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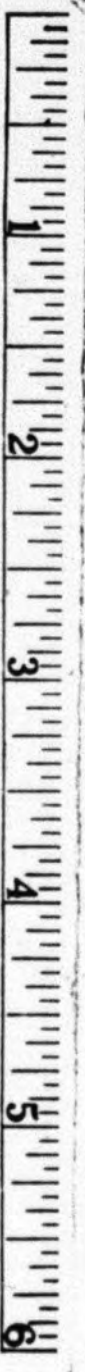
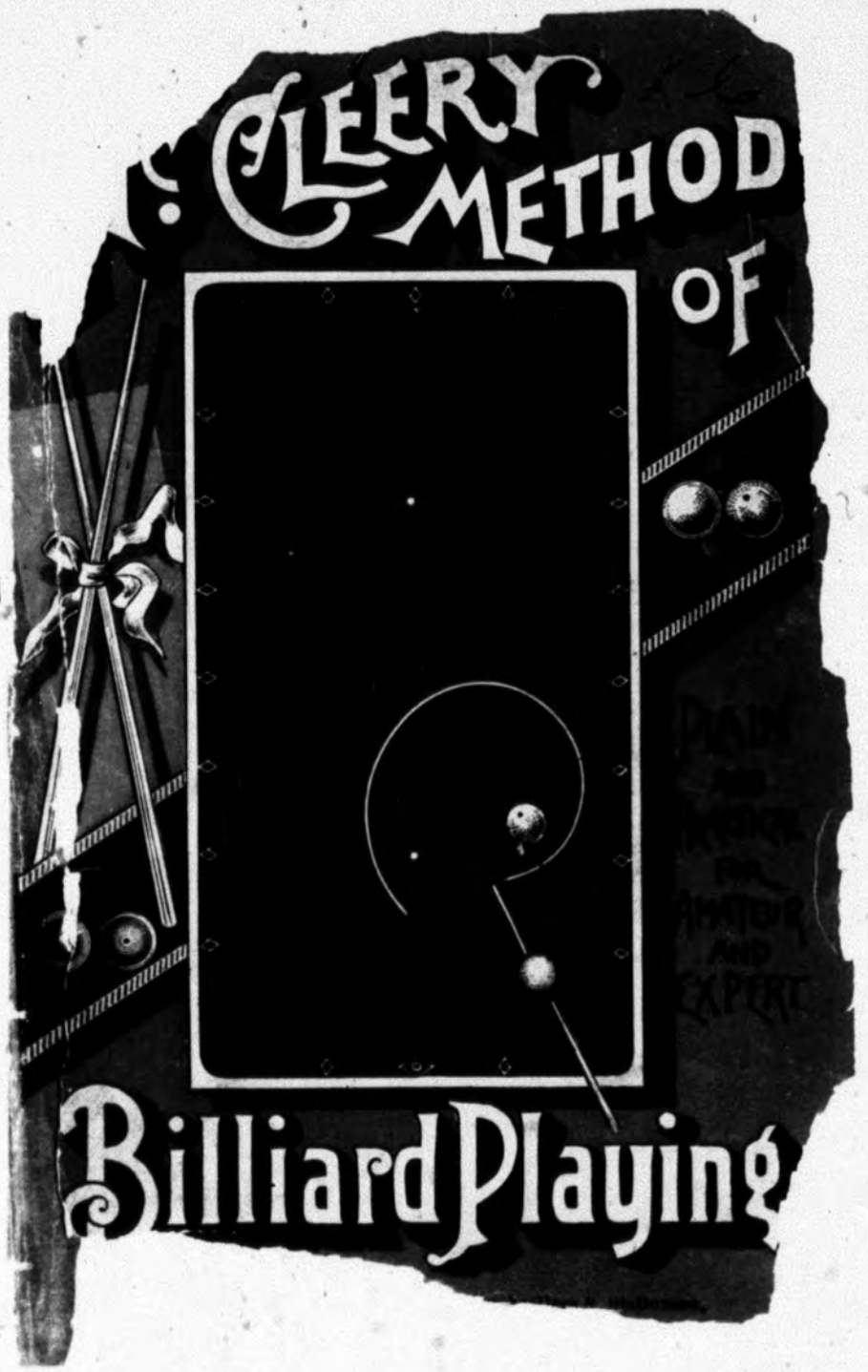
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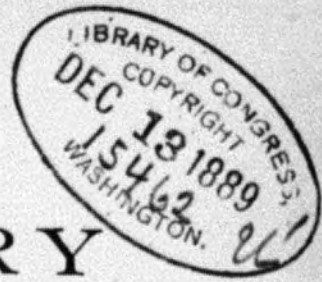
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—BY—

Prof. J. F. B. McCleery,

AUTHOR AND PUBLISHER.

SAN FRANCISCO, - - CAL.

Also contains complete records of the best runs and averages made by the leading experts in the world during the last 20 years.

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— TO THE —  
**OLYMPIC CLUB**  
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M.W. April 22 '05

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### Notable Games Played on the Pacific Coast.

1870. J. Dion, vs. J. Deery. 4 ball, \$2,000; 1,500 points. Dion 1,500; average, 22 48-66; Deery, 997, average 15 7-86. Platt's Hall November 27th.

1870. March 5th, Mechanics Pavillion, San Francisco. Rudolphe and Deery. 4 balls, push and crotch barred, 1,500 poi \$1,000, Diamond cue and championship of the United States. Rudolphe, 1,500; average, 18-76, run 279. Deery, 1,327; average 16-58, run 531. 3,000 in the audience.

Incident. Rudolphe had one count to make when James Dobson stepped up to the table and tossed the light red ball into the audience, great excitement ensued which was quelled by the ever gentlemanly and just John Deery, by quickly placing his finger on the spot the ball had been taken from and holding up his other hand for silence until the ball was put back. Rudolphe counted, run the game and was heartily congratulated by Deery.

Largest winning, at single handed pin-pool no record; Virginia City, Nevada. Charles Douglass vs. J. F. B. McCleery; game began December 28th, 1872 at Gobey & Keely's Billiard Room at eleven p. m., for \$20 a ball and \$20 a burst, stake increased to \$50 and \$100, and finally \$300 a ball and \$100 a burst. Game lasted about 10½ hours. McCleery won \$6,330 in gold coin, weighing over 30 lbs.

1871. January 12th, Platts Hall, 3 ball game 500 points \$1,000 in gold. J. Dion. 500, average, 3 83-139; Deery, 478, average 3 64-138. 5x10 carom table.

January 26th, 1871, Platts Hall, \$1,000. 3 ball game, 5x10 table. J. Dion to play 600 points J. Deery 500. Won by Deery, 500, average, 3 98-134; Dion 479, average 3 80-183. Big run by Deery, 57.

1871. April 7th. The two acknowledged best 3 ball players of the time. Game 500 points, 3 ball; for \$500 a side. Dion, 500, average, 4 76-106; Rudolphe, 472, average, 4 54-105, at Congress Hall Billiard Room, Deery & Little proprietors; Bush Street San Francisco.



# RECORDS

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The Brunswick-Balke-Collender Co.

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BEST RUNS AND AVERGES OF RECORD MADE  
IN MATCH GAMES AND TOURNAMENTS.

Best run at the regular three ball game **1531**, made by Vignaux in his contest with Slosson, five nights play, 4,000 points up, in blocks of 800 per night. Cremorne Hall, Paris, France, April 1880.

Best average at same style of game made by Schaefer in his contest with Slosson, 1,000 points up, played in Chicago, May 15th, 1879. Average 333 1-3.

Best run at 8 inch balk-line game 329, made by Vignaux in his five nights contest with Schaefer, in Paris, France, January 14th to 18th, 1884, 3,000 points up, in blocks of 600.

Best average at same style of game 44 52-67, made by Vignaux in 3,000 points, five nights play at Paris, France, January 14th to 18th, 1884, playing with Schaefer.

Best run at 14 inch balk-line game 230, made by Schaefer in his contest with Vignaux, five nights play, 3,000 points up, in blocks of 600 per night, at Cosmopolitan Hall, New York, March 9th to 13th, 1856.

Best average at same style of game made by Vignaux in the three handed tournament, six nights play, 600 points up, each expert to play two nights with the other players, INDEPENDENT not consecutive nights. Average 75 made playing with Slosson, Nov. 20th, 1885, in tournament at Chicago, Nov. 16th to 21st, 1885.

Best run made at cushion caroms 77 by Sexton in his contest with Schaefer, in New York, December 19th, 1881, in 500 points up.

Best average at same style of game **4 76-106**, made by Slosson in his contest with Schaefer, 500 points up, Chicago, April 4th, 1887.

Best run at champions game 14x28 lines, **398** made by Slosson in his contest with Vignaux, five nights play, 3,000 points up, in blocks of 600 per night, Paris, France, January 30th to Feb. 3rd, 1882.

Best average at same style of game 38 36-78 made by Slosson in his contest of 3,000 points with Vignaux, five nights play in blocks of 600 per night, Paris, France, January 30th to Feb. 3rd, 1882.

Harvey McKenna in an exhibition for a purse, played in Boston, Mass., with Fred. Eames, where McKenna played 5,000 points at regular three ball billiards to Eames 500; two nights play, Dec. 21st and 22nd, 1887, made an average of 416 2-3 and a run of 2572, but no RECORD VALUE is attached to these performances by the critics or experts of the country.



**Game between Slosson and Schaefer.  
At McCormick's Hall, Chicago,  
May 15th, 1879.**

Slosson 14, 9, 21—44.

Schaefer 5, 690, 305—1,000.

Average 333 1-3.

Regular three ball game. Collender cup rules.

**Game between J. Dion and McDevitt.  
At Library Hall, Chicago,  
September 16th, 1868.**

Dion 0, 0, 261, 1, 0, 0, 78, 0, 69—409.

McDevitt 22, 0, 3, 10, 1, 2, 0, 4, 1458—1500.

Average 166 2-3. Played on a  $5\frac{1}{2}$ x11, four pocket table.

Jaws barred—push shots allowed. Time of game 1 hour, 40 minutes.

**Game between McDevitt and Goldthwait.  
At Music Hall, Chicago,  
Dec. 22nd, 1868.**

McDevitt 23, 2, 2, 5, 8, 0, 2, 89, 7, 40, 5, 198,  
0, 0, 5, 66, 15, 3, 10, 2, 17, 158, 26, 10, 5, 84,  
9, 4, 9, 7, 1, 0, 111, 4, 8, 9, 19, 9, 56, 0, 6, 24,  
8, 0, 238, 15, 13, 13, 5, 5, 9, 2, 115, 2, 0, 2,  
0, 0, 16—1500.

Goldthwait 0, 7, 12, 14, 0, 2, 20, 3, 3, 4, 5, 2,  
154, 116, 12, 78, 3, 8, 0, 5, 1, 13, 36, 3, 3, 13,  
46, 13, 1, 18, 1, 3, 226, 95, 2, 12, 59, 0, 57, 5,  
27, 3, 20, 9, 12, 0, 3, 40, 7, 0, 6, 0, 6, 19, 200,  
5, 10, 25, 6, 30—1483.

Average 25. Played on a  $5\frac{1}{2}$ x11, four pocket table.

Push shot—jaws barred.

**Best Runs and Averages Made at the  
Different Styles of Games.**

— — —  
Absoluelly Correct—McCleery.

— — —  
Compiled by T. R. Bullock.

— — —  
A full record is given in Bullocks Billiard Manual, of the games played, in which the following runs and averages were made.

— — —  
Four-ball game crotch and push allowed on a  $5\frac{1}{2}$ x11, four-pocket table. Highest run 1,483, run made in the crotch. Best average 166 4-9, made by John McDevitt. January 8th., 1868.

Four-ball game, push allowed, crotching debarred, on a  $5\frac{1}{2}$ x11, four-pocket table. Highest run 1,458, run made without crotching the balls. Best average 166  $\frac{2}{3}$ , made by John McDevitt. September 16th., 1868.

Four-ball carom game, on a  $5\frac{1}{2}$ x11, Carom Table. Highest run 382. Best average 34 38-43, made by Pierre Carme. July 22d, 1868.

Three-ball game, on a  $5\frac{1}{2}$ x11, Carom Table. Highest run 40. Best average 286-109, made by M. Foster. September 30th, 1868.

Three-ball game, on a 5x10, Carom Table. Highest run 2,572. Best average 8 33  $\frac{1}{3}$ , made by H. McKenna. December 21st, 1887.

Cushion carom game, on a 5x10 table. Highest run 77, made by William Sexton. Best average 10, made by J. Schaefer. December 19th, 1881.

Cushion carom game, on a  $4\frac{1}{2} \times 9$  table. Highest run 76, made by Wallace. May. 26th, 1883. Best average 10 made by J. Schaefer.

The champions game,  $14 \times 28$  in lines. Highest run 398, made by G. Slosson. Best average 76 4-13, made by G. Slosson. Grand Hotel, Paris; January 30th to February 3d. 1882.

The champions game,  $18 \times 38$  lines. Highest run 236, made by G. Slosson. Best average 28 4-7, made by G. Slosson. May 31st, 1884.

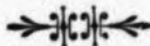
The champions game,  $20 \times 40$  lines. Highest run 97, made by G. Slosson. Best average 16 2-3, made by J. Schaefer. January 5th, 1885.

The balk line game, 8 inch lines. Highest run 329, made by Vignaux. Best average 44 52-67, made by Vignaux. January 14th, 1884.

The balk line game, 12 inch lines. Highest run 109, made by J. Schaefer. Best average 14 11-61, made by J. Schaefer. January 14th, 1885.

The balk line game, 14 inch lines. Highest run 230, made by J. Schaefer. Best average 50, made by J. Schaefer. March 12th, 1886.

The space game. Highest run 39, made by L. Guillet. Best average 6 2-3, made by L. Guillet. February 15th, 1884.



## BEST RUNS AND AVERAGES

— MADE AT THE —

### THREE BALL GAME.

The table below shows the advancement made by experts from 1871 to 1887. Taken from BULLOCK'S BILLIARD MANUAL AND HAND BOOK OF REFERENCES.

Year.	Best Runs.	Made by	Best Average	Made by
1871	51	Deery.	3 83-801	Deery.
1872	.....	.....	.....	.....
1873	113	Garnier.	17 9-23	Garnier.
1874	- 212	Daly.	14 26-40	Rudolph.
1875	136	Sexton.	30	C. Dion.
1876	311	Slosson.	29 7-17	Slosson.
1877	417	Sexton.	24 12-37	Sexton.
1878	464	Slosson.	85 5-7	Schaefer.
1879	690	Schaefer.	333 $\frac{1}{2}$	Schaefer.
1880	1,531	Vignaux.	800	Vignaux.
1881	.....	.....	.....	.....
1882	.....	.....	.....	.....
1883	804	McLaughlin.	77 $\frac{1}{2}$	McLaughlin.
1884	942	McLaughlin.	71 18-42	Maggioli.
1885	707	Ben. F. Saylor	71 $\frac{1}{2}$	Catton.
1886	1,181	Morris.	75	Morris.
1887	2,572	McKenna.	833 $\frac{1}{2}$	McKenna.

### Chronology and Items of Billiards.

Briefly compiled by T. R. Bullock, from his *Billiard Manual*, and *Hand Book of Reference*. Complimentary to his friend J. F. B. McCleery. Full record of all matters pertaining to billiards will be found in the *Manual*.

**America's First Hall.**—The first large billiard room opened in this country was by E. D. Bassford in 1832. This room had about 20 tables, and was located on the site of the present New York Herald Building. Pin pool was first introduced at this room, and fifteen-ball pool also.

**Introductory of Match Games.**—The first public billiard match for a money stake played in this country May 13th 1854, by Joseph N. White of New York City and George Smith of Syracuse, N. Y. The game was the American four-ball played at Malcom Hall, Syracuse, N. Y., won by White.

**Billiard Table Manufacturing.**—In 1855 Michael Phelan returned to New York City from California, and arranged with H. W. Collender (his son-in-law) to commence the manufacture of billiard tables. Doubtless this was the foundation of the billiard table business in this country.

**The Championship of America—1863,** June 1 to 9. Grand Tournament for championship of America. Contestants—Seereiter, M. Foley, Tieman, Estephe, Kavanagh, Deery, Goldthwait and Fox. Each game 500 points, four-ball carom, 6x12 four-pocket table. Kavanagh won first prize; Louis Fox second, and Phil. Tieman third. Irving Hall, New York.

**The Championship of Connecticut.—1864,** August 16th to 18th. Tournament for championship of Connecticut. Contestants—Hubbell, Hewins, Hunt, Porter, Keating and Burbanks, four-ball carom, each game 300 points; 6x12 four-pocket table; pushing and crotching allowed. Hubbell won the champion cue; Hewins, Burbanks and Hunt tied for second and third prizes.

**The Championship of Pennsylvania.—**1864, October 4th to 10th. Tournament for championship of Pennsylvania. Contestants—Palmer, Plunkett, Ryall, Estephe, Nelms, Montgomery, Bird and Hewes, each game 500 points, four-ball, 6x12 carom table, pushing and crotching barred. Estephe won all his games, and champion cue; Nelms, second prize. Philadelphia.

[This was the first push-and-crotch-shot-barred tournament, also the first using carom table.]

**The Championship of Massachusetts.—**1865, March 13th to 18th. Tournament for the championship of Massachusetts. Contestants—Wilmarth, Tobin, Brooks, Daniel, Langdon, Smith, Peck and Harding; four-ball caroms, 300 points, 6x12 four-pocket table, pushing and crotching allowed. Tobin defeated all his opponents and received champion cue; Wilmarth second prize; Daniels, third; Langdon, fourth. Bumstead Hall, Boston.

**The Championship of Canada.—1865,** July 12th to 19th. Tournament for championship of Canada. Contestants—Cyrille Dion, Jakes, May, Guillet, Rooney and McVittie; four-ball caroms, 500 points, 6x12 four-pocket table, pushing and crotching allowed. Dion beat all and received champion cue; second prize went to Jakes, who was beaten by Dion only. Montreal.

Tournaments of Champions.—1866, September 15th to 20th. Tournament of State and Provincial Champions. Contestants—Cyrille Dion, champion of Canada; Plunkett of Pennsylvania; Daniels of Massachusetts; McCarthy of Indiana; Frawley of Ohio; Harrison of Missouri; Thomas Foley of Illinois; Hubbell of Connecticut. Game four-ball caroms, 500 points, pushing and crotching allowed, 6x12 four-pocket table. Cyrille Dion was beaten by Hubbell only, and received first prize, gold mounted cue; Plunkett and McCarthy tied for second prize; Plunkett won the play off, leaving third prize to McCarthy, and fourth to Frawley, for the highest run, 141. Hippotheatron, New York.

Tournament of Experts.—1867, October 21st to 31st. Tournament of professionals. Contestants—Foster, Coon, Davis, Snyder, Vermuelen, Ackerman, Choate, Parker, Rivers and F. E. Smith. Four-ball caroms, 300 points, pushing and crotching allowed, 5½x11 four-pocket table. Foster and Coon tied for the first prize; deciding game (1,000 points), won by Foster. Coon took second prize and Davis third. Cincinnati.

McDevitt's Great Game.—1868, January 8th. McDevitt made the largest run on record, and beat Goldthwait, match \$500, 1,500 points, four-ball caroms, pushing and crotching allowed. 5½x11 four-pocket table. Score—McDevitt 1,500; Goldthwait 113. Averages, McDevitt 166 4-9; Goldthwait 14 1-8. Best runs; McDevitt 1,483, made in the crotch; Goldthwait 48. Time 1h. 55m. Cooper Institute, New York.

Daly's Fine Playing.—1868, June 15th. Maurice Daly beat Frank Dennison, match \$200, four-ball carom, 1,500 points, pushing and crotching allowed, 5½x11 four-pocket

table. Score—Daly 1,500; Dennison 1,057. Best runs; Daly 524; Dennison 129. Astor billiard rooms, New York.

McDevitt to the Front.—1868, September 16th. McDevitt makes the largest run on record, without crotching the balls. Match for \$1,000, between McDevitt and Joseph Dion, four-ball caroms, 1,500 points, pushing allowed, crotching debarred, 5½x11 four-pocket table. Score—McDevitt 1,500; Dion 407. Averages; McDevitt 166½; Dion 45 4-9 Best runs; McDevitt 1,458; Dion 261. Time, 1h. 45m. Library Hall, Chicago.

[This great player was lost in the Chicago fire.]

Second Tournament for the Championship of America.—1869, April 26th to May 10th. Tournament for the diamond cue, the championship of the American game, and money prizes to the amount of \$2,500. Contestants—Rudolphe, Rhines and Snyder, of Chicago; Daniels of Boston; Deery, Goldthwait and Foster, of New York. Game 1,200 points, four-ball caroms, (single caroms to count three, and double ones six), pushing and crotching debarred, 5½x11 four-pocket table. Deery was beaten by Foster only and won first prize. Rudolphe, Snyder and Foster having each won four games, they played off for second, third and fourth prize, Rudolphe taking second and Foster third. Awards—Deery, diamond cue and \$1,000; Rudolphe, \$625; Foster, \$475; Snyder, \$275; Rhines, \$125. Goldthwait and Daniels tied for the sixth prize, a set of billiard balls, but did not play off.

The Last Game for the Championship—The following brief account is given of the last important match at the 4 ball game. On Friday evening, April 7, 1876, the thirteenth and deciding match for the American four-ball

championship, a stake of \$1,000 and the "diamond cue" emblem, was played at Tammany Hall, New York, between Cyrille Dion and A. P. Rudolphe, and was the last four-ball match between experts. The cue was an elegant piece of workmanship, composed of solid ivory, a brilliant diamond replacing the leather at the point. It was presented for competition by Messrs. Phelan and Collender, and was first won by John Deery in tournament at Irving Hall, May 1869. The above game was won by Cyrille Dion by the score of 1,500 to Rudolphe's 392. Averages—Dion 40 20-37; Rudolphe 10 22-37. Best runs; Dion, 228, 216, 177, 141; Rudolphe, 108, 66, 36.

Dion's average of 40 20-37 was announced as the largest ever made in a public match for the championship.

The above game while no longer recognized by professionals, still retains its popularity among the patrons of nearly every billiard hall throughout the country.

In 1873 the first tournament at the three-ball game given in America took place at Irving Hall, New York City, June 23 to 30. The following players competed: Francis Ubassy, of Paris; Albert Garnier, of New York; Cyrille Dion and Joseph Dion, then of Montreal, Canada; Maurice Daly and John Deery, of New York.

Of the five games played by each, Garnier, C. Dion and Daly won four games and lost one. On the play-off Garnier defeated both C. Dion and Daly, and thus secured first place.

The above tournament was virtually the commencement of the French game in America by experts.

Slosson and Schaefer, in 1873—Slosson vs. Schaefer, Indianapolis, Indiana, October 9th, 1873. Match for \$200, 500 points up

Slosson won by a score of 500 to 321. Slosson's average—5 15-47; highest run, 35. Schaefer's average—3 42-93; highest run, 45.

Daly's Big Run.—Daly vs. Dion; Tammany Hall, New York, March 3d., 1874. Match \$1,000 a side, 600 points under Challenge Cup rules, played on a 5x10 carom table. Score—Daly, 600; Dion 547. Averages; Daly, 8 54-67; Dion 8 19-66. Best runs; Daly 212, 61, 43, 27, 24, Dion 81, 65, 39, 26, 25.

NOTE. The run of 212, made by Daly in his 42 inning, was the largest run at the three-ball game on record to that date.

Boston's Grand Tournament.—Tournament, March 9th to 13th, 1874, Boston, Massachusetts; given by Thomas R. Bullock, at Bumstead Hall.

Table showing the number of games won and lost by each player.

NAME	Garnier.	C. Dion.	J. Dion.	Ubassy.	Daly.	Games Won.
Garnier..	1	1	1	0	3	3
C. Dion..	0	1	1	1	3	3
J. Dion..	0	0	1	1	2	2
Ubassy..	0	0	0	1	1	1
Daly.....	1	0	0	0	1	1
Games Lost	1	2	3	3	10	
	Runs.	Best Single Average.		Grand Average.		
Garnier..	78	7 43-51		5 232-256		
C. Dion..	77	6 65-67		8 42-261		
J. Dion..	45	5 55-69		4 218-310		
Ubassy..	65	5		5 65-297		
Daly.....	43	5 60-68		4 42-282		

Garnier won first prize, \$600, and the gold badge; C. Dion, second prize, \$400; J. Dion, third prize, \$300; Ubassy, fourth prize, \$250; Daly, fifth prize, \$150.

National Billiard Tournament.—Tammany Hall, New York, November 4th to 13th, 1874. Prizes amounting to \$2,500 in cash, a superb emblem, and special awards from Messrs. F. Grote & Co., Peter Totans, and others. Played on a 5x10 table, 2½ inch balls.

Table showing the number of games won and lost by each player.

NAME.	Vignaux.	Garnier.	Daly.	J. Dion.	Rudolphe.	Ubassy.	Slosson.	C. Dion.	Daniels.	GAMES WON.
Vignaux...	1	1	1	0	1	1	1	1	1	7
Garnier...	0	..	0	1	1	1	1	1	1	6
Daly.....	0	1	..	0	1	1	1	1	1	6
J. Dion...	0	0	1	..	0	1	1	1	1	5
Rudolphe.	1	0	0	1	..	1	0	0	1	4
Ubassy...	0	0	0	0	0	..	1	1	1	3
Slosson...	0	0	0	0	1	0	..	1	1	3
C. Dion...	0	0	0	0	1	0	0	..	1	2
Daniels...	0	0	0	0	0	0	0	0	..	0
GAMES LOST.	1	2	2	3	4	5	5	6	8	Total 36

Distribution of Prizes. Maurice Vignaux, first prize, gold medal and \$1,351 44; Albert Garnier and Maurice Daly divided second and third prizes; each \$928 58; Joseph Dion, fourth prize, \$585 72; A. P. Rudolphe, fifth prize, \$440 48; Francois Ubassy, and George F. Slosson divided sixth and seventh prizes; each \$122 62. Joseph Dion took the prize for the highest run, 150; Vignaux making 159, but barred on account of winning first prize. Albert Garnier received the prize for the highest general average, 11 80-197.

The Centinial Tournament.—At Horticultural Hall, Philadelphia, May 15th to 27th, 1876. Games, 300 points; prizes aggregating \$5,000. Gotten up under the auspices of the New York *Clipper*. The following table furnishes the names of the contestants and the number of games won and lost by each:

NAME.	Sexton.	Garnier.	Slosson.	C. Dion.	Daly.	Rudolphe.	Bessunger.	J. Dion.	Foster.	Shaw.	GAMES WON.	
Sexton . . .	0	1	1	1	1	1	1	1	1	1	8	
Garnier. 1 . .	1	0	1	1	1	1	0	0	1	1	6	
Slosson. 0 0 . .	0	0	..	1	0	1	1	1	1	1	6	
C. Dion. 0 1 0 . .	0	1	0	0	1	0	1	1	1	1	5	
Daly.... 0 0 1 1 . .	0	0	1	1	..	1	0	0	1	1	5	
Rudolphe 0 0 0 0 0 . .	0	0	0	0	0	..	1	1	0	1	3	
Bessunger 0 1 0 1 1 0 . .	0	1	0	1	1	0	..	0	1	0	4	
J. Dion.. 0 1 0 0 1 0 1 . .	0	1	0	0	1	0	1	..	1	1	5	
Foster... 0 0 0 0 0 1 0 0 . .	0	0	0	0	0	1	0	0	..	1	2	
Shaw.... 0 0 0 0 0 0 1 0 0 . .	0	0	0	0	0	0	1	0	0	..	1	
GAMES LOST	1	3	3	4	4	4	6	5	4	7	8	45

In this tournament Sexton made what was then considered the remarkable run of 251. Sexton secured first prize, \$2,000. Garnier, second prize, \$1,200. Slosson, third prize, \$800. Cyrille Dion, fourth prize, \$600. Daly, fifth prize, \$400.

Sexton's Great Run of 417.—Sexton vs. Slosson. Globe Theater, New Orleans. Louisiana, January 5th to 7th, 1877. Match for \$200 a side, between William Sexton and George F. Slosson, 1,800 points, 600 points each night for 3 nights. Score; Sexton, 1,800; Slosson, 975. Averages; Sexton, 24 12-37; Slosson, 13 26-73. Best runs; Sexton 417, 190 118, 111, 101, 99; Slosson, 172, 89, 79, 76, 74, 70. Masse shots; Sexton, 39; Slosson, 30. Bank shots; Sexton, 9; Slosson 1. Umpires; Charles Quaid; for Sexton, John Oberlander for Slosson. Referee. Mr. D. Schwartz. Scorer; Mr. Newhauser.

New York's Grand Tournament.—Cooper Union, New York, January 20th; February 10, 1879. Prizes of \$1,000, \$600 \$300 and \$200; and in addition an emblem indicative of champion, consisting of a gold and silver urn, surmounted by a billiard player. Sexton declined

to play on account of illness, but entered subsequently. The following was the result:

	Games won.	Games Lost.	Best Run.	Best single average.	General average.	TOTAL NO. OF POINTS SCORED.
Schaefer.....	7	0	376	85.5-7	28.38-149	4,200
Slosson.....	5	2	464	81.4-7	37.62-105	3,947
Sexton.....	4	3	214	40.	14.183-314	3,179
Daly.....	4	3	370	30.	18.125-158	2,969
Gallagher.....	3	4	187	17.32-34	13.108-239	3,180
Garnier.....	3	4	220	36.3-17	14.23-123	3,490
Rudolphe.....	1	5	159	15	10 12-23	2,904
Heiser.....	1	5	158	12.5-19	4.17-121	1,002

Schaefer Plays Billiards.—Schaefer vs. Slosson; McCormack's Hall, Chicago, Illinois. May 15th, 1879. Match for \$500 a side, three-ball championship, and cup emblem, 1,000 points up. Won by Schaefer, 1,000 to 44 in three innings 690, 305, 5. Average; 333 1-3; of loser, 14 2-3. Best run 21. Time of game 1h. 05 minutes.

Slosson in France.—Vignaux vs. Slosson; Grand Hotel, Paris, France, April — 1880. Match for \$2,000, 4,000 points, five nights, 600 points played each night. Won by Vignaux. Score, 4,000 to 3,119. Score of each evening's play. Vignaux, 800, 800, 800, 800, 800; Slosson, 625, 174, 330, \*000, 1,990. Single averages; Vignaux, \*800, 66 2-3, 53 1-3; 53 1-3rd; Slosson, 132 2-3, 41 2-3, 41 1-4, 14 1-2, —\*. Largest runs; Vignaux, 800, 748, 442, 421; Slosson, 1,103, 292, 270, 128, —\*

\*Vignaux ran 800 on the fourth night without giving Slosson a chance to score.

McLaughlin's Fine Playing.—McLaughlin vs. Heiser; Assembly Buildings, Philadelphia, Pa., December 12th 1883. Match for \$250 a side, between Ed. McLaughlin, Philadelphia, and Randolph Heiser, New York, 1,000 points.

Won by McLaughlin; 1,000 to 134. Score by innings:

McLaughlin—6 5 63 0 0 0 0 10 4 19 1 85 504—1,000.  
Heiser—1 0 3 0 1 4 0 6 0 0 0 119—134.

[Note. McLaughlin's run of 804, made in forty minutes, is the best run on record in this country, and is only surpassed by Vignaux's 1,531 and Slosson's 1,103, both made in Paris, the former, in two night's play.]

Catton's and McLaughlin's Big Runs.—Catton vs. McLaughlin; Central Music Hall, Chicago, Illinois, December 19th and 20th, 1884. Billiard match, straight rail, played on 5x10 Brunswick-Balke-Collender Company table, fitted with the quick Collender cushion, between William H. Catton, of St. Louis, and Edward McLaughlin, of Philadelphia, 3,000 points up, played in two nights, 1,500 each night, for a stake of \$2,000. Won by Catton. Score, 3,000 to 2,307. Average of winner, 31 55-95. Best run by winner, 933. Average of loser, 24 27-95; best run 942. Time of game, 8 hours, 46 minutes. Referee, Mr. George F. Stroud, of Oshkosh, Wisconsin. Marker, Chas. Matthews.

McKenna Makes the Highest Run on Record.—McKenna vs. Eames; Match game for \$100, Burnsted's Hall, Boston, December 21st and 22d, 1887, between Harry McKenna and Fred Eames. McKenna to play 5,000 to Eames 500, game to be played in two nights. On the first night of play Eames scored all told in two innings, just four caroms; while McKenna put his 2,500 together in three innings. McKenna made seven and one-half circuit of the table in his run of 2,497 on the first night of play, and he left the balls in about perfect position for a continuance of the unfinished run on the second night. The score of the first night's play was as follows:

McKenna; 0, 3, 2,497; total, 2,500. Eames; 1, 3; total, 4. Second night: McKenna; 75, 0, 0, 3, 2, 1, 0, 4, 2,121, 285; total for second night, 2,500. Eames; 1, 10, 18, 0, 1, 11, 0, 0; total for second night, 41. Grand total score; McKenna 5,000; Eames, 45. McKenna scored his 5,000 in twelve innings. McKenna's runs of 2,572 and 2,121, are the best on record.

Sexton's Great Run at Cushion Caroms.—Sexton vs. Schaefer; Tammany Hall, New York, December 19th, 1881. Match \$5,000 together with the entrance money, the loser to pay all expenses. Played on a 5x10 Collender table, 600 points. Won by Sexton. Score 600 to 576. Winner's average, 3 135-155; loser's average, 3 111-155. Best runs; Sexton, 77, 19, 28, 16, 16, 19; Schaefer, 14, 23, 20, 23, 13, 21. Time of game, 4 hours and seven minutes.

Daly the Champion at Cushion Caroms.—Tournament. Tammany Hall, New York, May 14th to 25th, 1883. Contestants, Maurice Vignaux, Jacob Schaefer, William Sexton, Maurice Daly, Joseph Dion, Eugene Carter and William Wallace. Five prizes. \$1,200, \$800, \$500, \$300 and \$150. Cushion carom, 500 points. The following table shows the number of games won and lost by each player.

NAME	Daly.	Wallace.	Schaefer.	Vignaux.	Dion.	Sexton.	Carter.	GAMES WON.
Daly.....	1	1	0	1	1	1	1	5
Wallace.....	0	..	0	1	1	1	1	4
Schaefer.....	1	1	..	0	1	0	1	4
Vignaux.....	0	0	1	..	0	1	1	3
Dion.....	0	0	0	1	..	1	1	3
Sexton.....	0	0	1	0	0	..	1	2
Carter.....	0	0	0	0	0	0	..	0
TOTAL LOST....	1	2	2	3	3	4	6	21

Wallace defeated Schaefer on the afternoon of May 26, for second place, 500 to 394. Vignaux defeated Dion in the evening for

fourth place, 500 to 407. Best runs; Daly 56, 53, 47, 45; Wallace 76 (in play-off game) 41; Schaefer, 49, 46, 46, 46; Vignaux, 43, 41, 40, 40; Dion, 47, 42; Sexton, 65, 58, 47, 41; Carter, 36. Best single average. Daly, 8 4-62; Wallace, 5 5-89; Schaefer, 10; Vignaux, 8 4-62; Dion, 6 14-81; Sexton, 6 59-62; Carter, 6 20-72. Grand average Daly, 6 248-451. Wallace, 5 114-515; Schaefer, 6 218-246; Vignaux, 6 52-486; Dion, 5 189-470; Sexton, 5 187-507, and Carter 4 426-524.

Daly was subsequently challenged by Vignaux and Sexton, and resigned the trophy of champion of cushion caroms to the latter.

Slosson at the Champions game.—Slosson vs. Vignaux; Grand Hotel, Paris, France, January 30 to February 3d, 1882. Match for \$2,000; 3,000 points up, five nights, 600 points each night. Played on a 5x10 Collender table, 2½ inch balls. Won by Slosson. Score; Slosson, 3,000; Vignaux, 2,553. Best runs; Slosson, 398, 324, 344, 317; Vignaux, 394, 304, 223. Best averages; Slosson, 76 4-13, 75, 50, 33 1-3; Vignaux, 48 5-6, 33 1-3, 26 2-23. Grand averages; Slosson, 38 36-78; Vignaux, 52 57-78. Score of each evening's play. Slosson, 600, 208, 992, 600, 600; Vignaux, 340, 860, 495, 389, 469.

Schaefer in France.—Schaefer vs. Vignaux; Grand Hotel, Paris, France, November, 26th to 30th, 1883. Match for \$2,000 between Maurice Vignaux and Jacob Schaefer, 3,000 points, 8 inch balk-line, 600 points each night. Won by Vignaux, 3,000 to 2,859. The nightly play of the men is summarized as follows:



Night.	Innings.	Best Run.	Average.
1	21	Vignaux, 488	79 23 5-21
2	29	Vignaux, 543	83 18 21-29
3	15	Vignaux, 769	153 51 4-15
4	13	Vignaux, 600	165 46 2-13
5	28	Vignaux, 600	110 21 3-7
1	22	Schaefer, 600	125 27 3-11
2	30	Schaefer, 600	133 20
3	15	Schaefer, 543	108 36 1-5
4	12	Schaefer, 163	75 13 7-12
5	27	Schaefer, 953	164 35 8-27

Only the first night's averages stand as records, as the play on the other nights was not begun from the spot, but from the positions left the evening before. Grand averages: Vignaux, 28 16-53; Schaefer, 26 103-106. Played 106 innings each.

The Final Tournament of the Big Three. — Tournaments 14 inch balk-line; Central Music Hall, was commenced December 21st, 1885, and concluded December 28th. Schaefer the winner. This tournament was played for the \$1,000 that was contributed by the Brunswick-Balke-Collender Company, originally for the Room-Keepers' Tournament of Chicago, but as that tournament resulted in a tie, Thorn (the Brunswick-Balke-Collender Company) manager refused to give the money unless it was won by one of the contestants. They finely concluded to play a tournament to a finish. The result is given.

Slosson and Vignaux open the Tournament. The following is the score. Game won by Slosson. The score: 800 to 743.

The second game was between Schaefer and Vignaux. Won by Vignaux. The score: 800 to 686.

The third game was between Slosson and Schaefer. Won by Schaefer. The score: 800 to 668.

The result of the game made another tie. A condition of this tournament was that it should be continued to a finish. Accordingly, the players resumed on December 24th.

First game; Schaefer and Vignaux. Won by Schaefer. The score: 800 to 671.

Second game, Vignaux and Slosson. Won by Vignaux. The score: 800 to 710.

Third game; Schaefer and Slosson. Won by Schaefer. The score: 800 to 529.

This gives Schaefer first prize, \$500, Vignaux the second, \$300, and Slosson the third \$200.

All the honors of last week's tournament went to Schaefer, he having made the highest run (185), the best single average, and the best grand average, besides losing but one game out of his four. The grand averages were: Schaefer, 23 96-130 (3,086 points); Vignaux, 17 5-177 (3,014 points); Slosson, 16 3-196 (2,707 points).



## PREFACE.

Sir Astley Cooper, the celebrated English physician, has said: "We should all sleep more soundly if we made it a rule to play billiards an hour or two each evening before going to bed."

Dr. Marcy, the well-known American physician says: "One of the pleasantest and easiest means of regaining and retaining health, is to introduce into private houses a billiard table, and to present it to the entire family, men women and children, as a means of daily exercise and recreation. The most indolent and stupid will, by practice soon acquire a fondness for the game, and the improvement in the sanitary condition of those who habitually indulge in it, will commend it in the strongest manner to the heads of families. We also advocate the game of billiards from a moral as well as sanitary point of view."

Young America is naturally "frisky," naturally enthusiastic, exuberant, and fond of excitement and fun, confine him in the house without diversion and excitement, and he mopes, sulks, pines, and sooner or later breaks wholesome parental restraints, and instinctively seeks for amusements, excitements, and pleasures elsewhere, at the club, the playhouse, the restaurant, and too often the gambling room.

These natural instincts for diversion may be directed in such a manner by parents, as to be productive of positive physical, moral and intellectual benefit, by investing home with a few of the attractions that beckon them elsewhere. Give them comfortable billiard rooms and billiard tables, so that body and mind can be amused and invigorated, and the attraction and pleasures of home will be superior to those beyond its boundaries. A steady hand, a clear head, quick perceptions and a pleasant exercise of the calculating powers are the requisites for an accomplished billiard player. The practical development of those qualities must be productive of good results."



## Introductory.

To give this little work the title of "Billiards without a master or teacher" would be an insult to the intelligence of those to whom it is particularly addressed—for in my opinion there is but one clear pathway to the brain and that is through the eye—I speak from experience. Billiards like fencing, boxing and wrestling, can be taught, and one practical illustration with the cue is worth a month's reading of the best works on the subject. Friends and pupils to whom I have submitted my intention to describe my course of teaching, have been about equally divided on the subject, some claiming that I would be interfering with my own business—one would have no need of a teacher—that other teachers would copy my lessons etc., while others think as I do, that by bringing the fact home to all, that the game CAN BE TAUGHT, by giving them plain examples to try while practicing, it will increase and tend to popularize the game, and I must be content to take my chances of doing a fair share of business. Of one fact be assured, the method or system described here, is STRICTLY ORIGINAL with myself. The measurements for direct play as well as the angles, were studied out without assistance from any quar-

ter. This method has improved my own play so much that I have no hesitation in teaching it to others, guaranteeing satisfactory results. So, without further preface I will like Antony, "speak right on."

The works of Authors on billiards that I have perused, have, in my opinion, one and all "missed the key" to the entire situation; by skipping lightly over the "position and stroke" and plunging bodily into a sea of algebraic and geometrical deductions that are simply useless in practical play, and confusing to a degree.

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### "DON'T"

- Lose your temper.
- Spare the chalk.
- Play on the ball farthest away.
- Keep your feet together.

## FIRST LESSON. POSITION AND STROKE.

\*(Assuming the player to be right handed).

Stand well back from the cue ball, so far back that the left arm is actually stretched in placing the left hand firmly on the table within eight or nine inches of the cue ball, left foot pointing straight to the front, shoulders thrown back, left knee bent forward so as to form a perpendicular line with the left foot and shoulder, right leg perfectly straight, with foot pointing at a right angle, about two-thirds of the weight thrown on the left foot.

The reasons for placing the body in this position are first, that one stands free and easy on the feet and is not forced to balance themselves with the bridge or the left hand, which interferes with the free stroke. One might as well attempt to box or fence with the feet together as to try to play billiards in that position; second, with a cue the proper length the right hand hangs down perfectly straight from the elbow, allowing the player to make a regular free pendulum movement. The body, in fact, NO PART MOVES EXCEPT THE RIGHT WRIST AND FORE-ARM. Use the full length of the bridge in each preparatory movement. Never grasp the cue, on the contrary, allow it to hang very loosely, holding it by making a perfect circle with the right thumb and forefinger.

"The Stroke." First, in all cases, place the cue tip nearly against the cue ball and exactly

at the point you intend to strike it, swing the right hand back with a free, graceful and perpetual movement, always make the practice or preparatory movement precisely like the play stroke, by being careful for a time; in taking the proper position, placing the bridge the correct distance from the cue ball, etc. One, in a very short time becomes accustomed to the proper length of stroke, and position is taken intuitively; again, be careful from the beginning to USE THE FULL LENGTH OF THE BRIDGE, the cue as nearly level as circumstances will permit. In that the secret lies.

Practice all the different degrees of force, always allowing the cue to run lightly. Swinging slow at first then increase the momentum. Never allow the cue to stop, as the momentum decides the strength of stroke desired, and always, strike through the cue ball freely allowing the cue-tip to fall on the table; there is no such thing in the game as jerking the cue back or clutching hold of it so as to check the motion; always strike straight and allow the cue to rest on the table; it matters not how hard or how easy one plays, the entire weight of the cue should strike the cue ball, true the momentum is very slow, when nursing (keeping the balls together) but without the stroke as explained, nursing is impossible, for it is asking too much for one to control the shot, unless they are perfectly easy in position and stroke. Amateurs fail especially on draw shots, for two reasons; first, having a strained and uncomfortable position they cannot hit the cue ball where they intend to; secondly, they use too much force, and invariably pluck the cue back before the stroke has been delivered, there is positively nothing in the way, and no danger of striking any but the cue ball. Thus it is plain, that the momentum decides the strength of the stroke, that is, the weight of

the cue multiplied by the velocity. It is policy to play the system strictly and NEVER ADD STRENGTH to the swing of the cue when delivering the stroke, for there is not a stroke in a hundred comes up while playing, that the weight of the cue, with a free, light, running movement, will not furnish sufficient strength or power to execute it properly. The "Knack" is having the movement free, even careless, with right wrist and forearm perfectly relaxed so the entire weight of the cue will strike, or rather the force culminate in the cue ball, the point of the cue will as a rule lay six inches BEYOND where the cue ball rested, so when one can strike the cue ball at the point intended, the self same stroke will make any shot at the game. One must play gracefully to play well, stand firm but in a perfectly easy pose.

The advantage of so doing is apparent at a glance, and as the player has full control of the cue at all times, the benefit cannot be overestimated. The preparatory or practice movements for ordinary or hard strokes, should not exceed three, that is, the player should have the cue moving on the second trial at exactly the speed he wants to make the shot, and as the entire distance of the bridge has been traversed twice, it only remains to repeat the movement at the same force, and allow the entire weight of the cue to strike the ball without hindrance, for slow strokes, such as is used in nursing, play on the second move, by so doing and being accustomed to the weight of the cue, one can with practice strike the speed desired, but where the preparation is slow, or the cue allowed to stop, it is asking too much of the player to be able to control the force of the stroke, or to hit the cue ball with any degree of certainty, more especially when the body is moved, and (as is generally the case with Amateurs) the cue plucked back or grasped in the hand be-

fore the stroke has been delivered, causing one to take a "bite" of the ball, so to speak. It not only enhances the pleasure of playing, but it is indispensable to have a private cue; I have found that those who have a cue of their own the proper length, weight, etc., to suit their stroke, improve faster than others who insist on changing from one weight to another, although in making cues, all are made on the same principle, but there is a great difference in the balance length, etc., but after having the pupil play for five minutes, it is an easy matter for me to make a cue that will suit his or her stroke. It is astonishing how quickly some pupils get a stroke (i. e. strike the same length at every move) and forget all about it; don't misunderstand me. By forgetting I mean that it is necessary to forget about the stroke, and as soon as one DOES forget it, the greatest of the trouble is over, and that comes by being careful to start right, by taking the proper position, etc. It comes so perfectly natural, that sooner or later any one "finds it" as it were, and in the majority of cases, in a moment, so to make this clear, I will say that as a rule the pupil in the endeavor to do the stroke correctly, tries too hard, but with some coaching and advice to be as careless as possible for the time being, the result is attained, some in one way, some in another, but the most succeed in striking free and correctly at the position of drawing a ball at right angles. The confidence once established; but little difficulty is after experienced in striking free in most positions, though there are certain positions that one involuntarily clutches the cue while playing or strikes a half round stroke through sympathy but one realizes it at once, and of course remedies the fault as soon as possible. Take the practice stroke as if it were the play stroke, aiming at the part of the ball you intend to hit.

It is a common error for players to get the range by aiming at the center of the ball, then strike to one side or the other or below to make a draw; a bad habit once formed is really more trouble to break one of it, than to give an entire lesson. You always have the same length of bridge; should the cue ball lay near the cushion, say 8 or 9 inches, use the "Cushion bridge," letting the cue run on the rail placing the first two fingers of the left hand astride of it, and close enough so the cue cannot "wobble;" should the cue ball be closer than 8 inches use the natural or open bridge, with the fingers back on the rail far enough to make the usual length of stroke, when UNDER the cushion, use open bridge, placing the end of the fingers AGAINST the cushion rail thereby getting the free and easy stroke, in fact, with a few exceptions the player who masters the stroke will have use for that same particular movement and none other. In reality all can be explained except the stroke, and the pupil readily drops into that by being careful and being kept in the position for a time when without knowing why, any other than the correct position will be abandoned intuitively.

The repetitions in the above are simply to impress the importance of the fact that nothing like a strained and uneasy position is correct, and one must be as easy on their feet and as graceful in position as possible. The importance of so doing can be estimated when I assure you that any shot, either plain or fancy can be made by any one who can strike the cue ball where they intend to. So much, so VERY much, in my opinion depends on the position and stroke, that had I the time etc., I would in no case allow a pupil to play for a single count, until after having a month's practice of simply playing at an object. Perfecting the stroke, the ability to strike the ball precisely where intend-

ed etc., for when that is once accomplished any shot can be made with perfect confidence.

"English twist" or (as it is termed in England) "side" is a great factor in the game, in all angle shots the full English is used, the variations are countless and too confusing to attempt on paper, though a competent teacher has but little difficulty in making all clear, as he can illustrate in a practical manner. For those who prefer pool, the self same rules for the stroke are adapted and when mastered, one can, after pocketing a ball, leave the cue ball anywhere on the table for position. I recommend the covered bridge for the reason that it can be raised or lowered easier than the open or natural bridge. In using either, one should bear the weight on the ball of the hand, using the fingers only to steady the hand with. With the covered bridge make a complete circle of the left thumb and forefinger, giving the cue as much play or room as possible; the cue will rest on the second finger and should be allowed to find a natural resting place by its own weight. Never move the bridge, and in the beginning practice leaving bridge and cue both on the table after the stroke has been delivered, strike with the cue always level, if possible in so doing the cue ball meets with no resistance from the table and keeps on its natural angle.

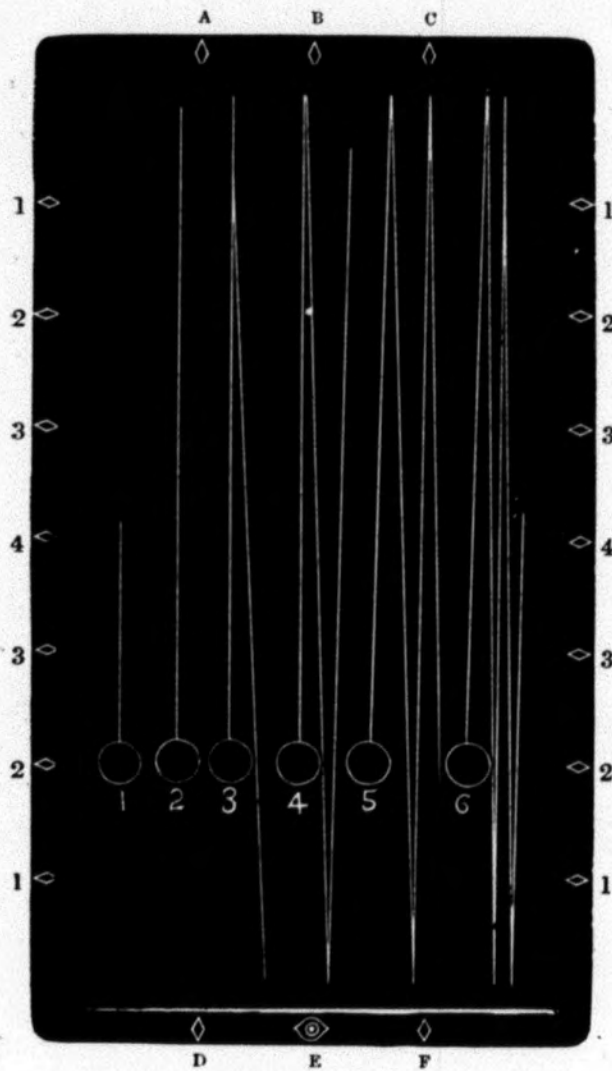
Our busy time wants to do its studying rapidly; to have facts stated in the most condensed form consistent with a full explanation.



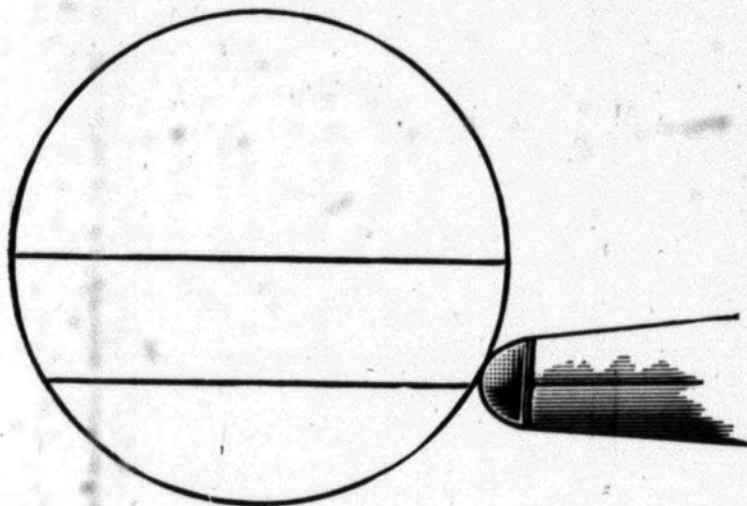
1st. LESSON.  
The perfect position. Position and stroke with covered  
bridge.



The correct position with natural bridge.



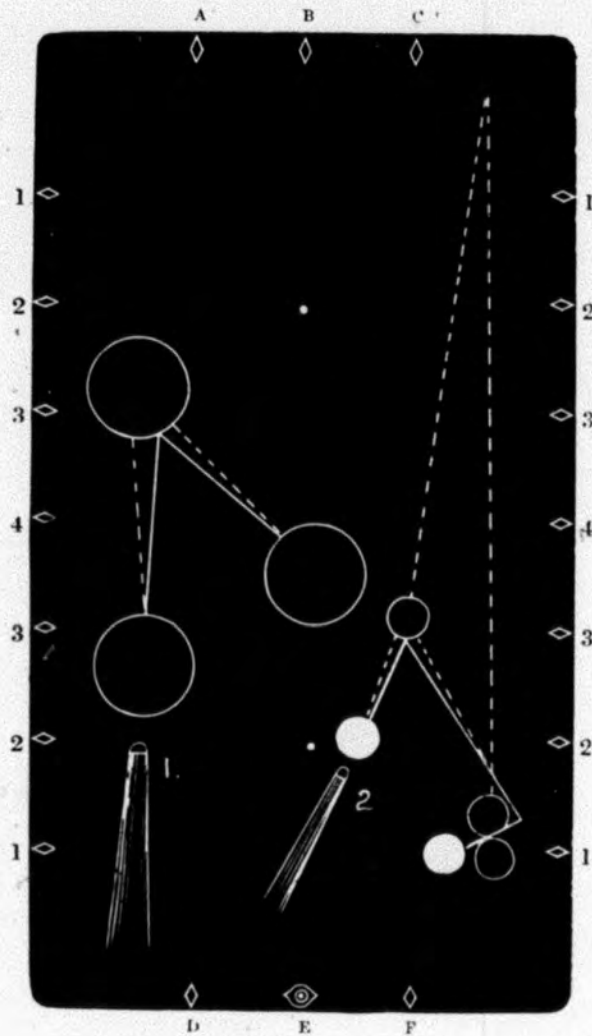
- |               |               |
|---------------|---------------|
| 1. Very slow. | 4. Ordinary.  |
| 2. Slow.      | 5. Hard.      |
| 3. Medium.    | 6. Very hard. |



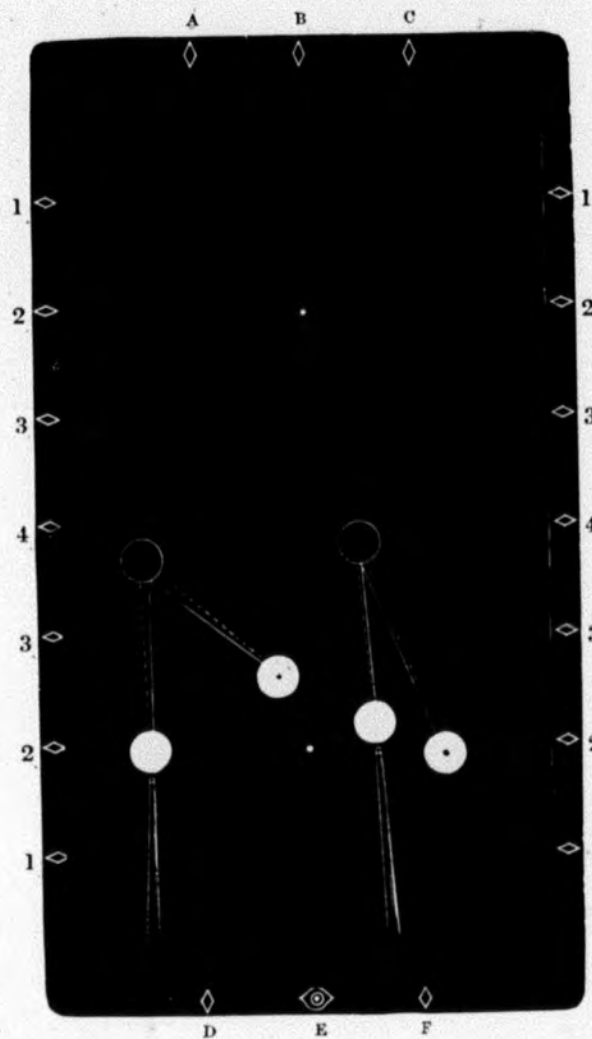
2nd. Lesson.—The Draw Shot. Low Bridge. Strike cue ball  $\frac{1}{4}$  below center. *No English.*

Note. The ball played at or on is called the *object* ball; the 2nd, or the one counted on, is termed the *carom* ball.



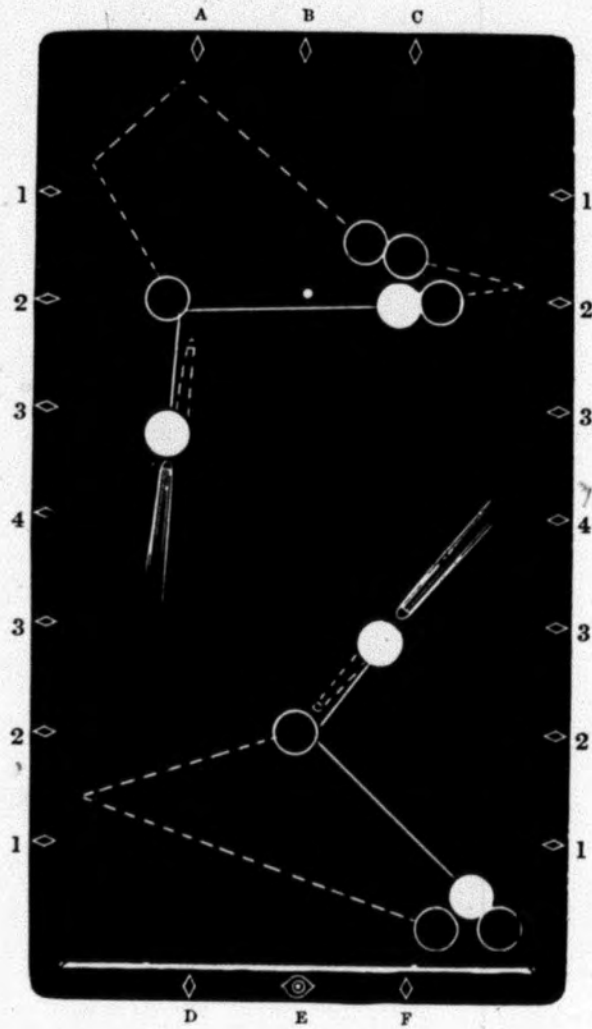


No. 1. Draw shot. Geometrically correct.  
 Draw line from center of cue ball to center of object ball, also from center of carom ball to center of object ball. Play at half the distance between where the two imaginary lines strike object ball. 2. Draw for position.



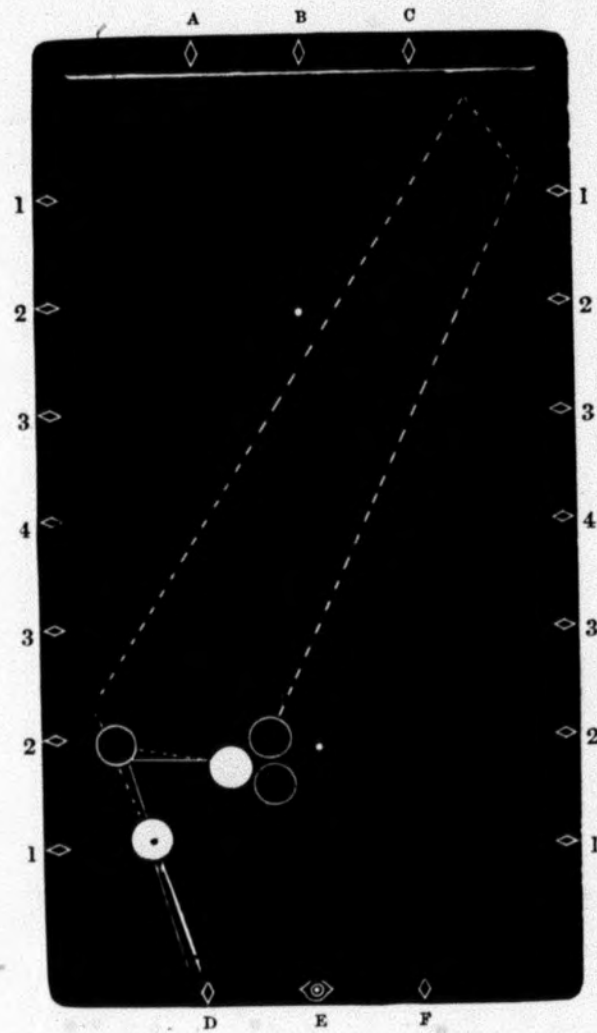
The direct draw. Half way between the lines from centers of cue and carom balls, drawn to the object ball. Strike cue ball  $\frac{1}{2}$  below. No English.

44



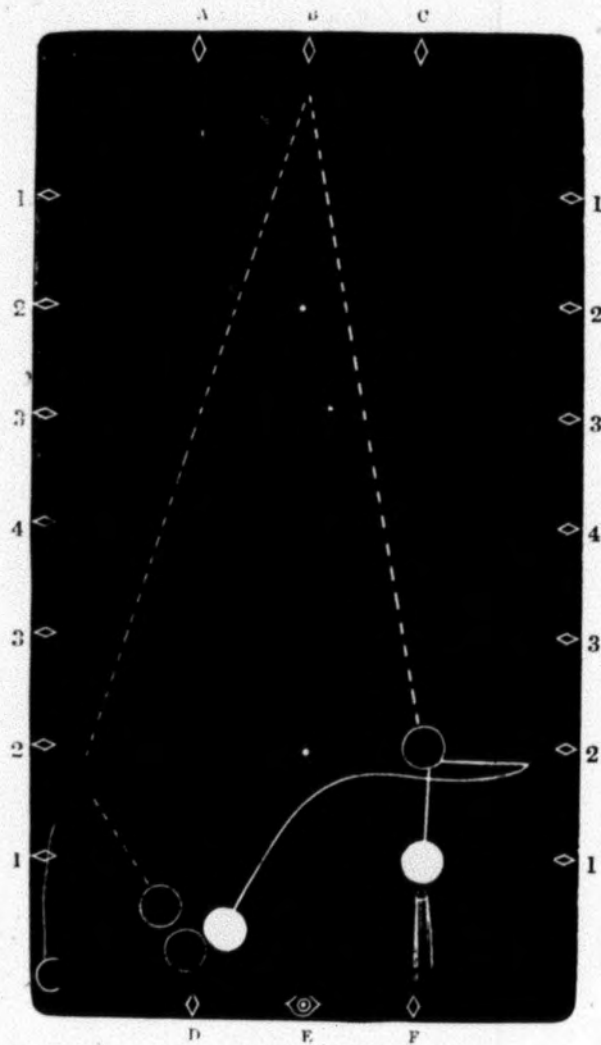
Drawing to a right angle. Play center of cue ball on a line of the extreme edge of object ball. Cue ball  $\frac{1}{4}$  below, always. The proper force leaves position as per diagram. - Leave cue on the table

45



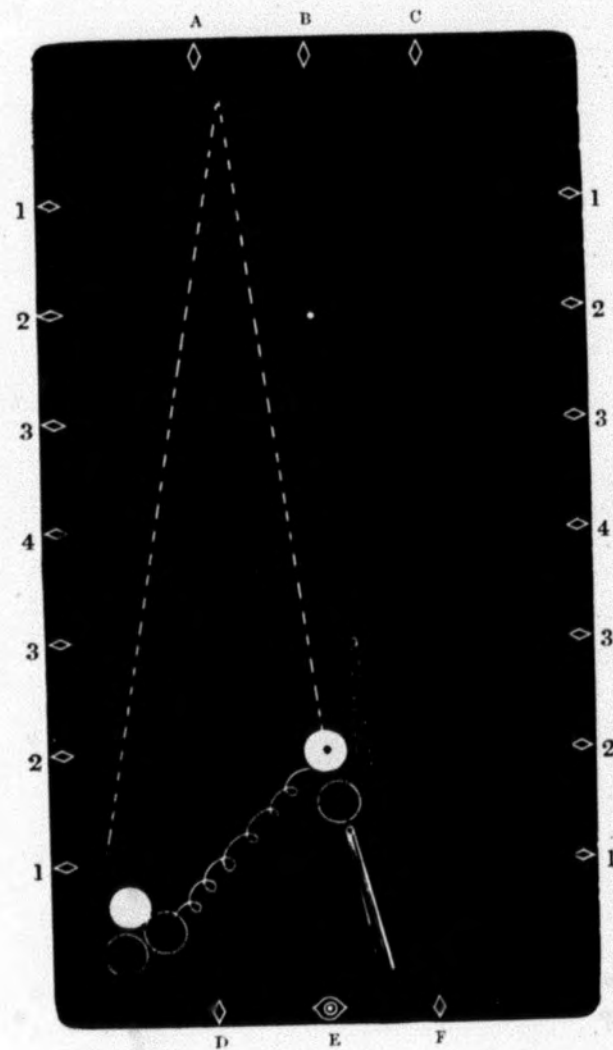
Drawing for position. Take the draw measure on object ball. Cue ball  $\frac{1}{4}$  below center to make a slow draw. Stroke, medium.

46



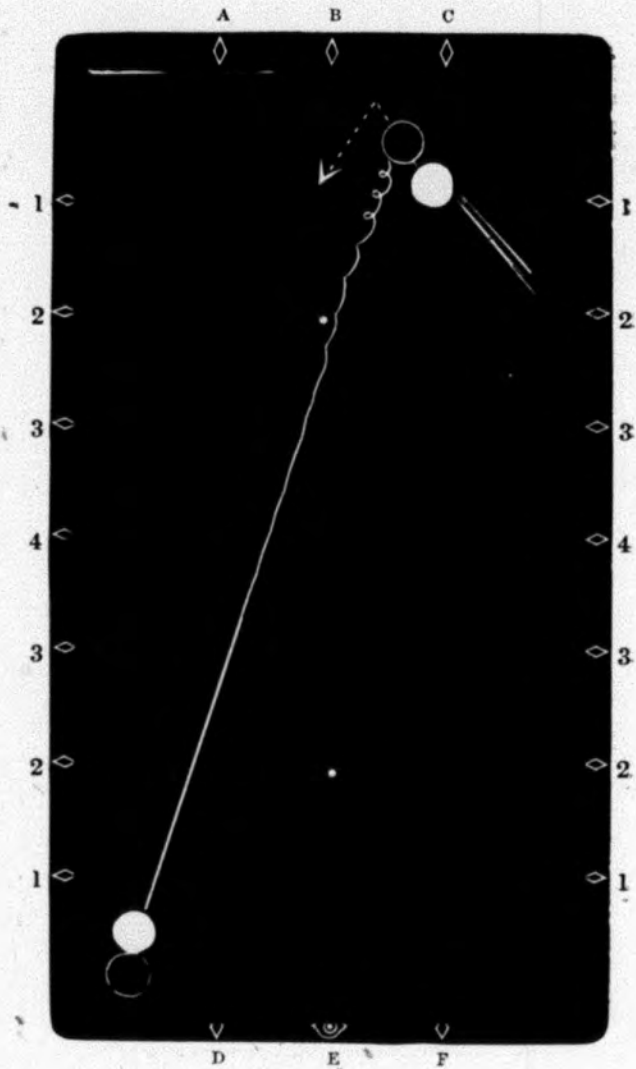
Force draw for position. Play center of cue ball at  $\frac{1}{4}$  of object ball perfect draw. No English.  
Stroke, ordinary.

47



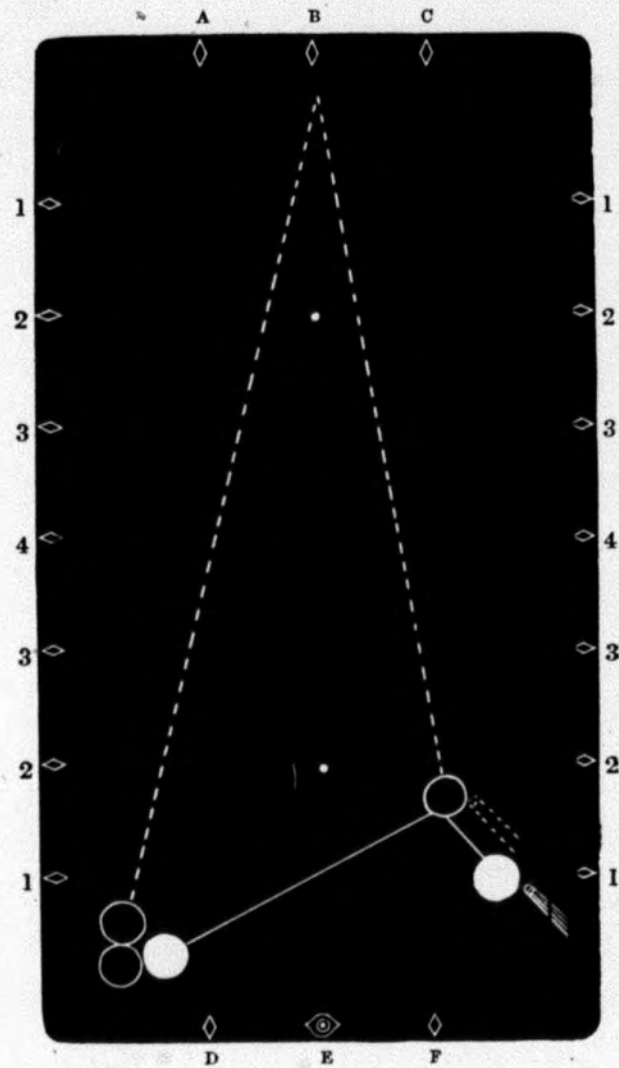
Close draw for position. Take draw measure on object ball. Cue ball  $\frac{1}{4}$  below center with a little reverse English, thus allowing the cue to bound off. Note where the cue should be after the stroke. Stroke, ordinary.

48

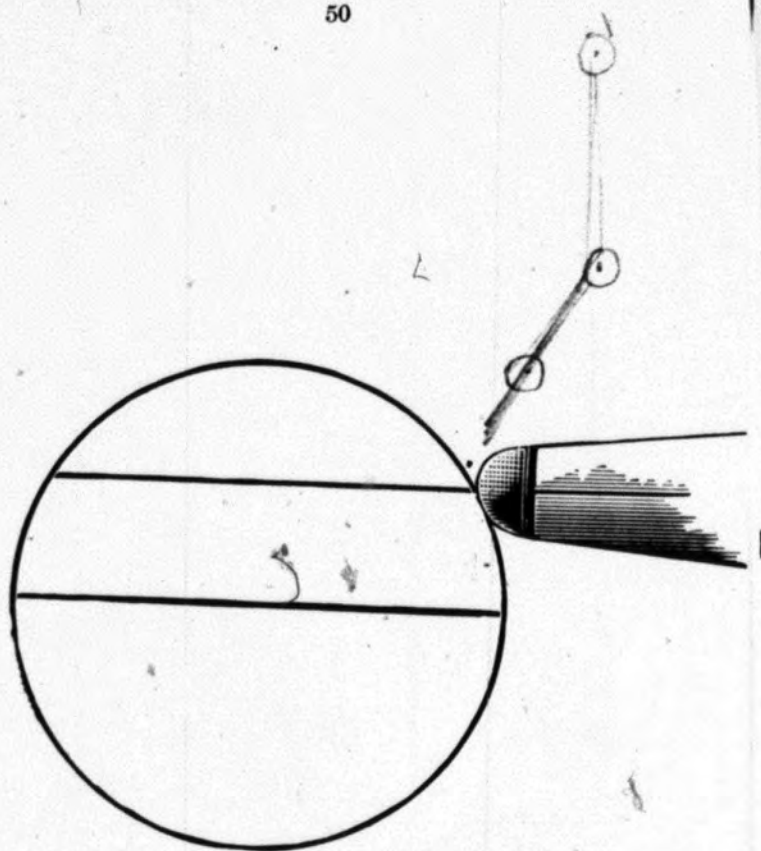


Close draw. As in the natural draw distance cuts but little figure, only more force being requisite. Take the draw measure on object ball. Use a little reverse English.

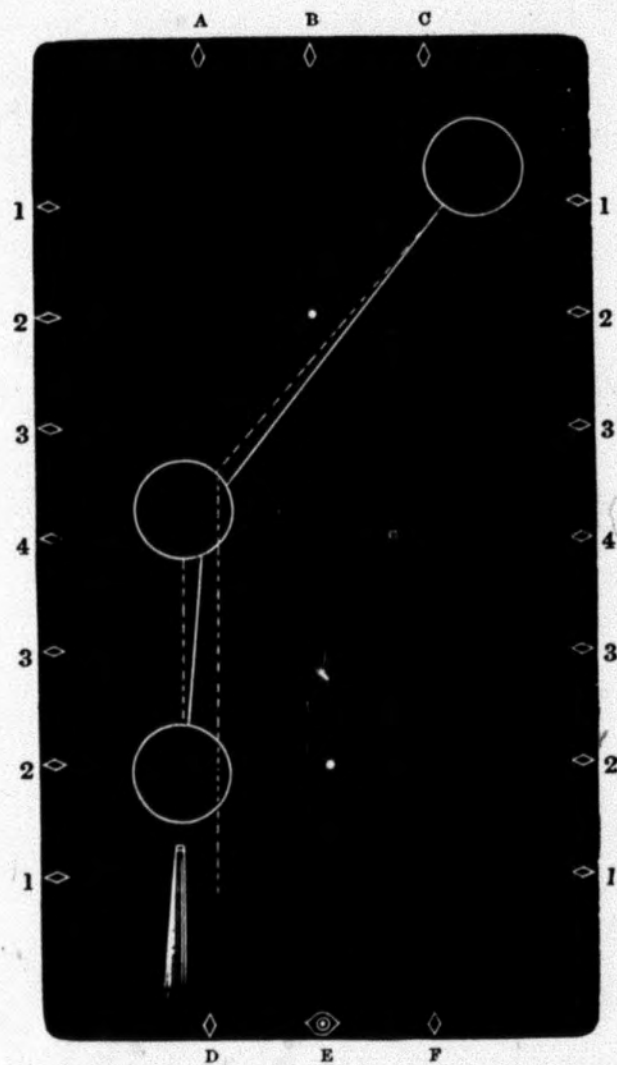
49



Close right angle draw. Center of cue ball on a line of the side of the object ball. Cue ball  $\frac{1}{2}$  below. Reverse English. Stroke medium.



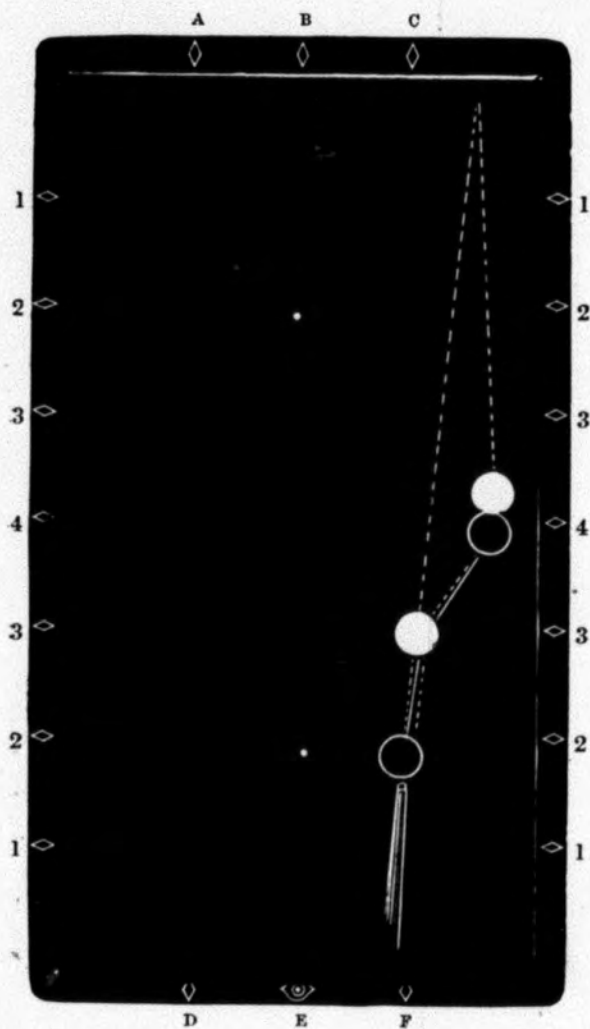
The Follow Shot. Strike cue ball  $\dagger$  above center.  
Level cue.



The Follow Shot — Take a line from center of carom ball to center of object ball, then through object ball to determine the point opposite and on the side of cue ball; then a line from center of cue ball to center of object. Play half way between the lines as per diagram.

No English—Like the Draw the radiation is from the object ball.

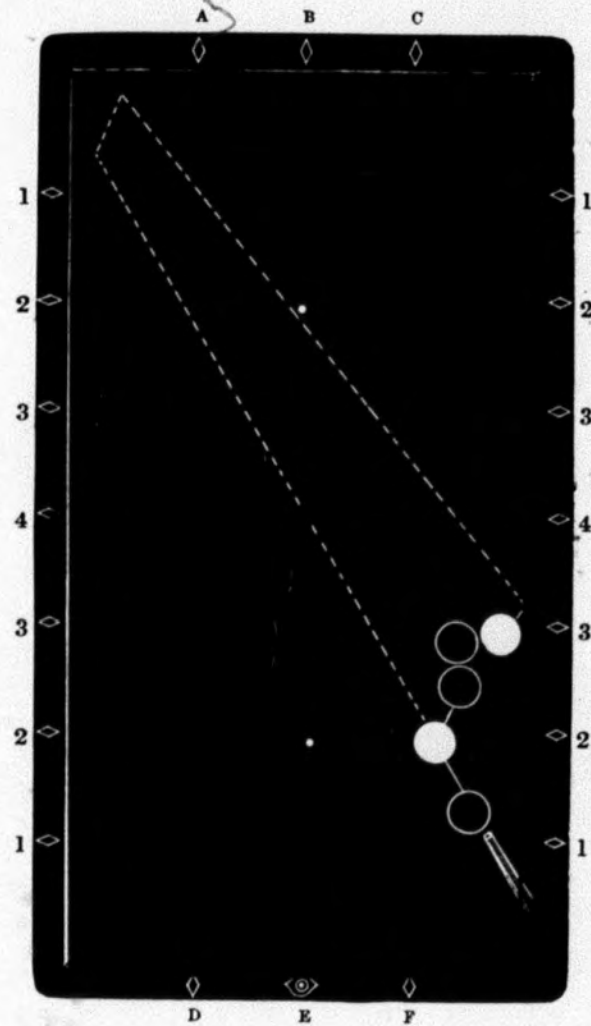
52



Follow for position.—Take measure as described and shown above; stroke slow.

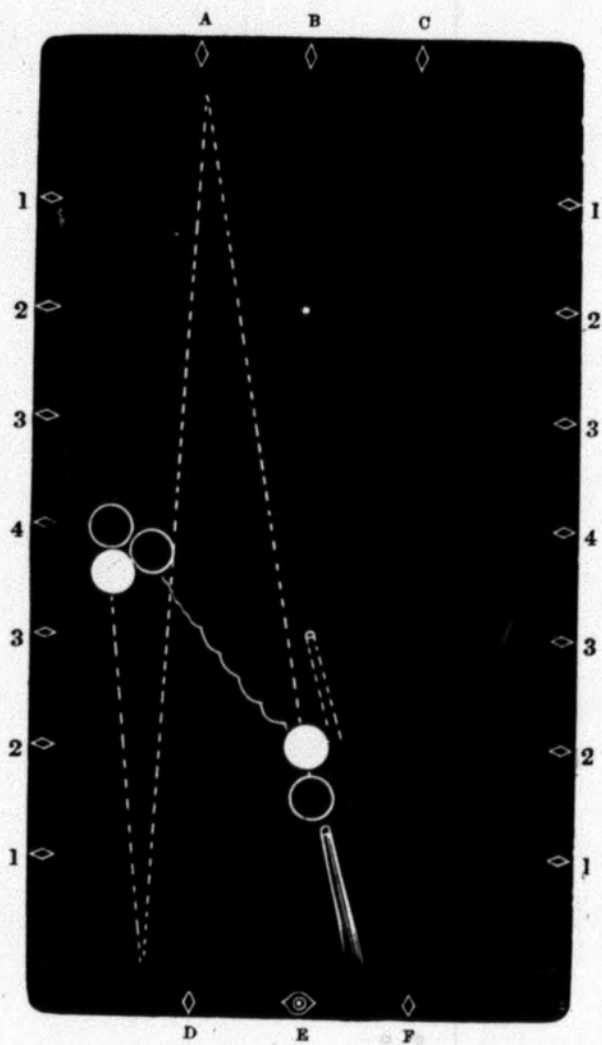
The use of English is detrimental either in the draw or follow shot as it destroys perfect rotation.

53



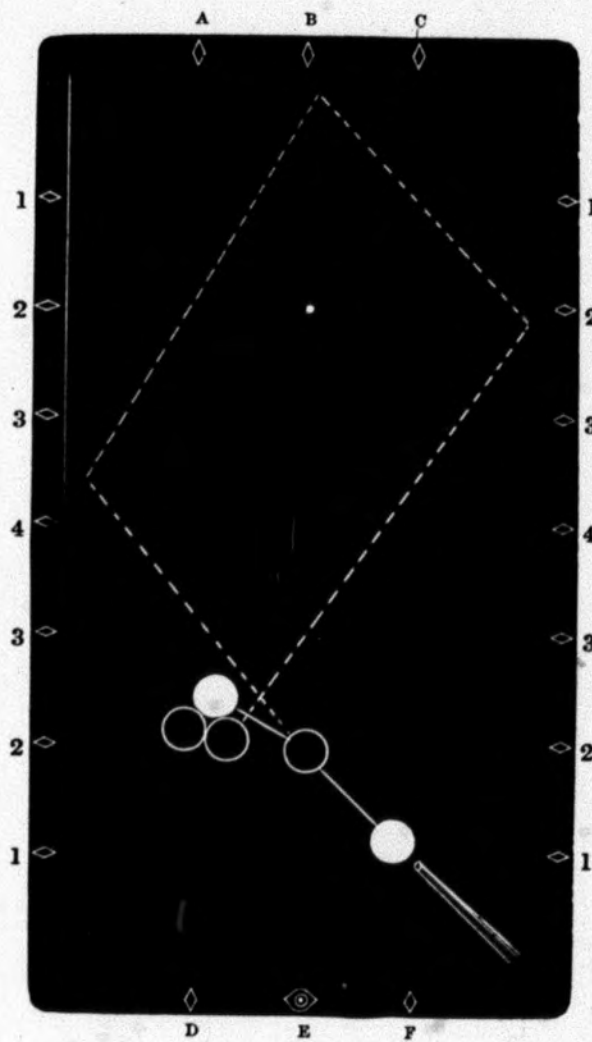
Slow follow for position.—After taking the proper measure on object ball, strike cue ball a very little above center. Stroke, ordinary.

54



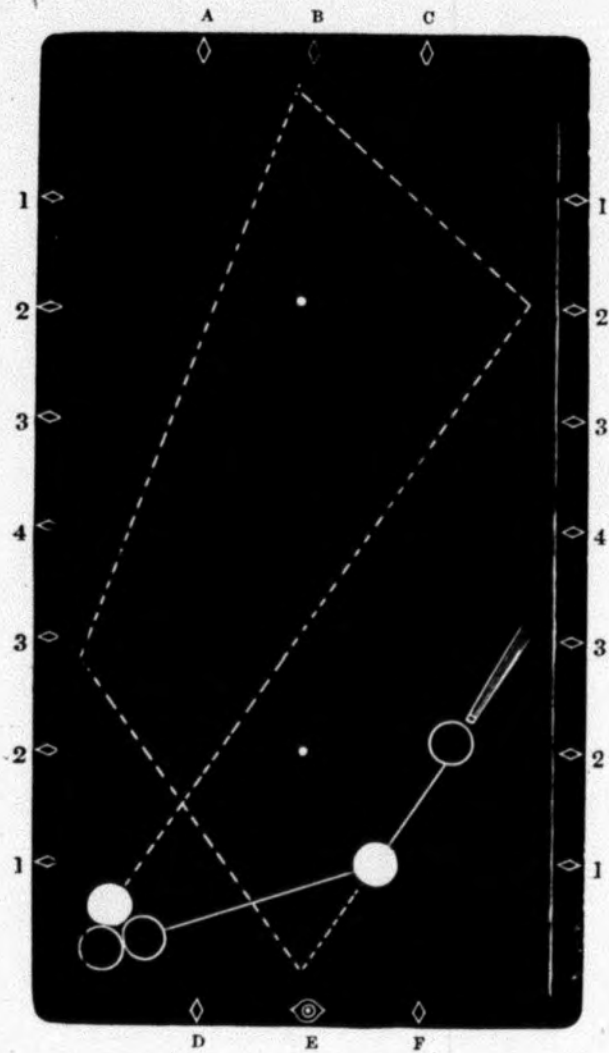
Close follow.—Take the proper follow measure, strike cue ball  $\frac{1}{2}$  above,  $\frac{1}{2}$  to the right which allows cue to escape. Avoiding a foul stroke (push).

55



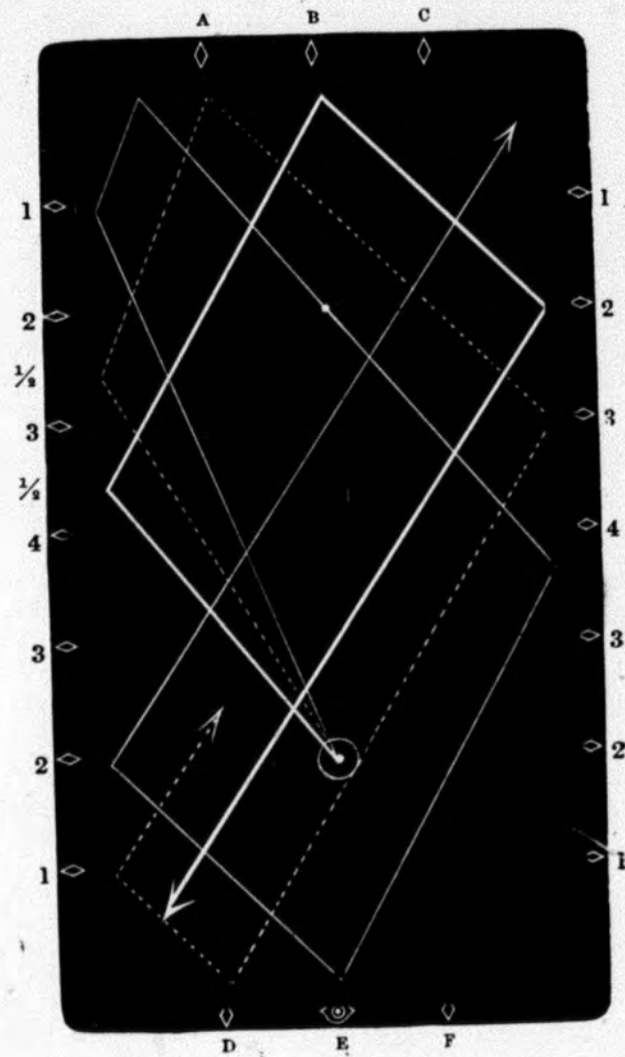
Driving slow follow.—Stroke hard enough to leave the above position. Cue ball a shade above center.

56



Driving slow follow shot.—Follow measure. Cue ball a shade above center.  
Stroke hard.

57

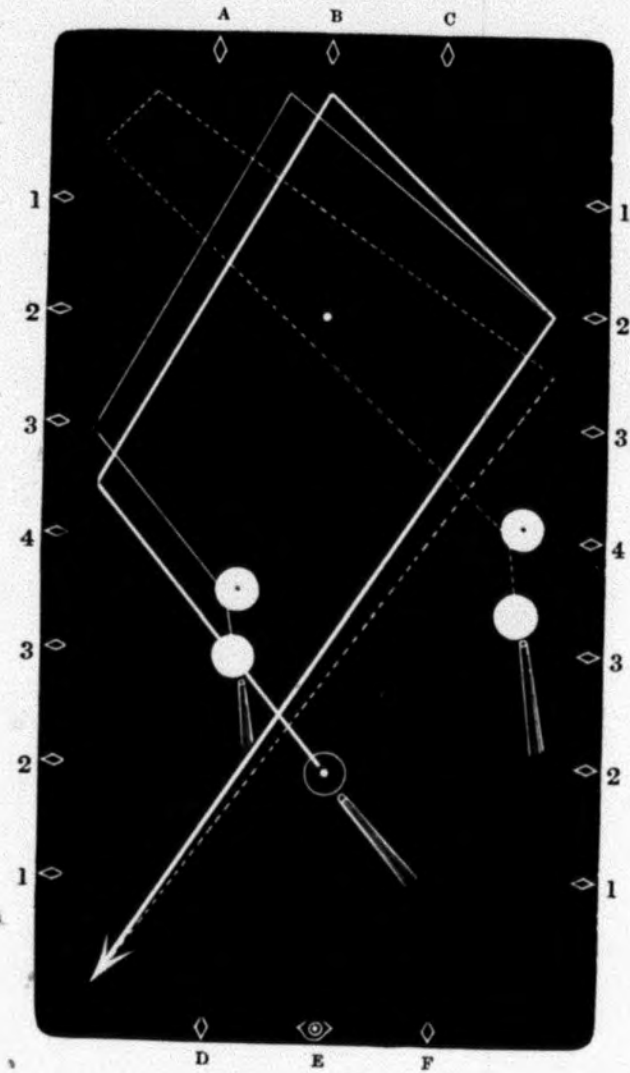


4TH LESSON.

Place cue ball on spot. Bank at the three different angles.  
Full English.  $\frac{1}{4}$  above,  $\frac{1}{2}$  right.



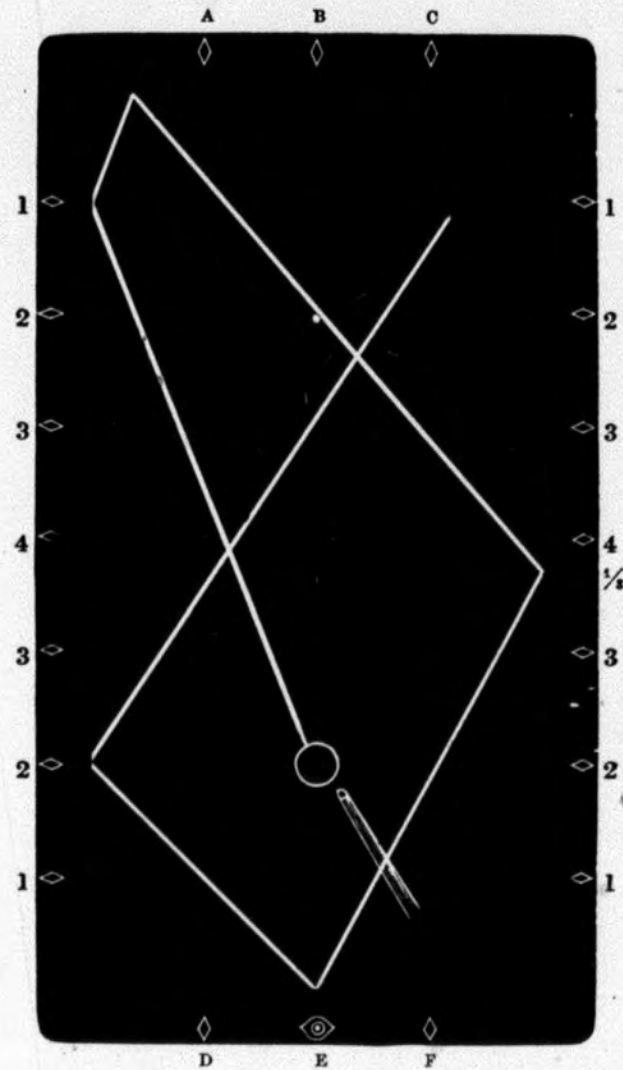
58



## 4TH LESSON.

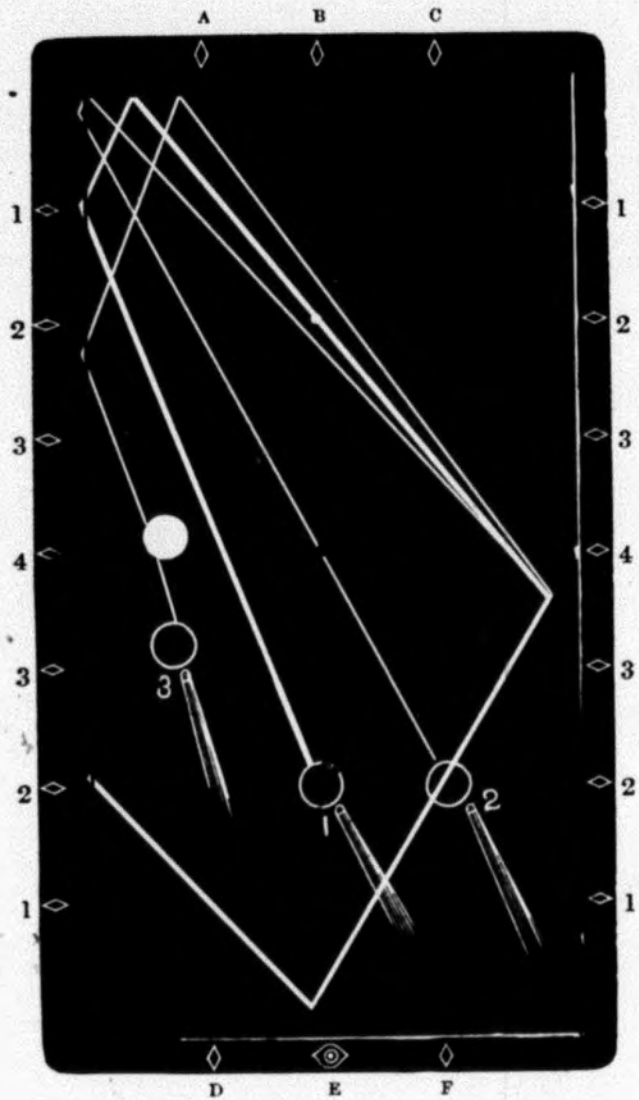
Showing the parallel of the natural angle. Full English.  
 $\frac{1}{4}$  above,  $\frac{1}{4}$  right.

59



## 4TH LESSON. Angle 1.

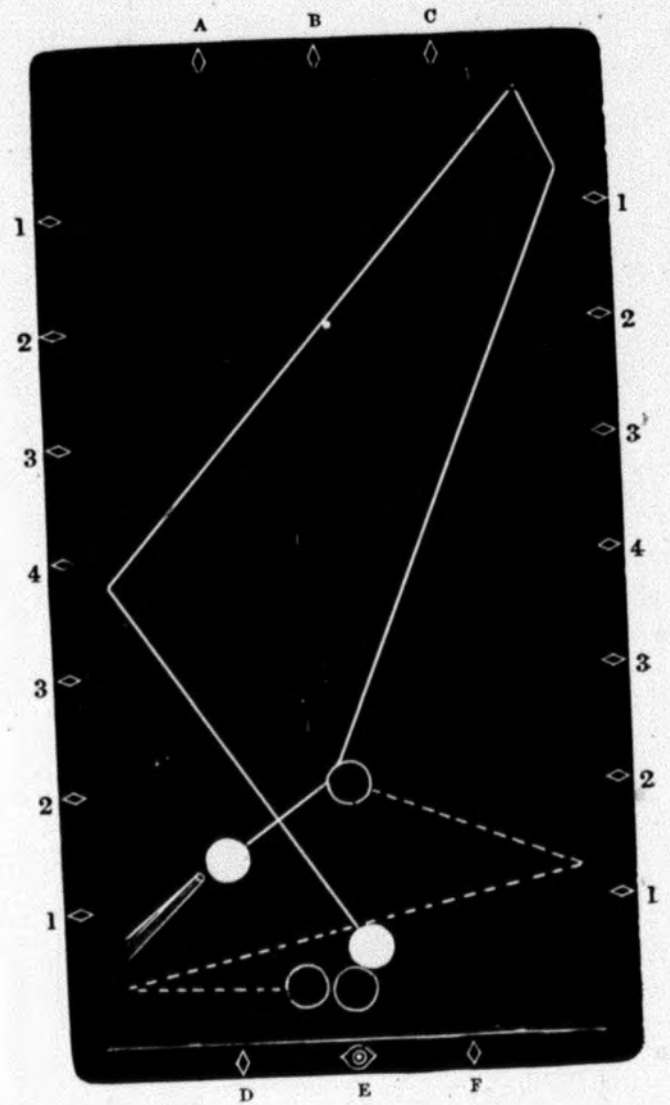
With the spots at each end of the table as the base of calculation. Place cue ball on spot at head of table. Play at Angle 1. Full English on the side you are going to. (The right in this case).



4TH LESSON. No. 1. Natural Angle.

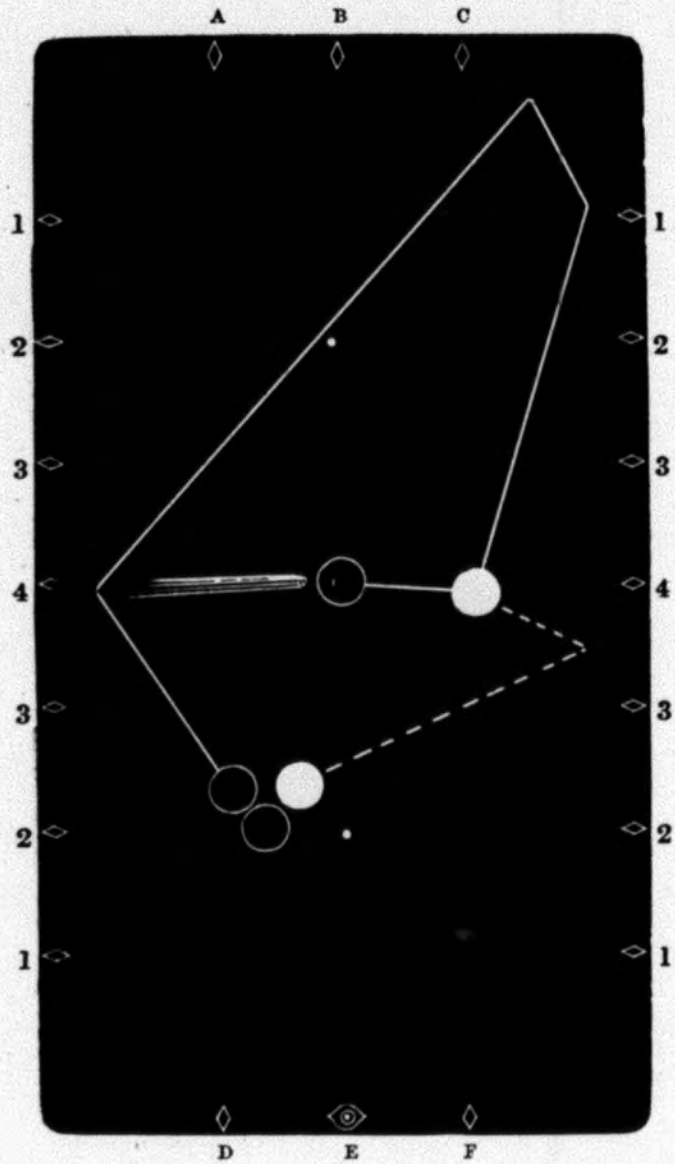
No. 2.—By taking the same parallel, always using full English and striking cue ball  $\frac{1}{2}$  above. The cue ball finds the natural angle at the third cushion.

No. 3.—As the object ball is to the left of Angle, take the parallel (the same distance) above on the cushion.



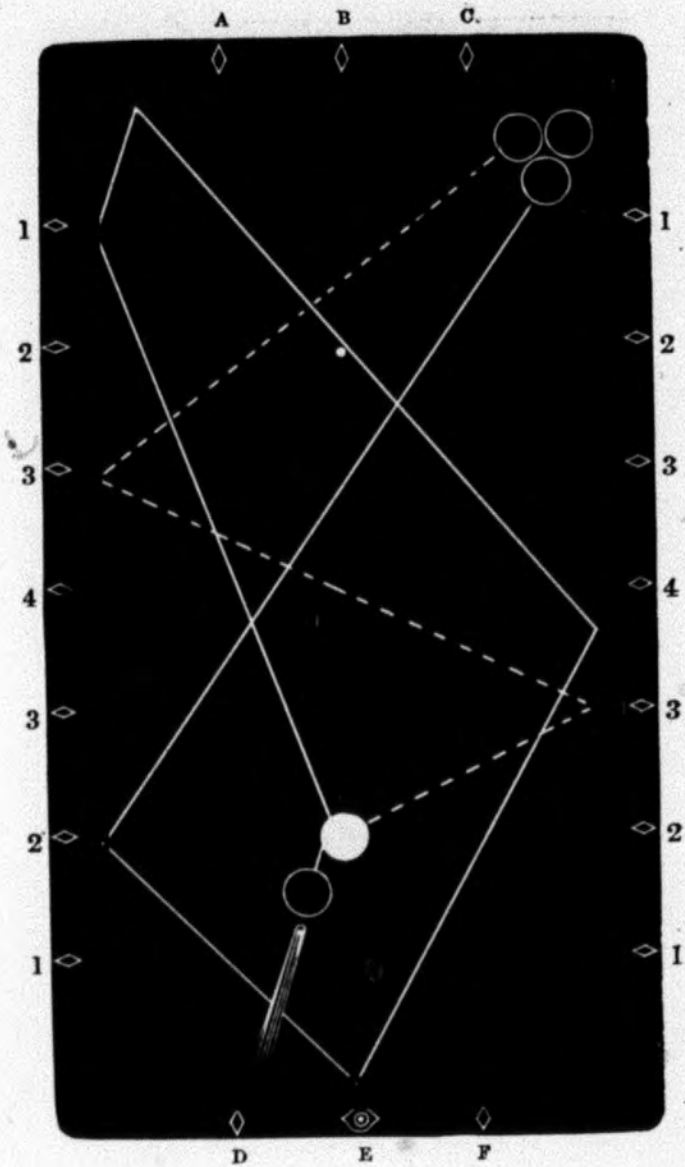
Position shot on natural angle.  
Stroke medium.

62



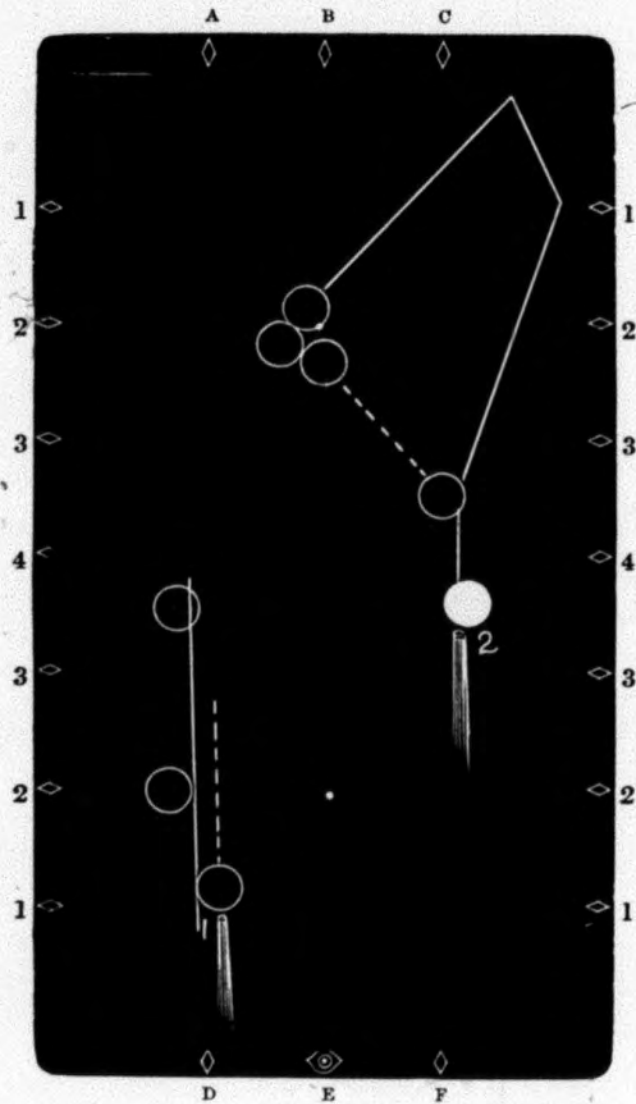
Position shot on natural angle (using angle 1 as carom ball)  
Full English. Stroke, medium.

63



Position shot. Full English † above, † right.  
Stroke hard

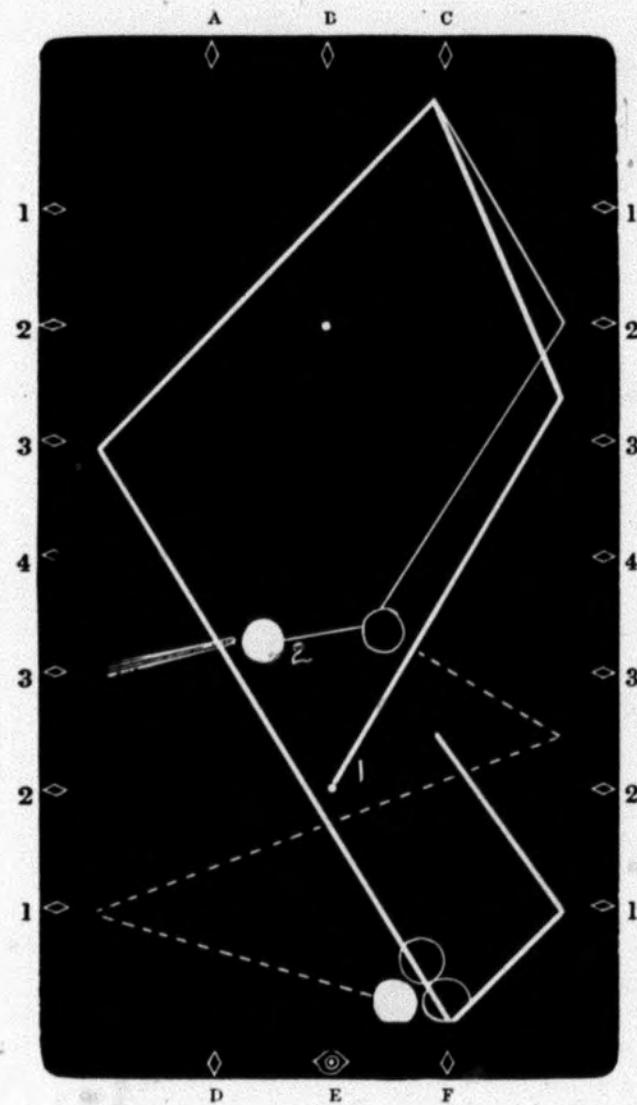
64



1. Fine shot. Play center of cue ball on a line away from object ball. Never use English. A very fine shot should be played not slower than medium.

2. Position stroke. 4th Lesson.

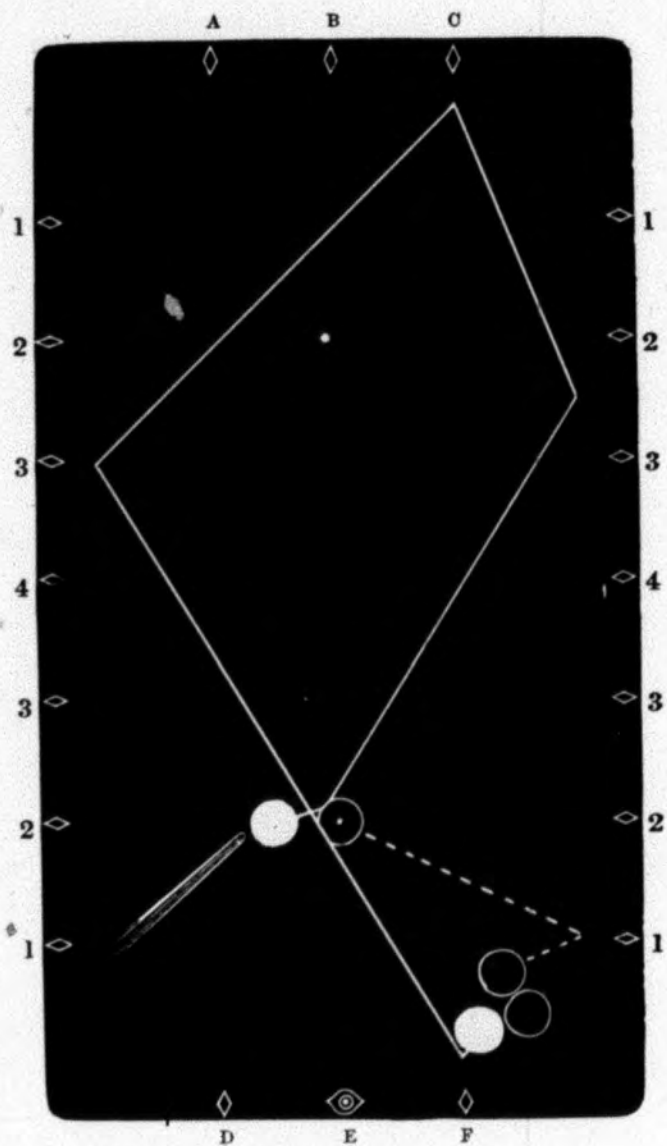
65



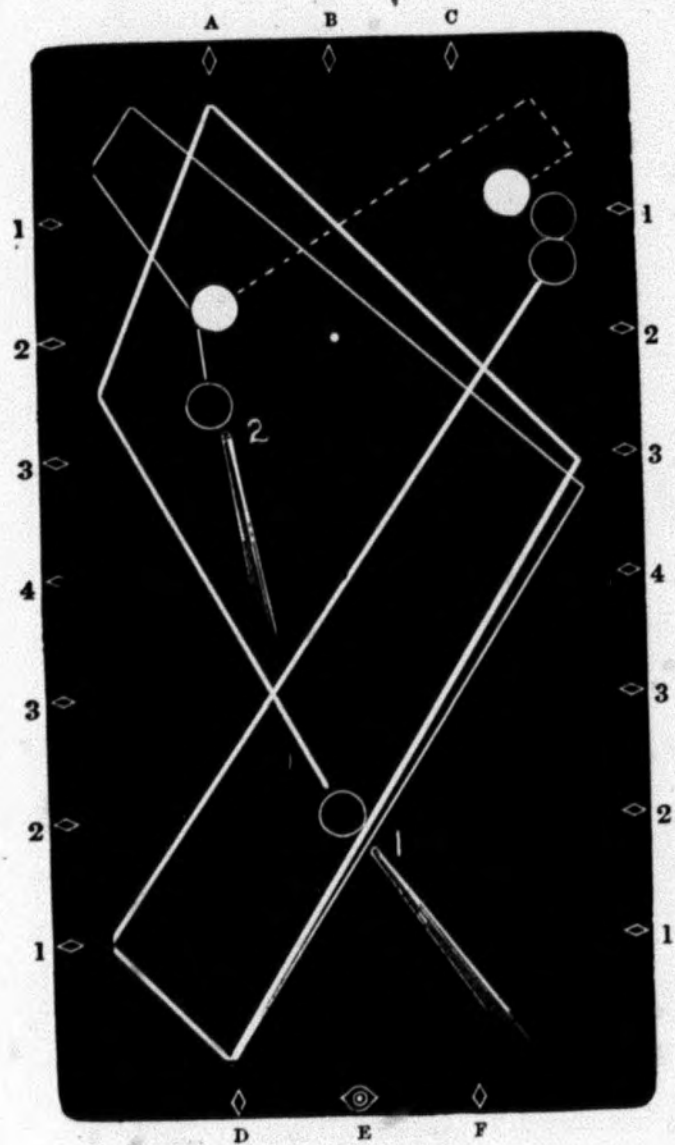
4th. LESSON. No. 1 Angle  $2\frac{1}{2}$ . Natural.

No. 2. As object ball is  $\frac{1}{2}$  angle below natural line, play  $\frac{1}{2}$  angle lower on cushion *i. e.* 2nd angle.

Stroke, ordinary.

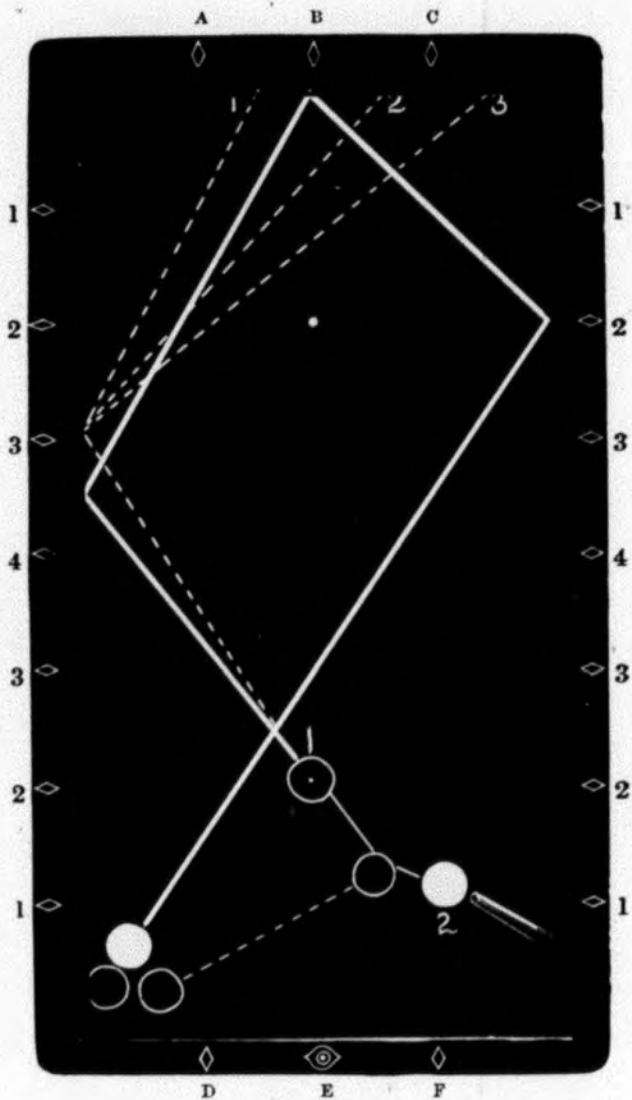


Fine shot on natural angle. Cue ball  $\frac{1}{4}$  above. Full English. Stroke, medium.



#### FOURTH LESSON.

1. Showing the natural  $2\frac{1}{4}$  angle.  
Place your ball on the spot and bank at the  $2\frac{1}{4}$  point, at all the different rates of speed. Notice the points of contact with the cushions and learn the pathway.
2. Parallel stroke. Reducing the count or shot to simply reaching the cushion at  $\frac{1}{4}$  angle, being sure to have full English.  $\frac{1}{4}$  above,  $\frac{1}{4}$  right.  
Stroke hard.



## 4th LESSON.

No. 1. Place cue ball on spot. Play at  $3\frac{1}{2}$ . The natural angle to bring the corner.

No. 2. Fine shot. Natural angle of  $3\frac{1}{2}$ . The full English ( $\frac{1}{2}$  above,  $\frac{1}{2}$  right or left according to circumstances) is *always* used on natural angle shots or their parallels.

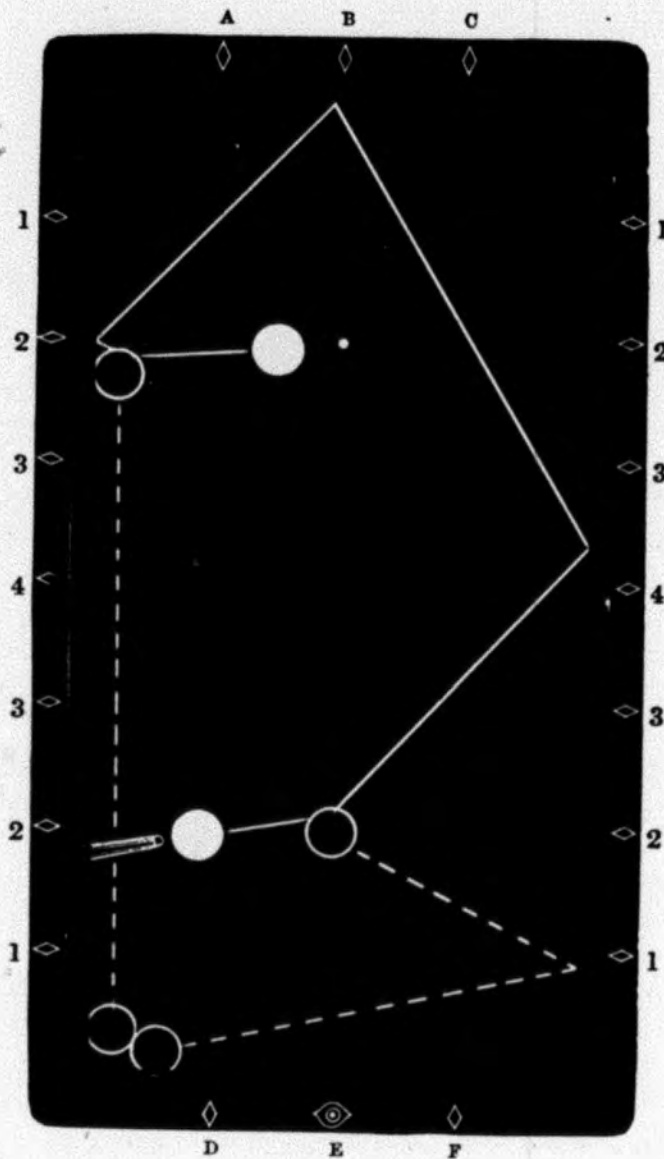
Stroke medium for position.

I will take this occasion to state that I am positive (my judgment being based on many trials) that it is immaterial how hard or slow the stroke may be played it does *not* affect the course of the ball, the statements of other writers to the contrary notwithstanding. In a work on billiards, I have read the very misleading statement that it made a great difference. If I remember rightly there was a diagram drawn something like the dotted lines above, with cue ball on the spot; playing at angle 3. Slow, ordinary and hard strokes were illustrated in 1, 2, & 3 order. Well, twenty or even fifteen years ago, the writer may have been correct on account of the kind of cushions used. The soft cushion of ye olden time perhaps allowed the ball, when played very hard, to imbed itself to such an extent as to throw it off at a more acute angle than a slow shot would. But the firm, elastic, and absolutely correct "Quick Monarch" cushion of to-day shows no such defect. The player can play for position at any speed and can rely on the *fact* that the force cuts no figure. While on the subject I will answer a question that has been asked me hundreds of times. "Which is the best cushion?"

In giving my opinion I simply concur with all the leading billiard experts of America, and that is the Quick Monarch Cushion used by the Brunswick Balke Collender Co., is without doubt, for speed, durability and precision, the best in the world.

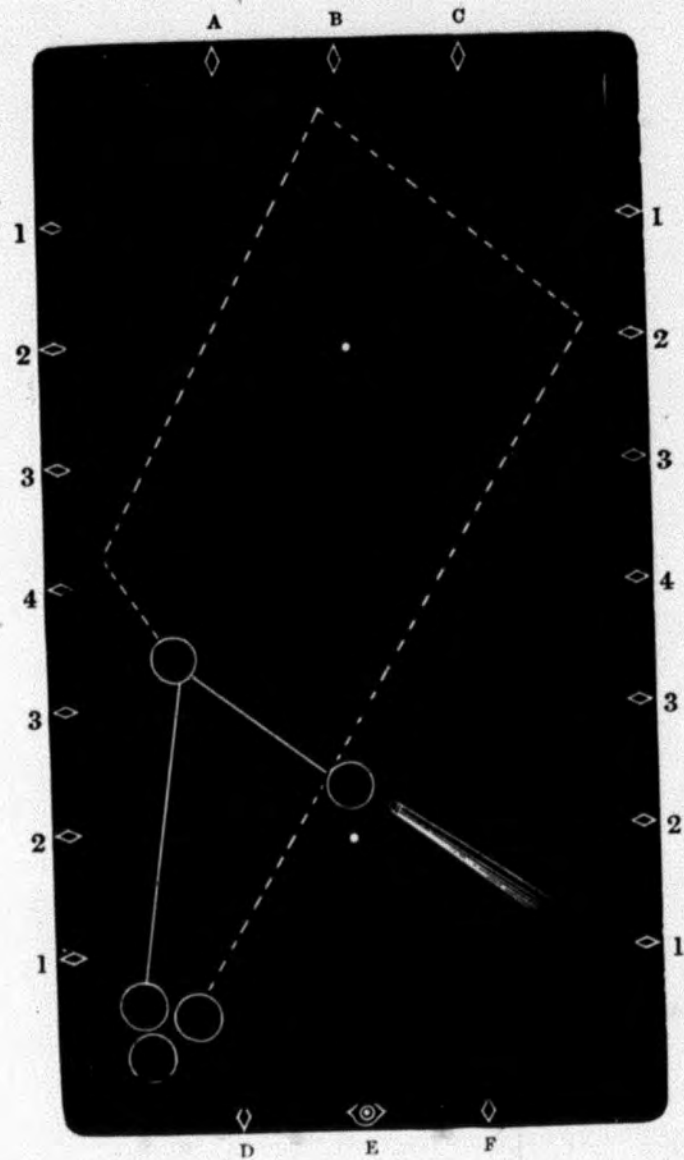
With cue ball on spot, and play at angle 3;  $\frac{1}{2}$  above and  $\frac{1}{2}$  right. Slow or hard. You will strike ball that is placed halfway from corner to angle "D."

70



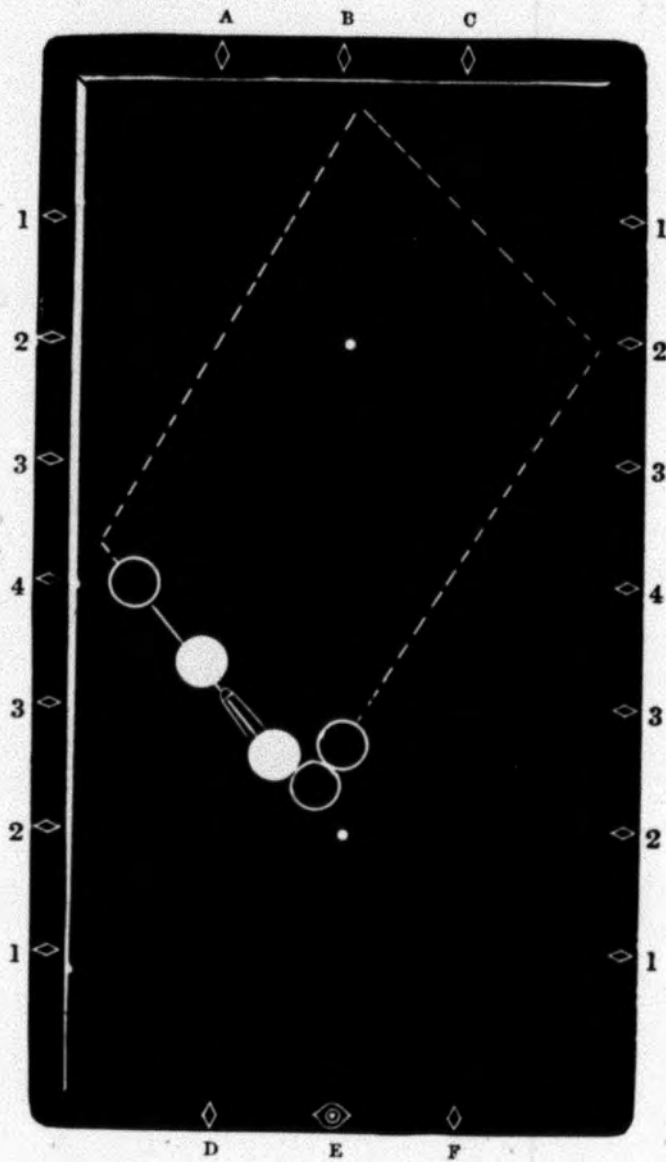
In playing for position everything depends on the strength of the stroke. By taking the  $8\frac{1}{2}$  angle and playing the proper speed, the above position will be left. Stroke, ordinary.

71



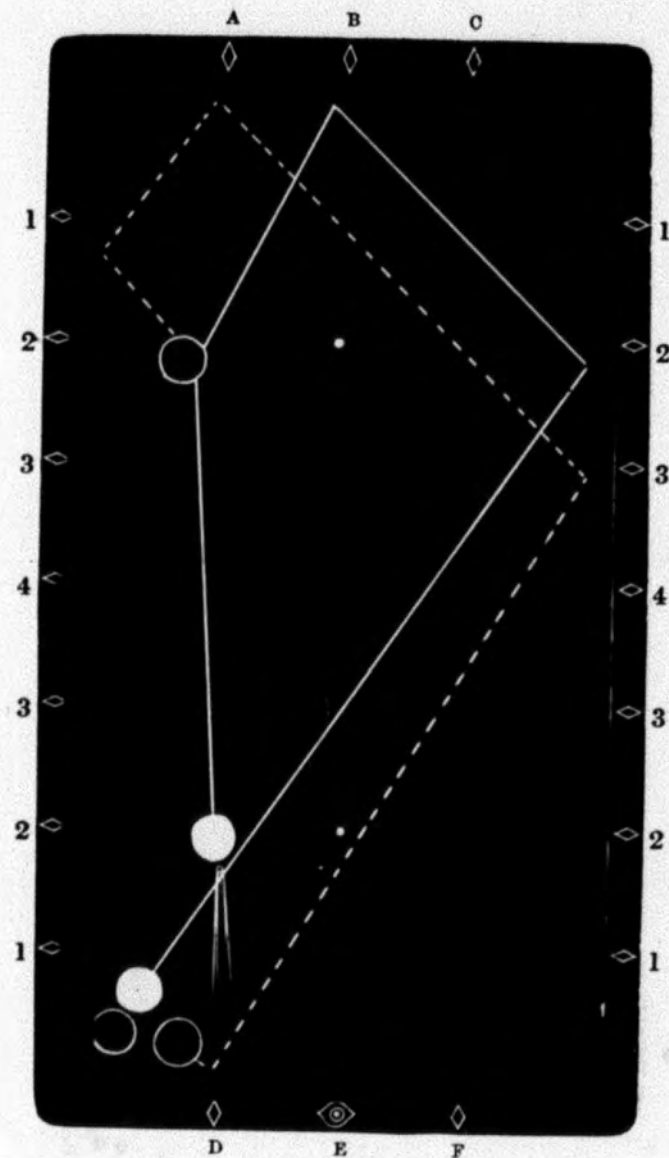
Driving object ball on  $3\frac{1}{2}$  angle, brings it in the corner. Draw measure. Stroke ordinary.

72



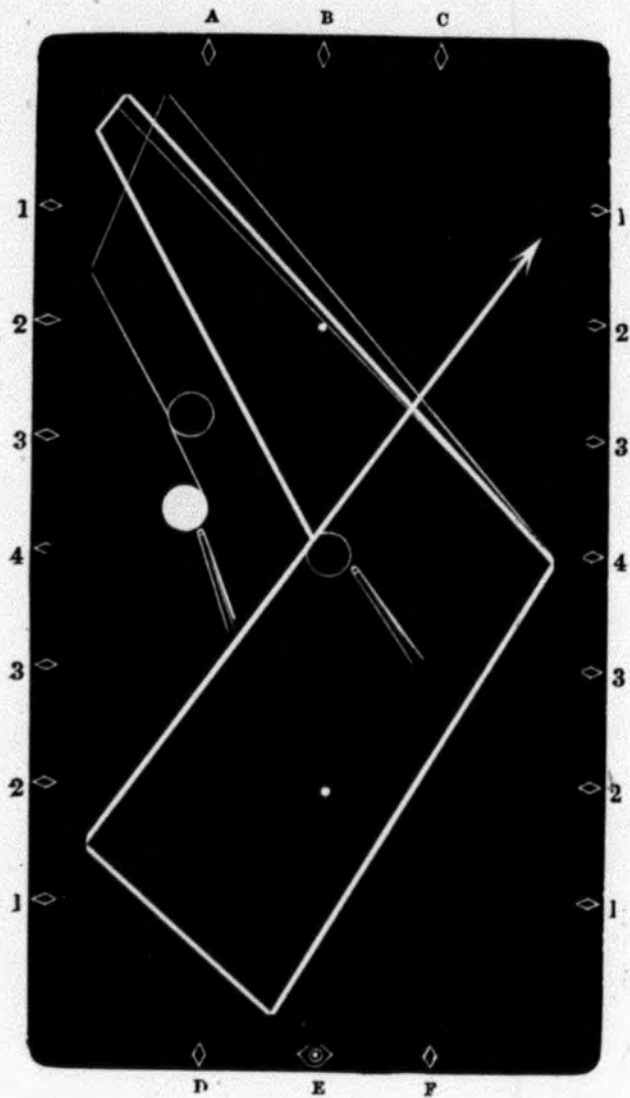
Direct draw. Effects carom and leaves position. As the object ball lays on natural  $3\frac{1}{2}$  angle. Stroke, medium.

73



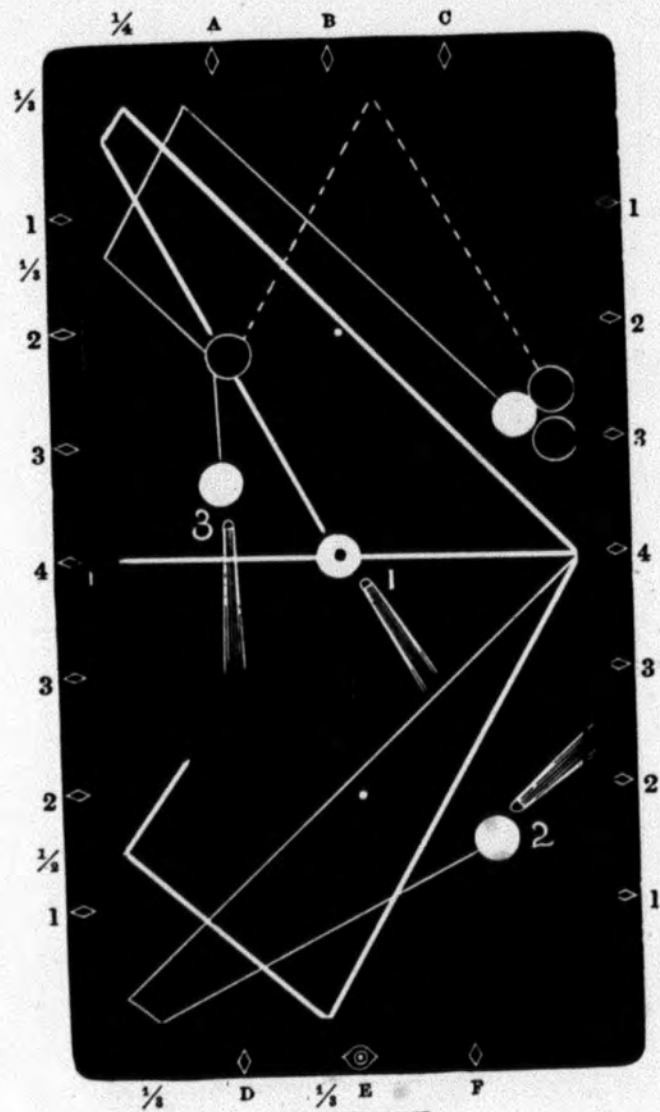
Take follow measure for angle "B." Driving object ball on natural  $2\frac{1}{2}$  angle. Although cue ball takes the cushion near angle 1 it being a parallel from the spot to  $2\frac{1}{2}$ , it reaches angle "D" on the natural  $2\frac{1}{2}$  angle. Stroke, ordinary.





## 5th. LESSON.

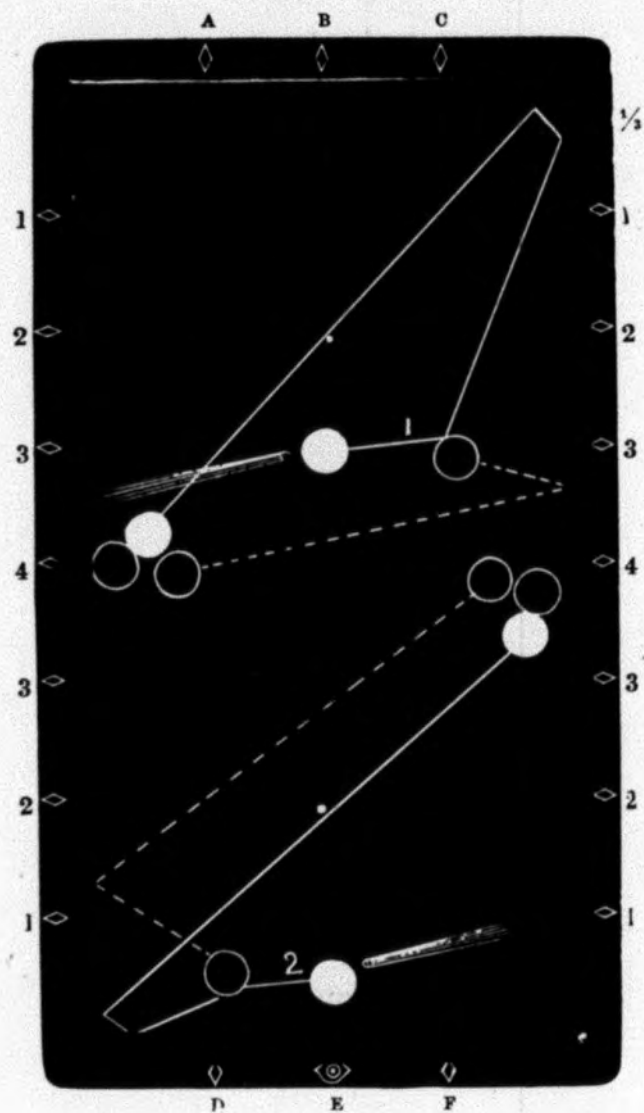
Showing natural angle and a parallel stroke.



## 5th. LESSON.

1. The natural angle ( $\frac{1}{2}$  of angle 1, full English on the right,  $\frac{1}{2}$  above) which after taking  $\frac{1}{4}$  of angle "A" reaches angle "4" the center or middle of side cushion, completing a square or half of the table.
2. Showing by a bank shot that the angles No. 2 bear the same relation as the center of the table, i. e. play for  $\frac{1}{2}$  of angle "D" sends cue across the spot and completes the square by reaching angle 4.
3. Object ball on natural angle. Carom ball one angle below (angle 3). Consequently take enough of object ball to get  $1\frac{1}{2}$ . The proper speed leaves position.

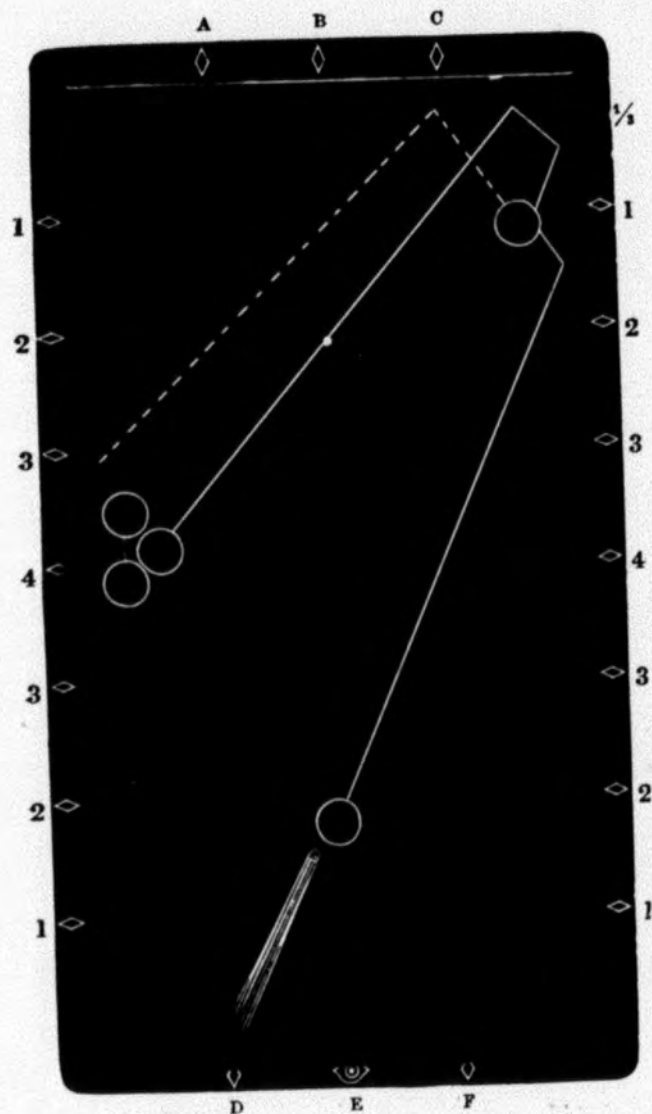
76



## 5th. LESSON.

Position stroke. No. 1. Object ball being directly on line of natural angle. Draw to  $\frac{1}{2}$  of angle 1. Full English.  
 No. 2. Position shot on natural angle.

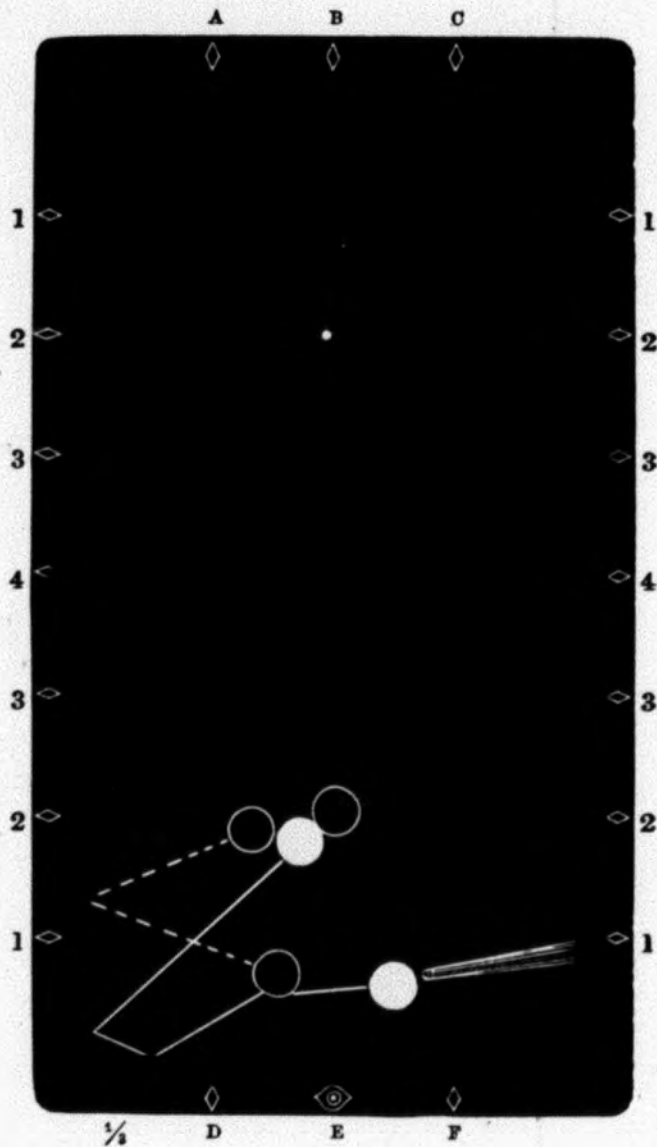
77



## 5th. LESSON.

Once on the natural angle with full English, the cue ball must follow it by taking cushion first. The cue ball is forced on the line from center of table to  $\frac{1}{2}$  of angle 1. Stroke medium for position. The effect of more strength would not change the direction of cue ball, it would simply continue on the natural angle.

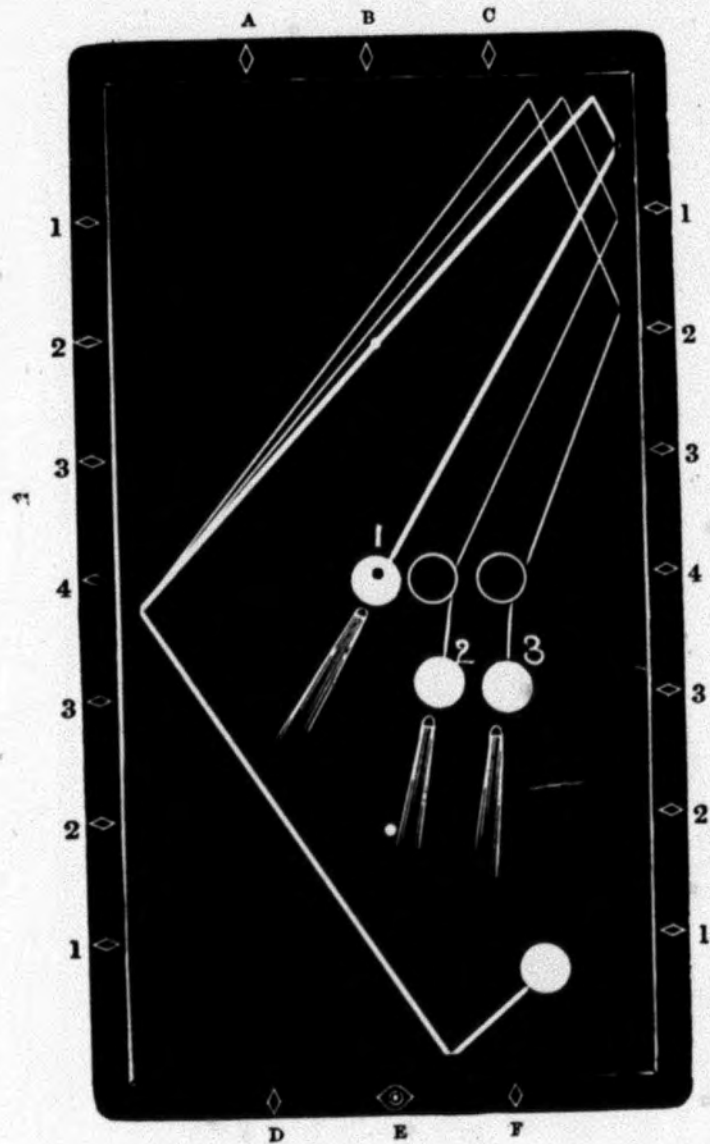
78



## 5th. LESSON.

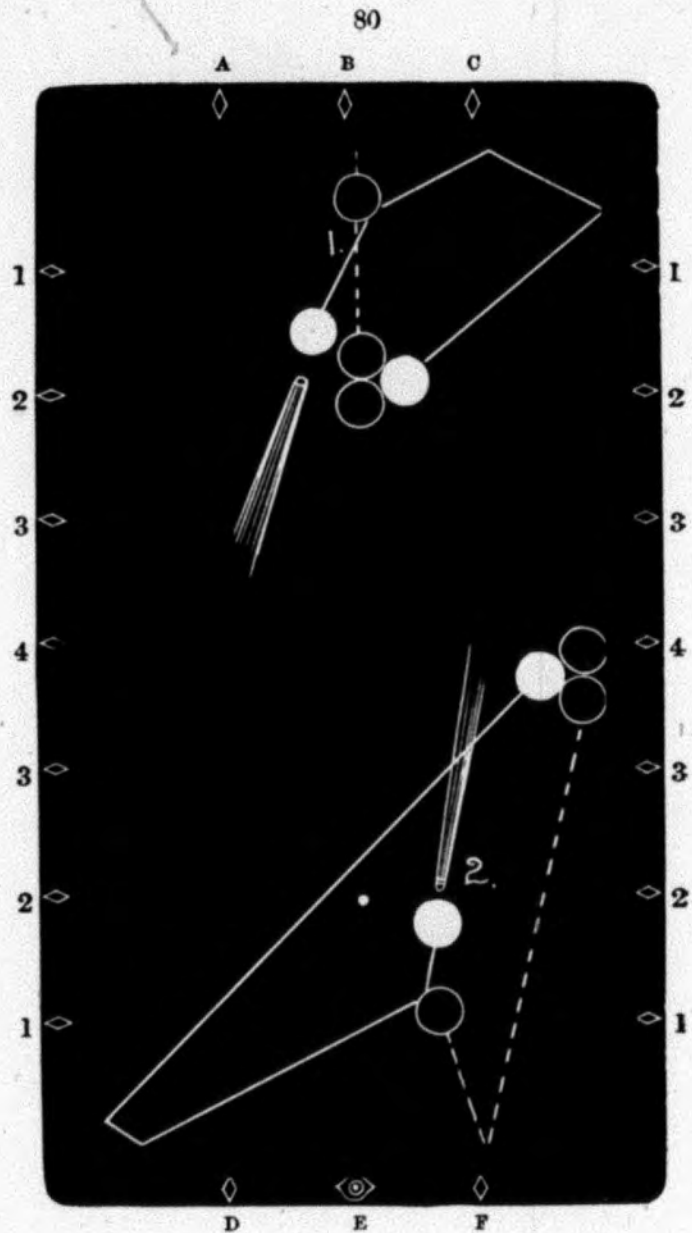
Follow measure for  $\frac{1}{2}$  of angle "D." Stroke slow for position. ( $\frac{1}{2}$  above,  $\frac{1}{2}$  right.)

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## 5th LESSON.

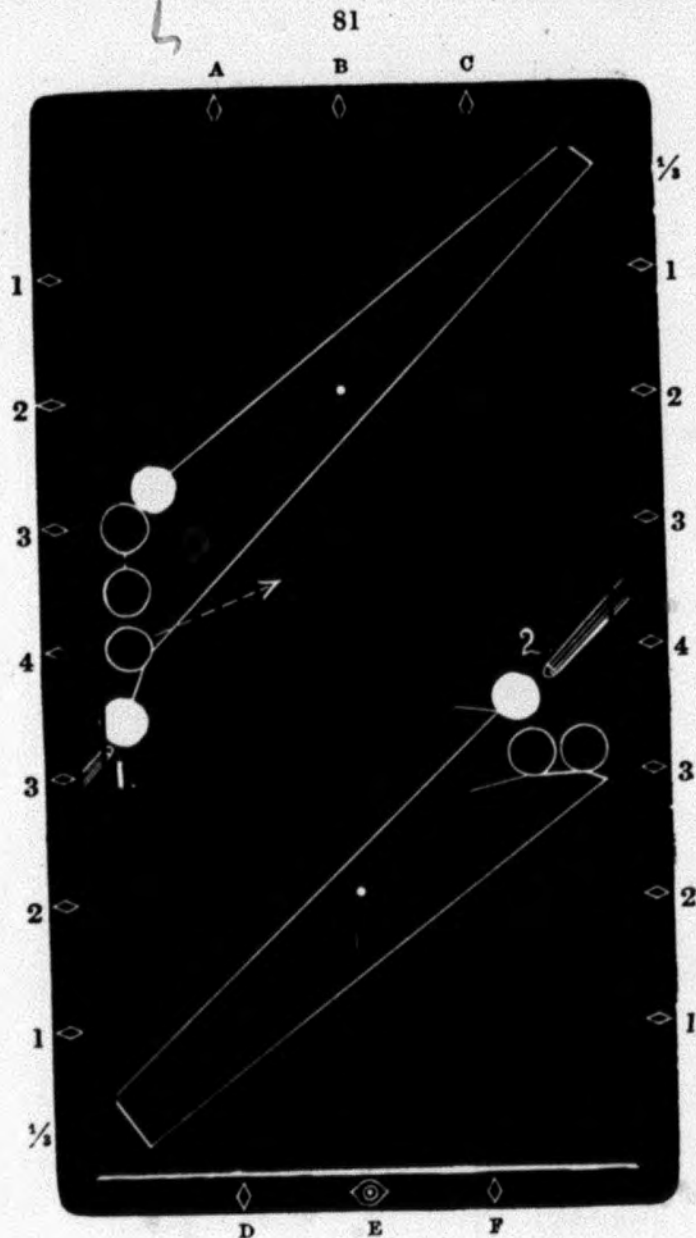
1. Showing the angle. No.'s 2 and 3 illustrate the fact that a parallel to the first cushion with the full English, will surely put the cue ball on the natural angle at the 3rd cushion taken or nearly so; the eye gets educated rapidly. Hence playing around the table is reduced to a plain carom, giving the player confidence.



5th. LESSON.

No. 1. As the object ball is eight inches below the angle, carom to angle "C" because the carom ball is on the spot, directly on the natural angle. The base in this shot is angle 2.

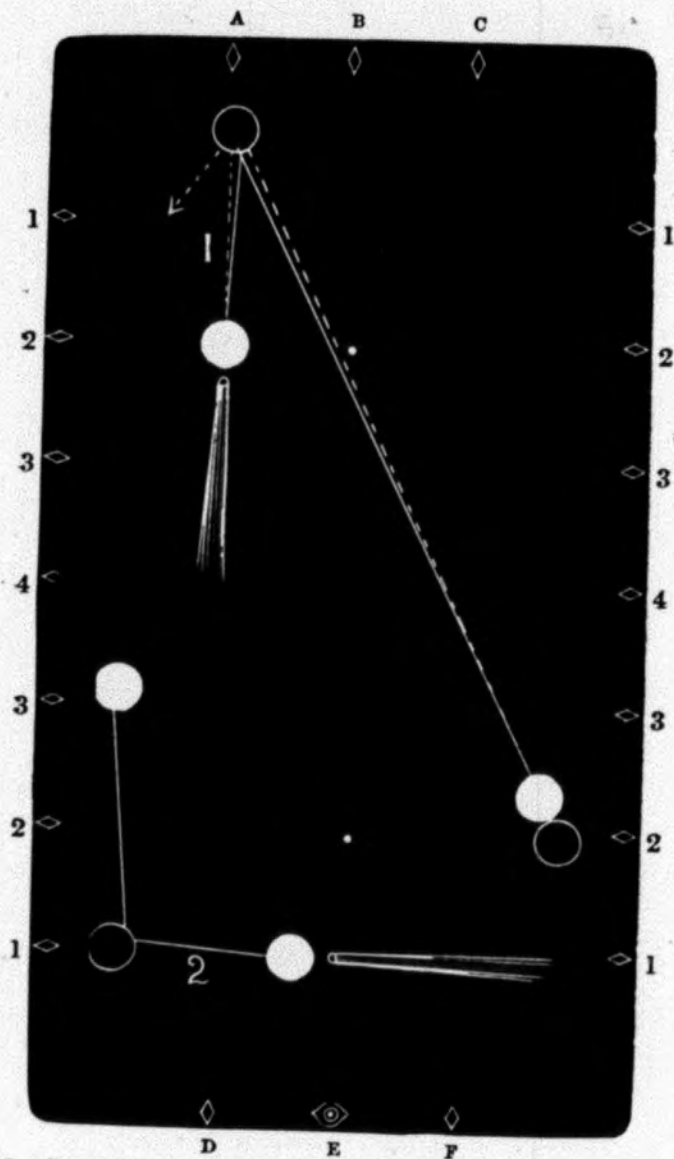
No. 2. As object ball is on natural angle, the player carom to  $\frac{1}{2}$  of angle "D." Stroke, slow.  $\frac{1}{4}$  above,  $\frac{1}{4}$  right.



No. 1. Showing angle. Full English from angle 4 to  $\frac{1}{2}$  of angle 1. Very fine. Making a double kiss carom at angle 3. Stroke slow.

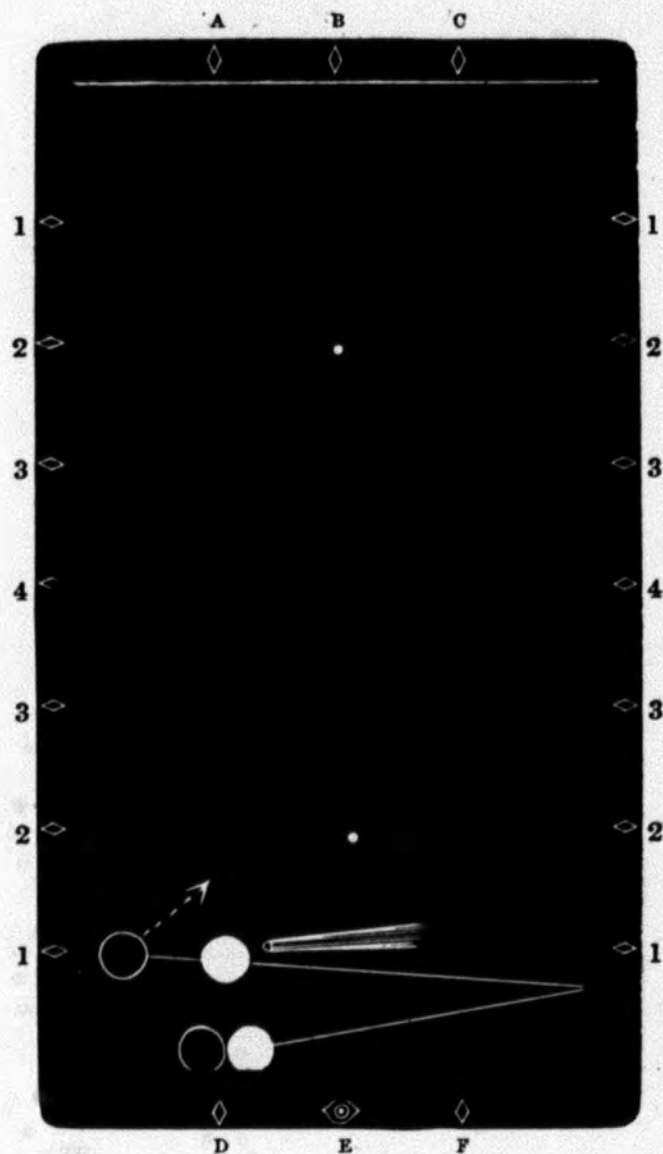
2. Showing by a bank the perfect angle from angle 4 to  $\frac{1}{2}$  of No. 1.



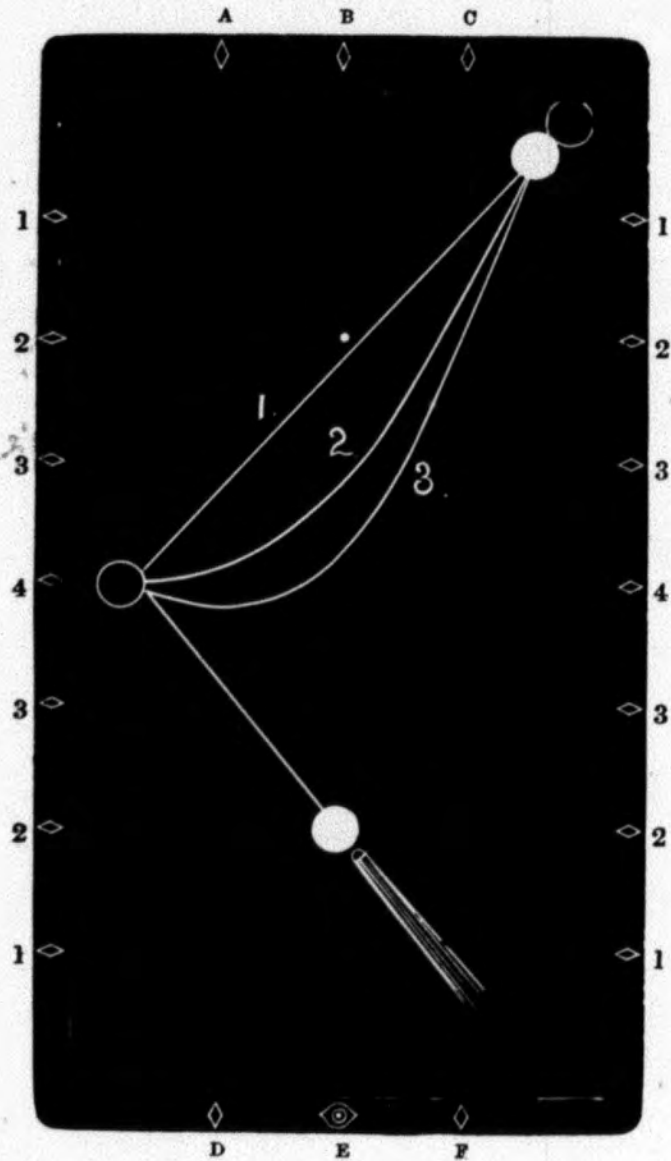


1. Draw kiss. Playing this shot assists one in perfecting the vision on draw shots. As the cushion furnishes the power to a great extent allowing the player to strike slower and naturally with more precision, bear in mind that the cue ball should be struck below the center and with sufficient force so it is rotating towards you; it will then keep on a straight line until it stops. Speed of stroke makes no difference in direction of cue ball.

2. Right angle kiss. Object ball  $\frac{1}{2}$ .



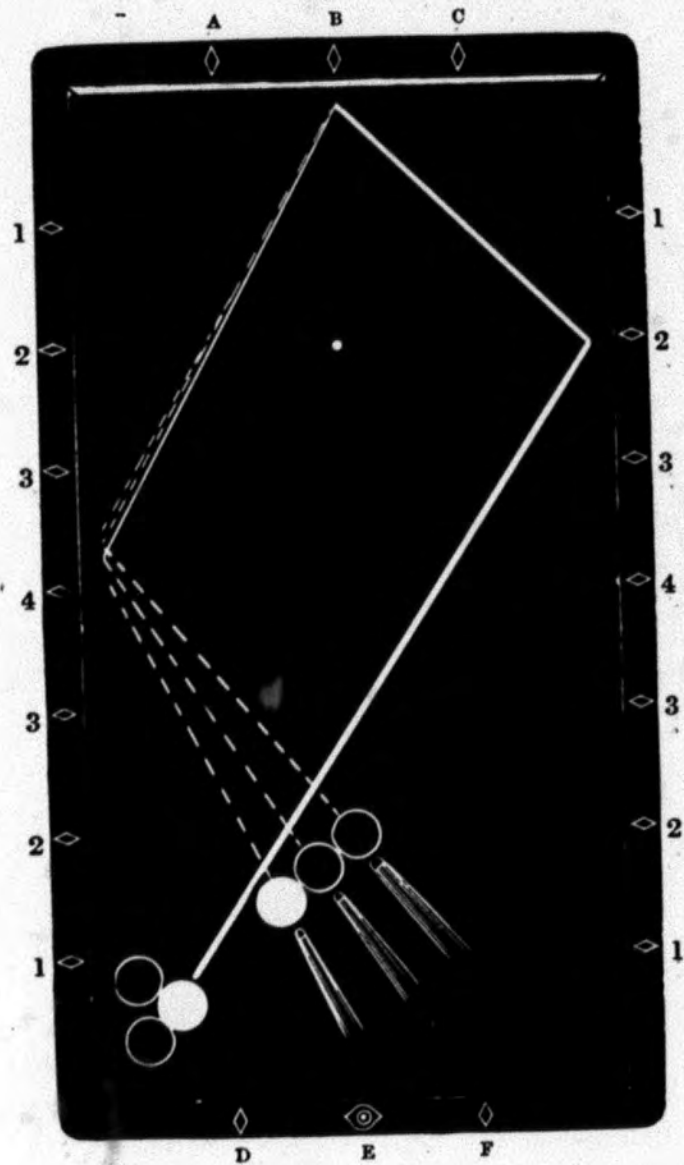
Kiss for position. Object ball full. Cue ball, perfect draw; full English right. ( $\frac{1}{2}$  below,  $\frac{1}{2}$  right.) The English acts on the cushion, reversing cue ball to angle "D." Stroke, medium.



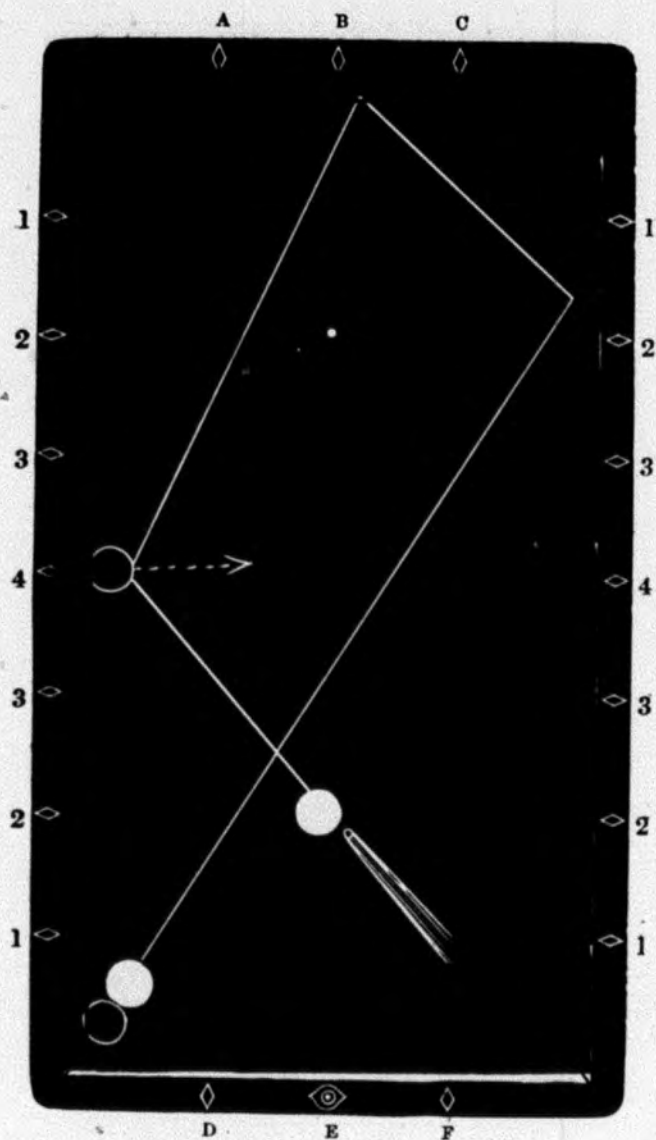
Study of the kiss shot. No. 1. Right angle  $\frac{1}{2}$  of object ball. Cue ball at center or a shade above.

No. 2. Object ball a little fuller. Stroke, ordinary. Full follow.

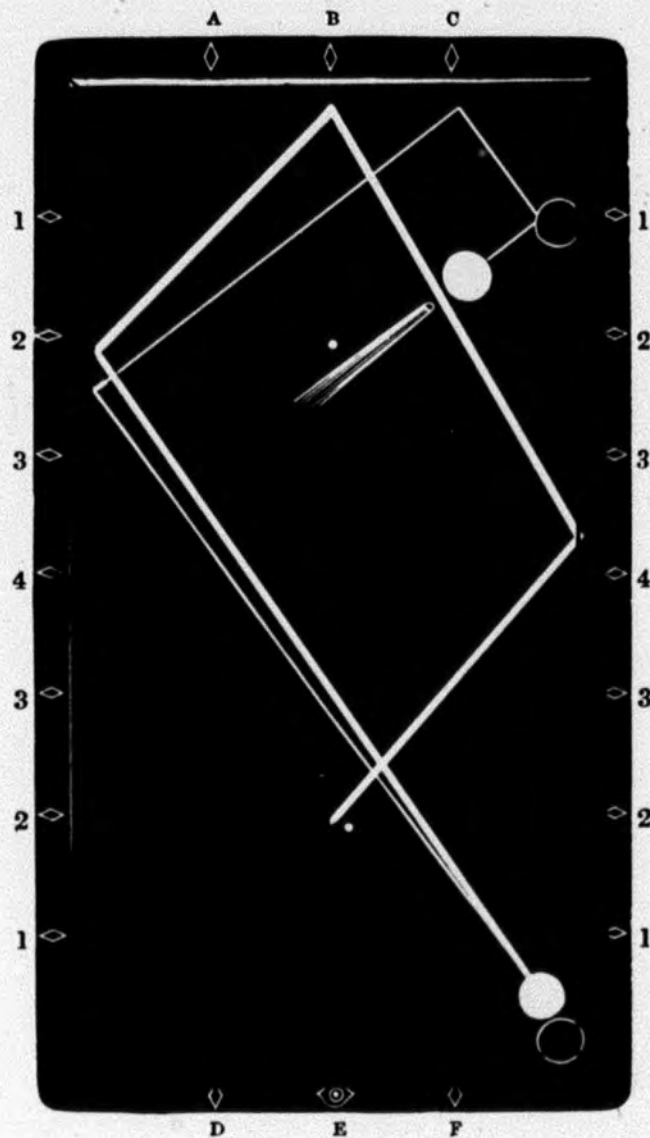
No. 3. Object ball nearly full. Stroke hard. Full follow.



A Running Carom. Place one red ball on spot; another close to it, the cue ball or white next, in line to the corner. Begin by playing the ball on the spot at  $3\frac{1}{4}$  angles; stroke "medium;" second red at  $3\frac{1}{2}$ ; stroke "ordinary;" white at  $3\frac{1}{4}$ ; stroke hard. All with full English and  $\frac{1}{4}$  above. Count in corner.

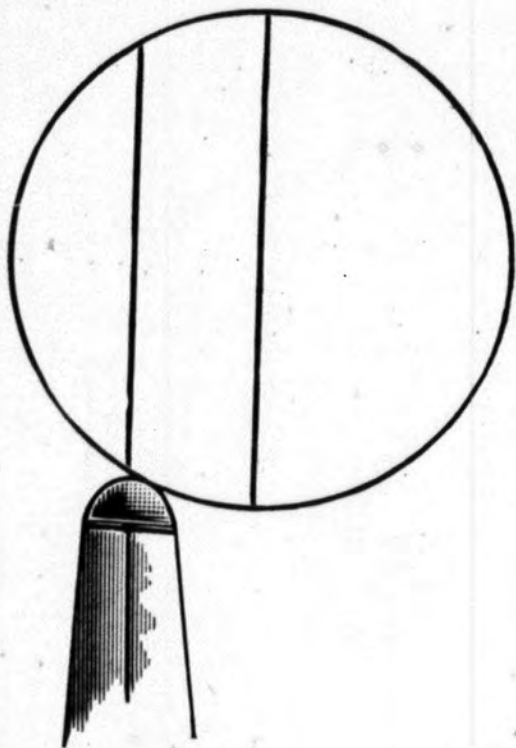


**Two Cushion Kiss.** Follow measure for angle "B." Cue ball  $\frac{1}{2}$  above,  $\frac{1}{2}$  right. Made on principle of 4th. lesson. As object ball is at angle 4 (cue ball being on spot) it is  $\frac{1}{2}$  an angle too high for the corner, so to get the parallel we must measure a little full to overcome the  $\frac{1}{2}$  angle. (The natural angle being  $3\frac{1}{2}$ .)

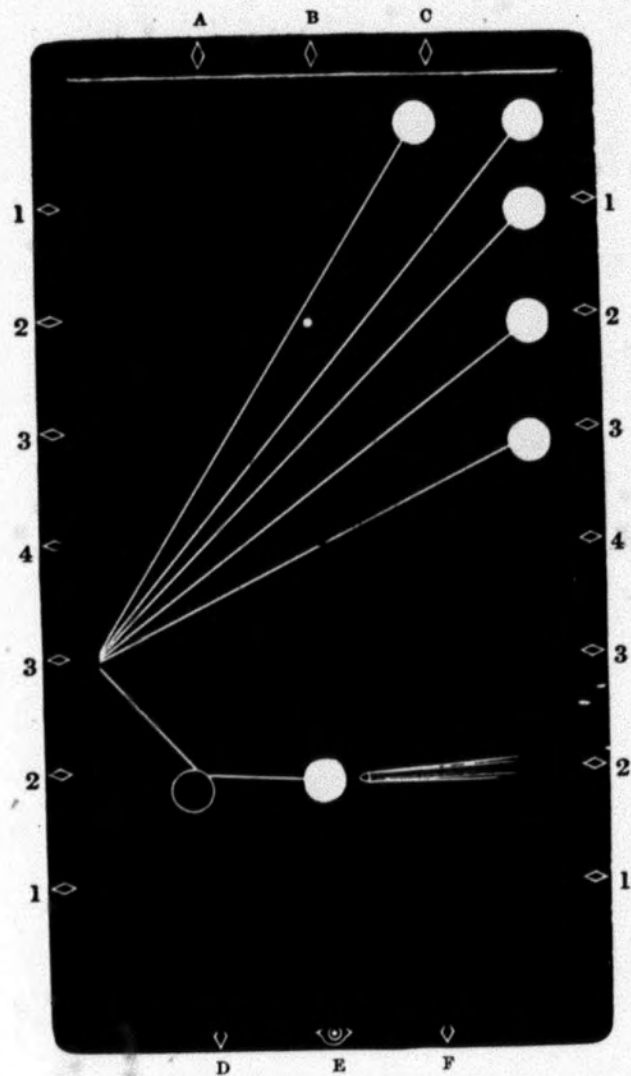


No. 1. Showing the natural angle for the corner.  
 No. 2. A kiss drawn on the parallel line. Draw measure for point desired ("C"). Full English on left.  $\frac{1}{2}$  below. Object ball placed at No. 1.



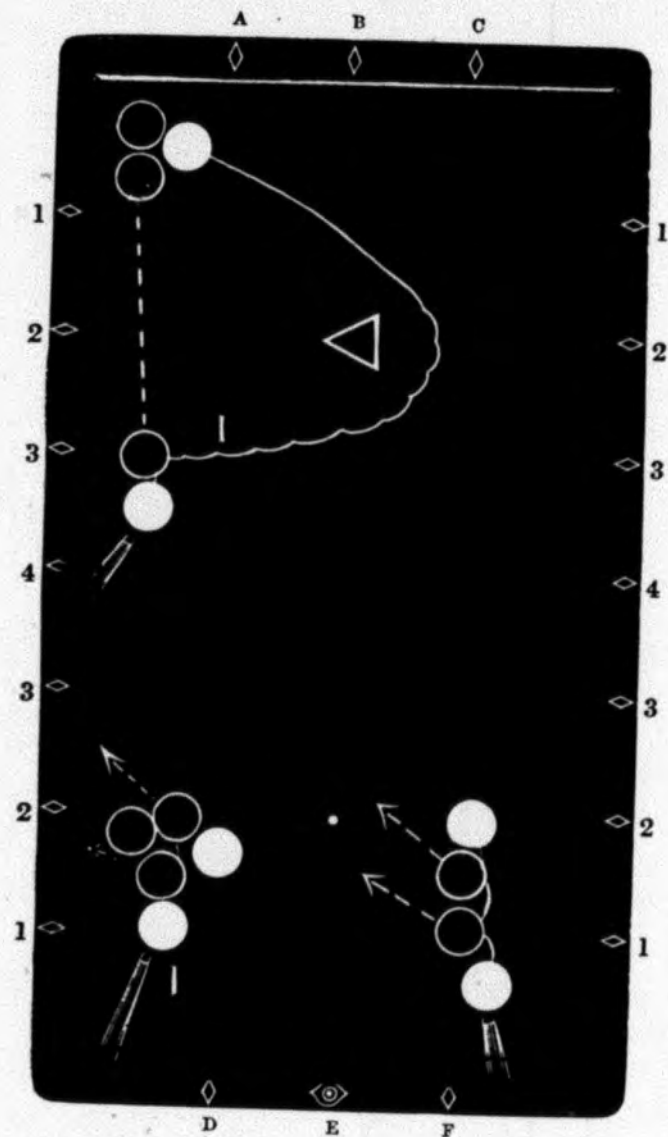


English or twist. Caused by striking cue ball on the side. The above cut shows what I term "full English" being half way from the center to the side. English is one of the greatest factors in scientific billiard playing, the use of which must be acquired by practice.

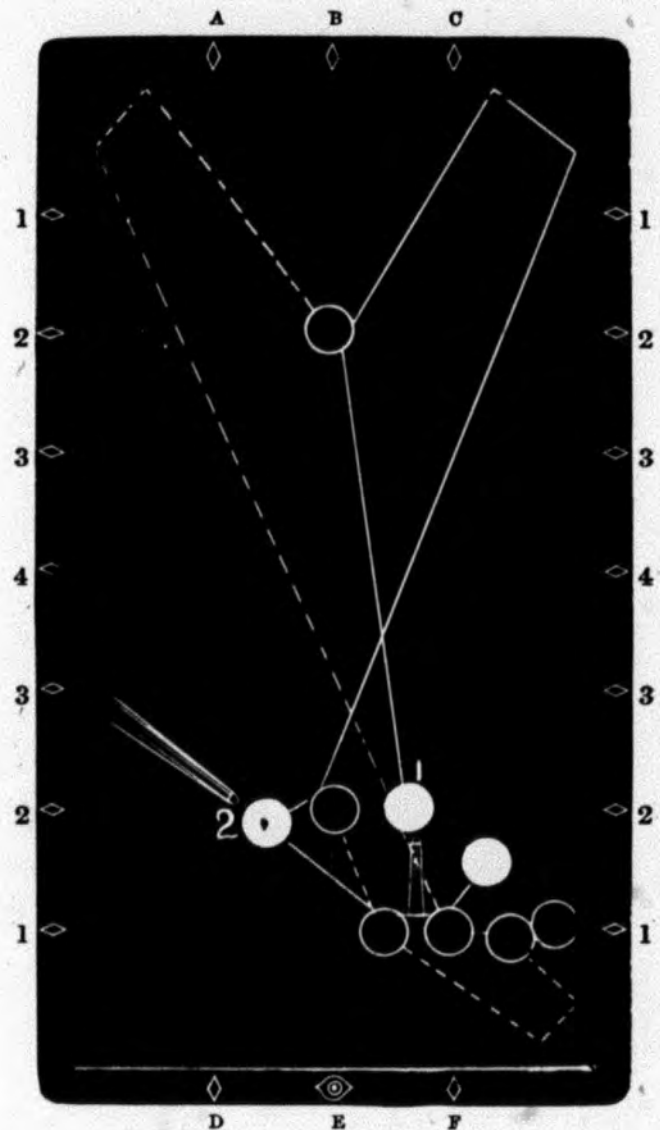


A study in "front" English. Place cue ball on the spot; object ball half way and in direct line to angle 2. Carom to angle 3. Cue ball  $\frac{1}{2}$  above. A straight ball (no English) will bring the center of the table and angle 4; then practice the degrees that will reach successively Nos. 3, 2, 1 &c.





The Massè. No. 1 shows the obsolete method of striking with great force; is has been abandoned altogether. Naturally the cue tip left great dents in the cloth ruining it for fine play. A triangle is placed on the spot, the shot is as shown above. The Massè like the English cannot be put on paper understandingly, certainly not by me. There are two classes of the massè. No. 1 the follow. By gauging the curve so it will come short, taking the follow measure. No. 2. With the cue not elevated so much, the cue ball takes a wider curve making the count by a fine or natural carom. Position play decides which to use.



The first shot and the possibilities if played to perfection. (The rail position on the second stroke, inserted at the request of my friend, Mr. Hall.) As will be seen above, a simple follow gets the rail position after the first shot has been made perfect. No. 1. The first shot like all others, only requires the ability to play straight at a particular point and hit the cue ball correctly. Place cue ball three open inches from the ball on spot. Play a perfect follow straight at  $\frac{1}{4}$  of the red. The front rotation makes cue ball outrun the red. After you have counted, the red will cross above spot, say 6 inches. This I consider a true and perfect angle.

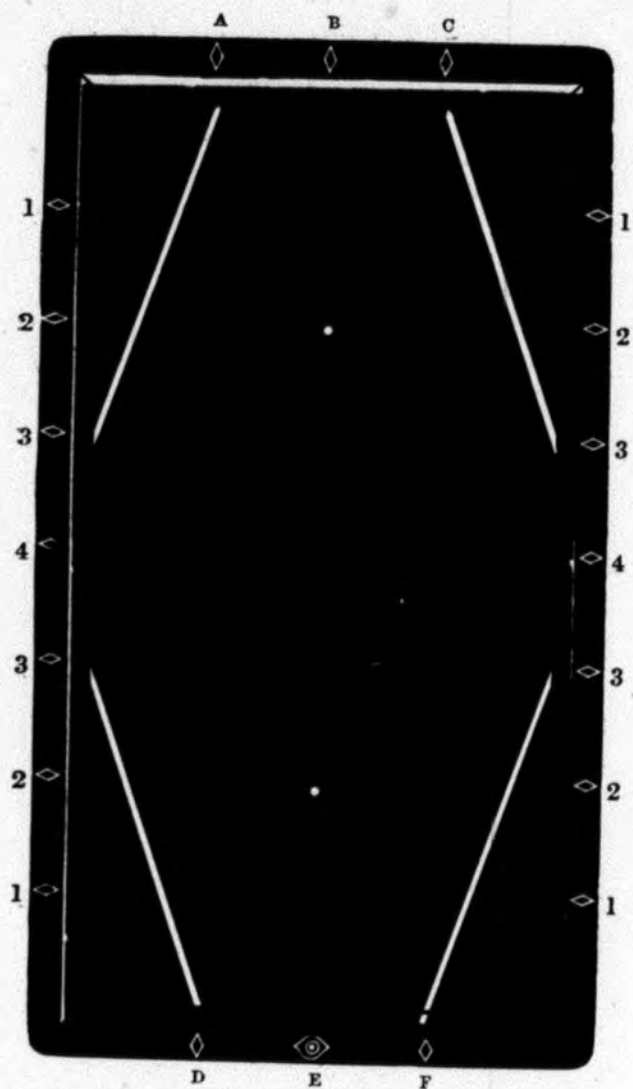


Table lined out for the "Champion's Game." The Mc-Cleery division of a billiard table (numbering and lettering the angle marks). Any shot can be graphically described by it.

Any amateur or expert can lose nothing by studying the angles, thus bringing long shots down to simple caroms by knowing the "track" your cue will take precisely, you can avoid the danger of accidental kisses &c. I think I can safely say that I am the originator of placing them on paper, also the true measurements (on the object ball) for the "Draw" and "Follow" shots.

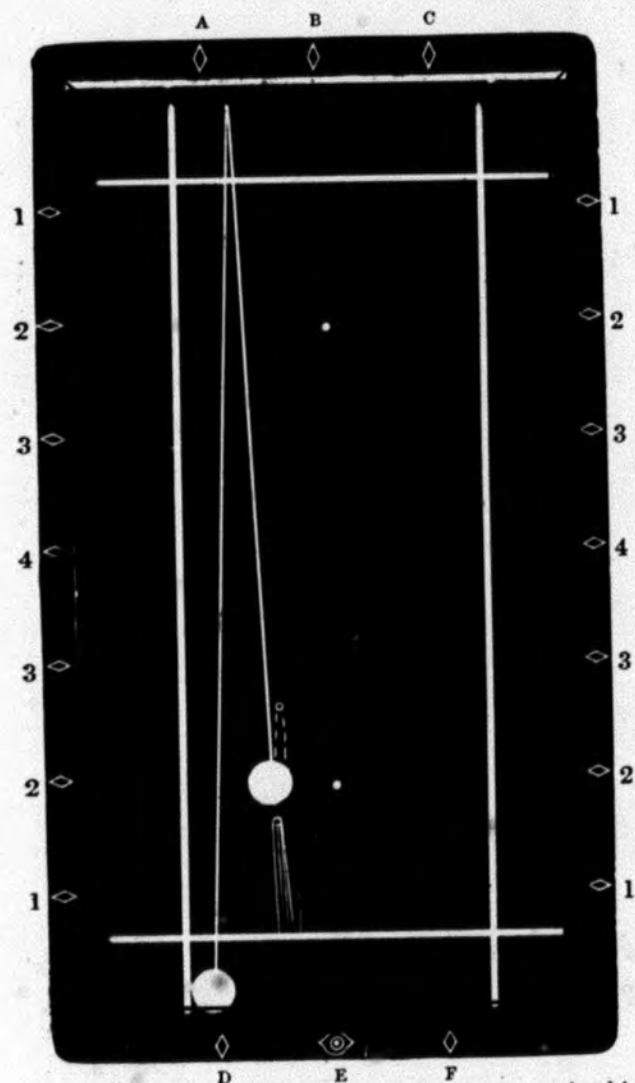
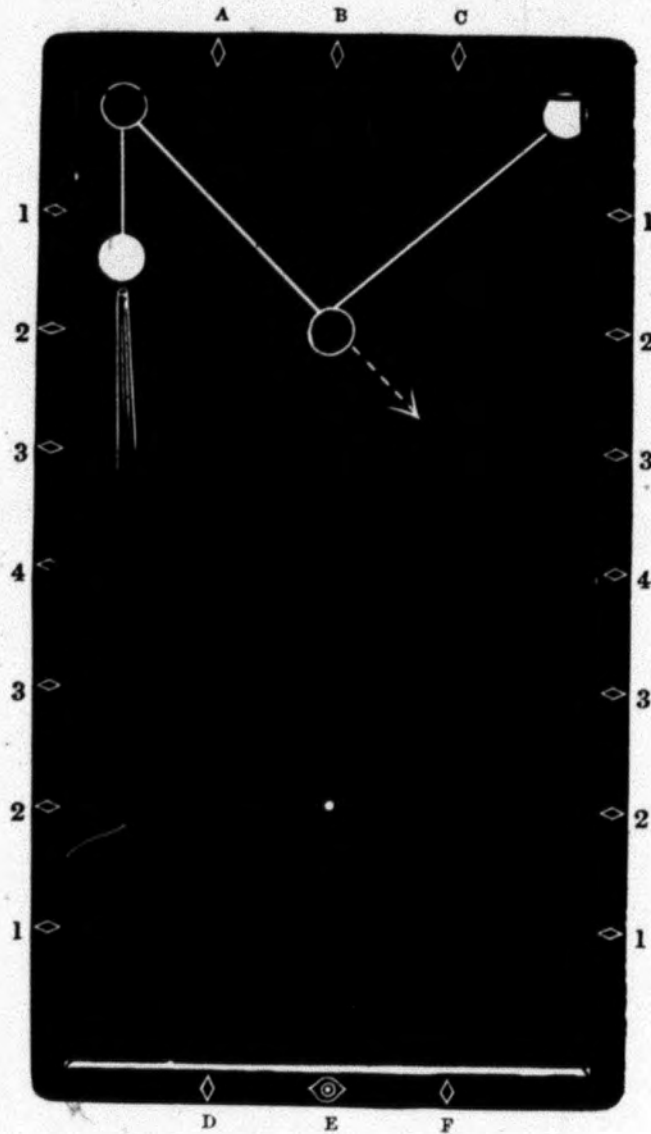


Table lined out for Balk-line game. Stringing or banking.

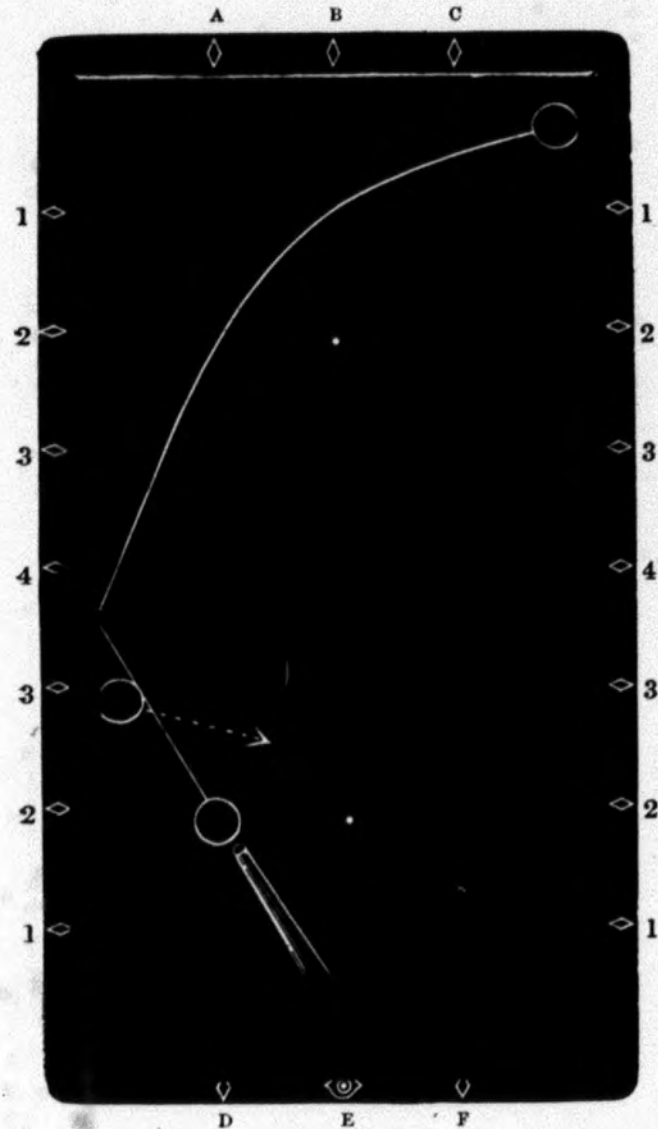
You should always place the cue ball on the string line (on line of spot and angle 2), because you then have the same distance to traverse. Strike cue ball at the *perfect center*. Cue level for the following reasons: It allows you to strike a little harder than if you struck it higher. You can gauge it better as you have an exact point to play at, and here *again* let me impress upon you the necessity of playing correctly. A firm yet easy pose well back, place point of cue at exactly where you intend striking, free perpetual motion movement and *above all* add nothing to the momentum of the cue and *strike through* leaving cue on table.

98



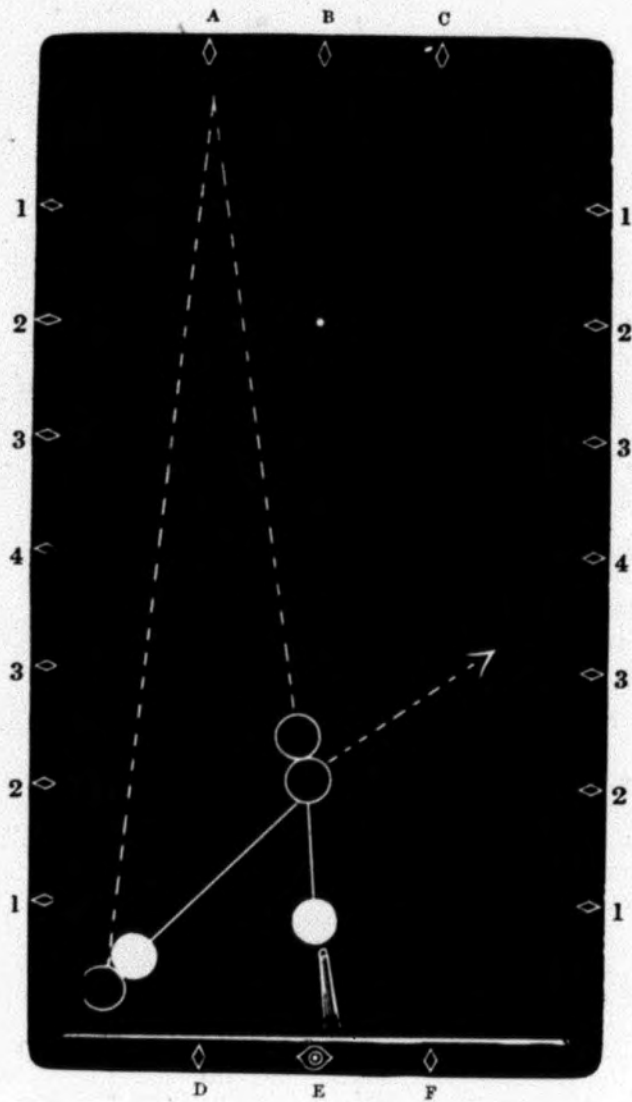
A Draw & Follow Kiss Shot. Play on object ball with the draw measure for ball on spot. Stroke hard and a perfect follow.

99



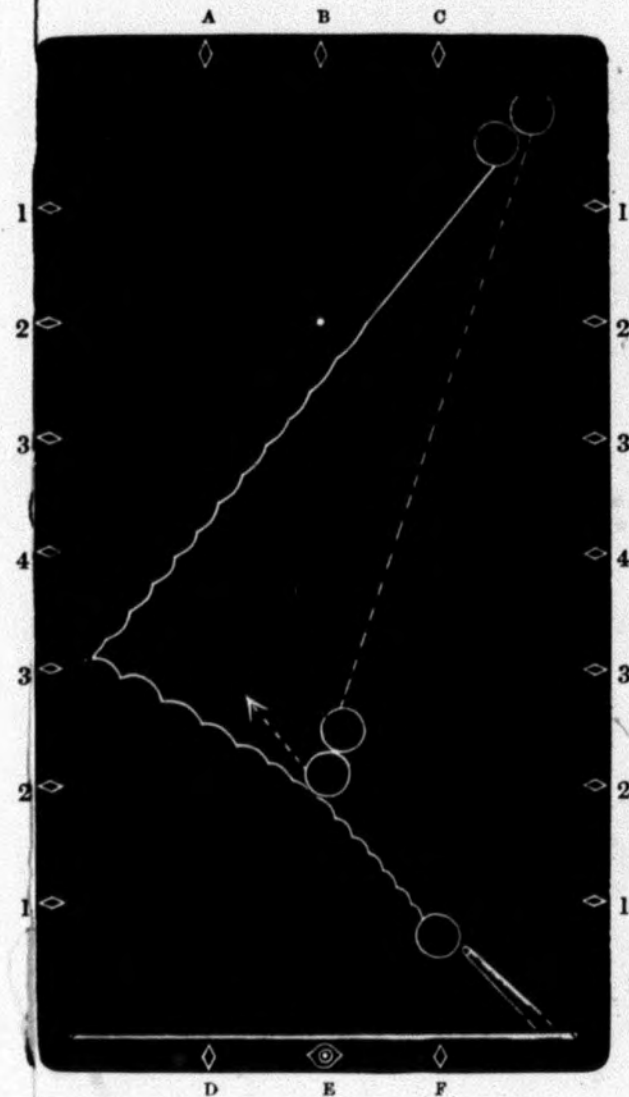
A curious shot. Object ball at angle 3. Cue ball on string, line half way between angle 2 and spot. Play a perfect draw. Fine. Stroke, very hard.

100

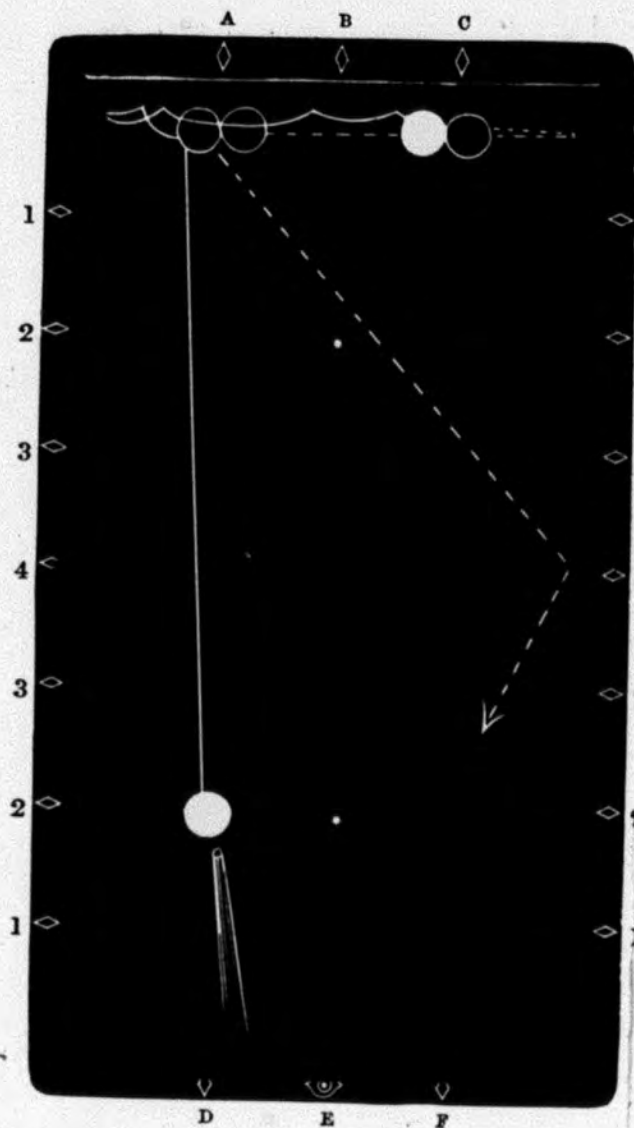


Double kiss." Place ball on spot; freeze ball to it in line to angle "A." Place cue ball half way between spot and angle "E." Play a perfect draw for corner.

101

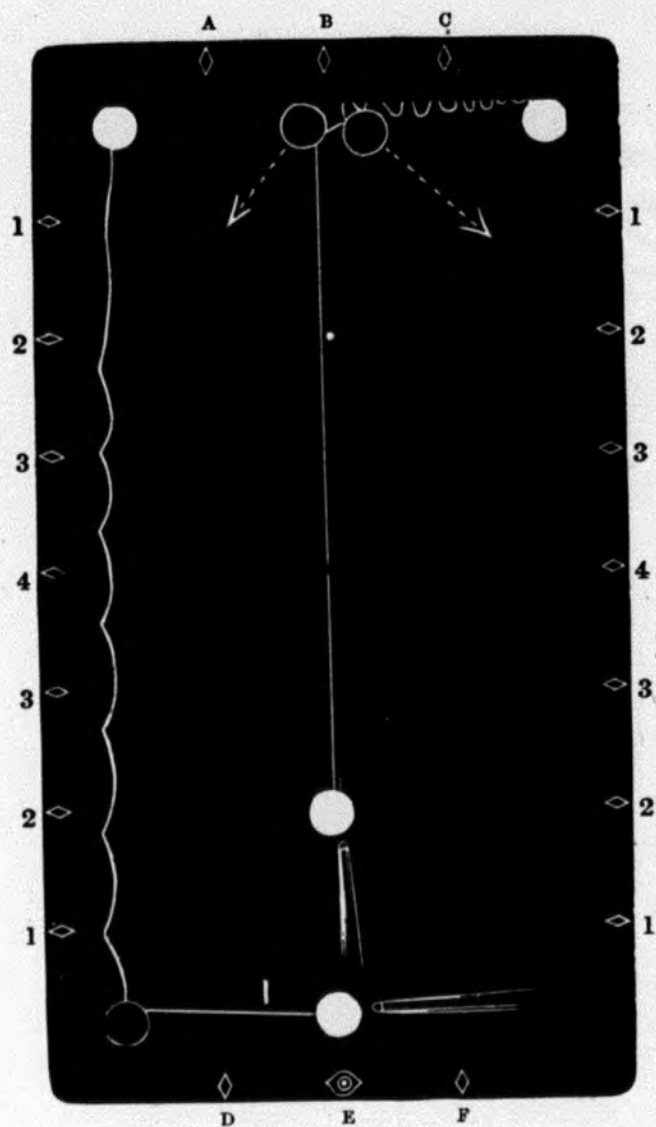


Double Kiss Shot. Running. Place red on spot. Freeze white to it in line for lower corner cue ball  $\frac{1}{2}$  angle directly in front of angle "F." Carom from red to angle 3. Cue ball  $\frac{1}{2}$  above. Full English. Stroke, medium.



Fancy shot. Double kiss and count. Freeze two balls astride of angle "A." Cue ball on string line front of angle "D."

Play nearly full on ball to the left. Cue ball, full follow. A very little English on the right. Stroke, very hard.

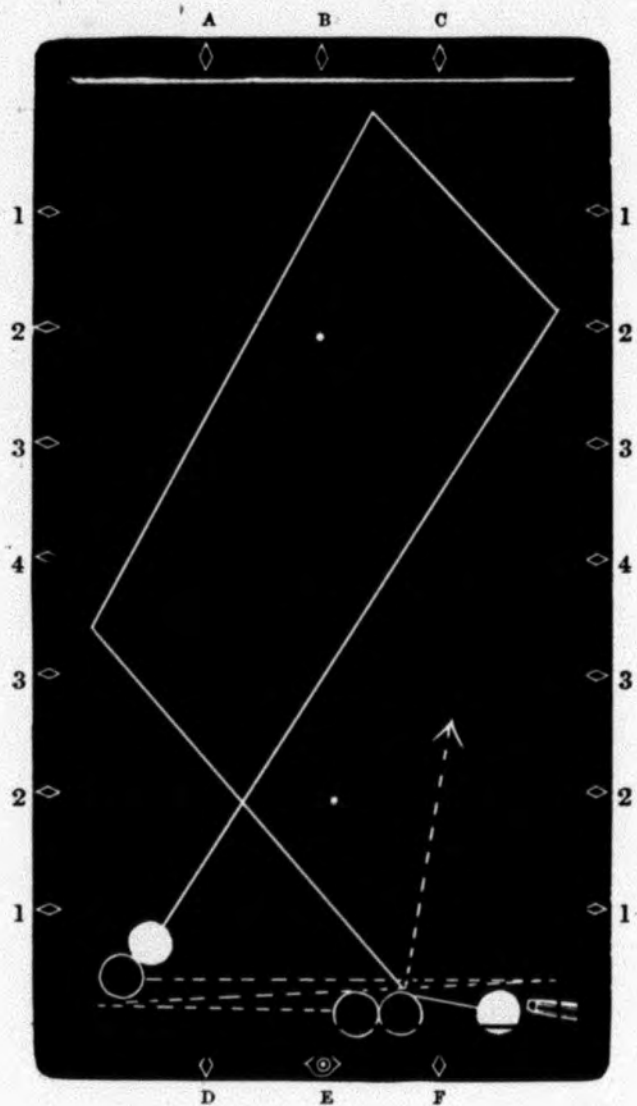


No. 1. Serpentine kiss. Object ball froze in corner. Play right angle kiss ( $\frac{1}{4}$ ). Cue ball, full follow, with a very little English on the right. Stroke, very hard.

No. 2. Creep shot. Place two red balls  $1\frac{1}{2}$  inches apart astride of angle B. Froze to the cushion. White in corner.

Play at  $\frac{1}{4}$  of left hand ball. Carom direct to other red, to the cushion counting as above. Stroke, follow. English on the right. Very hard.

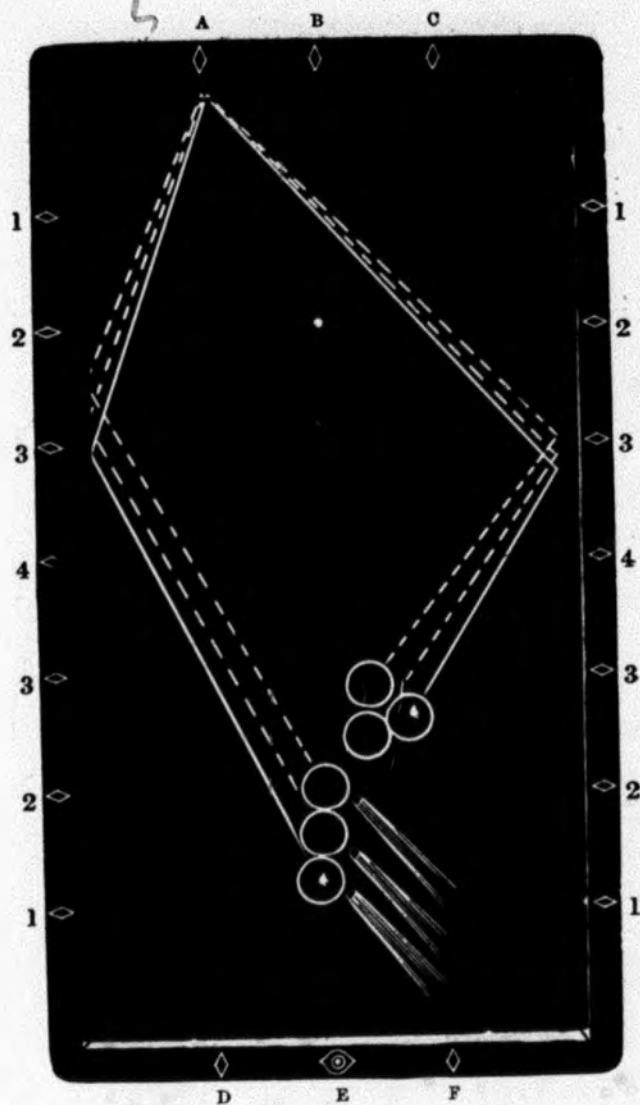
104



Freeze red and white astride of angle "F." Cue ball  $\frac{1}{4}$  angle. Follow measure for  $3\frac{1}{4}$  angle. Stroke, follow, full English on right. Hard.

Carom ball crosses three times counting in corner.

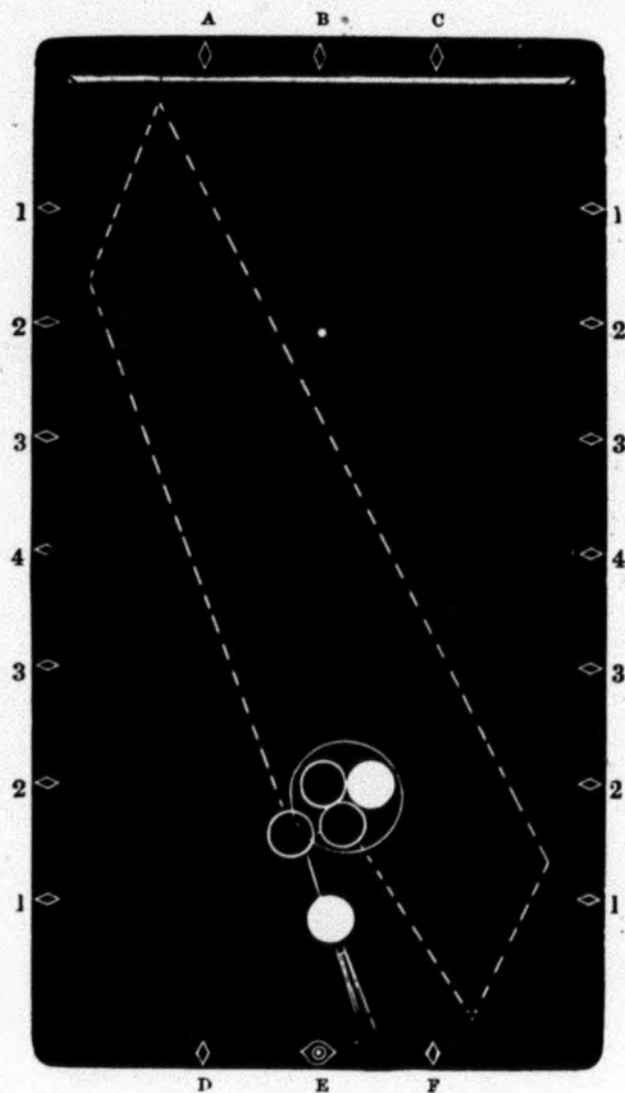
105



Running Carom. Place a red ball on spot. Freeze the other to it and the cue ball to the latter, on line to angle E. Play ball on spot at  $2\frac{1}{4}$  "medium" next,  $2\frac{1}{4}$  ordinary; cue ball at  $3\frac{1}{4}$  hard. All with full English on right. Count as above.

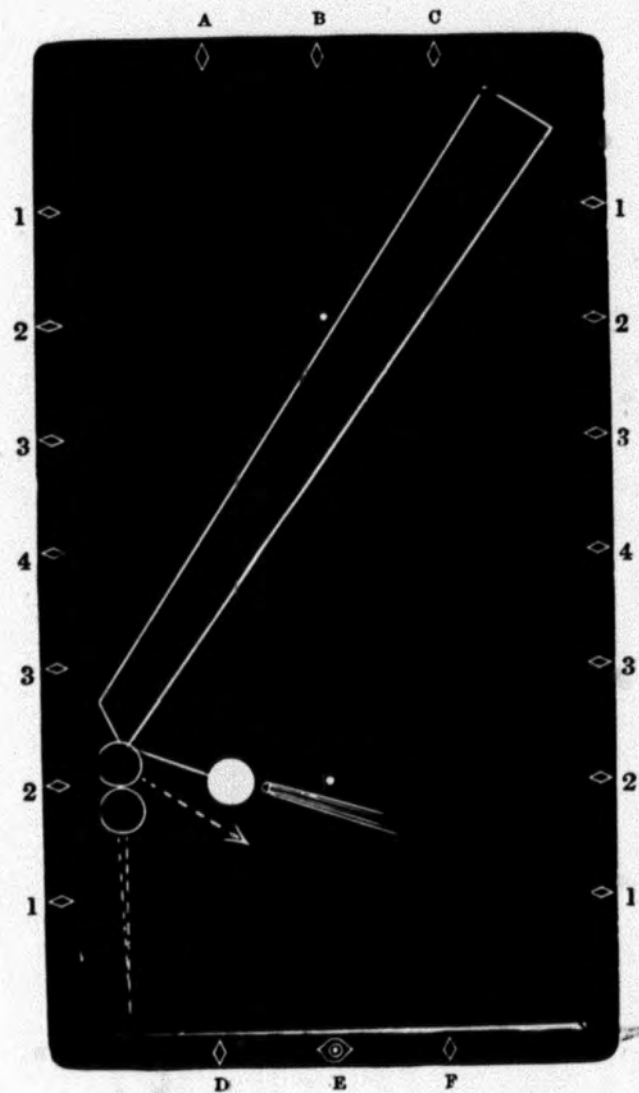


106

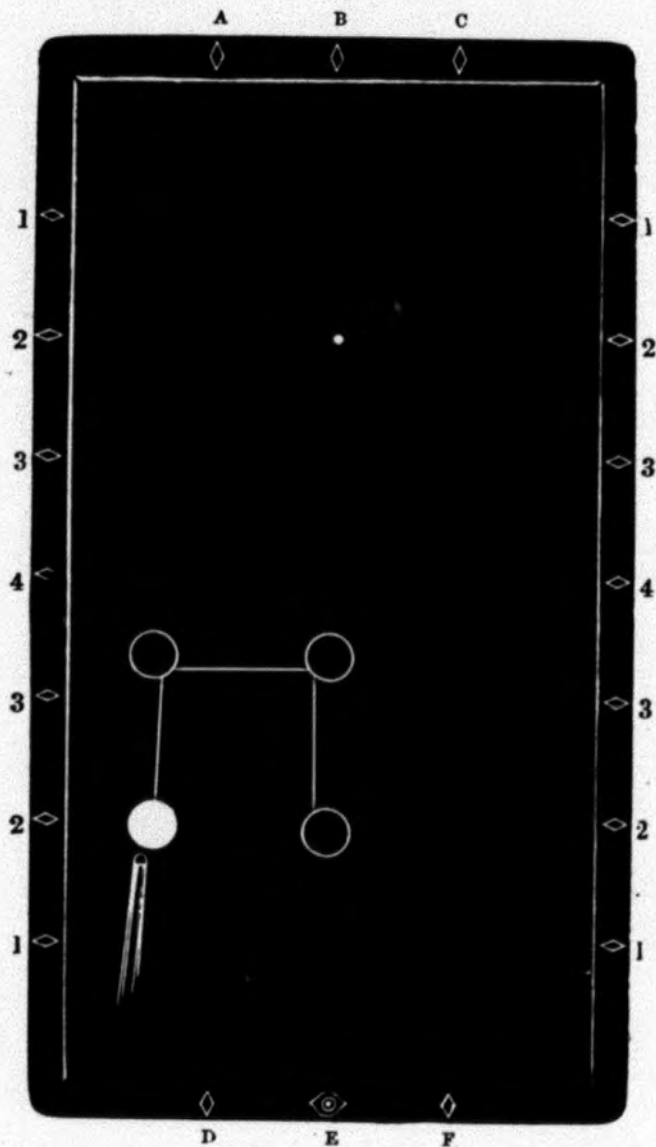


Slow Follow. Driving the red four cushions. Count leaving the three balls in a ring six inches in diameter. Perfect follow measure. Cue ball a shade above center.

107

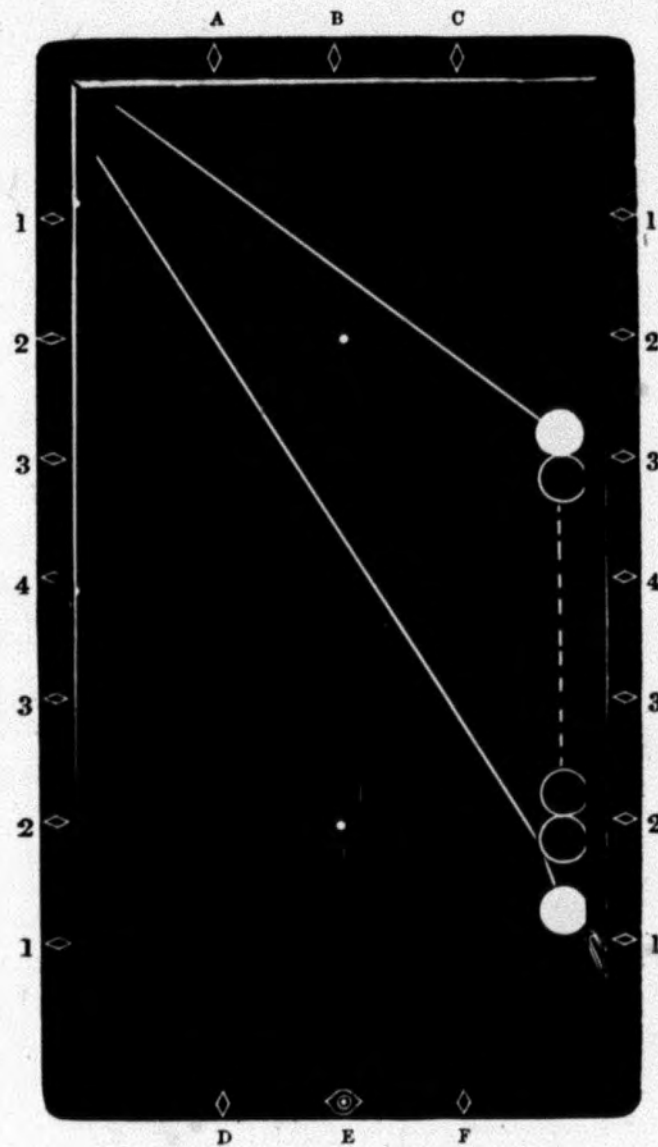


Fancy shot. Place red and white astride of 2nd angle. Cue ball half way to the spot. Play on  $\frac{1}{4}$  of object ball. Full English right. Strike cue ball at center line. Stroke, ordinary. While cue ball doubles the lower corner, the red will go to the corner and return to original position in time to meet cue ball at angle 2.



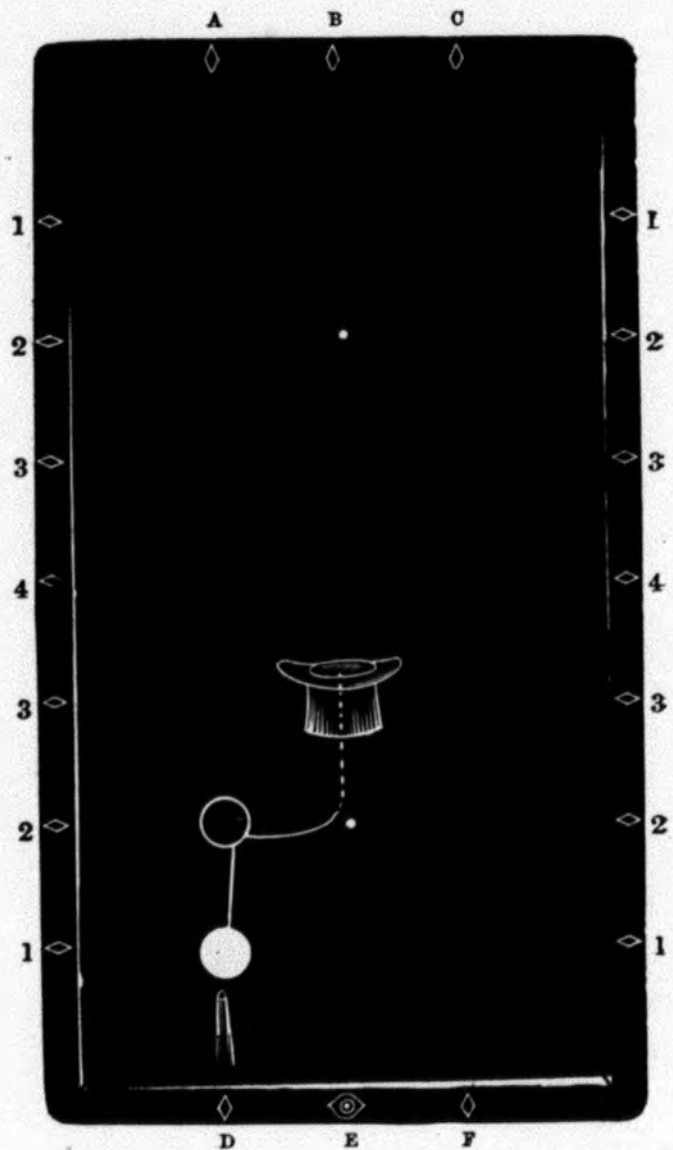
Drawing in a square. "Measure" on object ball, a little fuller than "a right angle."

Cue ball full draw English on the left. Stroke, hard.



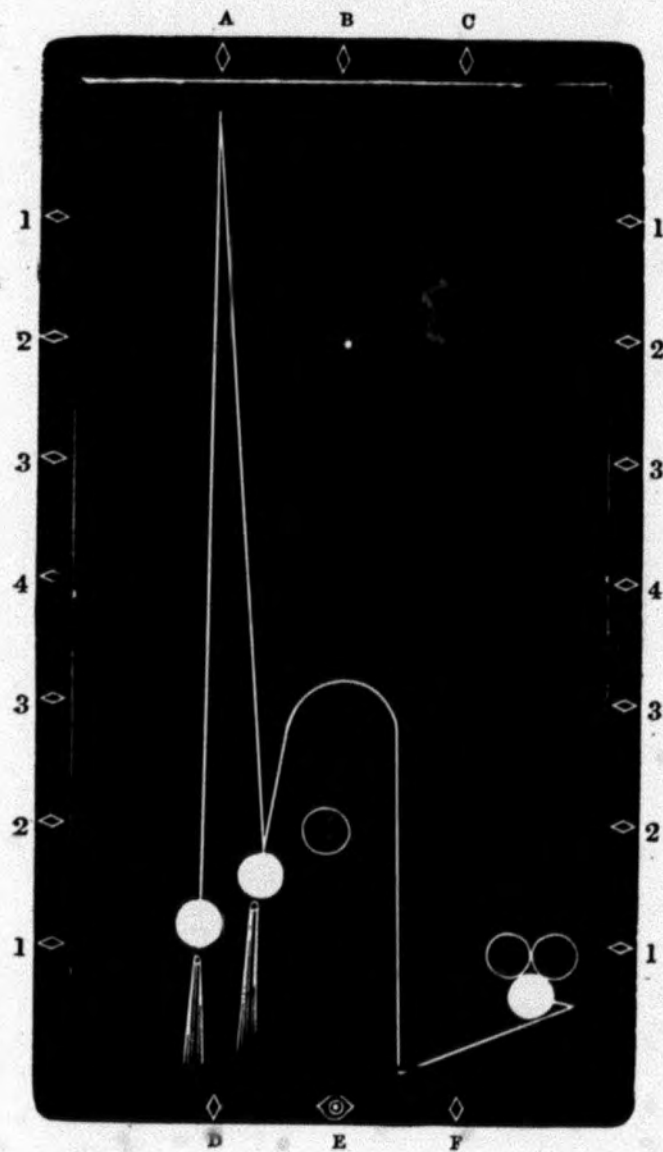
Double Kiss.—Counting at angle 3. Place red and white balls astride of angle 2. Cue ball  $1\frac{1}{2}$ . Play fine for  $\frac{1}{2}$  angle. Full English right  $\frac{1}{4}$  above. Stroke medium.

110



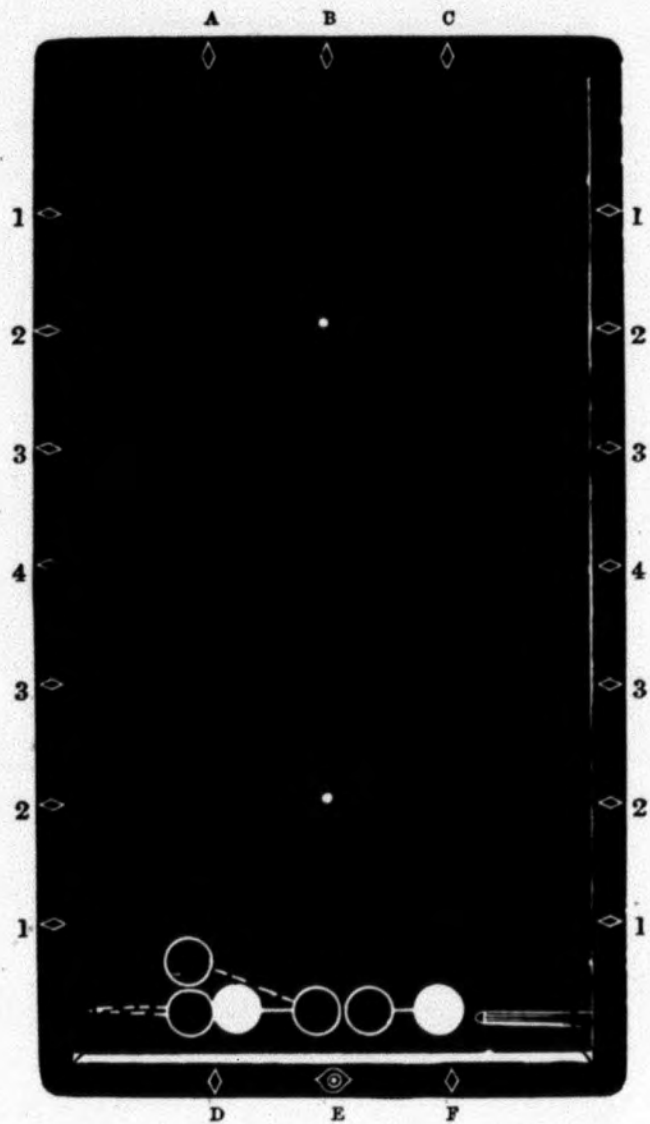
Jumping into the hat. Place silk hat half way between spot and center of table. Object ball on string line front of angle "D." Cue ball half way to angle D. Take follow measure on object ball for the center of the hat. Play a perfect follow  $\frac{1}{4}$  above with cue elevated about 22 deg.

111



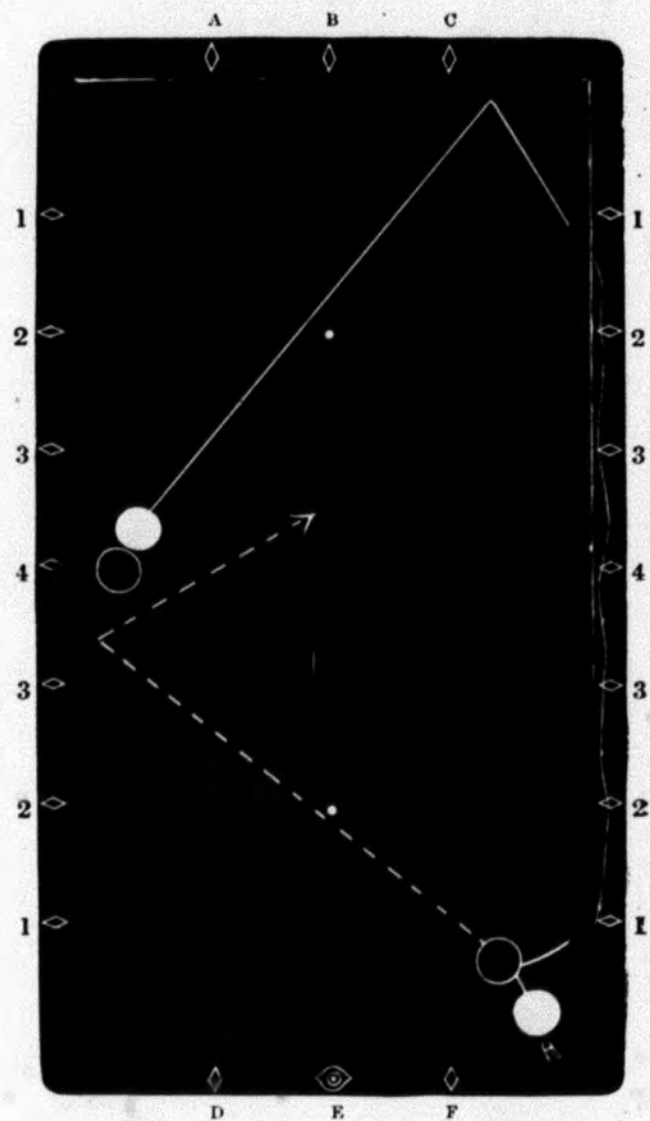
Double draw. Exhibition shot. Place cue ball in line from "D" to "A." First stroke, very hard. A shade of English on the right. As cue ball reaches string line, play a perfect draw in line of angle "B," with full English on the left. The effect will be as per diagram (two cushions and count at No 1).

112



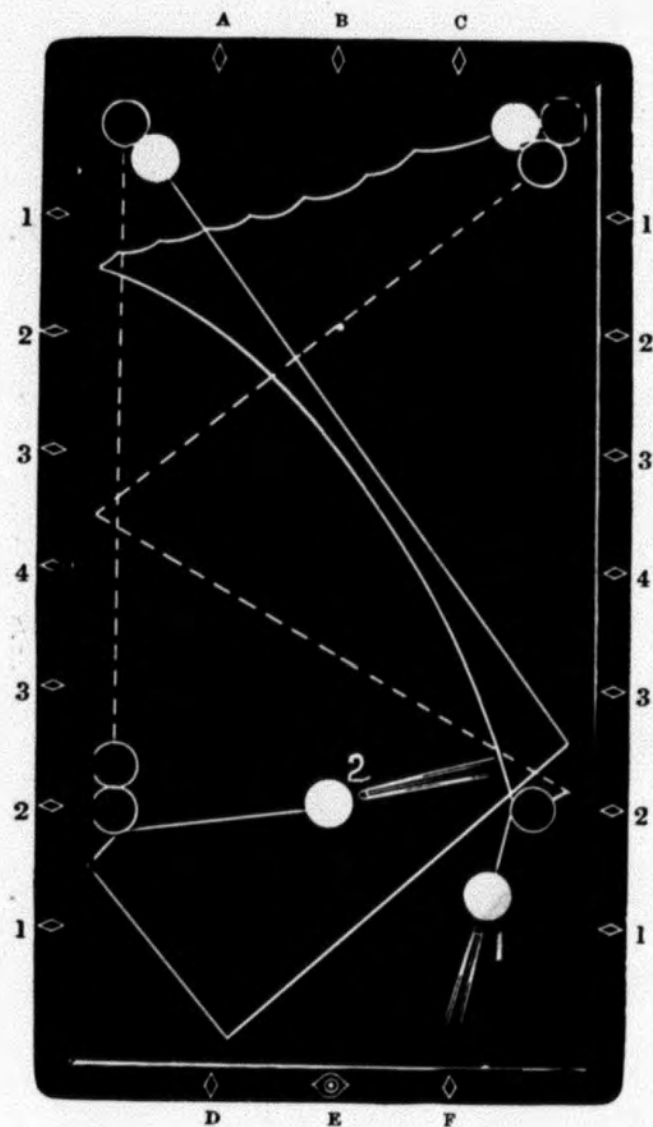
Double Kiss and Count. Place red and white astride of "E." Cue ball at "F." Play a perfect follow. Full English on the left. Object ball full. The follow and English pushes red outward and count is made at "D." Stroke, medium.

113



Exhibition shot. Follow on the rail, return and count at angle 4. Place object ball  $\frac{1}{2}$  angle in front of "F" and No. 1. Cue ball in corner  $\frac{1}{2}$  inch each way from cushions. Take the measure of a follow at angle 1. Cue ball  $\frac{1}{2}$  above. Full English left. Cue elevated to about 22 deg. Stroke hard. Result as per diagram.

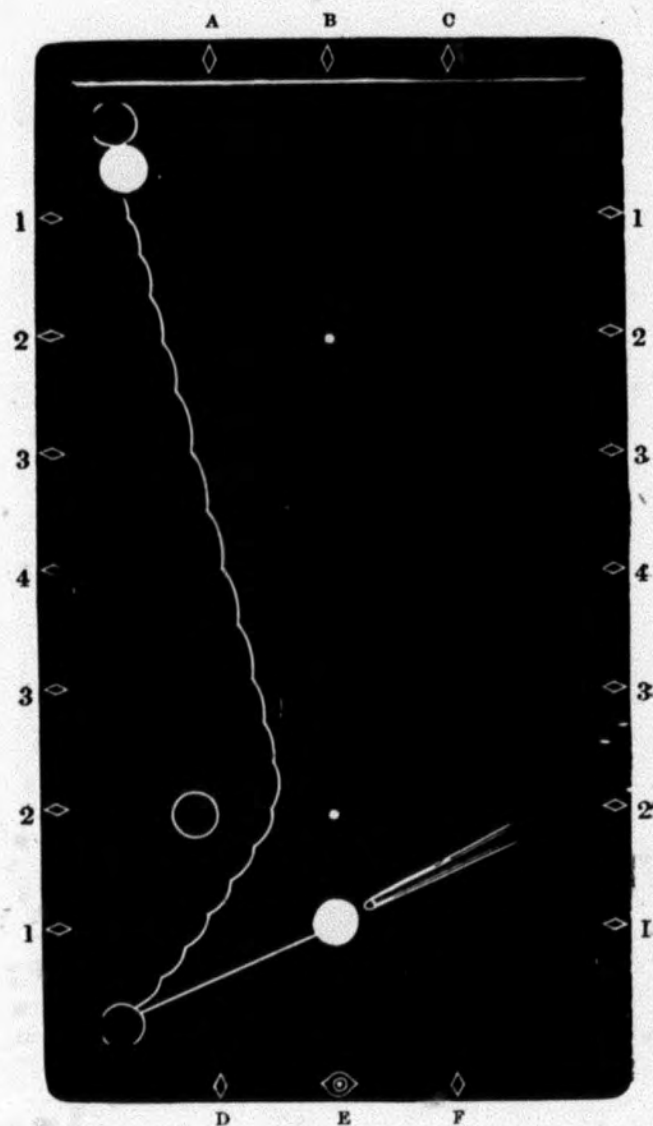
114



Position shot and Running kiss. No. 1. Place object ball 2 inches from and opposite angle 2. Cue ball in line of "F" and 2, six inches away. Play a perfect right angle draw. Stroke hard. Count leaving balls in lower corner.

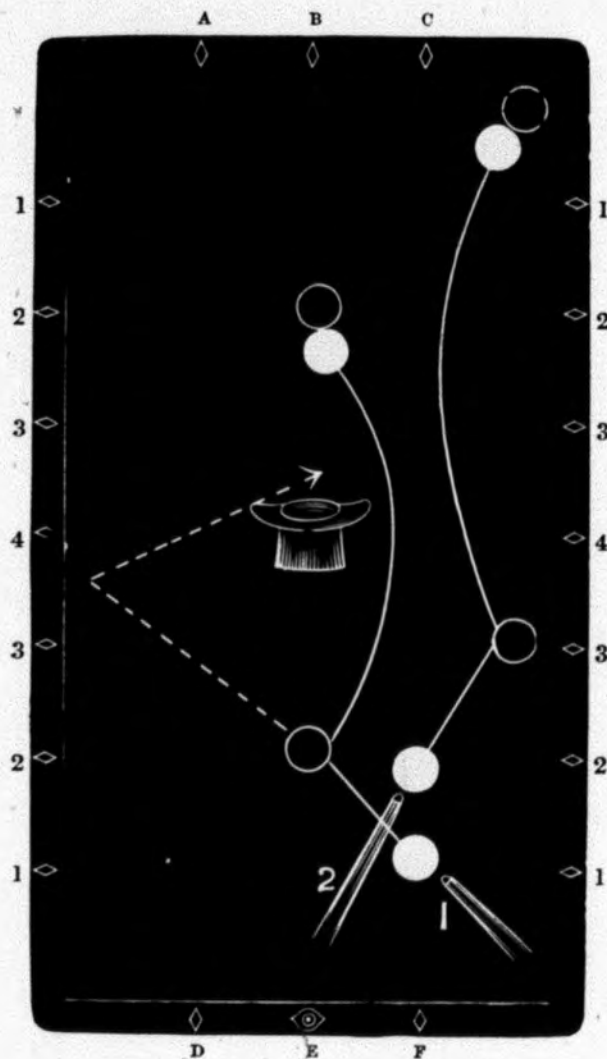
No. 2. Place red and white astride of angle 2. Cue ball on spot. English to take the parallel of the 4th lesson ( $2\frac{1}{2}$ ). Stroke, medium.

115



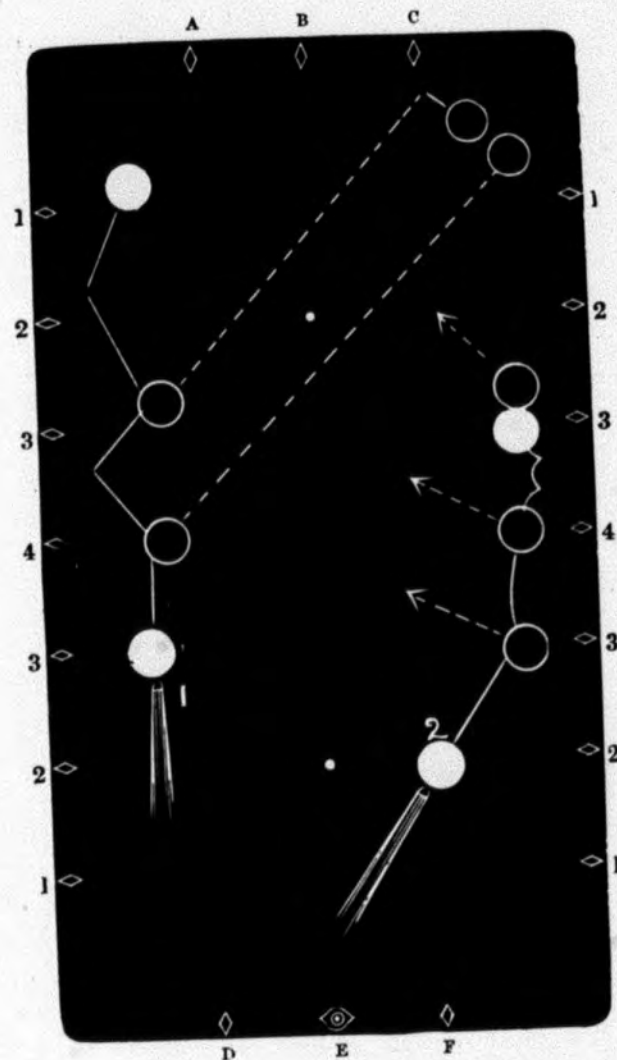
Circular Kiss. Take measure of follow for outside edge of ball in front of No. 2. Cue ball a full follow, with a shade of English on the left. Stroke, very hard.

116



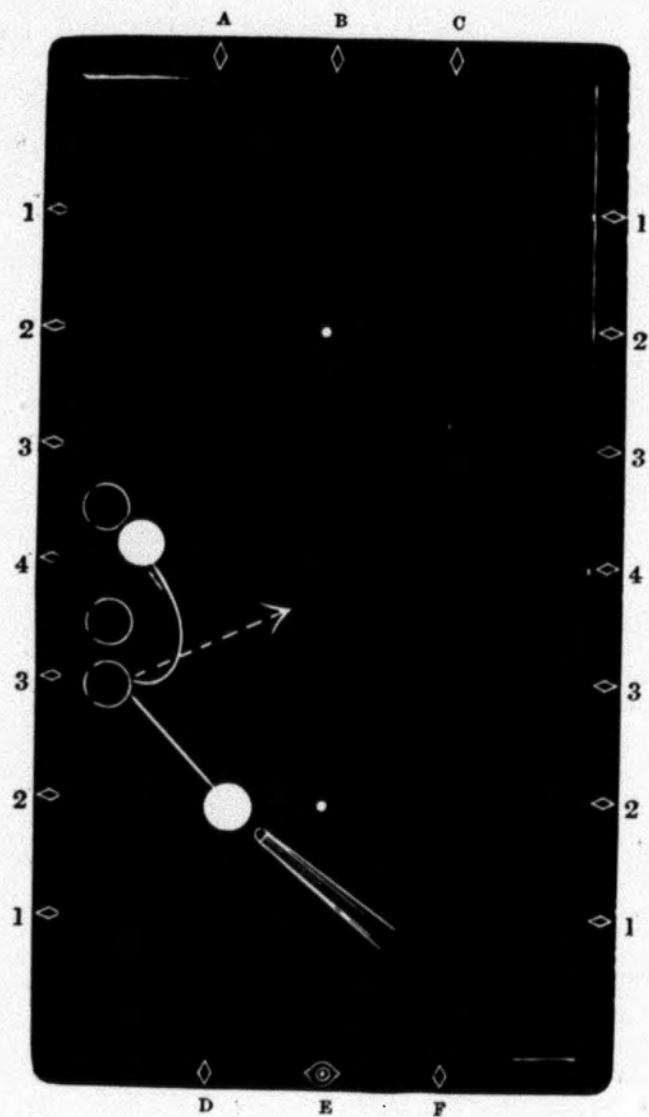
The Circular follow. No.1. Place hat or ball in center of table. Object ball on spot. Cue ball in line to corner and half way. Take follow measure a little full. Stroke, hard.  
No. 2. Follow measure a little full. Stroke hard.

117



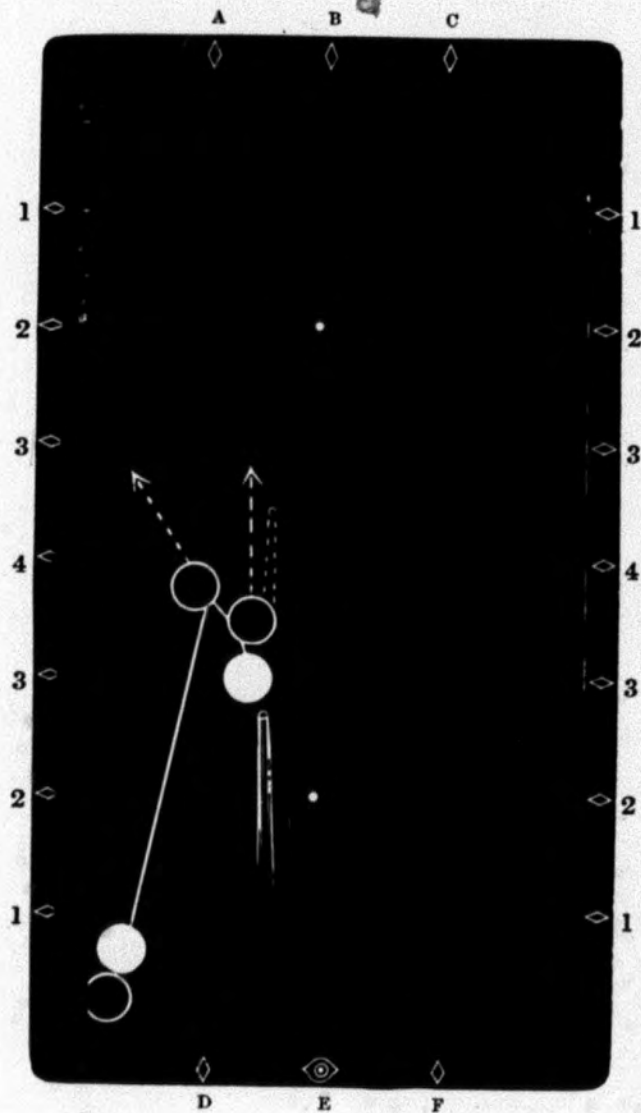
No. 1. Position stroke. Cue ball perfect follow. Stroke medium. (The amateur as a rule always puts English on this kind of a shot whether needed or not.) Use English only when necessary.  
No. 2 Double follow; counting on three balls. Take measure of follow for the proper follow measure on second ball. Cue ball, full follow. Stroke hard.

118



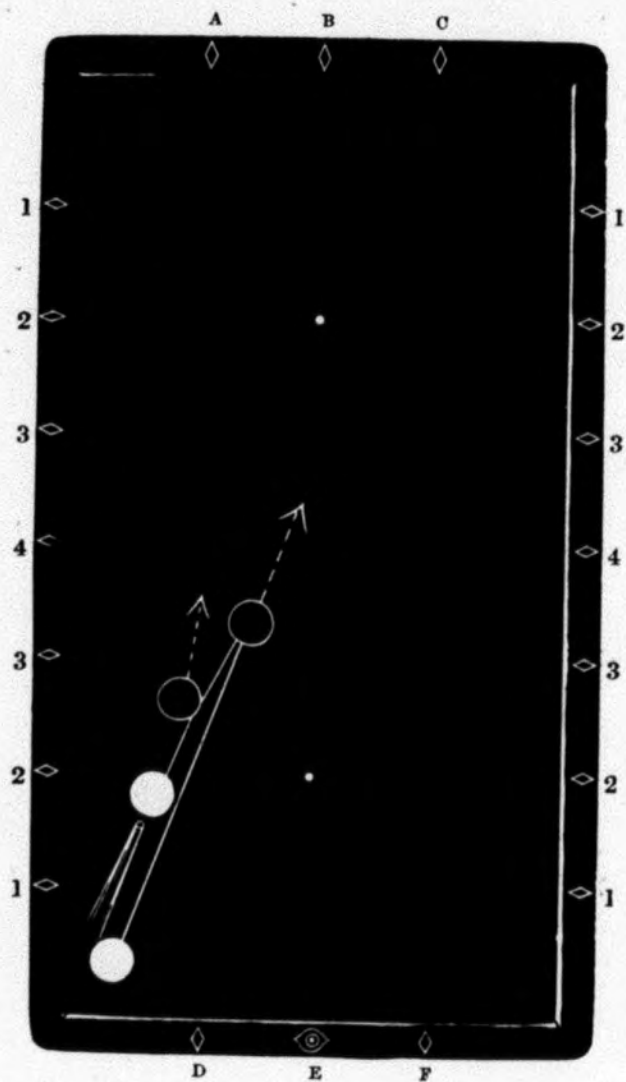
Circular follow. Place as per diagram. Play a shade fuller on object ball than the follow measurement for second ball. Cue ball follow. Stroke, very hard.

119



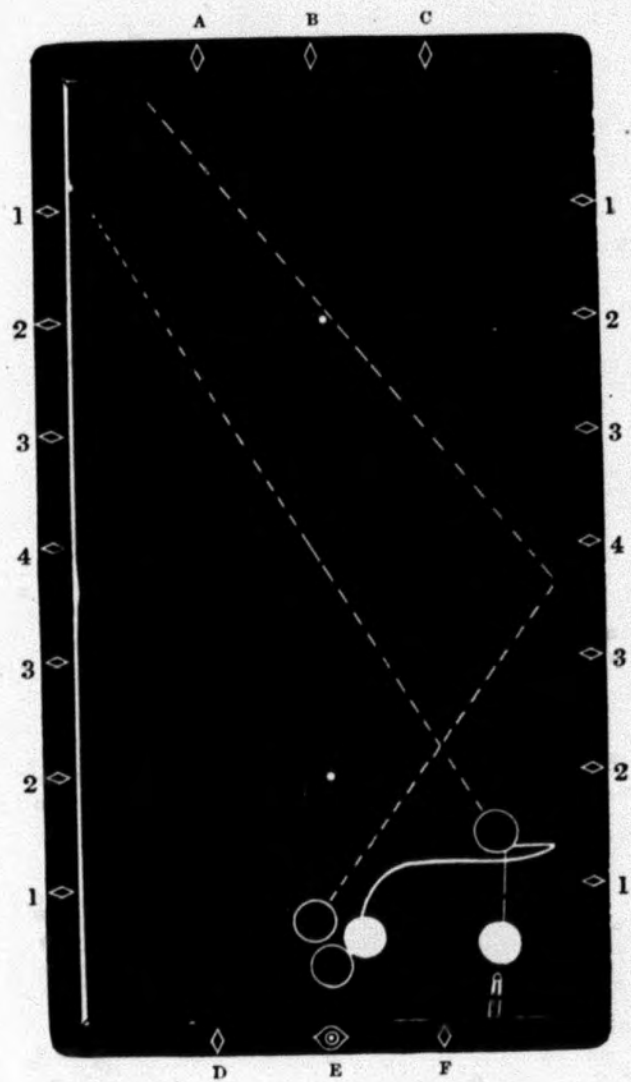
A close follow and draw. Place balls as per diagram. Cue ball nearly touching object ball, with carom ball six inches in Echelon. Take follow measure on object for carom ball. Play a perfect close draw. A little English on the right. (Elevate cue a very little) Stroke hard. Cue left on table

120



Force Follow and draw. Place balls as above. Take follow measure for the point of *draw* measurement on second or carom ball. Play a perfect draw. Cue elevated about 10 deg. Stroke very hard.

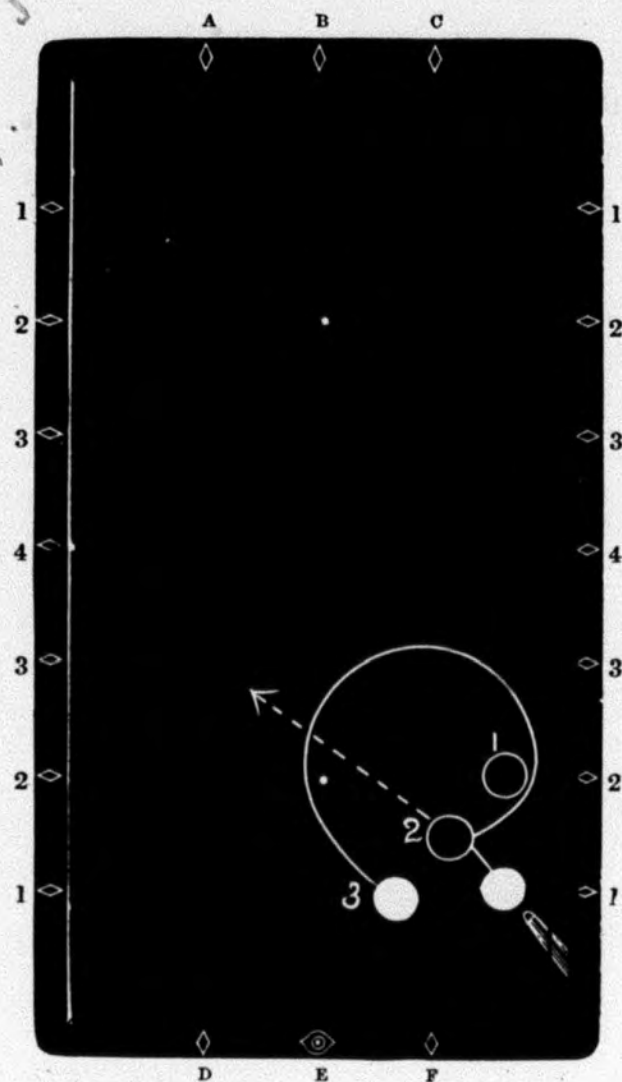
121



A "Goose Neck" or force draw. Place balls as above. Play on  $\frac{1}{4}$  of object ball right. Cue ball perfect draw. Stroke hard. No English.

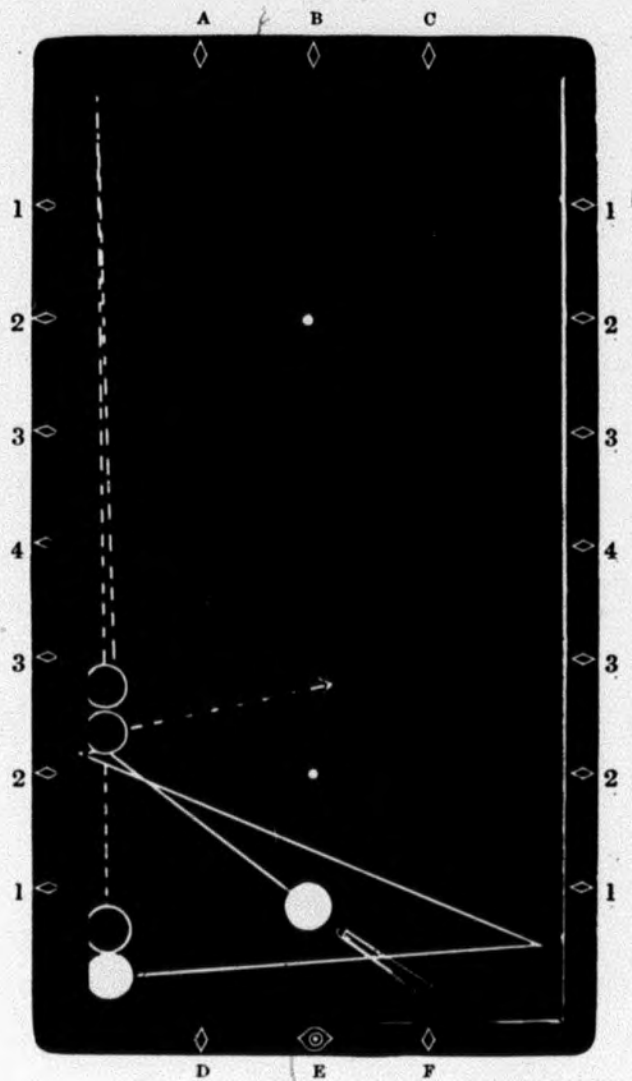


122

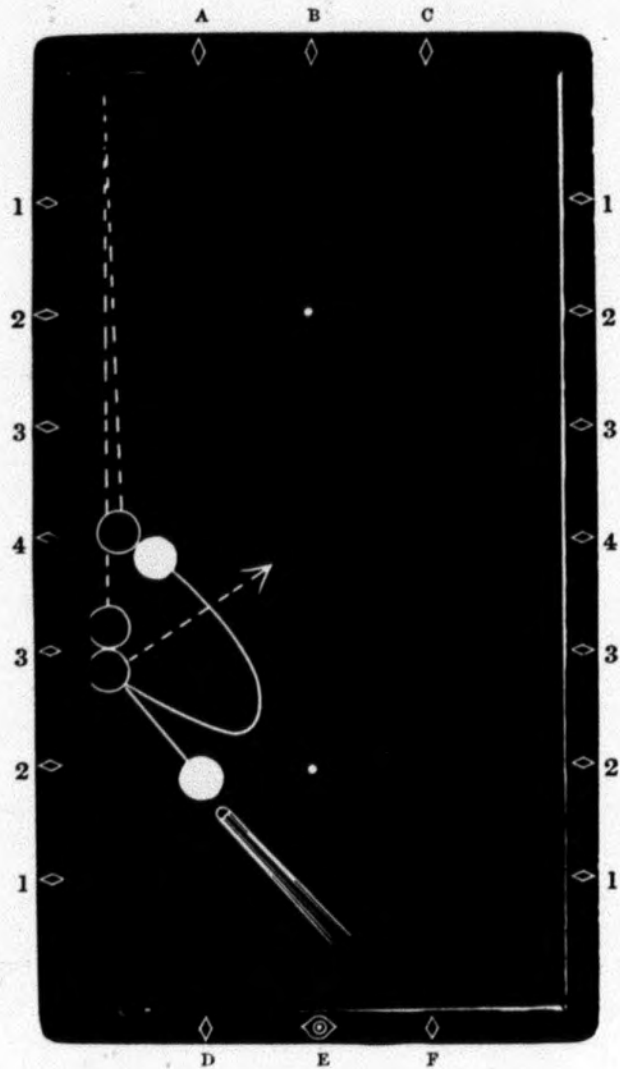


The McCleery Circular draw. Place No. 1 opposite and 4 inches from angle 2. Nos. 2 and 3 in line of ball No. 1 and angle "E" six inches apart. Cue ball in line of  $\frac{1}{4}$  angle and ball No. 2. Play on ball 2 nearly full. A perfect draw and very hard.

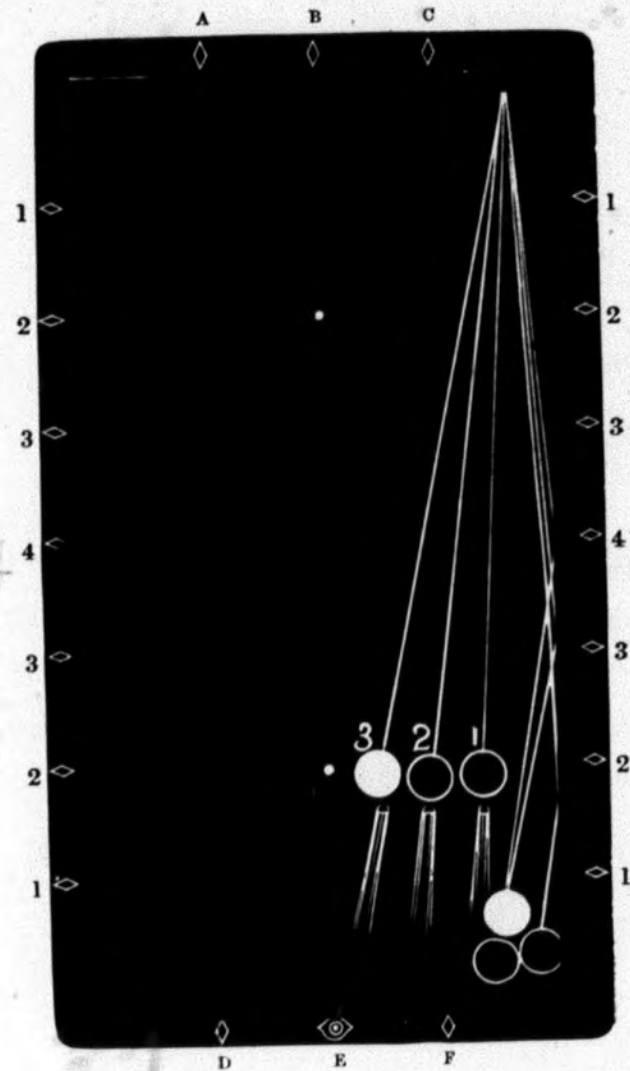
123



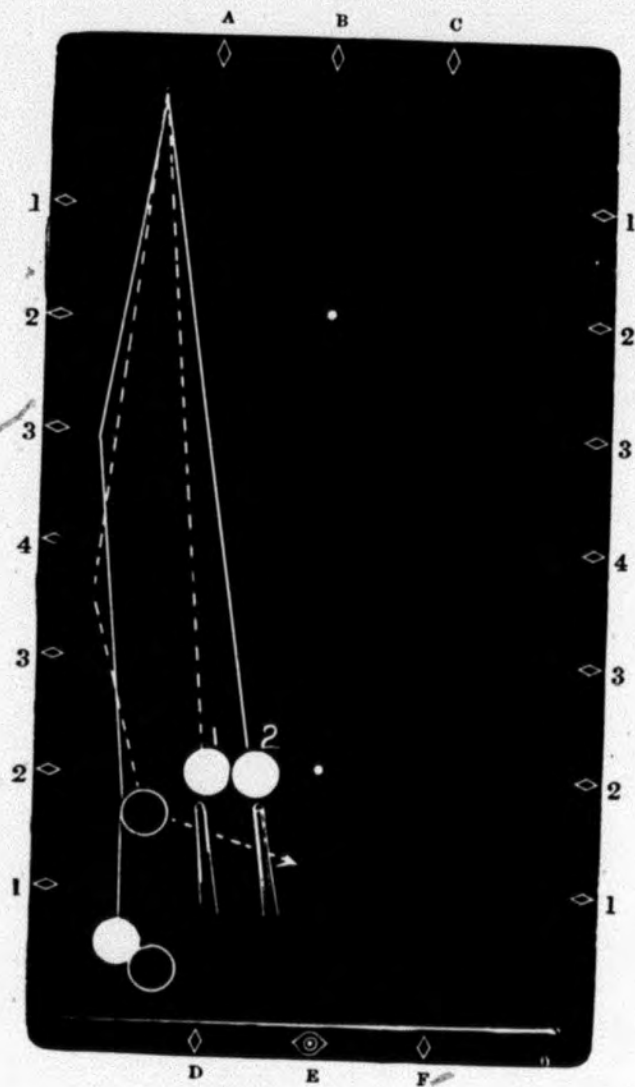
Double Kiss. Two cushion shot. Place red and white astride of  $2\frac{1}{4}$  angles. Cue ball halfway from spot to "E." Play on  $\frac{1}{4}$  of object ball full draw. Stroke hard. Count in corner as above.



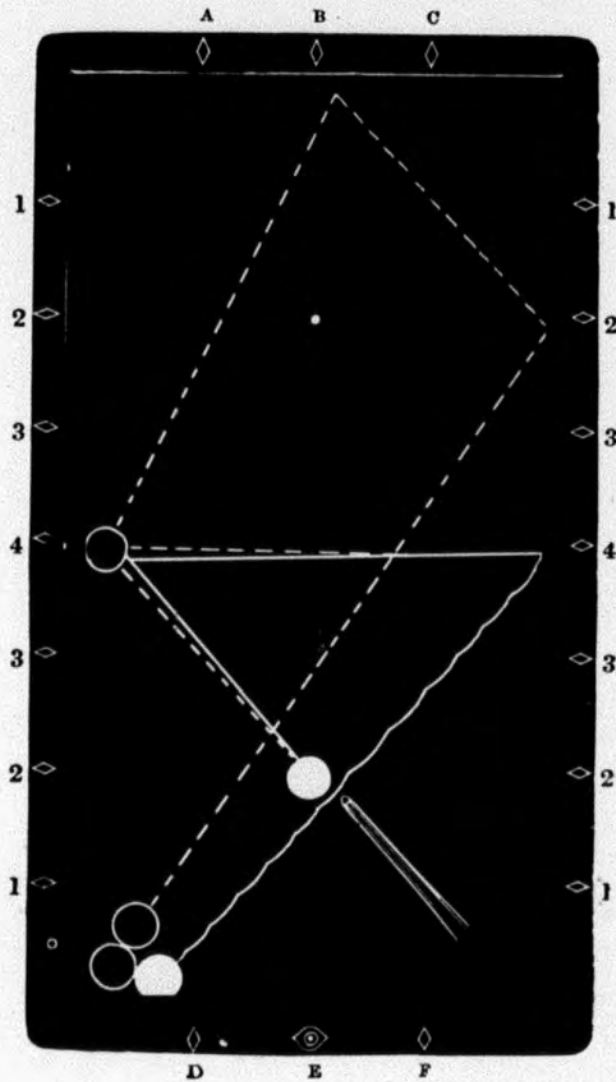
Double Kiss count running. Freeze red and white astride of angle 3. Cue ball in line of "F." Take follow measure on object ball for angle "4" Cue ball full follow. Stroke very hard. (Drives carom ball down and back when it is caught by cue ball after describing curve as above.)



Count. All running. Place red and white on string line with cue ball to the left. Play No. 1 at  $\frac{1}{4}$  angle. No. 2 at nearly the same place but with a little more speed so as to catch No 1 at the corner. Play No. 3 with some English; speed ordinary. Count in corner.

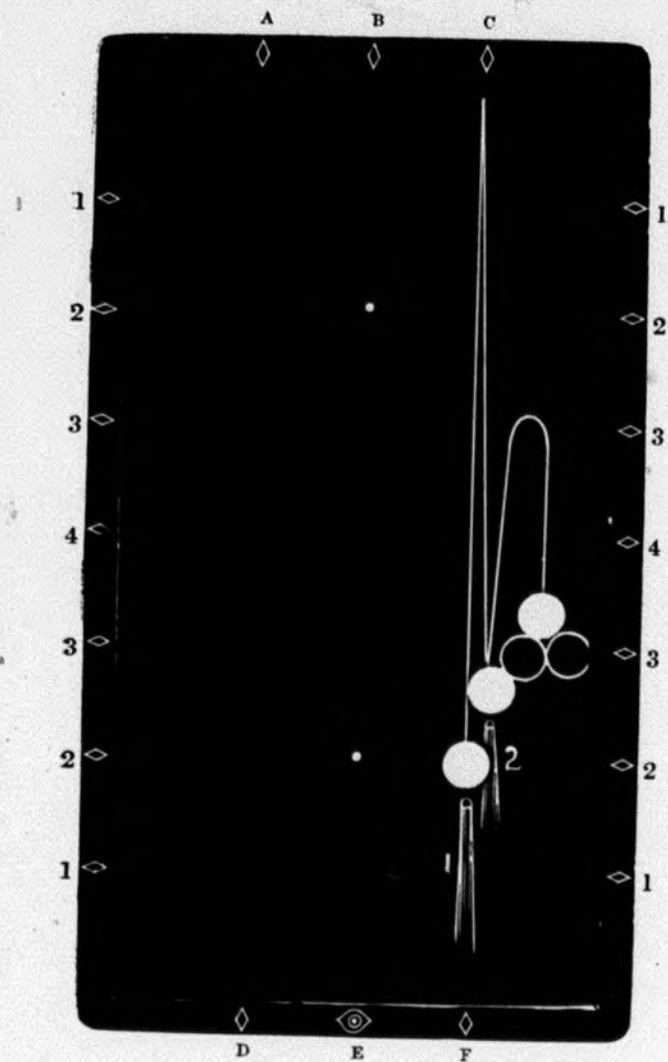


Place red ball stationary at  $\frac{1}{2}$  of angle "D." Place white and cue ball on string line. Play No. 1 slow at  $\frac{1}{2}$  with a little English. Play No. 2 at  $\frac{1}{2}$  of angle "A" with a little English left (but not as much as No. 1.) Speed ordinary so as to catch No. 1 when about three inches from cushion near angle 2, making carom on red.



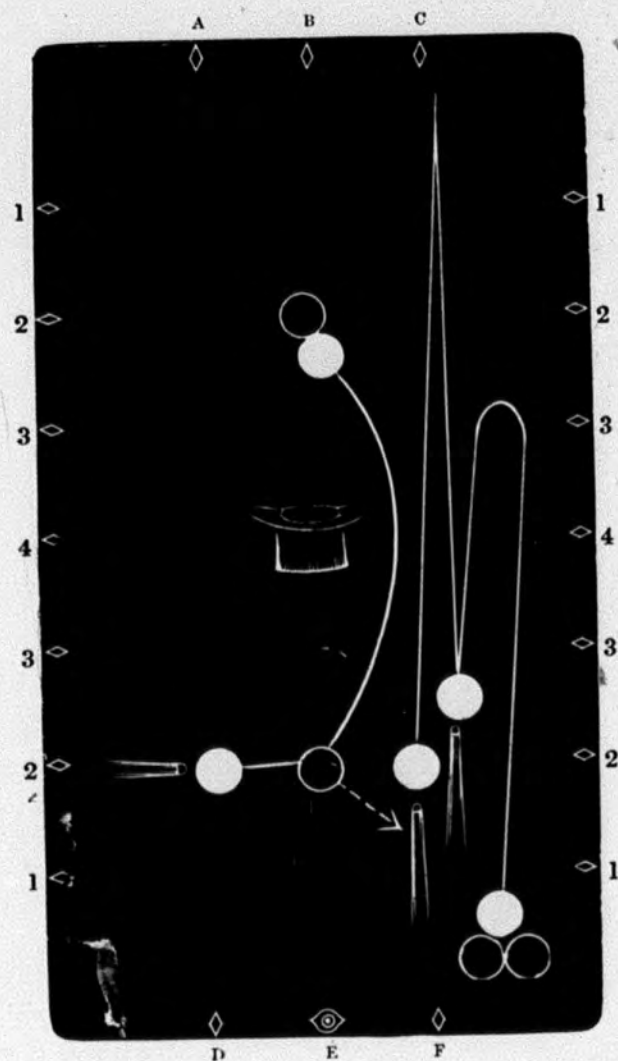
Kiss Position Shot. Place object ball at 4. Cue ball on spot. Take draw measure for 4 opposite. Cue ball full draw. Full English on the right. Stroke hard. Observe that object ball will be driven on parallel of 4th lesson, leaving balls together in corner.

128



Exhibition double draw shot. Place balls as above. Play No. 1 very hard at "C." As it returns play a perfect draw at  $\frac{1}{2}$  of angle "C." Stroke hard.

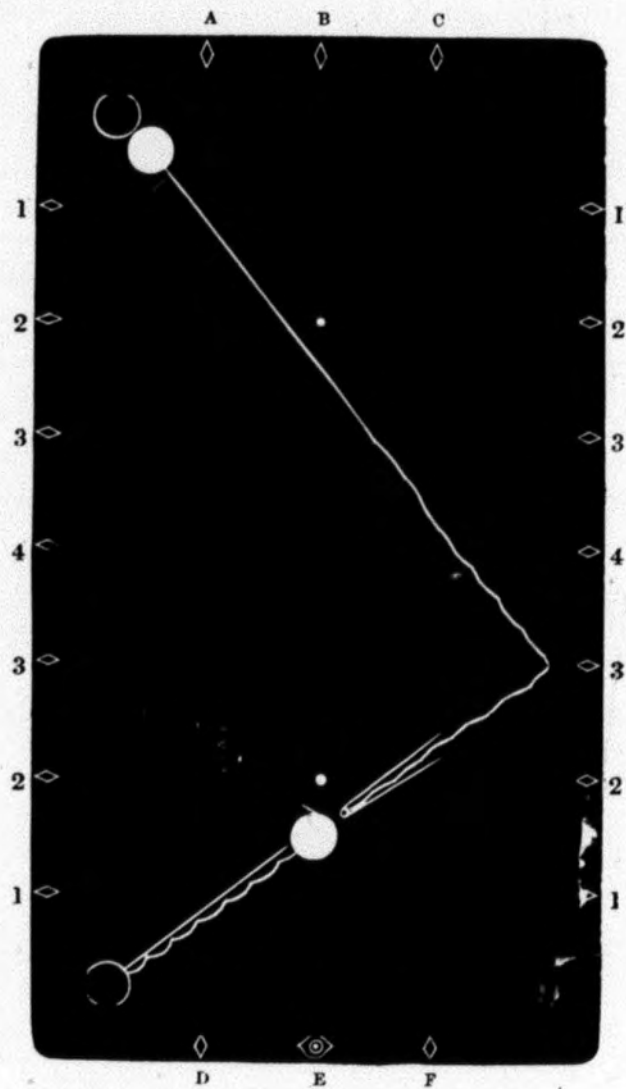
129



No. 1. Double draw fancy shot. Place balls as per diagram. Play same as preceding shot, drawing back to the corner.

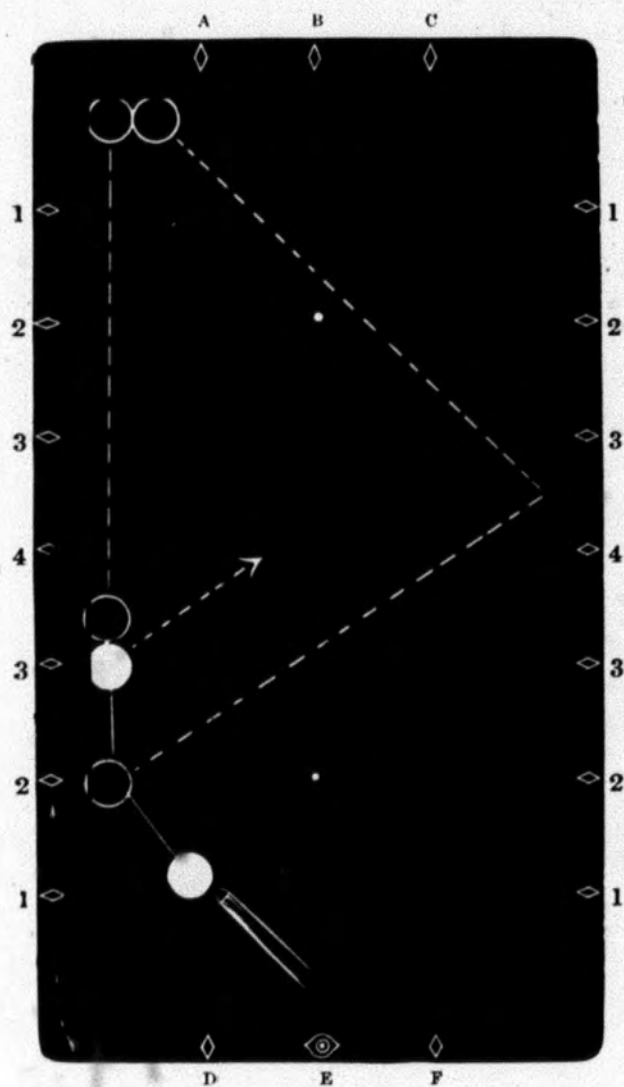
No. 2. Drawing around hat. Right angle measure. Stroke ordinary, hard. Cue ball  $\frac{1}{2}$  below.

130



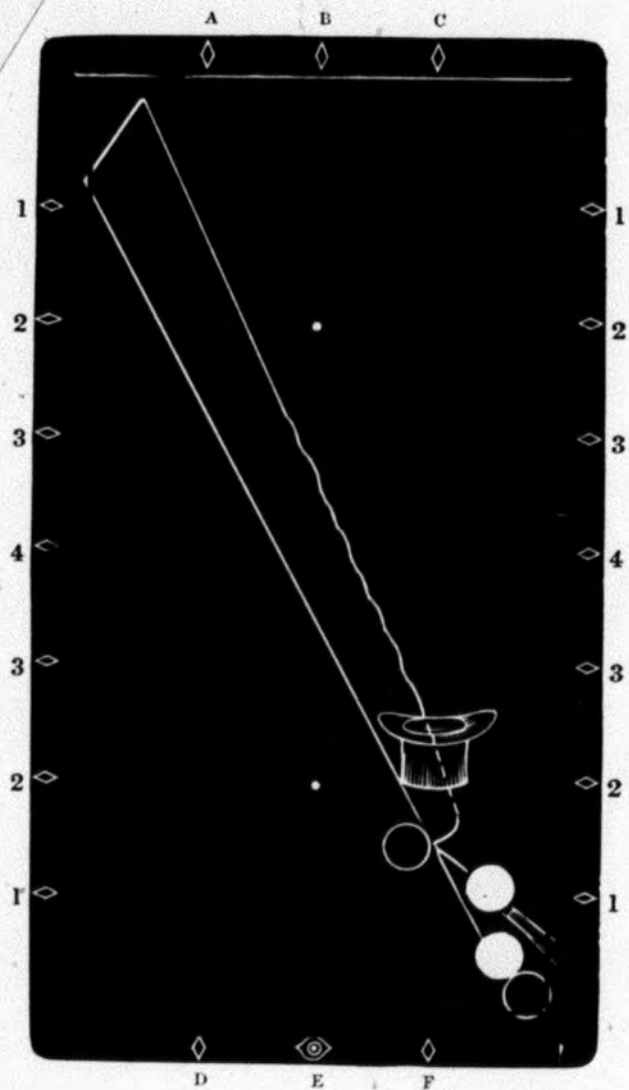
Kiss draw. Freeze object ball in corner. Place cue ball in line of angle 3. Play a perfect draw. English on the left. Any speed will count after enough force has been given to reach carom ball.

131



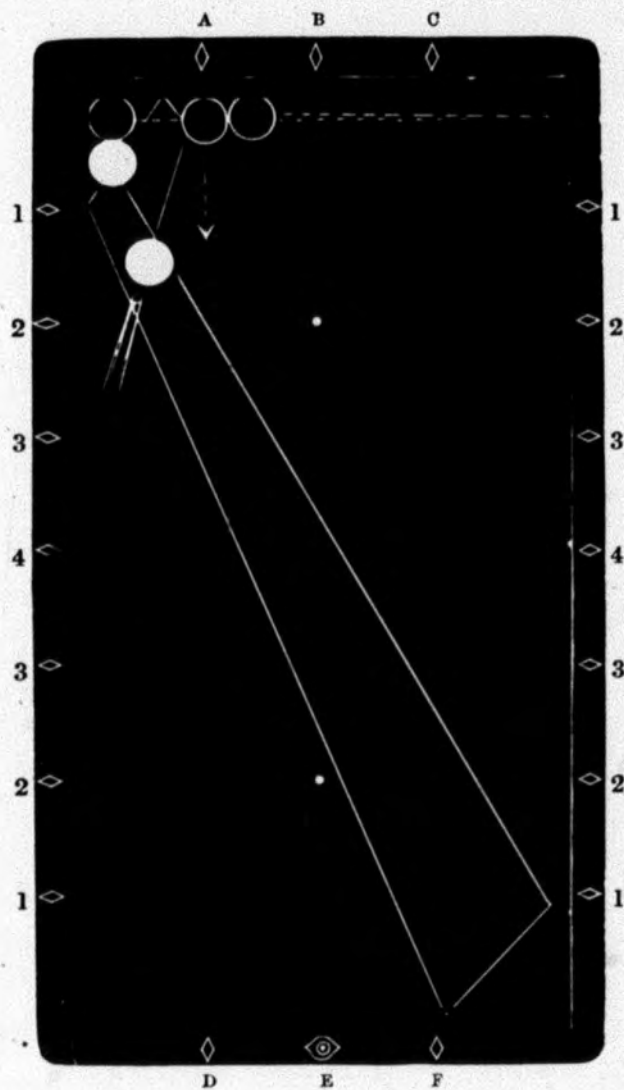
Position shot. Take perfect follow measure on object ball. Use a little English on the right. Stroke hard, leaving object and carom ball in corner.

132



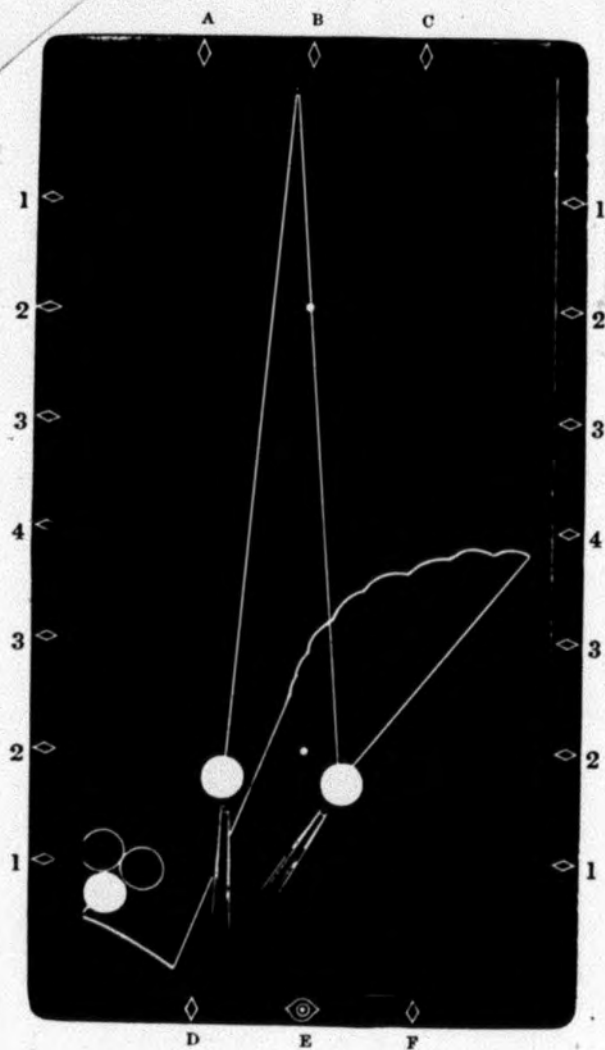
Jumping over the hat. Going around the table and count. Place balls and hat as above. Take follow measure for the extreme right hand edge of brim of the hat. Elevate cue to 20 deg. Follow full English on the left. Stroke hard.

133



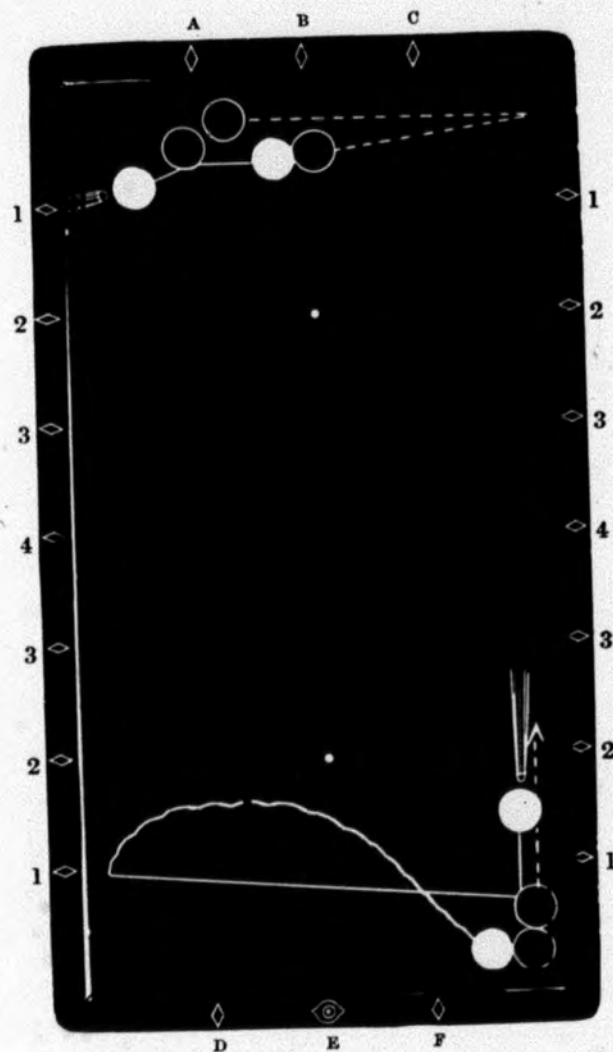
Double kiss around the table and count. Place balls astride of "A" and C. Play fine. Cue ball a little below center, favoring the left side. Stroke hard. Carom ball crosses table, returning in time to count in corner.

134



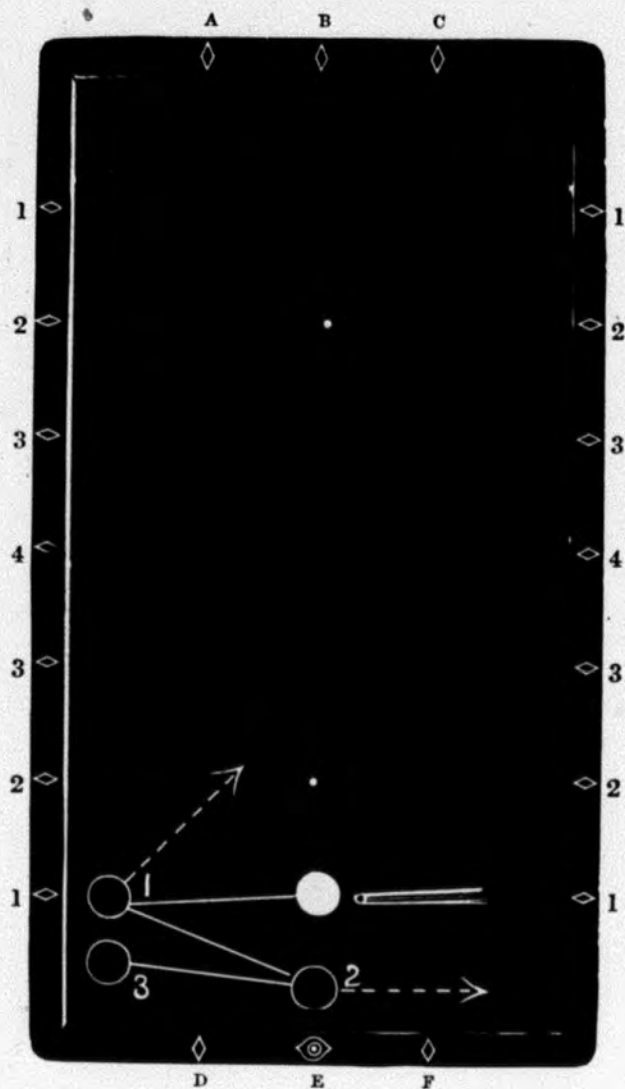
Exhibition double cushion draw shot. Place balls as per diagram. Play very hard at "B." Shift your position quickly so as to play a perfect draw at angle 4. The cushion forces cue ball out and the draw makes the curves as described above. Counting at No. 1.

135

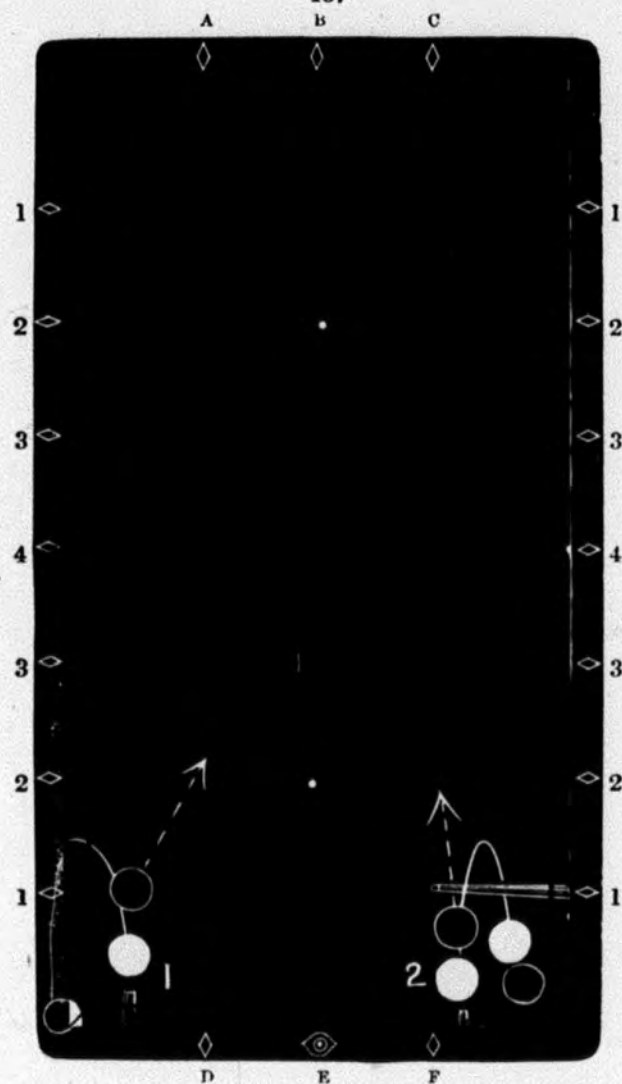


No. 1. Force kiss and count. Freeze red and white in corner. Take draw measure for angle 1. Play a perfect follow. Stroke very hard.

No. 2. Fine shot for position. Cue ball below center to stop it directly it strikes carom ball.



Draw and follow kiss shot. After placing balls as above, take draw measure on No. 1 for No. 2. Play a full follow with a little English on the left. Stroke very hard. The follow takes effect on No. 2 and cue ball reaches No. 3 as per diagram.

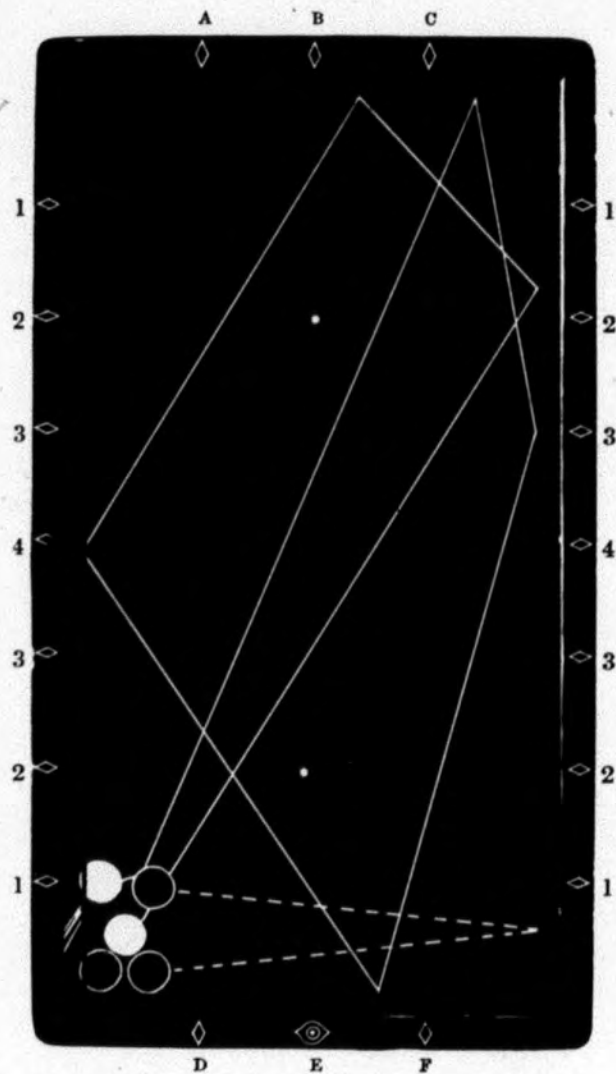


No. 1. Drawing on the rail. Place object ball within two inches of cushion opposite angle 1. Cue ball  $\frac{1}{4}$  angle from each cushion. Take follow measure for angle 2. Play a perfect draw with cue elevated to about 20 deg. Stroke hard.

No. 2. Jump over and come back under cue. Place as described above; have some one hold a cue resting on the cushion, so object ball can pass under. Play a shade to the right of center. Cue ball, draw with cue elevated to 22 deg. Stroke hard.

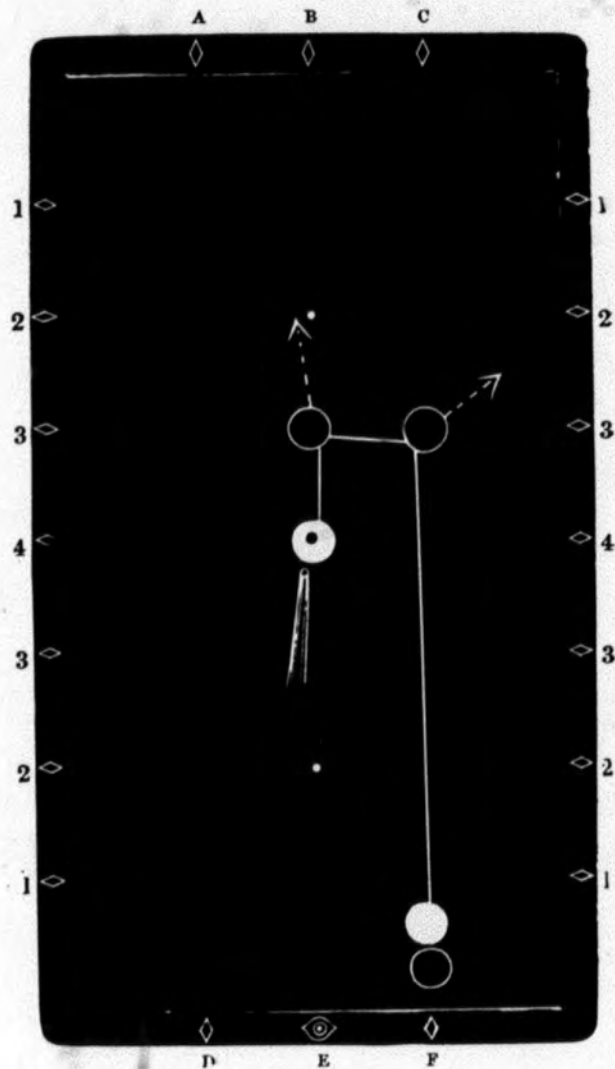


138



Going around the table twice for position. Object ball six inches from and in front of angle 1. Cue ball  $\frac{1}{4}$  inch from it. Play fine for  $\frac{1}{4}$  of angle "C." Strike cue ball at center and a very little to the right. Stroke very hard, leaving all the balls in the corner.

139



A square draw. Place cue ball in center of table, object ball opposite angle 3. Carom ball on line and half way to angle 3 as above. Take measure a trifle fuller than a right angle draw. Strike cue ball  $\frac{1}{4}$  below,  $\frac{1}{4}$  left.


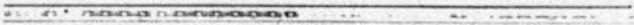
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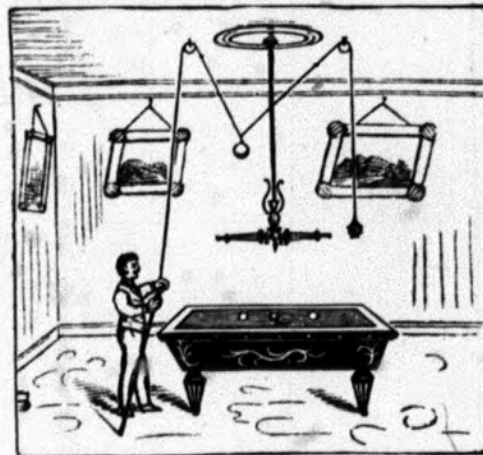
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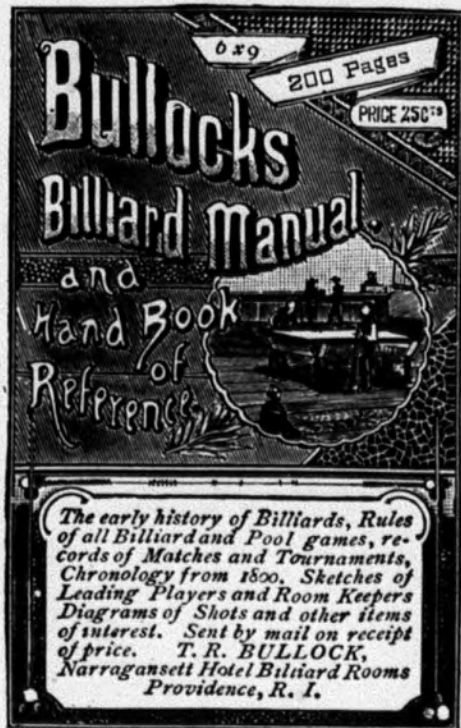
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