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Shuffleboard 101



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WARNING

If you have just retired to Florida and want to spend your golden years just lying in the sun and watching your favorite TV game shows, do not read this book.

If your idea of high drama is melding double aces in a double deck pinochle game or winning a free ticket in the Florida Lottery, throw this book away.

If you just want to play an occasional game of friendly shuffleboard with another congenial couple on a Sunday afternoon, go no further in this book.

However, if you are looking for a sport that will keep you mentally and physically alert, that will make your adrenalin flow and your blood race in your veins, I've got the game for you. But be forewarned. For those who enjoy the challenge of competition, shuffleboard can be addictive.

For several years I was fortunate in being able to spend my summers in Hendersonville, N. C., where twentyseven counts are used by Florida shuffleboard fanatics from mid-May to mid-September. Between bi-weekly tournaments we would play daily, starting at ten in the morning and playing until eight at night with short breaks for lunch and dinner. Serious Florida shufflers who could not come up for the season would travel 1600 to 1700 miles each way to play in a major tournament. First place money would not pay their motel bills.

I have friends who play every state tournament, driving through all kinds of weather from Deland on the north to Hollywood on the south, shivering on the counts on a February morning and sweating on a hot October afternoon. But it is all worth it if you are recognized as one of the best eight men or eight women players in the state by being invited to play in shuffleboard's world series, THE MASTERS.



*Winning is not a sometime thing.
You don't win once in a while.
You don't do things right once in
a while. You do them right all
the time. Winning is a habit.
Unfortunately, so is losing.*

Vince Lombardi

I had an old flame from Cleanwater,
 Who never did what she ought ten.
 She'd clean when she shouldn't,
 Play board when you wouldn't
 And claim that's the way that I taught 'er.

Table of Contents

PART 1 - THE BASICS

I Playing Skill - - - - -	1
II St. Pete Block - - - - -	2
III Cleaning a Block - - - - -	3
IV Tampa Block - - - - -	4

PART 2 - GETTING IN A LITTLE DEEPER

I The Scoreboard - - - - -	6
II Kitchen Baiting - - - - -	7
III Headhunting - - - - -	8
IV Rushing - - - - -	9
V The Primrose Path - - - - -	9
VI Know Your Opponent - - - - -	10
VII Defense - - - - -	11
VIII The Sixth Disc - - - - -	13
IX The Seventh Disc - - - - -	14
X The Hammer - - - - -	15
XI Count Drift - - - - -	15
XII 'Snuggling' - - - - -	17
XIII Go with the Percentages - - - - -	17
XIV The Practice Frames - - - - -	18
XV Miscellany - - - - -	19

GLOSSARY

There was an old man from Montcliff,
Who brought on mountains of grief.

He'd dispute every call,
Bang his cue on the wall
And shout that the ref was a thief.

Part 1 - The Basics

The following four chapters will deal with the basic strategy of modern shuffleboard, how to set up a block and how to hide a disc behind it, and how to keep your opponent from doing the same.

If you learn these skills well and nothing more, relying on common sense for the rest of it, you will win more games than you lose, as long as you do not engage in pro tournament play. To compete with the pros in pro tournaments, you must go deeper into strategy that is what Part 2 is all about.

*I knew an old coot most conceited,
Who never was defeated.
Every game that he blew,
Was his partner's due
And he'd call him (expletive deleted).*

I Playing Skill

1

In any sport, mastering the proper technique is essential if you want to be a winner. In baseball there is one best way to address the ball. In golf there is one best way to putt or drive.

Here are ten points that make up the one best way to propel a disc accurately. Practice them until they become second nature to you and you will be a winner.

1. Hold your cue correctly. Let the extreme end of the cue rest lightly on the index and middle finger, just below the rubber tip, with your thumb holding it down lightly on the upper side. Never grip the cue.
2. Be sure the fork of your cue is flush up against the disc. When you have done this, do not look down at your cue again.
3. Sight along your cue to be sure it is aimed accurately at the target.
4. Stand with your feet parallel and face the target squarely.
5. With your eyes on the target, take a short right step forward (if you are right-handed) and a longer left step in the in the same straight line.
6. While taking these steps, let your hand and arm move backward on relation to your body, so you do not move your cue or disc.
7. Just as your left foot hits the court you should start moving your disc forward by bringing your right arm forward.
8. Bring your arm forward in a pendulum motion until your arm is fully extended. Keep your arm straight but not stiff.

9. Follow through. Keep your eye on the target and your arm extended until your disc has reached its target.

10. Each time you shoot, aim at a specific target, whether it be a disc, a bead glimmering on the court, a convenient mark left by an accommodating bird, or even something that you have created in your mind's eye. For example, with your hammer shot and a clear board, do not simply aim at the seven-eight area. If you do, chances are you will land on the seven-eight line. Instead concentrate on the center of the seven or eight square and that is most likely where you will stop.

If you can develop a nice, easy, natural stroke, you will be able to play for hours without tiring and you will be able to vary speed without losing accuracy, something not all shufflers can do.

II The St. Pete Block

Shuffleboard is a game of block and hide. In a frame where you shoot first you try to put a disc where you can hide behind it but your opponent cannot. There are two such positions on the court. This chapter will deal with one of them. It is called the St. Pete block. The shaded area in the sketch is your hiding place.

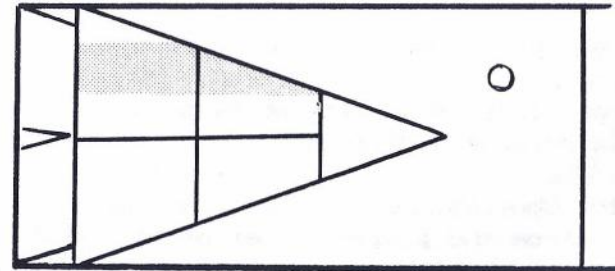
Picture a square whose sides are the lag line, the edge of the court, a line running horizontally from the point of the triangle to the edge of the court and vertically from the point of the triangle to the lag line. Place your St. Pete block in the center of this imaginary square.

This will give you a place to hide a disc without affording your opponent the same opportunity.

In setting up a hide, shoot from the inside corner of your shooting area. This will minimize the angle of your shot so if it goes short or long it will not stop too far to the right or left.

If the block is not removed by your opponent, or if he hits it squarely, replacing your disc with his in approximately the same location, shoot your next disc from the outside corner and try to put it in the seven or eight space behind the block.

If your opponent clears out your block, put up another one. Eventually he will miss your block or hit it squarely, leaving you a hide. This strategy requires patience, but will eventually reward you.



III Clearing a Block

If you are shooting second in a frame and your opponent has put up a block, try to remove it with a fairly hard, off center blow. This will result in both discs flying off into the gutters. If you do this successfully throughout the frame, you should be left with the last shot and an opportunity to score a seven or eight.

When clearing blocks, use a smart shot, but do not shoot so hard that your disc careens around like a dodge-em car at the fair. Also, if you shoot too hard it will be difficult to maintain accuracy.

NOTE: When shooting the last disc, never shoot for a ten unless it is near the end of the game and you need it to win. The ten area is so small, and the difference of two points over the eight is so little that the risk-to-reward ratio does not justify it.

IV The Tampa Block

In addition to the St. Pete block, there is one other position where you can place a disc to give yourself a hide without giving one to your opponent.

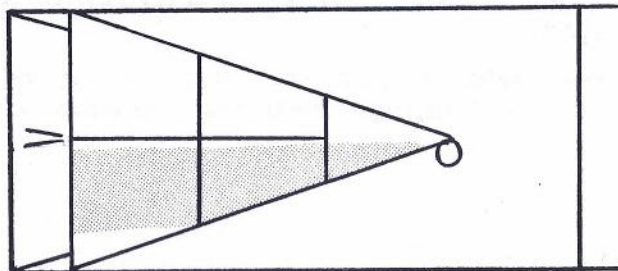
This position is known as the Tampa block.

The Tampa block is positioned next to the point of the triangle on your side of the court.

As with the St. Pete block, set up the Tampa by shooting from the inside corner of your shooting area and getting behind it by shooting from the outside corner.

Be very precise in setting up the Tampa. If it is slightly to your side of the point, your opponent can use it as a very thin St. Pete, slipping over the center line for a hidden seven.

If it goes too far in the other direction, that is, if it covers the point, your opponent has the same opportunity as you have to hide behind it.



If the court has a decided drift to your side of the court, do not use this block. Even a perfectly placed one can be used by your opponent. He will be able to shoot from his outside corner, cross over the center line and stop in the seven area directly behind your hide.

The Spectators

Tell me, Harry, what do they call this silly game? I'm not sure, Joe. Something like 'snuggleboard' or 'shovelboard'.

They should call it 'shove it board'. Look, that guy couldn't even get his disc down into the scoring area and instead of scoring himself, the other guy knocks it out. Hey, look. Someone finally made a score. Now look what the other geezer is doing. Instead of knocking it out, he bumps it down into that skinny area at the bottom of the court. I wonder how many points that's worth? Maybe the idea is to see who can get the smallest score.

And look at the characters. There's one guy with a white beard and all dressed in red. He must think he's Santa Clause.

And look at the guy he's playing against. I think he has about three teeth in his head. If he lost ten pounds, I think the wind would blow him away. And when did you ever see so many little old ladies in tennis shoes?

Hey, look! They're calling over a guy with a magnifying glass. He's looking at one of the discs. What's he looking for--germs?

I give up, Joe. Let's walk over to the lawn bowling courts and watch a game that makes some sense.

Part 2 - Getting in a Little Deeper

There is no such thing as a strategy for all seasons. What will work when you are ahead will probably be all wrong when you are behind and what is appropriate at the beginning of a game may not be the thing to do near the end of the game.

The suggested strategies in this section are, unless otherwise indicated, applicable if the scores are even or close to it.

I The Scoreboard

6

The scoreboard dictates every shot you try. Study it constantly. You will notice in the illustration that the score is about even (15-14). Yellow shoots first. In view of the score, he sets up a block. Black must clear it off. Remember, when the score is even, keep the board clear. Yellow keeps setting up blocks on the chance his opponent will miss one or hit one flush and stick, leaving a disc as a hide.

0	7		
7	7		
7	7		
15	14		

If you are ahead and your opponent starts going on an open board, do not attempt to kitchen him. Continue to keep the board clear. The reason for this will become clear when you read the chapter on kitchen baiting.

If your opponent has the last shot (the 'hammer') and the game is going well for you and is nearly over, and you are sitting on a comfortable lead, you may elect to throw away your first disc conceding him the hammer rather than cluttering up the board and risk being kitchened.

Given the same set of circumstances, if the board is clear and you are shooting your last disc, and your opponent has the hammer shot, you may elect to throw it away, rather than trying some cute tactic to steal his hammer that might backfire. Let him have the hammer.

If you are making your last shot of the game, the board is clear, and your opponent has a two point lead and the hammer. Do not shoot for a high ten. All he has to do is take you out to win. Instead, try for a low seven in one of the corners. It's a long shot and he might miss it, or he might roll over into the kitchen. It's worth a try.

II Kitchen Baiting

7

Disaster! You are twenty points behind. The game is lost. Right? Not necessarily. Desperate times call for desperate measures.

One of the most intriguing features about shuffleboard is that it is possible to subtract points from your opponent's score while you are adding points to your own. This is done through a strategy known as kitchen baiting.

Put up a low seven unprotected. A disc this far down the court is difficult to clear. If your opponent tries to hit it off center, he may miss it completely. Consequently he is going to shoot hard, hoping both discs will go flying. There is a chance he will stick, giving you an opportunity to kitchen him.

If your opponent should fail to remove your disc, do not block it. If you are in a position to settle for one score, you should not be playing kitchen in the first place. Put up another low seven on the opposite side of the board. Now your opponent has three choices. He can:

1. Attempt to clear one of your discs;
2. Try to kitchen one of your discs; or
3. Try to 'snuggle' up against one of your discs.

If he tries No. 1 and succeeds, put up another low seven in the same vicinity.

If he tries No. 1 and misses, put up another score as far from the first one as possible.

If he tries No. 2, he is playing your game and you have an excellent chance to get double and triple scores on him.

If he tries No. 3 and succeeds, put up a third score.

Remember, if you are playing kitchen, the object is to get as many unprotected discs as possible on the board, in an effort to lure your opponent onto the board, where you can kitchen him.

Although you should follow through on all your shots, it is critical that you do so when you are putting up kitchen bait. If your opponent sticks in approximately the same spot where your bait was, you had better know the drift and kitchen speed if you want to kitchen him. So, when you set up the bait, leave the head of your cue on the court and watch the trajectory of your disc as it travels down the court.

III Head Hunting

Do not be a headhunter. A headhunter is someone who tries to kitchen his opponent's blocks.

Even if it succeeds and you kitchen the block, you will likely stick and your opponent will have a hide. If he clears his disc from the kitchen, you will still have his kitchening disc as a hide. That is what is likely to happen if it works.

Imagine what can happen if it does not work. Maybe you shoot too easy and convert a block into a score. If you overshoot, his block will be off the board but very likely he will still have a disc to hide behind.

A habitual headhunter is a habitual loser.

Never rush the game. When you have victory in sight remember, the only goal is to win. It does not matter if you win by one point or a hundred. Shuffleboard is not football. No one cares about the point spread.

Many a sure win has been turned into a loss because the leader wanted to end the game quickly. His opponent had a score on the board and instead of clearing it he decided he would sneak in a score behind the hide. He did not quite hide it and his opponent put it in the kitchen and stuck for a second score, turning the game around.

No matter how far ahead you are, and how near you are to the end of the game, continue to employ sound strategy.

There is no such thing as an easy shot. Many a game has been lost with the last shot because the shooter was anxious to finish the game and shot too fast.

There is not a shuffler alive who cannot point back to a number of games that he has lost in the final minutes due to a lack of concentration.

So you've got the game won. Relax. Concentrate and do not hurry. If all you have to do to win is clear your opponent's open score, shoot with all the concentration you would give to your most difficult shot.

V The Primrose Path

Beware of the Primrose Path. It is the narrow lane between your opponent's St. Pete and the edge of the court. As sure as the Lorelei sits above the Rhein luring boatmen to their doom, the Primrose Path awaits the unwary shuffler.

The sides of any court are slow and irregular, requiring a change of speed. This usually results in your shooting short, giving your opponent additional protection for the sneak behind the St. Pete.

If you speed up your shot to account for the slowness of the edge of the court, there is always the danger you will overshoot and end up in the kitchen.

If you find your opponent successfully using the Path (A few players make a specialty of this and become quite adept.) you may decide to switch to Tampa blocks.

If you do not wish to use Tampas, set up your St. Pete a little closer to the edge of the court and a little higher. This will reduce the area in which he can score. And if he does score, you will be able to get to him by shooting inside your block.

VI Know Your Opponent

A scene from the movie 'Patton' shows the general asleep with a book on tank tactics on the night stand beside him. In the next scene, Patton is standing on a hill watching his tanks out-manuever Rommel's. As he watches, he exclaims, 'You beautiful bastard. I read your book!'

There is a parallel in shuffleboard. If you want to beat him, you should learn as much as you can about your adversary.

Put up a Tampa block, for example, and watch how he reacts to it. Then put up a St. Pete block and see what he does. Some players clear one kind of block but will counterblock or try to kitchen the other. Now start using the block that appeals to you in light of your opponent's countermeasures in regard to it.

Watch for other weaknesses, such as the habitual use of the Primrose Path (See Chapter V).

Professional sports teams employ scouts who attend the games of their rivals to spot exploitable weaknesses. You can be your own scout. If you are playing in a tournament and are waiting for your next match, take a look at the tournament chart to see who your next opponent will be. If he is on the courts, go sit near him and study his play. Notice any flaws in his strategy, such as playing the board when he is ahead.

VII Defense

Defense is a strategy few players practice. It can, however, be just as important to keep your opponent from scoring as it can be to score yourself.

When the area between the lag line and the scoring area begins to get cluttered with dead discs, and your opponent has the hammer, it is time to think defense.

If two or more discs block your side of the board but do not give your opponent an opportunity to hide behind them, and if he has the hammer, place a St. Pete on the other side. This gives you a block to hide behind. If your opponent does not block or remove the St. Pete, you have the option of scoring behind it or filling in the area between the block and the point of the triangle, denying him a clear shot with his hammer.

Conversely, if several discs are blocking the area between the lag line and the triangle on the opposite side of the court, and your opponent has the hammer, put up a Tampa block. It gives you the option of scoring behind it or placing a disc next to it, denying him a clear hammer shot.

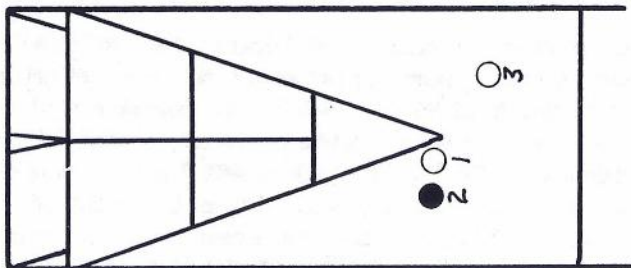
This is, of course, a two way street. In frames when you have the hammer, do not allow discs to accumulate or you may find yourself with no place to go with your hammer.

Another opportunity to practice defense comes when your opponent 'counterblocks' your block.

You put up a Tampa block with your first disc. He places a disc next to it to prevent you slipping behind the Tampa. He has effectively blocked half the board. If you can block the other half, he will have no place to go with his hammer.

You do this by placing a St. Pete block on the other side of the court. If he does not clear it, you have the option of sneaking a disc behind it or filling in the only alley he has left for his hammer.

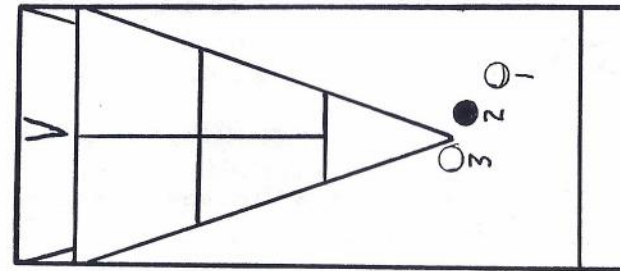
The numbers in the sketch represent the sequence in which the discs were shot.



The same opportunity arises if he counterblocks your St. Pete block. You set up a St. Pete block. He places a disc inside your St. Pete next to the point of the triangle. He has just blocked his side of the court and he has the hammer. Now put up a Tampa. If he leaves it, you have the option of hiding behind it or placing a disc beside it on your side, blocking the

whole board for his hammer. Of course there is always the risk that he will 'bump' one of his discs into a score, but this is a low percentage shot.

Just remember, games are won by scoring hammers. If you can deny your opponent his hammer, it is as good as scoring yourself.



VIII The Sixth Disc

If you and your opponent are playing a good competitive game, alternating setting up blocks and clearing them, there comes a time in the frame when blocking is no longer appropriate.

This occurs with the sixth disc. Your next shot will be the hammer, which you need not block.

Here are some suggestions for the sixth disc:

- A. If your opponent has a score on the board, clear it.
- B. If your opponent has a potential double straddling an internal line, clear it.
- C. If your opponent has a block set up, clear it.
- D. If none of the above situations exists, and you have an opportunity to hide a disc, do so.

E. If the board is clear and you are substantially behind, put a low seven on the board. If your opponent kitchens it, you have an opportunity to reverse it with your hammer. If he clears your seven but sticks, you have a chance to kitchening him and scoring a seven for seventeen points.

F. If you are substantially ahead and you feel you have the game in hand, throw it away.

IX The Seventh Disc

Here are some possible plays with the seventh disc:

A. If your opponent has a low seven score, clear it without sticking.

B. If your opponent has a score in the eight or ten block deep enough for you to take it out, leaving your own block less than a disc width from the seven-eight line or the point of the ten area, take it out and try to stick.

C. If there are no scores on the board and there is no place to hide, you may want to try for a 'high eight' or a 'high ten', that is a disc within the eight or ten area close enough to the upper boundary that when he takes it out, his disc will rest on the line. The danger with this shot is that if you overshoot he can take you out and score.

D. If most of the board is blocked, use this disc to close the remaining gap, forcing him to try for a 'bump' or to score in an outside corner. Remember, most games are won or lost with the hammers. Any time you can steal your opponent's hammer, go for it.

You must score your hammers if you want to win games.

A. If your opponent has a score in the open, take it out and do your utmost to score at the same time. You do this by hitting his disc with just enough force to get him off the board and sticking, or rolling over if necessary.

B. If your opponent has a partially hidden score, leave it alone and score your hammer.

C. Do not go for combinations or fancy shots with the hammer. It is too important to waste on stunting.

NOTE: All the above are predicated on the score being even or close to it. If you have a commanding lead, or if your opponent has a commanding lead, act accordingly.

XI Court Drift

When a shuffleboard court is constructed, the surface is textured to reduce contact between the disc and the court, allowing the disc to glide more freely. This texturizing gives each court an individuality which is most manifest in what is called court drift. Discs tend to drift to one side or the other as they glide down the court. In addition, minute glass beads are usually applied to the court. Beading makes the court faster and usually accentuates the drift.

If the drift is toward the yellow side of the court, it is called a 'black court' because the black discs will tend to drift behind his blocks, giving black an advantage. If the court drifts toward the black side, yellow has the advantage. Some courts are 'high in the middle', that is, discs tend to drift toward the outside edges, while some courts tend to be 'low in the middle, meaning the discs will tend to drift toward the center of the court.

A good shuffler will use the drift to his advantage.

The sketch below shows the numbered shooting positions.



If you are shooting yellow on a yellow court, or black on a black court, the Tampa is a natural. You will find your opponent will stick more often because his clearing shots will tend to drift into the Tampa. If he does stick, you will find a vast hiding area behind the block.

If you can manage to place the block an inch or two wide of the point, he will be tempted to try to slip a disc behind it, but as the disc clears the block, its trajectory will straighten out and the disc will travel down the center line. Put your next disc behind the block and it will be double-blocked by your Tampa and his liner.

If the drift is very severe, you may find that you have a tendency to clip the block when you go for the hide, If this occurs, shoot from the two or three position and let the drift carry your disc behind the block.

If you are playing black on a yellow court, or yellow on a black court, it is best to play St. Petes. If you try a Tampa under these conditions, and your Tampa block misses its mark by an inch or two, your opponent will be able to hide behind it by shooting from his number four position, allowing the drift to carry his disc over the center line.

If you use a high and wide St. Pete when the drift is against you, you will find that the parabolic trajectory of your disc will put you directly behind your St. Pete block.

XII 'Snuggling'

It's one of those days. Your opponent is putting kitchen bait on the board and every time you try to clear it you stick.

If you are very sure of the speed and drift, you may want to 'snuggle', that is, put a disc directly in front of the kitchen bait as close to it as possible.

Do not snuggle unless his disc is deep enough below the 10-8 or 8-7 line that you can score behind it. There is no sense in snuggling if it means your disc will rest on a line.

To get rid of the snuggle, your opponent will have to hit it hard and off-center. If he fails to clear your disc, put up a guard to protect your score.

If he clears your snuggle without disturbing his score, snuggle again.

'Snuggling' is not a good alternate to clearing the kitchen bait. Use it only when you are having trouble clearing.

XIII Go With the Percentages

"I don't seem to be able to make my shots." How often have you heard this lament? What it usually means is that the complainer is trying for difficult shots, trying for difficult combinations, trying to kitchen blocks, tripping down the Primrose Path, etc.

If you want to win, look for the easy, high percentage shot. The highest percentage play is to try for a hide when your opponent has the hammer and keep your opponent off the board when you have the hammer.

If you catch your opponent on the board when you are shooting your hammer, take him off with enough power to clear him, but soft enough that your disc will not jump onto a line or out of the triangle. Do not try to kitchen him unless you are behind and need the double score.

If your opponent has a hidden disc, do not waste your hammer trying to get him out with a combination. Go for the easy score.

With each shot weigh the risk-to-reward ratio and act accordingly.

XIV The Practice Frames

Before the first and second games in a tournament round, you will have two practice frames. Most players use the same procedure in these frames.

When you are shooting first, have your partner place the rubber tip of his cue in a deep seven position on the opposite side of the board. See if you can snuggle up to it.

Now have him place your shot disc in the St. Pete position and see if you can hide behind it.

Next have him place one of your spent discs in the Tampa position and try to hide behind it.

For your final shot, have him place a spent disc in a low ten position. See if you can kitchen it while holding the ten spot.

A variation of this practice is to put up your own blocks and try to sneak behind them.

When you are shooting second, have your partner place your opponent's spent discs across the court a few inches above the kitchen. Now shoot directly at each disc at kitchen speed. Make a mental note of the degree of drift off each target. This should tell how much to adjust for drift and speed if you are forced to play kitchen baiting.

Many of the better players do not rely on memory, but diagram the drift on little sketches of the court as they make these shots. They refer to these diagrams as they play.

Remember, the purpose of the practice frames is to learn as much as you can about the court, not to impress your opponent with your prowess.

IVX Teamwork

When playing doubles keep in mind that you have a partner. Do not try to play both ends of the court. You must have confidence in each other's play. If either of you goes into the game feeling you have to carry the load, it leads to taking unnecessary chances and will probably lead to your defeat.

Do not let your partner's getting into a mess upset you. Do not, by words, facial expressions or other gestures, let your feelings show. You will only destroy your partner's self confidence and your chances of winning.

It is the last frame of the game. You are playing at the head. The court is clear for your hammer shot and you need ten points to win. Do not play the hero and try for the ten. It shows a lack of confidence in your partner to score his hammer. If you miss the ten you have put your partner in a position where he will have to try for a ten.

Instead shoot for a seven or eight and leave it to your partner to make the final score on his hammer.

In his Second Law of Motion, Sir Isaac Newton stated that when a moving object collides with a stationary object, all the energy of the moving object is transferred to the stationary object. This means that if you want to kitchen a disc with a direct, front on hit, you should shoot with the same speed that would put your own disc in the kitchen if your opponent's disc were not in the way. The same principle is true if you are attempting to bump a disc into a score. If you want to bump a disc into the eight square, shoot at the same speed you would use if you were trying a direct shot into the eight. No more, no less.

If you have a score on the board and putting a guard in front of it will give your opponent a hide, do not put up the guard. If you do he will shoot behind the guard, negating your guarded score. It might be better instead to put up another score.

Before sneaking behind a block or setting up a guard in front of a score, step over to your opponent's shooting area to get a better picture of what he can see from his side of the court.

When guarding a score always shoot from your number one position. This will give your disc a path as close as possible to the one your opponent will use in trying to get at your score.

If your opponent puts an unprotected disc in the center or to your side of the ten triangle with his first or second shot in the frame, removing the ten may not necessarily be the best strategy. Suppose instead you use it as a Tampa block by shooting down your side of the board, keeping close to the center line. Your opponent is faced with a dilemma. He doesn't dare go after your score for fear of clipping his ten. He will have to put up a guard to protect his ten. When he does, slip another score down behind the double block he has just given you. *Voila!* You have two scores to his one.

Boy! Is he lucky! How many times have you heard this cry on the courts? You have been eighteen to twenty points behind all through the game when suddenly, in your last hammer frame, you make twentyfour points, a kitchen and two sevens. Luck? To some extent yes. You were lucky to make your shots, but you set up the situation that made the luck possible.

As in any sport, luck plays a part in shuffleboard, but when a player is consistently lucky, you can be sure it is more strategy than luck.

A player who consistently complains he never has any luck but never plays the board when he is behind is slamming the door on Lady Luck.

When you are behind you have to place yourself in harm's way. It may backfire and you may lose by fifty points instead of twenty. So what? It's worth it when you occasionally convert a sure loss into a victory. That's shuffleboard! So go out there and make it happen.

Lotsa Luck!

GLOSSARY

BALL'S LAW. The Law is named after Mr. and Mrs. Robert Ball, who brought shuffleboard to Florida, thus enriching the lives of countless thousands of retirees and snowbirds. Along with shuffling, they imported Ball's Law, and it has been governing shuffleboard games ever since. Simply, it states, 'When you are ahead, everything goes right. When you are behind, nothing goes right.'

BLOCK. A disc that is placed in a location where the shooter can sneak a disc behind it without allowing his opponent the same opportunity.

CROSS PILOT. Another name for the St. Pete block.

CUE. The fork ended shaft used to propel the discs
It may be no more than 6' 3" in overall length.

DEADLINE. Another name for the lag line.

DISC. A six inch in diameter plastic round that we
wish would stay off the lines and out of the kitchen.

DRIFT. The tendency of a disc to deviate from a
straight line course.

DISTRICT AMATEUR. A player who has not acquired the
three tournament points within a two year period or
less to become a state amateur.

GUARD. A disc that is placed in front of a score to
protect it from the opposing player.

HAMMER. The last shot in a frame.

HEADHUNTER. A player who attempts to kitchen his
opponent's blocks.

KITCHEN. The ten off area at the base of the court.

LAG LINE. A white line running across the court 19½
feet from the base line. A disc must reach this line
to be in play.

Lagging. A competition to determine who will have
choice of color in the third game of a three game
round or in a one game round. After three practice
shots, the person placing his fourth disc closest to
the lag line chooses color and the side of the court
he wants to play on.

PILOT. Another name for block.

PRIMROSE PATH. The narrow strip between a St. Pete
and the edge of the court. Derivation: Wm.
Shakespeare, 'himself the primrose path of dalliance
treads'.

PRO. Technically, a player who has acquired the
requisites for the highest status in shuffleboard.
More important, Pro is a state of mind. Very few of
us have the natural talent to be a Jay Snoddy or a
Hans Streib, but almost anyone can become a pro if he
has the desire to excel and follows a sound strategy.

STATE AMATEUR. A player who has acquired the three
tournament points to become a state amateur but not
the additional requirements to become a pro.

YOUR OPPONENT. The player standing next to you on the
court who keeps cancelling out all your brilliant play
with a lot of lucky shots.