

Andreas Efler - Big Points

Deutsch

Der Autor Andreas Efler ist internationaler Spitzenspieler, Gewinner eines UMB-Weltcup-Turniers, Vize-Europameister und mehrfacher österreichischer Staatsmeister.

In seinem 2004 in Deutsch und Spanisch erschienenen Buch ‚Faszination Dreiband - Billard‘ vermittelt er die Grundlagen, die es Anfängern ermöglichen, in die faszinierende Welt des Dreiband-Billard einzutauchen. Sein zweites Buch ‚Big Points‘ repräsentiert eine Zusammenstellung der interessantesten, kreativsten und zum Teil auch verrücktesten Lösungen für problematische Dreiband-Stellungen. In über 300 Grafiken werden die Stellungen präzise erläutert und geben dem ambitionierten Dreibandspieler damit die Möglichkeit, die Lösungen der internationalen Topspieler zu trainieren.



English

The author Andreas Efler is an international top player, winner of a UMB World Cup tournament, vice European champion and multiple Austrian champion.

In his book ‚Faszination Dreiband - Billard‘, published in 2004 in German and Spanish, he provides a basic guide to this elegant and amazing sport which enables beginners to enter the fascinating world of three-cushion billiards. His second book ‚Big Points‘ represents a collection of the most interesting, creative and partly also craziest solutions for problematic positions in this discipline. In more than 300 figures the patterns are described in great detail and thus allow the ambitious three-cushion player to practice solutions of international top players.



www.billiardbook.com
www.dreiband-billard.de
www.three-cushion.com

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Big Points

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Big Points

im Dreiband in Three Cushion



300 Speziallösungen im Dreiband-Billard
300 Special Solutions in Three-Cushion-Billiards

Language/Sprache: English/Deutsch

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PREFACE

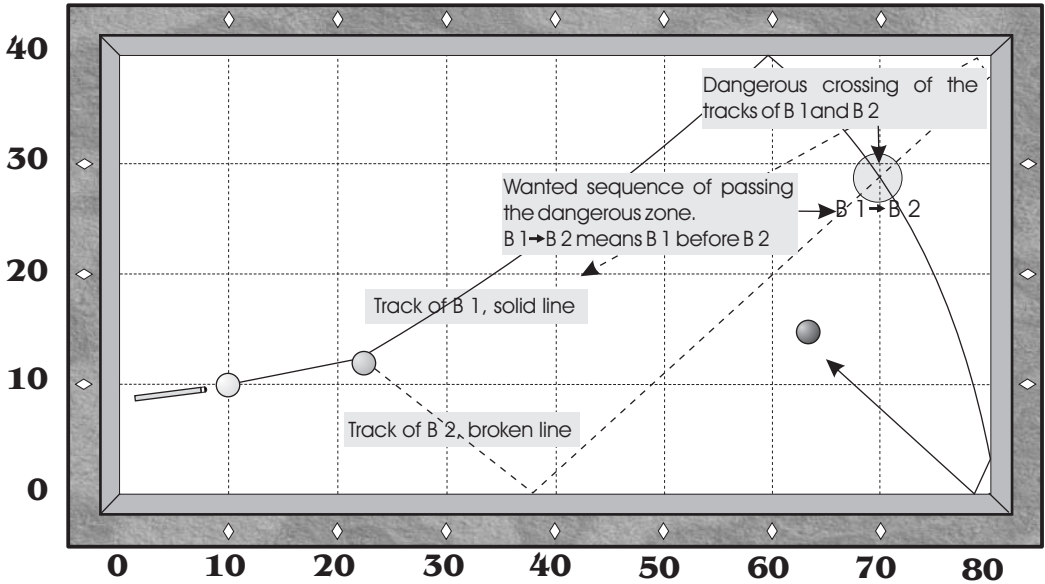
This book is a collection of especially attractive three-cushion solutions, which crossed my way during all those years. A collection which can never be called complete when you take into consideration the wealth of possibilities which exists in our fantastic sport. It will always be only a small fraction of the whole.

It is not a book for beginners, but more for three-cushion players who already have learnt a solid technique and are familiar with the simple patterns of three-cushion billiards and who want to know more about the possibilities how to solve difficult patterns in a useful manner. Basically, when looking for a solution to a pattern, it is always about finding the most effective solution, i.e. the solution which combines the three criteria 'scoring', 'tactic' and 'position play' best, where scoring is the highest priority. It makes absolutely no sense to play a solution which is clearly more difficult just to get a good follow or to leave a bad position to the opponent, which anyhow cannot be guaranteed.

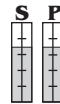
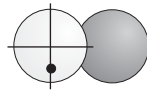
Special solutions you need for patterns which cannot be solved with a standard solution and which can often decide if you win or lose, as so called 'big points'. Especially here shows the genius of a player because this is the area where he can be creative to a certain extent. What a top player can conjure up on the table are often genuine physical works of art. A lot of these solutions require highest precision and technical abilities, others are so ingenious just because they simplify the game. The advanced three-cushion player might have doubts about one or the other solution regarding its practicability. Nevertheless, I want to encourage him to stay curious and try out everything, then I can ensure him that his spectrum can be broadened even more.

I want to thank the top players which always find new solutions to difficult patterns and thus further develop the three-cushion sport and do pioneering work. I also want to thank many players of lower levels which supported me with ideas to some patterns or asked questions which were vital to the design of the figures.

KEY TO SYMBOLS



B 1 ○ (10/10)
B 2 ● (22/12)
B 3 ● (63/14)



Coordinates to mark the position of the balls exactly, where the values of the long rail are mentioned first. B1 is the cue ball, B2 the first object ball and B3 the second object ball.



45, 78, 112

Reference to pages where you can find positions where the solution is based on the same principle.



62, 112, 232

Reference to pages where you can find similar positions which are solved differently.

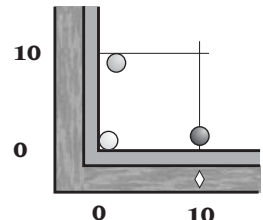
ADDENDUM TO THE COORDINATE SYSTEM:

In the example to the right the three balls have the following coordinates: White ball (01/01). Coordinate 00 is not possible, since it is always referring 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 (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 2cm away from the rail.

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





Indication on which table the solution is possible.



= The solution is possible on any table



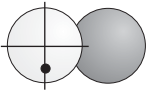
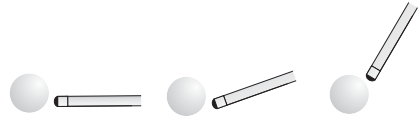
= In most cases the solution is only possible on new cloth



= The solution is not possible (or extremely difficult) on new cloth

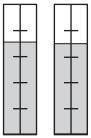


Indication of the angle of inclination (if at all) that the cue stick should have when shooting.



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

S **P**



S = Speed. Indication of the force of the stroke. The higher the bar, the stronger the stroke.

P = Penetration. Indication of how far the cue should penetrate into the cue ball. The penetration is of course also depending on the speed. The stronger the stroke is, the further the cue penetrates into the cue ball. Therefore, these two symbols must be considered together. 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 crispy. When the penetration is higher than the speed, you must follow long through the ball.

⑤ ⑥

Using a scale referring to the level of difficulty can help the trainee to judge his performance and thus avoid possible frustrations. The difficulty can be of different nature, e.g. little tolerance in the hit of B 2, long distance to the object ball, delicate to avoid a kiss or technically demanding. Each position is judged in general and additionally by its technical difficulty.

⑥

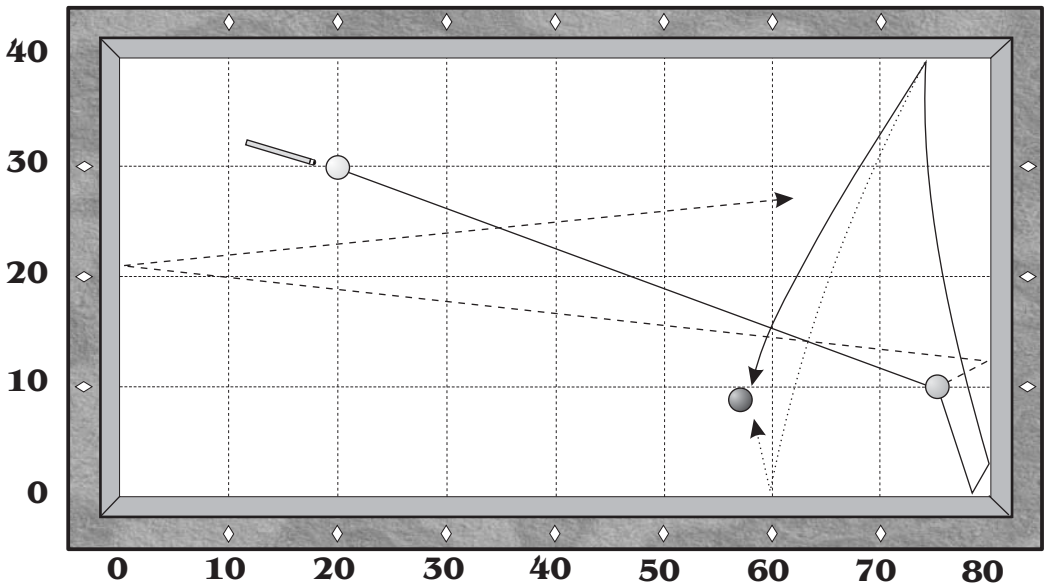
General difficulty of the solution: From: ① (very easy), to: ⑩ (very difficult).

This number shows the overall difficulty of the solution. Patterns with a level of 8, 9, or even 10 are also for top players highly demanding and only offer a small rate of success.

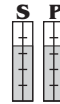
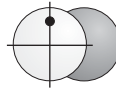
⑤

Technical difficulty of the solution: From: ① (very easy), to: ⑩ (very difficult).

This number refers to the difficulty concerning the technical execution of the stroke. The higher the number, the more 'special effects' must be used. Spin shots, extreme draw or follow effects in combination with high speed or curves require a perfect technique. Especially players with little experience in three cushion billiards are not yet able to apply the necessary effects to the cue ball and often cannot cope with solutions with level 7 or higher. I suggest these players to work on their technical inadequacies and increase the level of difficulty step by step.



- B 1 ○ (20/30)
- B 2 ● (75/10)
- B 3 ● (57/09)



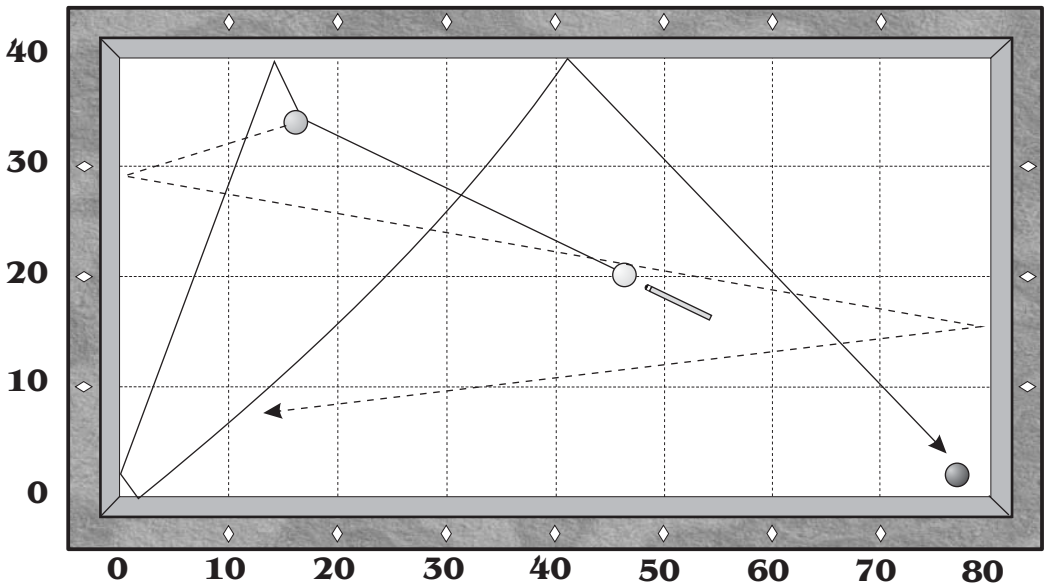
Da Lösungen vom roten Ball sehr tuschgefährlich sind, ist das Prinzip der vorigen Stellung auch hier die beste Variante.

Wird der Stoß etwas zu intensiv ausgeführt und der Bogen damit zu stark, ergibt sich eine zweite Chance über eine vierte Bande (gepunktete Linie).

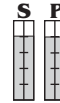
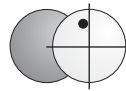
Since here solutions from the red ball are dangerous to kiss, I recommend to use the principle of the preceding pattern.

If you force the stroke too much, so that the curve gets too big, you get a second option over the fourth rail (dotted line).





B 1 ○ (47/20)
B 2 ● (16/34)
B 3 ● (77/02)



Um hier nach der dritten Bande noch den kleinen, notwendigen Bogen zu erreichen, sind vor allem zwei Dinge zu beachten:

1. B 2 darf nicht zu voll getroffen werden, da der Spielball sonst seinen Effekt zu früh verbraucht.
2. Der Stoß sollte sehr schnell und dynamisch sein.

Auf neueren, rutschigen Tüchern kann mit weniger Tempo gespielt werden.

In order to produce the little, but necessary curve after the third rail, you must pay attention to the following two aspects:

1. You must not hit B 2 too full since otherwise the cue ball would use up its effect too early.
2. The shot should be very fast and dynamic.

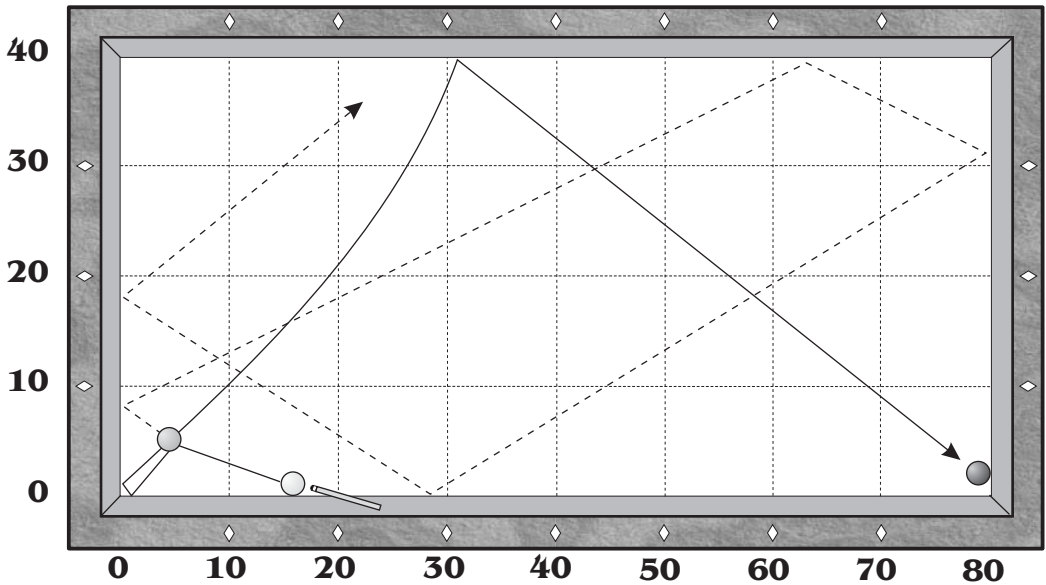
On newer, slippery cloth you can play with less speed.



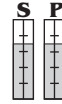
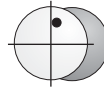
27,28,241



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- B 1 ○ (16/01)
- B 2 ● (04/05)
- B 3 ● (79/02)



Statt zu versuchen, diese Quart noch mit Tiefstoß zu erzwingen, ist es viel einfacher, den bandennahen B 1 mit Hochstoß zu spielen. Der Nachläufereffekt wirkt besonders nach der zweiten Bande und produziert dort einen günstigen Bogen, der die B 1-Linie entsprechend einkürzt.

Mit der Stoßstärke lässt sich die Ausdehnung der Kurve regulieren. Je stärker der Stoß, desto intensiver wird die Kurve.

Instead of trying to force this Around solution with draw, it is easier to apply top spin to B 1 being frozen to the rail. This top spin bends the cue ball's track after the second rail and produces a favourable curve which shortens the line of B 1 appropriately.

You can regulate the extension of the curve with speed. The harder you shoot the more you intensify the extension of the curve.



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