



**BILLIARDS**  
AND  
**SNOOKER**  
BY WALTER LIHDROM

with the compliments of  
**TOOHEYS LTD.**  
SYDNEY — N. S. W.

TOOHEYS CLUB LAGER

BILLIARDS  
and  
SNOOKER

By

WALTER LINDRUM

The World's Greatest Living Player

WON ITS FAVOR ON ITS FLAVOR!

*Preface*

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Herewith my treatise on Billiards: A game I have always loved and at which I am proud to be world's leader. I have, in the following pages, treated with Billiards from A.B.C. to X.Y.Z., and there are no blanks between. What I have set out to be done, "to improve your Billiards," I do myself with unflinching regularity. I hereby invite you to play the game as I play it.

Yours sincerely,

Walter Lindrum.

## FOREWORD

The booklet, "How To Improve Your Billiards," by Walter Lindrum, the greatest Billiards player of all time, is by far the most illuminating in my experience.

As a sporting journalist it has been my task to read and comment on past publications over many years. Frankly, nothing remotely approaches the present compilation. We are for ever moving forward, as witness new records day after day. And, so with Billiards in the Lindrum category.

First official tournament was that played at St. James' Minor Hall, London, in 1867.

John Roberts, Senr., was virtual scratch at 100 behind in 400-up. The final was played between John Roberts, Senr., and John Roberts, Junr. The game took one hour and twenty-eight minutes, and the highest break was 55! That, to-day, would be equivalent to a "miss."

I had the pleasure of being in charge of a Lindrum game of three-weeks' duration, when the champion averaged 314.25 per stick throughout.

Fancy scoring 400 points in 1 hour 28 minutes. Lindrum makes runs of 1,000 in half-an-hour, whilst, at Thurstons, London, on one occasion, against stop watches, he scored 100 in 57 seconds. His run of 4,137 still ranks as the best ever in legitimate Billiards, and the rules of the game have been deliberately altered on several occasions solely "to try and stop Lindrum." Nothing can stop him, and, in the accompanying pages, he freely advances the reasons why.

CLAUDE SPENCER (Noted authority),  
Formerly "Baulk-line,"  
"The Referee" Newspaper.



**TOOHEYS OATMEAL STOUT**

Walter Lindrum has made

711 breaks over 1000

29 breaks over 2000

2 breaks over 3000

1 break over 4000.

Holds 57 world's records; also English, Australian, Irish, Scottish, American, Canadian, South African and Indian records.

Best breaks at Snooker include 139, 135, 133, 129 and 128.

*New Life in every bottle !*

TOOHEYS OATMEAL STOUT



*Walter Linnam.*

*New Life in every bottle!*

## TOOHEYS CLUB LAGER

It is with pleasure, pride and satisfaction that TOOHEYS LTD. present this booklet of instructions, "How To Improve Your Billiards," by Walter Lindrum.

Probably of all ball games played throughout the whole world, Billiards reigns supreme. It is completely International in favouritism, and if a test were made one would make bold to say that of, say, 100 men stopped at any street corner and asked whether they played or had at some time tried to play Billiards, in 95% of cases the reply would be in the affirmative. Truth is that WE ALL PLAY BILLIARDS (or play at it) some time or another.

TOOHEYS LTD. wanted the best possible advice. Best beyond all dispute. Advice that would measure up in equal terms to the best beer and ales extant. They got it with the best Billiards player of all time—Walter Lindrum, undefeated champion of the world, one whose breaks and manipulation of the balls has astounded the paying publics the world over. Just as there is only one Walter Lindrum, so also is there only one TOOHEYS brew.

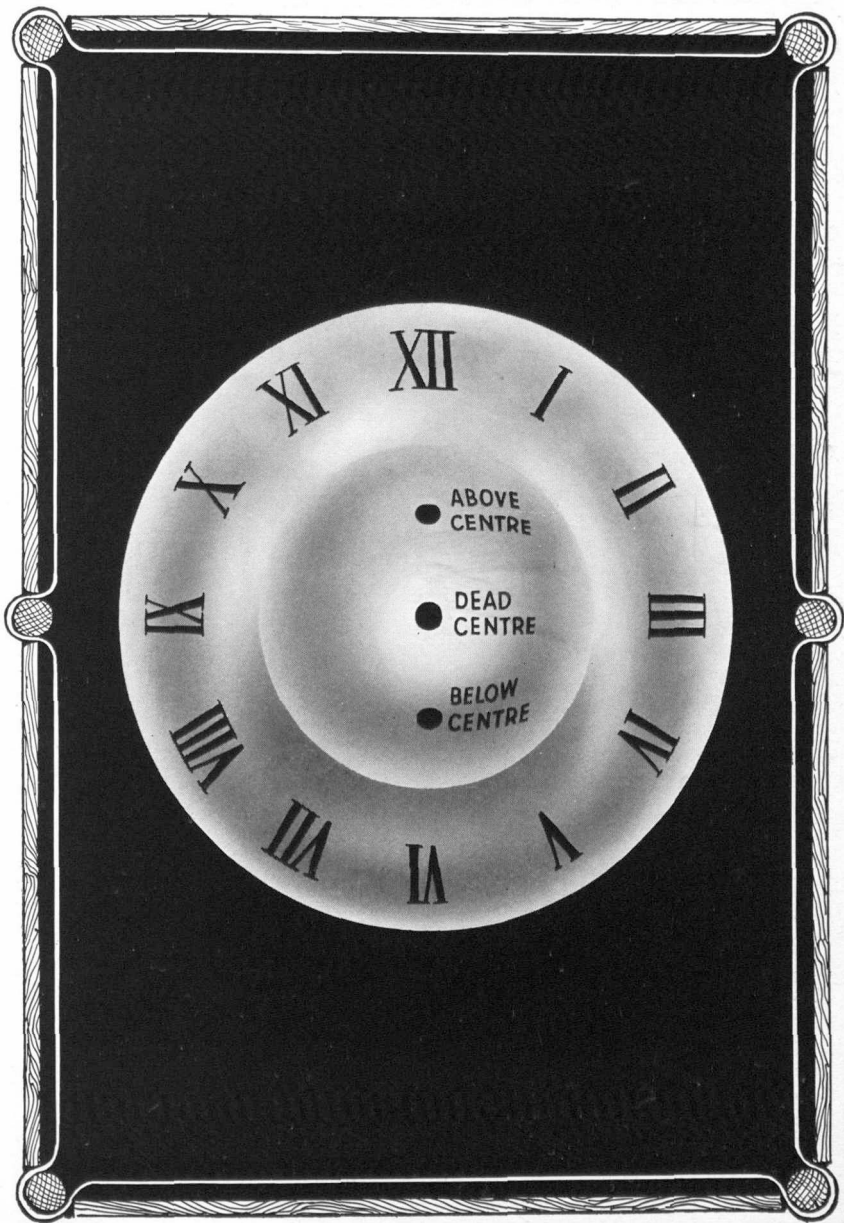
It is quite erroneous to live in the past. What was good enough for Father is definitely NOT good enough for moderns.

The house of TOOHEYS never before attained the state of proficiency as obtains at the moment. To partake of their refreshments is to enjoy the penultimate. So, also, with the world's Billiards champion, whose deeds have so dwarfed all that has gone before that reference to old files cannot but raise a smile. Lindrum is the best ever. That is why his works were chosen to run parallel with the best brew ever—TOOHEYS!

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**BILLIARDS TERMINOLOGY**

- Losing Hazard:** Means to play into pocket after contact with object ball.
- Winning Hazard:** Means to pot object ball with cue ball.
- Draw Shot:** Means to draw cue ball back toward striker after contact with object ball.
- Slicing Shot:** Means a fine shot off first on to second object ball.
- Cut Shot:** Means a fine pot shot.
- Cannon:** Means to contact two object balls with the cue ball.
- Long Jenny:** Means a long in-off shot played along cushions (usually from baulk).
- Short Jenny:** Means a soft in-off stroke into a side cushion pocket, when object ball is close to cushion.
- Run Through:** Means to impart top spin on the cue ball by hitting it above centre so that its forward rotation will enable it to continue after contact without diminution in pace. (Professionals often achieve the same result striking below centre, but the amateur will find the method as described much the easier.)
- Screw Back:** Means to cause the cue ball to spin back towards the striker after contacting object ball.
- Forcing Shot:** Means to strike the cue ball with power.
- Stab Shot:** Means to contact object ball and cause cue ball to come to rest instantly at that point.
- Stun Shot:** Means to hold the cue with a very firm grip and stop short in your delivery when striking the cue ball.



## TOOHEYS CLUB LAGER

Let the champion now tell his story in his own way.

Ladies and Gentlemen:

It is my privilege and pleasure to associate myself with TOOHEYS LTD. in propounding for all would-be Billiards players, various hints on "HOW TO IMPROVE YOUR BILLIARDS."

Hitherto I have shunned many tempting offers to lend my name to any firm, but there was no hesitation whatever in this case. I am proud of the association. I am jealous of my position in my own particular sphere just as TOOHEYS LTD. are jealous of theirs. With all modesty, may I say that one cannot get better than the best, and, by virtue of my many records and victories over all and sundry, I can lay claim to having reached the top in my walk of life. So, also, has the firm with which I have the honour to link my name in this publication.

In the following pages the reader will learn all the essentials of Billiards and the ground work to become more proficient. I crave that every shot be studied carefully and every direction followed. Some are not guesswork, but the result of years of study.

WON ITS FAVOR ON ITS FLAVOR!

**THE CUE**

No one can play Billiards, or any other game, if the material is not correct.

The cue is of paramount importance. It should reach (when placed perpendicular on the ground) from the floor to the stud of the player's collar. That applies equally whether a man be 5ft. 6in. or 6ft. or even more or less.

The weight should be not less than 17oz. Many prefer a lighter weight, but the leading professionals shun anything lighter, and refer to same as "tooth-picks."

"If you don't start right, you cannot finish right," is an old adage, and very true in relation to Billiards.

Try and secure your own private cue, and, having done this, you will find yourself always playing with the same arm action.

Don't, under any circumstances, use a cue that is "Whippy." Select one that is nearly rigid.

**STANCE AND AIM**

Stance at the table is tremendously important.

Unless you are comfortable, and have so placed the body that eye-alignment is correct, all that follows must be false.

Aiming at Billiards is akin to aiming with a gun to shoot at a bird. The eye must run straight down the barrel. So, also, must the eye, in Billiards, run along the cue for sighting, and, having gained the correct "sighting," the eye should concentrate on the object-ball just as one would aim at a target with a rifle at the shoulder. It is the object-ball contact that matters most. If the sighting is correct and the shot is missed, that is the result of **BAD CUEING**.



## CUEING

The grip of the cue for practically every shot should be of firm character.

Do not fall into the idiotic idea that a loose or flimsy grip will mean a more "delicate" delivery. Maybe it will be so delicate it will "die" before attaining its objective.

In my nursery cannons, the fingers are wrapped round the cue, and nurseries require the most delicate of touch. That, surely, supplies the answer to doubters.

I screw-back with a firm grip. I run-through with a firm grip. I ALWAYS HOLD MY CUE AS THOUGH IT WERE PART OF ME.

## PRACTICE

When setting about to practise, do not look around for an opponent. Engage the table for a given time, and play, systematically, the various strokes enumerated herein.

It may be news to many to know that before any important match the world's leading professionals spend countless hours on the very shots set out in the following pages for the reader.

"He never misses" is an oft-quoted sentence when leading professionals operate.

Quite so. We do not miss because we practise along correct lines. As friend Ripley would say, "Believe It Or Not," we practise exactly along the lines indicated until the mental photograph of angles is well-nigh perfect.

Don't be misled by the fact that you won a game against "Bill" or "Jim" by overwhelming points. He probably had no chance before you even started. Practise conscientiously. There is only one way, just as there is only one drink—TOOHEYS!

## TEMPERAMENT

In playing against an opponent, the main thing is to have confidence in your own ability. Maintain at all times an even poise.

Judgment will ever be awry if the mind be not equal to the occasion.

Let the other chap worry. All you have to do is to score and score and score. The greatest "safety play" is to place yourself so far in front that the other chap cannot catch you!

You can attain this by diligent practice and eliminating guesswork from your play.

Professionals never guess. They know! So, also, can you if you will but take the time to imbibe the "KEY SHOTS" of Billiards as outlined in the following pages.

If you are a 20-break player now, you can quickly become a 40-break player. And, so on, *ad. lib.*

## FUN ON THE TABLE

In the concluding pages the reader will find many shots of entertaining character—shots that will provoke mirth and good fellowship. They are NOT intended as representing the correct thing to do. They are for amusement only. But, life is too short to be serious all the time, and, just as a glass of TOOHEYS refreshes and regales with unfailing regularity, so, also, will the shots depicted prove delectable to habitues of the green cloth.

Always remember that it should be WORK first and PLAY afterwards. That being so, first make yourself proficient. The lighter side will follow as a natural consequence.

Now, turn to the next page and start your serious practice. It will prove well worth while, and, at the same time, provide many happy hours in years to come.

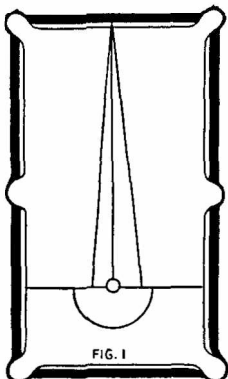


Fig. 1

Practice shot, No. 1.  
Designed to cultivate accurate cueing. Method shown in diagram is most useful. The cue ball is fired up the table completely devoid of "side." It should return over the centre spot in baulk. If it does, the cueing is perfect. The lines showing the ball returning to the right or to the left represent bad cueing. Five minutes each day should suffice to correct this bad fault. Strike cue ball dead centre.

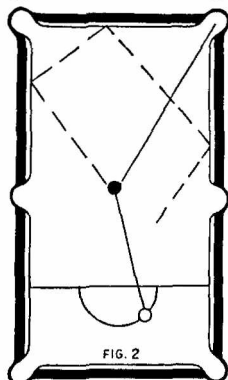


Fig. 2

Practice shot, No. 2.  
This shot is known as the long losing hazard. Benefits derived from practising this shot will be found in the accuracy in striking. Also, it enables the cueist to cultivate a correct mental photograph of a natural angle. After successfully negotiating the shot as the balls are placed, vary practice by moving the object ball a few inches either way. Make certain the object ball strikes three cushions and returns over centre pocket. METHOD: Aim to strike the cue ball a shade above centre, and contact the object ball a little thicker than half ball. REMEMBER: It is fatal to impart "side" on the cue ball for this stroke.

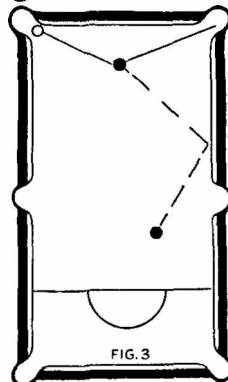


Fig. 3

Practice shot, No. 3.  
This is known as the cross losing hazard. Very simple to execute, and the angle is natural. No "side" whatever is required. Professionals use this shot extensively in break-building. Make certain you force the object ball below the centre pocket, as shown. Practise from both sides of the table. Do not become accustomed to one set of angles alone.

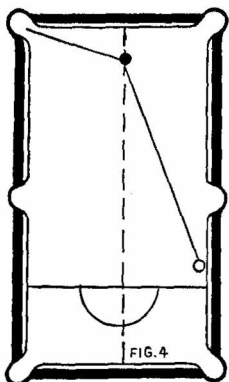


Fig. 4

Practice shot, No. 4:

This is known among professionals as a deep losing hazard. A very useful shot, and practice will cultivate freedom of swing and accuracy in forcing strokes.

Place the cue ball, say, 6in. below the centre pocket to start, and gradually increase the distance till you get practically abreast of the baulk line. Use power for this shot.

This is ideal practice for "swing" and accuracy in general cue work.

Strike cue ball just above centre.

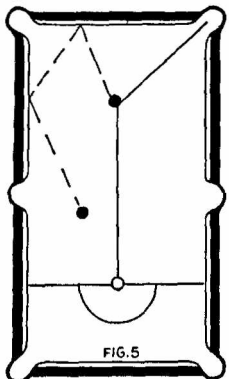


Fig. 5

Practice shot, No. 5.

This is a deep losing hazard.

Most important ingredient is necessary strength to leave correct position.

Shot is played by striking the cue ball dead centre and the object ball just thicker than half ball.

REMEMBER: Thin contact on the object ball will spell ruin to break-building. Play as directed.

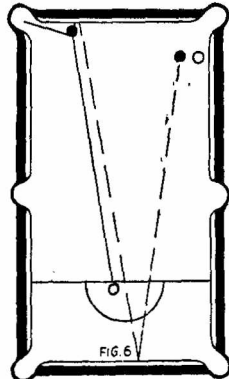


Fig. 6

Practice shot, No. 6.

Known as a deep forcing losing hazard, this shot provides excellent practice in cue work and control. It also trains the eye in angle-throw of the object ball. Note diagram for position obtained.

Play this shot without side, and strike the object ball a shade thicker than half ball.

NOTE: A score can be made with certainty with thinner contact, but the position will be lost.

Strike cue ball dead centre.

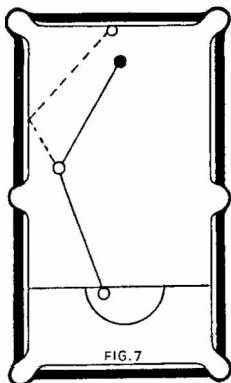


FIG. 7

Fig. 7

Practice shot, No. 7.

Professionals relish this "drop" cannon. Ideal position results from correct cueing. Played properly, all three balls, on coming to rest, can be picked up in one hand. This is one of the KEY shots of Billiards, and a player can never hope to progress without first mastering it.

Spot so that you will strike the object ball a little thicker than half ball. This will give the striker control of the balls. NOTE: A thin contact will "split" the balls and probably end what should have been an easy break.

Strike cue ball dead centre.

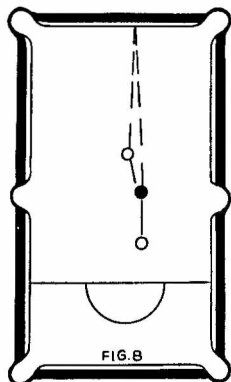


FIG. 8

Fig. 8

Practice shot, No. 8.

The "run-through" is one of the most important strokes in Billiards.

Practise the shot shown in the diagram, and the eye will be trained to negotiate the shot with a degree of certainty.

Proficiency at this shot will prove of great advantage in general play on the table.

REMEMBER: One of the most important things to remember is to avoid swinging the cue backwards and forwards. Keep it nice and steady with a firm grip. Let the cue follow-through.

Strike cue ball dead centre.

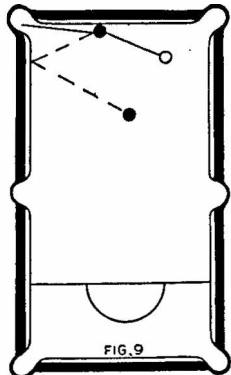


FIG. 9

Fig. 9

Practice shot, No. 9.

A most important stroke in Billiards. This "run-through" requires plenty of "side" on the cue ball, and provides excellent practice to cultivate same. Professionals use this shot extensively when developing "touch."

To play the shot correctly, strike the cue ball on the right-hand side and contact the object ball nearly full. Sufficient strength should be used to ensure the red ball coming to rest in easy position.

Strike cue ball at 3 o'clock.

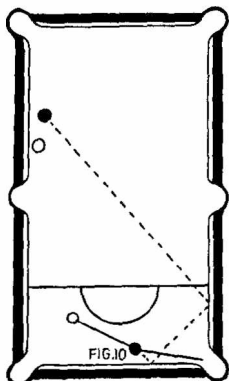


FIG.10

Fig. 10

Practice shot, No. 10.  
Excellent practice to recover position from a difficult baulk leave.  
Objective is to play in-off red and drive same off two cushions into position to play an easy cannon.  
Method is to impart a lot of right-hand side on the cue ball and strike the red nearly full. Use a firm grip and avoid see-sawing of the cue when sighting.  
Strike cue ball at 3 o'clock.

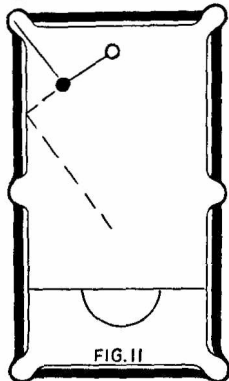


FIG.11

Fig. 11

Practice shot, No. 11.  
This is what is known as a "draw" shot.  
There is no necessity to strike the cue ball forcefully. The more gentle you can strike and score, the greater the control.  
Main essentials are to shorten the cue grip and the bridge. Hold the cue very firmly and strike object ball a little thicker than half ball. Let the cue make contact on the right-hand side, and concentrate on required strength.  
Strike cue ball at 5 o'clock.

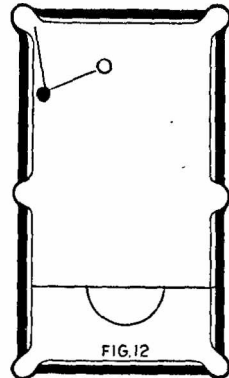


FIG.12

Fig. 12

Practice shot, No. 12.  
This shot is used by professionals to develop touch.  
When negotiated with a degree of certainty, the object ball should be moved further toward the centre pocket. This will increase cue power. Use left-hand side on the cue ball, which will have the effect of widening the pocket opening.  
I practise this shot extensively when preparing for important matches.  
Strike cue ball at 7 o'clock.

# TOOHEYS CLUB LAGER

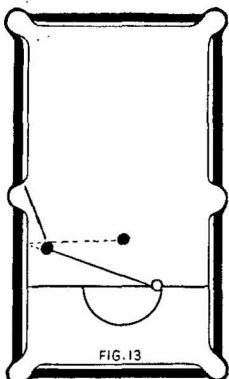


FIG. 13

Fig. 13

Practice shot, No. 13.

The "short jenny" provides wonderful practice for strength and general ball control.

To successfully play the stroke depicted, the touch has to be slowed up. The object ball should not travel more than 30in.

Strike the cue ball low on the left-hand side, while the contact on red should be a shade thicker than half ball.

Practise on both sides of table.

Strike cue ball at 7 o'clock.

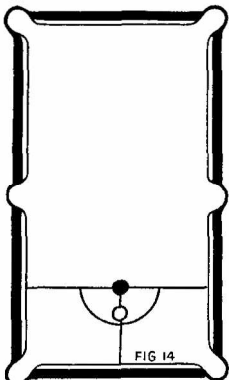


FIG 14

Fig. 14

Practice shot, No. 14.

The diagram shows an important position for two ball practice—the screw-back.

When developing the "screw," it is unnecessary to use more than two balls. Place the red on the centre spot of the "D," and the cue ball as shown. Learn to draw back to the bottom cushion, and, as ability justifies, increase the distance.

Wrap the fingers of the cue hand round the cue—not grip-like, but comfortable—and place the bridge hand not further than 6in. away from the cue ball.

Strike cue ball above 6 o'clock. Use force.

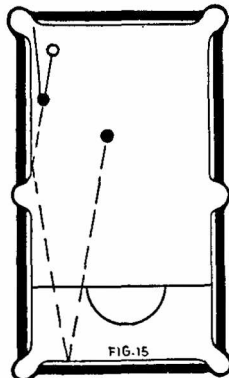


FIG. 15

Fig. 15

Practice shot, No. 15.

An attractive shot, but not so difficult as appears.

Strike the cue ball on the left side and below centre. Make contact on the red almost full. The cue grip must be firm. Make certain of leaving the red in easy scoring position.

Confidence when making the stroke is of greatest importance.

Strike cue ball at 7 o'clock.

WON ITS FAVOR ON ITS FLAVOR!



# TOOHEYS OATMEAL STOUT

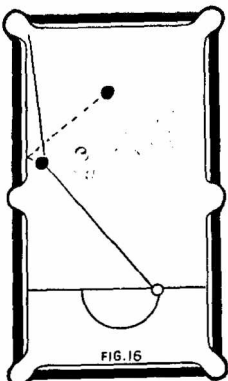


FIG. 16

Fig. 16

Practice shot, No. 16.  
 Known as a "long jenny," this shot should be used to develop touch. No need to strike the cue ball too hard. The more gentle the touch, the better the control. The red should come to rest on the centre line of the table. Use strong left-hand side and shorten the bridge. (A long bridge is fatal when using a lot of side.)  
 Strike cue ball at 7 o'clock. Make contact three-quarter ball.

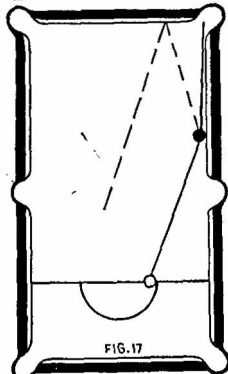


FIG. 17

Fig. 17

Practice shot, No. 17.  
 Known as a "deep" run-through, this shot will train the eye to angle throw. It will also teach the amount of "drift" assimilated by the cue ball in relation to nap effect of the cloth. Don't play too hard. The red should come to rest as shown by the line. Use plenty of right-hand side, shorten the bridge, and make certain the grip is firm.  
 Strike cue ball at 5 o'clock.

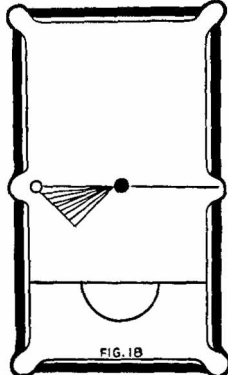


FIG. 18

Fig. 18

Practice shot, No. 18.  
 If you are a bad potter, your game will improve immensely once you master the stroke. Place the object ball in front of the centre pocket as shown, and, after potting, replace on centre spot. Move cue ball slightly to the right and score again by the same method. Follow this course until the pot represents a fine "cut."  
 Work backwards and forwards from the full contact to the very fine cut, and the eye will soon become trained to the right contact point for pots on various parts of the table.

*New life in every bottle!*

# TOOHEYS PILSENER

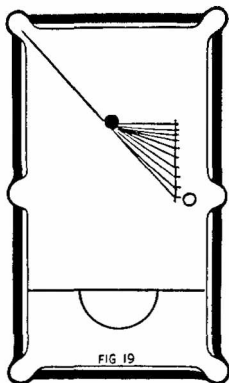


Fig. 19

Practice shot, No. 19.

The red ball is placed on the pyramid spot, and the cue ball directly behind and about 18in. away. Object is to pot the red into the corner pocket. When the shot is negotiated successfully, the cue ball should be moved "up the line" as shown.

Refrain from putting "side" on the cue ball, as same is likely to deflect the object ball on contact.

Always re-spot the red on the pyramid spot.

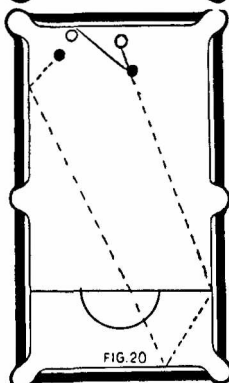


Fig. 20

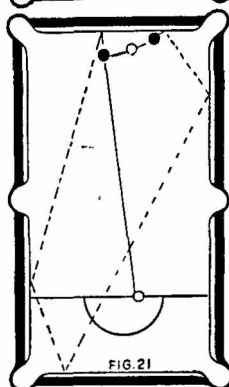
Practice shot, No. 20.

This is a "gathering" shot. The red is on the Billiard spot and the cue ball behind.

Objective is to "screw back" to the second white and drive the red ball down the table with sufficient strength to return. All balls should nestle together when they stop rolling.

Strike the red nearly full, with plenty of left-hand side on the cue ball, and "draw back" for cannon. Use a tight grip and do not "see-saw" when sighting.

Strike cue ball at 7 o'clock.



(Fig. 21)

Practice shot, No. 21.

This is a "gathering" shot.

Cue ball is in hand and the red on Billiard spot, while the second white is between same and right-hand top pocket.

Objective is a cannon, with ideal position left.

Strike the cue ball a little below centre, and use a very firm grip with a bridge not exceeding 6in. Make contact on the red almost full and with "stun" effect. This will slow up the cue ball, which, after making contact with the second white, will only proceed inches, while the red will travel off three cushions and return to the spot indicated in diagram.

LOOK FOR THE YELLOW LABEL!

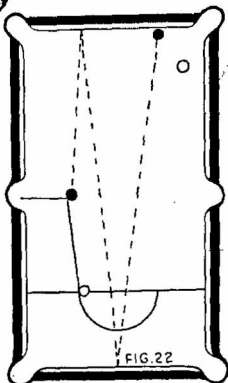


Fig. 22.  
Practice shot, No. 22.

The diagram shows the red ball square of the centre pocket. Cue ball is in hand and the correct spotting is as shown. This will enable the striker to make the hazard into the centre pocket, and, at the same time, drive the red up and down the table to leave easy position. Any other spotting would lose control of the red ball. Use a firm grip of the cue.

Strike cue ball at 7 o'clock.

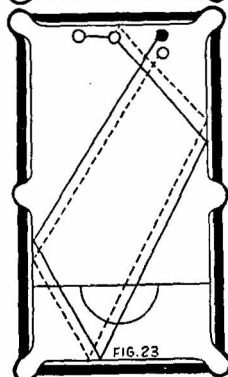
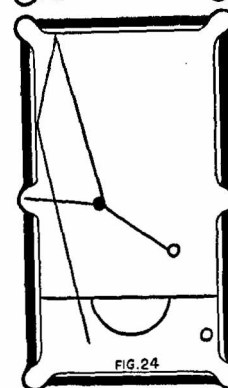


Fig. 23.  
Practice shot, No. 23.

Here is a most excellent "gathering" shot when the balls are lined up. It is also highly attractive and affords great practice for cue control. It is not as difficult as it looks, and, whilst there are other ways of scoring, this method will provide a perfect "leave."

Strike the cue ball on the right-hand side and low down to get screw effect. Cue ball and object white, when shot is made correctly, will travel the lines round the table as indicated.

Strike cue ball at 4 o'clock.



(Fig. 24)  
Practice shot, No. 24.

This is for training the cue arm for strength.

Pot red in centre pocket, and drive cue ball to top cushion and return along the line into baulk to leave an easy in-off white, thus bringing all balls into play.

Use only a shade of left-hand side on the cue ball and concentrate on strength.

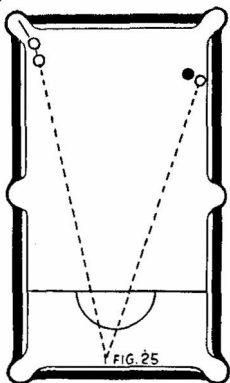


FIG. 25

Fig. 25

Practice shot, No. 25.

Here is a position which frequently crops up.

Shun the idea of forcing a cannon direct, which will split the balls.

Use a firm grip and strike the cue ball

below centre and "draw" back into top pocket.

Strength used should be just

sufficient to drive opposing white down

the table and back to the red as shown.

Strike cue ball a little above 6 o'clock.

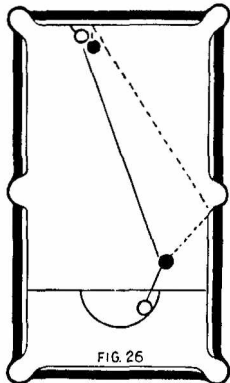


FIG. 26

Fig. 26

Practice shot, No. 26.

A "gathering" cannon in which full use of the cushions and natural angles is made.

Avoid playing the pot-red into centre pocket in such circumstances. That is a trap for the unwary!

Play a cannon with dead strength.

Make thick contact—a little thicker than

half ball—which will give the correct

angle-throw to the red.

Strike the cue ball dead centre and

keep the cue steady in delivery.

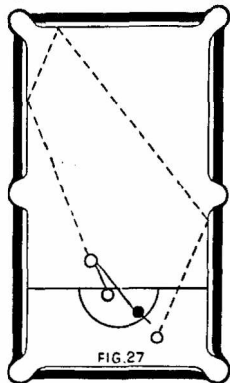


FIG. 27

Fig. 27

Practice shot, No. 27.

Here is a "screw" shot. The object white is a few inches out of baulk, and the red in baulk as shown.

Object is to make a cannon and leave all balls together.

Strike the cue ball a little below centre

and with sufficient force to drive the

object ball round the table as shown by

the line in diagram.

Hold the cue firmly, and always remember

that confidence is a main essential.

Strike cue ball a little above 6 o'clock.

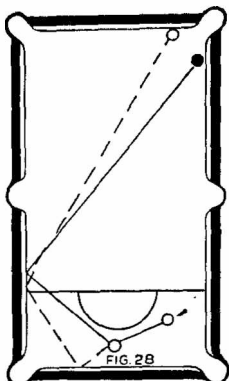


Fig. 28

Practice shot, No. 28.  
An excellent positional shot when the balls appear safe.  
Difficulties will disappear if the shot is played with just a little screw of the cue ball with right-hand side imparted. The second white will travel along the route indicated by the dotted line, and all balls will come to rest in close proximity to each other at the top of the table.  
Strike cue ball at 4 o'clock.

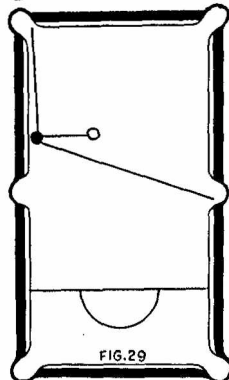


Fig. 29

Practice shot, No. 29.  
Only two balls are on the table and the position is difficult. Practice at this shot, which is known as a "heavy screw," will greatly improve the player.  
A firm grip on the cue ball is required and the pace not so great. Try to "double" the red at the same time and in more or less gentle manner. Use left-hand side on cue ball, and remember that a forcing shot will prevent the "side" imparted doing its work. Make a short bridge of not more than 5 in. Do not "see-saw" the cue when taking aim, but hold very tightly.  
Strike cue ball at 7 o'clock.

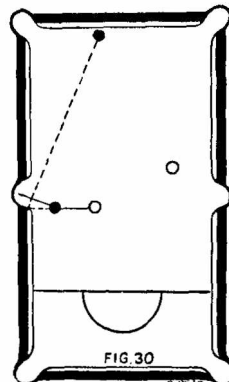


Fig. 30

Practice shot, No. 30.  
Here is a useful in-off shot which will provide practice and ball control.  
By driving the red on to the centre pocket jaw, as shown, it will rebound to the top cushion and leave perfect position for a "drop" cannon from baulk, while the cue ball will travel through to score. The succeeding stroke will bring all balls together.  
Play this shot without side, and concentrate on sending the red on to the jaw as indicated.

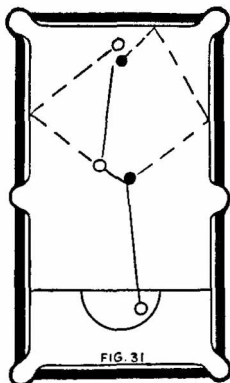


FIG. 31

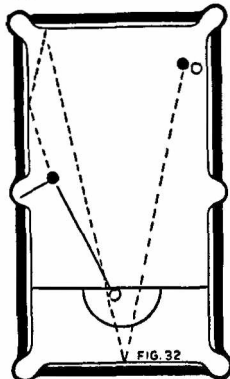


FIG. 32

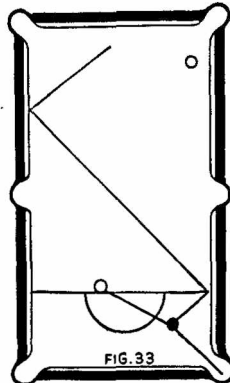


FIG. 33

Fig. 31

Practice shot, No. 31.

This shot is known by professionals as a "slicer," and is used to gather the balls together in one stroke. A "soft" cannon would result in many strokes being played to obtain similar results. The object balls will travel the dotted lines as indicated; meanwhile the cue ball slides through to perfect position. Play the stroke without side, and aim to contact the red (first) quarter ball. Similar positions to this crop up all over the table during a game. Proficiency at this stroke will open the way to all others.

Fig. 32

Practice shot, No. 32.

Here is an ideal "gathering" shot which should be in the kit of every amateur. Playing from hand on to the red, which is situate just above the centre pocket, it is essential that the following shot be of easy character. That is REAL Billiards. Strike the red half ball. This is a "stun" shot. Use a short bridge and firm grip. Strike cue ball at 8 o'clock.

Fig. 33

Practice shot, No. 33.

Potting the red in the bottom pocket in manner which will bring the second white into play immediately. Use slight screw effect and with a shade of left-hand side on the cue ball. Strike below centre. Strike cue ball at 7 o'clock.

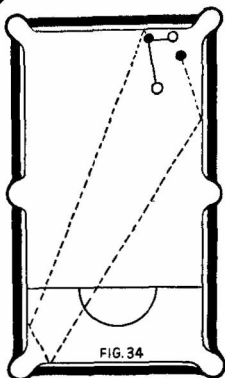


FIG. 34

Fig. 34

Practice shot, No. 34.

This is known as a "dead stun" shot, and is used to bring all balls together at the top of the table. Players should shun the obvious slow cannon, as probably a very much more difficult shot will have to be played next.

By "stunning" the cue ball it will only travel inches, although the red is struck with force to force it up and down the table as shown.

Use very firm grip on cue and shorten bridge to no more than 4in. Strike a little below centre (don't overdo it) and impart a shade of right-hand side.

Strike cue ball at 5 o'clock.

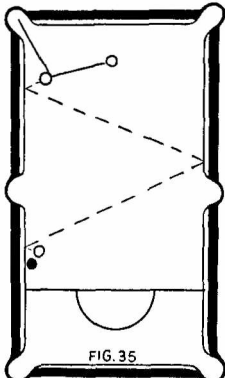


FIG. 35

Fig. 35

Practice shot, No. 35.

This is a "stun" shot and the objective is to score in-off in the top pocket, and, at the same time, drive the white into easy position for the following shot. This is break-building.

Use a modicum of force and strike the cue ball slightly on the right-hand side and below centre. The side imparted will force the object-white at the required long angle. Note: If played without side on the cue ball, the chances are that the opposing white will find one of the centre pockets.

Strike cue ball at 5 o'clock.

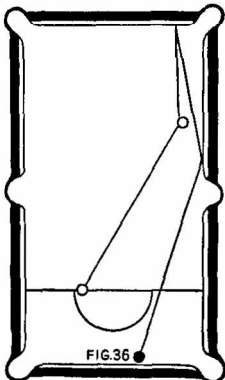


FIG. 36

Fig. 36

Practice shot, No. 36.

It is essential to learn the value of cushion angles.

The shot depicted affords grand practice in cultivating cue control and judgment with regard to the amount of side required for desired ends.

Make certain not to strike the object-white too thickly. Use plenty of right-hand side.

When played correct strength, the "leave" should result in an easy scoring shot into one of the bottom pockets.

Strike cue ball at 5 o'clock.



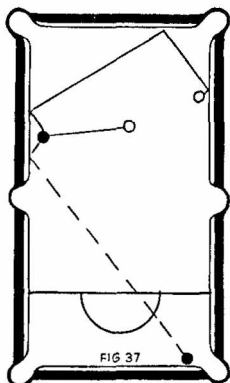


FIG. 37

Fig. 37  
Practice shot, No. 37.

Training the eye for cushion cannon play, and, at the same time, having in mind that good position will be left. The shot shows the red ball being knocked over the baulk-end pocket, and, wherever it stops in this area, it is sure to leave you good position to continue. To give the red ball long angle off the side cushion, it should be struck a quarter ball, and the cue ball struck on the right-hand side. A close-up bridge for this shot will prevent swerve on the cue ball, and make the shot a simple one.

Strike cue ball at 4 o'clock.

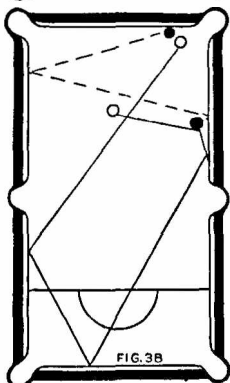


FIG. 38

Fig. 38

Practice shot, No. 38.

A very pretty all-round cannon, to leave the balls in perfect top of the table position. The shot is played striking the red half ball, and the cue ball well on the right-hand side. Play with sufficient strength to double the red across the table as shown in diagram; the cue ball will be forced around the table and all three balls left in perfect position at the top of the table.

Strike cue ball at 5 o'clock.

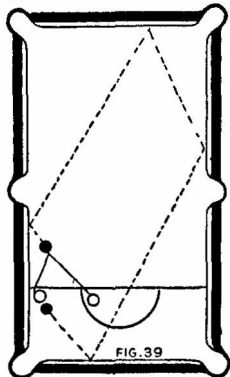


FIG. 39

Fig. 39

Practice shot, No. 39.

With one ball in baulk it is essential to bring it into play immediately. Greatest fault with most players in this position is wrong spotting in the "D." By the method shown, the red ball is driven round the table to return to the desired spot. The shot is quite simple. Strike the cue ball low down on the left-hand side and make nearly full contact on the red.

Use a firm grip and shorten the bridge to no more than 5in.

Strike cue ball at 7 o'clock.

# TOOHEYS OATMEAL STOUT

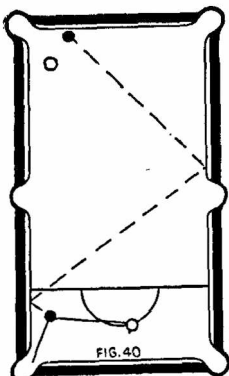


FIG. 40

Fig. 40

Practice shot, No. 40.

Trouble lurks here for the player who takes aim without thought.

If right-hand side is used, a score may be made, but the object ball will strike the side cushions on the baulk-side of centre. It is preferable to force it up the table, and this is done by striking on the left-hand side, and **WITHOUT A GREAT DEAL OF FORCE**. A firm grip is essential.

Strike cue ball at 7 o'clock.

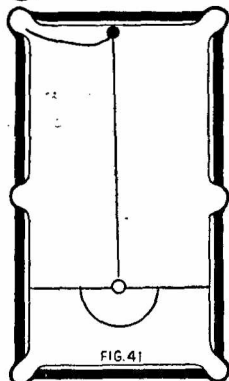


FIG. 41

Fig. 41

Practice shot, No. 41.

Practising putting side on the cue ball and cultivating touch is very important for break-building, and a shot I recommend players to practise is known as a ricochet shot; placing the red ball hard up in the centre of the table and the cue ball in the centre of the baulk circle. This will give you plenty of power and execution when making a long distance shot with side. To get the swerve effect shown in diagram, the cue ball should be struck on the right-hand side, not low down and not too high, striking the red a little thicker than half ball. The force required to play this shot is not great. After playing the shot a few times you will find out whether you are hitting it too hard by the amount of swerve the cue ball takes.

Strike cue ball at 3 o'clock.

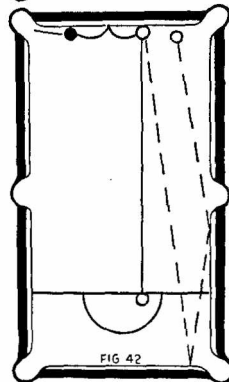


FIG. 42

Fig. 42

Practice shot, No. 42.

Here is a useful swerve cannon, known as a ricochet. It is much more dependable than a screw shot.

Play as freely as possible and with as much right-hand side as you can impart on the cue ball, and be certain to strike above centre. This will give the cue ball overspin rotation.

If the object ball be, say, an inch out from the cushion, an in-off can be played in similar manner.

Strike cue ball at 2 o'clock.

*New life in every bottle!*

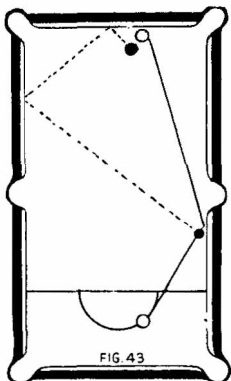


FIG. 43

Fig. 43  
Practice shot, No. 43.

Here is a pretty run-through shot played with a good deal of side for perfect top of the table position, and a very good practice shot for your touch. Place the red ball 4, 5 or 6 in. below the middle pocket shown in diagram, and the object ball down near the spot. Strike the red fairly full, with plenty of left-hand side on the cue ball. You will go right through the red ball on to the side cushion, and the side will take you down to the top of the table to make the cannon. The red ball will go across the table and leave you perfect position.

Strike cue ball at 9 o'clock.

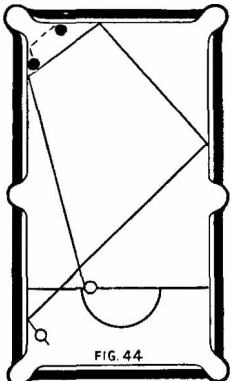


FIG. 44

Fig. 44

Practice shot, No. 44.

An easy cannon, which brings both balls into play from a seemingly safe position.

Make certain of striking the cushion ere making contact with the red, which is only "flicked" and will come to rest adjacent to the top pocket.

Use a shade of right-hand side on the cue ball, which will give it the necessary "life" to take it round the table for the cannon.

Strike cue ball at 3 o'clock.

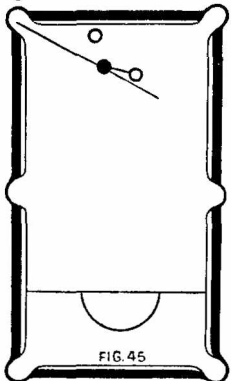


FIG. 45

Fig. 45

Practice shot, No. 45.

A key stroke at the top of the table, and, if played correctly, should leave nursery cannon position in two shots. If you play the cannon from this position, the red ball is knocked away from the top of the table to the side cushion, making your position awkward, but, by potting the red and drawing the cue ball back to the line shown in diagram, it will enable you to play your next shot for a cannon; to bring the red ball off the side cushion back to the white for nursery cannon play.

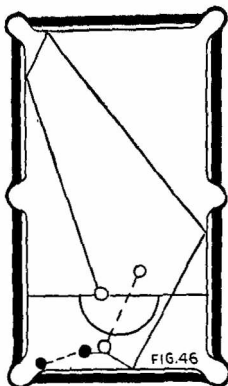


Fig. 46

Practice shot, No. 46.

Attacking a double baulk shot is very important in your play. You can make the angle square or deep, according to where you place the cue ball in baulk. The diagram shows an apparently difficult shot, but any average amateur can attack this shot with confidence by sending the cue ball about a foot from the top corner pocket. You can make this cannon by going round the table in the left or right-hand direction, providing you use the side which makes the cue ball travel. Strike cue ball at 4 o'clock.

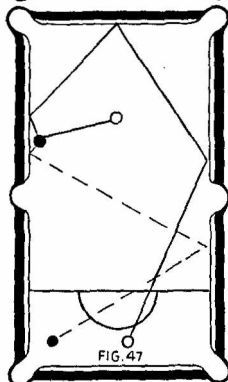


Fig. 47

Practice shot, No. 47.

Playing for safety is at times quite important in the make-up of a Billiards player, and I have given a diagram which requires plenty of cue power to set up this double baulk shot. The red ball is forced to the side cushion, across the table into baulk, and the cue ball is given pace to travel around the table into baulk. Strike the red ball a little thinner than half ball. A short bridge and heavy cue grip is required with this shot.

Strike cue ball at 5 o'clock.

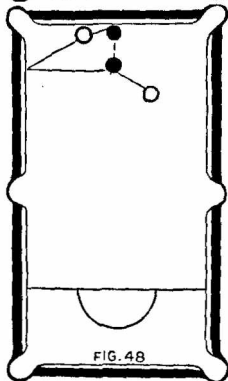


Fig. 48

Practice shot, No. 48.

A feather shot at the top of the table. A player cultivates touch by playing soft shots with a lot of side. The shot shown in diagram, with the three balls in line at the top of the table, is very useful to set up nursery cannon play. Make sure you play very fine off the red, which is just flicked under the cushion, and the cue ball comes off the side cushion to make the cannon. Strike cue ball at 5 o'clock.

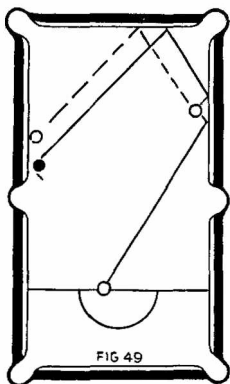


Fig. 49

Practice shot, No. 49. Here is quite an unusual shot, which is very seldom played by other than a professional. It is a cannon off the white ball, striking the cushion first to leave good position. If played with strong left-hand side on the cue ball, hitting the cushion first, the side will take effect off the side and top cushions as shown in diagram, and the object white ball will follow the line as shown and a nice position will be left. Strike cue ball at 8 o'clock.

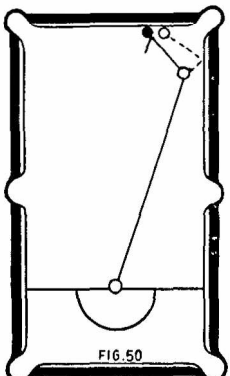


Fig. 50

Practice shot, No. 50. A very soft drop cannon. Objective is to slow down the cue ball to avoid "splitting the balls" after contact. Practice at this stroke develops touch and ability to gather the balls. Strike cue ball very softly without side, dead centre, and shorten bridge.

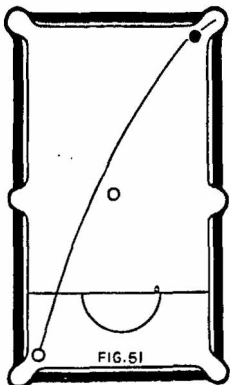


Fig. 51

Practice shot, No. 51. This is a "swerve" shot, and brought into play when it is necessary to go round one or more balls to contact another. Raise the butt of the cue shoulder high and strike the cue ball, either on the right or left-hand side, according to the travel route desired. Strike cue ball going right at 2 o'clock. Strike cue ball going left at 10 o'clock.

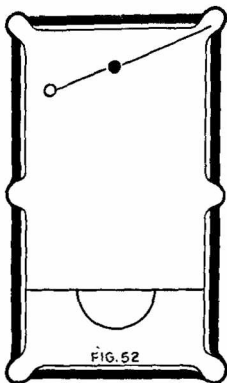


Fig. 52

Practice shot, No. 52.  
Shows deadly cue ball striking, and cultivating deadly aim. This stroke is one of the most perfect practice shots on the Billiards table. When you first come to practise this shot, you will be astonished how it will deceive you, but, with continual practice, you will soon see a wonderful improvement in your cue arm action, sighting of the object ball, and perfection in delivery. You have to be perfect in all these things to make this shot. The object is, of course, to place the red on the Billiard spot and the cue ball straight behind in a dead line with the pocket, pot the red ball, and the cue ball to follow straight through to the pocket.

If you can do this ten times in succession, you can rest assured you are going to be a really good Billiards player.

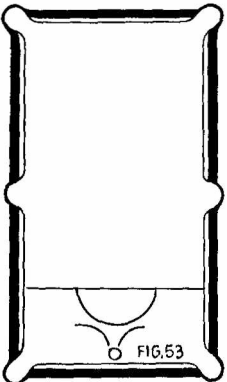


Fig. 53

Practice shot, No. 53.  
Study the diagram carefully. It provides a lesson in "masse" play, which is so spectacular and useful. Practise with only one ball on the table, and place it about one inch out from the bottom cushion. Raise the cue to the perpendicular and strike the cue ball on the right-hand side if you desire to swerve that way, or, vice versa.

Use plenty of chalk to prevent miscueing.

Once the player has mastered this stroke by "one ball practice," he should experience no difficulties with the popular "masse."

Strike cue ball going right at 2 o'clock. Strike cue ball going left at 10 o'clock.

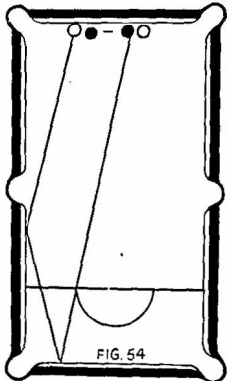


Fig. 54

Practice shot, No. 54.  
A fine cannon played up the table from this close-up, smothered position. Strike the red very fine with little right-hand side on the cue ball, and sufficient pace to leave all the balls at rest close together.

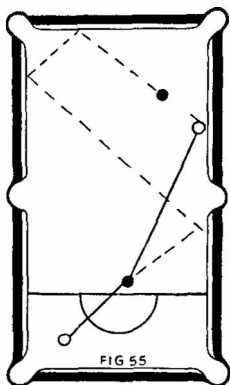


Fig. 55

Practice shot, No. 55.

Here is a pretty and decidedly useful shot to both score and leave ideal position. It is a "run-through." Strike the cue ball a shade above centre with a firm grip on the cue, and let the cue "follow-through." Use sufficient force to "double" the red along the line as shown in diagram.

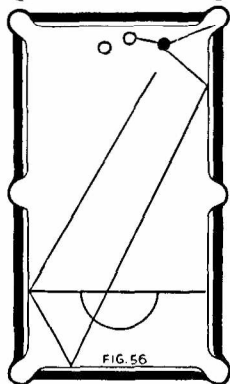


Fig. 56

Practice shot, No. 56.

Shows us a baulk line shot. After making a break of 180, professionals are compelled, in the next 20 points, or before reaching 200, to make the cue ball pass the baulk line. You will notice the cue ball is forced over the baulk line by slamming the red down with a little right-hand side on the cue ball to give it pace off the cushions to return to the top of the table for perfect position. The professionals, in most cases, like to leave the red in this position, on either side of the table, to comply with the baulk line rules. Strike cue ball at 5 o'clock.

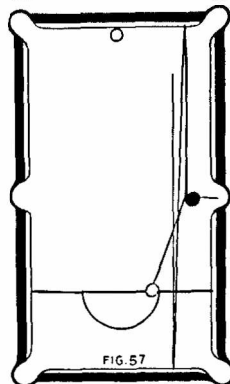


Fig. 57

Practice shot, No. 57.

Another baulk line shot is to leave the red somewhere near the centre pocket, so it can be cut finely into the centre pocket, the cue ball travelling up and down the table, through baulk, and return to top of table for perfect position. This shot is played with a very fine contact without side.



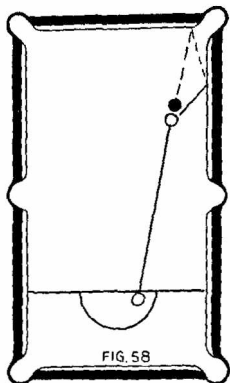


Fig. 58

Practice shot, No. 58.

The "kiss cannon" position frequently presents itself in amateur Billiards. It can be utilised to advantage very often, and main essential is for the cueist to study the angle-throw of the "hidden" ball after being struck.

Usually, rounds of applause follow a score similar to that shown in the diagram, but, played very softly and without side, success is assured.

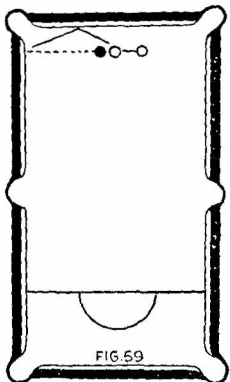


Fig. 59

Practice shot, No. 59.

The shot depicted in the diagram is known as a "smother," and requires careful attention. Mastery over it will greatly improve any player.

Strike the cue ball on the left-hand side and low down. Make the strength just sufficient for red to reach the side cushion. After rebounding off the white, the cue ball, because of the side imparted, will gain momentum and make the cannon as shown.

Strike cue ball at 7 o'clock.

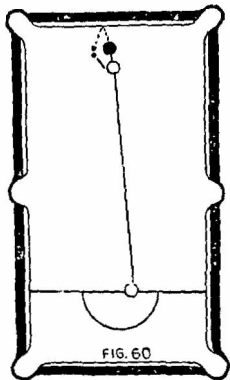
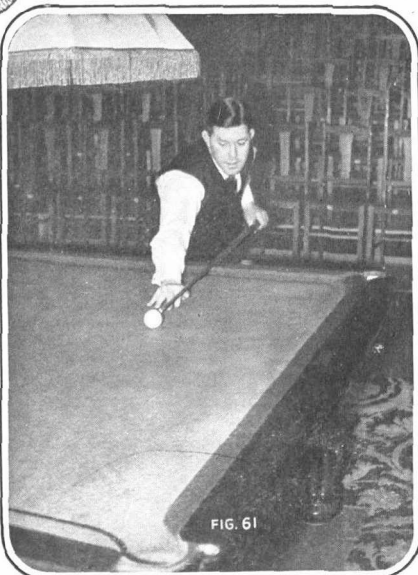


Fig. 60

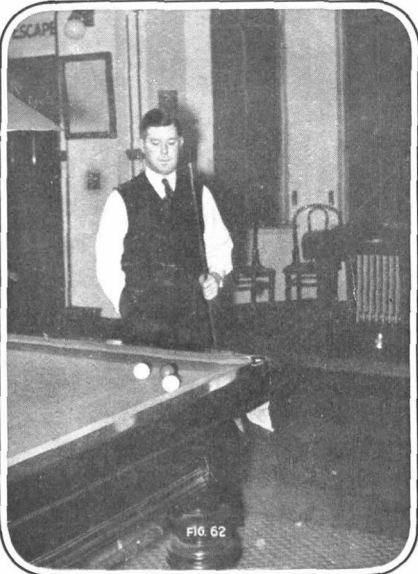
Practice shot, No. 60.

Another pretty "kiss cannon" at the top of the table when all the balls are lined up, and the cue ball is in hand. Place the cue ball just a shade out of line as shown in diagram, hitting the first object ball almost full. It is nearly certain that the cue ball will follow-through and meet the object ball on the rebound off the cushion. No side is required on the cue ball for this shot; strike it dead centre.

## TOOHEYS CLUB LAGER



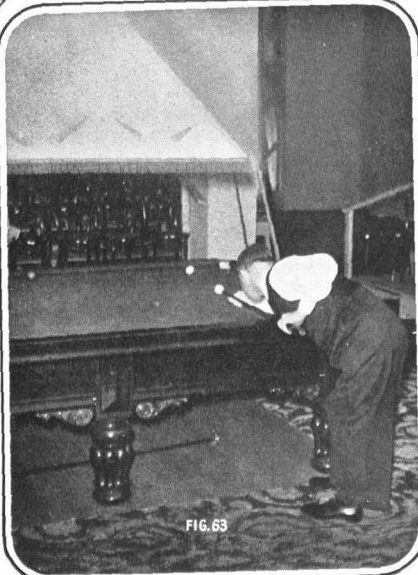
Everything here is wrong. Get down to the job and "sight" as you would in shooting with a rifle. In the stance shown, the cueist will be forced to guess his angles.



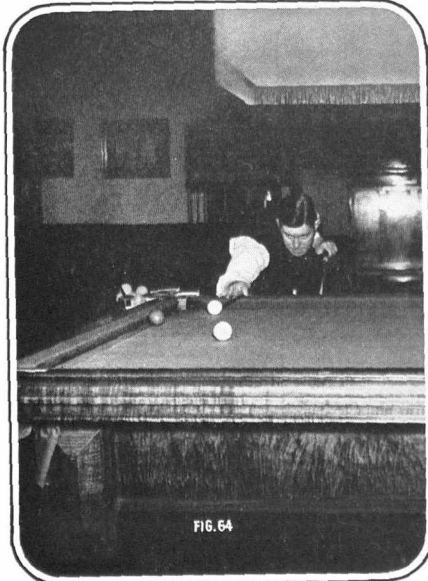
This is the position where you will start on nursery cannons. Use white nearest top cushion as cue ball.

**WON ITS FAVOR ON ITS FLAVOR!**

## TOOHEYS OATMEAL STOUT



Note the point of cue contact. This will enable control of opposing white, which will be driven twice across the table to fall alongside the red ball. Note slightly bent knee of forward leg.



There are several ways to play this cannon, but the slow "kiss" cannon off the red will bring all balls together. Strike cue ball at 4 o'clock.

*New Life in every bottle!*

# TOOHEYS PILSENER

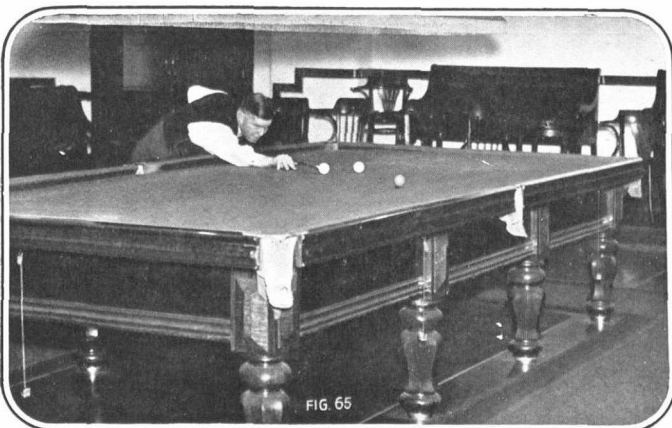


FIG. 65

With the balls in the position shown, pot the red into centre and leave cross-losing hazard into top pocket.

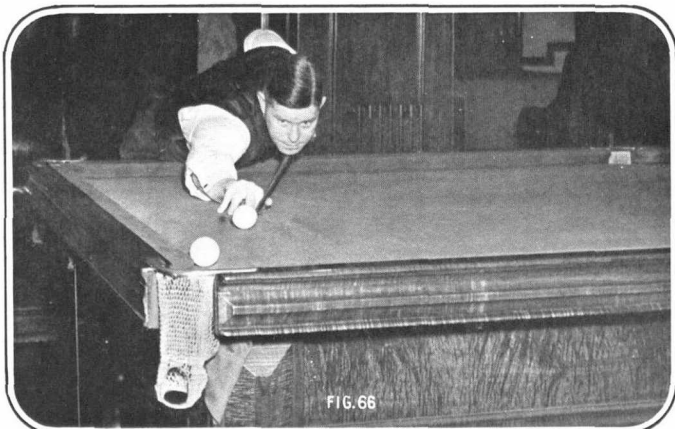


FIG. 66

A useful shot where application of side on the cue ball must be understood. Strike cue ball at 8 o'clock, which will force the white ball away from the pocket and leave passage for entry. The "obvious" side to use, in this case, will spell disaster.

**LOOK FOR THE YELLOW LABEL !**

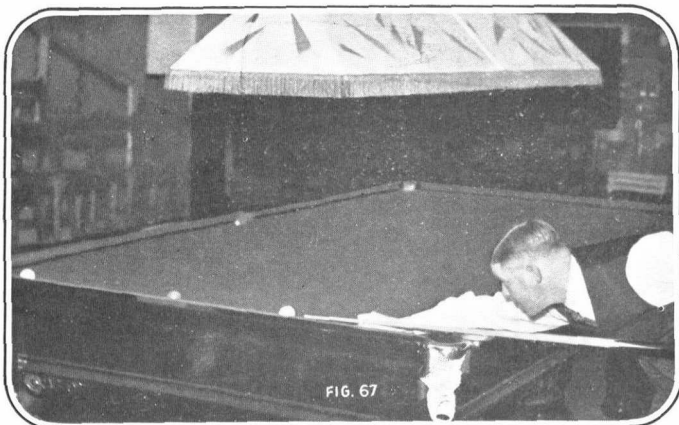


FIG. 67

A brilliant shot when played correctly. The balls are all in line. By striking the cue ball at 4 o'clock and going right round the table, the object ball will follow as a natural result, and all three will fall together for ideal position.

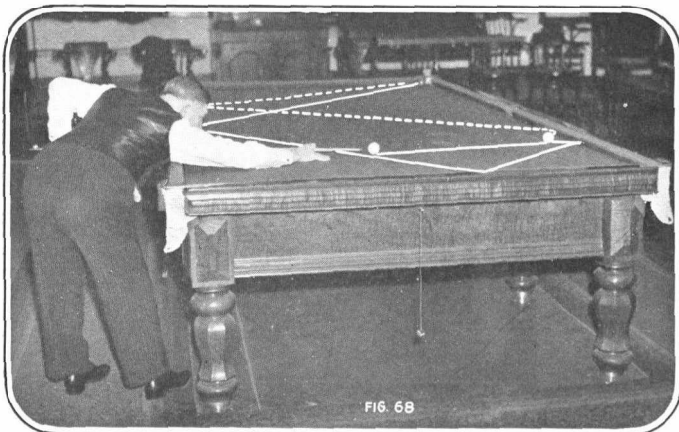
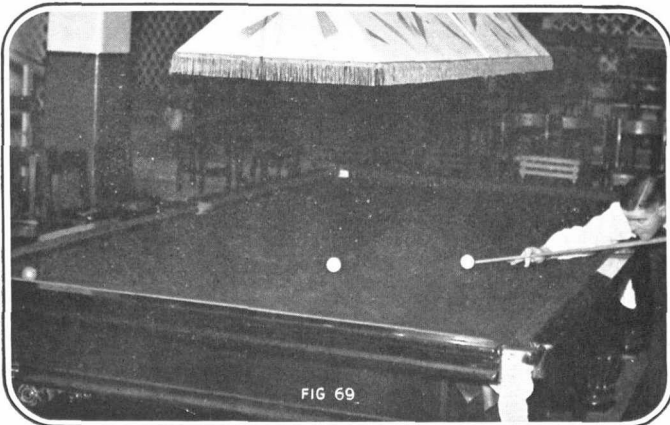


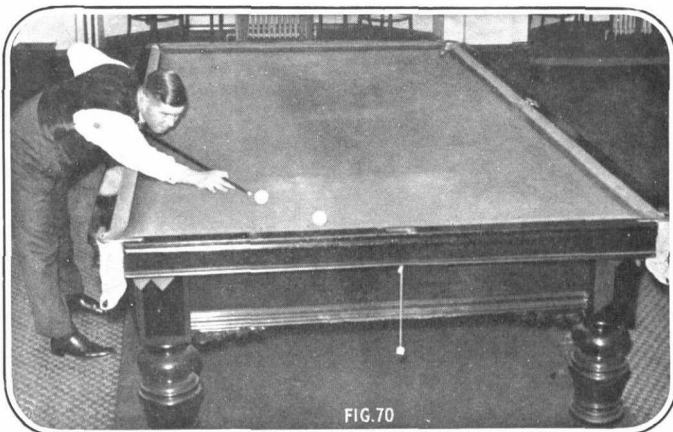
FIG. 68

Practice for cue power. Making an all-round-the-table cannon, and, at the same time, bringing all balls together as shown by lines in photo, strike cue ball at 3 o'clock.

## TOOHEYS CLUB LAGER

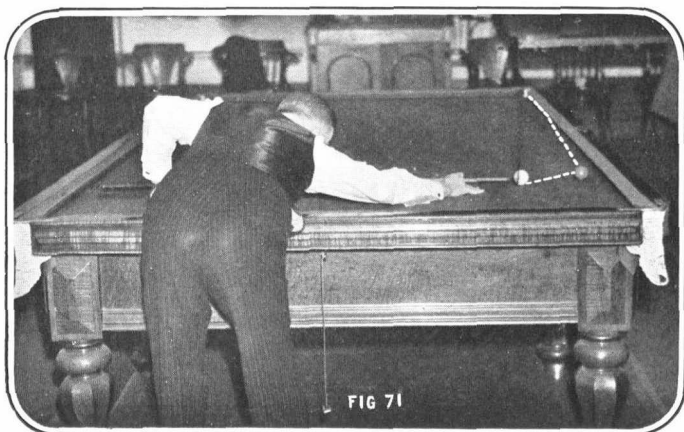


A difficult all-round-the-table cannon. The balls are all in line. Strike the cue ball at 3 o'clock, make contact very fine on white, and send cue ball right round table to make cannon.



Note the position of the red ball. Object is to play a cannon by striking the cue ball at 4 o'clock, which will force it to rebound off two cushions to make cannon. Meanwhile, the object white will "double" across table twice and come to rest near Billiard spot. Professionals refer to this position as "top of the table in one!"

**WON ITS FAVOR ON ITS FLAVOR !**



#### A DEEP DRAW SHOT

IN the make-up of a Billiards and Snooker player, it is very essential to have plenty of cue power and execution to play a draw shot, and to be able to use strong side on the cue ball with effect. Practising the shot shown in photograph will cultivate touch to give a player confidence to play a draw shot from any part of the table. This shot is a great professional shot for touch and execution.

It is very important when playing this shot to take a very firm grip of the cue, fingers wrapped tightly around the cue, and the bridge hand should not be more than 5in. or 6in. from the cue ball.

A long bridge is fatal when making a draw shot or a shot with side.

The cue ball should be struck with right-hand side between 4 and 5 o'clock.



# TOOHEYS PILSENER

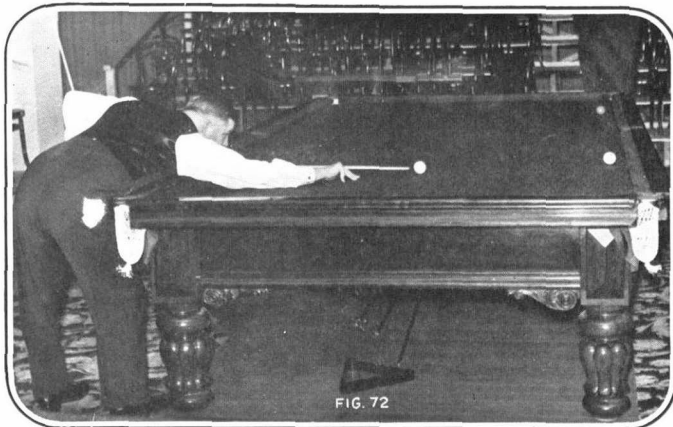


FIG. 72

A useful shot played instead of a deep "screw." Strike cue ball at 8 o'clock and make contact with cushion behind first object ball to make cannon.

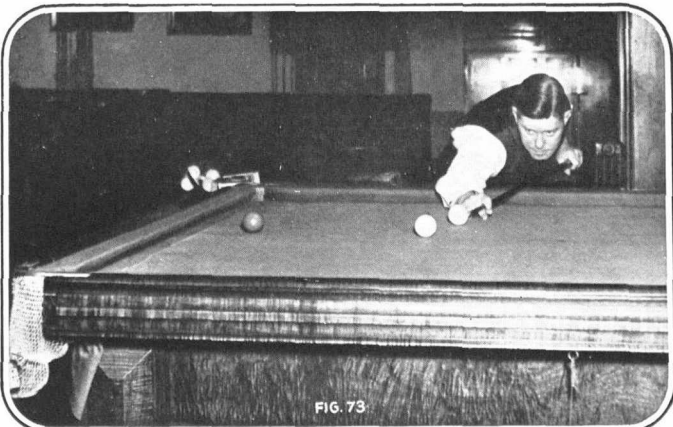


FIG. 73

A useful "stun" shot. Make thick contact on white to make cannon. Strike cue ball at 8 o'clock and allow the object white to travel twice across table and fall to rest alongside red ball. This is known in the highest circles as "nurseries in one."

LOOK FOR THE YELLOW LABEL !<sup>o</sup>



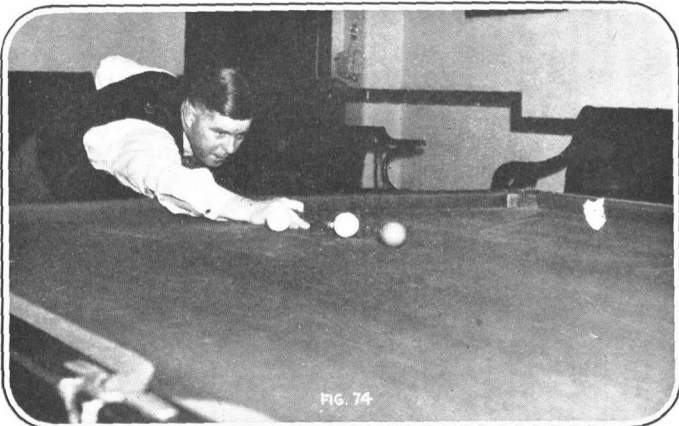


FIG. 74

Note the shortened bridge to play this "screw-back." Use a firm grip.

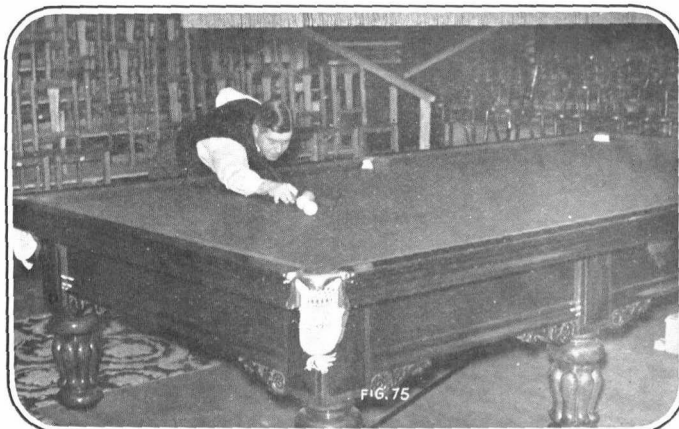
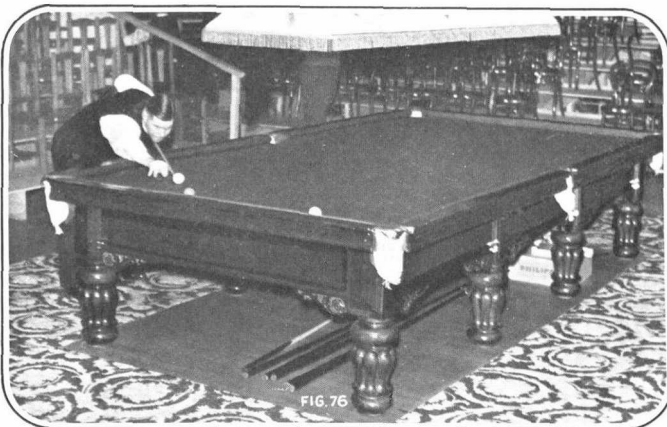


FIG. 75

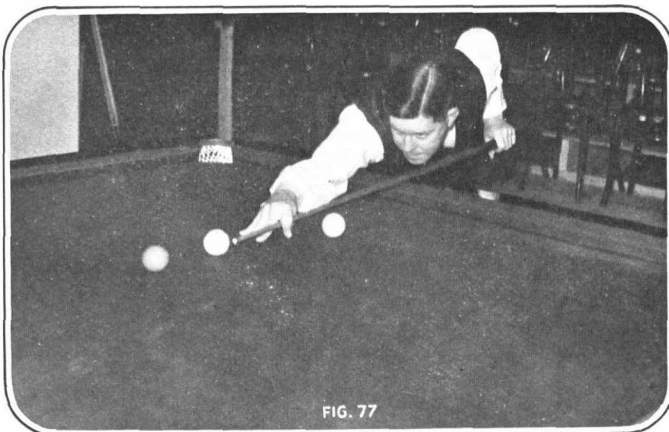
A "soft" draw-back cannon. The opposing white will return to the striker off two cushions. Use firm grip and keep in mind to only use sufficient power to attain desired ends.

*Keep the Flag Flying!*

## TOOHEYS CLUB LAGER



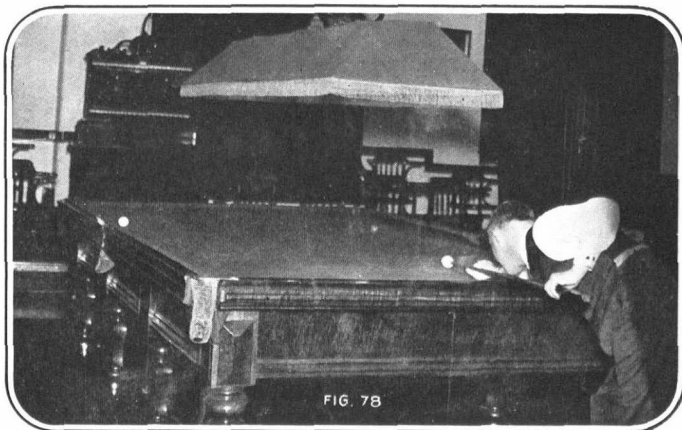
This is not a run-through in the ordinary sense. It is a "stun" shot, and the red ball will travel round the table to return to the opposing white. Meanwhile, the cue ball, having been struck at 5 o'clock, will trickle along the cushion to make cannon and leave ideal position. Use very tight grip at moment of delivery.



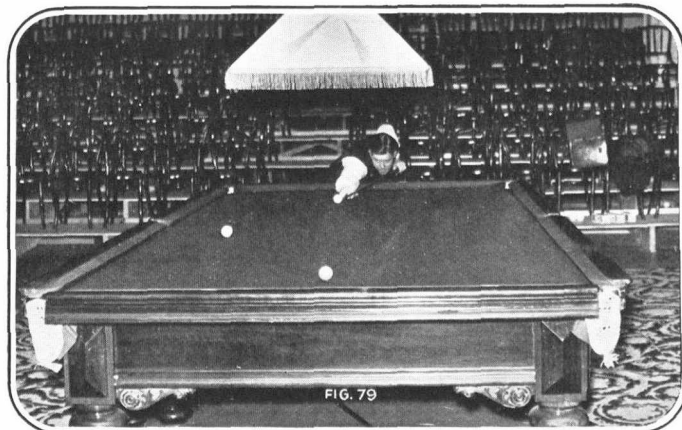
Play this "draw-back" with just sufficient strength to make the first object ball travel up and down the table and return to the other two. Use short bridge and firm grip.

**WON ITS FAVOR ON ITS FLAVOR!**

## TOOHEYS OATMEAL STOUT



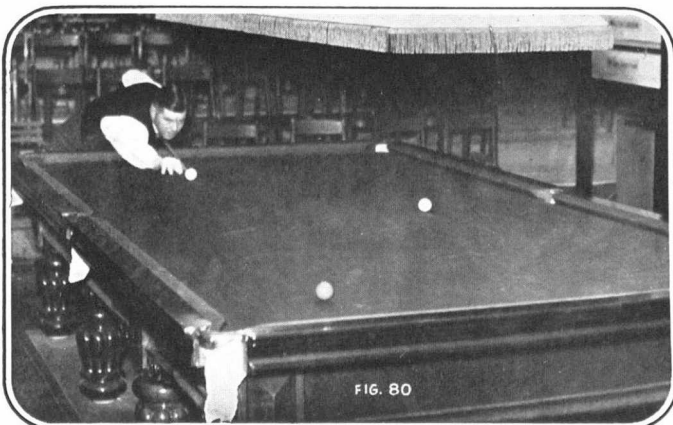
Here is a shot which occurs in almost every game. It requires a cannon off the top cushion, but the red ball should be made to travel over to the second white. Always try to bring the balls together—don't split them.



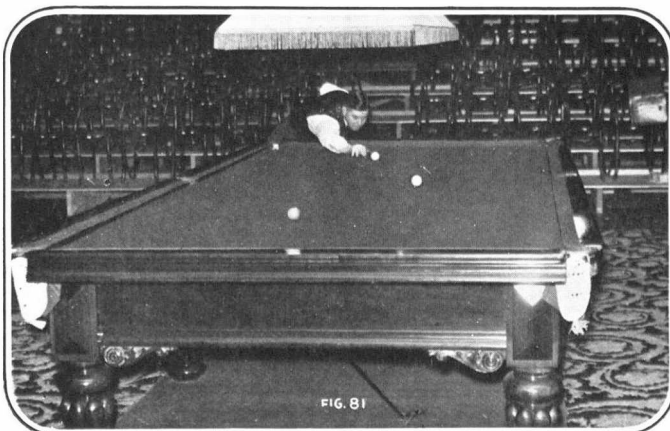
If this cannon is made correctly, all three balls will be covered with one hand on coming to rest. Strike cue ball dead centre and concentrate on strength.

*New Life in every bottle!*

# TOOHEYS PILSENER



Here is a very common position. Have patience and play the long losing hazard instead of a cannon. A better opportunity will soon present itself for a short route to top-of-the-table. Play very softly to leave cannon off white next shot.



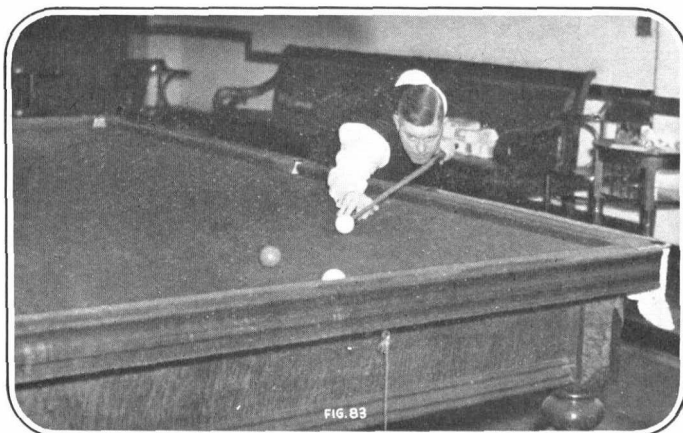
A "drop" cannon. Objective is to force opposing white off two cushions to come to rest alongside the Billiard spot. The red ball will be "pushed" over to the top pocket for an easy pot.

**LOOK FOR THE YELLOW LABEL !**

## TOOHEYS FLAG ALE



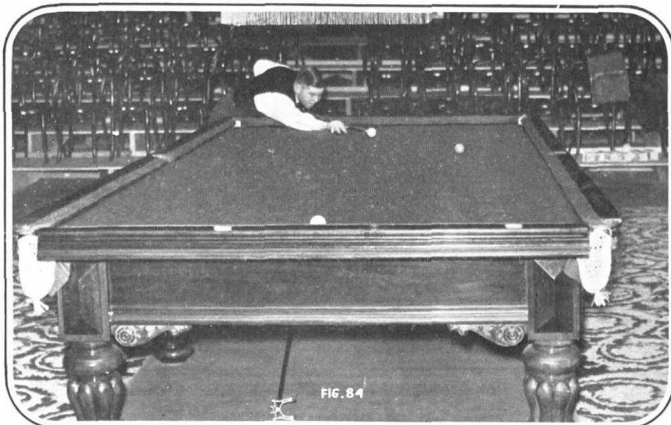
Where amateurs frequently fail. No shot is easy. Deep concentration is needed here to consolidate the ideal position.



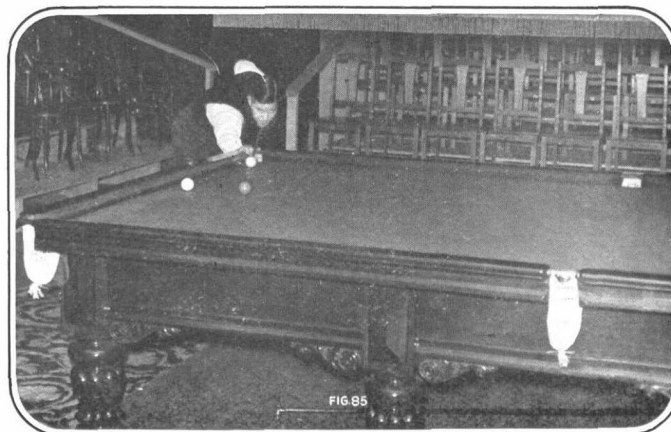
This shot is known as "postman's knock." Take care when making cannon to strike second object ball full. Danger is in hitting on the wrong side and leaving a difficult shot to follow. This position affords ideal practice, and breaks of 30/40 should be made without striker being forced into baulk.

*Keep the Flag Flying!*

## TOOHEYS CLUB LAGER



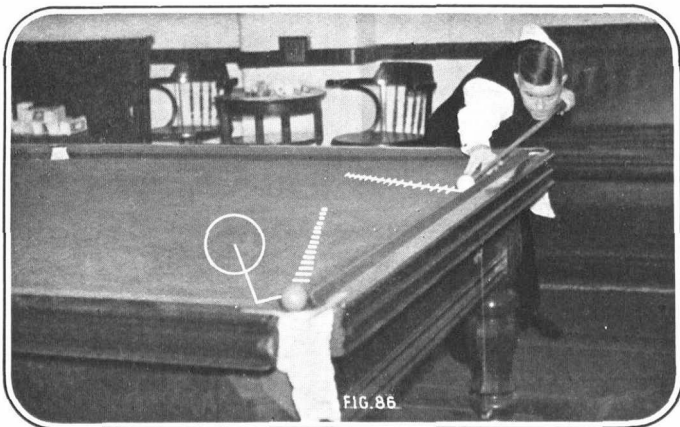
Top of the table play in one shot. Pot red ball into centre pocket and allow cue ball to run up table to secure position for "postman's knock." It would be hard to place the balls in easier position for an opening shot.



Forget all about the opposing white for a moment. Concentrate on scoring in-off red and driving same just below centre pocket, where it can be potted and ideal top of the table position regained.

**WON ITS FAVOR ON ITS FLAVOR!**

## TOOHEYS OATMEAL STOUT



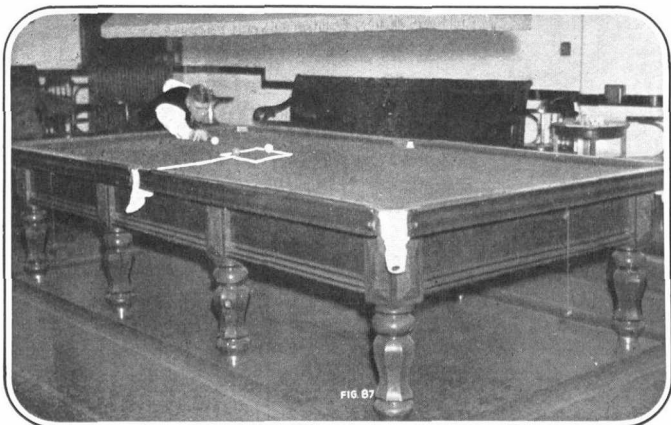
### A new method of **POTTING PRACTICE**, by **WALTER LINDRUM**.

Among Billiards and Snooker players you will always hear the remark, "I can't pot at the top of the table." The method shown in photograph will soon overcome your faults in potting, and improve your game 100%. The most important point in potting is the control of the cue ball, and for perfect control of the cue ball a circle is marked out on the table. You will notice I have placed the red over the pocket, and the cue ball under the cushion; the practice is to place the red over the pocket, potting the red, coming off the cushion into the circle. Your next stroke then is to place the red on white line shown in diagram, and the cue ball moved up to the first white line. As you move the red ball up to the spot on each white line, so you move the white on each white line. This will always leave you a position to put the white ball in the circle. You will notice then there are fifteen shots from the pocket to the spot, and there are sixteen shots where the white ball can be placed. The object of each shot is to pot the red and leave the cue ball in the circle.

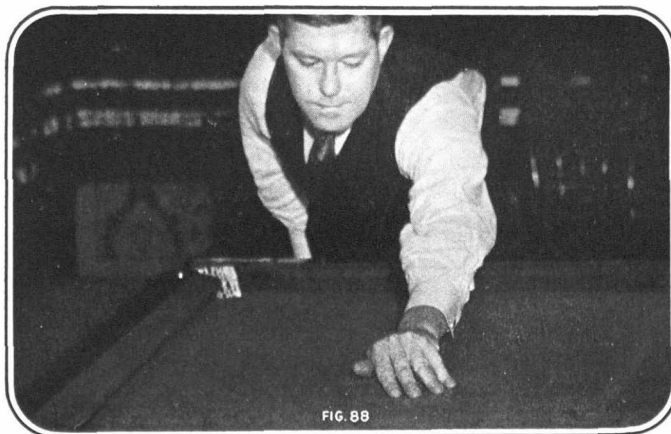
*New life in every bottle!*



# TOOHEYS PILSENER



For hazard practice mark out a square as shown, and play to score and force object ball to return inside the square.

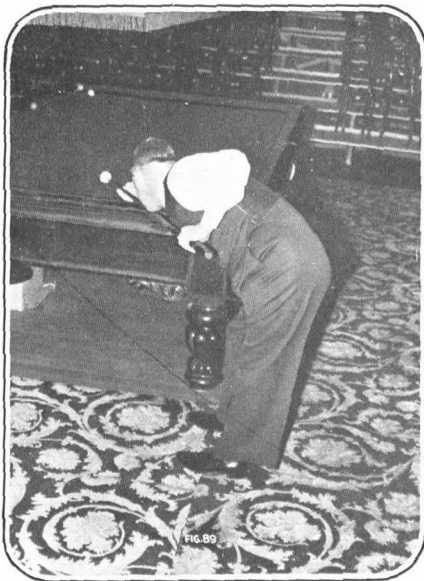


Gripping the cloth to make a firm bridge.

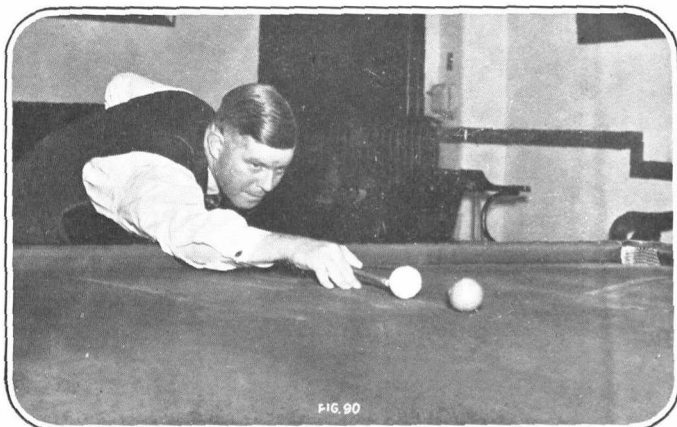
**LOOK FOR THE YELLOW LABEL !**



# TOOHEYS FLAG ALE



The ideal stance. Note perfect alignment of back hand, cue elbow and sighting.



Note carefully the very much shortened bridge to give better control for a "screw-back." Practise this stroke with only two balls on the table until you can draw back to any required distance.

*Keep the Flag Flying!*

## TOOHEYS CLUB LAGER

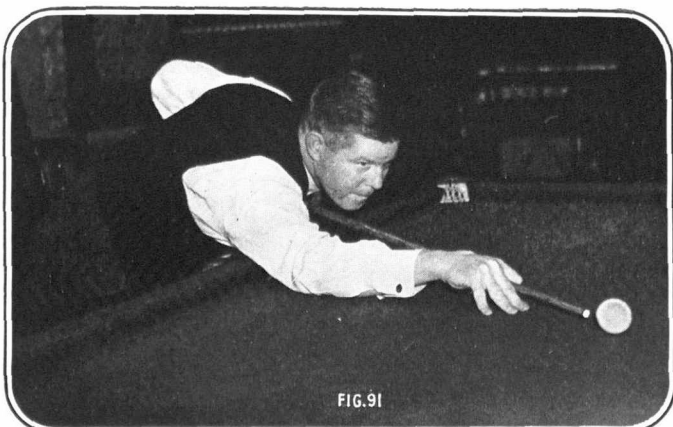


FIG. 91

Note the curved finger bridge, named the "boucle." It gives greater control for all "screw" or "draw" shots.

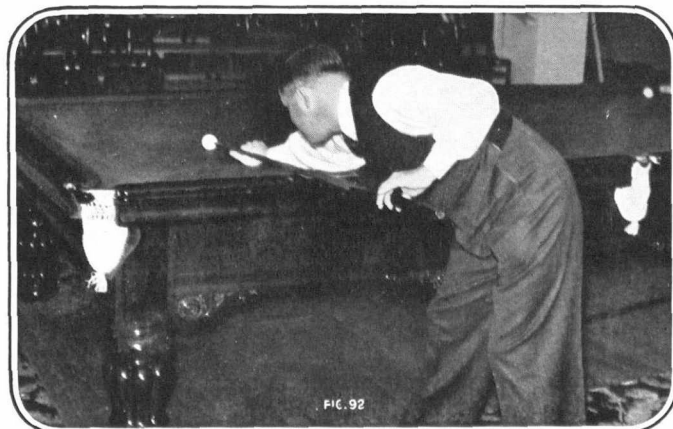


FIG. 92

Never on any account fall into this trap. Note the cue grip, which is too loose and will prove a bar to progress and accuracy. Wrap the fingers round the butt. Make the cue part of yourself.

**WON ITS FAVOR ON ITS FLAVOR !**

## TOOHEYS OATMEAL STOUT

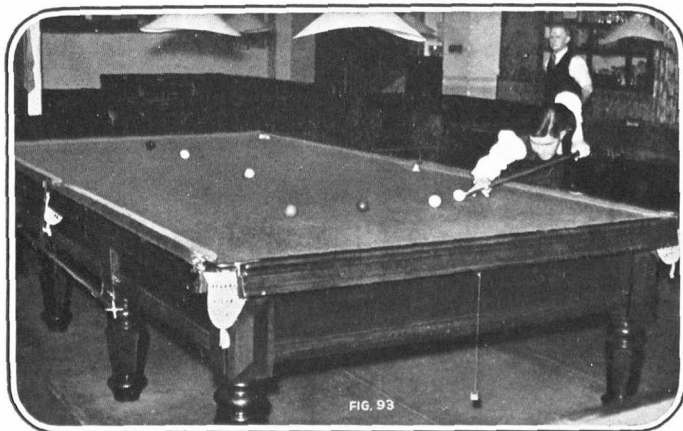


FIG. 93

Practise potting with the Snooker balls as shown, and don't give up till you can "take" the whole six. If you miss the second or third, start again from the beginning. Never slum your practice.



### AND NOW TO RELAX

After careful study, in any sphere, it is essential to seek relaxation. In this case nothing could be better than to fill in half-an-hour or so with "Billiards Humourosities" as set out by the world's champion cueist. So, fill up the glasses with TOOHEYS BREW and ensure the entertainment being 100 per cent.

*New Life in every bottle!*

# TOOHEYS PILSENER

## FUN ON THE TABLE

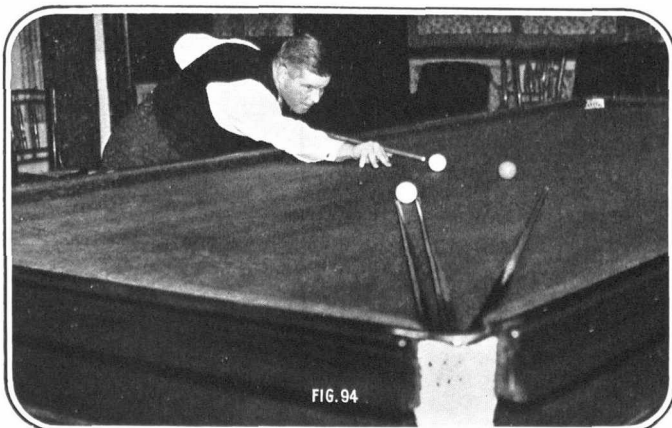


FIG. 94

A "SHUNTING" CANNON. Place the cues and balls as shown and play a gentle cannon off red. The cue ball will travel to the three cue butts, where it will mount and return to the second white.

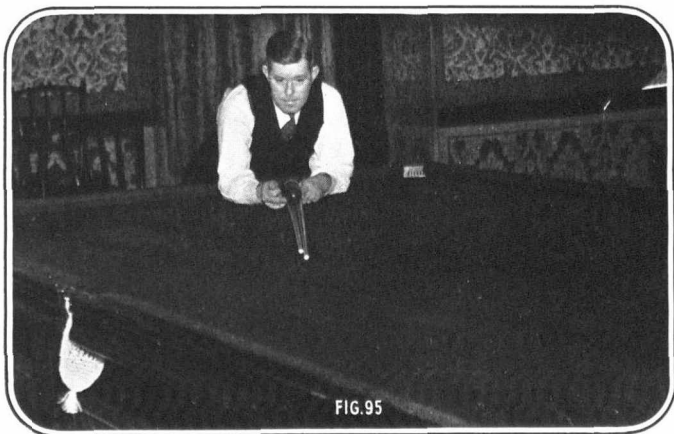
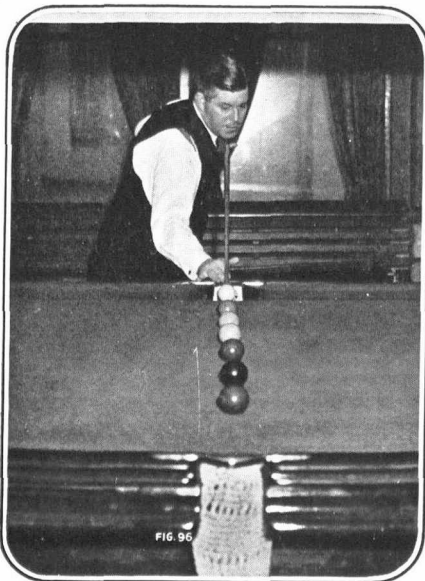


FIG. 95

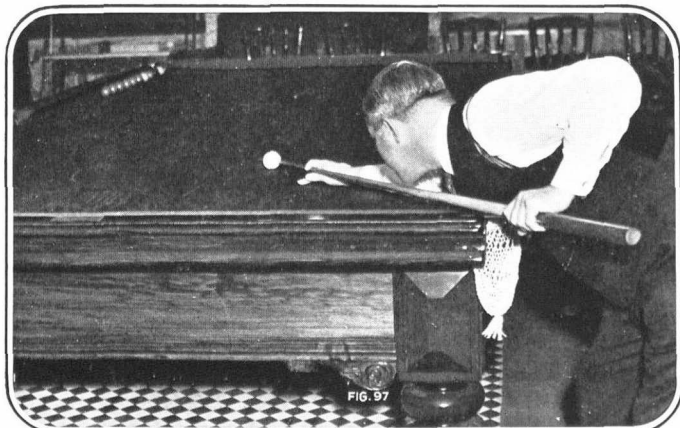
THE "RAILROAD" SHOT. Place the balls on the crest of two cues, one of which is shorter than the other. Use six or seven balls, which, when given their freedom, will surprisingly roll in quick succession into the centre pocket.

**LOOK FOR THE YELLOW LABEL !**

## TOOHEYS FLAG ALE



WHERE THE QUICKNESS OF THE HAND DECEIVES THE EYE. Object is to fire into the pocket nearest camera without contacting any ball en route. Method is to strike with sufficient pace to send the cue ball across table, but, immediately it starts, the cueist must (with the cue) knock each obstacle in turn out of the way and in opposite directions.



THE BOMBARDMENT SHOT. Make a cannon on to every ball by striking the cushion just below the first object ball. Use plenty of power, and strike cue ball at 4 o'clock. Very effective. Place balls  $2\frac{1}{2}$  in. out from cushion.

*Keep the Flag Flying!*

## TOOHEYS CLUB LAGER

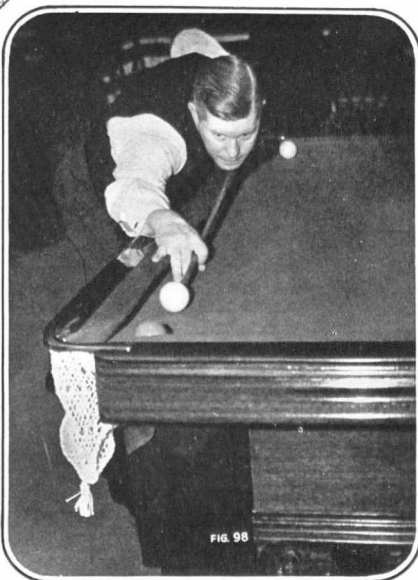


FIG. 98

AN ATTRACTIVE "EIGHT SHOT." The red is hard up just inside the pocket jaw, and the second white and cue ball as shown. Object is to pot red, kiss back to second white, make cannon and go into pocket. Strike the cue ball low.

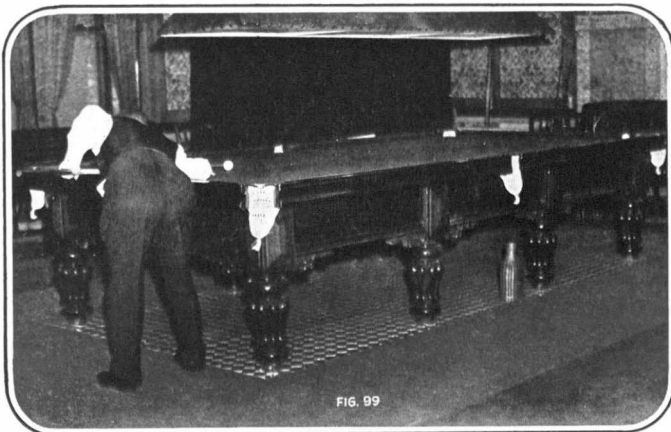


FIG. 99

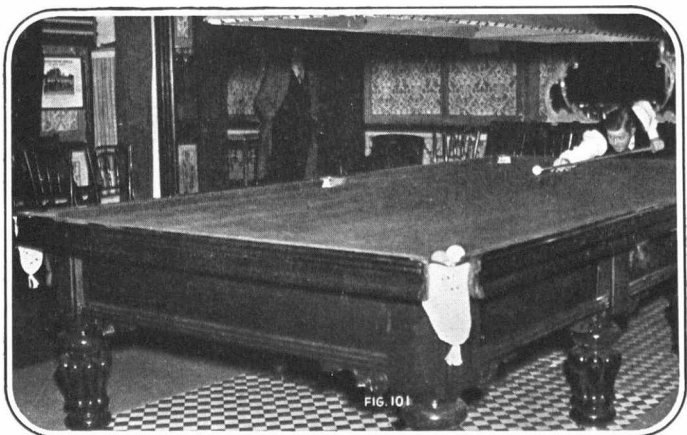
STRIKING EVERY CUSHION BEFORE MAKING CANNON. Drive the cue ball to about 12in. below top pocket, and it will find its own natural angle off six cushions to score. Strike at 3 o'clock.

WON ITS FAVOR ON ITS FLAVOR!

## TOOHEYS OATMEAL STOUT



PLAYING FOR A "DEEP KISS" CANNON OFF SIDE CUSHION. Strike cue ball at 5 o'clock.



MAKING A CANNON BY STRIKING TWO POCKET-JAWS FIRST. Use a modicum of power and strike cue ball at 4 o'clock.

*New Life in every bottle !*



# TOOHEYS PILSENER

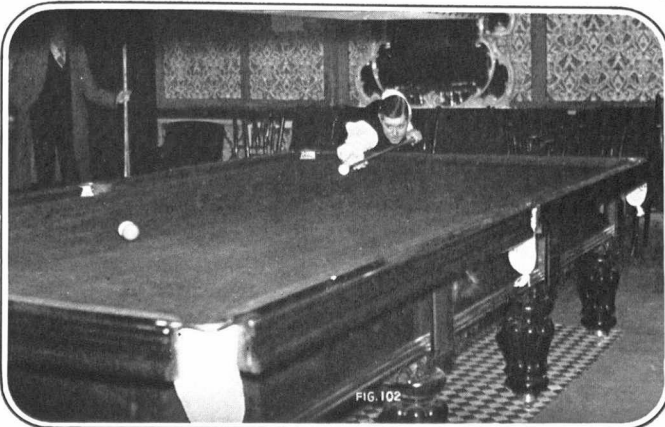


FIG. 102

PUTTING THE BALLS TO BED. Place two balls, as shown, near the pyramid spot and both touching. Play a natural in-off from baulk, and each ball should drop into a pocket.

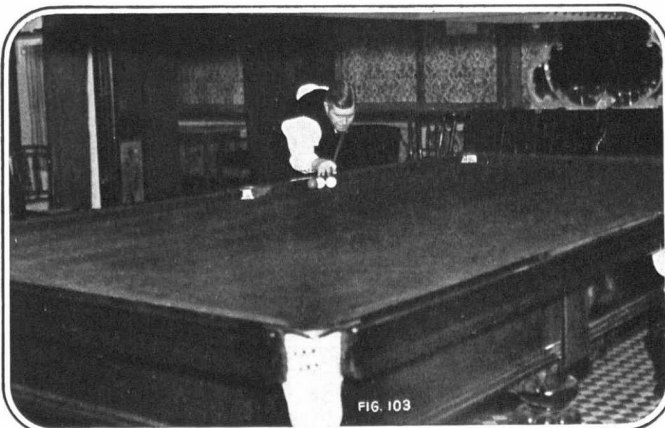
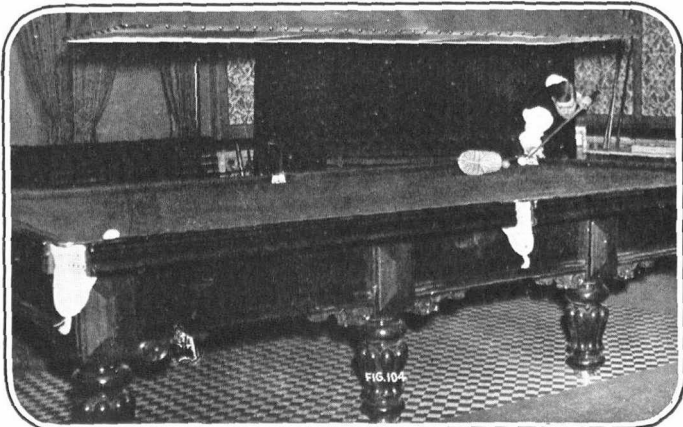


FIG. 103

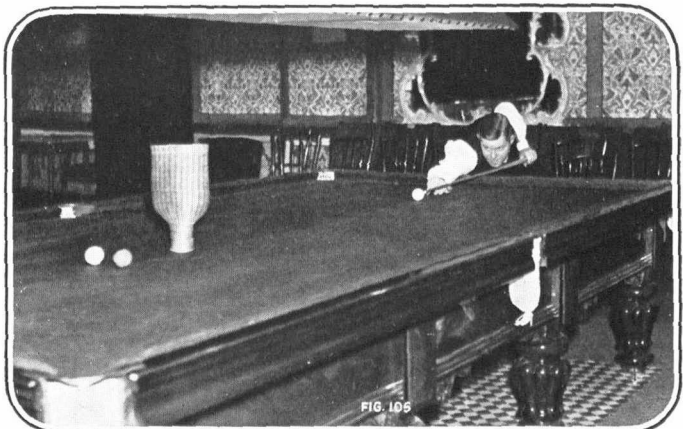
A NICE "KISS" CANNON, WITH THE BALLS ALMOST TOUCHING. Play the cue ball off two cushions and the red ball will trickle up the table about 30in. to meet it. Strike cue ball at 4 o'clock.

**LOOK FOR THE YELLOW LABEL !**





A VERY DIFFICULT "BASKET" SHOT. Objective is to pot red into basket, make the cue ball jump over same and career up the table to make cannon. (This shot is not intended for novices.)



A "BASKET" SHOT YOU CAN DEFINITELY PLAY. Place the balls as shown, and, by playing a nice, firm stroke, the "basket" will revolve to its correct position and a cannon will be made. There is nothing difficult here to worry any amateur.

*Keep the Flag Flying!*

## TOOHEYS CLUB LAGER

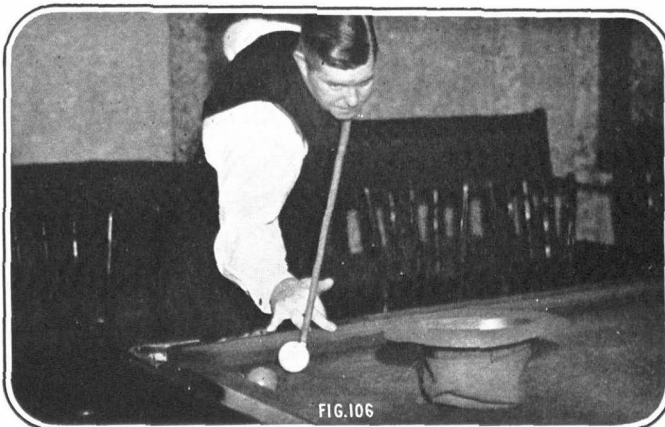


FIG. 106

"CANNON INTO THE HAT." Note red ball is hard against cushion. The second white ball is already in the hat. Note raised cue butt. Strike deliberately, but don't overdo it. The cue ball will "hurdle" as required.

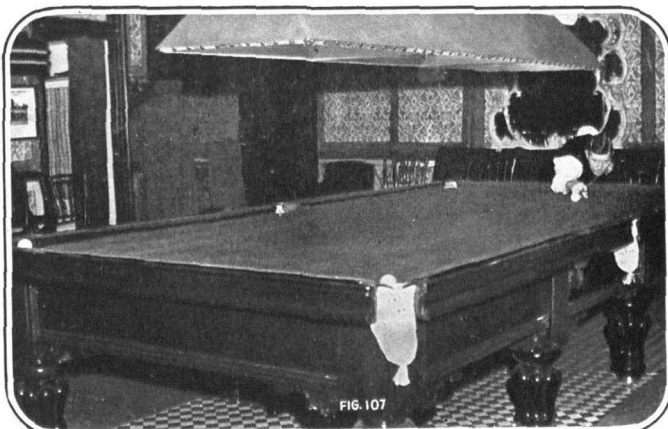


FIG. 107

AN "EIGHT" SHOT. Play from baulk and strike cue ball hard at 1 o'clock. Make contact with the top side cushion a fraction below object ball. Red will go into pocket, whilst the rotating spin on the cue ball will force it to hug the top cushion and cross the table to make cannon and go in-off.

WON ITS FAVOR ON ITS FLAVOR!

## TOOHEYS OATMEAL STOUT

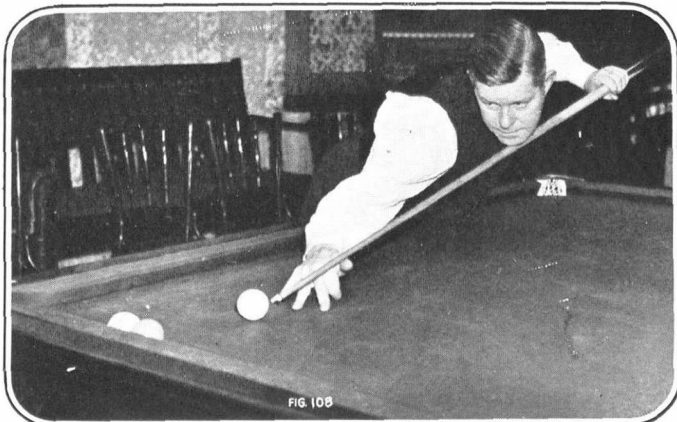


FIG. 108

A PRETTY IN-OFF RED WITHOUT TOUCHING OBJECT WHITE. Strike cue ball at 8 o'clock and make thick contact on red. Note raised cue butt. The cue ball will circle into the corner pocket.

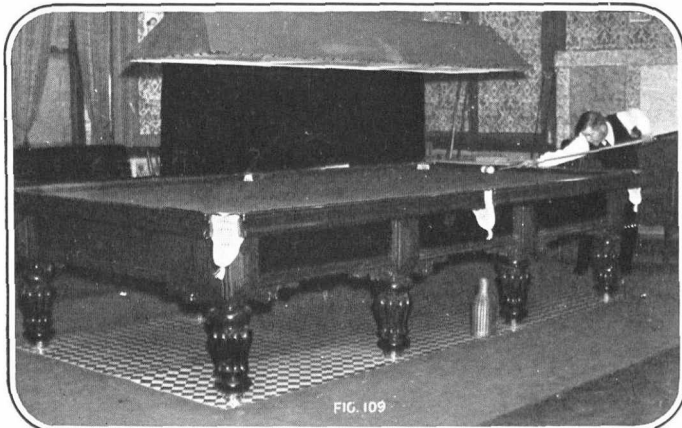


FIG. 109

THE "CHASER." Fire each ball in turn round the table. Judgment in speed is required. Second ball is sent on its way slightly faster than the first, while increased speed is required for the third ball. A cannon should result near the starting point.

*New Life in every bottle!*

## HOW TO KEEP YOUR TABLE IN PROPER ORDER

Playing conditions of a table must be studied carefully. Good Billiards can only be played when the table will allow same.

\* \* \* \*

My family has been in the Billiards sphere for nearly 100 years. The experience gained has shown that a properly "dressed" cloth will last probably twelve months longer than one treated without thought.

\* \* \* \*

Look after your cloth. Get a good, soft brush and a clean duster. After brushing the cloth with the nap (from baulk to top end) all the dust will have accumulated under the top cushion. Use your duster and beat the residue out. **DON'T BRUSH IT INTO THE POCKETS.** If you do you will cause a gutter to form. After completing the brushing, wrap the duster round the brush to form a pad and gently go over the table again. You will thus remove gritty surfaces left behind.

\* \* \* \*

Every table should be ironed three times a week. After ironing, rub your clean duster over the iron and the warm cloth will make an excellent polisher for your cushion rails.

\* \* \* \*

Change the spots at least once every month, and the smaller the spots the less chance of holes appearing in your cloth. Use spots the size of the three-penny piece.

## TOOHEYS FLAG ALE

Once a week brush the table against the nap. You will be surprised at the amount of lime dropped from the chalk used in play. This type of brushing will produce a "silky" finish and make your table spick and span. Having used this method for purpose outlined, re-brush normal fashion.

\* \* \* \*

NEVER USE A VACUUM on your cloth. It will cause the slate cement to crumble and do incalculable harm to the playing surface.

\* \* \* \*

Tables should be always kept level and should be checked up regularly. Sudden heavy traffic round the table will take toll of joists.

\* \* \* \*

Don't hanker after fast tables. One of "four lengths" will suffice. Too fast a table leaves the cueist guessing where the balls will finish after each shot. Guessing means bad Billiards.

\* \* \* \*

For the best Billiards, strip-rubber cushions are by far the best. Fast, "jumpy" cushions are unsatisfactory and will throw irregular angles. They make for slower play and scoring, and, especially in public rooms, spell loss of revenue plus bitter disappointment to players.

*Keep the Flag Flying!*

## TOOHEYS' CLUB LAGER

The lighting is very important, and the shades should be set 27in. above the playing surface. The latest shadowless shades are recommended, and 300 candle-power over the table will produce almost perfect results.

\* \* \* \*

Wash the balls every day in cold water, and use a nail brush with plenty of soap. To keep them nice and white, wash the balls in petrol every three months.

\* \* \* \*

To tip your cue, trim your "stick" with a sharp file to a level surface. Use a hard tip and avoid one that is spongy. Use wafers and place same in hot water. They are ready to affix when they begin to curl. Slide the wafer on to the cue with a knife and then squeeze the tip on firmly and evenly. After that, turn it upside down and press on to an even surface to remove air bubbles; then leave to dry before trimming.

\* \* \* \*

When the tip is ready for trimming, use a small piece of sandpaper to remove the rough edges, but **DO NOT LET THE SANDPAPER TOUCH THE WOOD.** Wet the outside edges of the tip with the finger and polish with hard, brown paper. Place all cues on table overnight to prevent warping.

\* \* \* \*

Professional players hold their chalk before a fire for drying purposes and prevent it from breaking away in lumps or clinging to the balls. When a ball is heavily chalked it "kicks" and throws unnatural angles.

WON ITS FAVOR ON ITS FLAVOR!

## REMARKABLE DEEDS WITH THE CUE

Many wonderful deeds have been enacted on the Billiards table with three balls. None more wonderful than those standing to the credit of Walter Lindrum, world's champion, who is universally acknowledged to be without a peer—the greatest cueist of all time. Appended will be found some of his exploits, together with interesting data culled from official records:—

The highest break ever in modern Billiards is that of 4,137, made by Walter Lindrum against Joe Davis on January 18 and 19, 1932. Full time taken, 2 hours 55 minutes.

\* \* \* \*

In England, in a series of matches extending over 27 weeks during 1930-1, Walter Lindrum made 65 breaks over 1,000 and more than 200 over 500. Included in the foregoing figures were runs of 3,905, 2,835, 2,583 and 2,063.

\* \* \* \*

When the new "baulk-line" rule was brought into being, to try and stem the scoring proclivities of the world's champion, he replied by taking the balls two-and-three-quarter times round the table with 559 consecutive cannons.

\* \* \* \*

Walter Lindrum holds the world's baulk-line record of 1,859.

## TOOHEYS PILSENER

Walter Lindrum holds the record for the highest break recorded in the following countries:—U.S.A., 2,609 (New York, 1933); Canada, 1,774; India, 981.

\* \* \* \*

In one match against Willie Smith, of England, Walter Lindrum made 11 breaks of 1,000 and over. Year 1930.

\* \* \* \*

Highest average for one session's play is 2,664 by Walter Lindrum, at London, 1930, against Tom Newman.

\* \* \* \*

Against Willie Smith, in London, in 1930, Walter Lindrum scored 4,815 points in four hours' play. The same year he scored 2,664 against two hours.

\* \* \* \*

At Glasgow, in 1929, Walter Lindrum scored 100 points in 56 seconds; 1101 in 30 minutes, in Manchester, in 1930; 663 in 15 minutes, in London, 1930; and 346 in eight minutes, in Melbourne, 1934.

\* \* \* \*

The first 1,000 break in English Billiards was made by William Mitchell, who compiled 1,882 by using the spot stroke (long since barred).

LOOK FOR THE YELLOW LABEL!



## TOOHEYS FLAG ALE

John Roberts, Senr., in 1846, played a challenge game of 43 consecutive hours against an amateur before the "lilywhite" fell exhausted. 125 games, each of 100-up, had been played, Roberts conceding 60 points per game as well as doing the marking.

\* \* \* \*

In 1885, W. J. Peall made 634 consecutive spot strokes in a break of 1,922.

\* \* \* \*

In 1907, Willie Cook, by using the "cradle" cannon, made a break of 42,746.

\* \* \* \*

In 1907, Tom Reece used the "anchor" cannon to make a run of 449,135.

\* \* \* \*

Horace F. E. Coles scored 2,164 points in one day in the British Empire Championship. His opponent was P. K. Deb and the year 1935.

\* \* \* \*

Sidney H. Fry won the English amateur championship on eight separate occasions extending over a period of 32 years.

\* \* \* \*

World's Snooker record stands at 141, made by Horace Lindrum, at Manchester, 1937.

*Keep the Flag Flying!*

TOOHEYS LTD



STANDARD  
BREWERY

