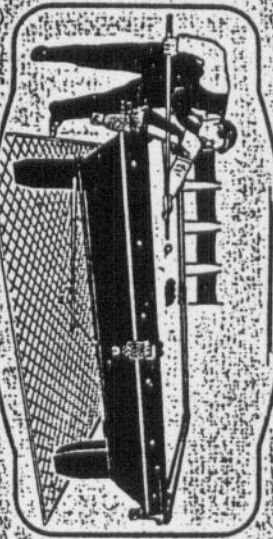


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# JOE HOODY

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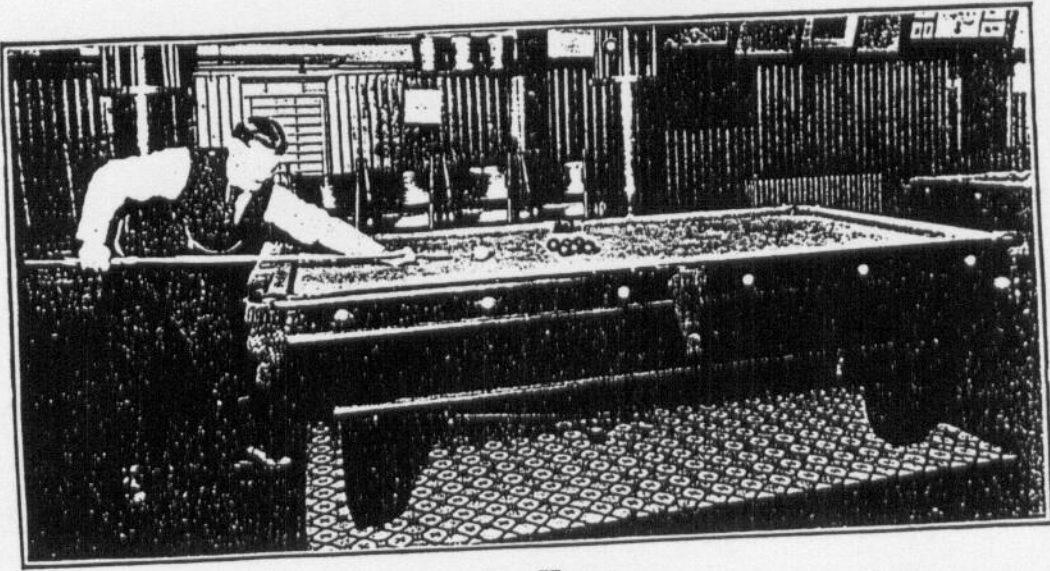
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JOE HOOD

IN THE ACT OF POCKETING SIX BALLS WITH ONE STROKE OF THE CUE, BLINDFOLDED.

(SEE PAGE 11.)

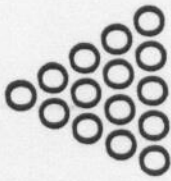
TRICK AND FANCY  
POOL SHOTS

EXPOSED

BY

JOE HOOD

*World's Greatest Trick and Fancy  
Pool Player.*



Roxbury, Mass.

THE EXPOSÉ PUBLISHING CO.

108 Dudley Street

1908

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BILLIARDS AND POOL.

The origin of billiards is of such remote antiquity that both the land of its nativity and the time of its birth seem to be shrouded in considerable doubt, there being no little confusion, discrepancy, and disagreement among historians and writers on the subject. At least three different countries claim the honor of being the fatherland of "the noble game," namely, England, France, and Italy, the claims in each instance being supported by given data and arguments which, to the casual reader, would appear about equally plausible and probable. Shakespeare gives us to understand that it was known in the days when Antony revelled in the luxurious love of the Egyptian queen, and that Cleopatra invited Charmian to the game, 30 B.C. "Let's to billiards." ("Antony and Cleopatra," Act II, scene 5.)

Some authorities, in support of the French claim, tell us that Henrique de Vigne, a French artist, invented the game in 1371. However this may be, or whichever of these more or less widely contradictory claims is the rightful one, all the most eminent writers on the subject seem to agree that its popularity in France greatly increased during the reign of Louis XIV, whose physician recommended it for the promotion and preservation of health and strength both of the mental and physical powers.

Originally and until comparatively recent times, the billiard table—and all the paraphernalia used in playing the game—was extremely crude and clumsy, and the game itself was necessarily far inferior in every way to what it is at present. With the modern improved billiard table and all pertaining thereto, the game has grad-



ually risen, from what in its earlier history could have been hardly more than an agreeable pastime, to the dignity of a science combining the mathematics of angles and the law of dynamics in the most interesting and fascinating way conceivable. Being a purely scientific game, it affords unlimited scope and exercise for those powers which discipline the mind. A steady hand, a clear head, quick perception and a pleasant exercise of the calculating faculties are the requisites of an accomplished billiard player. The practical development of these qualities must, naturally, be productive of good results. In short, billiards has come to be the undisputed king of indoor sports.

The game of Pool is the natural product of evolution from billiards and may be said to be the legitimate offspring of the parent game and is several centuries its junior, being a comparatively modern game, and ranks as a close second in scientific interest to its illustrious progenitor. Indeed, many pool enthusiasts and experts contend that pool is fully the equal of billiards proper in the respects named. This, however, may be regarded as an open question for scientific experts to consider and determine. To play a fine game of billiards or pool is now conceded to be one of the accomplishments of every well educated gentleman. To reach the proficiency of the great experts is not, of course, easily attainable, but to become a good amateur player is not an extravagant ambition.

#### FACTS.

For reasons not altogether clear, the games of billiards and pool have encountered considerable opposition in the past, but in the fuller light of advancing civilization this prejudice is fast disappearing and, at present, the high

standing of these games is unquestioned by any intelligent and fairly well informed person. For a person to speak or write contemptuously or disparagingly of these cleanly, healthful and truly great games is simply to proclaim his own prejudice and ignorance on the main points of the whole subject. However well informed on other subjects, or however eminent or brilliant in other ways such a person may be, in this respect, at least, he is thinking and living in the darkness of the past rather than in the light of the present. Over against such blind prejudice, wherever it may exist, might be cited a long array of the most illustrious and distinguished personages of history, including kings, queens, emperors, statesmen, generals, authors, divines, etc. Mary Queen of Scots was an ardent admirer and devotee of billiards; Martin Luther, father and leader of the Reformation, experienced great delight and benefit from playing the game. Likewise George Washington, Thomas Jefferson, Alexander Hamilton, Lafayette, and very many others, not to mention a host of the greatest men of our own time, who, from careful observation and actual experience, appreciate the merits of the game and recognize the important fact that instead of being a dissipation, as some well-meaning but ill-informed persons would have us regard it, it is in reality a most wholesome recreation and an education in the truest sense.

#### A WORD TO THE WISE AND OTHERWISE.

Every one knows, or should know, that it is impossible to maintain such conditions as will make the game of billiards or pool a pleasure to the real lovers of the game, without the recognition and faithful observance of certain important and time-honored rules and the exercise, at all times, of due care and precaution by each and every one who uses or has the care of the table and whatever

pertains thereto. Any person who carelessly or willfully and persistently disregards such a rule, or any other reasonable request or requirement, is neither a desirable patron of, or welcome visitor to, any orderly conducted billiard or pool room. Indeed, any person who in this, or any other way, persists in abusing the hospitality of the place that shelters or harbors him, whether it be a billiard room or any other place, is an intolerable nuisance among decent people. Yea, verily, his room is far more to be desired than his company. One person is entitled to as considerate and courteous treatment as any other so long and in so far as he conducts himself with due and reasonable regard for the rights of others.

#### THE CUE

Should be in harmony with your physical power; and accustom yourself to cues of the same weight. When the cue is too heavy, it will paralyze the nerves of your arm, so you will be unable to correctly estimate the force of stroke. When the cue is too light, more force than intended will be applied to the stroke.

In selecting a cue tip, choose one that possesses a fine fiber and at the same time, solid, elastic, and a little larger than the point of the cue. Place it on a hard, flat surface and pound it with a hammer. This will make it solid and at the same time prevent it from spreading after it is on the cue. After pounding it, rub the black part of the tip on sandpaper to roughen it and give it an even surface. Scrape off the old wax on the cue, then apply the glue. After it has hardened, place the tip on solid surface, at the same time bear down on it, and with a sharp blade trim the tip close to the cue and finish with sandpaper.



J. G. (JOE) HOOP,  
THE "NARPOIKON" OF FANCY POOL SHOTS.



## JOE HOOD.

Joseph G. Hood, better known as Joe Hood, the "Napoleon" of trick and fancy pool shots, was born in Nashua, N. H., in 1875. He started to play pool in 1891, and played at match and championship competitions, and has twice won the Championship of New England. He has a high run of ninety-two (92) balls to his credit, made when playing against an opponent, each player breaking in turn. His first public exhibition of fancy pool shots was given in the Lawndale Garden Theatre, Nashua, N. H., on the fourteenth and fifteenth days of July, 1895. He is the originator of the fourteen balls with one stroke, and other seemingly impossible shots, including all the well-known blindfolded shots. In the past twelve years he has devoted most of his time giving fancy shot exhibitions in the leading clubs and billiard halls, summer and winter resorts, traveling extensively in the United States and Canada.

A notable engagement is one at a Mechanics Fair, Boston, which covered a period of eight weeks of two exhibitions a day. Most of the exhibitions are given on a strange pool table and without practicing on it, and when it is taken into consideration that tables vary in size, are of different make, and in all kinds of conditions, it is not to be wondered at that after the entertainment the skeptics will examine the cue and cue ball—all the paraphernalia that Mr. Hood carries.

Being a polished gentleman, both on and off the green cloth, Mr. Hood makes a host of friends during his stay in the cities visited. But this does not seem at all strange to any one personally acquainted with this genial and

affable artist. In addition to high-salaried engagements, Mr. Hood receives many return engagements. Joseph G. Hood, premier fancy pool shot player of the world, will undoubtedly cause his name to be a household word among the lovers of the game for many years to come.

AL. F. DELORY.

## BLINDFOLDED SHOT.

One of several shots executed by Mr. Hood while blindfolded, is the pocketing of six balls, one ball for each pocket with one stroke of the cue. After allowing himself to be blindfolded anywhere in the hall at a reasonable distance from the table, he finds his way back to the table, locates the place for his bridge hand, gets his aim, and executes the shot with the same ease as when he has the use of the eyes. Never since the origin of the game has such a puzzling and amazing shot been equaled, and when it is taken into consideration that in billiards or pool the sight is more valuable than the knowledge, it is not to be wondered at that the experts among the hundreds of thousands that have witnessed the shot will admit that it is beyond their comprehension.

Mr. Hood is the originator of all the blindfolded shots, and the only player who executes them successfully. The position of the balls is shown in a diagram on page 53.

## POINTERS.

Often the remark is made that expert pool players are born, not made. While that is true to a certain extent, it is equally true that with instructions and practice, one may improve his game in a comparatively short time so as to rank with the average player. The important things in playing a game of pool are, the eyesight, handling the cue, and the position of the body when stroking, and to play with all muscles relaxed but firm as to the balance of the body; in bending, do so from the hips only. The trouble with most players is doubling up too much and stooping so low that neither free action of the cue or correct sight is obtained. When the reach is too far to assume a firm position, use the bridge, and stand high enough to look down on the cue ball, and not over it. In handling the cue it should be held by the thumb and forefinger lopped around it; the remaining fingers touching the cue at the end of the stroke only.

The best bridge formation is the flat one, the cue being allowed to slide between the thumb and forefinger; lopping the forefinger around the cue makes a good bridge when making a hard stroke.

A pool stroke is long, and is made with an even amount of force, especially in long shots, keeping the cue as level as possible, and delivering the stroke with a free swing of the arm.

The cue should not be more than fifty-nine inches in length, or less than fifty-six, and the weight nineteen or twenty ounces, with a tip half inch in diameter, finished oval enough to allow the center to come in contact with the cue ball.

In playing continuous pool, a very important thing is the break, as the game has developed to the point that much depends on the player playing the opening stroke, and if you cannot make a safe break you will be laboring under a great disadvantage. To make a good break the cue ball should be placed on a line with the corner ball of the pyramid "on either side," then aim to strike the object ball half full with such force as to bring the cue ball up the table (as shown in the fourth diagram of this book); use plenty of right-hand English when playing on the right of the pyramid, and when playing on the left of the pyramid use plenty of left English.

To practice this shot place two balls where the two end balls would rest and freeze them; then keep shooting at them until the stroke has been mastered. If you have difficulty in striking the object ball properly, place the cue ball nearer the object and keep placing it farther away as you improve, until you can master the stroke from the string. After you have mastered the opening stroke, the next thing of importance is, what to do when your opponent has played the opening stroke. Never play a long shot at a single ball, provided that by the same stroke the cue ball will come in contact with the pyramid. It is better policy to play around the pyramid than to play into it, because by playing into a deck of balls, there is no way to figure where the cue ball will land, or how the object balls are going to rest. A good rule to follow is to play a ball, if possible, that lies so you can make it and get position on another loose ball without striking the pyramid, and play to scatter the balls off the second shot, providing circumstances require the breaking of the pyramid in order to have another shot.

The game of pool is, to a great extent, played on a



percentage basis, that is, to let your opponent play for all the four-to-one shots.

The hardest shots on the table are the long ones, and every player hates to shoot off the cushion at a ball located at the other end of the table and two or more feet from the pocket. Should you make a good break, only one ball being left out, your opponent can play safe and play the ball back into the pyramid, and place the cue ball so you will be obliged to repeat your first shot. In breaking, the percentage is in favor of the player making the stroke, and by the opponent playing a good safety he has turned the percentage table in his favor.

To force an opponent to play at shots with the odds against him, play on the second row of balls from the rear, the row containing four balls. By doing so it will break the pyramid in such a way that your opponent will not be able to play a good safety, and will be compelled to try and pocket a ball, which will make him nervous to some extent, making the percentage greater in your favor.

The beginner should devote as much time as possible practicing the different shots, and when he is proficient many new shots and combinations will suggest themselves to his mind.

## KEY TO DIAGRAMS.

Cue ball, ○

Object ball, ●

Course of cue ball, \_\_\_\_\_ (Plain line).

Course of object ball, ..... (Dotted line).

Dot on cue ball indicates where to cue it to get the proper English.

White spot on object ball indicates the ball to be pocketed.

The position and course of the balls in the diagram, as well as the description how to execute the shots, is given the best that can be given with ink for an accurate table. As cushions vary in angles and speed on the different tables, it will be necessary for the player to make allowance accordingly.

CHINESE POOL.

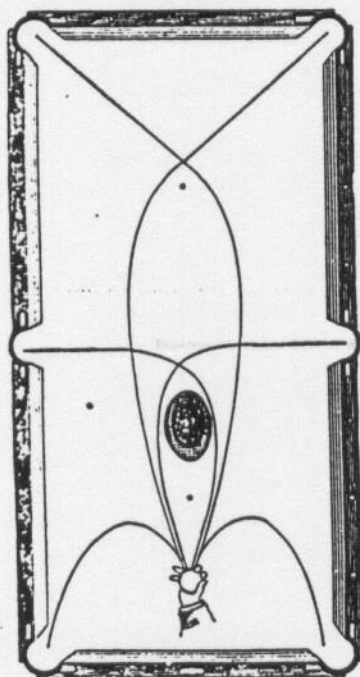
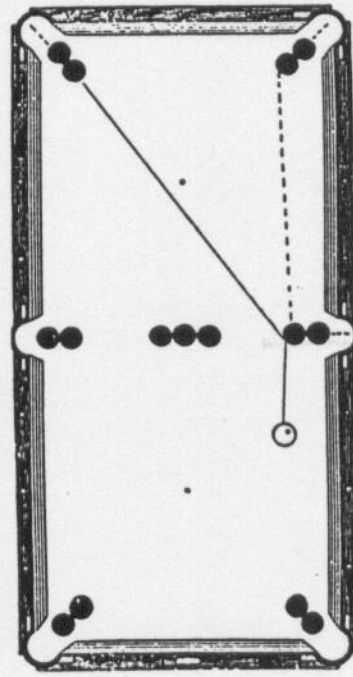
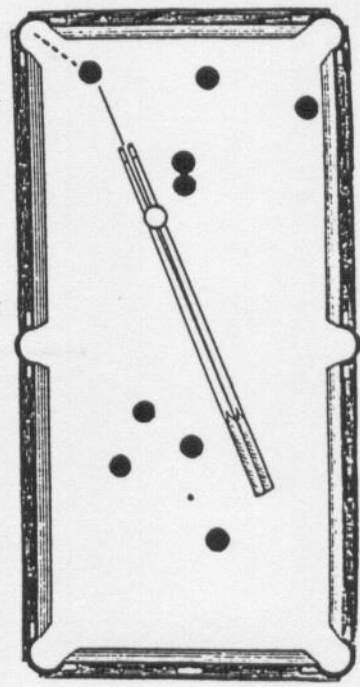
It is a two-rue game of pool, all the rules of the regular game being used except sticks instead of being hit. The butt end of the cue is held tight in the two hand, and the right hand at midway, with the first finger between, in form a groove. In picking up the cue ball the cues twelve inches from the tips are forced over the ball, giving it a gentle toss at the same time and catching it in the groove. Then the tip end of the cues are laid on the cloth six inches from the object ball to be pocketed, and by raising the butt end of the cues the cue ball will roll down the incline to the object ball.

SOUTHAIR POOL.

A game where the player is to pocket the fifteen balls in the least number of strokes. Shots are not named. A ball is spotted for each failure to pocket one. Two for a scratch. The lines in the diagram show how three balls can be pocketed on the first stroke. The same shot can be played from the other side by not playing the first too hard. The fifteen have been pocketed in seven shots.

FINGER POOL.

The mastering of English with the fingers. The manipulator is to stand in one position at the head of the pool table and curve a ball into each pocket, as shown in diagram. The ball is held between the thumb and middle finger and spun, the same as spinning a top, at the same time. The ball is thrown forward so it will slide and not bound. The position the hand is in when the ball leaves it will give it its course. Practise over and under hand.





**BREAK SHOT.**

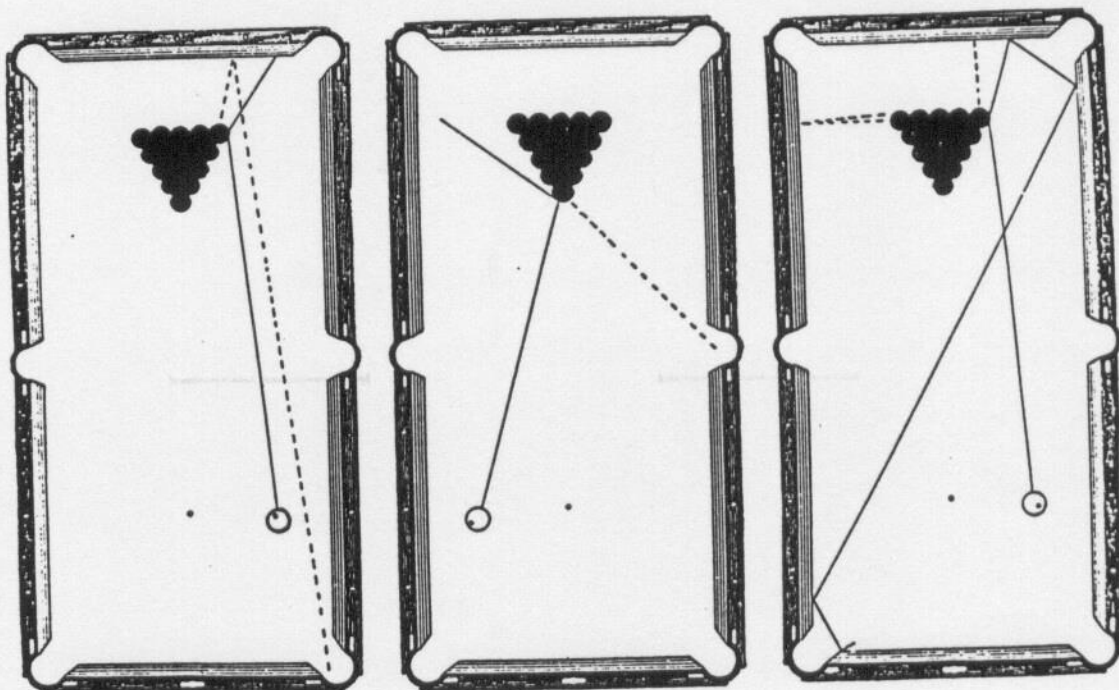
This shot is described in "Pointers," on another page.

**BREAK SHOT.**

To play the head ball of the pyramid for the side pocket, use a heavy left draw. Play on the object ball one half full. Force of stroke, medium.

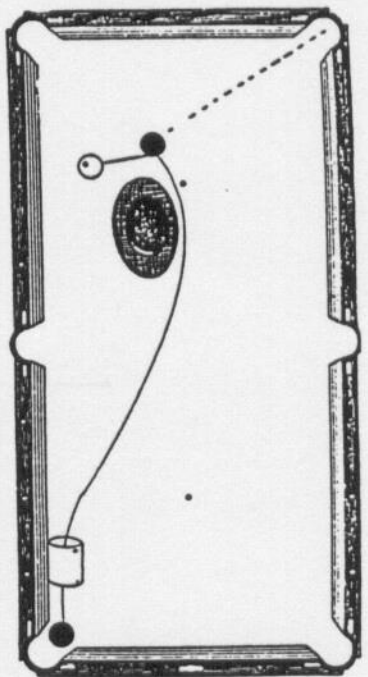
**BREAK SHOT.**

Banking the end ball for upper corner, use left follow English. Play on object ball one half full. Force of stroke, ordinary.



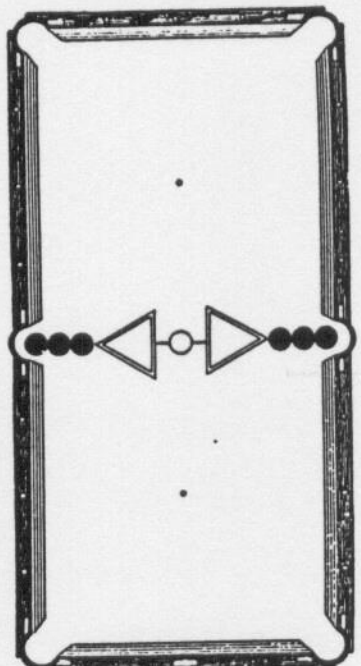
FANCY SHOT.

Two balls. Two pockets. One shot. To make this shot use a heavy left draw. Object ball one half full. Force of stroke, medium.



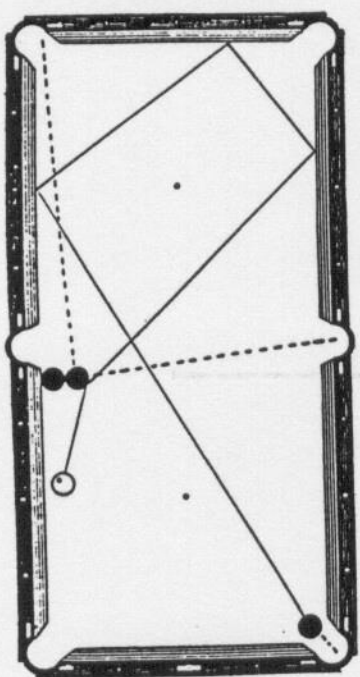
TRICK SHOT.

Six balls. Two pockets. One shot. The cue ball in line with the object. Triangles against object balls. Stroke, hard, so the cue ball will bound from one triangle to the other.



FANCY SHOT.

Three balls. Three pockets. One shot. Use a left follow. Object ball one fourth full. Force of stroke, ordinary.





Three balls. One pocket. One shot. Use a right English. Carom off left-hand ball to right. Force of stroke, medium.

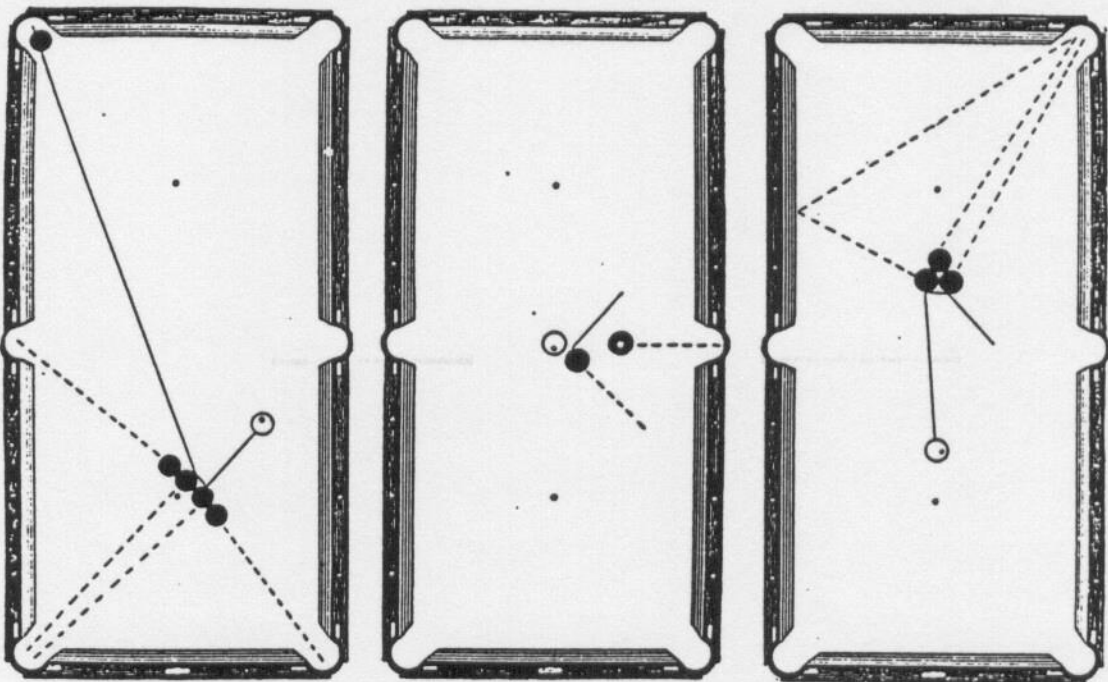
FANCY SHOT.

TRICK SHOT.

First ball in side pocket. Play on the cue ball with a long, quick stroke so the tip will come in contact with the first ball and drive it into the pocket. Also draw the cue back quick.

FANCY SHOT.

Five balls. Four pockets. One shot. Use a right draw. Carom off two center balls. Left to right. Force of stroke, hard.



FANCY SHOT.

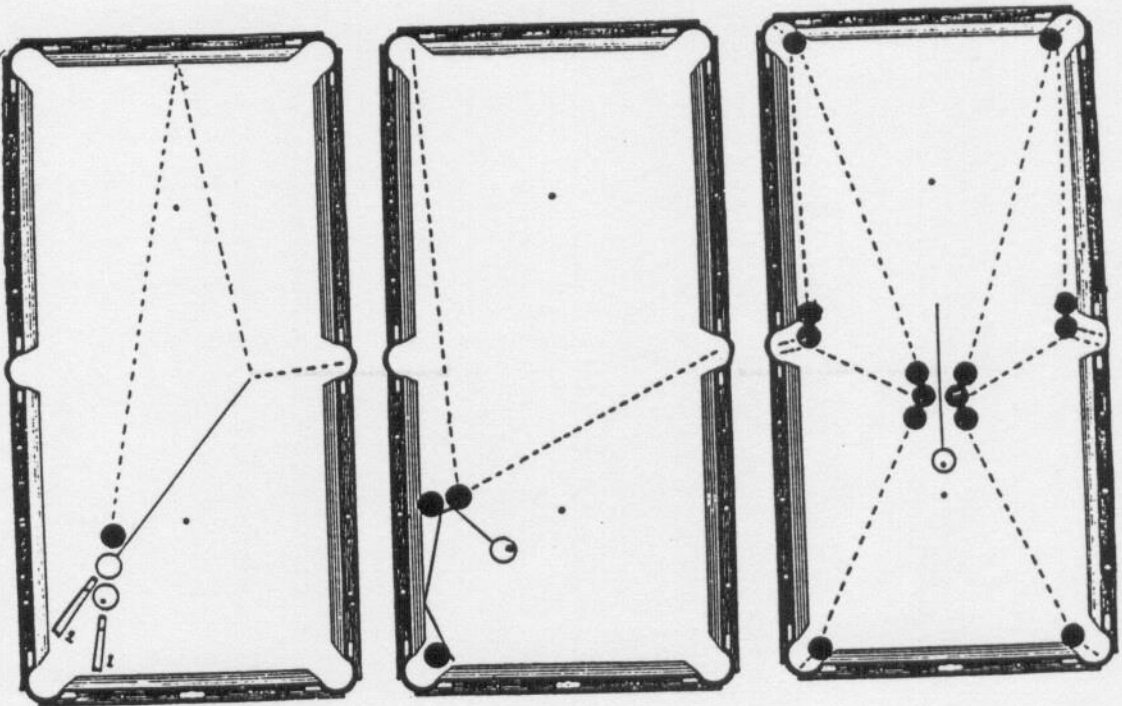
Fourteen balls. Six pockets. One shot. The six balls in center to be frozen. Also the two near sides, but not against the cushion. Balls in jaws of corner pockets one-eighth inch from cushion. Strike both center balls of the six at the same time. Play on the cue ball one-fourth inch below center. Force of stroke, very hard.

FANCY SHOT.

Three balls. Three pockets. One shot. Use a strong right draw. Carom from first ball to the other two. Force of stroke, medium.

WING SHOT.

Bank ball for upper corner as shown in diagram No. 1. Play low on cue ball so it will rest where the object ball was. Now change position as in diagram No. 2. Take aim for side pocket. When object ball gets within one half a ball of your aim, shoot quick and hard. No English.





**FANCY SHOT.**

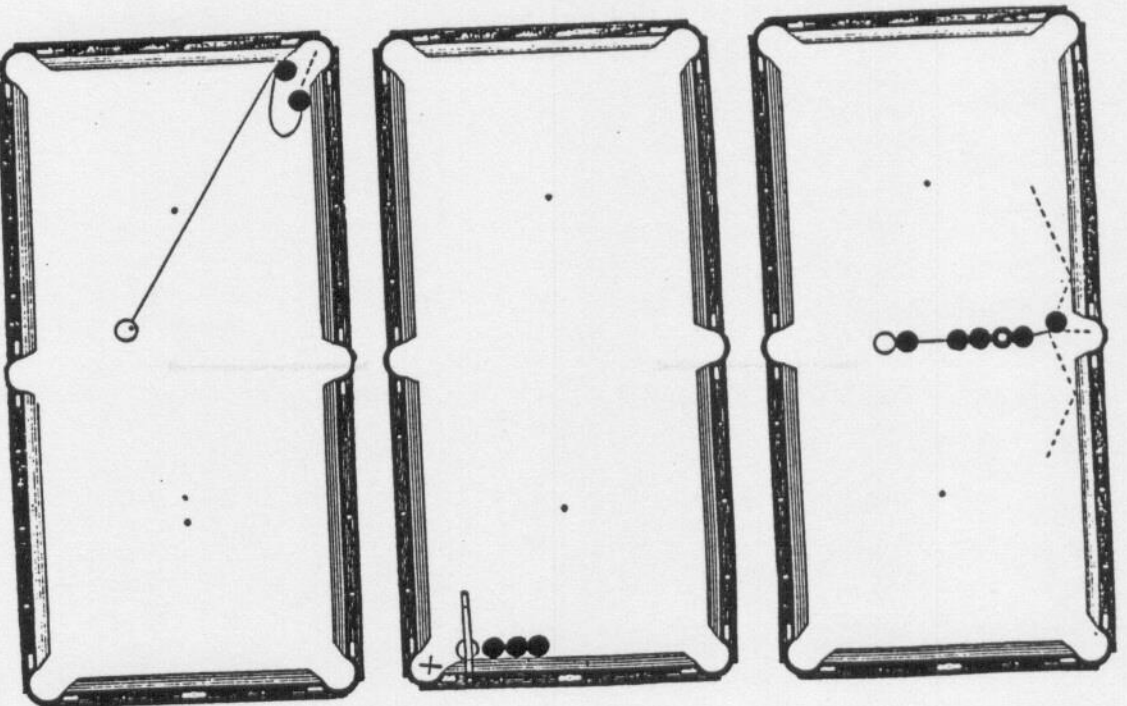
One ball. One shot. Side pocket. The third ball with the white dot is the ball to be pocketed in side. Use no English and make a half push so the object and cue ball will come in contact with the four at the same time. Force of stroke, medium.

**TRICK SHOT.**

This shot is to make the three balls in pocket marked "x" without removing the cue from the cue ball. Place the cue one foot from the tip on the cue ball. Hold firm; push forward five inches. Revolve cue to the left with hand on butt until the cue ball is opposite the object. Then draw back on the object and squeeze it against the cushion until it is forced into the pocket. The same with the other two.

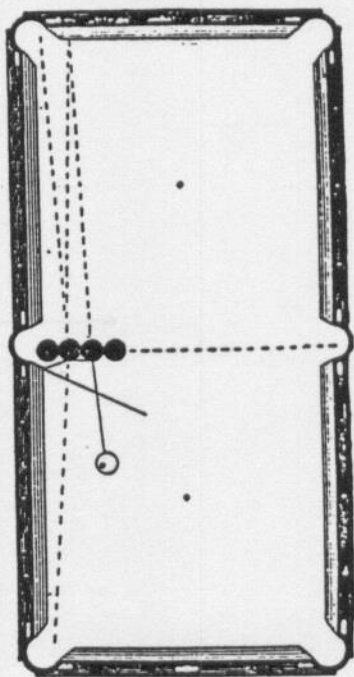
**FANCY SHOT.**

Two balls. One pocket. One shot. Use a strong center follow. Strike object ball one fourth full. Stroke, hard.

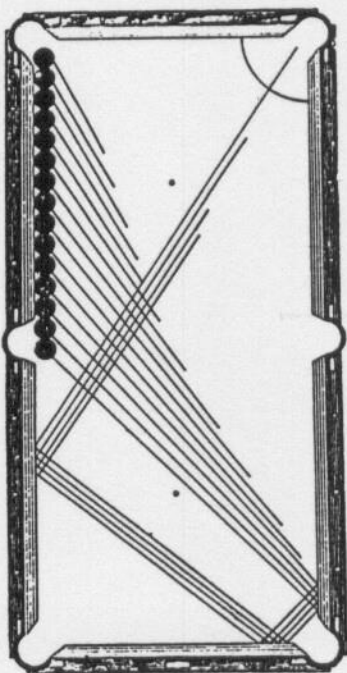


**FANCY SHOT.**

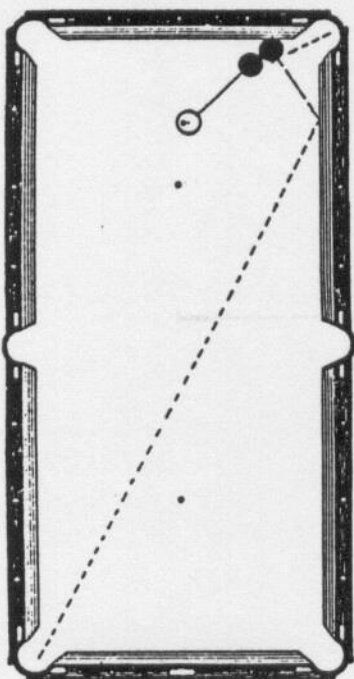
Four balls. Four pockets. One shot. Use right center English. Carom off two center balls right to left. Force of stroke, hard.

**RAPID FIRING SHOT.**

To cue the fifteen balls into semi-circle, each ball taking three cushions. After the first four balls are in motion a ball is to be played between every ball as they cross the table. Use the same amount of force to each stroke played on the first cushion according to the position of the balls.

**FANCY SHOT.**

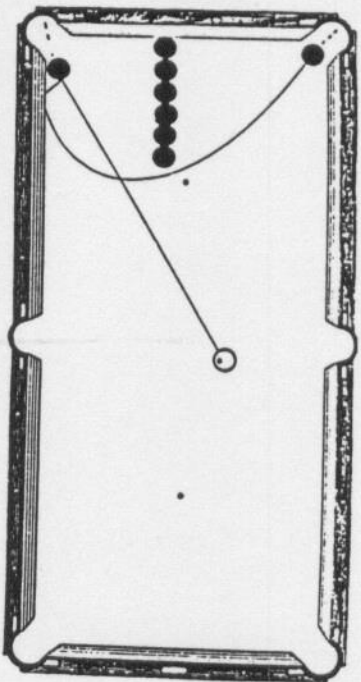
Two balls. Two pockets. One shot. Play full on the object ball with a strong left draw. Force of stroke, hard.





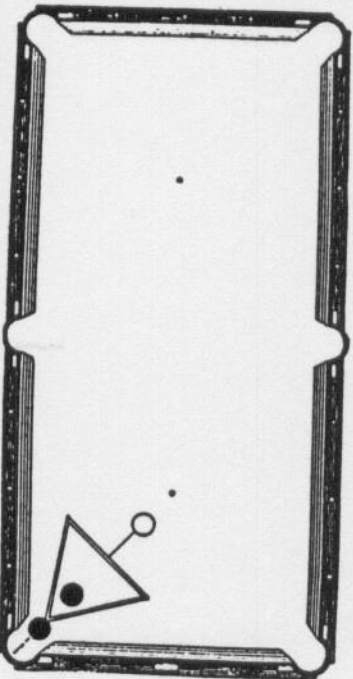
FANCY SHOT.

Two balls. Two pockets. One shot. Use a heavy left follow. Force of stroke, hard.



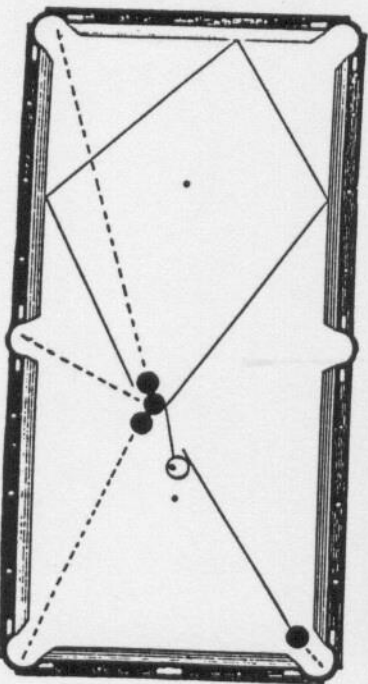
TRICK SHOT.

After placing the balls in line, the claim is that the cue ball will cause the first ball to be pocketed without interfering with the second. The triangle is then placed as shown in diagram, and cue ball played against it.



FANCY SHOT.

Four balls. Four pockets. One shot. Use a left English. Strike center ball one half full. Stroke, ordinary.



Two balls. One pocket. One shot. Use a strong right follow. Strike object ball three fourths full. Stroke, ordinary.

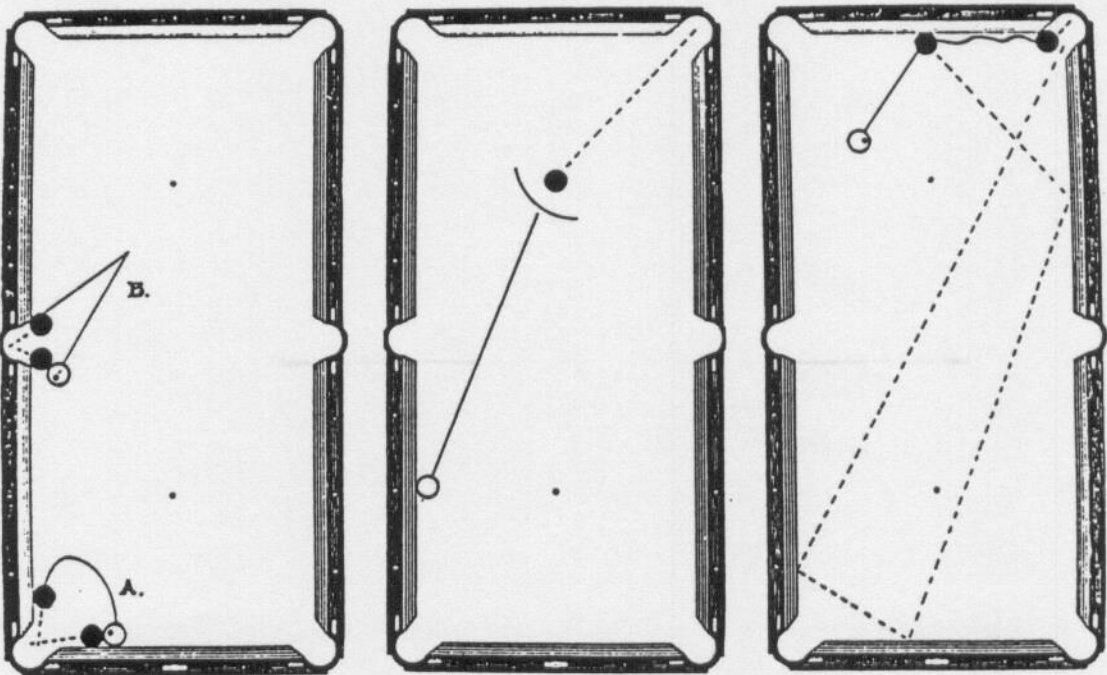
FANCY SHOT.

TRICK SHOT.

Place a piece of paper, size 4 by 4, within an inch of the ball on spot so the ball cannot be seen by player. Place cue ball at center diamond. Aim for first diamond left of corner pocket where ball is being played for. No English.

FANCY SHOTS.

Two massé shots. Diagram "A": Hold cue butt end up on an angle of 78 degrees. Strike cue ball left of center. Diagram "B": Strike cue ball one-half inch from center rear. Stroke, medium.





**FANCY SHOT.**

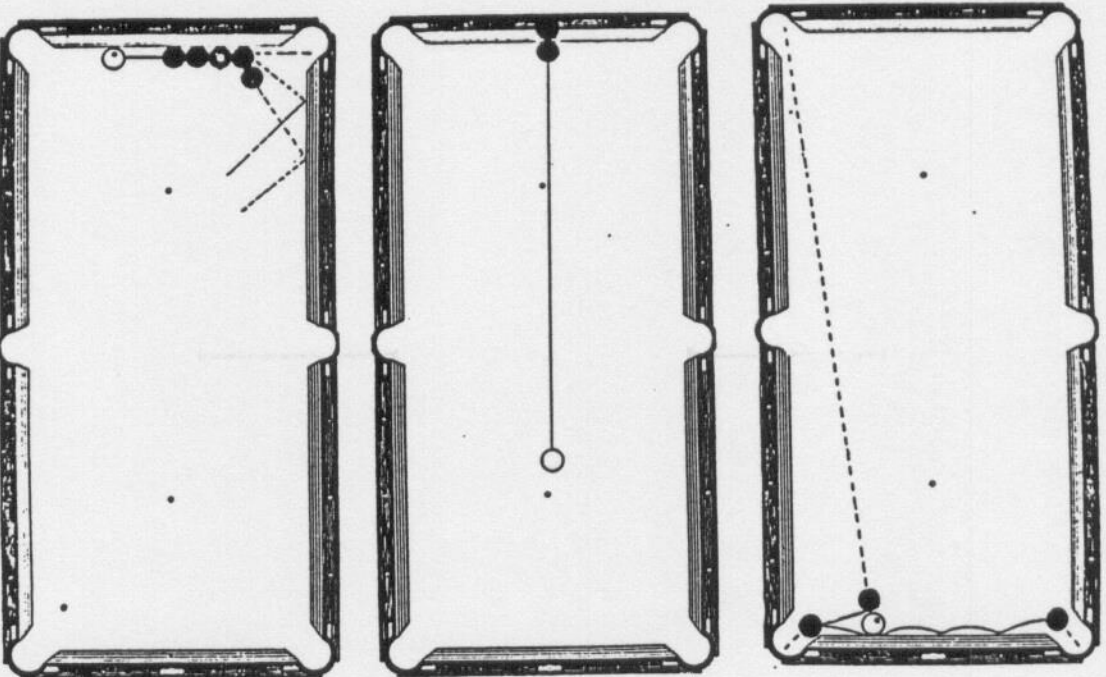
Three balls. Three pockets. Massé shot. Hold cue on an angle of 78 degrees. Strike cue ball right of center. Play on ball nearest cue ball. Stroke, hard.

**TRICK SHOT.**

Playing the ball into the ball rack. Lay ball against cushion and one on cushion resting on first ball. Place cue ball on line with object ball. Play to hit underneath ball, full. Force of stroke, according to distance of ball rack.

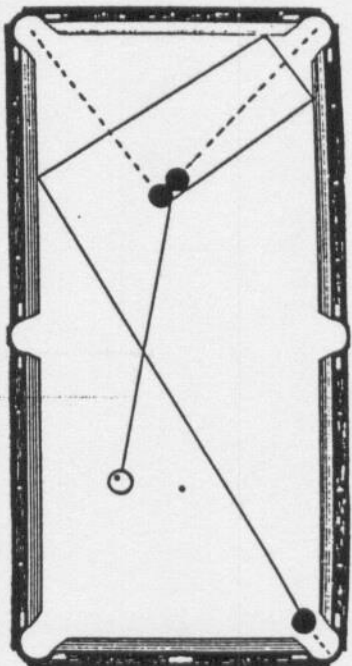
**FANCY SHOT.**

This shot is to pocket the center ball in corner pockets. Use a left English. Force of stroke, hard. All balls to be frozen.



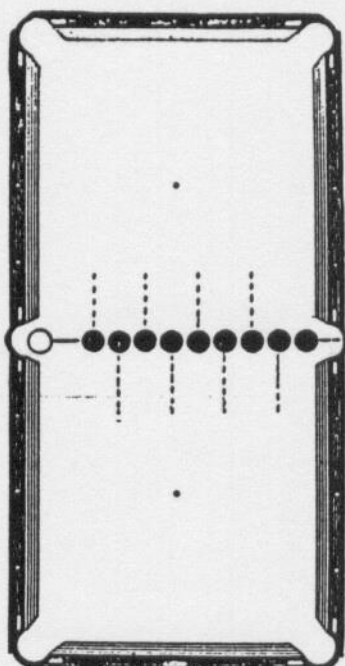
FANCY SHOT.

Three balls. Three pockets. One shot. First ball is on the spot. Play on second quarter. Use left light English. Stroke, medium.



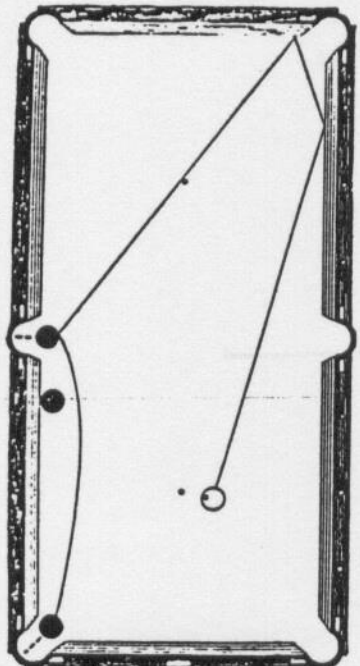
NOVELTY SHOT.

After the cue ball has been cued into motion, one ball at a time is removed from the line with the cue, until eight have been removed, each ball going in the opposite direction to the one previous. Cue ball pockets the ninth ball in side pocket.



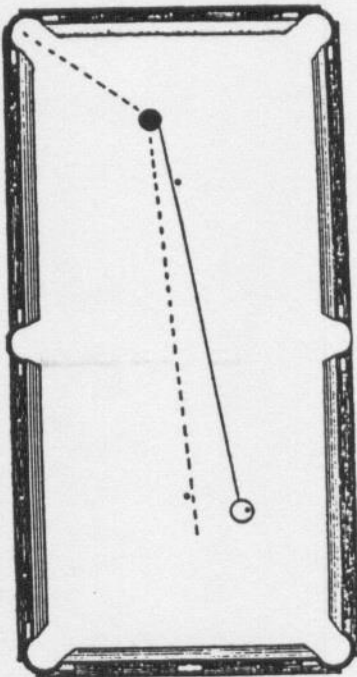
FANCY SHOT.

Two balls. Two pockets. One shot. Use a heavy left English. Force of stroke, medium.



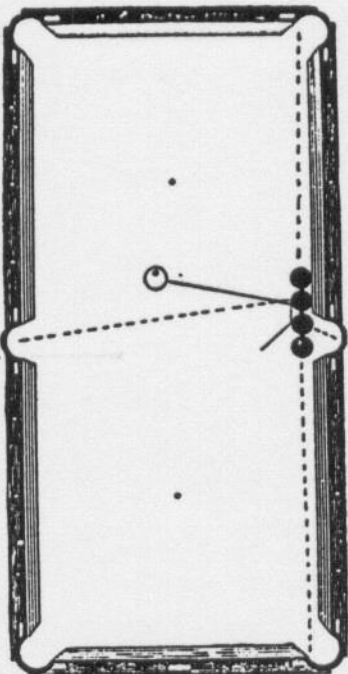
**WING SHOT.**

Hold object and cue balls in left hand. Roll object ball down center of table with fair speed. Place cue ball on table. Take aim to just tick the object ball. Shoot quick and hard. Right English.



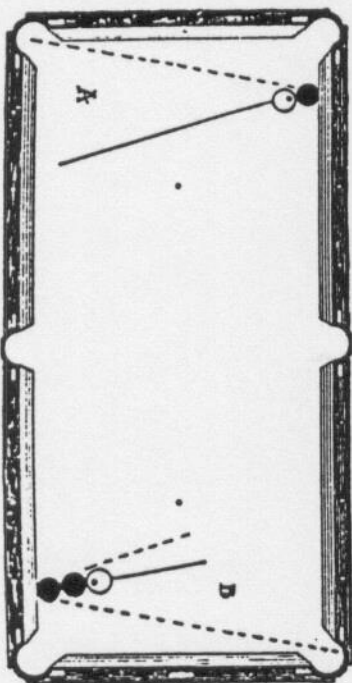
**FANCY SHOT.**

Four balls. Four pockets. One shot. Use left English. Carom on two center balls. From left to right. Force of stroke, ordinary.



**FANCY SHOT.**

Two diagrams. Diagram "A" is to pocket ball against cushion, cross table. Cue ball frozen to object. Play on the extreme top of cue ball with a short, sharp stroke. Force of stroke, medium. Diagram "B" is executed the same.

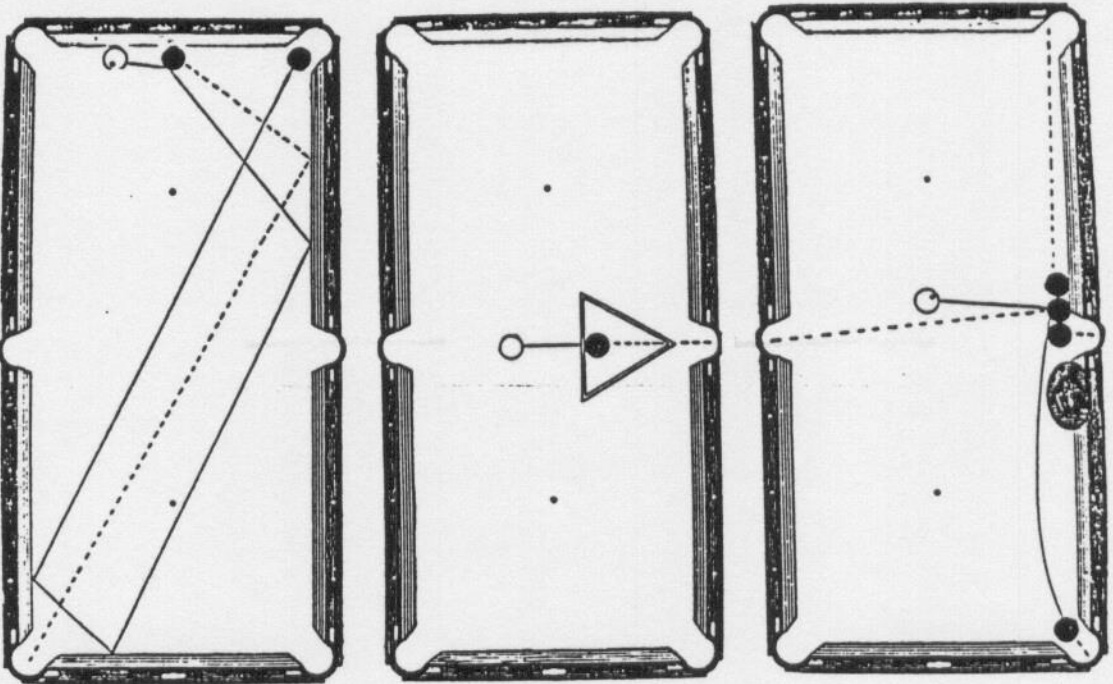




**FANCY SHOT.**  
Four balls. Four pockets. One shot. Carom from center ball to the one on right, with a strong left follow. Stroke a little harder than medium.

**TRICK SHOT.**  
Pocketing ball in side pocket, play the cue ball to strike triangle where object ball is resting with enough force to drive point of triangle into pocket. Object ball will then drop through.

**FANCY SHOT.**  
Two balls. Two pockets. One shot. Play on object ball against cushion one fourth full, with right English. Force of stroke, ordinary.



**FANCY SHOT.**

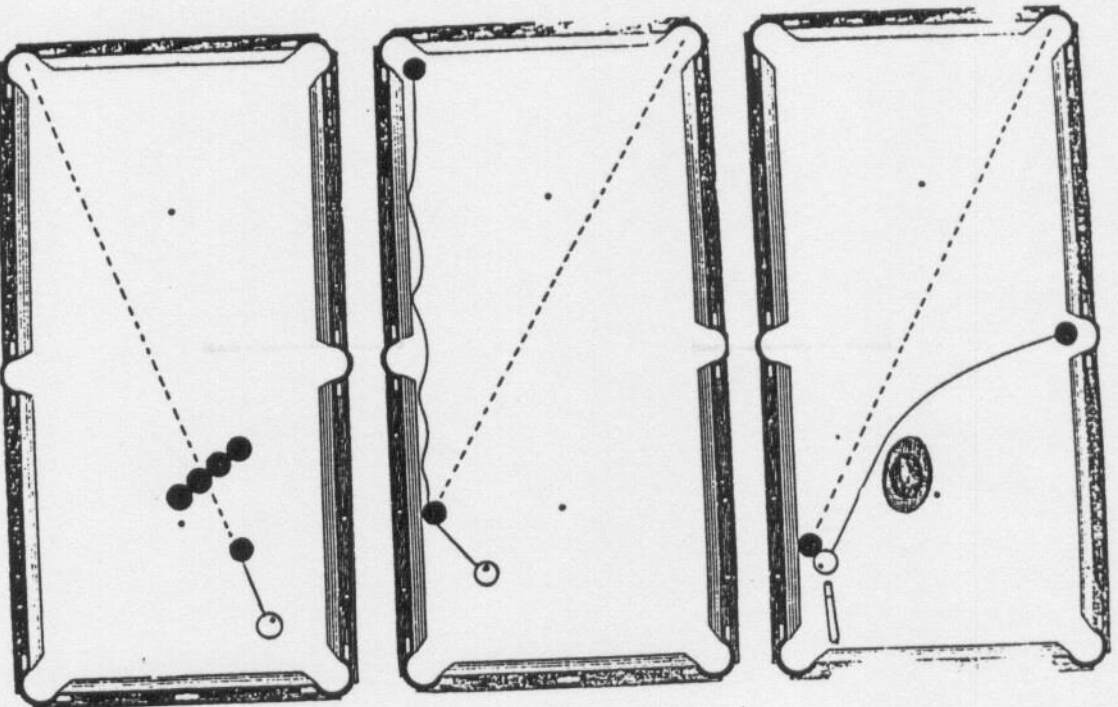
Two balls. Two pockets. One shot. Use a strong left draw and a medium stroke. Balls are frozen.

**FANCY SHOT.**

Two balls. Two pockets. One shot. Play with a strong right follow. Force of stroke, hard.

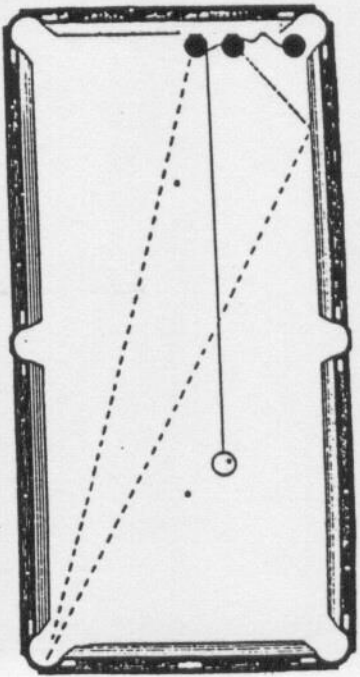
**FANCY SHOT.**

This shot is to make the object ball jump over the others into corner pocket. Hold cue on an angle of 22½ degrees. Make a sharp stroke with a right follow English. Force of stroke, medium.



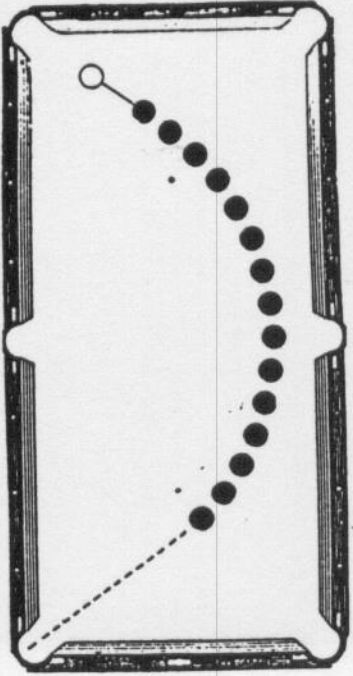
FANCY SHOT.

Three balls. Two pockets. One shot. Play with a right follow. Carom off left-hand ball to right. Aim to bank first ball in upper corner. Cue ball pockets the third ball. Force of stroke, hard.



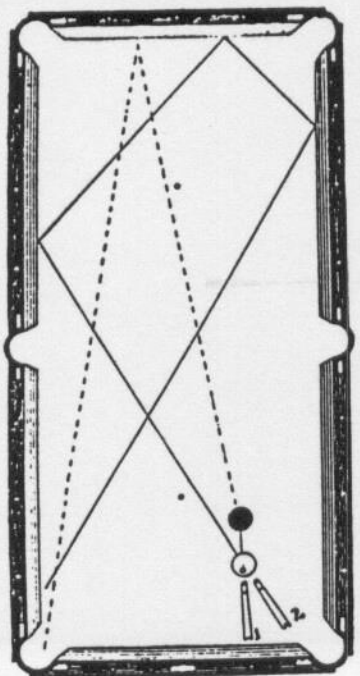
FANCY SHOT.

A fifteen-ball combination with a space of four or five inches between. The placing of the balls should be uniform. Play on rear ball full. No English.



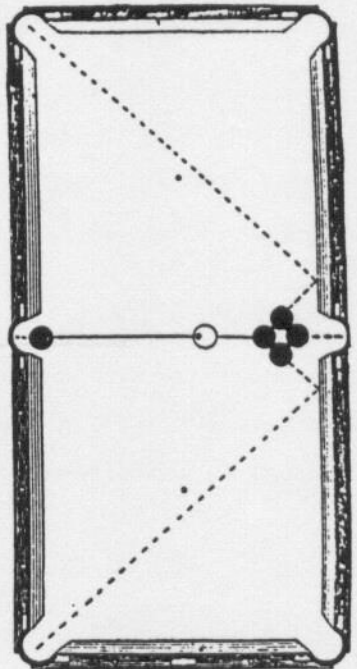
WING SHOT.

Play low on the cue ball when banking the object for lower left corner, as in diagram No. 1. Aim for first cushion as in diagram No. 2, as the object ball passes the side pocket. Shoot quick, with such force as to give the cue ball four times the speed of the object ball. Right English. Balls should meet six inches or more from pocket.



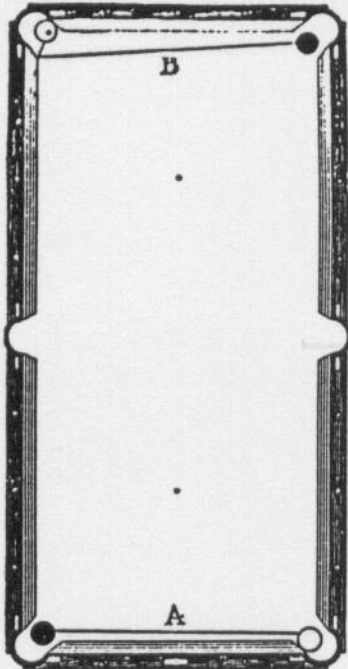


FANCY SHOT.  
Five balls. Four pockets. One shot. Use a strong draw. Play on the object ball full. Stroke, hard. The four balls are frozen.



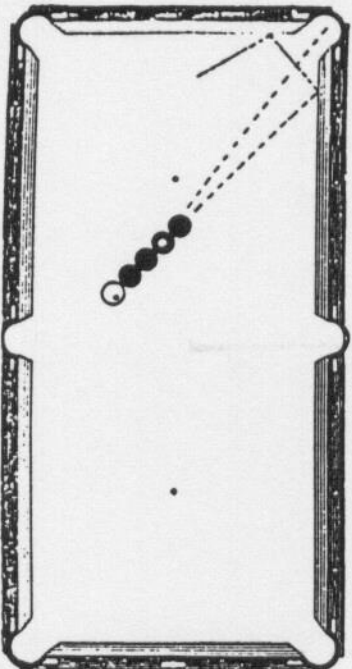
TRICK AND FANCY SHOT.

Diagram "A," "trick shot": Place cue eighteen inches from tip against cue ball and scoop it around the point of cushion. Diagram "B," "fancy shot": Play on point of cushion, with a little left English. Stroke, light.



FANCY SHOT.

This shot is to pocket second ball marked with white dot. Use right English. Half push. Stroke, medium.



FANCY SHOTS.

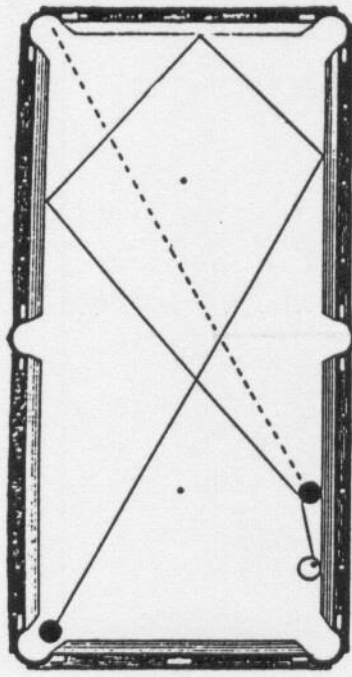
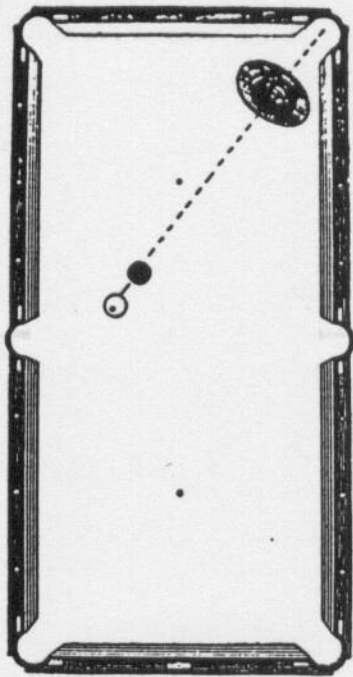
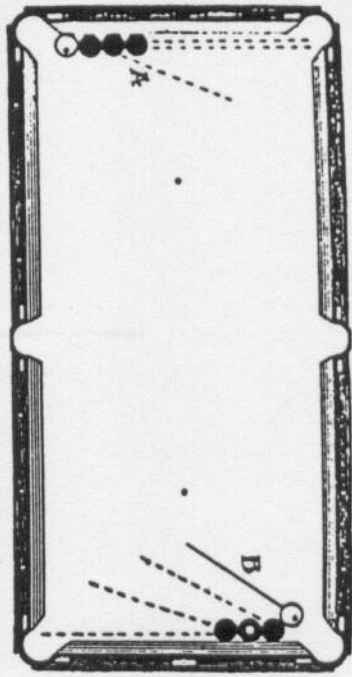
Diagram "A," push shot: First and third balls are pocketed; use right English. Diagram "B," push shot: Center ball is pocketed; left English. Stroke, medium.

TRICK SHOT.

Play on ball with a light stroke. Raise rim of hat with cue. As the ball passes under, withdraw the cue. Use a derby hat that will rock.

FANCY SHOT.

Two balls. Two pockets. One shot. Use strong, right follow English. Strike object ball one fourth full. Stroke, ordinary.



Use left English. Hit on point of cushion. Stroke, light.

FANCY SHOT.

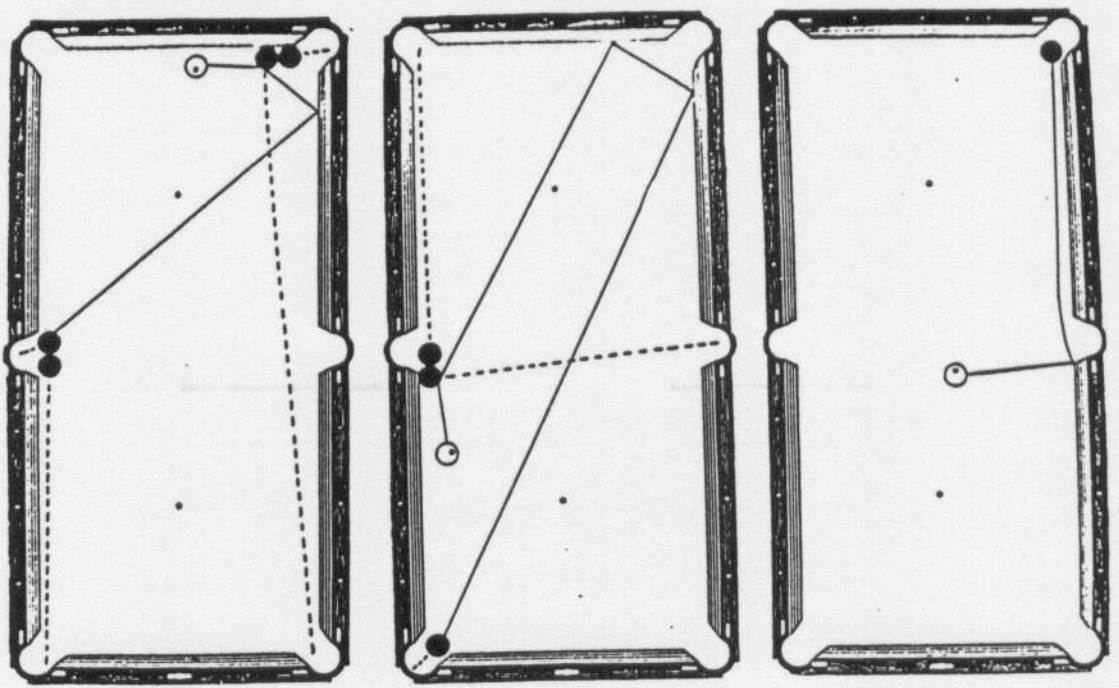
Three balls. Three pockets. One shot. Use light right English. Strike object ball one eighth full. Stroke, medium.

FANCY SHOT.

Four balls. Four pockets. One shot. Use light right English. Stroke a little harder than medium.

FANCY SHOT.

Exposed by Joe Hood.





FANCY SHOT.

Six balls. Six pockets. One shot. Strike cue ball one-fourth inch below center. Hit both center balls at the same time. Stroke, hard.

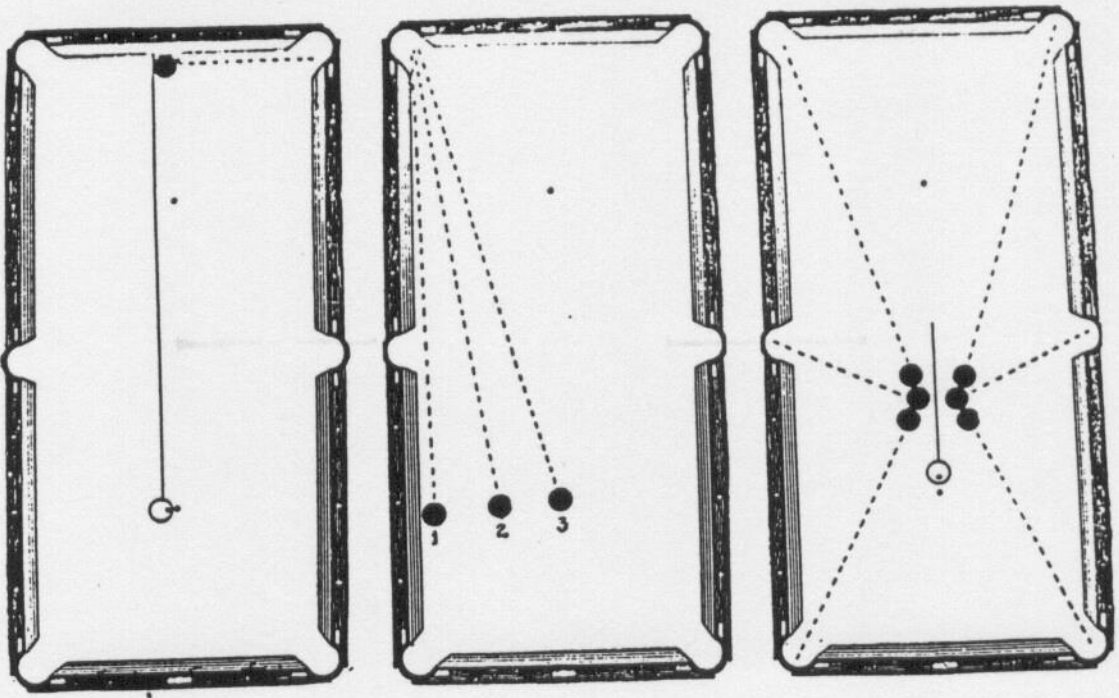
NOVELTY SHOT.

Cue the balls 1, 2, and 3 as in diagram. Strike No. 1 light, No. 2 medium, No. 3 hard. The balls are to be pocketed reverse to their being cued.

FANCY SHOT.

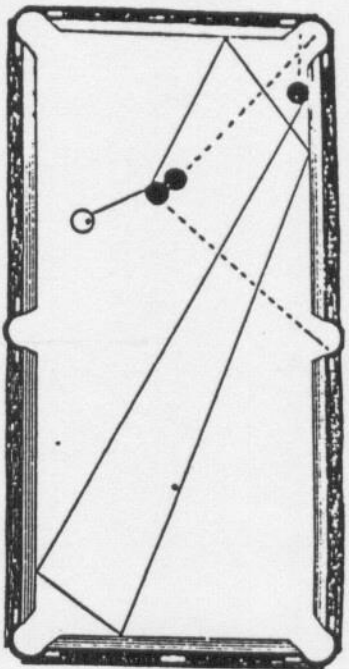
To pocket this ball use a strong right English. Play to hit cushion one sixty-fourth inch from ball. Stroke, hard.

Exposed by Joe Hood.



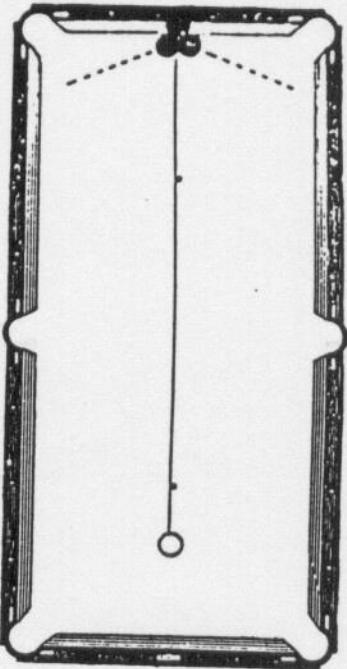
## FANCY SHOT.

Three balls. Three pockets. One shot. Right hand follow. Stroke, medium.



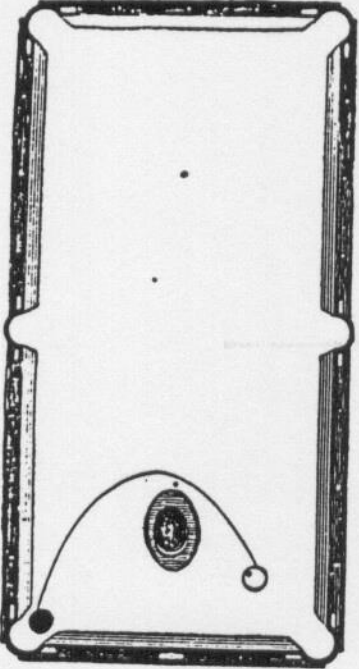
## TRICK SHOT.

Two balls are against cushion. The third is on cushion resting between the two. The shot is to have the cue ball hit the ball resting on cushion. Play the cue ball slowly and jar the table.

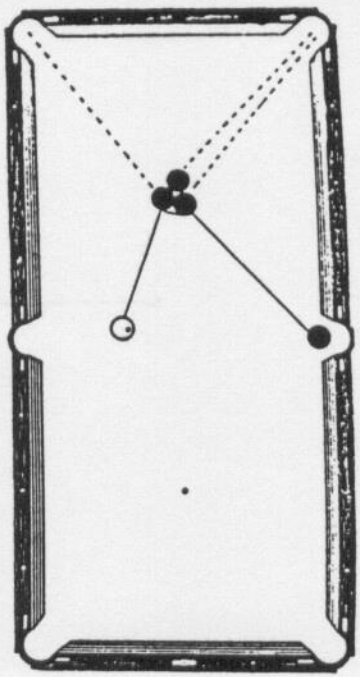


## FANCY SHOT.

A massé shot. Hold butt of cue upwards on an angle of 78 degrees. Hit cue ball three fourths full left. Stroke, hard.

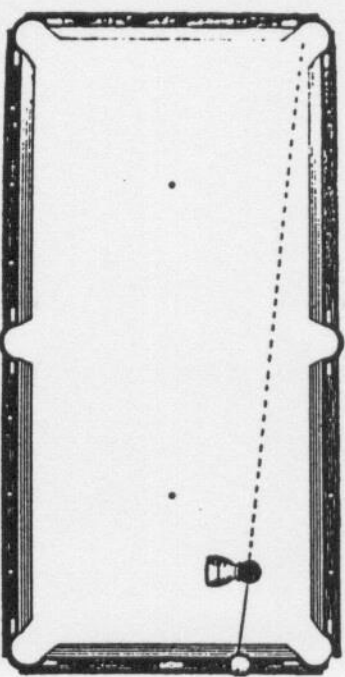


Fancy Shot.  
Four balls. Three pockets. One shot. Play with right English. Carom off left-hand ball to right. Stroke, medium. Freeze the three.



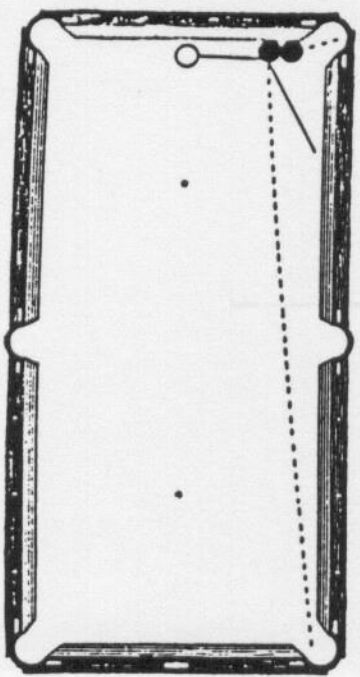
TRICK SHOT.

Place ball on pill bottle. Cue ball on rail. Stoop and shoot cue ball up at object ball. Stroke, medium. Both balls are in line with pocket.



FANCY SHOT.

Two balls. Two pockets. One shot. No English. Stroke, hard. Play on object ball one eighth full.





FANCY SHOT.

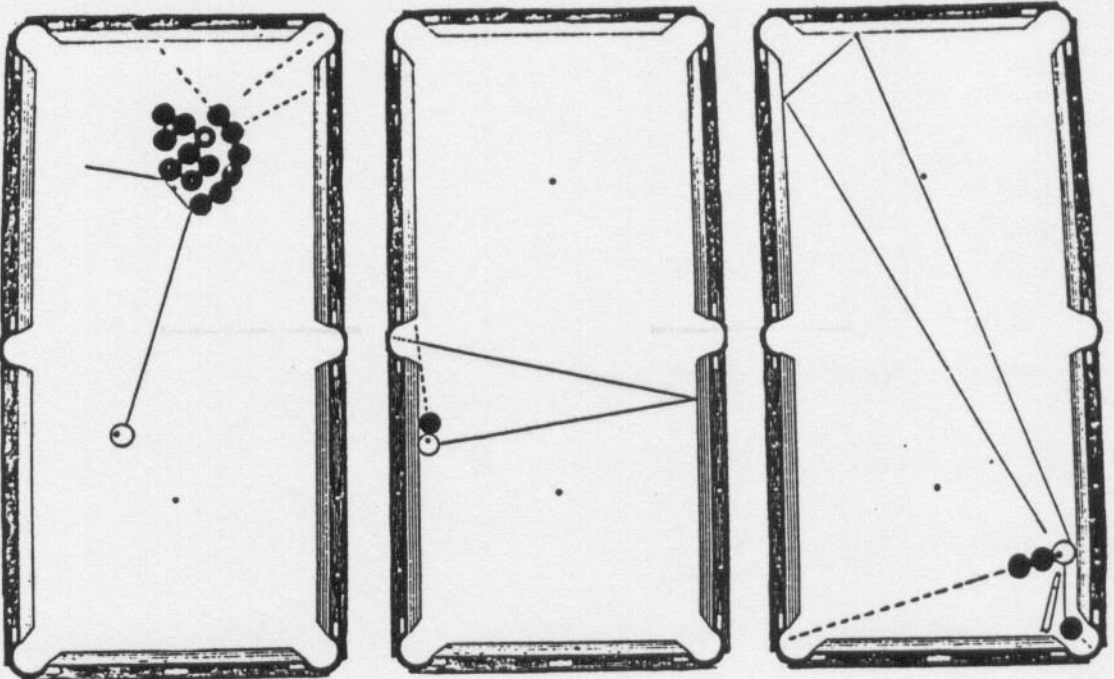
Two balls. Two pockets. One shot. Play cue ball from between without disturbing object ball. Cue ball to return and pass through same space. Left English. Stroke, hard. Freeze the three balls, cue ball against cushion.

FANCY SHOT.

Time shot. Use light left English. Play on object ball so as to drive it opposite side pocket. Cue ball to cross and kiss it in. Stroke, medium.

FANCY SHOT.

This shot is to pocket white dot ball in corner. Use left English. Stroke, ordinary.



FANCY SHOT.

Hold cue on an angle of 10 degrees. Use strong left draw. Stroke, hard, so the cue ball will be forced forward.

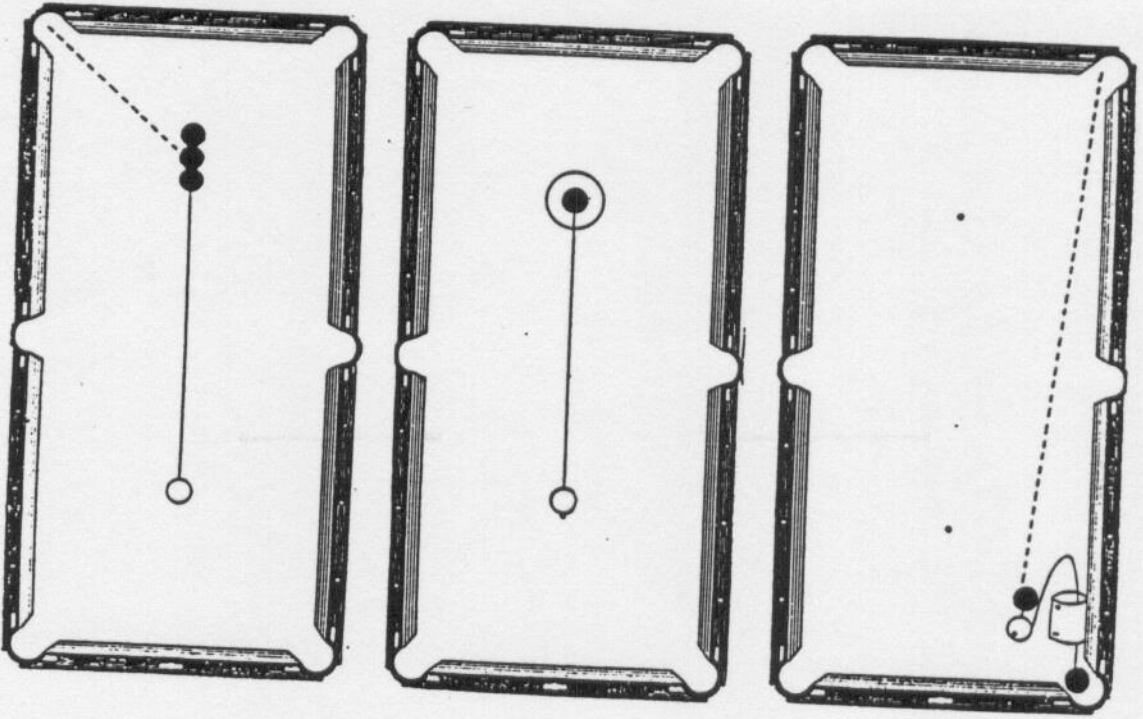
TRICK SHOT.

Make a three-inch circle around spot. Place a coin on the ball. Object is to play on the ball and drive coin outside circle. Play cue ball light so it will drive object ball to line.

FANCY SHOT.

This shot is to pocket center ball. Use no English. Play full on first object ball. Third ball to be one-eighth inch out of line. Stroke, hard.

Exposed by Joe Hood.



FANCY SHOT.

Four balls. Four pockets. One shot. Play with a left draw. Stroke, ordinary. Freeze all four balls.

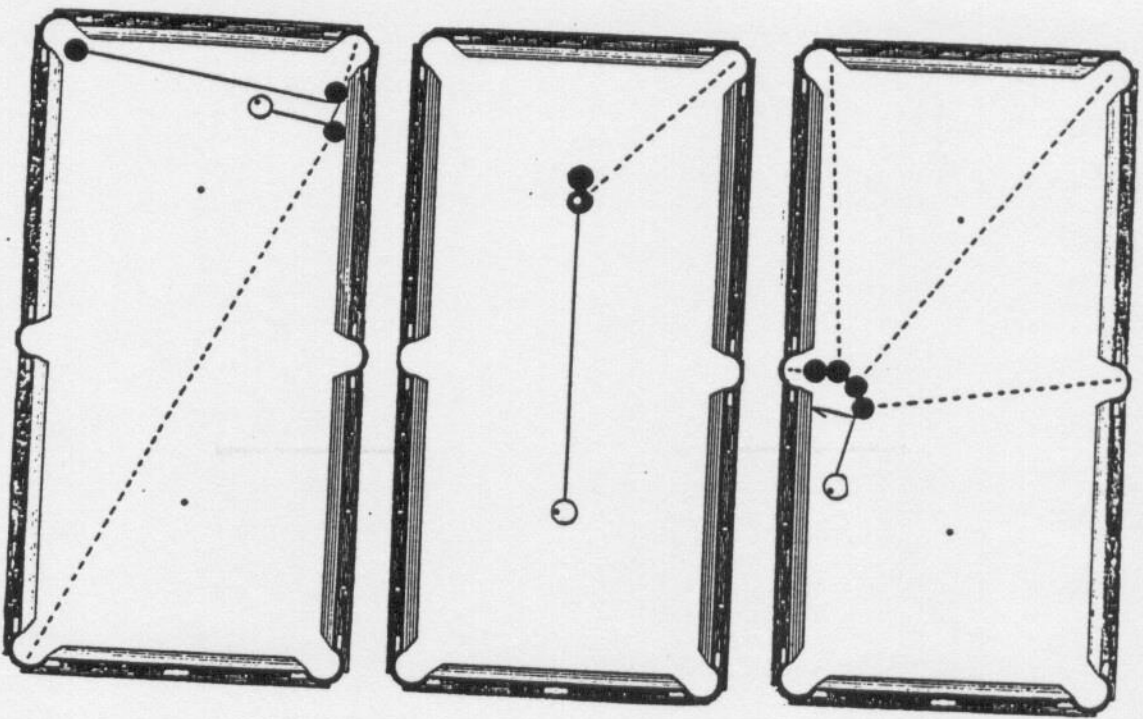
FANCY SHOT.

Playing first ball in corner. Use a strong left English and hit object ball full. Stroke, hard.

FANCY SHOT.

Three balls. Three pockets. One shot. Play with a strong left draw. Stroke, hard.

Exposed by Joe Flood.





FANCY SHOT.

Pocketing ball with white dot in side. Use a right English. Carom off left-hand ball to white dot ball. Stroke, medium.

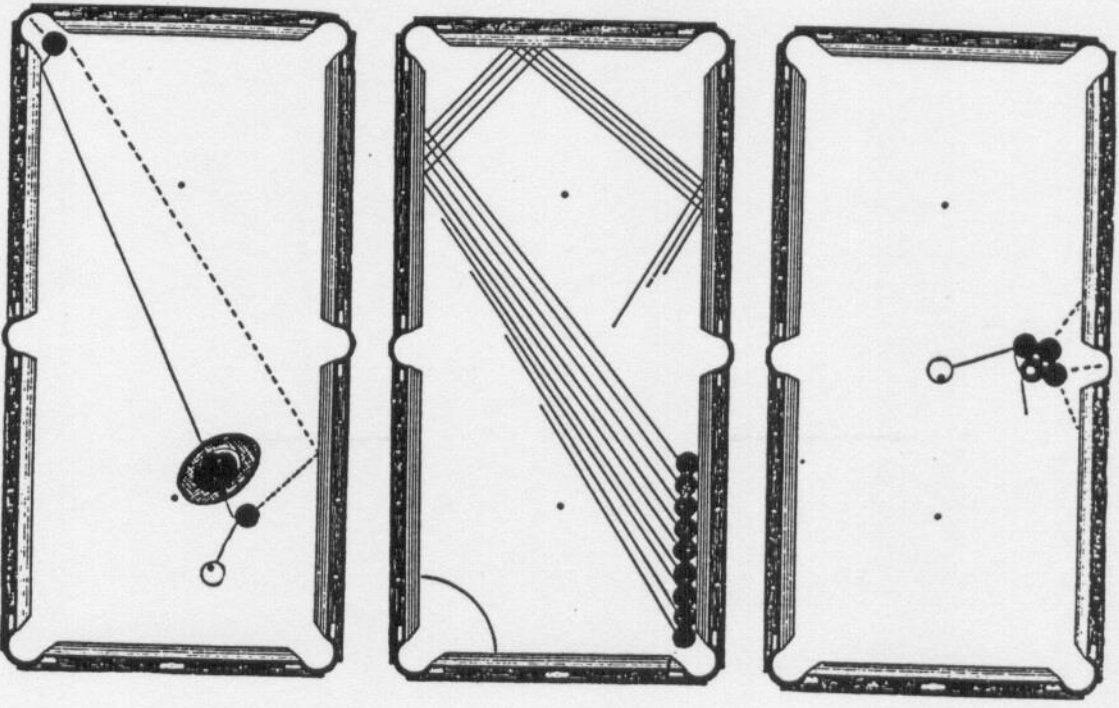
RAPID FIRING SHOT.

All nine balls are to stop within semi-circle. All nine must be cued across the table, before the first ball cued passes. Use same amount of force with each stroke. Shoot rapidly.

FANCY SHOT.

Two balls. One pocket. One shot. Hold cue on an angle of 22 1/2 degrees. Strike cue ball with a hard, sharp stroke. A heavy left follow. Cue ball to jump over hat.

Exposed by Joe Hood.



FANCY SHOT.

This shot is to pocket head ball in side. Carom on the other two with a left draw. Stroke, light.

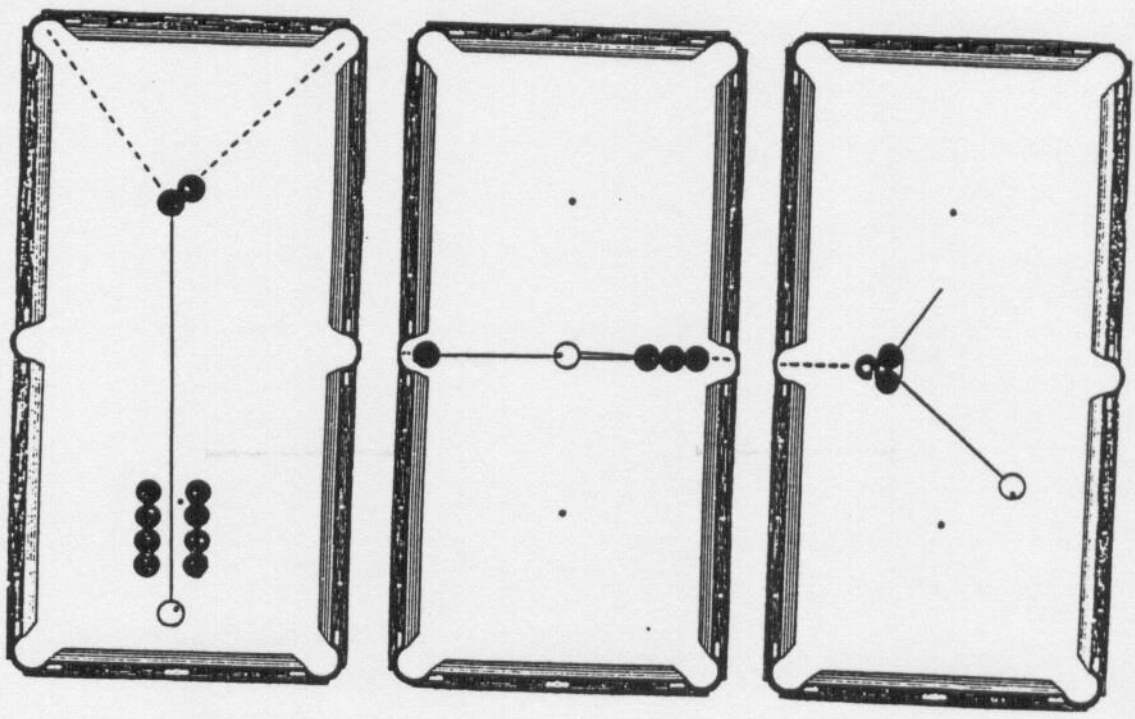
FANCY SHOT.

Four balls. Two pockets. One shot. All balls must be in direct line. Play with a very strong draw. Stroke, hard. Freeze the three.

FANCY SHOT.

Two balls. Two pockets. One shot. Measure space between the two rows of balls with a ball. Hold cue on an angle of 22 1/2 degrees. Use right follow English. Strike hard, sharp stroke. Cue ball jumps.

Proposed by Joe Hood.



*Trick and Fancy Pool Shots.*

FANCY SHOT.

Two balls. Two pockets. One shot. Cue ball one inch from object ball. Hold cue on an angle of 10 degrees. Right follow. Make a hard, glancing stroke.

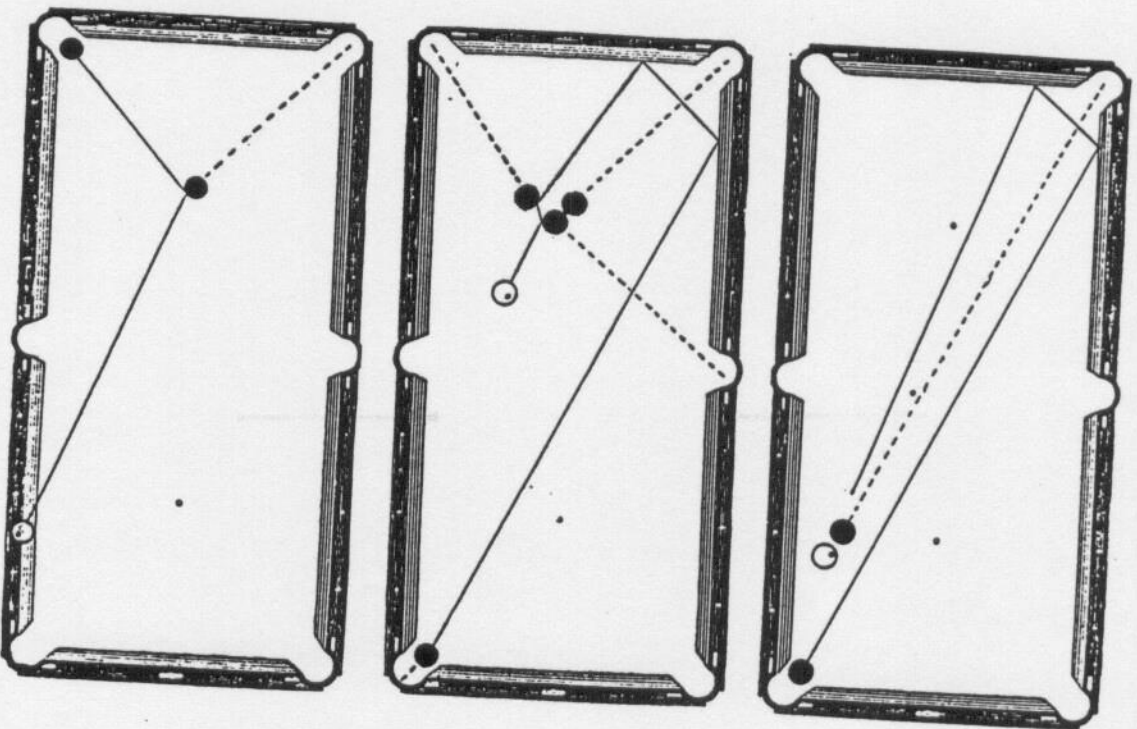
FANCY SHOT.

Four balls. Four pockets. One shot. Use light right English. Stroke, ordinary.

FANCY SHOT.

Two balls. Two pockets. One shot. Cue ball on rail. Play with light left draw. Stroke, medium.

*Exposed by Joe Hool.*





## FANCY SHOT.

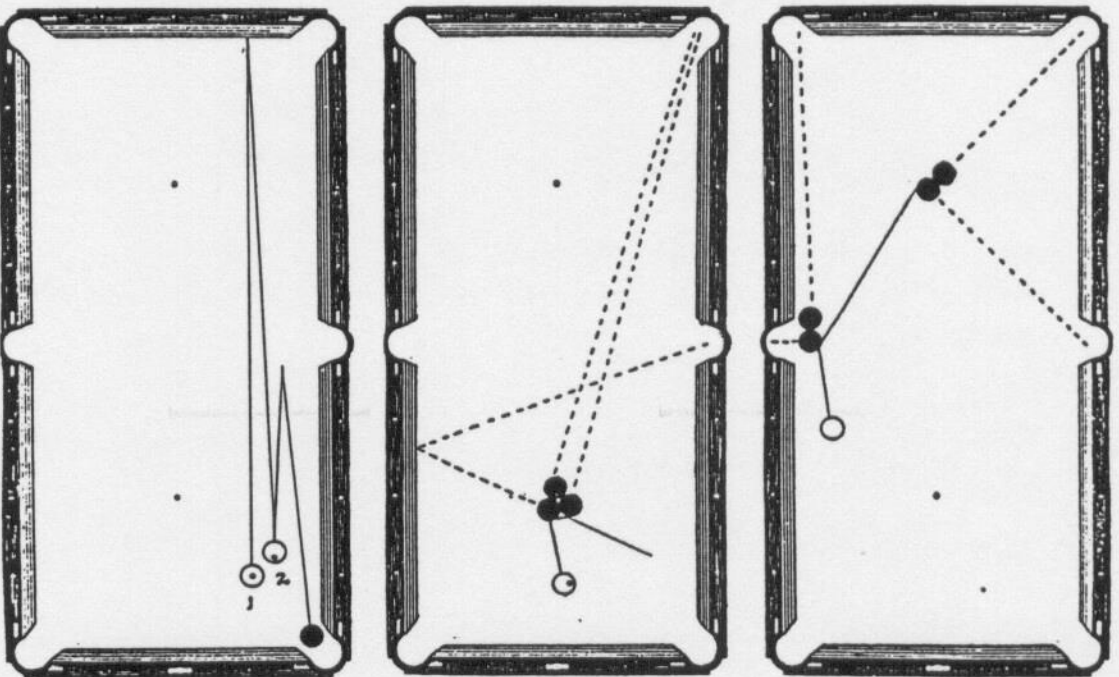
Four balls. Four pockets. One shot. Carom off ball near side to the ball frozen to the one on spot. No English. Stroke, medium.

## FANCY SHOT.

Three balls. Two pockets. One shot. Use right English. Carom off ball on left to right. Stroke, ordinary.

## SECOND STROKE DRAW.

Bank cue ball as in diagram No. 1. Meet it with a heavy draw, as in diagram No. 2. Stroke, hard on both.



## FANCY SHOT.

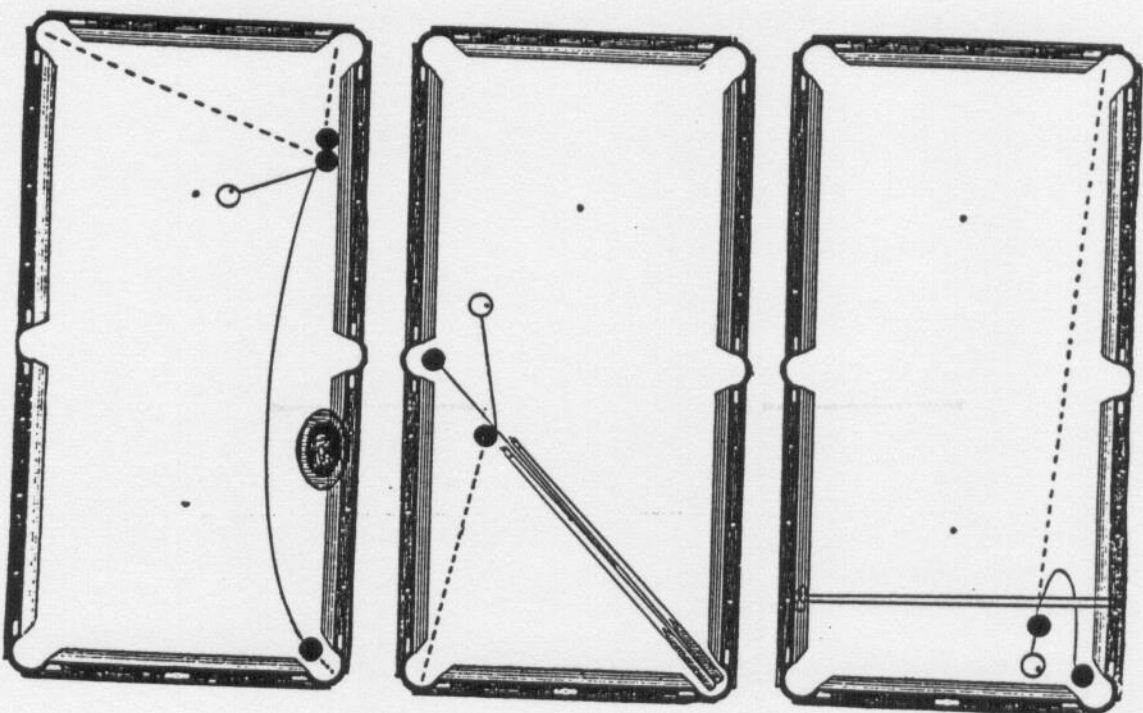
Two balls. Two pockets. One shot. Place bridge across table. Object ball one fourth under. Hold cue on an angle of 22½ degrees. Play low on left of cue ball. Stroke, hard. After cue ball comes in contact with first object ball it is to jump over bridge, return under, and pocket second ball.

## FANCY SHOT.

Two balls. Two pockets. One shot. After playing on the first ball, the cue ball runs up the two cues and on returning pockets ball in side. Left English. Stroke, ordinary.

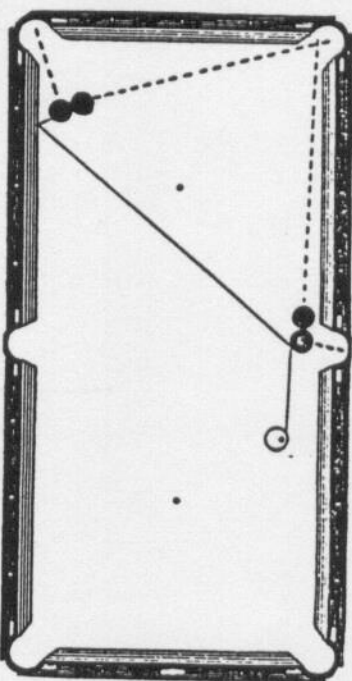
## FANCY SHOT.

Three balls. Three pockets. One shot. Use a strong left follow. Object ball one half full. Stroke, very hard.

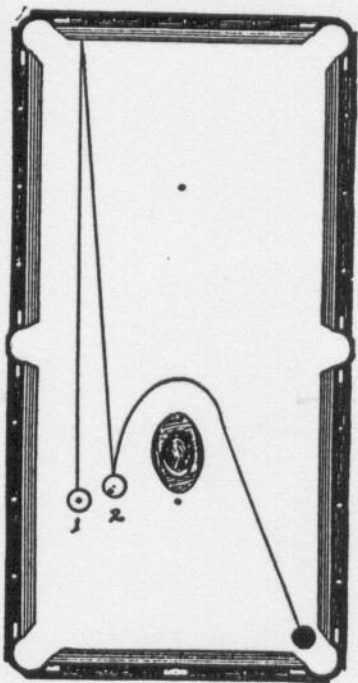


**FANCY SHOT.**

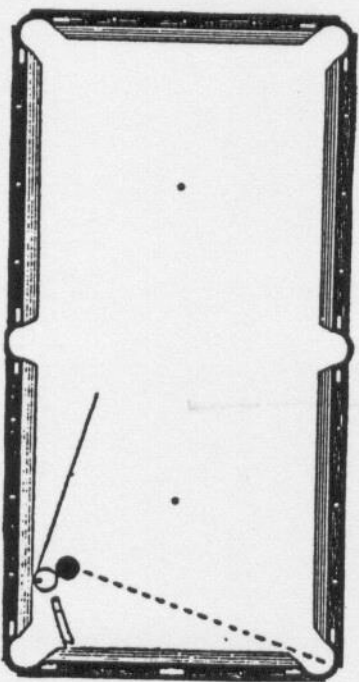
Four balls. Three pockets. One shot. Play with a right English. Stroke, ordinary. Freeze all balls.

*Exposed by Joe Hood.***SECOND STROKE DRAW.**

Bank cue ball as in diagram No. 1. Stroke, hard. Meet it with a left draw as in diagram No. 2. Stroke, very hard.

**FANCY SHOT.**

Play cue ball into cushion with a left English. Stroke, medium. Both balls are frozen and against cushion.





**FANCY SHOT.**

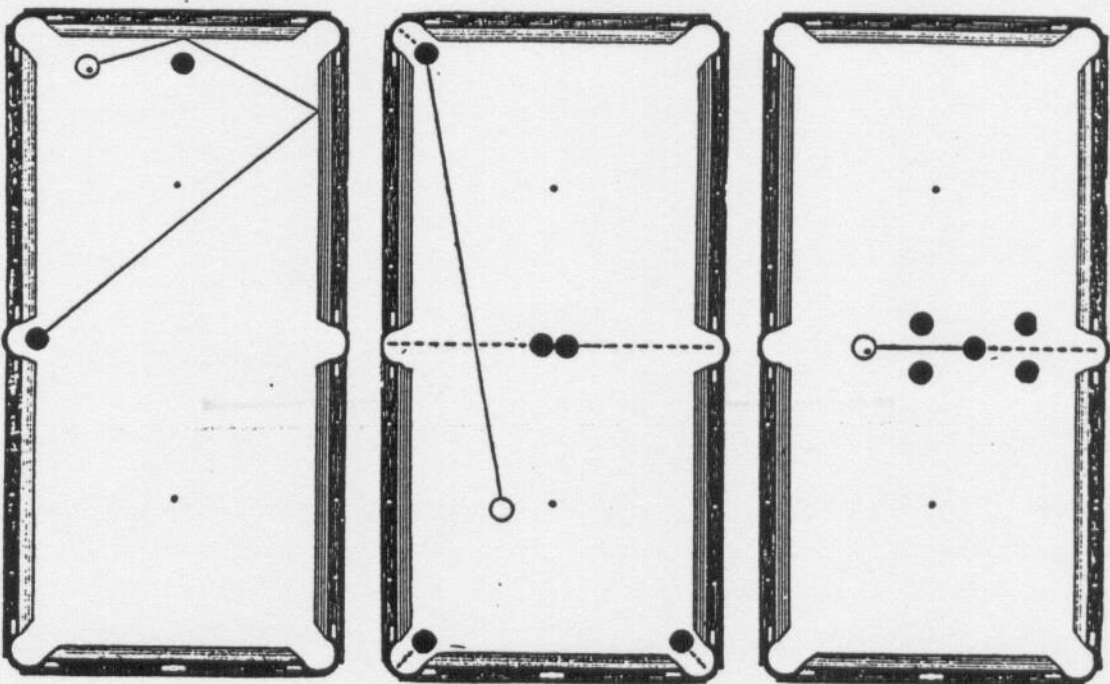
This shot is the pocketing of the center ball in side without disturbing the other four. Measure space between balls with a ball. Hold cue on an angle of 22½ degrees. Play on top of cue ball, right, with a sharp stroke.

**TRICK SHOT.**

Five balls. Five pockets. One shot. After starting the cue ball with a light stroke, hit between the two balls in center of table with the cue and push the other two in with hands. All this should be done by the time the cue ball reaches the object.

**FANCY SHOT.**

Space between ball and cushion is measured by a ball. Cue ball to go between without disturbing object and pocketing ball in side. Use a right English. Stroke, hard into cushion.



**FANCY SHOT.**

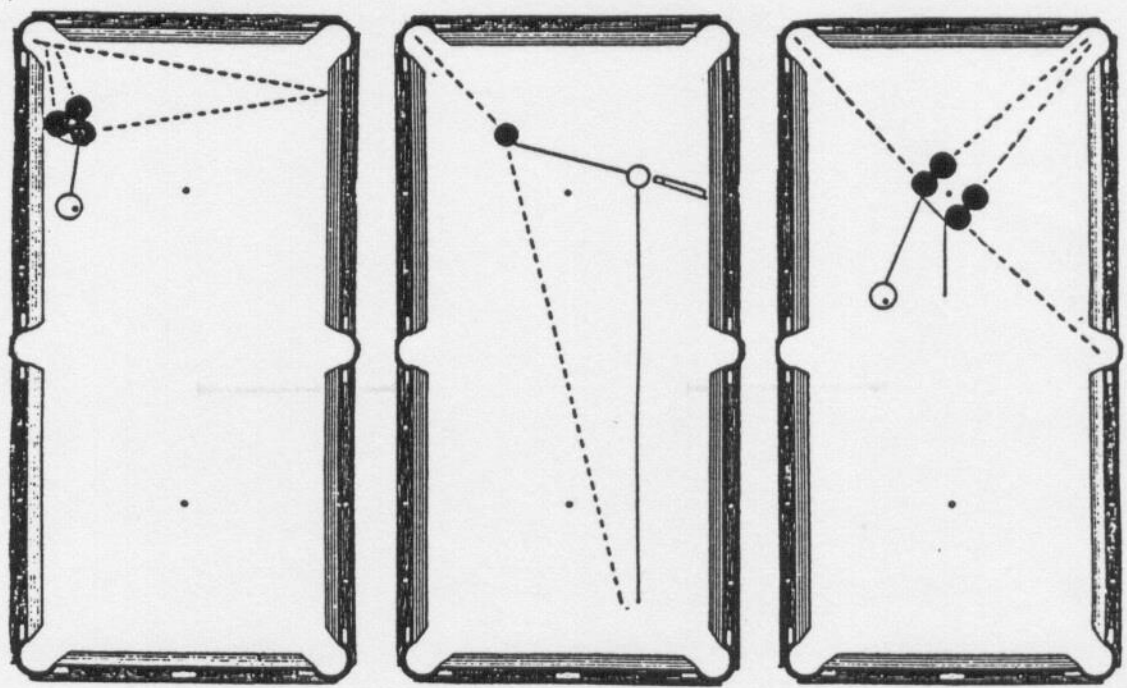
Four balls. Three pockets. One shot. Carom off left-hand ball to right. Draw cue ball. Stroke, medium.

**WING SHOT.**

Hold both balls in left hand. Roll the two at the same time down the table. Play while both are in motion. Take aim, shoot quick and hard. No English.

**FANCY SHOT.**

Three balls. One pocket. One shot. Carom off right-hand ball to left. English on right. Stroke, ordinary.



Both balls frozen and against cushion. First ball banks back in corner. Play with a strong left draw. Object ball three fourths full. Stroke, hard.

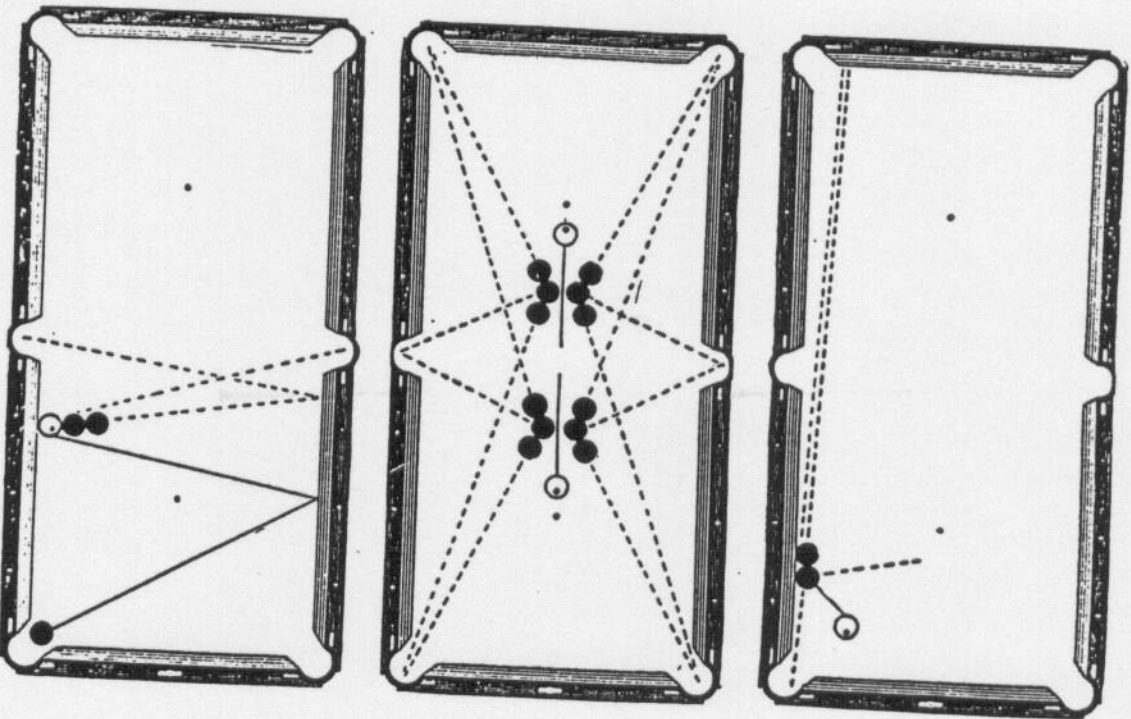
FANCY SHOT.

Twelve balls. Six pockets. Two shots. A shot for two players, cue ball must hit both center balls at the same time. First player plays with a very heavy draw. Stroke, hard. Second player, the same.

FANCY SHOT.

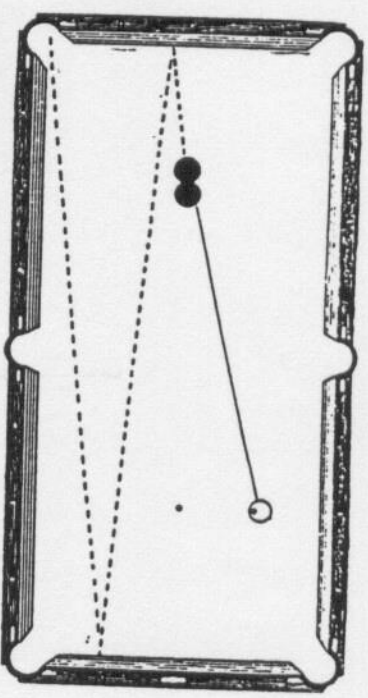
Three balls. Three pockets. One shot. First ball banks on third ball. Second ball goes in opposite side. Cue ball right follow. Shoot with a half push. English Stroke, hard. Freeze all three.

FANCY SHOT.



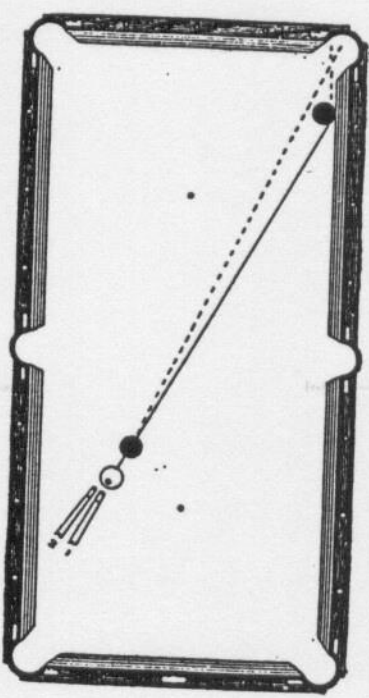


FANCY SHOT.  
 Play this shot with a strong left English. Strike object ball one fourth full. Stroke, hard. Freeze both balls.



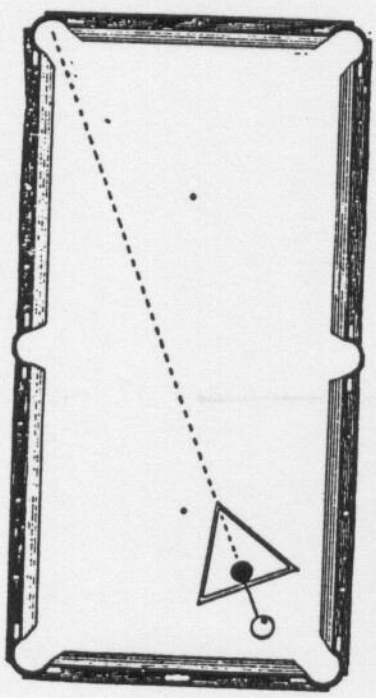
FANCY SHOT.

First ball played on is the last to enter pocket. Cue and object ball must be in line for pocket, the ball near corner to be against cushion. Play low on cue ball so it will rest where object ball leaves, as in diagram No. 1. Change position, shoot quick for ball near corner, as in diagram No. 2. English on left.



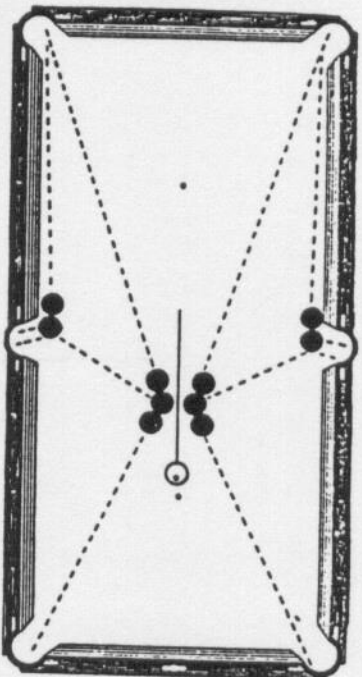
FANCY SHOT.

This shot is to pocket ball without disturbing triangle. Hold cue on an angle of 22½ degrees. English, high on right of cue ball. Stroke, hard. Both balls jump.



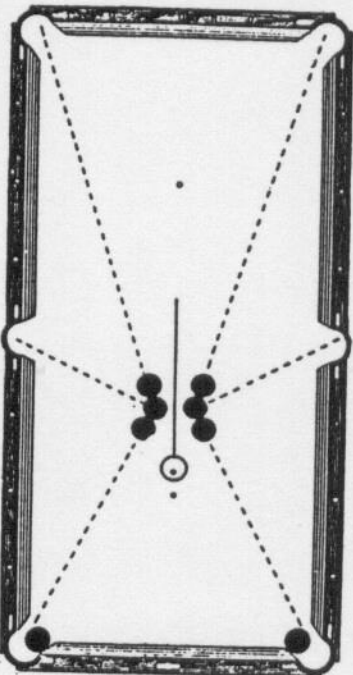
## FANCY SHOT.

Ten balls. Six pockets. One shot. All balls frozen. Strike both center balls at the same time. Play on cue ball little below center.



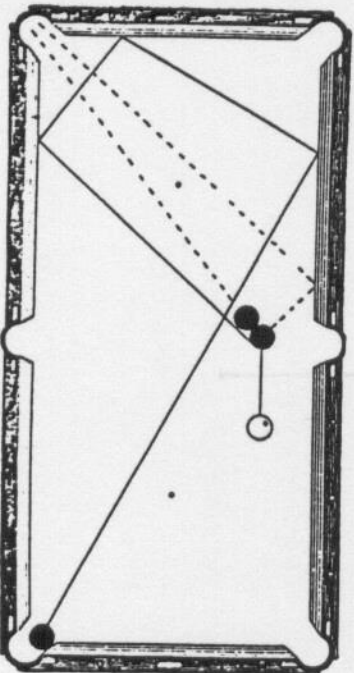
## FANCY SHOT.

Eight balls. Six pockets. One shot. To make a seven-ball shot, remove one ball from corner. For a nine ball shot place a ball in upper corner, play on cue ball a little below center. Stroke, hard.



## FANCY SHOT.

Three balls. Two pockets. One shot. Use right follow English. Hit object ball left of center. Stroke, medium. Freeze both balls.



## JOHNSON RULES.

*For Pyramid or Continuous Pool.*

## Class A.

**RULE I.** To decide for the opening break, both players are to cue a ball from the string to the lower cushion. The player of the ball stopping nearest to the upper cushion has the choice, after which the players break in turn.

**RULE II.** On the opening stroke of each frame, the player must either pocket a named ball or drive two or more object balls to the cushion. In failing to do so the player forfeits two points and breaks over again, forfeiting two points for each failure. When two or more object balls have been driven to the cushion and the cue ball goes into a pocket, one point is forfeited, the break having been made.

**RULE III.** The player after naming a ball and pocket for his first shot of an inning, and before shooting, must name another ball and pocket, call "safe" (see Rule IX) or mention "break" (see Rule VI) for his next shot. In failing to do so it is a misplay (see Rule IV). After the ball of the first shot is pocketed, the player must play for his second named shot (see Rule V).

**RULE IV.** The player must always name the shot which is to follow the one he is about to play. In failing to do so it is a misplay. The player is then allowed to play "safe" off the nearest ball to the cue ball, and retires. The ball pocketed is spotted.

**RULE V.** The player cannot change his second named shot after the ball of the previous shot is pocketed. The ball of the second named shot must either be pocketed

or the player must cause an object or the cue ball to go to a cushion after contact with the named ball. In failing to do so, it is a "scratch" (see Rule XIII).

**RULE VI.** A player can call for a "break" for his next shot when no less than three object balls are grouped, and no ball more than two inches from any other object ball. If the player fails to cause the cue ball to disturb one or more balls of the group on the same stroke of his first named shot, it is a misplay. The ball pocketed is spotted and the player retires. When one or more balls are disturbed by the cue ball on the same stroke of the first named shot, the player has his choice of the balls for his next shot.

**RULE VII.** With every scratch or foul, the player forfeits one point and his inning. When three consecutive scratches or fouls are made, the player forfeits all the balls on the table to his opponent. Balls pocketed on a scratch or foul do not pay the forfeit, and they are spotted.

**RULE VIII.** All forfeits are allowed, only when the player's opponent claims them, by calling the referee's attention, and before another shot is played.

**RULE IX.** When playing "safe," the player must name the ball he intends to play safe off. If the cue ball or an object ball fails to come in contact with the "safe" named ball, it is a "scratch." When the cue ball or any object balls fail to go to the cushion after contact with the "safe" named ball, it is also a "scratch."

**RULE X.** It is a foul to play with the cue ball more than half over the string line, and only the portion of an object ball over the line can be played on when the cue ball is in hand.

**RULE XI.** A player, whether or not playing for a shot, sits on the table and both feet leave the floor, it is a foul.

**RULE XII.** When a ball is disturbed by a player, re-



fruitless in what manner it was done, other than when played on, it is a foul.

**RULE XIII.** After the "break" each player must either pocket a ball or drive at least one object ball or the cue ball, after contact with an object ball, to a cushion. In failing to do so it is a "scratch."

**RULE XIV.** When a player claims a "scratch," "foul," or "misplay," made by his opponent, through the information of a spectator, the claim is not allowed.

**RULE XV.** A player, when playing a shot, may object to being annoyed by his opponent talking, making unnecessary noise, or standing within four feet of the table. If after being warned by the referee, the offender does not cease, he forfeits all the balls on the table to his opponent.

**RULE XVI.** When a player believes a wrong decision has been given by the referee, he can finish the game under protest. The protest must be entered before another shot is played.

**RULE XVII.** When both named balls are pocketed on the same stroke, the player receives two points and his choice of the balls for the next shot.

All balls pocketed, not named by the player, are spotted before another shot is played.

**RULE XVIII.** When the cue ball is forced off the table by the player, it is a "scratch." If any object ball is forced off the table it is neither "scratch" nor "foul." The ball is spotted.

**RULE XIX.** It is a "foul" if a stroke is made with any other portion of the cue than the tip. When a player strikes the cue ball twice it is also a "foul."

**RULE XX.** All balls disturbed when a "foul" has been committed are to be replaced by the referee or left where they come to rest, at the option of the next player.

**RULE XXI.** If a ball rebounds on to the table after going into a pocket and one or more balls are in the pocket, the ball counts as pocketed. And any balls disturbed by the rebounding ball are to be replaced by the referee.

**RULE XXII.** It is not necessary to withdraw the tip of the cue from the cue ball before the latter touches the object ball, which constitutes a push.

**RULE XXIII.** If a player makes a stroke while any of the balls are in motion, it is a "foul."

**RULE XXIV.** The referee has no jurisdiction to call "scratches," "fouls," or "misplays," except when his attention is called to the play by one of the players.

**RULE XXV.** If a player fails to make himself heard by the referee when naming a shot, he forfeits his inning and any ball pocketed is spotted.

#### CLASS B.

The player after naming a ball and pocket for his first shot of an inning, and before shooting, must name another ball. Call "safe" (see Rule IX) or mention "break" (see Rule VI) for his next shot. In failing to do so, it is a misplay (see Rule IV). After the ball of the first named shot is pocketed, the player then names a pocket for the ball of his second named shot, which he is obliged to play on (see Rule V).

To make it less severe on the amateurs, Class "B" rule is provided, and can be used for Rule III and in connection with the remaining rules.

## MATCHES OF IMPORTANCE.

The first national championship pool tournament was played in New York City, April 8 to 20, 1878. C. Dion, the winner.

The second national championship pool tournament was played in New York City, January 6, 1881. Wahlstrom, the winner.

New York City in Tammany Hall, June 2, 1881, a match, best in forty-one games. \$250 a side. Wahlstrom 21, Frey 18.

September 29, 1881, New York City, Frey v. King. \$250 a side. Frey 21, King 16.

March 8, 1882, New York City, Frey v. Knight. \$500 a side. Frey 21, Knight 18.

The first pyramid (eight balls) tournament. New York City, May 3, 1882. Frey, the winner.

The third national championship pool tournament, called the balls but no pocket. New York City, January 10, 1884. J. L. Malone, the winner.

The first tournament in which the ball and pocket was called. Frey, the winner. Syracuse, N. Y., January 28 to February 15, 1884.

Boston, Mass., December 11, 1885, for \$100 a side. Rodgers v. Malone. Best in forty-one games. Rodgers 21, Malone 11.

Brooklyn, New York, March 15, 1886. Frey won from Malone. \$250 a side.

New York City, May 11-15, 1886, return match. Frey v. Malone. Frey, the winner. \$500 a side.

The fourth national pool tournament, New York City, February 14-20, 1887. In this tournament Alfred DeOro, of Havana, Cuba, made his first public appearance. Frey, the winner of this tournament, DeOro losing the play-off for first.

Springfield, Mass., April 7, 1887. DeOro v. Manning Pyramids, DeOro 16, Manning 12. \$300 a side. St. Louis, Mo., May 21, 1887. \$50 a side. DeOro defeated Claess, 21 games to 9.

The first tournament at continuous pool, January 30 to February 9, 1887. Brooklyn, N. Y. Games of 150 balls. Frey, the winner.

Syracuse, N. Y., February 20 to March 3, 1887. Prize tournament. Clearwater's first appearance in tournaments. Clearwater, the winner.

DeOro v. Powers, in Boston, Mass., May 1-3, 1887, best in one hundred and one games. \$300. Powers 51, DeOro 35.

The fifth championship tournament, New York City, February 25 to March 2, 1889. Continuous pool, one hundred balls up. Won by Frey.

DeOro v. Manning. Brooklyn, N. Y., June 22, 1889. \$150 a side, and emblem. DeOro 600, Manning 564.

Return match, April 10, 1890. Brooklyn, N. Y. DeOro 600, Manning 565.

Powers v. DeOro, New York City, May 8-10, 1890. Powers 600, DeOro 569.

Manning v. Powers, Brooklyn, N. Y., June 19, 1890. Manning 600, Powers 489.

Brooklyn, N. Y., Powers v. Manning, October 29, 1890. Manning 600, Powers 526.

Manning forfeited to Powers, January 6, 1891. Chicago, March 16-18, 1891, Powers defeated P. Walsh. 600 to 392.

Chicago, May 13-15, 1891, DeOro won from Powers. 600 to 517.

Championship of America tournament played in Syracuse, N. Y., in March, 1893, and won by DeOro.

DeOro v. Walsh. New York City, June 15, 1892. DeOro 600, Walsh 398.

Clearwater v. Keogh, Pittsburg, Pa., March 19, 1896. Clearwater 600, Keogh 535.

DeOro v. Clearwater, Pittsburg, Pa., April 22, resulted in a draw, played over May 7, 1896. DeOro 600, Clearwater 544.

New York City, June 11, 1896. DeOro won from Eby, 600 to 404.

Stuart v. Eby, New York City, May 6, 1897. Eby 600, Stuart 583.

Keogh v. Eby, New York City, June 7, 1897. Keogh 600, Eby 505.

In Scranton, Pa., August, 1897, Keogh won from Clearwater, 600 to 350.

Boston, Mass., on March 7, 1898. Clearwater defeated Keogh by a score of 600 to 567.

In Pittsburg, Pa., on April 27, 1898. Keogh won from Clearwater, 600 to 447.

Chicago, April 11, 1899. DeOro defeated Keogh, 600 to 515.

New York City, November 30, 1899. DeOro won from Fred Payton of Omaha, 600 to 479.

DeOro v. Keogh, New York City, April 19, 1900. DeOro 600, Keogh 481.

Boston, Mass., February and March, 1901, tournament for the championship of the world. F. Sherman, the winner.

Eby v. DeOro, Boston, Mass., March, 1901. \$250 a side. DeOro 600, Eby 463.

For the championship of the world a continuous pool tournament in Brooklyn, N. Y., March 10-25, 1902. Clearwater, the winner.

Tournament for money prizes, Brooklyn, N. Y., which ended February 6, 1903. Stofft won first.

Championship of the world, St. Louis, Mo., October 12 to November 2, 1904. DeOro, the winner.

Houston v. DeOro, St. Louis, Mo., November 24, 1904. DeOro 600, Houston 470.

DeOro v. Eby, St. Louis, Mo., January 15, 1905. DeOro 600, Eby 480.

January 20, 1905, Keogh challenged DeOro, and in March Keogh was awarded the championship by default, DeOro failing to comply with the rules.

Buffalo, N. Y., May 18, 1905. DeOro won from Keogh, 600 to 563, for the championship.

Houston v. Weston, St. Louis, Mo., February 8, 1906. Houston 600, Weston 589.

Horgan v. Houston, St. Louis, Mo., May 17, 1906. Horgan 600, Houston 542.

Lean v. Horgan, St. Louis, Mo., October 4, 1906. Horgan 600, Lean 454.

Championship tournament, Chicago, April, 1908. F. Sherman won first.

DeOro v. Sherman, Philadelphia, Pa., May, 1908. DeOro 600, Sherman 597.

DeOro v. Roberts, of London, New York City, October 16-21, 1893, for \$2,000. One thousand points, English and American tables, changing tables every sixty balls. DeOro won, 1,000 to 924.

Houston in a match with Carney in San Francisco, April 9-12, 1905, won by a score of 800 to 512.

#### TIPS.

Confidence is a good nerve tonic.

Over or under estimating your ability is a poison.

The proper time to chalk up is before you make a miss cue.

Use the bridge, never overreach—you may get wet.

When playing a shot, keep at least one foot on the floor. Air ships are not perfect yet.

Never swear at the balls. It is unkind to the deaf and dumb.

Never swear at your opponent, it is ungentlemanly.

Be just as careful when playing an easy shot as you are for a hard one. It is a fine habit.

Don't ever brag of what you know about the game. Let the other fellow do the bragging and after he has



told you all he knows you will know twice as much as he does.

Bear in mind that no game is won until the last ball is poked. Many games are lost by thinking otherwise.

Don't rely too much on your ability for picking out E. Z. marks. All is not gold that glitters.

Laugh and the world laughs too. Make a poor shot and the laugh is on you.

Remember your opponent has the same object in view that you have. So don't think it is a misdeal if he wins.

Never kid yourself into believing that your opponent hasn't a chance to win. You are liable to kick the bucket on the home stretch.

Don't try to rattle your opponent; it might make him play a rattling good game.

If defeat makes you nervous, pay for the game in advance.

To commit a foul it does not necessarily mean that you should hit your opponent below the belt with the butt end of the cue while he is reaching over the table in the act of playing a shot.

If you cannot stand to lose a game then sit down and give your wabbling legs a rest.

The way to win the majority of games is to be consistent.

Never get confused, it makes you see double. Be cheerful.

A masse shot is to have the cue tip strike the cue ball in such a way as to make it curve.

A sasse shot is to have the tip of the cue hit the cloth any old way and have it make a noise like a tear.

The quickest way to get up a sure-thing game is to offer more odds than you are able to give.

As to billiards and pool a player has a right to think that he knows it all. At least he should not forget that lemons are always in season.

Differences arising from a game should be settled in a

gentlemanly way, and not according to Marquis of Queensbury rules.

The player using the expression, "a lead-pipe cinch," and "nothing to it," is generally a case of four spades and a red card.

It will strengthen a pool player on his position playing if he plays billiards now and then.

When you see a player taking desperate chances, it is a sure case of throwing up the sponge.

A ball in the pocket is worth the remaining balls in one's imagination.

The player who takes chances when playing according to Johood Rules hastens his defeat.

What makes a spectacular game is: A match between two players—one of the hot-air caliber, the other of the bull-feed class.

To have a disposition to feel the same over losing a game as when winning means the making of friends.

Make sure that you are not handing yourself a gold brick when putting up the kale on a game that looks like soft mushrooms.

The best players in the world will miss a shot, so don't get discouraged if you don't make every ball you play for.

Have you ever noticed the wise look of some players before a game, and the *non compos mentis* expression on the same after it was all over?

If a doubt dawns upon you when aiming at a ball, don't play. Then look for a shot that you feel able to master.

The player claiming to be a Missourian generally needs a guide.

Making a shot is one half of the game. Playing positions is the other half.

What a player used to do will not win games.

Look through this book occasionally to refresh your memory.

Avoid smoking when leaning over to play a shot. It is bad for the eyes.

There are other fingers in connection with the game besides pool balls.

When a tickling sensation runs up and down your spinal column put the cue in the rack.

#### CLOSING REMARKS.

It is my desire that the trick and fancy shots as well as the pointers on the game embodied in the foregoing pages should meet with appreciation from all interested in pool.

The game of pool, and particularly fancy shots, is without doubt increasing as a pastime. In the course of my travels I have met many thousand people, a large percentage of ladies among them, that were deeply interested in this fascinating game. My advice to the ambitious amateur, however, is that he must not imagine because he can make a few fancy shots, and is told by some of his acquaintances he is very clever, that he can walk into any billiard hall and immediately become famous. I also advise those who think seriously of adopting fancy pool playing as a mode of livelihood, at first to obtain engagements—the salary to be of secondary importance—in small towns. This will give an idea of how to present the shots to an audience. The best shots will lose two thirds of their effect unless exhibited properly.

Never copy another player. Make note of all the shots possible, and then try to improve on them, or work out a new shot on the same principle; be consistent in your efforts and you will succeed.

I have endeavored to make my descriptions as brief and plain as possible; but would suggest that the amateur should get instructions from some expert if he desire to excel; and who knows but some day he may originate trick and fancy pool shots that will put into the shade

JOE HOOD'S FANCY POOL PLAYING.