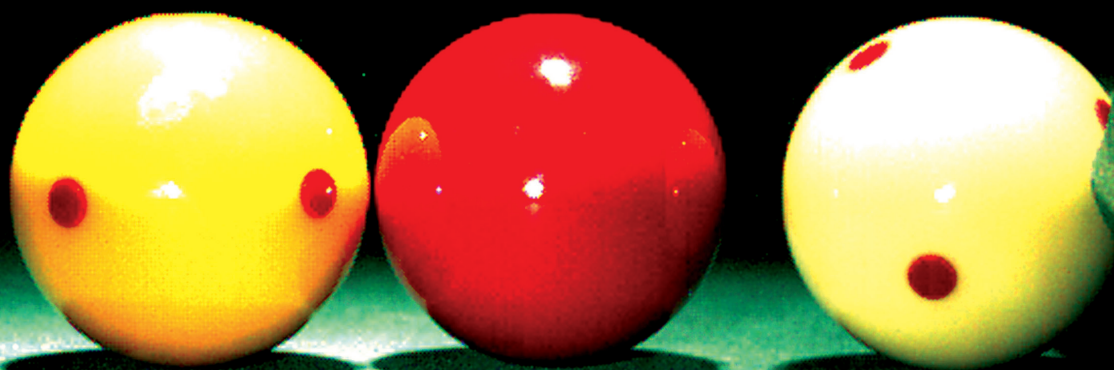


Andreas Efler

DUCKING KISSES IN THREE CUSHION

Short-Long-Long
Double-The-Rail
Long-Long-Short
Controlling B2
B2 Frozen To The Rail
A Little Test



DUCKING KISSES IN THREE CUSHION

VOLUME 3

SHORT-LONG-LONG
DOUBLE-THE-RAIL
LONG-LONG-SHORT
CONTROLLING B 2
B 2 FROZEN TO THE RAIL
MOTLEY COLLECTION
A LITTLE TEST

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CONTENTS

Preface.....	3
Differences in materials.....	4
How to use this book.....	5
Key to symbols.....	6
Different strategies in theory.....	8
Training program short-long-long.....	12
Short-long-long 1.....	12
Short-long-long 2.....	18
Short-long-long 3.....	31
Short-long-long 4.....	39
Short-long-long application examples.....	49
Training program double-the-rail-shots.....	57
Double-the-rail 1.....	57
Double-the-rail 2.....	65
Training program long-long-short.....	72
Long-long-short 1.....	72
Long-long-short 2.....	77
Training program controlling B 2.....	83
Training program B 2 frozen to the rail.....	89
A motley collection.....	95
A little test.....	112
Problem diagrams.....	113
Solution diagrams.....	123
Empty diagrams.....	133
Mywebsport.....	141
Three cushion training in the Vienna Woods.....	144
Books by Andreas Efler.....	145
About the author.....	146

PREFACE

This book is a collection of all the obvious as well as hidden dangers of kisses and how to solve them. I tried to combine the positions in groups in order to structure an almost endless topic.

Any strategy to avoid kisses is mostly about the decision of which of the two balls should pass the danger zone first when the paths of B 1 and B 2 cross. Only when you follow a plan consistently and also carry it out with the same consistency, will you gain a feeling over the years for correct "crossings", so that an automatic process develops which enables the player to find the correct strategy within fractions of seconds. If B 2 is in danger of kissing B 3 it is mainly about controlling B 2's path. If the ambitious player does not develop an awareness for the proportion of the velocities of B 1 and B 2 and their respective paths, avoiding kisses will always, like Russian roulette, be a gamble.

The main prerequisite in avoiding a kiss is a solid technique. Only due to the ability to delay or accelerate the cue ball compared to B 2, be it by changing the quantity of B 2 or by using an attacked or a calm stroke (or a combination of the two) is the player able to gain control over the balls.

Naturally there are many positions where the obvious solution cannot be used because kissing is more than likely to happen. Also here the player's persistency in finding an alternative solution and not to act out of hope - "maybe it will work somehow" - is the decisive factor.

It is only okay in a few positions to poker, because just any alternative solution is often much more difficult and thus also generates a lower success rate.

I want to wish the trainees a lot of fun with this book and also the patience and perseverance when practicing, especially the particularly "nasty" positions when a kiss occurs ten times in a row!



HOW TO USE THIS BOOK

I want to provide a few hints to trainees so that they receive the utmost advantage of their efforts.

One position is illustrated in two diagrams. The upper diagram describes the problem of the kiss. The coordinates and the level of the danger of the kiss is positioned next to the diagram (see the key on page 5). In the diagram itself the paths of B 1 and B 2 and the danger zones are depicted by a star symbol.

In the lower diagram the best solution strategy is depicted. The parameters of the technique, the level of difficulty and related positions are described using symbols. In the diagram itself the desired paths of B 1 and B 2 and the sequence of B 1 and B 2 in the problematic zones are depicted.

The positions in this book are categorized within groups of patterns which are again divided in chapters with related problems of kisses. At the end of every chapter the learned strategies can be practiced in various training positions. Additionally, at the end of every chapter there are supplemental exercises with examples.

Pages have also been provided with empty diagrams where your own problematic patterns can be drawn.

Regarding the training of the positions I also want to provide some suggestions. Initially, the positions should be marked according to the diagram with a white colored pencil. It is important that the positioning of the balls using the coordinates is as exact as possible. Often only a deviation of a few centimeters from the original pattern can make the suggested solution impossible.

As soon as the player understands which principle is behind a solution, he or she can start to modify the position in order to find out up to which point a pattern can be solved in this way. For some positions a variation of the three balls has already been provided.

In a last step the player can position the balls similarly to the original position without marking it with the pencil in order to get a feeling for the necessary adaption of the technical components of the stroke. Be aware that for every try the position should be changed slightly.



DIFFERENCES IN MATERIALS

Those who have been involved with our fascinating sport of three-cushion billiards for quite some time will have noticed the complexity, variety and the endless ocean of possibilities to influence the balls' paths caused by the geometric form of a sphere (I must however confess that it would not be easier at all with cubes or tetrahedrons!). Even the best in our sport "only" carom twice per inning and accomplish unbelievable achievements. Their precision and genius fascinate each and every three-cushion player, however it often remains hidden from the layman's eyes. The fine processes which occur during a stroke are too subtle. The age and condition of the cloth, the humidity in the room, the temperature and the rail rubber all influence the balls' paths.

Materials play a vital role in this book and I unfortunately cannot guarantee that the suggested strategies to avoid kisses work on every table in the world. The strategies are designed for "average-running" tables. I want to address the inquiring minds of the readers and inspire them to experiment and draw their own conclusions, e.g. to use the strategy of a similar position or to modify the position minimally and to not "throw in the towel". For many positions I provide hints pertaining to the differences in materials anyway.

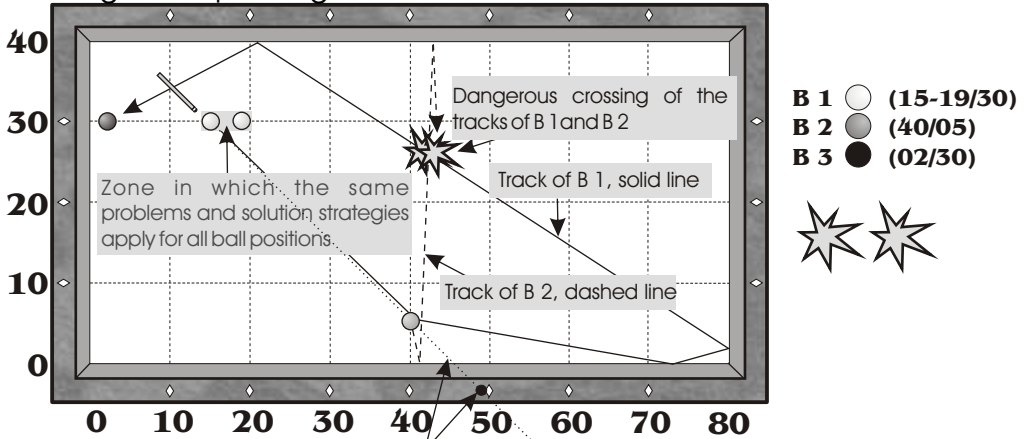
HINTS FOR USERS OF THE MYWEBSPORT-SYSTEM

All positions in this book are stored in the MYWEBSPORT-system. The three balls can easily be positioned using the laser. Following you can find a step-by-step description of how to work with the MYWEBSPORT-system.

Log in -> select "Reference Positions" at the top right -> folder "MYWEBSPORT" -> "Literature" -> "Efler - Ducking Kisses in Three Cushion" -> "Load Reference Positions" -> scroll down to the desired position (or alternatively use the filter before loading the reference positions).

KEY TO SYMBOLS

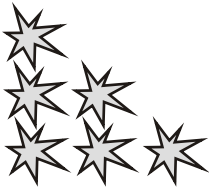
Diagram Explaining the Problem of the Kiss



As an aid to exactly position the balls it is marked for some positions to which point on the rail the continuation of the line passing through B 1 and B 2 points.

- B 1** ○ (15-19/30)
- B 2** ● (66/38)
- B 3** ● (27/04)

Coordinates used to mark the positions of the balls exactly where the values on the long rail are mentioned first. B1 is the cue ball, B 2 the first object ball and B 3 the second object ball. The coordinates 15 - 19 for B 1 define the zone in which the respective strategy to avoid the kiss works.



The number of stars stands for the level of danger of kiss occurrence. One star means low risk, two stars medium and three stars extremely high risk for kissing, unless you have an exact plan and a technical concept of the stroke.

ADDENDUM TO THE COORDINATE SYSTEM:

In the example on the right the three balls have the following ¹⁰ coordinates:

White ball (01/01). Coordinate 00 is not possible, since it always refers to the center of the ball.

Yellow ball (02/09). A coordinate 02 is given when the ball is positioned half a ball diameter away from the rail (the same applies to the values 38 on the short rail and 78 on the long rail).

Red ball (10/1.5). In very rare cases the coordinates 1.5 and 38.5 (short rail), and 1.5 and 78.5 (long rail) are used. The respective ball should be positioned 1 to 2 cm away from the rail.

In some cases the distance to the rail is measured by the ball diameter. (1 B/10) means, that the ball has to be positioned one ball diameter from the long rail.

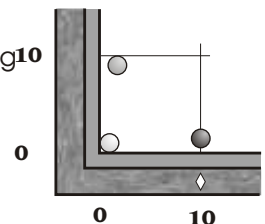
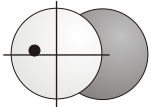
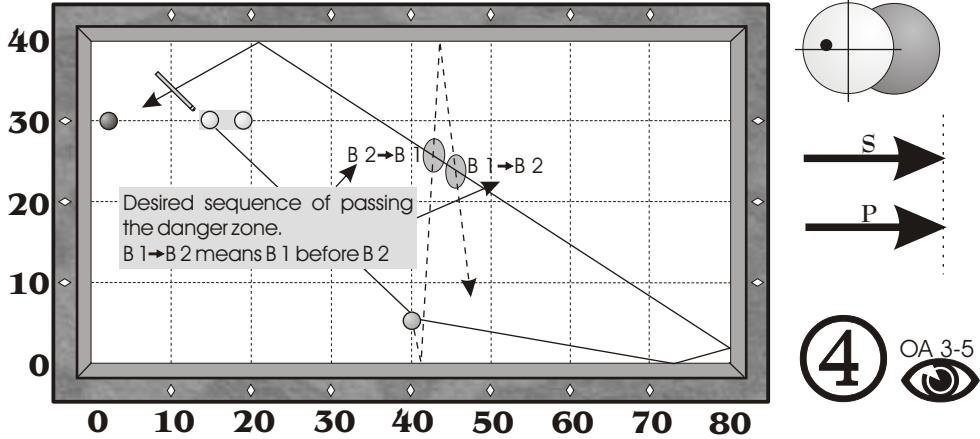
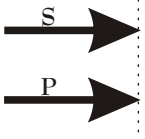


Diagram Explaining the Solution Strategy



Indication of the cueing point on the cue ball, regarding height and English (small black point), and of the quantity of B 2 (gray ball).



S = Speed. Impetus, speed. If the arrow for "speed" ends exactly at the right border line, the stroke is carried out with standard speed, so that the cue ball finally moves B 3 by 30-40 cm. If the arrow goes beyond the right border line, you play at higher speed. If the arrow does not reach the right border line, you must play at extremely low speed so that the cue ball just reaches B 3.

P = Penetration. Indication of how far the cue should penetrate the cue ball. The penetration of course also depends on the speed. The stronger the stroke is, the farther the cue penetrates the cue ball. Therefore, these two symbols must be considered at the same time. Whenever speed and penetration are at the same height, a standard stroke is used. When the penetration is below the speed, the stroke is rather short and crisp. When the penetration is higher than the speed, one must follow long through the ball.



Level of difficulty of the solution on a scale of 1-10. 1-3 means quite easy without technical difficulties. 4-7 means medium difficulty, no problem for players with a general average of 0.4 up to 0.8. Patterns with an indication of 8-10 are extremely difficult and can only be solved successfully by experienced players with an absolutely perfect technique.



Indication on which pages patterns can be found, where the same strategy to avoid the kiss can be applied.

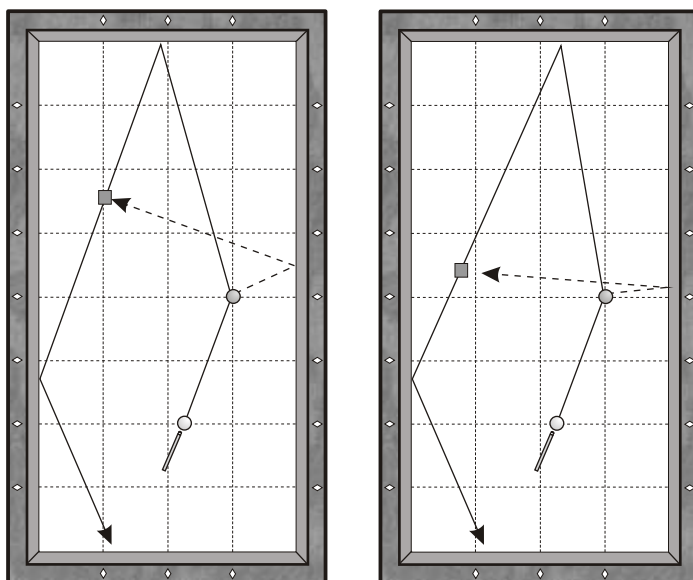
DIFFERENT STRATEGIES IN THEORY TO AVOID KISSES

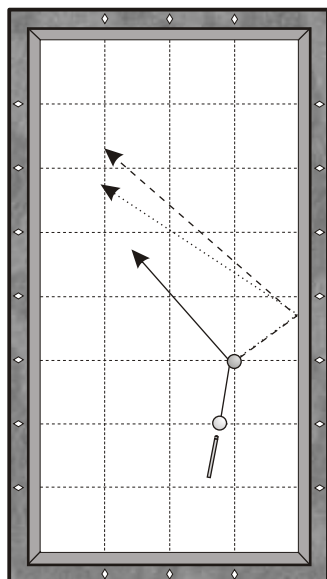
This chapter is dedicated to those players who also like to gather theoretical knowledge. The most important strategies to avoid kisses are explained in detail and can be found later on in the many problematic positions which follow, separately or in combination with other strategies.

Strategy 1: Changing the Paths by Adapting the Quantity of B 2 and the English

The simplest strategy to avoid a kiss is to change the combination of the quantity of B 2 and the English. This changes the paths and the speed of both balls. Here is a specific example: in the left diagram, B 2 is hit half full. In this case both balls have an equal speed. If the distances to the crossing (small rectangle) are the same, a kiss is the result.

In the right diagram, B 2 is hit thinner. In order to have it end up in the same place, some left English is applied, which mainly takes effect at the first rail. Hit thinner, B 2 is clearly slower than B 1 and also takes another direction, thus B 1 can easily pass the crossing before B 2. So, in this example there are many ways to combine the quantity of B 2 and the English in order to reach the same goal. Ideally, the player finds the combination which avoids the kiss, but does not make the solution prone to errors. It is also possible to hit B 2 extremely thin with maximum English. The kiss would be avoided and B 1 reaches its goal. Hitting B 2 thinly with lots of English however, is a very delicate matter and is hard to control.





Strategy 2: Changing the Path of B 2 by Adapting the Force of the Stroke

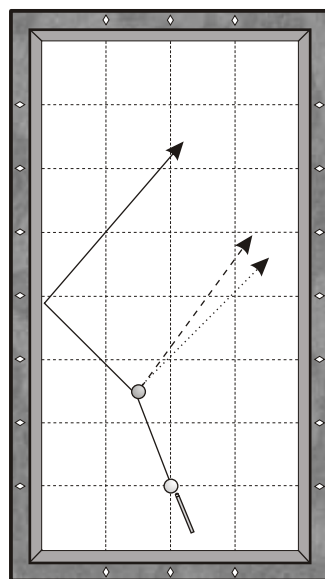
How forced a stroke is, of course not only influences the cue ball but also B 2. In the diagram to the left B 2 is hit equally full two times. First calmly with little speed (dashed line), second, with high speed (dotted line). The forced stroke pushes B 2 more into the rail so that it returns at a much steeper angle. In some positions this small change of the angle of reflection is the only way to avoid the kiss. Striking harder of course, also causes B 2 to bounce off more from B 1 and also changes its direction in a certain way.

Strategy 3: Changing the Path of B 2 by Adapting the Force and Type of the Stroke

This strategy is mainly based on my experience with certain positions and an exact physical explanation would be a bold venture for me.

In the diagram to the right I hit B 2 both times quite thinly in the same way. First I strike calmly and smoothly (dashed line), the second time fast and slightly attacked (dotted line). Due to the fast and short contact when B 1 and B 2 touch, the path of B 2 can be corrected slightly to the right. This effect is minimal, but in some cases decisive.

A typical example for this effect are the positions OA 3-1 and OA 3-2 in volume 1.

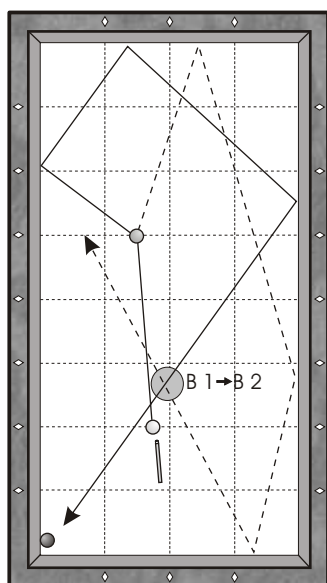
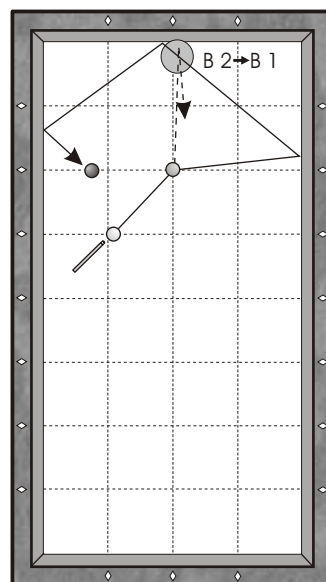


Strategy 4: Delaying B 1.

In many positions you must decide if B 1 or B 2 is supposed to pass the danger zone of the kiss first, but it is not possible to solve it via the quantity of B 2.

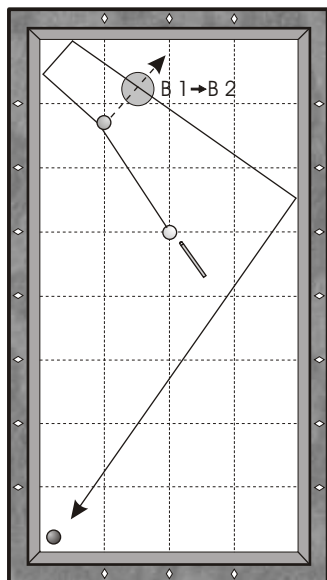
If you decide for B 2 to pass first, you can support that by attacking the stroke slightly. Close the hand a bit, so that the cue does not penetrate the cue ball too much (see position OA 4-1 in volume 1). This technique reduces the speed of B 1 compared to B 2.

Depending on the position, the delay can also be caused by a little bit of draw (the backwards rotation has a strong delaying effect), as in the position OA 2-2 in volume 1 (diagram to the right).



Strategy 5: "Acceleration" of B 1

In contrast to strategy 4 it is sometimes also necessary to make B 1 faster compared to B 2, so that the cue ball passes the dangerous crossing first. Actually, it is not an acceleration of the cue ball, but it is important not to delay it. A calm stroke with an open striking hand and a deeper penetration of the cue ball are the technical prerequisites (see position OA 4-2, volume 1).



Strategy 6: Changing the Ratio of Speed between B 1 and B 2

With this strategy I also walk on thin ice when it comes to a physical explanation. In the position to the left, B 2 must be hit very thinly, so that the cue ball can pass the crossing before it.

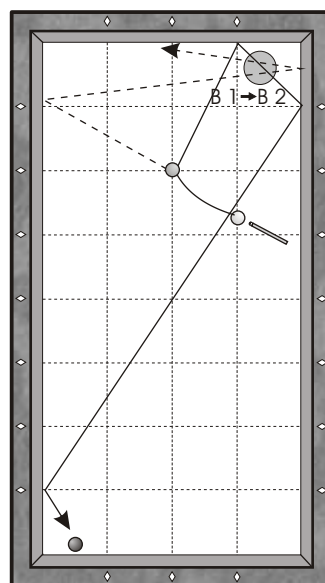
An experienced player knows that it is safer to avoid the kiss if the stroke is executed faster. B 1 gains speed compared to B 2. This can thus be explained that when striking fast, B 1 slides on the cloth and is not delayed by friction, while the slower B 2 is immediately delayed by friction. Those who have seen the infrared sequences on my DVD "Fascination Carom Billiards" will easily comprehend this. This effect is also minimal, but in some cases decisive.

Strategy 7: Producing Curve Effects in Order to Change the Angle of Approaching B 2.

In some rare positions the kiss can be avoided by elevating the cue. The curve effect which is caused by that, causes the angle of approaching B 2 to change. In especially sensitive positions it can help to produce the desired sequence in the zone of the kiss.

This strategy however, requires a perfect technique and lots of experience with curve effects.

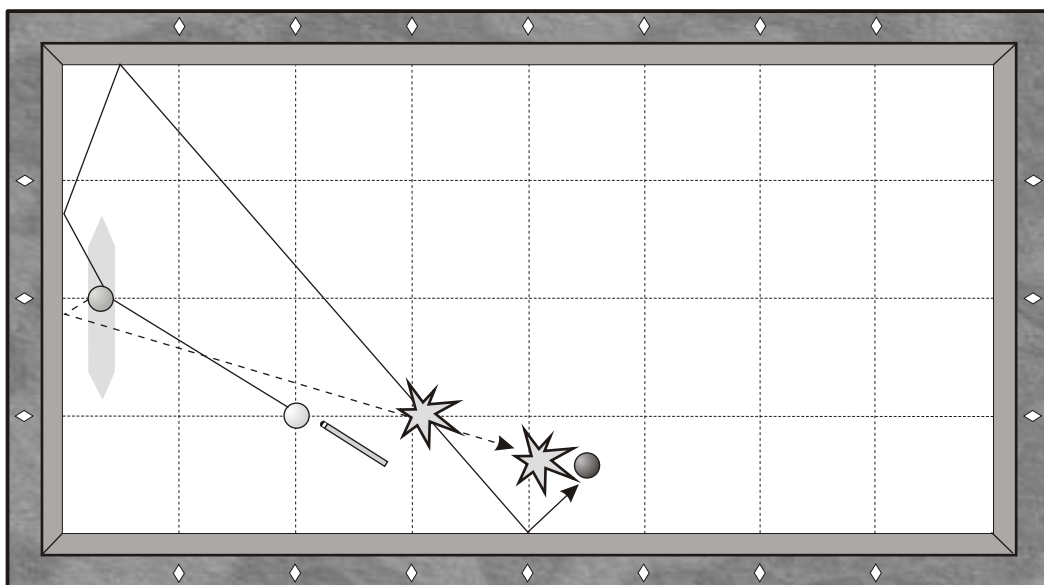
A very good example is position SLL 4-7.





TRAINING PROGRAM SHORT-LONG-LONG 1 LEVEL OF DIFFICULTY 1

This first series of training patterns deal with the easiest version of short-long-long solutions. B 1 and B 3 stay in their positions, while B 2 changes. It is mainly about deciding whether B 1 or B 2 passes the relevant crossing first and at the same time preventing B 2 from kissing B 3. As in any other groups of patterns the player must find the perfect balance between risk and difficulty. It makes no sense to keep the stroke as easy as possible from a technical point of view, but accepting a high risk of kissing. And it also makes no sense to choose an extremely difficult and demanding solution out of exaggerated concern about the kiss.



TRAINING SUGGESTION:

1. Mark the positions SLL 1-1 until SLL 1-3, exactly on the table and play them in order to get an overview about the problems and respective solution strategies.
2. Find out up to which point a strategy is reasonable and possible by changing the pattern slightly.
3. Learn how to make decisions with the four training positions E-SLL 1-1 to E-SLL 1-4.
4. Gain experience. Put up as many positions as possible (without marking them on the cloth), decide on a strategy and execute the stroke.