

# A Message from Phil Capelle

This sneak peek into my new book, *Practicing Pool*, will provide you with some lessons to work on. Be sure to check back in a week to 10 days and I'll have some more exercises that could help you solve a particular problem or that could help you to break through to the next level.

A pre-publication special will be announced within the next few days – and the book is expected to be out in April – just in time for the upcoming nationals championships for the various leagues including the BCA, Valley, and APA.

Enjoy!

## Capelle's Course on Pool

**Learn to Learn Pool** – How to become a great student, an efficient and expert learner. Make the most of your time.

**Fast Start** – A program guaranteed to get a new player off to a great start.

**Fundamentals First** – How to develop, correct, and maintain the foundation for your game.

**Natural Aiming** – A unique and highly effective way to pocket any shot on the table.

**Cue Ball Wizard** – How to build the foundation for playing precision shape – and how to extend your skills.

**Pattern Pro** – Learn to read the table, plan your runouts, and maintain control on offense.

**Take Control** – Put your opponents in jail with killer safety skills the pros use to win games.

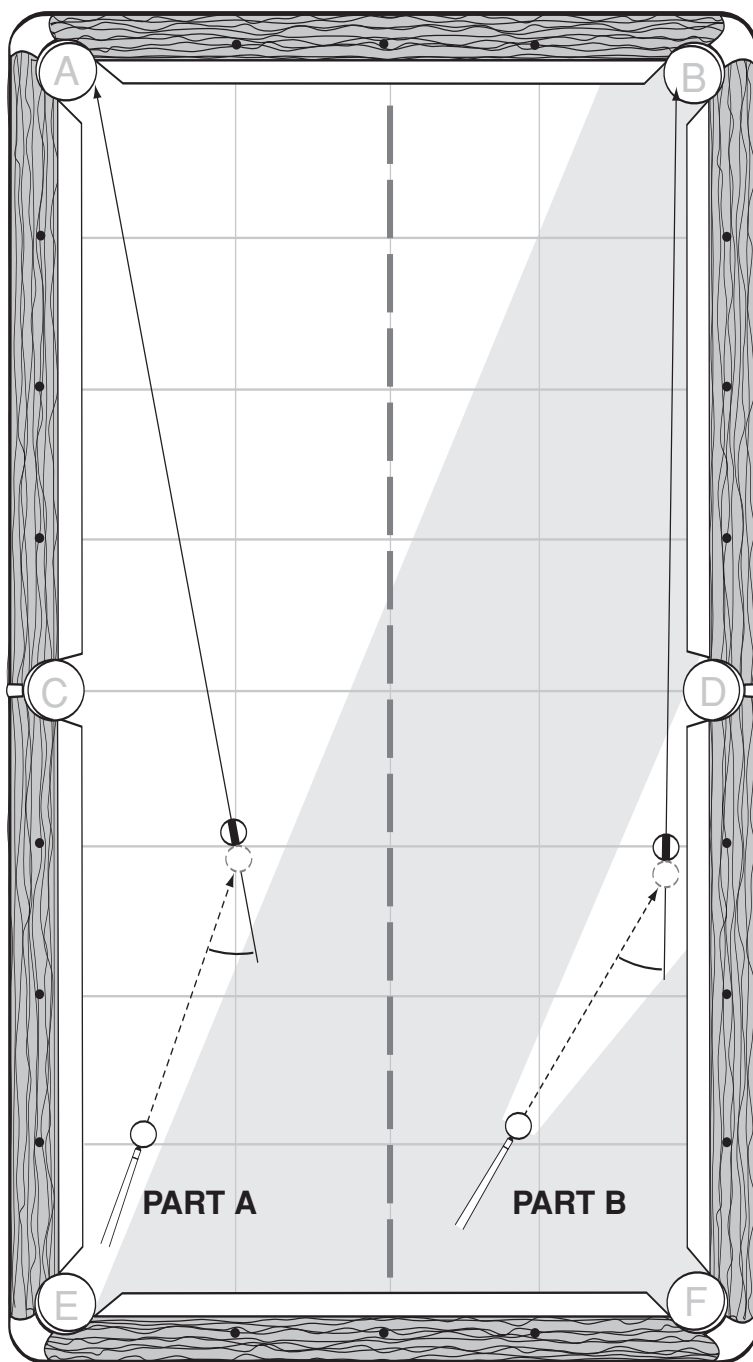
**Strategic Kicking** – Use Shot Pictures to master kick shots. No complex systems, no memorization, just a strategic approach that works.



## A Tale of Two Cut Shots

Up till now the Shot Pictures have been pretty basic. Now you'll see how the concept truly comes alive as it illuminates the differences in some routine shots. Viewing vastly different Shot Pictures will give you an even clearer idea of how important it is to become as familiar as possible with the various positions of the balls on the table. Remember, **what you see is what you shoot!**

This diagram offers further proof of the value of concept of using recognizable Shot Pictures in aiming. Each shot is theoretically the same: in each case, the object ball is the same distance from the cue ball and the pocket and each has a 30-degree cut angle. Even though the "specs" are the same, the shots are very dissimilar. Why? Because their Shot Pictures are totally different. Shot A is a backcut (more on this in a moment) with a very wide angled Shot Picture. Shot B is a rail shot with a very narrow Shot Picture.



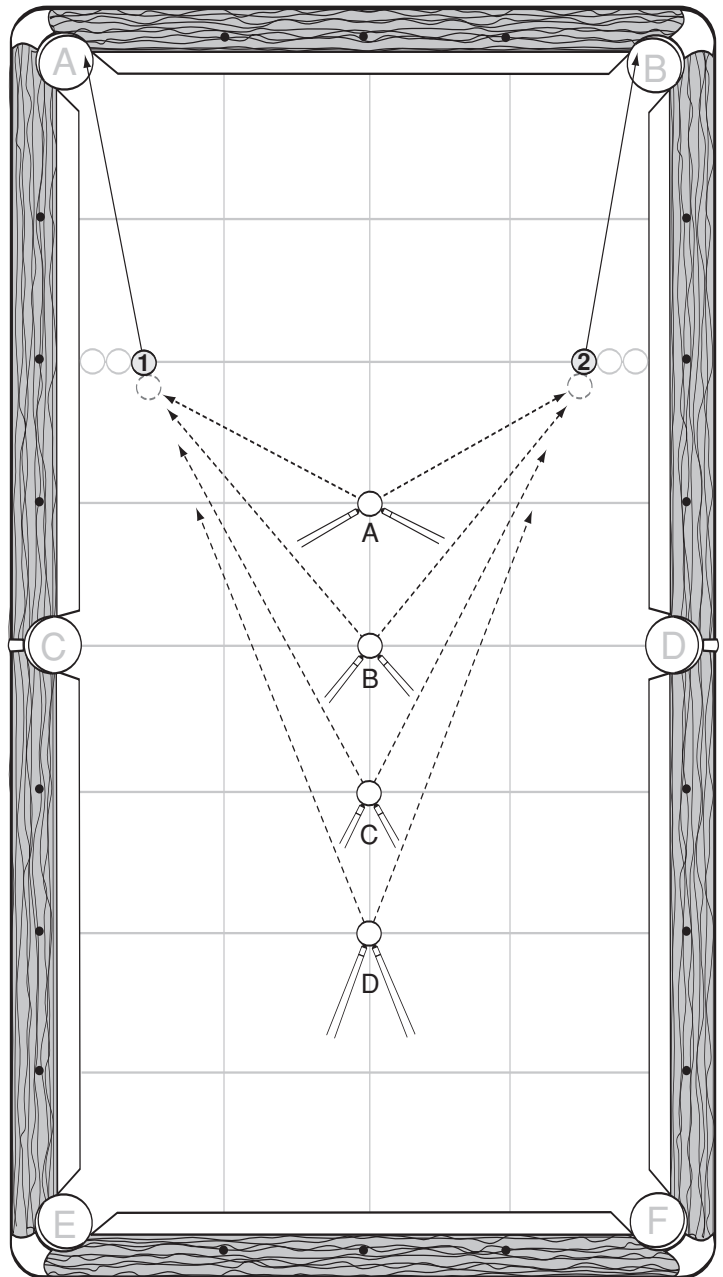
**EXERCISE:** Set up the shots in the identical positions and shoot each one 10 times. I'll wager that the shots don't look even close to being the same when you're down in your stance. Furthermore, I'll bet that you make Shot B more often providing you are shooting on a table with regulation pockets. This shows that our familiarity with a shot and the use of the rails as visual reference points are both vital in shotmaking.

## Both Sides of "Identical" Shots

Every single shot has its nearly identical twin. For example, in Shot A, the cut angle and the distance of the object ball from the pocket and the cue ball are identical in both cases. The "only" difference is that one shot is being cut to the right and the other on the opposite side of the table is being cut to the left. Its possible that if you learn one side of a shot, you'll know the other without practicing. But just to be safe, I propose that you find you if you do or do not have a good and a bad side. This 40 shot exercise will take about a 20-30 minutes to complete, but it might save you some practice time later on – providing of course that both sides are equal.

**EXERCISE:** Shoot each side of Shots A, B, C, and D five times each. Keep score. Use a medium to medium hard stroke and cue where you feel most comfortable.

**EVALUATION:** Do you have a good side, and therefore also a bad side? Or do you cut equally well in both directions? If you discovered a bad side, then you have pinpointed a weakness to work on.



## Foundation Shots

These shots are ideal for beginners because the object ball is close to the pocket, yet far enough away that each shot presents a challenge. Even though there is a wide variety to the cut angles, they change in very small and manageable increments.

Experienced players who have no problem making these shots can use them to practice a wide variety of position routes. This would include follow and draw shots with small cut angles, stun shots, and one to three rail position plays.

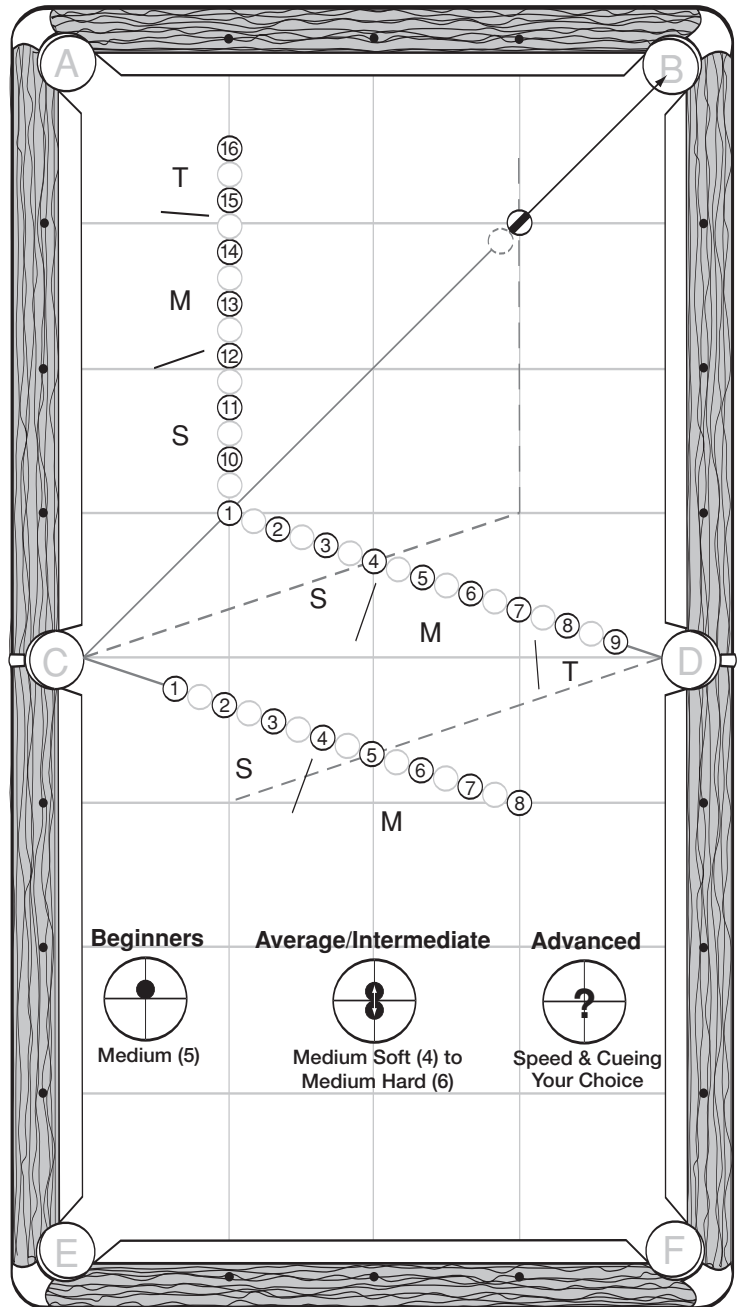
### EXERCISES: **Beginners**

Start off with five shots each from Cue Balls 1-4 and 10-12. Once you become skilled and confident with these shots, play five shots each from Cue Balls 5-7 and 13-14. Concentrate on your shooting routine.

**Average Intermediate** Start at Cue Ball #1 and follow the numbers through Cue Ball 16. Shoot each ball as if you were playing the game ball. Use the cueing and speed that gives you the greatest confidence and the best results.

**Advanced** Start at Cue Ball 1 and work your way through the entire lineup using one of the following exercises: 1) play the shots as the game ball with a precise speed and notice where the cue ball stops, 2) practice any position plays you wish from any and all cue ball locations.

**EXERCISES: The Second Row** - This row is for intermediate and advanced players who wish to practice longer-range shotmaking. Advanced players can also use these shots for practicing position play.



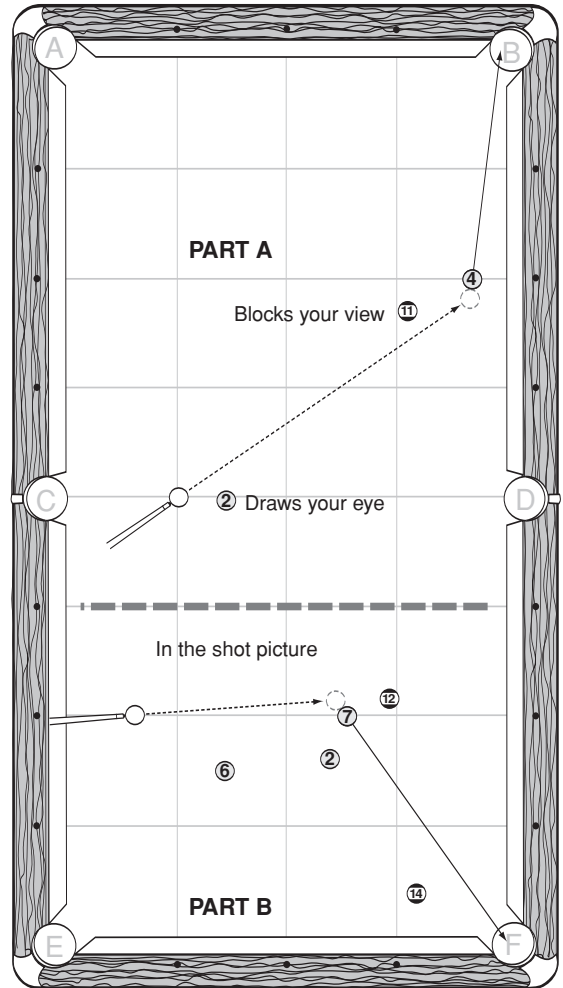
## Distractions

If you could get a completely unobstructed view of each shot, you could focus 100% of your attention on the cue ball, object ball, and the Shot Picture. But alas, such is not the case. The other balls do interfere with your shots, sometimes even to the point where you have to jump them, curve around them, or shoot into less than a full pocket.

The following exercises will get you used to dealing successfully with visual distractions, which can be a source of missed shots. The exercises will help you to discover if these visual sharks are a problem, and hopefully they will also offer a solution. The positions in these exercises are but a couple of the many possibilities. Use your imagination to set up several more. And if you miss a shot in competition because of a distracter, by all means work on it in practice.

### Part A

The 4-ball shot in Part A would normally be of average difficulty. In this case, however, the 11-ball blocks your view of the left side of the 4-ball. And the 2-ball could easily draw your eye away from the line of aim.



**EXERCISE:** Set up the cue ball and 4-ball and play the shot a couple of times. Now set it up with the other two balls where shown. Each distracter is a short distance from the cue ball's pathway as shown by the solid line next to each ball. Again, shoot the 4-ball a couple of times.

**EVALUATION:** How did you do with each version? Did the distracters cause a problem? Or were you able to block them out and make the shot anyway?

### Part B

The 7-ball shot in Part B is a moderately challenging shot. However, the Shot Picture is made slightly fuzzy thanks to the presence of the four balls close by.

**EXERCISE:** Set up the cue ball and 7-ball and shoot the shot a couple of times. Now place the other balls where shown. Again, shoot the 7-ball a couple of times.

**EVALUATION:** How did you do with each version? Did the distracters cause a problem? Were you able to pocket the ball with no problem despite their presence?