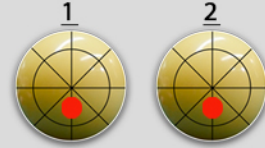
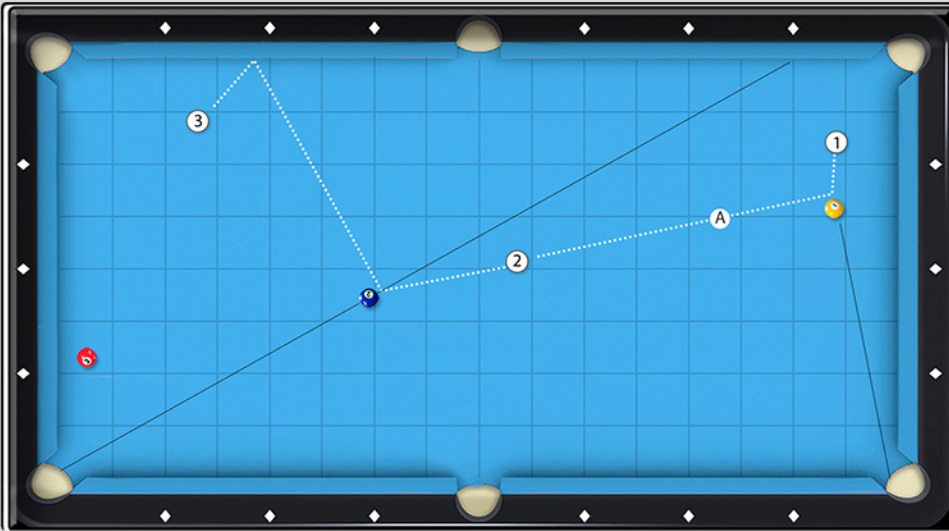


1

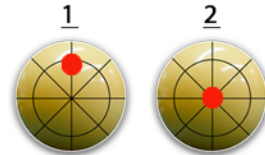
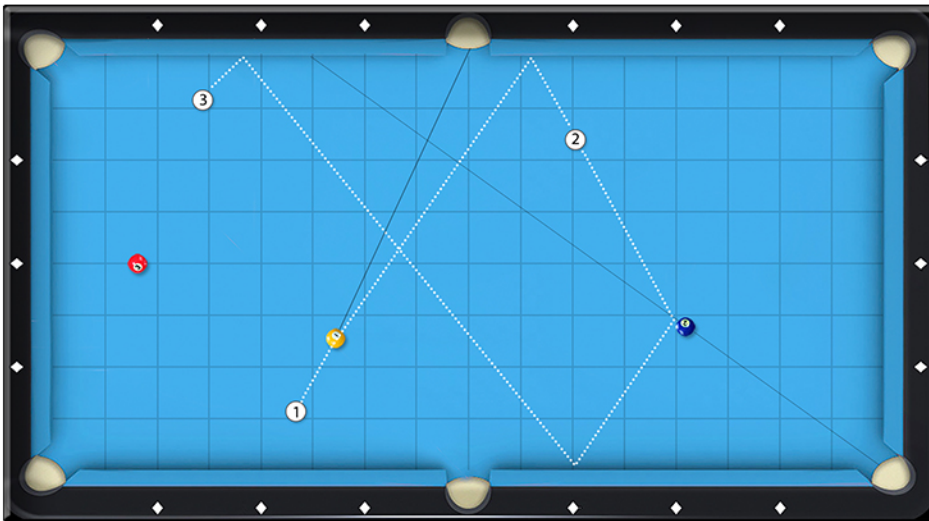
THREE BALL PATTERNS

time:01:24



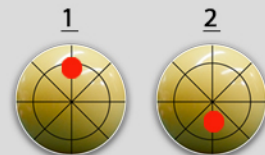
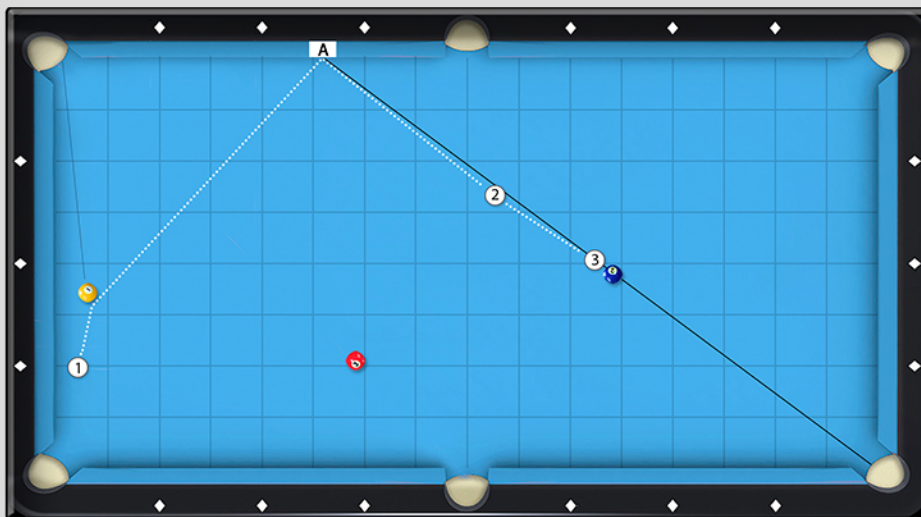
In this pattern the key is ending up on the right side of the 2 ball pocket line. When we pocket the 1 ball we want the cue ball traveling toward the 2 ball pocket line at the correct angle so if we underhit the shot 'A' we still have the angle we need to get on the 3 ball.

time:02:26



In this pattern the key is ending up on the top side of the 2 ball pocket line. At this angle the cue ball's natural path will send it toward the top side rail for shape on the 3 ball. When playing shape on the 2 ball we'll come off the side rail so we're traveling toward the 2 ball at the correct angle.

time:03:43

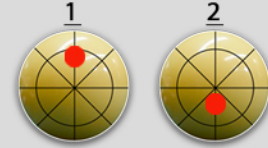
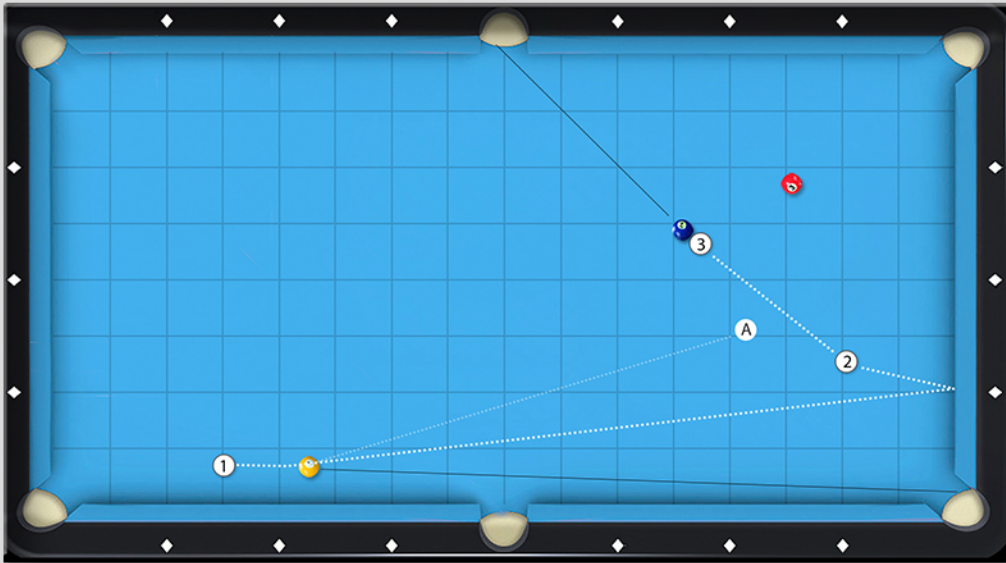


In this pattern the key is ending up on or very close to the 2 ball pocket line so we can play a stop shot for the 3 ball. Before shooting the 1 ball find where the 2 ball pocket line meets the side rail 'A'. If we can send the cue ball toward the side rail near 'A' the cue ball should end up on or close to the pocket line.

2

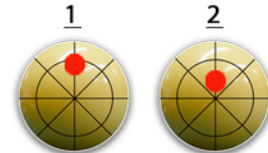
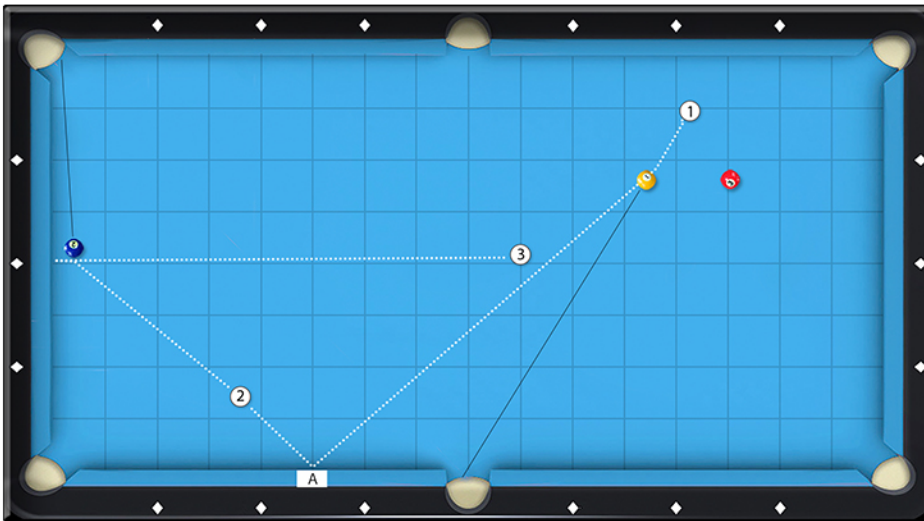
THREE BALL PATTERNS

time:04:57



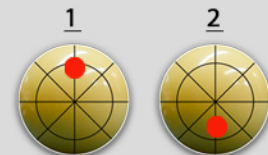
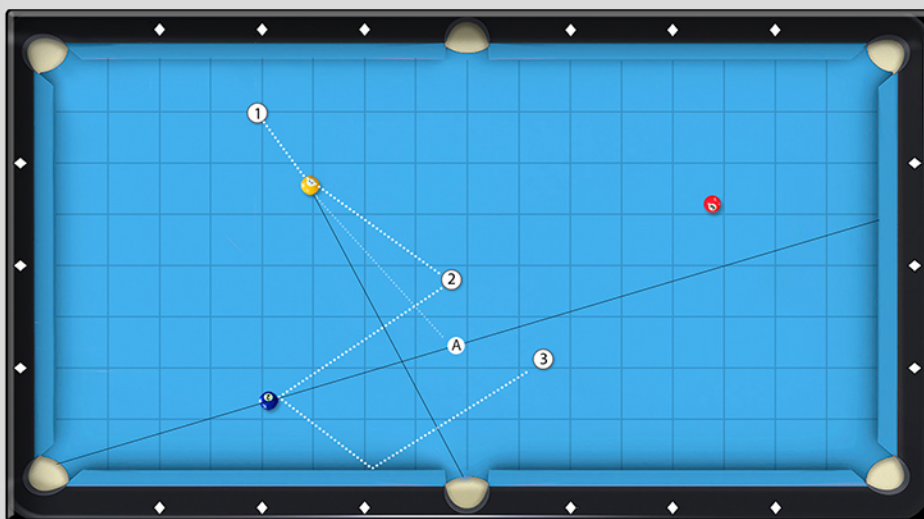
In this pattern the 2 ball is in a tough position. We could pocket the 1 ball and just roll into our position for the 2 in the side pocket 'A' but our speed control would have to be excellent. Instead, we'll send the cue ball off the end rail using high action - this opens up our position window.

time:05:40



In this pattern the key is creating the ideal angle on the 2 ball that will send the cue ball toward the 3 ball. Since we're not using sidespin we really need to focus on ideal angles. Once I find my ideal angle I'll give myself a target on the side rail to send the cue ball using high action 'A'.

time:07:09

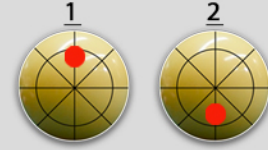
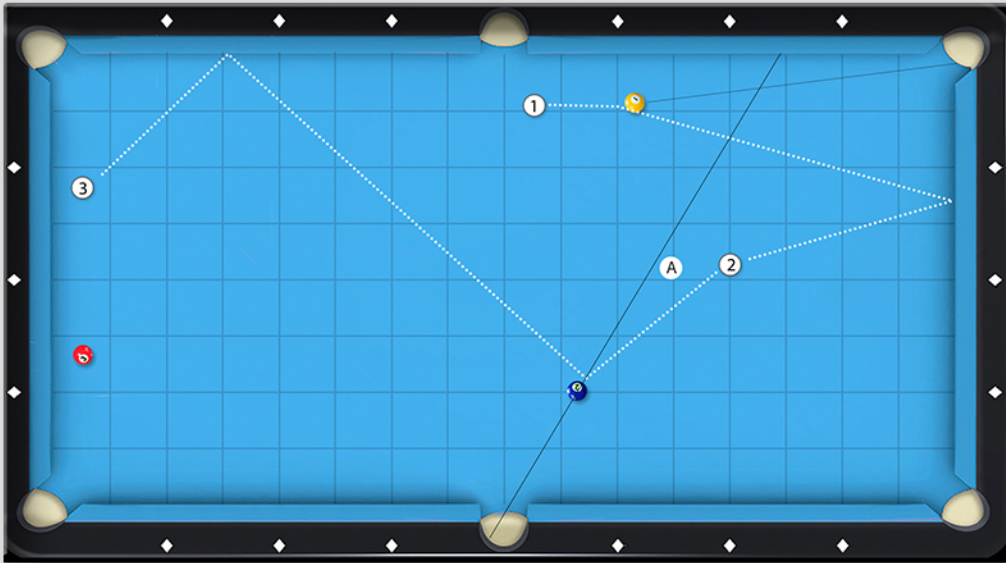


In this pattern we can pocket the 1 ball and land on the 2 ball pocket line 'A'. If we have the speed of the table down this isn't a bad option - the danger would be in going a little too far ending up with an awkward angle. In this pattern we'll end up short of the 2 ball pocket line - we'll then pocket the 2 ball sending the cue ball off the bottom side rail toward the 3 ball.

3

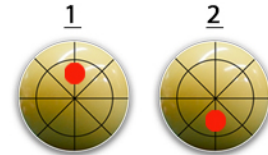
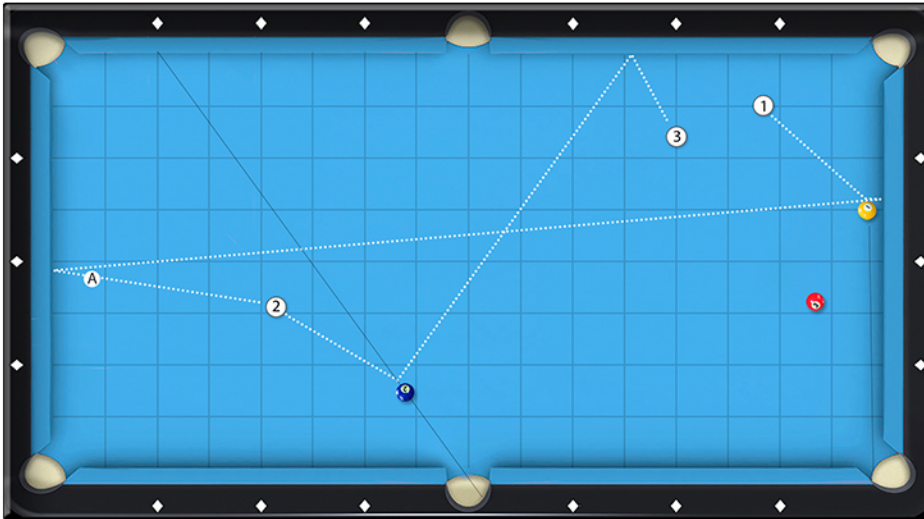
THREE BALL PATTERNS

time:07:58



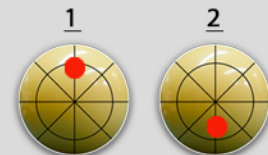
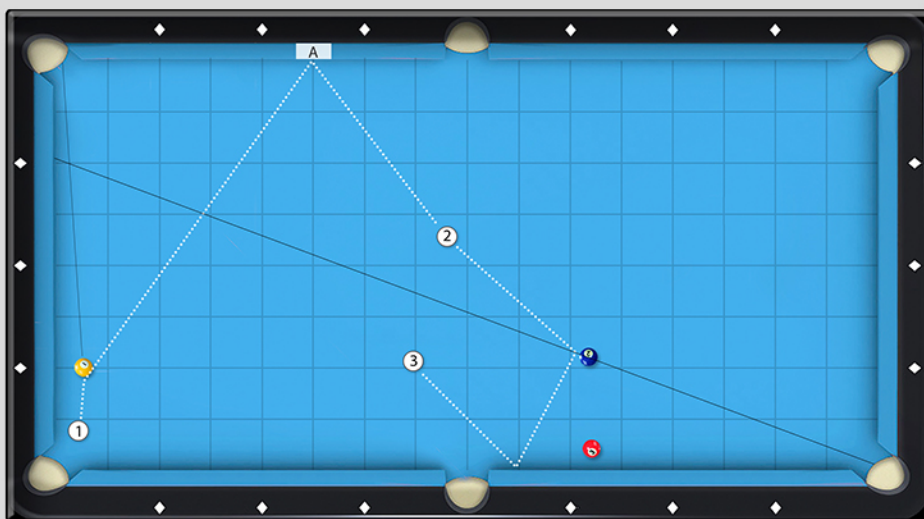
The key to this pattern is ending up on the correct side of the 2 ball pocket line. Notice that if we end up too close to the pocket line 'A' we'll have to work much harder to put the cue ball on the correct side of the 3 ball. When we shoot the 1 ball we'll send the cue ball off the end rail opening up our position window - in this position shot it's better to underhit the shot than overhit the shot.

time:09:07



The key to this pattern is ending up on the left side of the 2 ball pocket line for the side pocket. We could pocket the 1 ball and roll into our position area but our speed would have to be excellent - sending the cue ball off both end rails opens up our position window. So even if we end up near the end rail we still have an angle we can work with 'A'.

time:10:15

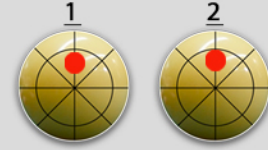
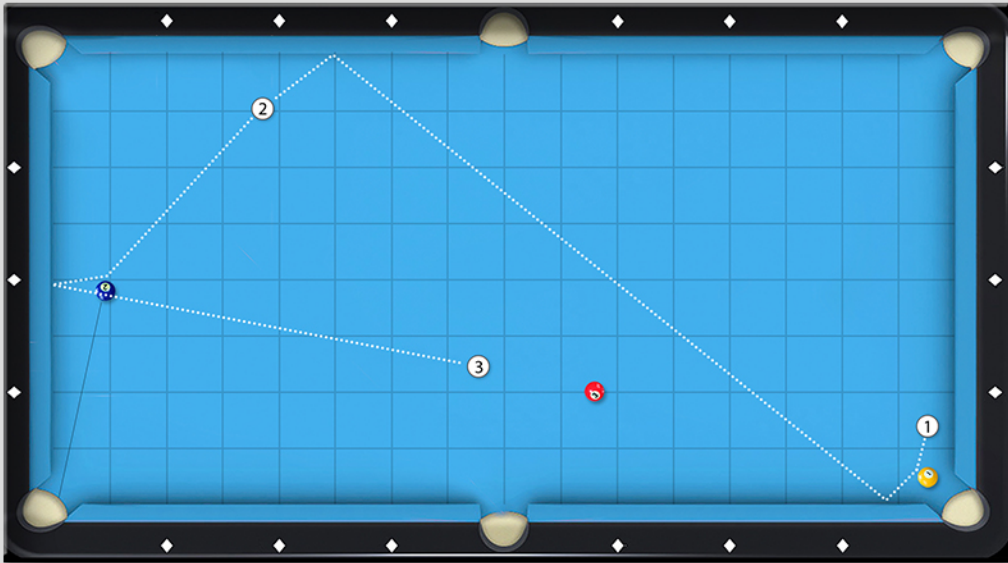


Here's a pattern that sometimes trips up players. In this pattern the key is creating an angle on the 2 ball that will give us our position on the 3 ball. In this layout we'll send the cue ball off the top side rail so the cue ball is traveling toward the 2 ball at the correct angle.

4

THREE BALL PATTERNS

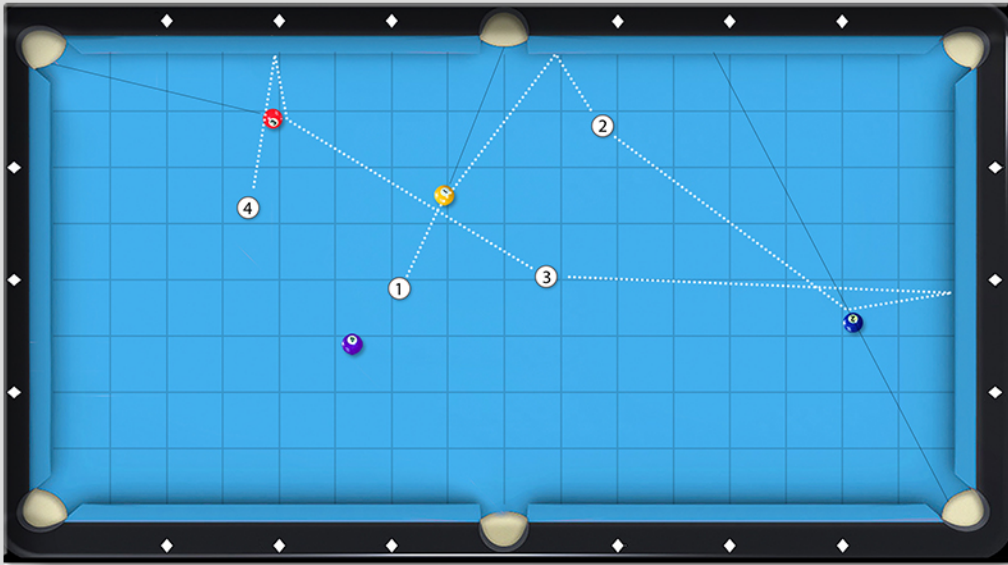
time:11:03



In this pattern before we shoot the 1 ball we need to find what angle on the 2 ball is going to send the cue ball toward the 3 ball. Once we find this angle we'll place the cue ball near the 1 ball pocketing the 1 ball and sending the cue ball two rails toward our position area. Note: we'll be striking the 1 ball extremely thin and using the angle from the cue ball to the 1 ball to control the cue ball's path.

1

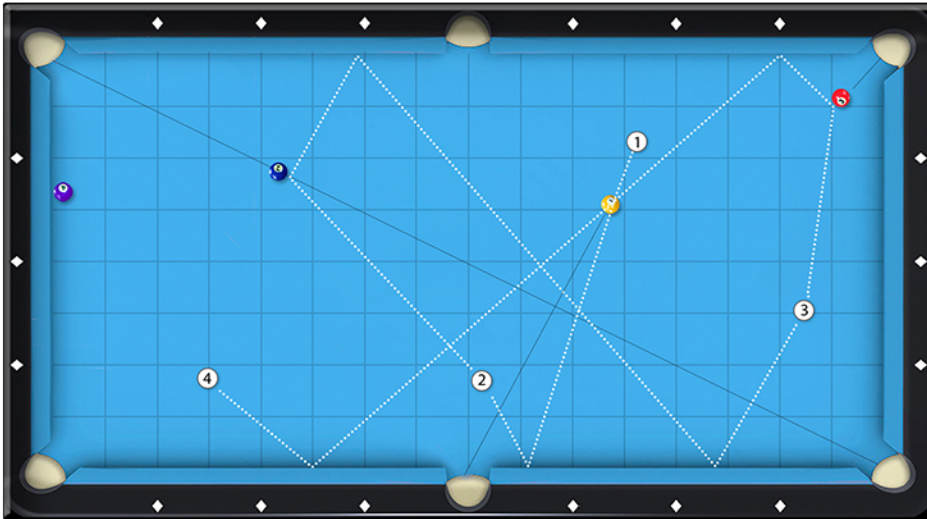
FOUR BALL PATTERNS



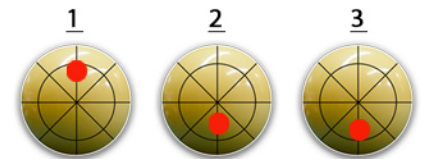
time:12:22



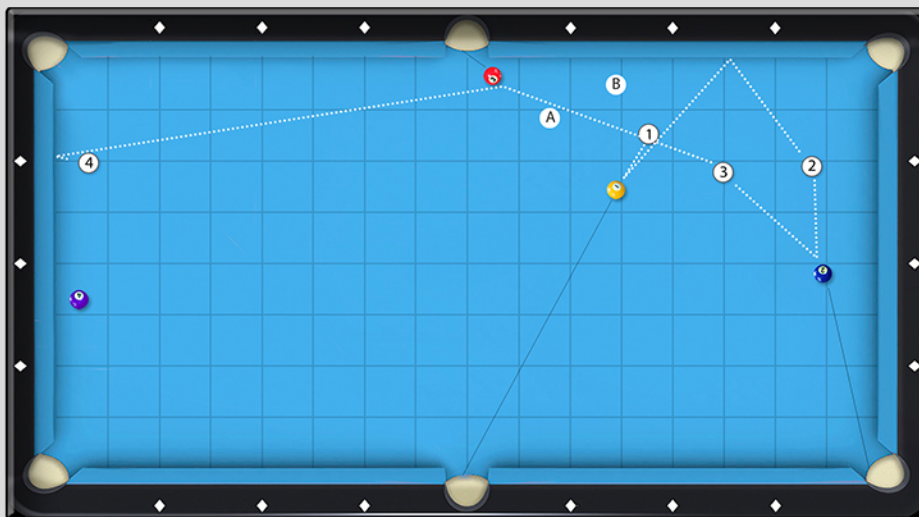
The two keys to this pattern are creating the ideal angle on the 2 ball that will allow us to roll in the 2 ball and send the cue ball toward the middle of the table - the second key is ending up with an angle on the 3 ball that will send the cue ball off the side rail for shape on the 4 ball.



time:13:54



The key to this pattern is creating an angle on the 2 ball that will send the cue ball toward the end rail near the 3 ball. Since it's important that we end up below the 2 ball pocket line we'll send the cue ball off the side rail and toward the 2 ball at the correct angle. Once we're on the 3 ball we'll use a low stun shot to send the cue ball to the bottom side rail.



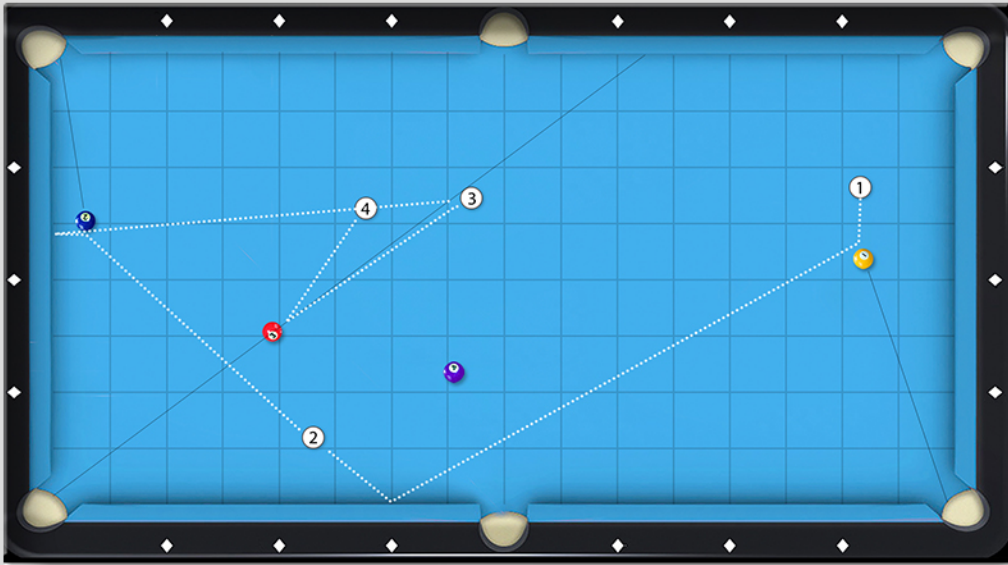
time:14:58



The key to this pattern is creating the ideal angle on the 3 ball to get on the 4 ball. Ending up on the 3 ball pocket line 'A' or with too much angle 'B' will make it difficult to get on the proper side of the 4 ball. If we can end up near the 2 ball pocket line when we play shape on the 2 ball, we can draw back for our ideal angle.

2

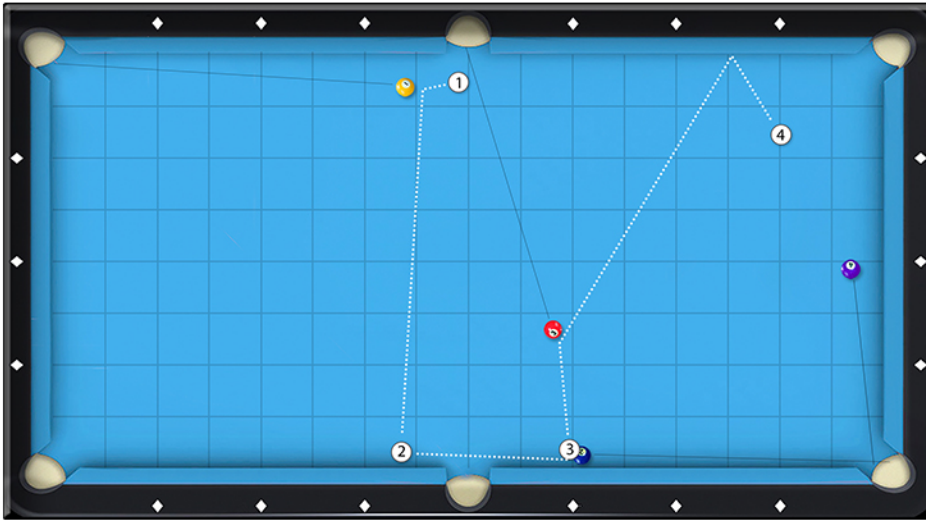
FOUR BALL PATTERNS



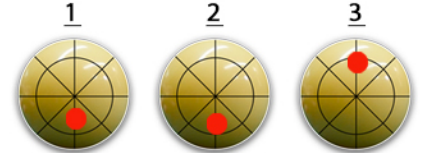
time:16:31



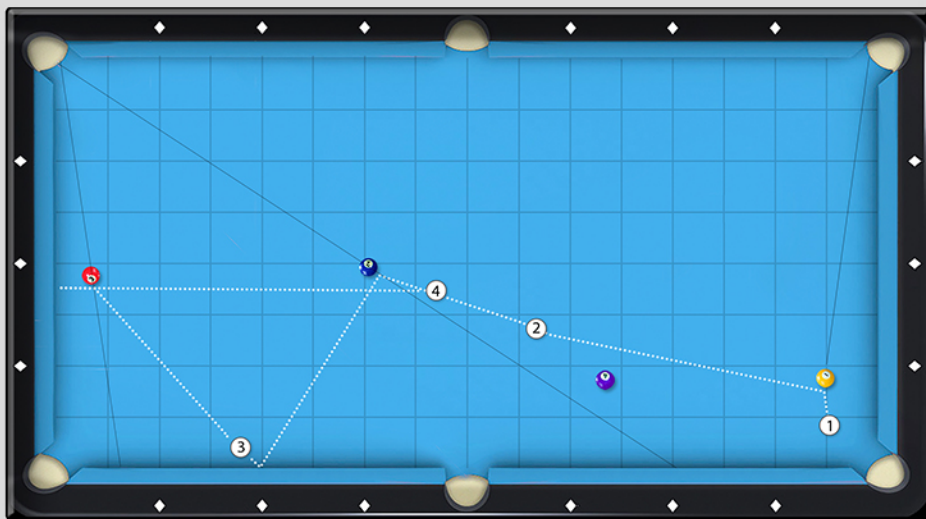
The key to this pattern is creating an angle on the 2 ball that will make it easy to get our position on the 3 ball. Once we find our ideal angle we need to find the best way to get to this angle from the 1 ball - if we can place the 1 ball at a slight angle to the 1 ball we can stun it to the bottom side rail for our position. When we shoot the 2 ball our goal is to end up on or near the 3 ball pocket line.



time:18:19



In this pattern if we can end up near the 2 ball pocket line the rest of the pattern will fall into place. If we place the cue ball at a slight angle to the 1 ball we can stun the cue ball over to the other side rail. When performing the 1 ball shot give yourself an angle where the shot is still easy but it's enough angle that it will help move the cue ball over to our position area.



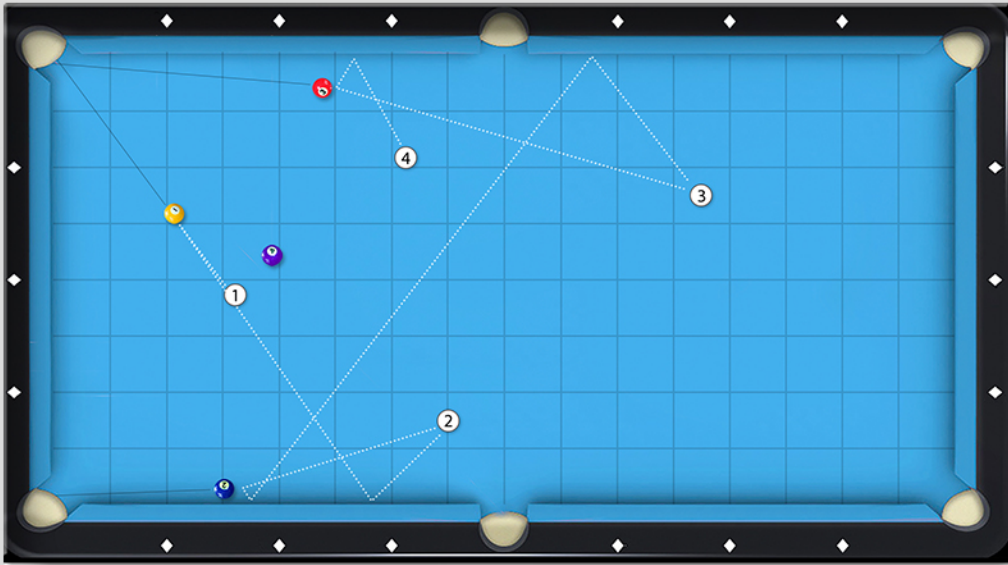
time:19:20



In this pattern the key is ending up on the right side of the 2 ball pocket line. When shooting the 1 ball we want to pick a shot that will send the cue ball toward the 2 ball at the correct angle so our speed doesn't have to be perfect. A stun shot toward the 2 ball should work for getting our angle on the 2 ball.

4

FOUR BALL PATTERNS



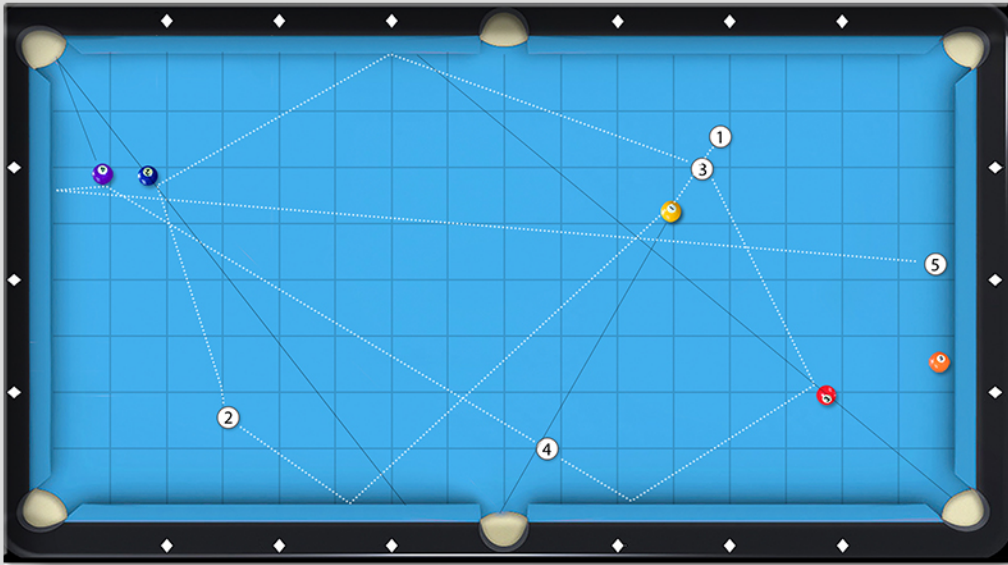
time:20:45



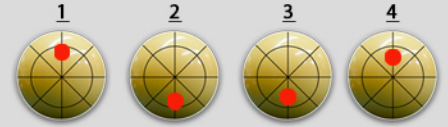
In this pattern the key is getting the correct angle on the 2 ball to get on the 3 ball. Since we're not using sidespin we have to be very precise in what angle we have on the 2 ball. In this layout we'll drawing the cue ball back to the side rail from the 1 ball. The goal is to send the cue ball toward the third diamond with enough speed to create our angle.

1

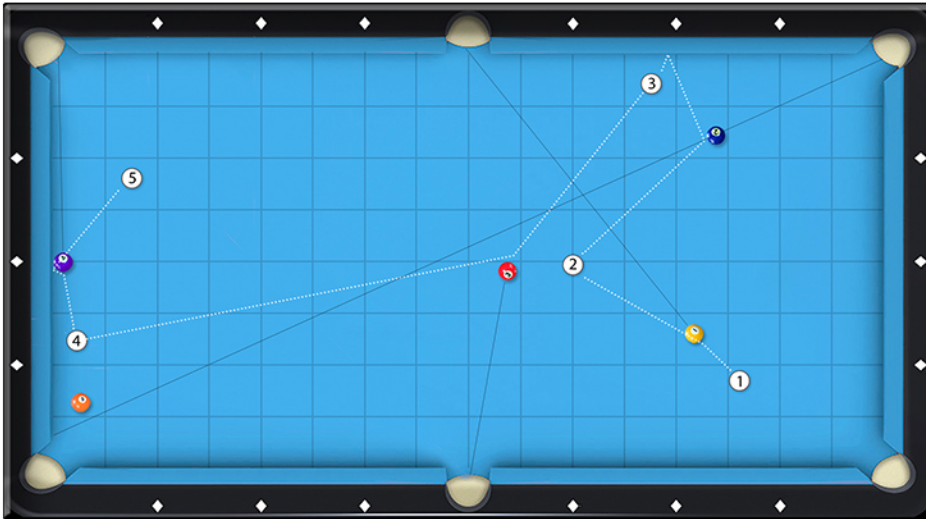
FIVE BALL PATTERNS



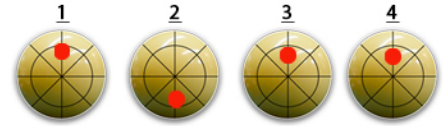
time:22:02



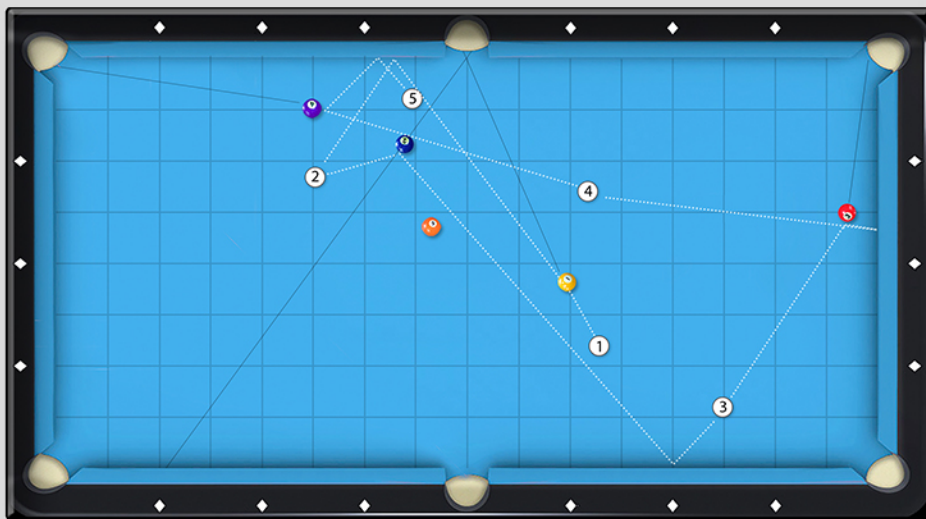
In this pattern we have two key shots: the first key shot is ending up below the 2 ball pocket line. The second key shot is pocketing the 2 ball and ending up on the right side of the 3 ball pocket line. We'll pocket the 1 and send the cue ball off the side rail for our angle on the 2 ball - then we'll use a draw shot to cross the 3 ball pocket line off the side rail.



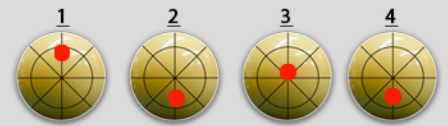
time:23:43



The key to this pattern is creating the ideal angle on the 3 ball that will allow us to softly roll it in and the cue ball will land between the 4 and 5 ball. Our ideal angle is near the second diamond so when we pocket the 1 ball we need to make sure we end up with a slight angle on the 2 ball pocket line. When shooting the 2 ball landing at the correct angle is more important than getting close to the 3 ball.



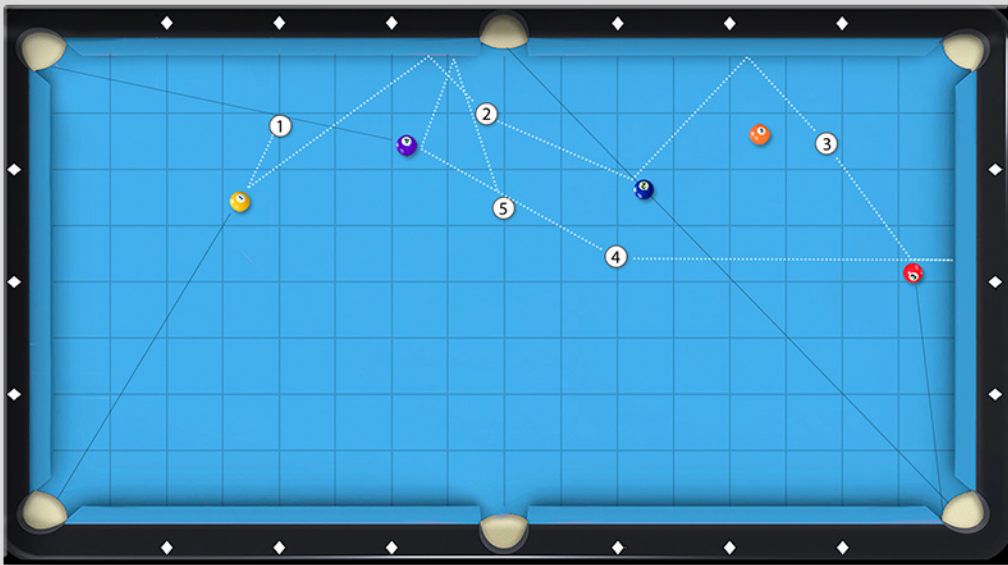
time:24:56



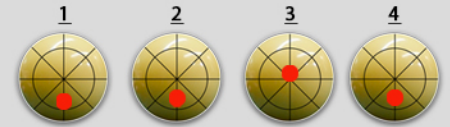
There are two key shots in this pattern. The first key shot is pocketing the 1 ball with high action and coming off the top side rail for our shape on the 2 ball. The next key shot is drawing the cue ball over to the side rail for our angle on the 3 ball.

2

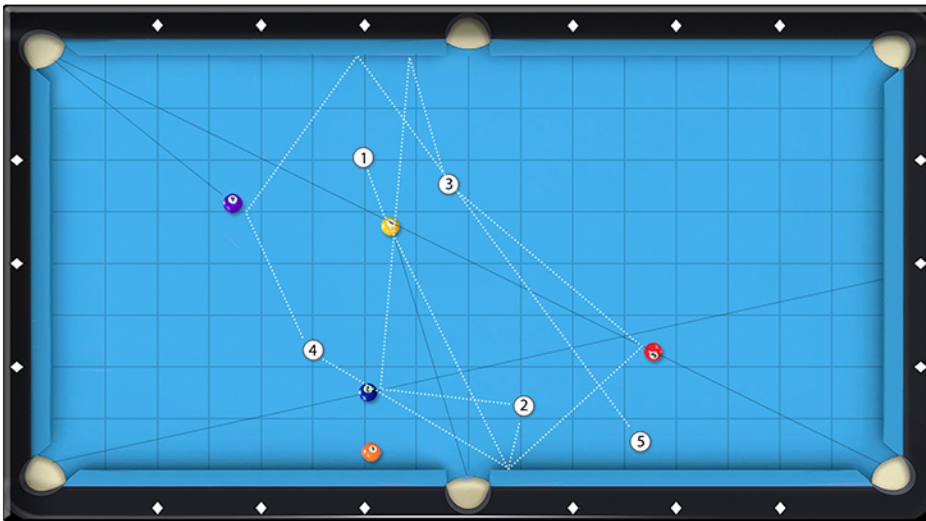
FIVE BALL PATTERNS



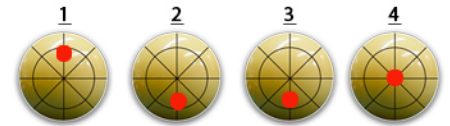
time:26:07



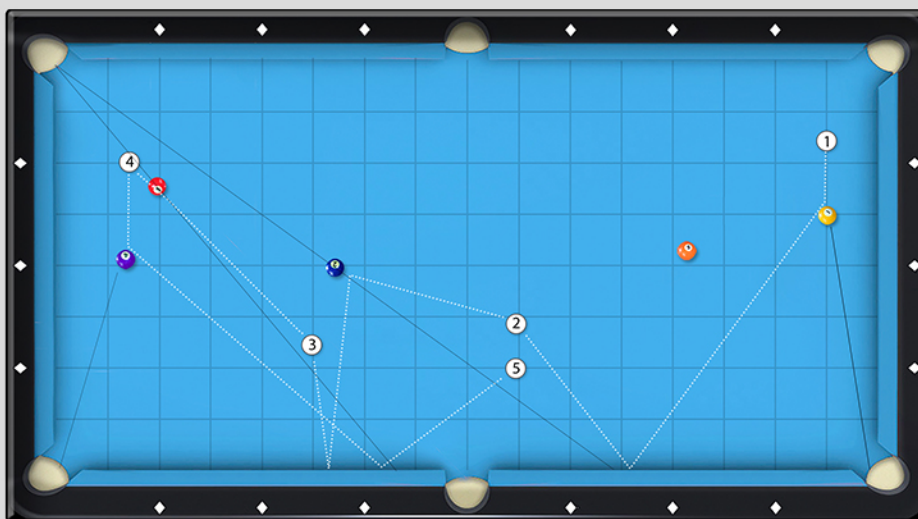
There are two key shots in this layout. The first key shot is ending up on the left side of the 2 ball pocket line so we can stun the cue ball over to the side rail for shape on the 3 ball. When we shoot the 1 ball we'll be drawing the cue ball back to 35 on the top side rail. The next key shot is stunning the 2 ball over to the side rail creating our high angle on the 3 ball.



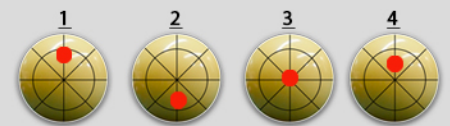
time:27:35



In this pattern we have three key shots. The first key shot is creating the angle on the 2 ball that will send the cue ball toward the top side rail which will put us on the proper side of the 3 ball pocket line. We'll use high action when we shoot the 1 ball to come off the side rail putting us on the correct side of the pocket line. When we shoot the 3 ball we need to make sure we cross the 4 ball pocket line creating our angle.



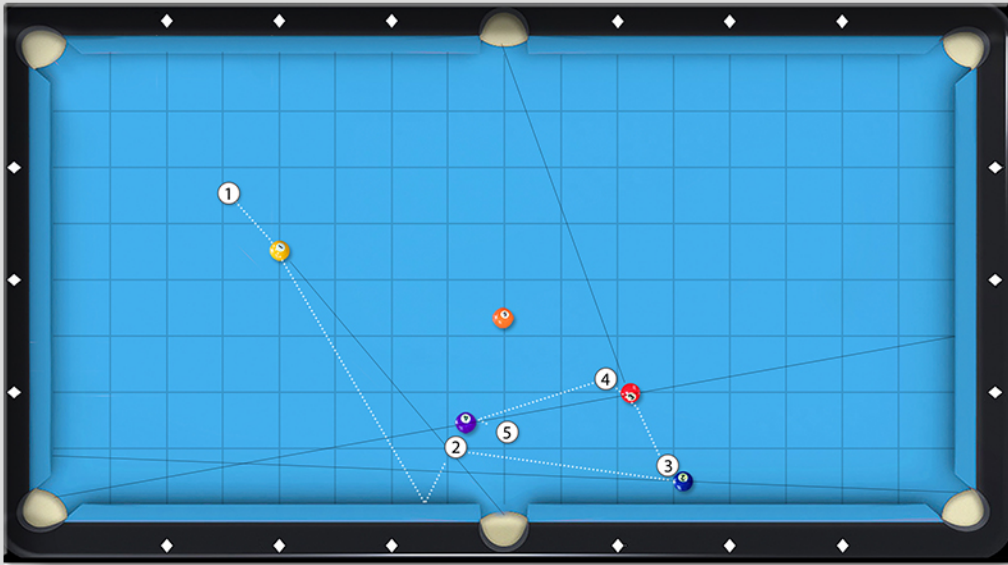
time:28:55



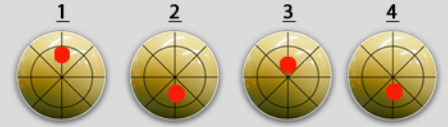
In this pattern our goal is to end up on the 3 ball pocket line - from there we can create a nice angle on the 4 ball that will send the cue ball toward the 5 ball. Since we need to end up on the 3 ball pocket line we'll create an angle to the right of the 2 ball pocket line from the 1 ball. A stun shot over to the side rail off the 2 ball should land us on or near the 3 ball pocket line.

3

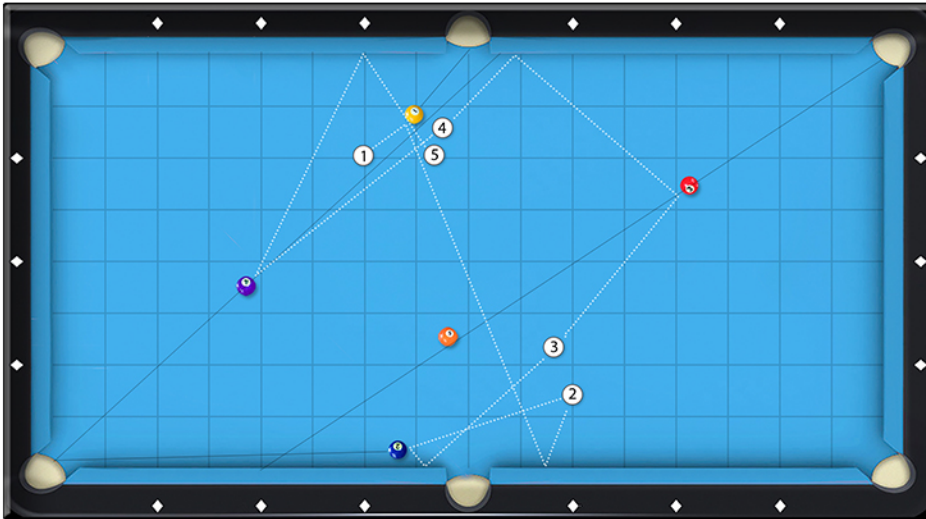
FIVE BALL PATTERNS



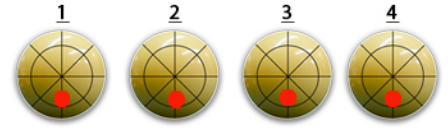
time:30:22



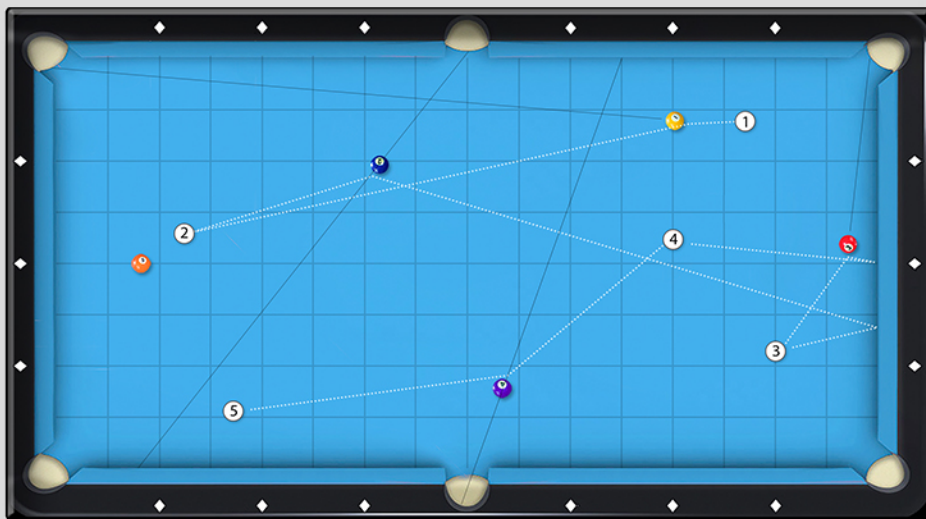
In this pattern, once we're on the 2 ball the rest of the pattern falls into place. We need to shoot the 1 ball and come off the side rail landing on or above the 2 ball pocket line. When performing shots like this it's sometimes a good idea to send the cue ball toward a potential blocker ball (in this case the 4 ball) so we don't get snookered - this way if we overhit the shot the cue ball will track toward this blocker ball.



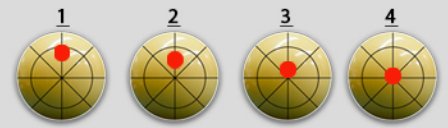
time:31:33



The key on this shot is creating an angle on the 2 ball that will allow us to pocket the 2 ball and end up just below the 3 ball pocket line. In this pattern we'll be drawing the cue ball to the side rail with enough speed to come off the rail creating our angle. When playing the 3 ball we need to visualize the 4 ball pocket line since we need to land on or close to it.



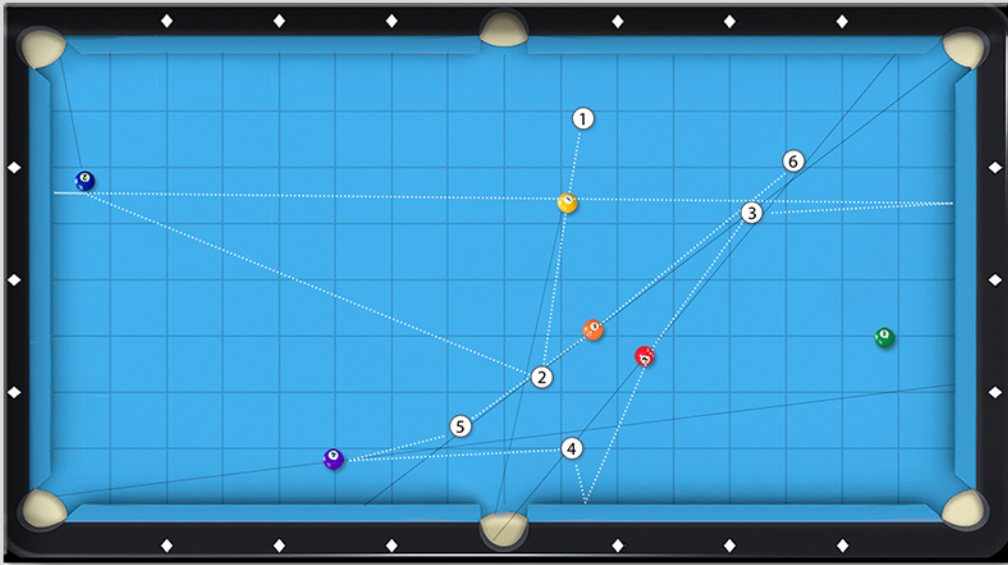
time:33:11



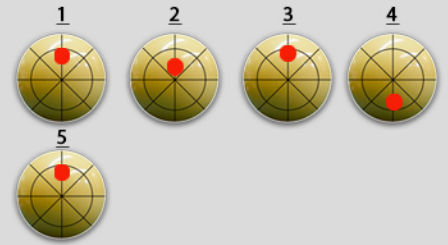
In this pattern we have two key shots - the first key shot is pocketing the 1 ball and crossing the 2 ball pocket line creating our angle to get on the 3 ball. When shooting the 1 ball visualize the 2 ball pocket line and focus on crossing this line with the cue ball. The second key shot is pocketing the 3 ball and ending up just below the 4 ball pocket line.

1

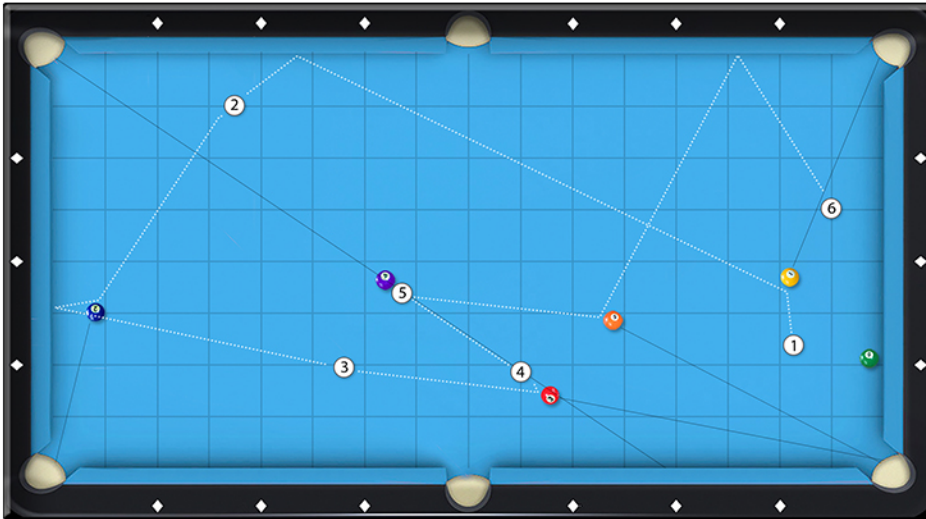
SIX BALL PATTERNS



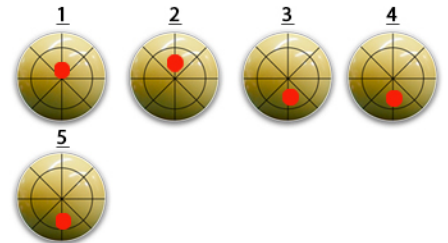
time:34:50



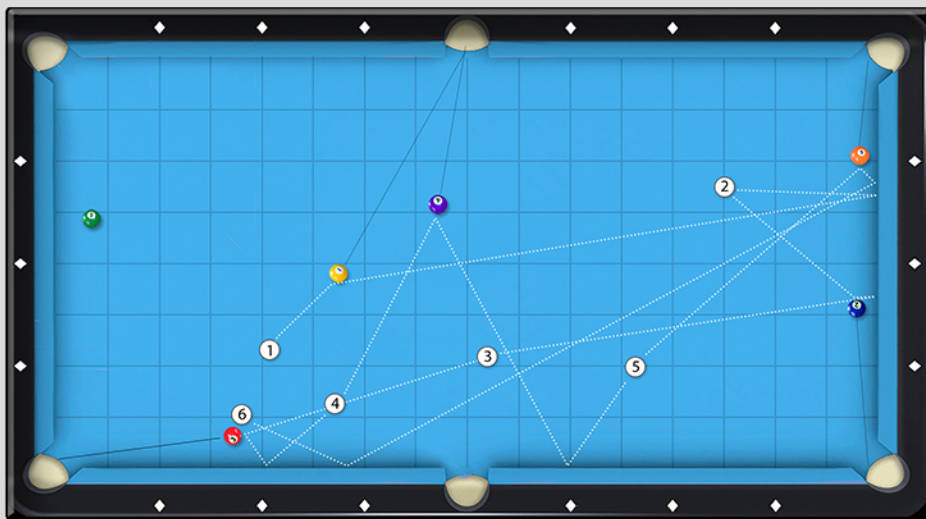
In this pattern the key shot is obtaining position on the 3 ball for the side pocket. Since we're not using sidespin we need to really focus on creating the ideal angle on the 2 ball that will send the cue ball up and down the table for our position on the 3 ball. When shooting the 3 ball the goal is to end up on or just above the 4 ball pocket line so we can draw back landing on the 5 ball pocket line.



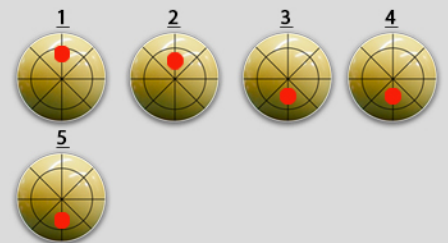
time:37:10



In this pattern the key is getting the correct angle on the 2 ball - once we have the correct angle the rest of the pattern will fall into place. When shooting the 1 ball the goal is to stun the cue ball sending the cue ball toward the top side rail between the second and third diamond landing near the second diamond. At this angle we can roll in the 2 ball sending the cue ball toward the 3



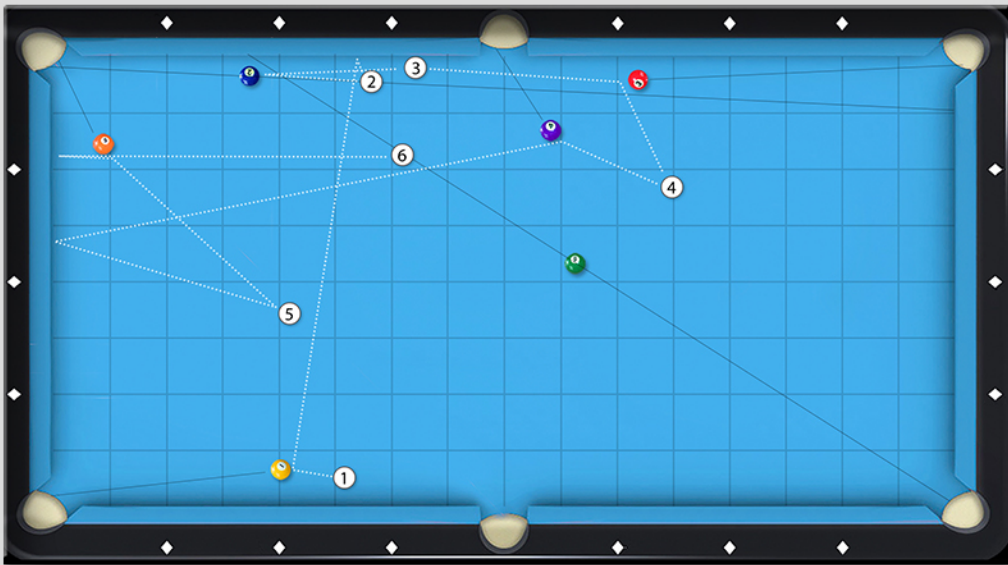
time:38:55



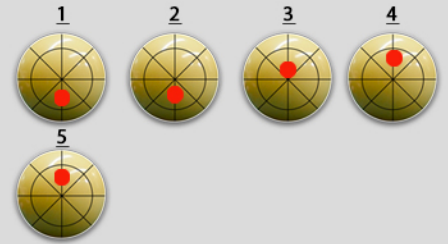
There are two key shots in the pattern: the 1 ball and the 4 ball. When we shoot the 1 ball we need to send the cue ball off the end rail creating a high angle on the 2 ball. At this angle the cue ball should head toward the 3 ball at the proper angle. When shooting the 4 ball we need to draw back to the side rail creating a high angle on the 5 ball.

2

SIX BALL PATTERNS



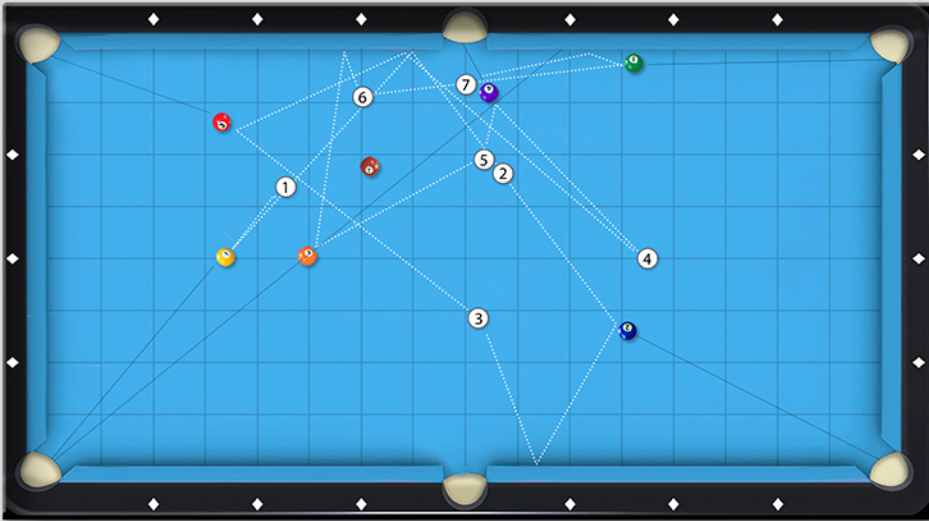
time:40:35



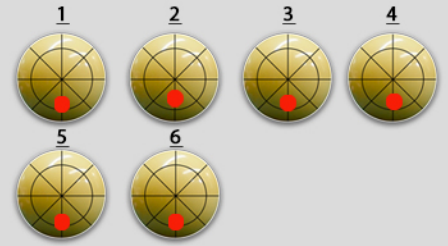
The shot that sets up the whole pattern is the 1 to the 2 ball. If we can pocket the 1 ball and stun the cue ball over to the top side rail ending up on or very close to the 2 ball pocket line we can create an angle on the 3 ball to get on the 4 ball. When shooting the 4 ball the goal is to send the cue ball off the end rail creating a high angle on the 5 ball.

1

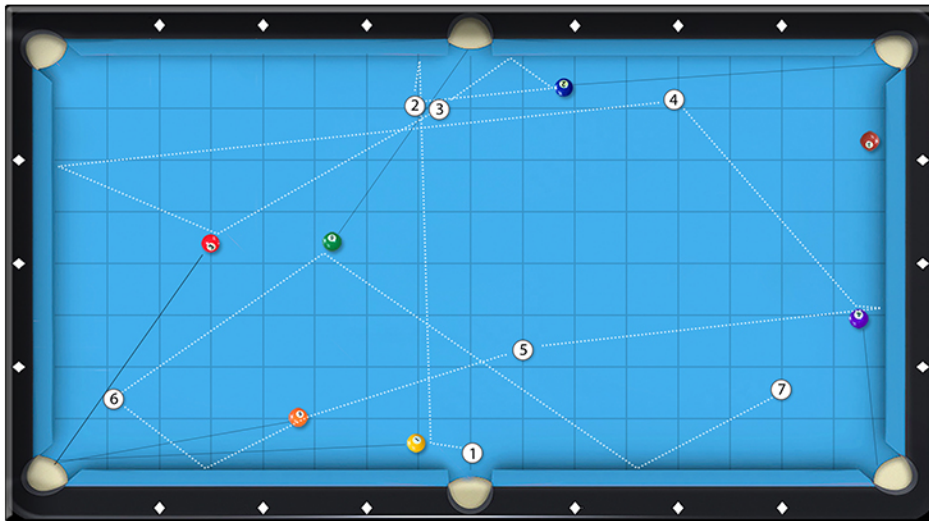
SEVEN BALL PATTERNS



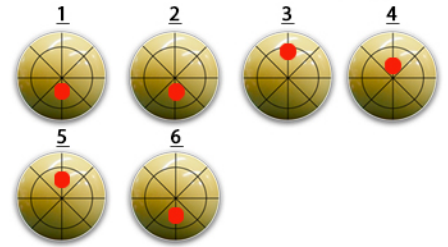
time:41:51



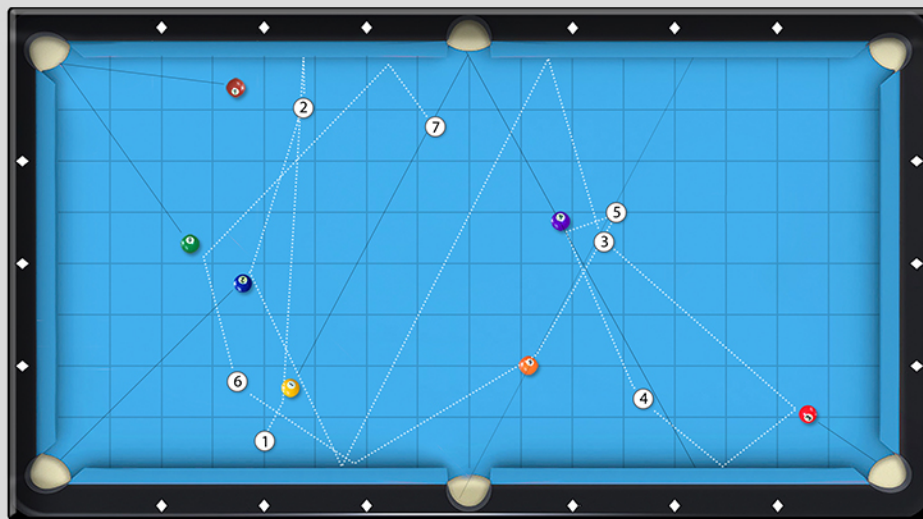
There are two key shots in this layout: the 2 to the 3 and the 5 to the 6. When shooting the 1 ball we need to create an angle on the 2 ball that will send the cue ball to the middle of the table for shape on the 3 ball. Pocketing the 1 ball and drawing back to the top side rail gives us a nice angle on the 2 ball. When shooting the 4 ball we need to end up on the right side of the 5 ball pocket line.



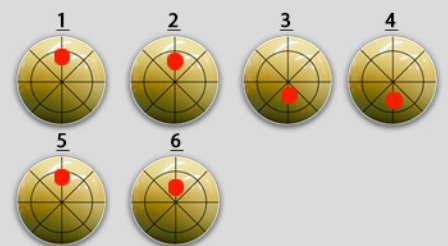
time:43:54



The key shot in this pattern is creating an angle on the 3 ball that will send the cue ball toward the other half of the table for shape on the 4 ball. The goal is to create an angle on the 3 ball that do most of the work as far as moving the cue ball to our position area. If we can end up near the side pocket area for our position this angle should move the cue ball to the other half of the table.



time:48:58

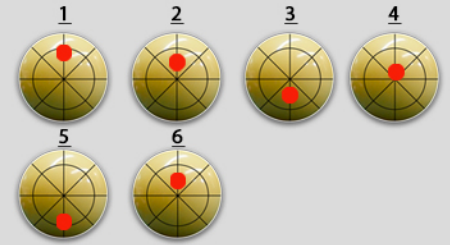
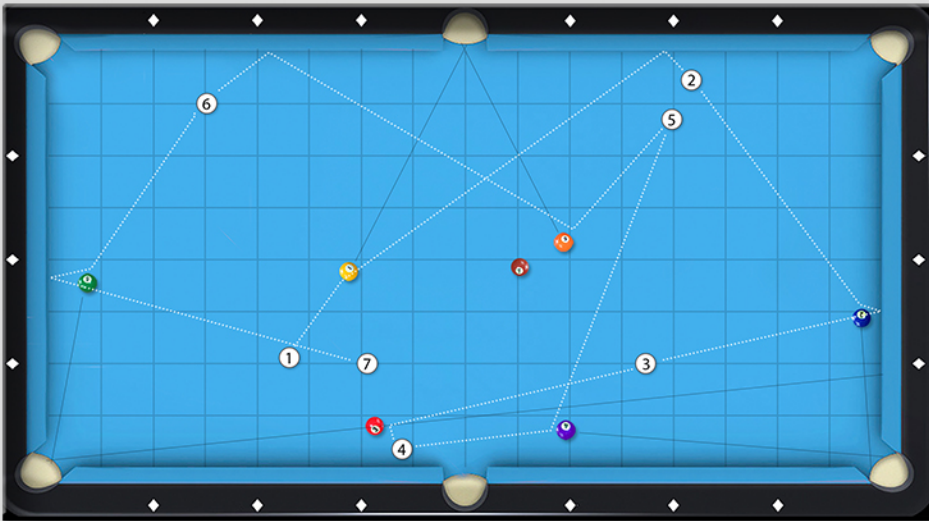


We have two key shots in this pattern. The first key shot is creating an angle on the 2 ball that will send the cue ball off the top side rail giving us the proper angle on the 3 ball. The second key shot is making sure we cross the 4 ball pocket line when shooting the 3 ball.

2

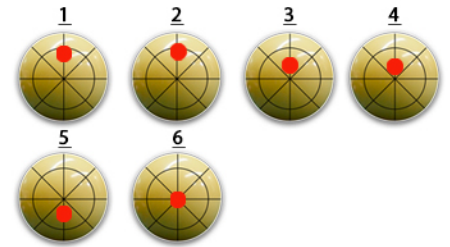
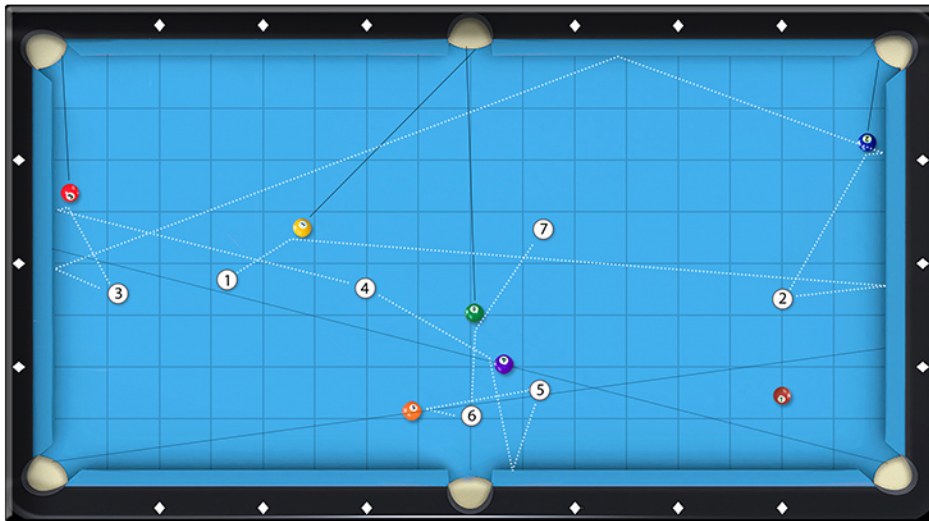
SEVEN BALL PATTERNS

time:48:20



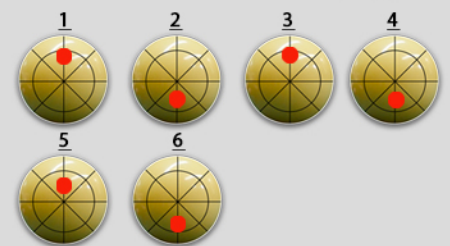
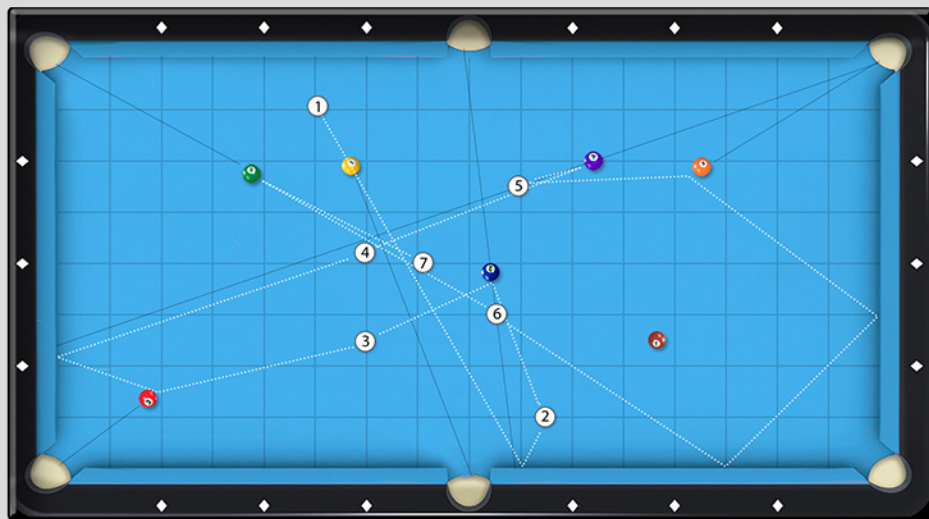
The key shot in this pattern is creating an angle on the 4 ball that we can use to get on the 5 ball. The goal when shooting the 1 ball is creating an angle on the 2 ball that will send the cue ball toward the 3 ball. If we can end up above the 3 ball pocket line we can slide the cue ball over to the side rail for our angle on the 4 ball.

time:50:11



There are two key shots in this pattern. The first key shot is creating an angle on the 2 ball that we can use to send the cue ball toward the other end rail for shape on the 3 ball. Once we're on the 3 ball the goal is to end up on or above the 4 ball pocket line.

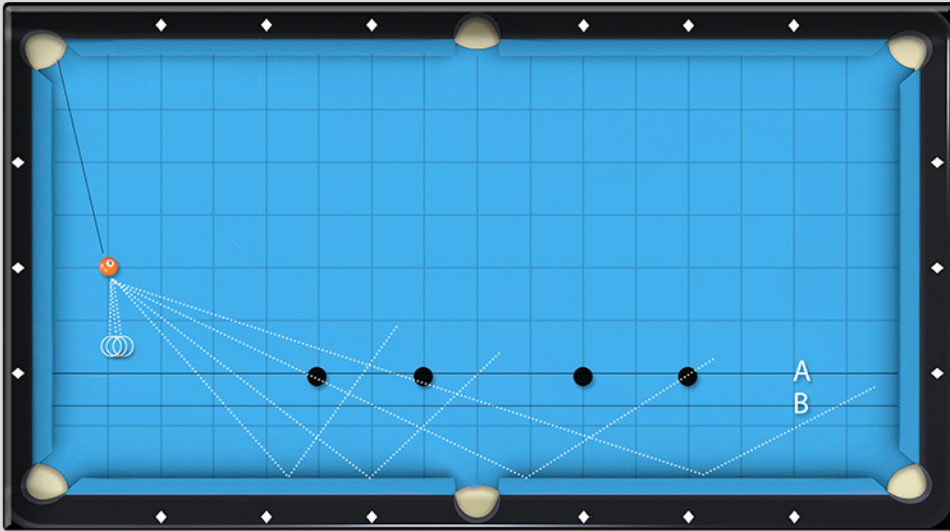
time:52:02



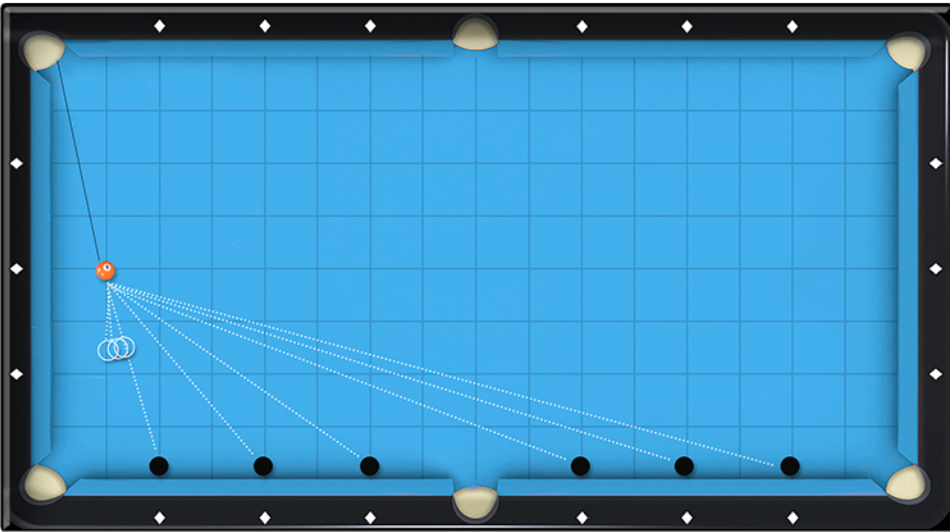
The key shot in this pattern is creating an angle on the 3 ball that will send the cue ball toward the 4 ball ending up on or very close to the 4 ball pocket line. If we can end up on or near the 2 ball pocket line we'll be close to the correct angle on the 3 ball that will send the cue ball toward the 4 ball. When shooting the 1 ball visualize the 2 ball pocket line when sending the cue ball to the side rail.

1

DRAW DRILLS



In this drill our goal is to control the path of the cue ball on a draw stroke. Place four obstacle balls about a diamond away from the side rail and attempt to draw the cue ball around each obstacle ball 3x (5x if you want to challenge yourself). Once you become better at this drill try moving the obstacle balls closer to the side rail 'B'.



In this drill place target balls in front of each diamond. The goal of this drill is to pocket the object ball and draw back striking each target ball. Try to strike each target ball 3x before moving on. Another challenge is to draw back striking each target ball along the rail without missing.