

# HELPFUL HINTS

By Don Gaunt

A series of short tips and ideas for beginners and improvers.

*Please note that these hints may not always be the best solution, consider your options carefully.*

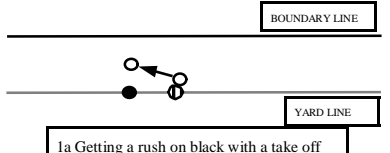
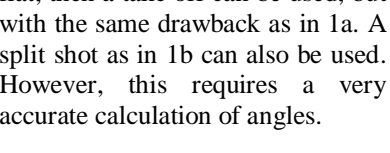
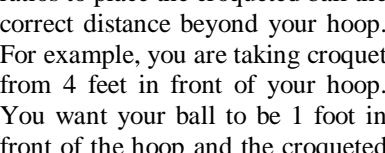
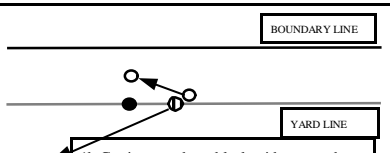
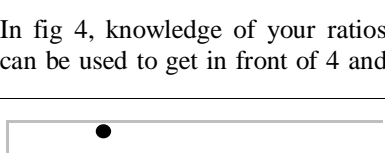
<p><b>No1. Know your ratios</b></p> <p>In a croquet stroke, the distance that each ball travels depends on the type of shot you play. So, in a roll they both travel about the same distance and in a stop shot the croqueted ball travels much further than your ball. The relationship between the distances travelled by the two balls is called their ratio.</p> <p>If C is the distance travelled by the croqueted ball and Y is the distance travelled by your ball, the ratio is found by comparing C with Y.</p> <p>Here are three examples to demonstrate the point.</p> <p>1. A drive shot where the croqueted ball travels 8 yards and your ball travels 2 yards.</p> <p>C = 8 and Y = 2</p> <p>The ratio is thus 8 to 2.</p> <p>This figure can be made simpler by dividing everything by 2. This gives a ratio of 4 to 1, which is the same but is easier to use because you can now say;</p> <p>“ For every yard (or foot or metre) that my ball travels, the croqueted ball will travel 4”.</p> <p>2. A roll shot where both balls travel 6 yards.</p> <p>C = 6 and Y = 6</p> <p>The ratio is 6 divided by 6. Dividing everything by 6 gives a ratio of 1 to 1.</p> <p>“ For every yard (or foot or metre) that my ball travels, the croqueted ball will travel 1 also”.</p> <p>This is of course what you want from a roll shot!</p>	<p>3. A stop shot where the croqueted ball travels 4 yards and your ball travels 1.5 feet.</p> <p>C = 4 and Y = 0.5</p> <p>In this case, to make Y = 1 we <b>multiply</b> everything by 2. The ratio is thus 8 to 1.</p> <p>So far, so good. All we have done so far, though, is to produce a set of figures. How can they help you play better?</p> <p>There are many occasions where you have just made a roquet, say on red, perhaps from a hit-in and you are faced with a croquet shot to reach another ball. The temptation is often to just do a take-off shot, leaving the red ball uselessly behind.</p> <p>Look at the situation. Can you put red somewhere useful? If you cannot do so directly, can you do so by going to your target ball via another?</p> <p>Consider 1. You have just roqueted a ball in corner 4. There is a ball at your hoop (4). A good croquet shot will give you a three-ball break.</p> <p>Consider 2. You have just roqueted a ball in corner 2. There is a ball at your hoop (3-back) and a ball at 2. A good croquet shot will give you a 4-ball break.</p> <p>In both cases I say “a good croquet stroke”. But what sort of stroke?</p> <p><u>This</u> is where ratios come in. In the first consideration you need to send the croqueted ball to 5 while getting your ball to the pioneer at 4. A look at the lawn shows that the distance to 5 is about twice that to 4. A look at the table shows that a half roll is</p>	<p>indicated.</p> <p>In consideration 2, the distance to 4-back is about 4 times that to the ball at 2 (which you would like to rush to the middle for your 4-ball break). The table indicates a drive shot.</p> <p>So, a good knowledge of ratios can help you decide which shot is best for the occasion. Of course you have to be able to play the shot! If you cannot do so, then off to the lawn with you for some practice!</p> <p>The table is listed in order of likely accuracy, the most accurate at the top.</p> <p>Exercise. Try the shots in the table over different distances and see if your ratios are similar. They need not be exactly the same but they should be consistent, eg if you get 3 to 1 on your drive shot, you should <u>always</u> get 3 to 1. Note down your results.</p> <p>* Exact distances will vary with players and equipment. This is discussed in Helpful Hints No2.</p> <table border="1" data-bbox="1002 1435 1394 1906"> <thead> <tr> <th colspan="2">TABLE OF RATIOS</th> </tr> <tr> <th>Type of shot</th> <th>Approximate ratio*</th> </tr> </thead> <tbody> <tr> <td>Drive</td> <td>4 to 1</td> </tr> <tr> <td>Full Roll</td> <td>1 to 1</td> </tr> <tr> <td>Half Roll</td> <td>2 to 1</td> </tr> <tr> <td>Stop</td> <td>8 to 1</td> </tr> <tr> <td>Quarter Roll</td> <td>3 to 1</td> </tr> <tr> <td>Three-Quarter Roll</td> <td>1.5 to 1</td> </tr> <tr> <td>Overtake Roll</td> <td>0.75 to 1</td> </tr> </tbody> </table>	TABLE OF RATIOS		Type of shot	Approximate ratio*	Drive	4 to 1	Full Roll	1 to 1	Half Roll	2 to 1	Stop	8 to 1	Quarter Roll	3 to 1	Three-Quarter Roll	1.5 to 1	Overtake Roll	0.75 to 1
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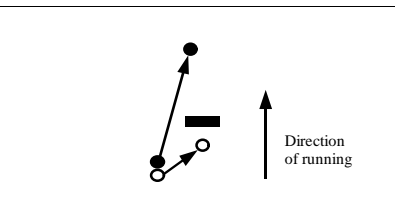
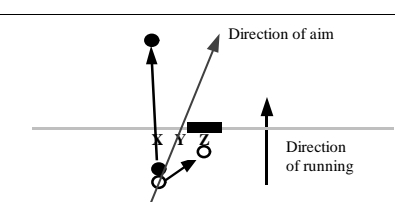
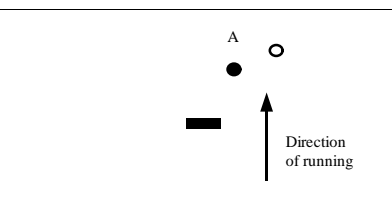
<p><b>No2. Using your ratios</b></p>	<p>way into the lawn. How much? This depends on the angle of shot, but you should be able to get stripe about a yard in ie 2 yards off the boundary. This may not seem much but that extra yard may be very useful later on when you are trying to get a rush on stripe. Notice that a stop shot is suggested even though this is less accurate than a drive. This is because the distance that white has to travel is small and with a bit of practice you should be able to play this shot with confidence. If you have trouble with stop shots then use a drive, but of course, stripe will not travel so far. Also, practice your stop shots!</p>	<p>how far you want stripe to go. In the example a half roll was used. Once you have got a bit of confidence, this shot can be played as accurately as a take off would have been. It may (given a flat lawn) also be played over quite long distances.</p>
<p>In HH No1, I introduced the idea of ratios. I want now to extend that idea into break making.</p>	<p>2. Balls on the yard line about 2 yards apart.</p>	<p>3. Balls on the yard line about 2 inches apart.</p>
<p><u>Balls on the Yard Line</u></p>	<p>Firstly I have to say that any distance shot in the yard line area should be preceded by a careful examination of the slopes! This advice applies wherever ball position is critical eg round hoops. Watch others playing and see what happens to their ball.</p>	<p>In this situation you may well find that playing a take off or a split shot</p>
<p>There are many occasions where you can play a shot other than a take-off, giving a better break-building opportunity. Here are a few which only require a little practice to master.</p>	<p>Assuming that the terrain is fairly flat, then a take off can be used, but with the same drawback as in 1a. A split shot as in 1b can also be used. However, this requires a very accurate calculation of angles.</p>	<p>will put stripe in the way of your rush. In this case, fig 3, play a little half or three quarter roll putting both balls into the yard line area - but not off! Stripe is then replaced on the yard line leaving your rush line free.</p>
<p>An important point must be made here. The ratios that have been discussed and were shown in a table in HH1 all assume that the angle of split is small. As the angle of split gets bigger, so does the distance your ball travels. The amount of change can only be learned by experience, so for now, only use the information given here when both your ball and the croqueted ball are travelling in roughly the same direction.</p>	<p>1. Balls on the yard line about 2 feet apart. In fig 1a, white takes off from</p>	<p><u>Balls near hoops.</u> You can use your knowledge of ratios to place the croqueted ball the correct distance beyond your hoop. For example, you are taking croquet from 4 feet in front of your hoop. You want your ball to be 1 foot in front of the hoop and the croqueted ball to be 3 yards beyond the hoop. The ratio is thus 4 to 1 which is a drive shot.</p>
<p>1. Balls on the yard line about 2 feet apart.</p>	<p>2. Getting a rush on black with a split shot</p>	<p>In fig 4, knowledge of your ratios can be used to get in front of 4 and</p>
<p>In fig 1a, white takes off from</p>	<p>A compromise, fig 2, is to aim the croqueted ball (stripe) so that it misses black by one foot to the left as you look at it. Then, if you aim your mallet directly at black, your ball (white) will go one foot to the right of black. You can choose the type of shot to play depending on</p>	<p>4 Approaching hoop 4 and getting a pioneer at hoop 5</p>
 <p>1a Getting a rush on black with a take off</p>	 <p>2 Getting a rush on black with a split shot</p>	 <p>3 Getting a rush on black by playing into the yard line area</p>
<p>stripe to get a rush on black. This leaves stripe virtually on the yard</p>	<p>line.</p>	<p>4 Approaching hoop 4 and getting a pioneer at hoop 5</p>
 <p>1b Getting a rush on black with a stop shot</p>	<p>4 Approaching hoop 4 and getting a pioneer at hoop 5</p>	
<p>line. In fig 1b, a little split stop shot is played. Here, as well as getting the rush on black, stripe is sent some</p>	<p>4 Approaching hoop 4 and getting a pioneer at hoop 5</p>	<p>4 Approaching hoop 4 and getting a pioneer at hoop 5</p>

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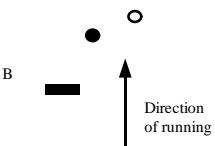
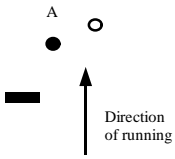
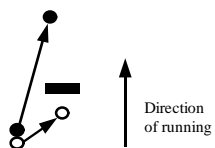
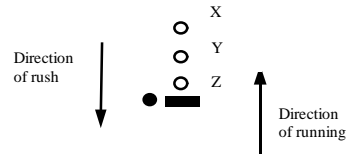
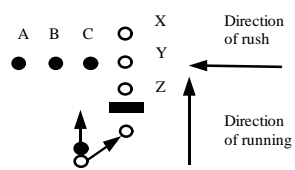
<p><b>No3. Approaching your hoop</b></p> <p>In this HH I want to talk about the croquet stroke which is intended to put your ball in the ideal position in front of its hoop.</p> <p>The first thing that we have to consider is - what is the 'ideal' position?</p> <p>The answer is, as so often in croquet, a compromise. An inch in front of the hoop may for some be perfection, but for others this would be too close to the hoop for comfort. Again, some would be happy with two feet away, while others would find that distance daunting.</p>	<p>imagine the croqueted ball being sent somewhere beyond the hoop.</p> <p>A nice spot from which to take croquet is a yard in front of your hoop and slightly to one side. From here, the approach will normally be played as a standard drive shot. Being slightly to one side allows for easier placing of the croqueted ball, see note above. Fig 1 shows the</p>  <p style="text-align: center;">1 Approaching a hoop from in front</p>	<p>at a point (point Y in Fig 2) which is half-way between the point where the croqueted ball is level with the hoop (point X in Fig 2) and the middle of the hoop (point Z in Fig 2).</p> <p><u>Approaching from the side of the hoop.</u></p> <p>This is probably the most difficult position from which to approach, particularly if you are looking for a forward rush having run the hoop. The thing to remember is that it is <i>your</i> ball which matters most. If that is not right your turn ends. So the advice I give here is '<u>play the approach using the shot you are best at</u>'. This may mean that you do not get the rush you wanted having run the hoop. So be it - you have made the hoop!</p>
<p>Another thing that needs consideration is the accuracy of your approach. If your croquet stroke is being taken from 3 feet in front of the hoop, then accurate positioning should be easy. If you are three feet to the side of the hoop, positioning is much more tricky!</p> <p>My personal recommendation is to try for an approach which puts you one foot in front of the hoop. This makes your hoop shot reasonably secure and also give you some room for error in your approach. The rule is not hard and fast. If you are good at hoop approaches, or you are good at hoop running, then the approach distances might well be different. If you are good at both, don't bother reading any more - this article can teach you nothing!</p>	<p>placings. Something often forgotten by beginners (and not so beginners!) is that this hoop approach is a croquet stroke. In consequence, they aim at the spot where they want their ball to go instead of splitting the angle. If you find that your ball is constantly going across the face of the hoop and ending up as an angled hoop shot, perhaps this is what you are doing.</p> <p>There are two useful tips here.</p> <ol style="list-style-type: none"> <li>1. If you are sending the croqueted ball so that it just misses the hoop (as in Fig 1) your aiming point is more or less directly at the hoop upright on your side (in Fig 1 it is the left-hand upright).</li> <li>2. If the croqueted ball is not passing close to the hoop, then aim</li> </ol>	<p><u>Approaching from some distance behind the hoop.</u></p> <p>Normally in this situation there is little option but to play a take off shot. Sometimes though, you may have the opportunity to decide just <i>where</i> from behind you are going to play. Consider Fig 3. You (white) intended to get to position A so that</p>
<p><u>Approaching from in front of the hoop.</u></p> <p>NB. In HH No 4 I will deal with the croqueted ball and where to send it. For this HH it is sufficient to</p>	 <p style="text-align: center;">2 Aiming point</p>	 <p style="text-align: center;">3 Approaching a hoop from behind</p> <p>black could be rushed in front of the hoop. Unfortunately it ended up where you see it. You obviously have a choice of places where you can rush black - but where is best? Answer in the next issue - or buy a copy of "Plus one on time"!</p>

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<p><b>No 4. After the hoop</b></p> <p>In HH No 3 I discussed the positioning of your ball, ready to run it's hoop. Now I want to consider the positioning of the croqueted ball.</p> <p>Firstly though, the question set last</p>	<p>Now you can play a take-off which evens out the advantages and disadvantages of the two</p> 	<p>Now, ideally white should be in position Y, but could end up near X or Z. If black is in position C, the margin for error (ie how far you can be away from position Y and still be able to rush black where you want it) is small. If black is in position A, the margin is large, but it will be too far away to rush</p>
	<p>2 Approaching a hoop from behind</p> 	
<p>1 Approaching a hoop from behind</p>	<p>3 Getting a forward rush</p>	<p>4 A reverse rush</p>
<p>time, repeated here, Fig 1.</p> <p>You (white) intended to take off to position A so that black could be rushed in front of the hoop. Unfortunately it ended up where you see it. You obviously have a choice of places where you can rush black - but where is best? You could make a gentle roquet and take-off on the right; make a firmer roquet and take-off on the left; or you could try an ambitious cut rush.</p> <p>The first option will probably leave you a take-off behind the hoop, which can be tricky.</p> <p>The third option is fine if you are good at cut rushes, but if you are not, you could well end up several yards from the hoop, or even worse, jammed against the upright behind the hoop.</p> <p>The second option is, once again, a compromise. From directly behind, a take-off to a position in front of the hoop is fairly easy. Getting the <b>right</b> distance in front is not; from the side, getting the right distance in front is fairly easy but getting in <b>front</b> of the hoop is not. Play a rush to finish up at point B in Fig 2.</p>	<p>approaches.</p> <p><u>The croqueted ball.</u></p> <p>In Fig 3 the intention is to get a forward rush on black after running the hoop. The commonest mistake made here is not putting black far enough past the hoop. So often have I watched players approaching this shot with a roll, putting black about a yard past the hoop. Then the hoop is run firmly, leaving a reverse rush. Even worse, an attempt is made for control, resulting in a blobbed hoop. Play a drive, or even a stop approach, putting black two or three yards past. Don't overdo it or your</p>  <p>4 A rush to the side</p> <p>forward rush may turn into a sweaty 3 yard roquet!</p> <p>In Fig 4 a rush to the side after the hoop is desired. Black should be sent about 1 yard past the hoop.</p>	<p>accurately. Again, the compromise, B. The distance from B to Y should be about 2 feet.</p> <p>For a reverse rush, fig 4, a position about 3 inches to the side of the hoop, gives the best range of choice from positions X Y &amp; Z.</p> <p>Great care is needed here. This is not an easy approach shot to play.</p> <p>Remember the main point of the approach - get <b>your</b> ball in front of the hoop.</p> <p>Try to arrange things so that your approach croquet stroke is played from about 2 feet in front of the hoop, this gives a half roll approach shot.</p> <p>It is better to have black just past the hoop rather than just short (it would be hidden from point Z).</p> <p>If your desired rush is not directly behind, place black on the side of your rush (obvious? - it's often forgotten!).</p> <p>A good exercise in rushing is to practice a two-ball break from 3-back to peg. This gives all the rushes described here.</p>

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<p><b>No 5. Law 28 part 1</b></p> <p>In this, and the next 2 HHs I am going to look at Law 28 (faults) in some detail. If you can get to know this law properly it can save you from making mistakes and it may well improve your game, because law 28 not only states what you must <u>not</u> do, by implication you can see what you <u>can</u> do.</p> <p>It will help if you have a copy of the rule book with you so that you can see the precise wording.</p> <p>28 (a) You commit a fault during the striking period if you .....</p> <p>Note “during the striking period”. This is the only time that law 28 applies. So what is the SP? The law book explains it precisely, but in simple words it is the whole time you are making your swing plus just after, while you are leaving your stance. You must leave your stance in control. If you fall over or slip, this is not under control as we will see in a later HH.</p> <p>.... (1) Touch the head of the mallet with your hand;</p> <p>It is obvious (or should be) that you cannot actually hold the mallet by the head when striking your ball. Many beginners however do not realise that you cannot touch <b>any part of the head</b>. So when you are playing a roll shot, make sure that your fingers are away from the head.</p> <p>(2) Rest the mallet shaft, hand or arm on the ground;</p> <p>So the only parts of your body which must not touch the ground are your arms and hands. The most important aspect of this is that you <u>can</u> kneel. You can also play with</p>	<p>your mallet shaft <b>just</b> off the ground - but make sure your hands are clear as well.</p> <p>(3) Rest the mallet shaft, hand or arm directly connected with the stroke against any part of your legs or feet;</p> <p>Now, although it is arguably possible to play some shots where one arm or hand is not directly connected with the shot, I recommend that until you are an expert, you never do so. The most common fault here is resting your elbow on your knee when you are playing a difficult little stroke near the hoop. Note that resting the shaft of the mallet against your shoulder is not a fault.</p> <p>(4) Play a stroke without hitting your ball audibly or distinctly;</p> <p>Don't worry about this one. It is rarely, if ever, used. Now, with Barlow &amp; Dawson balls which make very little noise when struck, I think that the laws committee should look at this sub law.</p> <p>(5) Try to strike your ball by kicking or hitting the mallet;</p> <p>This one is pretty obvious, but note that all parts of the mallet are included.</p> <p>(6) In a hampered shot, strike your ball with any part of the mallet other than the end face;</p> <p>I will deal with the hampered bit later. It is probably obvious that you are not allowed to use the side or bottom of the mallet (there would be some interesting possibilities if you were!). Less obvious though, you must not hit with the edge of the face (often called the ‘bevelled edge’). Some</p>	<p>shots require you to strike your ball very close to the edge. You should always get these watched by a referee. More on this in HH7.</p> <p>(7) (8) (9) You do not hit your ball cleanly;</p> <p>What is a clean shot? There are three things that you must not do.</p> <p>A. You must not maintain contact between mallet and ball. This can range from simply playing your stroke too slowly so that your ball rolls along ‘pushed’ (or ‘pulled’ if it is towards you) by your mallet, to a blatant ‘steering’ of your ball in a croquet stroke.</p> <p>You avoid this fault by taking care with your shot. It is not possible to describe how to do this here, so get a coach to show you. Why not go on a CA coaching course?</p> <p>B. You must not ‘crush’ your ball, ie sandwich it against a hoop or the peg, with your mallet. Note that crushing a croqueted (not your) ball is <b>not</b> a fault. Be careful though, you might still make a fault under A or C.</p> <p>C. You may only hit your ball once. More than this is called a ‘double-tap’ (irrespective of how many times you actually hit it). There are two exceptions. The first is if your ball rebounds off the peg in a peg out and hits your mallet again. This is not a fault. The second is if you double tap when making a roquet. This also is not a fault. <b>But beware!</b> A scatter shot double tap <b>is</b> a fault, so is a double tap caused by the roqueted ball rebounding off something such as a hoop.</p>
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<p><b>No 6. Law 28 part 2</b></p> <p>Continuing with our close look at Law 28 (faults) we look at No 10.</p> <p>It will help if you have a copy of the rule book with you so that you can see the precise wording.</p> <p>28 (a) You commit a fault during the striking period if you .....</p> <p>.... (10) Do not hit away from a hoop or peg when your ball is in contact with it;</p> <p>If you don't hit away, you will 'crush' your ball (see HH No 5). An exception is if you are pegging out. Then you can hit into the peg. How can your ball be against the peg and not be pegged out already? If your opponent put it there is how.</p> <p>(11) Disturb any stationary ball by hitting a hoop or the peg;</p> <p>Note the meaning of this sub-law carefully. It refers only to the indirect movement of a ball via a hoop or the peg. It doesn't matter how you cause the movement - your clothes, mallet and body all count. It covers <b>any</b> ball, including yours. So be careful when your ball (or any other) is touching a hoop or the peg.</p> <p>Note that (11) does not deal with the illegal striking of another ball. Another sub law does this.</p> <p>(12) Touch any other ball with your mallet or allow your ball to touch your mallet again;</p> <p>It should be pretty obvious that you can only hit your own ball, but the second part needs explaining. Double tapping has already been explained in the last HH, but this is different. This is allowing your ball</p>	<p>to hit your mallet again, usually after bouncing off something. It is a fault if this happens, even if the shot was a roquet.</p> <p>(13) Touch any ball with any part of your body or clothes;</p> <p>So if you have a loose flapping coat be careful! Remember, this is only during the striking period.</p> <p>(14) In a croquet stroke, do not hit into the croqueted ball <b>and</b> move or shake the croqueted ball ;</p> <p>Most players know that you must move or at least shake (ie wobble) the croqueted ball, even if quite a few fail to do so! What is often not realised is that you must hit in to the croqueted ball ie your line of shot with your ball <u>must</u>, if struck correctly, disturb the croqueted ball. "Surely", you say, "if the croqueted ball moves I must have hit into it". Not so, the croqueted ball may have been resting on a worm cast, held there only by your ball.</p> <p>(15) Play a stroke which is likely to, and does, damage the lawn with your mallet.</p> <p>This fairly new sub-law has caused more arguments among referees than any other! I am not going to bore you with all of the arguments. This is how I interpret it.</p> <p>Suppose you want to play a jump shot. This is a shot which is likely to damage the lawn.</p> <p>If you make a small indentation in the lawn with your mallet, I do not consider this a fault.</p> <p>If your <u>ball</u> makes a considerable dent and damages the surface, I do not consider it a fault.</p>	<p>If your <u>mallet</u> makes a small dent and just damages the surface, I consider it a fault, but would only warn that I would award a penalty next time.</p> <p>If your <u>mallet</u> makes a considerable dent and damages the surface, and you have obviously made no attempt to prevent damage, I consider it a fault.</p> <p>Other referees may be more or less lenient than I am, so the best thing is not to cause damage!</p> <p>Other shots which may cause damage are;</p> <p>The vertically played shot when hampered at a hoop;</p> <p>Any special shot where the mallet is taken towards the ground and will reach it. A proper roll shot is not such a shot as it will miss the ground. A stab roll is such a shot and care must be taken;</p> <p>Scraping the ground - but only if playing a shot which is likely to damage the lawn - a normal shot which goes wrong is not a fault under this sub law - but it might be under another one!</p> <p>The final HH on law 28 will deal with definitions &amp; penalties.</p>
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# HELPFUL HINTS

By Don Gaunt

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<p><b>No 7. Law 28 part 3</b></p> <p>In this, the last HH on law 28 (faults) I consider penalties, definitions and special circumstances.</p> <p>28 (b) If you break ANY one of the rules of law 28 your opponent has the choice of</p> <p>(i) Turn ends and all balls are replaced to their positions before the fault.</p> <p>(ii) Turn ends and all balls remain where they are.</p> <p>Any points made during or after the fault are lost whichever option is chosen.</p> <p>In handicap play, if the striker opts to take a bisque, choice (i) must be taken.</p> <p>If law 28 is broken and no-one notices before two further strokes of your turn there is no penalty.</p> <p>If you notice but say nothing, you are cheating.</p> <p>28 (6) (B) A hampered shot is one where you need to take special care due to a hoop, a ball or the peg potentially being in your way. Notice <i>potentially</i>. You may not intend to hit the offending object but if you are quite likely to do so, you are probably hampered. If in doubt, ask a referee.</p> <p>28 (7) This was covered in HH 5 but is repeated here for completeness.</p> <p>You must not maintain contact between mallet and ball. This can range from simply playing your stroke too slowly so that your ball rolls along 'pushed' (or 'pulled' if it</p>	<p>is towards you) by your mallet, to a blatant 'steering' of your ball in a croquet stroke.</p> <p>Definitions.</p> <p>I have used a lot of definitions during the last 3 HHs. Next time I will look at these and say just what they mean (or not).</p> <p>Calling a referee.</p> <p>If you are playing in a tournament or match and you are about to play any shot which might cause a fault, always ask your opponent if he or she wants it watched by a referee. Note however that even if your opponent does not want it watched, you should call a referee yourself if you are uncertain about the outcome. If you are a beginner, do not hesitate to ask a referee for advice on the law (but not on how to play the shot!). Do remember what you are told, however, so that you don't make a nuisance of yourself.</p> <p>Remember that you are entitled to ask for any shot that your opponent is playing to be watched, even if they do not ask you first. If your opponent is an experienced player and you are not, this does not mean that you cannot stop him or her, but remember that most experienced players will know when to call a referee.</p>	
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<p><b>No 8. Laws Definitions</b></p> <p>In this HH I consider some of the definitions used in the Laws Book. Cross-references are shown in <i>italics</i>.</p> <p>This HH is not intended to be a guide to the laws, but only as an aid to beginners and improvers to help them understand referees' decisions.</p> <p><b>Accessories.</b> All items of lawn equipment except hoops and the peg. They include corner pegs, flags, and the peg extension which holds the clips. All accessories may be temporarily moved if they interfere with play.</p> <p><b>Compound error.</b> More than one <i>error</i> in the same turn, eg playing wrong ball <u>and</u> double-tapping it.</p> <p><b>Dead Ball.</b> A ball that you have already roqueted and cannot yet do so again until you run a hoop.</p> <p><b>Deem.</b> To play a <i>stroke</i> without actually doing anything, eg "I will leave my red ball where it lies". Note that by deeming, you are responsible for that ball's position, so you cannot then claim a wiring lift on it. Also, a roquet may be deemed to have occurred when your ball lies in contact with another.</p> <p><b>Error.</b> An error occurs when you do something wrong according to Laws 22 to 28. Note, however, that;</p> <p><i>Faults</i> are also errors;</p> <p>Variations of the game eg handicap, doubles etc may modify these laws;</p> <p>You may have to pay a <i>penalty</i> for committing an error.</p> <p><b>Fault.</b> A fault is something you do wrong that is covered by Law 28. Only if you break this law will you commit a fault.</p> <p><b>Forestalling.</b> Stopping a player who has, or may be about to, break a law. Note, however, you must NOT forestall if your opponent is about to play a wrong ball or run the wrong hoop or take croquet from a <i>dead ball</i>. In these</p>	<p>cases you must let it happen then stop play. Although forestalling is normally done verbally, it can be done with a signal if, say, the player is hard of hearing.</p> <p><b>Foul.</b> Question: how many foul shots are there in the Laws Book? Answer: none. There is no such thing in croquet.</p> <p><b>Interference with play.</b> This refers to the illegal movement of a ball in specific circumstances. These are given in laws 29 to 35. Other illegal ball movement can occur in Law 28 but this is not called interference.</p> <p><b>Law.</b> One of the 55 laws &amp; 6 appendices detailed in the CA Law Book. Note also that some laws modify others.</p> <p><b>Limit of claims.</b> The point at which, after an <i>error</i> has occurred, it cannot be <i>rectified</i>. This is usually expressed in terms of an action, eg 'after the striker's next <i>stroke</i>'.</p> <p><b>Misled.</b> If you play any part of your game due to false information you may be entitled to a replay. The false information can come from your opponent, an official, or the lawn eg the clips.</p> <p><b>Misplaced.</b> Something in the wrong position. This could be a ball or a clip or a hoop.</p> <p><b>Penalty.</b> What you pay for breaking a law. Penalties vary from nothing (not taking croquet when you should) to loss of game (cheating).</p> <p><b>Purporting to take croquet.</b> This happens when you think you are taking croquet when you are not, such as trying to take croquet from a wrong ball.</p> <p><b>Rectification.</b> Putting an <i>error</i> right.</p> <p><b>Regulations.</b> While the <i>laws</i> are international, regulations are individual to a particular Association (although in practice they are much the same throughout the world). Although regulations mostly deal with the way</p>	<p>that officials operate, they sometimes involve players directly. An example is the situation regarding bisques when time is called - this is covered in regulation T2.</p> <p><b>Scatter shot.</b> Hitting a <i>dead ball</i> with your ball so as to send it somewhere else.</p> <p><b>Striking period.</b> The law book explains this precisely, but essentially it is the whole time you are making your swing plus just after, while you are leaving your stance. See also HH No5.</p> <p><b>Stroke.</b> This starts when you swing with intent to hit the ball (practice swings are not part of the stroke) and ends when all balls have stopped moving. A miss, or a <i>deemed</i> shot are also strokes.</p> <p><b>Turn.</b> The time from which you are entitled to start play until the time when you are no longer entitled to do so and all balls have stopped or been replaced, is your turn.</p> <p>Within your turn is the <i>stroke</i> and the <i>striking period</i>.</p> <p>The next turn starts as soon as the previous one has finished.</p> <p>If you take a bisque, this is a completely <u>new</u> turn.</p>
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# HELPFUL HINTS

By Don Gaunt

Comments on HHs as applied to USCA rules croquet.

<p>The series “helpful hints” was written for the English Croquet Magazine and intended for English rules croquet. However, with some provisos, much will be valid for USCA rules croquet. For hoop read wicket.</p> <p><u>No1.</u> This stands as written.</p> <p><u>No2.</u> The section ‘balls on the yard line’ would appear at first sight to have little relevance to the USCA 9 inch line. However! Figs 1a &amp; 1b and the arguments therein can still apply when stripe &amp; black are close, say about a foot.</p> <p>Fig 2 can be applied, using the USCA ‘riding the string’ method. Stripe of course must be aimed to miss by 9 inches rather than the foot suggested so that white just reaches the string when it is on the rush line.</p> <p>I suspect, but have not had the opportunity to try, that because the ‘angle of approach’ of white to the string is very acute, this shot could work well over several yards.</p> <p>Fig 3 is not relevant.</p> <p>The section ‘balls near hoops’ is relevant.</p> <p><u>No 3.</u> This stands as written.</p> <p><u>No 4.</u> This stands as written.</p> <p><u>Nos 5 - 6.</u> Although Law 32 is an English Law, the USCA Rules parts 1, 8 and 9 cover similar ground. USCA Law 3 (stroke and striking period) has a number of significant differences to the English version, but the HH says read the law book, so that’s all right!</p> <p>No 7. This is essentially USCA Law 55 and there is little common</p>	<p>ground here, so HH 7 would need to be re-written. Interestingly, I cannot find any rulings in the USCA book on multiple or combined faults eg not moving the croqueted ball AND sending a ball off court (USCA Rules 46 and 24e). Which applies 55a or 55b?</p> <p>No 8. The USCA rule book has a glossary which contains relevant terms so this HH is not needed.</p>	
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<p><b>No 9. Court Etiquette (1)</b>          Although the way you behave on and off court may not make any significant change to your winning or losing, it can make a significant difference to your enjoyment of the game. More importantly it can make an even more significant difference to the enjoyment of other players. If your behaviour is particularly bad you may find that a tournament is unaccountably “full” even though you applied early.</p> <p>In most cases, however, things are not that bad and just a few moments thought will stop irritation.</p> <p><b><u>Double Banking</u></b></p> <p>This is by far the area where most problems occur. All of us will have transgressed from time to time when we are concentrating so hard on our game that we forget the other. When something happens, as it will, apologise properly to the other game, don't just mutter something and carry on playing. If you are on the receiving end, draw attention politely, don't just hurl abuse.</p> <p>Don't walk across someone's line of fire. Having to start again and re-concentrate because some oblivious fool strolls across your line ruins many a roquet. This rule applies to out players and spectators as well as double-banked players.</p> <p>Don't stand in the middle of the lawn deciding what shot to play, especially if you are playing doubles. If you must deliberate - and more of that later - do it at the side.</p> <p>If both games are contesting the same hoop or piece of ground, give priority to:</p>	<p>(a) The game that is short on time.          (b) The game that is in a break.          (c) The game that was there first.          (d) The game that has a critical ball.          (a) to (d) are approximately, but not absolutely, in order of priority.</p> <p><i>Marking balls.</i> Always carry something to mark balls. The ideal things are those little plastic markers used by golfers. Avoid using coins if you can. Some clubs are very anti this, probably those with damaged mowers!</p> <p>Some does and don'ts on marking.</p> <p>Do ask permission of the ball's owner first.          Do put the marked ball somewhere where it is obvious that it is marked, like in a hoop (not one that is about to be run!) or off court.          Don't mark balls that are critical eg very near a hoop. Either call a referee or wait until it is moved from that position. If time is near you should ask for your clock to be stopped.          Do take care in marking. If necessary, use two markers. If you mark at the side, take careful note of the side from which you mark eg towards corner 2. If you lift the ball and mark in the middle don't press on the ball to make an indent in the lawn, do it by eye. If you can't do it by eye, mark from the side.          Do remember to replace the ball as soon as possible and recover your marker(s).          Do help with marking if you are the non-playing partner in doubles.</p> <p>What happens if you forget to replace a ball and the other game continues play with the misplaced ball? Firstly, you are a twit and can expect to be told so! As far as the other game is concerned the marked ball is a misplaced ball, laws 29(f) &amp; 33, but a strict use of only these</p>	<p>laws can give very unfair results. You might think that law 35, playing when misled would come into all this, but not so because this law only deals with misplaced clips and false information by an adversary. So any referee (you are bound to need a referee!) may have to use the good old law 51 (emergency). Since each case must be dealt with on its merits I cannot say here what I would do. Often, however, there is dissatisfaction, so aren't you ashamed of what you did!?</p> <p><i>Ball interference.</i> This also causes a lot of aggravation, so try and avoid it by marking. However, it sometimes cannot be foreseen and you should know what to do when it happens. There are two main points to consider.          (a) <i>The ball yours hits is stationary.</i> Keep a very careful eye on the position of the other ball so that you can put it back as accurately as possible. Draw in your mind a line from that ball's position to the original position of your ball (ignore whether you hit the other ball full on or at the side; you are only guessing anyway). Guess how hard your ball was travelling when it hit the other one and send it at that speed along the imaginary line. Note that the rules prohibit you from assuming a roquet or running a hoop, so if there are any difficulties in guessing where it would have gone, call a referee.          (b) <i>The ball you hit is also moving.</i> It is amazing how often this happens. Basically, it is the same procedure as above, but for both balls, but if (as is likely) this is impossible to judge, play the shot again.</p>
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<p><b>No 10. Court Etiquette (2)</b></p> <p>Although the way you behave on and off court may not make any significant change to your winning or losing, it can make a significant difference to your enjoyment of the game. More importantly it can make an even more significant difference to the enjoyment of other players. If your behaviour is particularly bad you may find that a tournament is unaccountably “full” even though you applied early.</p> <p>In most cases, however, things are not that bad and just a few moments thought will stop irritation.</p> <p><b><u>The start of a game.</u></b></p> <p>It is conventional for the lower bisquer to spin for start and to get and set out the bisques, but there is no need to get dogmatic about it. I often haven't got any coins and if my opponent has, ask him or her to spin.</p> <p>Unless you know your opponent well, avoid facetious remarks. I get irritated by comments such as “Well of course you are going to win, you are a minus player”, particularly when that player then wins by 26 with three bisques left.</p> <p><b><u>During play.</u></b></p> <p>There is no compulsion to watch your opponent play, but if you do not, then you are taking away from yourself any right to stop your opponent if a fault or error is made by him or her. I was once able to stop my opponent from roqueting the same ball twice when he was on a winning turn. I then won the game which I would have not have done had I not been watching. It is also discourteous to your opponent to wander miles away so that you have to be fetched to play your turn. I</p>	<p>cannot understand the thinking of the player who fails to watch his or her opponent making a break, yet stands watching someone making a break on a different lawn!</p> <p>Do stay still while you are watching, it is bad form to prowl round the lawn after your opponent. If you feel that faults are being committed, seek the advice of a referee. If you think that your opponent may be about to commit a fault or error, forestall (stop) him or her and discuss the matter, calling a referee if necessary. Remember that you as the out-player can call a referee even if your opponent disagrees. Make sure that your calls are not frivolous or you will soon incur the wrath of the referee!</p> <p>On the same topic, if you are the in-player and you are unsure about a shot, ask your opponent if he or she wants it watched. Even if your opponent is happy for you to play and you are still uncertain, call a referee. Do, however, learn from this. If a referee when called says that a particular shot does not need watching because there is little chance of a fault, note the shot for future reference. Referees are happy to explain a law (but not how to play) but do not want to keep on explaining it!</p> <p>If you are signalling the taking of a bisque, do so clearly and ensure that your opponent has removed it so that there are no arguments about how many you have used. If you are taking a half-bisque, indicate this clearly as well. Do note that if you say you are going to take a bisque, you can change your mind before starting the bisque turn BUT if you say you are not going to take a bisque you CANNOT change</p>	<p>your mind.</p> <p>If you are a spectator, avoid making loud comments about the game. Apart from being distracting for the players it places them in a very difficult position if they hear unsolicited advice. The regulations intimate that you should ignore such advice but what do you do if you hear someone say “Oh look he has run the wrong hoop!”</p> <p>Similarly, if some sort of problem occurs, do not leap up and interfere. If a referee is called, go up quietly and say that you observed the problem, otherwise say <u>nothing</u> even if it is patently obvious that the game has gone terribly wrong. If at the end of the game, no-one has noticed KEEP QUIET!</p> <p><b><u>After the game</u></b></p> <p>What I am about to say next is probably the most difficult of all. Be a sporting loser. This does not mean that you have to enjoy losing, in fact the late Edgar Jackson used to say “You should hate everyone for 30 seconds after losing - then forget it!”</p> <p>Do not be grumpy or sarcastic. If you played badly or your opponenet played well - so be it; vow to do better next time. If luck was against you, live with it; next time it may be your turn.</p> <p>This is the last in my series of helpful hints. I hope that beginners and improvers have found them useful.</p> <p>Don Gaunt.</p>
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