court. Drive every ball with all your might in an effort to make your opponent run to and fro across the court; once you have her so travelling, the point is only a question of time. A cross-court shot, a sharp volley, or a smash is sure to be offered for the point. You will vary your attack according to circumstances, but, in general, I try to command the ball and press the game from start to finish. If you get the game started with a good service in the right place, you will be in position to take the logical return of the stroke with a swift drive, and once you have made your first drive, you ought to be able, barring accidents, to control the game.

I recommend hard driving and pressing; these are relative terms. You will not drive beyond your accuracy and you will not press beyond your capacity. The beginner will wisely confine herself well within her limits. The eventual objective is the whirlwind attack, but it must be worked up to by easy stages.

You must adopt some basic style of play—be

either a base-liner or a volleyer. I do not say that it is not well to know both styles thoroughly, but I hardly believe such proficiency is attainable. You will inevitably go to one or the other of the styles, and it is well to decide definitely at the outset; then you can later make such changes as may seem advisable.

I favor base-line play for women.

I take my position after service or after the return of a service, back of the central point of the base line. This is the commanding position of the court and should be taken after every stroke; if you regain that place, you will not easily lend yourself to your opponent's scheme to tie you up in a corner of the court.

Playing from the base line, you will drive every return and endeavor to either draw your opponent in or force her to a side line so that you can put the ball out of her reach. For instance, drive first to her backhand line and then drive her return to her forehand line; keep alternating your returns.

If a return comes forward feebly, run to the net for a smash or a quick cross-court volley. Adjust your

play to the position of your opponent and always drive hard.

The back-court game presumes an ability to drive hard and low; if you keep position, you will have time to drive effectively; the more speed you put into these drives, the harder will be the work of your opponent. You are certain to get openings which will enable a point to be won in a stroke or two.

While you are playing to get your opponent out of position, she is likewise playing to dislodge you. Your success depends upon your ability to reach position after each stroke. Therefore do not wait around to see how your ball makes out; go back to position unless you have your opponent in such trouble that a trip to the net is demanded. Above all things do not let yourself be drawn into mid-court; a player at the service line is lost. A drive may be put down either line or the ball may be swiftly returned directly at the trapped player. The safe position is back of the base line; it is easy to run forward but very difficult to run back.

The base-line game is not so spectacular as the net game, but it is very effective when well played; and it requires less skill and activity than the net game. Patience and hard, accurate driving are the requisites of the base-line style.

I am opposed to women playing an exclusively net game, yet I realize the great value of an ability to go to the net and volley through a game or two. I refer to singles; it is absolutely necessary to play net in doubles.

It is foolish for a girl to rush to the net on her service, because her delivery is never so severe as to make a careful return impossible; and if the striker can handle the service, she will pass the net player more often than not. I have yet to find the woman who is fast enough to cover the whole width of the court against a hard, accurate driver.

I did not play much at the net before coming to the United States—the girls abroad depend upon hard driving from the base line. I find a knowledge of net play helps my game, but I notice too many girls who

think that they can always play net. Undoubtedly it is great fun to play net, but it is a dangerous style.

I favor going to the net when you have put your opponent into difficulties; for instance, if you have got her running across the court chasing your sideline drives and she is returning them very weakly, you can take the net to score. Sometimes the opponent's play is hard to handle in the back court because the ball twists and bounds strangely; in such case, a season at the net will surely disconcert her, for the average cutting, chopping game succumbs to the volley. The style is also useful as a change when you find your drives are not coming off as they should. When to play net and when to stay back depends upon circumstances, but never go to the net without a definite purpose; some players reach the net simply because they have been told it is the thing to do—and they lose points.

If you do play net, stand as close to the net as you can without hitting your racquet over it; if the racquet crosses the net to hit a return, the point belongs

to your opponent. Being close to the net makes all of your volleys much easier and surer than they would be from mid-court.

To go back to the beginning of a game in singles: Suppose you have the first service—your problem is not simply to put a ball over the net and into the service court; every ball you hit in tennis should be aimed at a definite spot. Therefore you must place your service—pick out a place, and aim at it. You may not hit the intended spot on every stroke, but you must at least try so to do.

If your opponent is weak on her backhand, give her the service on her backhand; perhaps she will run around the service to take it on the forehand. Then a service to the forehand may bring an ace. Mix up your services so that you will always give the unexpected ball; once you find your opponent making ready for a certain kind of ball, serve another kind. When you find her equally strong forehand and backhand, serve down the centre of the court; she will return this ball and you will have scarcely any chance

Photograph by Edwin Levick, N. Y

A FOREHAND VOLLEY NEAR THE NET
Mrs. George W. Wightman

for a service ace, but she is bound to return it to the centre of your court, and thus you have full opportunity to make your own return and to set into motion any scheme for the point which you have evolved.

The service is highly important, but remember it is only the first stroke of the game; you do not win or lose the ace on it, and you should not serve as though service aces were the only aces to be had in the game. Therefore you will depend on accuracy more than upon speed; undue speed will likely tire you for the strokes following. As I said in the chapter on the service, speed is very desirable in the service, although I think, if one must choose, that speed in the drives will gain more than speed in the service; but the speed must be watched so that it affects neither your accuracy nor your strength.

The best place to stand for the service is near the middle of the base line just far enough back and to one side to avoid making a foot-fault. Mrs. Bundy formerly stood so near the centre that she had faults

called on her for serving from the wrong court; it is not worth while to cut the distance quite so finely as this.

Serve to the weakness of your opponent; play to the weakness of your opponent; always hammer the weakness. Usually the weakness is backhand, but sometimes the weakness is on the forehand. Out in California Mrs. Bundy played my forehand in preference to my backhand. If your opponent likes a high-bouncing ball, give her low ones, and vice versa. If she is poor at the net but will come forward, lure her forward and then pass her with a sharp drive. If, on the other hand, she is strong at the net, as are Mrs. Wightman and Miss Browne, keep her in the back of the court by hard, deep drives to the corners. And when you have so played upon her weakness that your opponent expects the return to come to her weak spot, try a return to her strength.

Whenever you find your opponent expecting any particular kind of stroke, when you find her poised to meet that sort of stroke, give her something else.

These quick changes are wonderful ace getters. It is the unexpected that wins in tennis.

To deliver the unexpected you must be thinking a little ahead of your opponent; you must be thinking just enough ahead to anticipate her. If she has certain favorite returns, for instance if she usually makes a cross-court return from her backhand, you will be ready for such a return, but not so "ready" that another return will find you off balance.

Above all things avoid being caught in the vicinity of the service line; and, by the same token, try to get your opponent into that position. It is a fatal position; you are too far away from the net to volley with any precision. It will be luck if you make a return at all, and if you do make a return, it will probably be feeble and easily killed. A proficiency in the half-volley is very useful here, but it is far better to keep out of the position.

In receiving service do not let yourself be worried by the antics of the ball. Often a girl will have a

splendid service; your every effort to return it results in failure.

Here is where you must have nerve; study the service; find out where you err. Then act on the results of your observations. Remember that, if you can win your own service, your inability to handle your opponent's ball means nothing more than that you will have a hard game of it. I have often been baffled by swift, breaking services, but I have always found a solution; sometimes my opponent's strength gives out in the second set. This is nearly always the case with girls that affect the very hard complex service.

Take a position to receive service well behind the base line from whence you can command either line of the service court. If you stand too far at either side it will be difficult to reach a swift ball cutting the far line, and that is where a clever server will give you the ball. The strength of your backhand more or less determines your position, and in any event you will try to return with a forehand drive. The

cultivation of a good backhand makes it doubly difficult for the server to put the ball out of reach.

Services which have spins and break right or left are hard to handle, because the ball will not leave your racquet true, but most of these services will respond to careful timing; you may have to experiment as to the best way of hitting, and in the course of your experiments you may lose the set, but it will be time well spent if you master the service.

Return the service to a position. If the server is far to one side of the court send the ball to the other side line or across court; if she starts to run across court at the moment of delivery, place a shot in the direction opposite to which she is moving. If she comes to the net on her service, try a cross-court ball or lob over her head. I find that I can usually drive past the girl rushing to the net and that it is not necessary to lob.

Keep your eye on the ball every second; watch the racquet on the service, watch the direction, and thus be ready when the ball arrives.

Your scheme of game depends largely upon the play of the server. It is easy enough to handle the few girls who come to the net on service; if the service be swift, they will not reach a good net position before you have the return whizzing back, especially if you take the service on the upward bounce. If the service be slow and she comes in, you have every chance to pass her with a strong, well-placed drive. Girls never cover the whole net.

Watch carefully against the plays that are designed to lead you into a position where a cross-court return may be put out of your reach. Instantly returning to position is the safe defence, for then you have the court well in hand. If the ball bounces so that you must go far beyond the side line for the return, you had best lob the return or make a slow stroke, which will give you time to reach position before the ball can come across again. In such case your return is purely defensive and your scheme will be to play for time.

The server has the whiphand for the moment and

you must avoid her traps; if she volleys well, keep her away from the net; if she smashes strongly, shun the short lobs, and attempt the deep ones only when in the direst straits.

Quick returning will do much to change your game from the defensive to the offensive, and the greatest aid to the quick return is to meet the ball as it rises. I cannot understand why more American girls do not try this method; it is almost universal abroad.

If you are on the defensive and hard put to it, have patience and do not attempt to turn the tables too soon. It is far better to take one's time and work around into position than to give way to a desperate desire to unexpectedly score from adversity. But if the chances are that the safe play will give an easy point to the other side, try any bold effort. Make or break.

The greatest aid to a proper defence is the ability to know where the next ball is coming. Therefore never take your eye off the ball. Watch the ball!

I hope that I have made it quite plain that generalship—quick, intelligent thinking—makes up a big

portion of the game of tennis. Suppose a girl is very strong on the forehand and weak on the backhand, you might hammer at her forehand indefinitely without result. Such a girl will stand to the left of the court to protect her weak backhand. Play a ball far over to her right, make her run for it, then you have her at the right of the court with her whole backhand open to a drive for the ace. This is a very simple example of what generalship means to the game. But how hard it would be to win that point if you did not entice that girl to a position where she had to uncover her weak stroke!

The object of all generalship is to bring your opponent to such a position that it is either very difficult for her to reach the ball at all or she is forced to play it with her weakest stroke. Every player has some weak points, but if those weak points do not uncover readily, your generalship may be to keep her running until she is exhausted, when you can win with ease. I have won from Mrs. Wightman by outlasting her and not by outplaying her.

An inexperienced player will often wonder why the good player is so seldom caught far from the point where the return hits the court. Where one player will be rushing wildly across the court, another will be on the spot calmly waiting for ball. The reason why the one player is unready and the other is ready is because the first has used only her racquet, while the second has used also her head. The finest execution of strokes in the world will not avail if the brain is not behind the strokes; the first evidence of brain is judging where the ball is going to land.

Judgment of the ball is a kind of instinct with some players, but it is a faculty which may be acquired by any girl if she will always keep her eye on the ball and associate the position of the opponent's racquet with the flight. I can determine nearly the exact spot where a ball will touch the court from the moment it is hit, and hence I have time to reach that part of the court and prepare for my return strokes. With practice one makes this judgment without con-

scious effort, but the judgment is founded on keeping the eye on the ball.

Some players of exceptional cleverness will succeed in so masking their strokes that they will fool you as to place, but this seldom occurs if you watch the ball start in its flight instead of making your determination from the position of the racquet just before impact.

Your every stroke must have an object; a wild return is little better than a complete miss, for it is sure to give an opening to the opponent. I have previously advised playing a system founded on your opponent's weakness and your own strength, but in the use of this system quick thinking is necessary. If you always do a certain thing in a certain way, a clever opponent will know what to expect; if you keep your eyes open you can often tell what she expects you to do—then do something else. Never make the obvious and expected stroke if you can gain by a surprise play. The quick sizing up of situations wins matches.

An entire change of style upsets your opponent's plans, and instant shifts and changes are to be made only when you think quickly.

1. *Keep your eye on the ball.*

2. *Play to the weakness of your opponent.*

3. *Press the attack and command the ball; do not play a negative game.*

4. *Be accurate.*

5. *Hit as hard as you can without a sacrifice of accuracy.*

6. *Think a stroke ahead; play with your head as well as your racquet.*

7. *Have always a scheme of play; make your strokes part of your scheme.*

8. *Try to make the unexpected stroke.*

CHAPTER VIII

PLAYING THE GAME—MIXED DOUBLES AND WOMEN'S DOUBLES

PLAY in doubles is very different from play in singles; the whole foundation of the game is changed, because two players on a side cover the court so much more completely than one player. The ordinary strategy of singles does not apply; it is very difficult to manœuvre two players so out of position that an opening may be had for a clean ace.

An ability to volley and to lob is essential for any player who expects to do anything in doubles. The command of the net is of supreme importance; the points are scored from the net where an opening may quickly be taken advantage of. The drives give so much time that one or the other of the opponents is bound to be in position for the return. Therefore

you must play net, and, as a corollary, you must lob to dislodge your opponents from the net.

You must bear in mind that doubles and singles, although both are tennis, are not the same game. Many a good singles player is extremely poor in doubles, while some of the best women partners in doubles do not show up well playing alone. My game is essentially a driving game; I seldom volley and very seldom lob. In doubles my drive is not of much use—especially in mixed doubles—and hence I play doubles remarkably badly. And then, again, I do not like the game. The best partners in doubles are Mrs. Wightman, Miss Mary Browne, and Miss Eleanora Sears, because they all volley splendidly, and, not being compelled to run about as much as in singles, are able to endure through a championship match.

Next in importance to the volley and the lob in doubles is the service. I have said that a very swift service does not pay in singles, but it is quite otherwise in doubles. A swift service, being harder to re-

turn, gives one's partner a chance to volley the return for the ace. A weaker service gives the opponent too much chance to drive or to lob. Thus it is very important to get your first service over as hard and fast as you can. Put all that strength which you would husband in singles into the service in doubles. Get your first service over. The tricks of service which are so useful in singles will not much avail in doubles; it is more important to make sure that the return comes within striking distance of your partner at the net. The best assurance of such a return will be found in directing the service down the centre line. You are playing for a kill by your partner and not for a service ace.

Every doubles team should plan its campaign before the match opens. A few practice sets together will help wonderfully; the more you play together the better will be your teamwork, but it so happens that doubles pairs are often scratch affairs and that little or no practice is taken together before the match. I do not recall ever having seriously gone

Photograph by Edwin Levick, N. Y.

SERVICE OF MISS MARY BROWNE

into practice for doubles; it would pay. Several teams made up of only average players have succeeded extremely well because they practised faithfully and built up a composite game. If you care for doubles, by all means build up a game. The standard of team play in women's doubles and in mixed doubles is very low in the United States, and any pair of slightly more than average ability could, by faithful practice, sweep the championships.

The doubles game differs fundamentally from the singles game to start with, and when we come into doubles we find that mixed doubles and women's doubles are also different varieties of games. The essential difference between the two kinds of doubles is founded upon the fact that in women's doubles the partners are approximately equal, while in mixed doubles your male partner will be a considerably better player than you and much more capable of winning points.

In choosing a partner for mixed doubles do not merely get the best player that you can find: choose

a player who will fit into your game, who will be strongest where you are weakest; and, other things being equal, take a man who has a strong service and who can volley. Then settle upon a style of play.

In most good combinations the object is to keep the woman up at the net as much as possible. She can then cover a small section of the net, and the more active man can cover the remaining portion of the net as well as run back for the lobs. When the man is serving, the woman takes her place at the net and stays there, carefully watching her alley. When the woman serves, the problem is somewhat harder, because few women can reach the net on their own service. In such a case, the woman goes forward at the first available opportunity, in the meantime covering the back court and watching vigilantly lest the opponents shoot a ball across court through the big "hole" which is thus left open.

When receiving service, both players are behind the base line; they go forward and back together as the play demands. There are several ways of

playing the game, but the style with both players at the net as much as possible seems to be the most effective.

Three points should always be settled upon:

1. That if the man, on the woman's service, decides to cross the net from one side to the other, the woman should move across court in the opposite direction to cover court.

2. Whether or not the girl should take the deep lobs.

3. Who should take the balls which fall in the centre of the court and are equally available for either player. In such case it is best to let the man have them because he is the stronger player.

Mixed doubles are faster and therefore are much better fun than women's doubles. There seems to be an idea that the woman should be spared in mixed doubles—that chivalry demands the hard returns be directed toward the man. This is a foolish idea and it does not work out in tournament play. In all the tournaments which I have played in mixed doubles,

the girl has always been selected as the target in precisely the way that you would select any weak spot in an opponent's game. I think this is much the better way. It is considerably more fun, and any girl who is afraid to handle the smashes, or to receive the "cannon ball" service, had best stay out of mixed doubles.

The plan of campaign in mixed doubles is somewhat different from that in women's doubles. Your male partner will usually be a better player than you are, and, when it is doubtful who should take the ball, you will let him take it. Of course, you will hardly select a male partner who is weaker than yourself.

If you can play net, take that position when your partner serves, but if you are very weak at the net and strong on ground strokes, play back of the base line and go to the net only when the man goes. It is very important that you work in unison, but in exceptional cases this may be varied.

You will need more practice in a mixed doubles

team than in women's doubles, because the tendency of your male partner will be to take returns that ought to be yours; he can cover more of the court than you can. You will have to determine, by actual play, the regions in which each is to be supreme. A little practice in this respect will vastly improve the strength of the team.

The woman's work is to feed kills to her partner; all her returns should be with the return to her partner in mind. Thus she sinks her individuality and sacrifices every risky scoring chance in order to give her partner a better scoring chance. Your partner is expected to win his service, and thus the match really turns on whether you can hold up your end in the service.

Selecting a partner for women's doubles is half the game, and, in many respects, the hardest part of the game. You will not only desire a girl who plays approximately as well as you do, but also one with a fairly compatible temperament. Nothing is more disagreeable than to pair with a girl who is con-

tinually making excuses, shifting blame, or shirking her work.

A match in doubles is not merely played by four players arranged two on each side of the net; it is a match between teams of two players each. One will not get very far in doubles unless she is content to sink her individuality and play for the side. Therefore, shun the girl who is always rushing to make grand-stand plays which probably leave her out of position and give the next point easily to the opponents. "Poaching" is one of my depraved tendencies.

Many players choose a partner because her game happens to be a complement; that is, a girl who is strong at the net will frequently choose a good back-court player as a partner, and vice versa. This is on the theory that one may look after the net and the other the back court, but I do not favor this sort of team. It may give one girl much more than she can properly attend to, while the other girl may be idle.

In the style of play which I like best, both players

are fairly equal and play the same sort of a game. On service you will put your partner at the net and then work up to the net yourself when the chance offers. She will care for her alley and the low returns on her side of the net. Thus you force the returns to a point where you can drive back and reach the net yourself. I do not think it advisable either in doubles or singles for the server to go up with the service.

When receiving, both girls should stand back of the base line, and if the return drive gives a chance for the net, then take the net together. In the same way, they should both go back together. Thus the chances for a sharp cross-court opening for a point are minimized. A high lob, over the opponent at the net, deep into the corner is a very useful return; often the next stroke gives you a chance for a kill.

Do not steal your opponent's returns on the theory that you can play them more effectively—unless these plays are a part of your prearranged

plan. Usually you will have work enough looking after your own legitimate returns.

Having two opponents makes it harder to find an opening, and you will watch to make returns to the corners of the alleys or across court between the players; and you will also watch that your opponents do not get such shots across on you. When in doubt, drive down the centre line, and always drive hard and deep.

The old driving game in women's doubles still obtains in some quarters; it is played frequently abroad, where the girls are often afraid to volley. In that game all four players stand back of the base line and drive until some one nets the ball or makes an out. It is an interminable game of the dreariest possible character and has done much to make doubles unpopular. It is a game which cannot stand up for a moment against the volley style.

I must give one caution about playing doubles: do not play in teams just because you find the game less exertion. Unless you develop your game in singles

you will never reach the proper tennis development. Your aim should be an all-around game and not the lopsided game which too much doubles playing will bring to you.

1. *Volley and lob in doubles.*
2. *Make your first service as hard as you can.*
3. *Plan your campaign before the match begins.*
4. *Subordinate yourself to the man in mixed doubles.*
5. *Never poach on your partner's territory.*

CHAPTER IX

AT THE TOP OF ONE'S GAME

YOU are bound, no matter how well you play, to have an off day, now and again; if these days outnumber the days when you are "on" your game, there is something radically wrong with your tennis. You are not simply erratic—you are not playing tennis; some part of your game is so wrong that you play well only when in exceptionally good spirits.

Tennis, however, is decidedly a temperamental game; you cannot play it day in and day out in the same form. You can have your game so well grounded in the fundamentals that you will never go badly off, but the snap, the fire, the quick thinking that go with the best playing are largely a matter of temperament.

Of course one must be physically fit to play a match, but I regard the physical condition as more important in its mental bearing than in its actual bodily effects. I played one match with a twisted ankle; I could hardly stand on it, and yet I believe that I could have won that match in spite of the disability if it had not been that I thought so continuously of the pain that I became fretful and unbalanced. I lacked the mental attitude to play the game; if I could have preserved the mental attitude, I might have done something in spite of the ankle.

This mental attitude means much to one in tournament tennis, and I suggest that those who are easily upset take every precaution to come to matches in an even frame of mind. I know one player who is so very sensitive that she has mapped out a whole program for herself on days that she plays. She rises late, has just certain things—always the same—for breakfast, and never leaves the house until it is time to start for the courts. If something untoward

happens to her in the morning, she will become so unnerved that good tennis is impossible for her.

I am not easily disturbed by little happenings before a game, and yet I have lost matches by disagreeable incidents which have no relation to tennis and which should not have really bothered me. I had arranged to motor out to the West Side Tennis Club for one of my matches in 1915; the motor did not arrive, and I found myself near to playing time and without a train for over an hour. I telephoned that I would be late, and took a trolley car; it seemed to me that the car fairly crept along. I fussed and fumed all the way to Forest Hills, which I reached three-quarters of an hour late. My opponent was on the court in a frightful temper; she accepted my apology with scant grace, and we started the match. With the trolley car experience and the temper of my opponent, I found myself in no mood for tennis. I could not get my mind down to the match, and I lost game after game. Had I been against a stronger opponent, I should have lost, but I pulled myself to-

gether and won. At no point during that match was I able to exert more than half of my game.

I try to keep my mind free before a game and I try never to worry about outside affairs. This is more easily said than done, but, if you must bother, bother about the match itself. Mere unthinking worry about a match will hurt your game, but thinking of the match and the way you are going to play it will help your game. Many people say: "Dismiss the match from your mind; go out on the court without a thought of victory or defeat." I do not agree with this idea. I say: "Think how you are going to win the match; do not think how you are going to lose it. Turn over in your mind the strength and the weakness of your opponent."

Sometimes one is a little frightened before an important match—the opponent is magnified in prowess and becomes a sort of a super-woman. I correct this by bringing myself to earth with the thought: "She is only a woman, she has no more right to win that match than I have. And, anyhow, nothing worse

than being beaten can happen; I am not going to die."

I find this train of thought very comforting and quick to dispel any blue funk that may hover about me. I make myself have confidence, and generally I go out on the court supremely confident. Perhaps I overdo it. An umpire said to me not long ago:

"You have no business coming out on the court looking as though you were going to have a good time; you must be more serious, more dignified about an important match."

"But," I answered, "I am out for a good time. That is why I play tennis."

I enjoy tournaments hugely; if I did not enjoy them, I would not play. I think the moment tennis becomes a serious, life and death affair, is the moment to stop playing the game. Perhaps my confidence is somewhere founded on my love for tennis, because I would rather play a match in tennis than do anything else that I know. Playing a match as a duty is, in my way of thinking, hopelessly absurd.

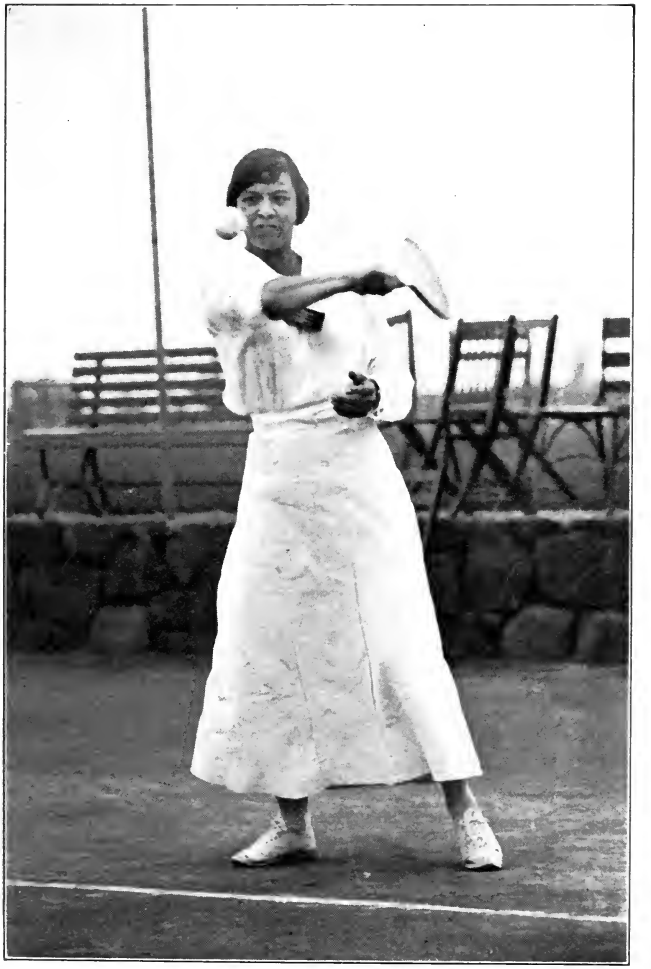
Still, no matter how much one enjoys the game, that enjoyment will not be present if the conditions surrounding the match are unpleasant. The environment means much to any one. This is especially the case with matches played away from home where one puts up with friends. I have been very fortunate in nearly always finding entirely pleasant surroundings, but once or twice things have not gone quite so well—I did not like my environment. And always, under such conditions, my tennis has suffered. Several times I have been dreadfully homesick, and then I could not play at all. Things must make for comfort and happiness or the tennis will suffer.

For instance, I have often danced most of the night before a match and then played at my very best, while, again, I have gone to bed early, been restless, and played away off my game. If you are not in the frame of mind to enjoy the game, you will not play your best tennis.

I find the greatest difficulty in playing at the top

of my game against a weak opponent. One should play quite as hard against the weakest as against the strongest opponent, but it is not human nature. In the same tournament I have beaten the strong players by scores more decisive than the scores against the weak players. And thereupon the strong players have become much disgruntled and claimed that I purposely made the difference. The strong players kept me at the game all the while and the weak players permitted me to let down.

This tendency to let down is very dangerous; if you have a safe lead and begin to grow restless, your mind will drift away from the game. You cannot play good tennis unless the game absorbs your very being. And once your mind has wandered and the opponent takes on a new lease of life, you are apt to be in a bad way. Many matches have been lost by good players who let up in their game when they thought they had a safe lead, and then could not come back to meet a sudden spurt on the part of their once-beaten adversary.



Photograph by Edwin Levick, N. Y.

THE BEGINNING OF THE BACKHAND DRIVE
Miss Molla Bjurstedt

I think the lack of coming-back power in a girl who has slacked her playing in a match is due to nervousness. A fearfulness of losing the match succeeds the rude upsetting of confidence, and, instead of concentrating on the game, the concentration is on the result of the match. Thinking about the result before the end has arrived always takes the mind off the game, and taking the mind off the game means taking the eye off the ball. When you do not have your eye on the ball you cannot play tennis.

Not keeping the eye on the ball will be found to be at the bottom of most "off days"—the days on which nothing goes right. Your strokes to the side lines fall outside by inches, your low drives hit the tape and, instead of falling forward, drop back. These days are maddening; and, if you lose your temper, things only grow worse. I find the trouble is due mostly to lifting my eyes as I hit the ball; that is the immediate cause of the bad play. Of course you will not recognize the lifting of the eyes as the real cause; you will say that your racquet is wrong, your shoes

or your dress uncomfortable, or the court is acting queerly. These are merely the diverting circumstances which cause you to lift your eyes; correct them insofar as you can and your attention will probably come back to the game.

I know a number of excellent players who go through a match splendidly if only they start well. These players reach the court without a secure confidence in themselves, and they become rattled if the first few games go against them. I think it is much better to take for granted that you are going to lose a few games at the beginning, or even the set; then a bad start does not bother you. A match is never over until the last stroke has been played; there is always a chance to win. Mrs. Lambert Chambers in a memorable game had one set in hand and five games to one; she was within two points of victory when the other player braced up, carried Mrs. Chambers off her feet, and eventually won the match.

I always start weakly; it takes me a set to find out the strength of my opponent unless I have played her

many times before. I lost the first set to Mrs. George Wightman in the National Championship at Philadelphia and again in the Clay Court Championship at Pittsburg; but I won both matches. In a match with Mrs. Bundy in California she had me 5—2 on the first set, but I won the match 8—6, 6—2. Even if your opponent has won a set and has five games to your none on the second set, do not give up hope. Perhaps she will "crack" and you can simply romp through to victory. Never give up the fight until the umpire has called the last score. An infinite number of things may happen.

It is this unbeatable spirit that wins matches; it is a nervous up-on-the-toes spirit which is not given to every one. I know several players who cannot play as well in tournaments as they do in practice simply because they will insist on losing matches before they play them. They become nervous and afraid; they should become nervous and bold. All first-class players are nervous; they come into matches keyed up to the highest point. Their nervousness con-

tributes to the vim of their play; it intensifies rather than distracts from their steadiness. The phlegmatic, even player can go so far and no farther; she will never have the temperamental abandon which characterizes the best players. She will be afraid to try things. She will be far too fond of playing safe.

Many players will tell you always to play safe. According to these advisers, you will not smash if there is a chance of missing; in fact, you will never try for a point when a miss will give a point to the other side.

This may be good advice, but I do not recommend it. I regard speed and accuracy as of the highest importance, but I think that "steadiness" is but a negative virtue. My first reason is purely personal; I could not play a "safe" game; there is something so dull and colorless about a game in which one always does the same thing. One loses all the joy of combat in such a style—it is so insipid.

My second reason is more practical. If you never try new ways, you will never go forward and you will

not be able to meet strange situations. I know one woman who has played for many years and she is not a whit better now than she was ten years ago; that woman will never take a chance; she is afraid to try new strokes or to put unusual speed into any drive; she never smashes and she seldom volleys. Her game is always the same, and it always will be the same, for there is no possible way in which she can improve.

I do not mean that one should take foolish chances and depend on luck for a point; it is suicidal to try novelties for their own sake. But there is a vast difference between a sporting chance and a foolhardy attempt. I will always venture the stroke which has a fair field to win, because that stroke may not only win the point but it may also considerably unsettle my opponent. It is disconcerting to have a player do something most unexpected and spectacular.

Another argument against the perfectly safe game is that it makes one's game so settled that a novel style in an opponent may work disaster. If you have

confidence only in your safe plays, you will not be able to rise to unexpected occasions, and some girl will send you to defeat with a scheme of play which you might well have met had you been willing to attempt a new course of your own.

I have spoken of "off days," and I have also said that if these days are habitual something is wrong with your tennis. But, after playing fairly well through part of the season, you may find your game slumping into mediocrity—you go off and you cannot come back. This quite often happens while you are learning a new stroke or style of play; you have not mastered the new style but you have unsettled your former game. Or it may happen from over-tennis: you may be stale. When I was taking lessons in the volley I found a period when I could neither volley nor drive; my game was up in the air.

If the trouble is due to changing style, keep on diligently with a professional until you either learn the new style or decide that it is not for you. And in the meantime avoid playing matches. If you are

stale, give up tennis for a week or two. And when I say, "give up tennis," I mean to give up the game entirely and get out of the tennis atmosphere. Do not hang about the courts in the afternoon watching the other players; go away from the courts altogether and find a different environment. Then you will return fresh and fit for your game.

Freshness and fitness are singularly bound up with winning or losing in good temper. The girls who bitterly resent being beaten are the girls who most easily go off their games and then sometimes resort to tactics which are technically within the rules but which are ethically wrong.

If one is not playing well, or is playing at top form and being beaten, the thing to do is to play harder and not to try to win the match by some scheme which is not founded on hard tennis.

I think every stroke and every actual play of the game is fair; I think it is entirely fair to exhaust an opponent by making her run for every ball until she is in such a condition of exhaustion that I can easily win;

I think it is fair to lob into the face of the sun, although I do not do so. In short, I think every play which is founded on strategy is part of the game and is fair. At one time I thought the use of the chop stroke was unfair. I played against Miss Morton, a fine English player, at Baden-Baden, and she kept chopping the ball just over the net. I was almost wild with rage at her lack of sportsmanship; I then thought that plain, straight driving was the only legitimate tennis. Of course I now know that I was wrong and that the chop stroke or any other stroke is a part of tennis.

I think it entirely fair to rattle one's opponent or to get her angry by giving her balls that she does not like. But I most emphatically do not think it good tennis to try to put an opponent off her game by an act which has nothing to do with the strokes or the strategy of tennis. I have known girls to scream just as a hard stroke was about to be made. This does not often happen and, in most cases, is involuntary. But other tactics are not due to stress of excitement. One of the most frequent of these is un-

THE FOLLOW THROUGH ON THE BACKHAND DRIVE
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necessary and painful slowness. I have played matches in which my opponent tried to—and sometimes did—arouse my anger by waiting a long time to take position for the service or to receive service, by calling "not ready" when she saw that I was set to serve, by gathering balls all around the court, although ball boys were on hand for that work.

When one is on edge to play, this deliberation is disquieting, and when I know that it is intentional I lose my temper. And if you lose your temper you are gone. I have been so caught several times, but I do not imagine that I will be caught again. When I feel my temper rising, I say to myself, "I will not get angry, I will not get angry," and I keep on repeating that until I have myself in hand.

But I cannot say too much against this sort of thing, and I am afraid that too many girls so resent being beaten that they will go to almost any lengths. Sometimes I wonder if women really have the finer sporting instincts of men. Sometimes I am quite sure, taking them by and large, that they have not

these finer feelings in sport. I doubt if the average girl who congratulates her victorious opponent means what she says; I know that some do not. After almost every tournament one will hear a perfect buzz about every first-class player, and I have heard ever so many about myself. Always I can trace the saying back to some one who has been beaten. I know that very few real friendships exist among tennis women. They do not have the give-and-take spirit of men, and they refuse to recognize that any player is unqualifiedly better than themselves.

All of this touches delicate ground; some of the very best players have splendid sportsmanship—others have not. I think that if more women were playing, the spirit might be better, although the women abroad are just as jealous of each other as they are here.

The spectators, by their partisanship, can easily throw you off your game. I find it hard to play a match with an unfriendly audience; it makes for confidence to know that some one in the crowd wishes

you to win, and not only wishes you to win but thinks that you can win. I have been helped a great deal by a friendly, "Keep at it, you can beat her," spoken to me while changing courts.

The sporting spirit of women had best be left to a neutral observer; I am too much involved in the game. But do play tennis for the game's sake—not for winning.

1. *Play matches only if you enjoy them.*

2. *Play as hard as you can but within the spirit as well as the letter of the rules.*

3. *Rattle an opponent by your play but not by your manner.*

4. *Play the game for the fun that you get out of it and not only to win.*

5. *Think of the game all you like but do not worry about it.*

CHAPTER X

THE TEST OF THE TOURNAMENTS

JUST as soon as a girl has learned to play a passable game she should go in for the tournaments. I am not one of those who advocate excluding the weaker players from the championships; I should be glad to see the entry list five or ten times as large as it now is, for that would mean more girls in the game. And I should like to see every one playing tennis.

Tournament play is the best way to develop your game. In practice you will play against more or less the same lot of players; you will know all their styles, and you will adapt your style to meet theirs. In time you will become "set" in your ways; you will find yourself in a tennis blind alley from which you will have trouble in escaping. But if you enter the

tournaments you will meet new players with new styles, you will meet players better than yourself who have all varieties of attack and defence, you will readjust your game to changing styles and conditions and learn far more tennis.

Tournament experience is invaluable; the competition puts a life into you which you would not otherwise acquire; you have the finer points of the game brought home to you. You see players better than yourself in action; you get into the tennis atmosphere. I do not see how it is possible to play better than an average game without ample tournament experience.

The fear of being beaten, of being made to look foolish, keeps many girls out of tournaments. Some one may say to you, "What conceit! You haven't a chance in the world." Probably you have no chance of winning, but you have an excellent chance to better your game. And it may comfort you to know that no player wins her first tournament, or her first dozen tournaments. Tennis growth is slow; five

years is a minimum period for development. All our best players have been in tournaments for ten years or more. Therefore no one need be discouraged by even the worst beating in the first match of the preliminary round. Know that the girls who are expected to win have also gone through the mill; they have also been unmercifully beaten time and again.

The only danger of tournament play for the green player is that she will lose her nerve with the first defeat and not try again. For that reason it would be well to exhaust the local tournaments before trying for bigger game. A win once in a while does help, and only the stoutest hearts will keep on steadily improving through seemingly interminable defeat. The presence or the absence of what I will call "tournament nerve" is of moment. You should be able to play your best game in competition, but probably you will fail to realize your fullest possibilities through your first few trials. The only way to gain tournament nerve is by tournament play; the

more you play, the more accustomed you will become to keen competition.

I have always enjoyed tournaments, and I have been playing in them since a few months after I first held a racquet in my hand. I have learned most of my game by tournament play, and I recommend the same course to other players.

I have but one caution: make sure that you are putting your tournament experience on the top of a firm foundation of tennis form. You will not learn form in match play; in fact, the tendency is to abandon form in a wild desire to win. Tournaments will teach you strategy, but they will not teach you elementary play. That you must learn by hard practice. Have your fundamentals—your strokes, your body, and footwork—so well grounded, that play will strengthen you and not merely confirm weakness.

I have no idea how much one should play during a season. With the indoor courts, the season is now twelve months long. I think that it would be un-

wise to play through the whole year, but this is a matter for the individual. If you enjoy the game, play all you can. I play in every tournament, winter or summer, that I find time to enter. If you find you are overplaying, stop for a while. There is no rule; it all rests with the individual.

The first requisite of tournament play is nerve; the second is judgment. No matter how cleverly you have developed your strokes, they can never be more than pawns in the game. The real game is played with these strokes—it is not a result of them any more than chessmen make up the game of chess. You will use your strokes to best advantage if you have that idea constantly in mind.

I favor playing to a system, but the system is to be chosen for each match and changed the moment it appears to be wrong. The elements of the system are the covering of your own weaknesses and attacking your opponent's vulnerable spots.

You can spend a set discovering the thin points of

your opponent's game, but it saves time to watch her play in other matches of the tournament.

If she is weak in driving and strong at the net, keep her in the back court by hard driving. If she drives well and plays poorly at the net, lure her up by short, slow returns. If her backhand is weak, return hard to the backhand court.

Sometimes a player starts with a brilliancy which her strength will not maintain through the match. In such a case I abandon my idea of the pressing game and think only of tiring her out so that I can win when she loses snap. Frequent lobs and long drives are most efficacious in the wearing-down game; your whole thought will be to give an inordinate length to each game by refusing points when you can assist her to eventual exhaustion by long rallies. The scheme works beautifully against the average girl who affects the hard service net game. Give her plenty to do and the steam will soon vanish from her strokes.

You may meet a player who is absolutely your

equal, and then the match becomes a matter of who "cracks" first; you must simply go in hard and trust that your strength will outlast hers.

Keep your temper! No matter how much you are annoyed, remember that you cannot play blindly. There is always a way out of every hole if you will only view the situation with a clear eye.

Study your opponent's temperament as well as her game and play against the grain of her temperament.

I am seldom in a hurry to win. I would rather make sure that I know my opponent than start in to win from the first stroke. Late in the season, after one has met all the best players, this preliminary study is not so necessary, but even then a girl cannot be depended upon always to play the same game. She may change her style to meet what she thinks you are going to do. This is one of the fascinations of tennis. All the first-class players are versatile enough to try you on several styles of game.

I formerly thought it best to meet a player at her own game. For instance, against a base-liner who

always managed to return and depended on you to commit the errors, I would also return easily without an attempt to score. Now I go to the net against such a player. I carry the game to her with all my might. Some years ago my sister Valborg played Miss Castenskiold, the Danish champion, in Stockholm. Miss Castenskiold was a confirmed baseliner of the most irritating sort. She returned everything with the same easy drive. I told my sister to play the same game. She did. One rally took the ball seventy-eight times across the net! King Gustav of Sweden was among the spectators and is responsible for the count. And my sister lost the point! I could not play such a rally; I am sure that I would die of suppressed excitement before it ended. I was beside myself watching that rally.

The usefulness of one's game depends upon freshness. You may be trying to exhaust your adversary, and she may also be trying to exhaust you. She may keep you running for your returns, and certainly you will have plenty to do. Therefore do not

further exhaust yourself going after impossible "gets"; do not be quick to imagine a ball is impossible to reach; you will soon come to choose between the possible and the impossible.

Many "impossible" gets are avoided by closely watching your opponent as she makes her strokes; her eyes, the position of her racquet, her stance, often betray the destination of the ball and give one a start in time for the place where the ball will drop. Very few players always succeed in masking their shots.

1. *Enter tournaments when you have grounded your fundamental play.*

2. *Enter every tournament you can.*

3. *Do not be discouraged by defeat.*

4. *Watch how other players win their matches.*

5. *If you suffer from over-tennis, stop playing for a time.*

6. *Study the game of your opponent; know her strength and her weakness.*

Photograph by Wilton & Post, Cal.

FINISH OF THE FOREHAND DRIVE—ON THE WRONG FOOT
Mrs. Thomas M. Bundy

CHAPTER XI

WHAT NOT TO WEAR

IT IS easier to tell what not to wear when playing tennis than to say what to wear. Provided the costume is light and free, the choice may roam through a hundred styles and materials. Some few girls choose elaborate costumes, but I like a very simple dress—with the idea of being clothed and not gowned.

The English girls have a habit of playing tennis in gowns that are particularly fit for an afternoon tea, and they often top off their costume with a large lace hat. I call this dressing for the tennis court and not for tennis; the costume may be compared to those fancy bathing suits which are not meant to be touched by water.

One may dress very sensibly for tennis, and at the

same time look well. There is nothing incompatible between looking trim and being free and comfortable. Therefore, I think a shirtwaist of some light material and a linen skirt make the best and neatest costume. Of course, the only permissible color is white—white waist, white skirt, white stockings, and white shoes.

Personally, I do not play with a hat, because the sun does not bother me, but the sun seriously affects many girls. In such cases a fair-sized panama with a turned-down brim is the only sensible headgear. An ordinary hat will not stay on and it is also too heavy.

The shoes are a matter of personal taste, except that they should be very light indeed. The buck-skin shoes with the heavy rubber soles are entirely unsuitable for the tennis court, and if one likes a rubber sole, as I do, for all kinds of courts, a sneaker or other very light half shoe is much to be preferred. The sporting houses make a shoe for girls in very light leather with short spikes for use on the grass court. A heavy girl will hardly manage on a grass

court without spikes, because the rubber will not hold her. On a clay or asphalt court only a rubber sole can be used. Lighter girls may use a rubber sole on any kind of a court.

You will select your whole costume with the idea of freedom of movement, and therefore your skirt should be short enough and wide enough not to hamper any jump or stride which you may happen to make. You should forsake the prevailing style and choose the skirt with the idea of the greatest freedom with the least weight. It should be at least six inches from the ground. A very voluminous skirt means extra weight. For freedom's sake the shirt-waist should be open at the throat and should be full enough to admit of an unrestricted arm movement in any direction.

I suggest washable materials, because, especially on clay or dirt courts, one becomes very soiled through an afternoon's play. And then most of the washable fabrics are lighter in weight than the unwashable. An afternoon of hard tennis will take quite enough

out of you without dragging around any more clothing than is absolutely necessary.

A sweater coat or polo coat should always be at hand to put on immediately after practice or a match to avoid the possible chill following overheating. I am very careless about this, but other girls may not be so hardy.

Remember that you will play matches on wet courts and that you will frequently leave a match in a shocking condition as far as your clothing is concerned. Therefore never wear anything the spoiling of which will in the least bother you.

1. *Dress lightly and with perfect freedom of movement.*
2. *Wear washable fabrics.*
3. *Do not put your clothes above your game.*
4. *Wear the lightest shoes that are comfortable.*

CHAPTER XII

THE PRACTICE THAT HELPS

PRACTISE, practise, practise—always practise if you would play first-class tennis. The best players—the men and women in the first string—play nearly every day throughout the whole open season, and many play several times a week indoors in winter. Every well-executed play in tennis is the result of practice; no matter what the natural aptitude, it is practice that makes the real tennis player. There is no royal road. Merely playing every day will not develop a game. The practice must be gone about intelligently in the desire to improve the weak spots, and no amount of match playing will take the place of painstaking training.

The natural desire in playing a friendly game is to

use the strokes that you know best and to avoid the plays in which you have commonly failed; it stands to reason that it is not the best strokes but the poor strokes which need attention. Therefore match play does not cure your ills. Match play will give valuable confidence, but it will not teach tennis. The best way to improve your game is to spend hours hammering at a weak stroke. Sometimes you can find a player searching for strength who is willing to spend many afternoons playing but one stroke against you. Such a practice has something of the atmosphere of the match. Take plenty of balls—a dozen or two—and play only one stroke until you have mastered it.

A captured small boy tossing balls to you will answer nearly as well as a player; amenable small boys may be had for a consideration. If your backhand is weak, instruct the youngster to throw the balls always to your backhand, or, if you need training in the smash, let him throw the balls into the air. It is possible to gain much skill batting the ball

against a wall or a fence. Some clubs now have practice fences marked with a line at the height of a tennis net; it is surprising how much stroke action you can learn in this way.

If you play practice matches, subordinate your immediate desire to win to an effort to strengthen your weaker points. And always keep your mind on what you are about; if the practice grows tedious and you begin to hit listlessly, stop! Listless practice is worse than none.

In selecting an opponent for practice, try to find a more skilful player than yourself—at least find some one who will extend you. It is poor practice, almost worse than none, to play against weaker players continuously. And watch your desire to win at the expense of strokes that need attention. It is an excellent scheme not to score at all in practice games; that will help rid them of the competitive idea and aid you to concentrate upon the parts of the game which you are working to improve.

Many girls are so ashamed of being beaten in

practice that they will play as in a match and lose the chance to improve. Such girls never do improve; the more they practice, the more they confirm their bad habits.

Do not be afraid to ask advice on ways of executing strokes and on points of strategy. Almost every first-class player is glad to help a weaker player. If you have a good professional, he will be able to help out your game, but if you have no professional, take the advice of older players who know the game. The girl who will not give suggestions when asked by a younger player is a disgrace to the game.

The natural tendency is to develop tennis along the lines of least resistance; every player likes certain strokes and becomes very strong in these strokes. All of your strokes cannot be of equal strength and you will certainly have favorites, but do not let your favorites compose your game of tennis. One player in England reached the first class because of an exceptionally powerful forehand drive; he was a fast runner and he managed to bring off strong forehand

drives where most players would use a backhand, but he never became a champion, because he was essentially a one-stroke player. The champions are not always strong in every section of the game, but they never have pronounced weak spots.

Specialization is a tennis fault; girls convince themselves that a stroke is difficult and they will avoid it instead of concentrating on it until they have a mastery. Again, a girl finds herself wild at the net, she does not care to make an exhibition of herself and therefore she never goes to the net; or it may be the other way about and she plays only net.

One of the practical disadvantages of being a one-stroke or one-style player is that, once an opponent has discovered your strength, she will give you few chances to use it. She knows what to avoid and will never consciously give you a chance to practise your strength. I like nothing better than to find an opponent with only one style of play; it is but the matter of a few games until you learn all the sure places to send the ball. Then the match is over.

The adage to the effect that it is best to do only one thing but to do that well does not apply to tennis. You will play a far better game if you perform indifferently well in all departments than if you have a few brilliant specialties and many patent weak spots.

I advise the sternest drilling in every weak stroke so that your game will be built into a symmetrical whole; you will still have your pet strokes, but you will also have a fair average of strength in all the strokes. In the same manner, I advise against a formal commitment to any style of game; it is not always well to play from the base line nor is it always well to play net. Let your whole style be adaptable to circumstance.

I think the chief danger in training for a tennis match is in the direction of too much work. When a girl starts the season, she will find herself wofully out of practice; many of the points of her game will need a decided brushing up. She has plenty of reserve energy from her winter's rest and a wild desire

"to be up and at it." Before she knows it, she will be in an over-tennis condition.

Of course, the amount of training depends on the individual, but it is well to remember that a tournament requires a great amount of endurance, and that if you are down very fine you will probably have exhausted your reserve strength and possibly "crack" in the deciding set.

I train somewhat differently from most girls because I am always in condition. But my own difficulty is avoiding too much work. I am not particularly an advocate of "early to bed and early to rise" training, nor do I think any particular diet should be followed. I simply get as much sleep as I think I need, eat what I like—although I do not eat much before a hard match—and generally I try to forget that I am preparing for anything in particular. I firmly believe that most training wears, because a girl gets an entirely exaggerated idea of the importance of the training and of the match; she gives way to nerves.

I think that a set or two in the morning, with possibly some practice of individual strokes, and two or three hard sets in the late afternoon, will put any one into proper condition, and that the off time had best be spent in doing something entirely unconnected with tennis which takes one's mind entirely off the game and the coming match.

The normal girl needs none of the ordeals of the prize fighter; of course a case might be imagined in which the player had abused herself during the winter season, but that sort of a girl is hardly likely to take to tennis anyway. The general average needs only the development of endurance and the minimization of "nerves," and this result is best to be gained by a perfectly natural life with a fair amount of tennis.

I thoroughly believe in the European system of training, and I think the girl who "trains hard" may hurt both her game and herself.

1. *Practise to improve, and practise always.*

2. *In practice, play your weaker strokes in preference to your stronger.*

Photograph by Edwin Levick, N. Y

THE SERVICE OF MISS ANN SHEAFE

3. If you have one very weak stroke, play only that stroke until it is strong.

4. Play against the best opponents you can find.

5. Do not make matches out of practice games; do not keep a score.

CHAPTER XIII

MOSTLY PERSONAL

THIRTEEN years ago some one asked me to fill out a game of doubles on the indoor tennis courts in Christiania; I took a racquet and hit the ball. I think the ball went through a skylight—but the point is that I hit the ball uncommonly hard.

That is why I liked tennis at once, and why I have played whenever I have had the chance, for I have always had a desire to run about and hit something. At school we had plenty of exercise. In the summer there was rowing and swimming, and frequent battles with my brothers, but, until I discovered tennis, I never had a real chance to fling myself about and hit.

Finding that I had a "tennis eye" and could hit

the ball gave me unlimited confidence in my ability to play and beat others. In a month after starting I played in my first tournament. I have never passed a tournament since, for it is only by competitive play that one can improve. Of course I was beaten in my first match; I found that the other girls did not hit the ball so hard, but they did know more or less where it was going to land. I made up my mind right there that I would learn how to place.

The indoor courts in Christiania were poorly lighted; no one knew much about tennis, and when I secured a professional teacher in the spring I had to unlearn many bad habits. The professional taught me that tennis does not consist in a wild "swat" at the ball; he grounded me in the elements of stroke. It is a great mistake not to take lessons from a professional before playing tennis; lessons are uninteresting, but they pay in the end.

I went on fast enough because of my strength and my eye. I was runner-up in the Norwegian championships that fall. I should have gone on faster

had I known better players with whom to practise, or had I had the chance to enter more tournaments. We have little tennis in Norway, and very few good players. There were no girls, excepting my younger sister, to give me a game, and soon I became too fast for the men. We had a few players attached to the British Legation, and I also played frequently with the present Crown Prince of Sweden, Gustav Adolf. We entered the mixed doubles in the World's Indoor Championship at Stockholm in 1904, but were quickly beaten; I was also beaten in the first round of the singles.

My game was improving, however, and in 1904 I won the woman's outdoor tennis championship of Norway. I have since won it every time that I have entered—eight times.

Having finished school at home, I went to a boarding-school in Wiesbaden, principally to learn German, but I did not like the girls at all. I cried for six months, until I finally managed to have my parents take me home. Then I went to Paris for a year to

perfect my French. Of course I did not get much tennis in either place.

That was six years ago; most of the girls that I knew were taking up massage—we in Norway think that every girl ought to have a profession of some kind—and I took a course at the Orthopedic Institute in Christiania. I am glad that I did, for otherwise I should probably never have come to America to live, and therefore I should never have won the championship.

In 1908 I thought I should try my luck in London as a masseuse; I joined the Queen's Club for tennis, and had plenty of fine practice with the professionals. I also found that there was a great deal more for me to learn about tennis. I had not been playing my strokes quite right, and my play was much below that of the English girls. I entered one or two tournaments, but was easily beaten; I had very little practice against women, and I did not quite know how to take their game.

Although the tennis was so good in England, the

practice of my profession was not, and I came back to Christiania to my parents. I had learned tennis, and had had a good time learning it.

I had been anxious to play in some tournaments outside of Norway or Sweden; I wanted to try myself against better players. I can never really play hard unless my opponent is pressing me; when I have easy matches, my game goes down.

My sister and I were asked to play in a tournament at Hamburg and we accepted, promising our parents that we would not be gone over a week. I was beaten in the finals, one set to two by the champion of Germany.

The German girls told us that we would have a splendid time at the Braunschweig handicaps; we were due home, but we reasoned that it would be the last outing for the summer and we ventured Braunschweig. We had great luck there; we won the doubles, owing thirty, and then we tossed for the singles.

There was another tournament on at Hamburg; my mother kept wiring us to come home, but since

we were due for a scolding anyway, we thought it might as well be a good one; we went to Hamburg. I took the third prize in the singles. Finally at Baden-Baden we reached the end of our money and I had to send a wire home for more. My sister went on to Dresden to study music, so I had to face things at Christiania alone; my father was waiting to meet me at the boat——!

That summer in Germany gave me more tournament play than I had ever had; in fact, I played more that summer than at any time before coming to the United States, and I learned a great deal of tennis. The German girls hit the ball much harder than do most of the girls here, and they play a splendid placing game from the base line; they hardly ever come to the net.

The Olympic games came the next year, 1912. The Norwegian Association would not enter me in the indoor games, because they did not like to be represented by only a woman! However, they entered me in the outdoor games.

I played much better in the Olympics than I had ever played before, but in the third round I lost to Mlle. Broquedis, the French champion. The sets were 6—3, 2—6, 6—4, and most of the games went to deuce. She eventually took the first prize and I got the third, a bronze medal.

After the Olympics I played only in Norway and Sweden until I came to the United States in October, 1914, to practise my profession; I do not practise massage at home, and I was tiring of inaction. I was engaged for a while by a family in Canada. Then I came to New York.

I had little thought of tennis in America, until I saw the newspaper accounts of the men's indoor championships in February. Then I began to be restless. I looked in at the armory during several of the matches, and finally I asked if there would be any chance to practise after the tournament had finished. They told me of the woman's championship in March, and at once I entered, not that I had much idea of winning, but I wanted competition.

I found Haggett, a professional from Stockholm, at the courts. I told him that I was going to enter for the championship; and then I said, I am afraid somewhat plaintively:

"I want to win."

"Go ahead and do it," he replied cheerfully, but he had not the least idea that I would. I did not get into the game until the tournament started, but then I went through without losing a set. I confess that I was very much surprised.

I suppose that I am very silly about tournament play—I am so superstitious. I make a wish whenever I see two white horses. I had great luck on the night before the finals of the National Championships at Philadelphia. I was talking with Mrs. Wightman, whom I was to play, when I saw a falling star. There is nothing so lucky as wishing on a falling star. I made my wish, "I want to win the National." And I did.

Then, I have a Japanese brooch which I always wear when I play; it is so ugly that I cannot wear it

at any other time. I am afraid to play without it.

I cannot play "steady" tennis; I must try new strokes and new plays all the time, or the game loses interest. I often get into trouble trying styles which I do not know much about. For instance, I will sometimes practise them against a weaker player, and just manage to win, while I will be conservative against a good player and probably win more easily. Then a good player thinks that I have tried to make her appear weak, and is correspondingly cross. I do not mean to make such a comparison—it is just that I cannot help trying new plays whenever I have the chance.

When the outdoor season opened I entered nearly all the tournaments about New York and found that I could somewhat more than hold my own with the local players. Then I played through the Nationals in Philadelphia, winning in the final from Mrs. George Wightman by two sets to one, and again beating her at Pittsburg for the Clay Court Cham-

pionship by the same number of sets. Mrs. Wightman was by far the best player whom I had met in the United States up to date. Between times I won the singles title in the Metropolitan, Pelham Invitation, Crescent Athletic Club Invitation, Middle States, Nyack, Tri-State, Ohio State and Longwood Invitation. I lost at Orange, N. J., to Mrs. Frederick Schmitz; at Alexandria Bay, N. Y., to Mrs. Marshall McLean, and to Mrs. George Wightman at Cedarhurst. These were the only matches I lost in the East during the year, and I have since beaten all these players.

I think that I am the first girl to hold all the national titles for women in singles in the one year, but it was great fun getting them, and I am afraid that I cannot be very conceited about them.

I have played more and better tennis since coming to America than I ever played before. When I came here I could drive; I knew nothing of the volley and my service was very weak. Some said that my backhand was weak, but I think they said that because

my forehand was very strong; of course my backhand was not as strong as my forehand. I practised my backhand every day for two weeks with the professional at the West Side Club. By steady practice I have learned something of the volley, and in time I am going to volley strongly. As far as my backhand is concerned, I can only say that Mrs. Bundy preferred my forehand to my backhand. I never expect to know how to serve and I do not care to know the various cut strokes or services.

After the close of the Eastern season I went out to California with Mrs. George Wightman and played in a number of special events. I had three fine matches with Mrs. Thomas M. Bundy of which she won two and I won one. She is the best player that I have ever known, and has a wonderfully hard and accurate drive. She plays very much the same game as I do, and also has the same tendency to drive herself off her feet with the force of the stroke. I also lost to Miss Anita Meyers after having won the first set 6—0.

The play out in California is not under quite so comfortable conditions as in the Eastern clubs, although I had a splendid time. The courts are all asphalt and are very hard indeed on one's feet. But it is a delightful sensation to play in the open air in December.

My present program is to practise my profession through half the year and play tennis the other half. Perhaps that is not the most remunerative way of living that can be imagined, but it is the most fun.

THE END

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