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# Complete Checkers: Insights

in five volumes

*Richard Pask*



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in five volumes

*Richard Pask*

אבי גבלר ספרים

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## Publisher’s Introduction

*Complete Checkers: Insights* is the culmination of a lifetime of work by author Richard Pask, and distills centuries of checker knowledge into a new, highly readable and eminently instructional form. Produced and published by a far-flung international team, this is truly a modern work on an old and venerable game.

The present volume, a compendium of five book-length parts previously issued as a separate electronic series, *Logical Checkers* (and in the case of the first part, the print book *Checkers for the Novice*), presents the reader with a full set of materials capable of taking him or her from utter novice to accomplished expert, fully prepared for the master-level studies found in the companion volume, *Complete Checkers: Repertoire*.

Comprised of 366 lessons and incorporating 1,024 diagrams, *Complete Checkers: Insights* is a true checkers textbook, the likes of which has never been seen in the history of the game, and is unlikely to be equaled in the foreseeable future. This will be a manual of instruction that will go down through the generations.

Traveling the road to checker expertise will require hard work and dedication. We once stated that Mr. Pask doesn’t offer an “easy” or “magic” method. What he does offer is everything you’ll need to become a top-notch player, if you do the work and stay the course.

Mr. Pask has long privileged us with the opportunity to present his work to the public. Along with this great honor, we have felt great responsibility, and it is our hope that the *Complete Checkers* books will not only represent Mr. Pask well, but will inspire and motivate checkerists both old, new, and yet to come.

Our decades-long association with Mr. Pask, who is as much a gentleman as he is a checkers grandmaster, has been for us an unending source of pride and satisfaction. We are especially grateful that Mr. Pask has generously allowed us to make available the electronic versions of all his books completely free of charge, placing these unmatched sources of checker knowledge within ready reach of anyone, anywhere in the world.

The current hardcover edition had its genesis in a series of trade paper editions published in November 2021 and March 2024. Hundreds of edits and enhancements appear in this edition and the trade paper format will no longer be updated. The electronic versions, which always reflect the latest content, will of course remain available for free download at [www.checkermaven.com](http://www.checkermaven.com).

*Bob Newell*  
Editor and Publisher  
Honolulu, Hawai‘i  
March, 2025



# Complete Checkers: Insights; Series Overview

Checkers is a splendid game, possibly *the* marvel of games of pure skill.—*Al Horowitz*<sup>1</sup>

Checkers is easy. Everybody knows that. Well, it's easy to learn the rules at least; most people can pick them up in about 5 minutes. Unfortunately, for most people that's about as far as they get. Actually, there is a second game, the one hidden beneath the surface. This second game, the true game, has around 10 distinct levels of play. They look like this:

*Level 1:* Basic novice (90% of the playing population)

*Level 2:* Advanced novice (9% of the playing population)

*Level 3:* Expert 1

*Level 4:* Expert 2

*Level 5:* Expert 3

*Level 6:* Expert 4

*Level 7:* Master 1

*Level 8:* Master 2

*Level 9:* Grandmaster 1

*Level 10:* Grandmaster 2

And tipping into the next level we have the likes of Dr. Marion Tinsley and Chinook.

*Complete Checkers*, written by myself and published by Bob Newell, reissued as *Complete Checkers: Repertoire*, contains 2200 master and grandmaster games, and is aimed at the small minority of players in the top four levels. It is basically a work of reference rather than instruction.

*Complete Checkers: Insights* serves both as a stand-alone work for the player whose aspirations do not extend beyond the expert level, and as a prequel to *Complete Checkers: Repertoire* for those who wish to go further. Its focus is on *how* to play, and on how to play *well*. Book 1 is purely for the novice, covering levels 1 and 2. Master its contents and you may consider yourself a fledgling expert, able to defeat 99% of the playing population. And this is where the real fun, challenge and fulfilment begin.

Books 2 through 5, pitched at levels 3 through 6, each contain sections on the opening, midgame and endgame. Broadly speaking, each time a section is revisited, the material becomes more difficult and/or specialized.

For the reader unfamiliar with the organized game, a brief word about opening conventions is in order. From 1756, when the first book in English on the game was published, until around 1900, checkers was entirely freestyle, the players having complete freedom of choice over their opening moves. This of course is how 99% of people still play today. In order to broaden the scope of the game for serious devotees<sup>2</sup>, between 1900 and 1930 the first two moves were randomly balloted, with both sides of the ballot being played in a sitting for fairness. From 1930 onwards this was extended to the first three moves, the so-called 3-move restriction (156 ballots), and is the system which is still pre-eminent.

Therefore, partly for convenience, and partly because it's the natural approach, I have labeled Books 2, 3, 4 and 5 as follows:

*Book 2:* Freestyle Expert

*Book 3:* 2-Move Expert

---

<sup>1</sup>*The Personality of Chess*, I. A. Horowitz and P. L. Rothenberg.

<sup>2</sup>This is not to in any way decry freestyle checkers; world championship matches played in the modern era have brought forth approximately the same percentage of wins at freestyle (18%) as at 3-move (22%).

*Book 4: 3-Move Expert (Balanced Ballots)*

*Book 5: 3-Move Expert (Unbalanced Ballots)*

Thus the section on the opening in Book 2 contains play on those 3-move ballots which typically arose during the freestyle era, in Book 3 those from the 2-move era and in Books 4 and 5 from the 3-move era. Not only is a sound, practical repertoire outlined but, importantly, an overview of each ballot has been given and all extraneous material excluded.

Don't believe the uninformed who wrongly claim checkers to be a game of memory. It is a game of immense skill, a perfect blend of strategy and tactics. Moreover, for practical purposes it has limitless scope. Most importantly, once you have developed a certain level of understanding<sup>3</sup>, you will see that it possesses immense beauty.

I leave the final word to the game's greatest ever exponent:

Checkers is fundamentally a test of what you can see, rather than what you can remember.—*Dr.*

*Marion Tinsley*

*Richard Pask*

Weymouth, Dorset, England

---

<sup>3</sup>When a lay person says, "I can't see anything in checkers," they are simply speaking the literal truth. They can't. It doesn't mean however that there is nothing there to see.



*Book One*

**Checkers for the Novice**



# Introduction to Book 1

This book has two purposes. First, to serve as a stand-alone guide for the novice. Secondly, to provide the foundation for Books 2, 3, 4 and 5.

It seems to me that any good introductory book should include a clear and thorough explanation of the following four elements: the standard system of notation, the rules, all-king endgames and the main tactical devices. Chapters 1 to 4 provide this.

Unfortunately, most books then leap from this elementary stage to a highly advanced one, with nothing to bridge the gap<sup>4</sup>. In this respect Chapter 5 is pivotal, as it summarizes the strategy underpinning the opening, early midgame, late midgame and endgame without bombarding the reader with unnecessary details. At the same time, a number of classic endgame situations are addressed: First Position (sic), Second Position (sic) and Payne's Single-Corner Draw<sup>5</sup>.

On the presumption that the reader will start by playing freestyle checkers, moving on to 2-move and 3-move only when ready, Chapter 6 has been written to provide a highly reliable and practical freestyle repertoire. The 22 opening and early midgame sequences represent an easy-to-learn way of handling both the Black and White pieces and, crucially and unusually, are accompanied by a detailed commentary. Rounding things off, Chapter 7 addresses the key skills of elimination and visualization.

A question commonly asked is: Can anyone become a skillful checker player? My answer is that anyone of average intelligence who is willing to apply themselves should be able to master the contents of *Complete Checkers: Insights* Book 1. Combining this work with regular crossboard<sup>6</sup> play against a reasonable level of opposition, be it human, computer or both,<sup>7</sup> will comfortably secure a spot in the top 1% of the playing population.

In closing, I would say:

- Adopt an intellectual approach to the game.
- Play hard.
- Play on the square.
- Enjoy yourself!

Win, lose or draw, checkers is a truly wonderful game.

*Richard Pask*

---

<sup>4</sup>Arthur Reisman's *Checkers Made Easy* is a glorious exception.

<sup>5</sup>A situation has certain defining features which may embrace several thousand different positions. A position is specific. This is very important when trying to understand what makes a given situation tick.

<sup>6</sup>The term "crossboard" has two meanings. First, to play an opponent across the board (as opposed to in the now defunct correspondence form), and secondly, to play in an extemporized fashion rather than from memory.

<sup>7</sup>The following three websites are invaluable: the *American Checker Federation* (ACF); the *English Draughts Association* (EDA); the *Checker Maven* (Bob Newell).

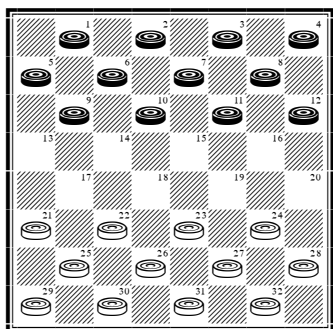


# Chapter One: Notation and Equipment

## Lesson 1: Notation and Equipment

As a first step, it is necessary to become familiar with the language of the game.

Diagram 1: The Starting Position



Black to Play

As you can see in Diagram 1, the board is numbered from 1 to 32, with the Black men occupying squares 1 to 12 at the start and the White men squares 21 to 32. Although in practice the black squares are used, for greater clarity the pieces are shown on the white squares<sup>8</sup>, and throughout this work the White pieces will be shown moving up the board.

The system used is simplicity itself;<sup>9</sup> a move is recorded by means of two numbers separated by a hyphen, the numbers representing the squares on which a particular piece starts and finishes. Once in a while, to avoid ambiguity, it is necessary to record three numbers. A semi-colon is given after each White move. Needless to say the numbers have no mathematical significance whatsoever.

Easily the best way to become fluent is to buy an inexpensive board and number each of the playing squares. In fact, it's a good idea to write each number twice, enabling easy recognition whether you are handling the Black or White pieces.<sup>10</sup> The experience of thousands of players is that within a matter of weeks the numbers become second nature, at which point the numbered board can be handed on to a newcomer.

<sup>8</sup>Actually, at least five books have portrayed the pieces on the black squares both clearly and attractively: *The Mysteries of Dama* (D'Orio), *Championship Chess and Checkers for All* (Evans and Wiswell), *Top-Notch Checkers* (Reinfeld), *The Compleat Draughts Player* (Chernev) and *How to Play Checkers* (Pask). Additionally, in the past games were often played on the white squares. (Sound economics; wear out the light squares first and then move on to the dark squares!) The critical point is that the bottom left-hand corner has to be a playing square.

<sup>9</sup>Edward Lasker, the renowned chess player and writer, expressed a dim view of the system, but I think he was mistaken. For example, the algebraic system which makes so much sense in chess, would here refer to 32 non-playing squares. Profligate indeed. Also, the diagonal system championed by Derek Oldbury in his *Move Over*, like the descriptive chess notation, has the disadvantage of a dual Black and White perspective. Tellingly, no other system has ever caught on.

<sup>10</sup>Numbered boards are rarely used in official events.

The final thing needed is a few annotation symbols:

- ! Good move.
- !! Brilliant move.
- ? Bad move.
- ?? Blunder.
- !?! Interesting move.
- ?! Dubious move.

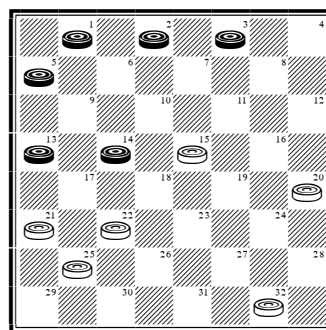
To check that all is clear, play through the following classic game. It's the one which clinched the man-machine world championship for Dr. Marion Tinsley in 1992, his opponent being the mighty computer program Chinook. Don't worry about the whys and wherefores at the moment; just make the moves on your numbered board.

*Black:* Dr. Marion Tinsley

*White:* Chinook.

10-14 22-18; 12-16 (At this critical stage of the match Dr. Tinsley was hoping for one of the quieter 3-move ballots, but wound up playing the weak side of one of the toughest!) 24-20; 16-19! 23-16; 14-23 26-19; 8-12 25-22; 6-10 29-25; 11-15 30-26; 15-24 28-19; 4-8 22-18; 8-11 18-15?!; 11-18 26-22; 10-15 19-10; 12-19 22-15; 7-14 27-23; 19-26 31-22; 9-13 and you should have arrived at the position in Diagram 2.

Diagram 2

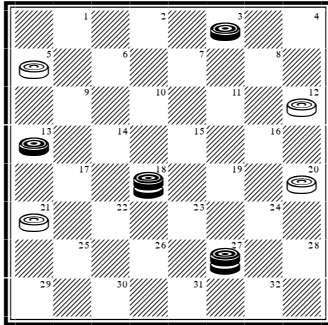


White to Play

Continue from Diagram 2: ... 20-16; 2-6 15-11; 6-10 32-27?; 10-15 27-24; 14-18 16-12; 18-23 11-8; 23-27 8-4; 27-32 4-8; 1-6! 8-11; 6-10! 11-18; 10-14 18-9; 5-14 22-18; 14-23 25-22; 23-26 24-20; 32-27 22-18; 27-23 18-14; 23-18 14-9; 26-31 9-5; 31-27. Black wins.<sup>11</sup>

If you have played through the game correctly, the final position will look like Diagram 3.

Diagram 3: The Final Position



Chinook, White, resigns!

### The Playing Equipment

Although this work follows tradition in referring to the players as “Black” and “White,” in most official competitions a green and buff board is used in combination with red and white pieces. This is simply because it is much easier on the eyes. The of-

ficial dimensions are also worth noting. The board features squares ranging between  $1\frac{3}{4}$  (44mm) and 2 inches (51mm) and pieces ranging between  $1\frac{1}{4}$  (32mm) and  $1\frac{1}{2}$  inches (38mm) in diameter. In addition, it is essential that the pieces stack securely and are sufficiently thick to be picked up easily.

A few general observations are worth noting:

- It is far more enjoyable playing with decent equipment than the shoddy variety and it also shows the game in a good light. In particular, the black and red monstrosities so popular with toy manufacturers should be avoided like the plague. Inexpensive, high-quality official boards and pieces can be purchased from the ACF website.
- Although the official colors are to be recommended, it must be conceded that they have no scientific basis and that many other combinations are visually equally attractive.
- Whatever set you purchase however, ensure that the colors don’t induce eye strain and that the dimensions are correct. Pieces which are too small relative to the squares will appear “lost,” while those which are relatively too big will create an overcrowded appearance.

<sup>11</sup>In this work the term “Black/White wins” serves two purposes: that Black/White has won the game because the opponent has no legal move remaining, or that Black/White will win the game in due course assuming correct play.

## Chapter 2: Rules

### Lesson 2: Rules

#### Introduction

Knowing the rules thoroughly is of course essential in any sport or mind sport, but it is surprising how many players fail to take the trouble to do this. Make sure you are not one of them.

When the *EDA Handbook* was published in 1991, the centerpiece was an updated set of rules. Working independently on this project, Ken Lovell and I produced very similar first drafts.<sup>12</sup> In blending these together, I had four main objectives.

- To frame the rules in clear English.
- To ensure they were consistent.
- To keep them concise.
- To avoid introducing tournament regulations.

The finished product has barely been amended in the intervening years and may thus be considered a success. Three general points are worth making.

- The rules principally exist to enable the game to run smoothly on the assumption of reasonable compliance, not to address gamesmanship or cheating.
- The rules do not, and are not intended to, cover every possible eventuality, Rule 22 serving as a catch-all.
- In an official tournament, the referee, supported by a playing committee, is appointed to deal with disputes on the rare occasions when they arise, their decisions being final and binding.

#### The Rules of Checkers

##### Checker Board and Men

1. The checker board is square in shape and is divided into 64 squares of equal size, alternately light and dark in color.
2. The board is arranged between the two players with a black square in the bottom left-hand corner.<sup>13</sup>

3. The game is played on the black squares, which for reference purposes are numbered from 1 to 32.
4. Each player starts with 12 discs, or “men,” all of equal size. One player has dark-colored men (called Black) and the other has light-colored men (called White). The colors of the men must make a distinct contrast with the colors of the squares of the board.
5. At the start of the game the Black men occupy squares 1 to 12, and the White men squares 21 to 32.

##### Order of Play

6. Before the start of the first game there is a coin toss, the winner of the toss choosing colors. In subsequent games the players alternate colors.<sup>14</sup>
7. The first move in each game is played by the player with the Black men. Thereafter, the moves are made by each player in turn.

##### The Moves

8. There are four types of move: the ordinary move of a man, the ordinary move of a king, the jumping move of a man and the jumping move of a king.

##### *Ordinary Move of a Man*

9. This is its transfer diagonally forward, left or right, from one square to an immediately neighboring vacant square.
10. When a man reaches the farthest row forward (the king-row) it becomes a king, and the player’s move terminates. The man is crowned by the opponent, who places a man of the same color on top of it before making his<sup>15</sup> own move, borrowing a man from another set if necessary.<sup>16</sup>

<sup>12</sup>Later it transpired that J. Gillies had skillfully undertaken a similar task in *The New Draughts World* of 1937.

<sup>13</sup>This is the same as in chess.

<sup>14</sup>This assumes that the style of play is freestyle. Under the 3-move restriction, because many of the ballots favor one color over the other, a player who was Black in the first game would be White, White and Black in the second, third and fourth games respectively.

<sup>15</sup>Purely as a matter of convention, male pronouns are used throughout this book.

<sup>16</sup>A modern trend is for players to crown their own men, reaching across their opponent to do so. However, the rules are explicit on this point.

*Ordinary Move of a King*

11. This is its transfer diagonally forward or backward, left or right, from one square to an immediately neighboring vacant square.

*Jumping Move of a Man*

12. This is its transfer from one square, over a diagonally adjacent and forward square occupied by an opponent's piece (man or king), on to a vacant square immediately beyond it. On completion of the jump, the jumped piece is removed from the board.

*Jumping Move of a King*

13. This is similar to that of a man, but may be in a forward or backward direction.

*Jumping in General*

14. If a jump creates an immediate further jumping opportunity, then the jumping move of a piece is continued until all the jumps are completed. The only exception is that if a man reaches the king-row by means of a jumping move it becomes a king, and the player's move terminates. At the end of the jumping sequence, all jumped pieces are removed from the board in the order in which they were jumped.
15. During a jumping sequence the same piece may only be jumped once.<sup>17</sup>
16. All jumping moves are compulsory, whether offered actively or passively. If there are two or more ways to jump, a player may select any one he wishes, not necessarily that which gains the most pieces.<sup>18</sup>

**Touching the Pieces**

17. Either player, on intimating his intention to his opponent, is entitled to adjust his own or his opponent's pieces properly on their squares at any time during the game.

18. Unless he has given an adjustment warning, if a player on his turn to move touches a movable piece he must move that piece.<sup>19</sup>
19. If any part of a movable piece is moved over a corner of the square on which it is stationed, the move must be completed in that direction.

**False, Improper or Illegal Moves**

20. A player making a false, improper or illegal move shall be cautioned for the first offense, and the move immediately recalled. A second false, improper or illegal move during the course of the same game shall result in forfeiture. This applies if, for example,<sup>20</sup> a player:
  - 20.1. Omits to jump or complete a multiple jump.
  - 20.2. On his turn to move, touches a piece which is not movable.
  - 20.3. At any point touches one of his opponent's pieces (other than crowning a king) without giving an adjustment warning.
  - 20.4. Moves a piece, either in an ordinary move or a jumping move, on to a wrong square.
  - 20.5. Moves a man backwards.
  - 20.6. When jumping, removes an opponent's piece or pieces which have not been jumped.
  - 20.7. When jumping, removes one or more of his own pieces.
  - 20.8. Continues a jumping move through the king-row with a man.
  - 20.9. Moves a piece when it is not his turn.
  - 20.10. Moves a piece before crowning an opponent's man.
21. If any of the pieces are accidentally displaced by the players, or through any cause outside their control, they are replaced without penalty and the game continued.
22. A player who refuses to adhere to the rules shall immediately forfeit the game.

<sup>17</sup>This addresses the fear expressed by Charles Walker that a multiple jumping sequence which started and finished on the same square might never end!

<sup>18</sup>This rule is the one most misunderstood by the general public. Without this compulsion, the game becomes a total farce. It's also worth noting that even in the days of huffing, a player had the power to compel his opponent to jump if he so wished.

<sup>19</sup>It is a source of surprise to the uninitiated that "touch and move" applies with the same force in checkers as in chess.

<sup>20</sup>Three points here. First, in serious play these occurrences are incredibly rare. Secondly, it is taken as read that all of them are *unintentional*. And finally, should one of these infringements be overlooked by the opponent and not discovered until later in the game, the offended party may insist that his opponent be cautioned for the offense and the game replayed from the point prior to the infringement.



**Result of the Game**

23. There are two states to define: the win and the draw.

*Definition of a Win*

24. The game is won by the player who makes the last move. That is, no move is available to the opponent when it is his turn, either because all his pieces have been jumped or his remaining pieces are all blocked.<sup>21</sup>
25. A player also wins if his opponent resigns at any point or forfeits the game by contravening the rules.

*Definition of a Draw*

26. The game is drawn if, at any stage, both players agree on such a result.

27. 40-move rule. The game shall be declared drawn if a player can demonstrate that both the following conditions hold: Neither player has advanced a man towards the king-row during the previous 40 moves and no pieces have been removed from the board during the previous 40 moves.<sup>22</sup> (For the purposes of this rule, a move shall be said to consist of one Black move and one White move.)
28. Repetition of position. A draw shall be declared if a player can demonstrate that with his next move he would create the same position for the third time during the game.

---

<sup>21</sup>In chess stalemate is a draw.

<sup>22</sup>I strongly disagree with the current rule, which originally stood at 50 moves, as it allows the winning side insufficient scope for probing the position or making minor inaccuracies. It also encourages players to continue in hopeless situations such as 3 kings against 4 rather than resigning gracefully. Granted that for practical purposes there has to be a numerical limit, even though it could deny a player a difficult technical win, I consider 50 moves rather than 40 to be the best compromise.

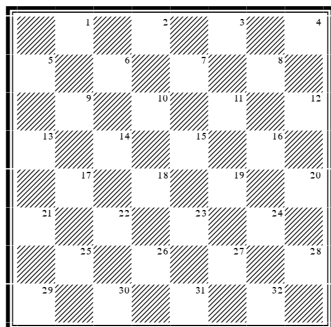


## Chapter 3: Simple Endgames

### Lesson 3: 1 King vs. 1 King

Let's start in the simplest way possible by looking at an empty board, as its major diagonals play a significant strategic role.

Diagram 4



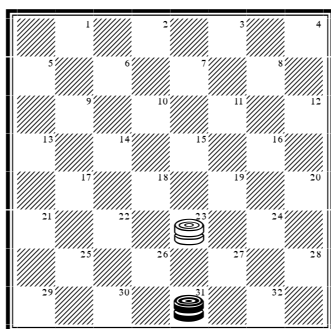
The Double-Corner and Single-Corner Diagonals

The two diagonals running from square 1 to square 28 and square 5 to square 32 respectively, are known as the double-corner diagonals. They connect Black's double-corner (squares 1, 5, 6 and 9) with White's double-corner (squares 24, 27, 28 and 32).

The long diagonal running from square 4 to square 29 is known as the single-corner diagonal, squares 4, 8, 11 and 12 comprising Black's single-corner and squares 21, 22, 25 and 29 comprising White's single-corner.

Now look at Diagram 5. Black is pinned on the side of the board and just two moves away from oblivion.

Diagram 5

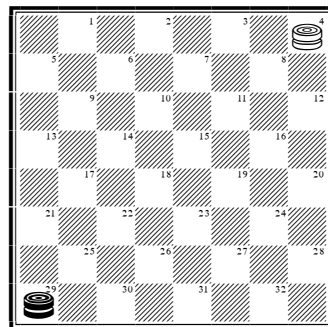


Black to Play, White Wins

Continue from Diagram 5: 31-27 (or 31-26 23-30) 23-32. White wins.

The previous position might well have been derived from Diagram 6.

Diagram 6



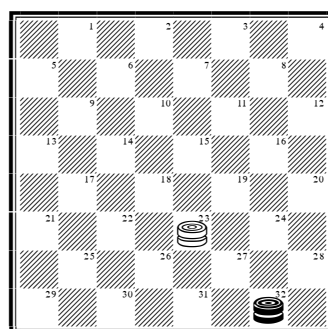
White to Play and Win

Continue from Diagram 6: ... 4-8; 29-25; 8-11!; 25-22 11-15!; 22-26 (Black is forced to give ground because White possesses what is known as the opposition. Note that 22-17 fares no better.) 15-18; 26-31 (or 26-30 18-22) 18-23. White wins.

Although Black lost, he employed the best available strategy, that of striving to reach the sanctuary of the double-corner diagonals. Naturally White prevented this, and if you examine the two moves with exclamation marks you will discover that they are essential, the other available moves permitting draws.

The reason why the double-corner diagonals, and in due course the double-corners themselves, provide this sanctuary is given in Diagram 7.

Diagram 7

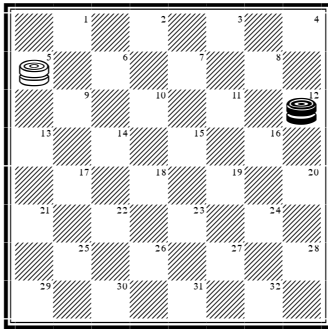


Black to Play and Draw

Continue from Diagram 7: 32-28, 23-27; 28-32 27-24 (or 27-23 or 27-31); 32-28 24-27 etc. ... A see-saw draw.

In passing, you will note that White again has the opposition, but that in this position it confers no advantage. Actually that's not strictly true, as in a 1 king vs. 1 king situation possession of the opposition means it's impossible to lose! The relevance of this is brought out in Diagram 8, a parent position, where Black has to employ care to secure the draw.

Diagram 8



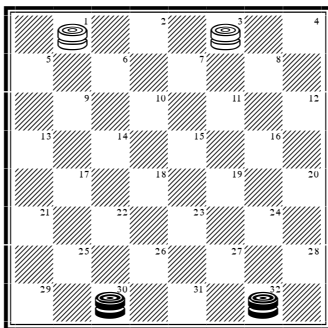
White to Play, Black Draws

Continue from Diagram 8: ... 5-9; 12-16! 9-14; 16-19 (16-20 is also okay, but both 16-11? and 16-12? lose) 14-18; 19-24! 18-23; 24-28! 23-27; 28-32 27-23 (or 27-24 or 27-31) and we have reached Diagram 7. Drawn.

Simple as they may be, before proceeding it's well worth playing through Diagrams 6 and 8 several times, examining all the possible alternative moves, in order to firmly embed the underlying principles.

Incidentally, not only is the situation portrayed in Diagram 7 a dead draw, but so is that in Diagram 9.

Diagram 9



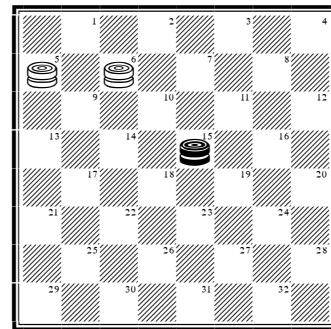
Either Side to Play and Offer a Draw

I must first point out that there is no significance in the specific location of the kings here. Diagram 9 is simply representative of any open all-king endgame situation where the forces are equal, and could apply equally to 3 kings vs. 3 kings, 4 kings vs. 4 kings or 5 kings vs. 5 kings. What matters is that from a scientific viewpoint the position is "dead"; there is no play remaining and no point in continuing. Ironically, it was in precisely such a situation that Edgar Allan Poe, in his famous discourse on the game in *The Murders in the Rue Morgue*, claimed that a win might be obtained through "a strong exertion of the intellect." I'm afraid not.

#### Lesson 4: 2 Kings vs. 1 King

However, in an open all-king situation where there is a material imbalance, the side with the king majority has a forced win at hand. In the case of 2 kings vs. 1, the strategy employed is as follows: The lone king strives to access one of the double-corners while the two kings pursue it there, force it out and pin it on the side of the board. Diagram 10 is representative.

Diagram 10

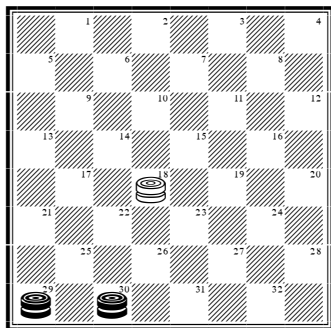


White to Play and Win

Continue from Diagram 10: ... 5-9; 15-19 (15-18 comes to the same thing, while 15-11 just hastens the end) 6-10; 19-24 (the same comments apply to 19-23 and 19-16) 10-15 (there is no need to memorize specific moves, just the general strategy); 24-28 (once again, 24-27 is essentially the same; 24-20 loses quickly) 15-19; 28-32 9-14; 32-28 14-18; 28-32 18-23; 32-28 23-27; 28-32 19-23!; 32-28 27-32! (entering the double-corner and forcing Black out); 28-24 32-28; 24-20 23-18!; 20-16 18-15; 16-20 15-11! White wins.

Of course in specific, atypical positions, generalized statements don't apply, Diagram 11 being one of them. Here, the inherent restrictiveness of the single-corner zone allows 1 king to draw against 2.

Diagram 11



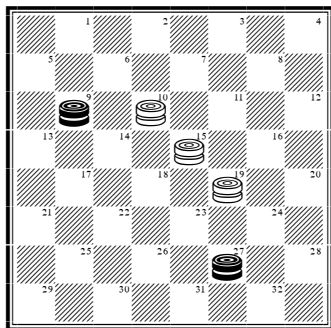
White to Play and Draw

Continue from Diagram 11: ... 18-22!; 30-25 22-26 (or 22-17); 25-30 (note that 25-22 26-17; 29-25 has no real merit as White can escape to the double-corner) 26-22 etc. ... Drawn by a see-saw operation.

**Lesson 5: 3 Kings vs. 2 Kings (Double-Corner Focus)**

Because two kings are needed to oust and corral a single king when it occupies one of the double-corners, many beginners are under the impression that the situation portrayed in Diagram 12 is a draw. Actually, by constantly threatening and eventually forcing a simple exchange (a one for one), the situation can be easily reduced to that of Diagram 10. Easy when you know how, that is! Naturally the correct strategy for the losing side is to make this as difficult as possible, and against a player unfamiliar with the winning technique a draw may well be obtained under Rule 27.

Diagram 12

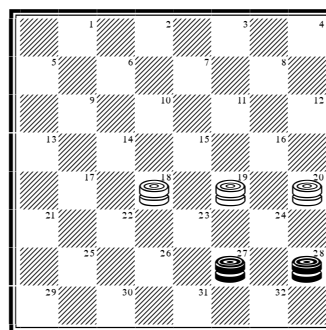


White to Play and Win

Continue from Diagram 12: ... 15-18; 9-5 (The situation being symmetrical, the reader will observe that 27-32 is in effect the same. Of course 9-13 loses quickly by 10-14.) 10-6; 27-32 (5-1 would allow a simple exchange with 18-15) 19-23 (this threatens the 6-9 exchange); 5-1 (Or else!) 6-9; 32-28 (against 1-5 White replies with 9-14 with the threat of two simple exchanges on his next move) 23-27 (this lineup, rather than the individual moves, is what you need to commit to memory); 1-5 (or 28-32) 27-23; 5-14 18-9. White wins.

When defending an endgame, it is generally good policy, where possible, to keep your kings together. Separated, the tactical possibilities are very limited, together there are many. Black has achieved this goal in Diagram 13, and is therefore able to put up the stoutest defense, but naturally still loses against the best play.

Diagram 13

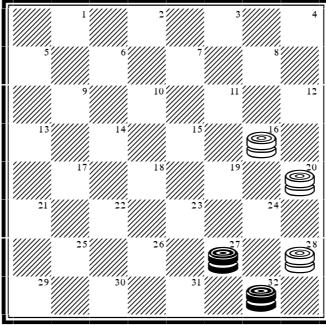


White to Play and Win

Continue from Diagram 13: ... 19-23! (widely criticized in many beginner's books, 18-15 being the usual approach, but this is actually simplest and best); 28-32 (27-32 is suicidal, while 27-31 allows White to exchange with 23-27) 20-16!; 27-31 (Against 27-24 White replies with 18-15! After this, he effects an exchange with 16-11 against 24-27, does the same with 23-18 against 24-20 and confiscates the Black king on square 24 with 16-20 should Black play 32-28.) 16-11!; 32-28 (if 31-27 White exchanges with 18-15) 11-15!; 28-32 23-26; 31-22 18-25. White wins.

Two other smart ways of bringing matters to a winning conclusion are shown in Diagrams 14 and 15.

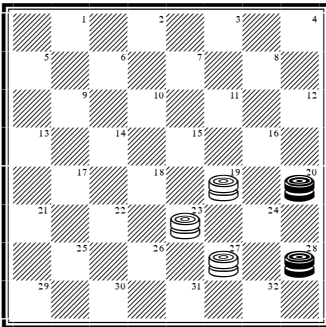
Diagram 14



White to Play and Win

Continue from Diagram 14: ... 16-19! (offering Black what is known as a 2 for 1); 27-31 (27-24 20-27; 32-16 28-24 and White wins with the opposition) 20-24!; 32-27 (against 31-26 White exchanges with 19-23) 28-32! (24-20?? permits a draw with 27-24); 27-20 19-24; 20-27 32-23. White wins.

Diagram 15



White to Play and Win

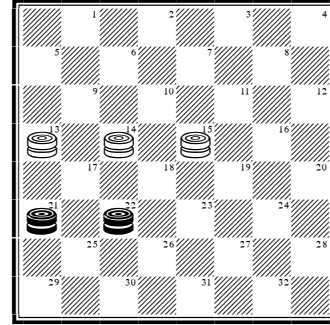
Continue from Diagram 15: ... 23-26!; (getting ready) 28-32 27-24! (throwing a piece like this is called a pitch); 20-27 26-31! (trapping the Black king). White wins.

### Lesson 6: 3 Kings vs. 2 Kings (Single-Corner Focus)

In Diagram 16 Black has again succeeded in coordinating his kings, but this time in the single-corner zone. Just when he thinks he's safe, a neat pitch clinches matters for White.

Continue from Diagram 16: ... 15-10; 21-25 14-17; 22-26 17-21; 25-22 10-14; 26-23 14-17; 23-26 (22-18 allows White to win with both 17-14 and 17-22) 21-25!; 22-29 17-22; 26-17 13-22. White wins.

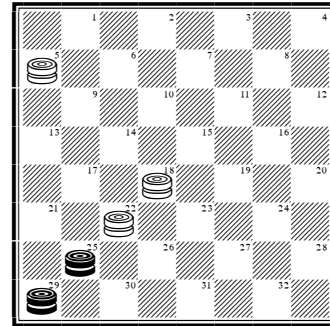
Diagram 16



White to Play and Win

Diagrams 17 and 18 feature two quick finishes which are worth being aware of.

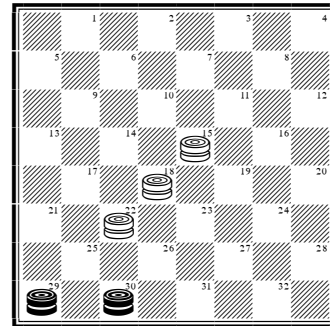
Diagram 17



White to Play and Win

Continue from Diagram 17: ... 18-14! (Of course. Remember, having obtained a winning position the goal is to win as efficiently as possible.); 25-9 5-14; 29-25 14-18. White wins.

Diagram 18

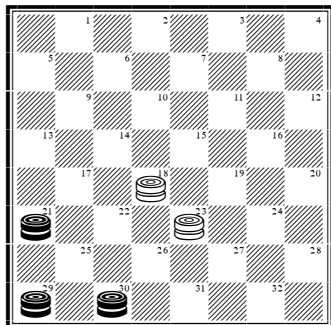


White to Play and Win

Continue from Diagram 18: ... 15-11! (getting into position); 30-25 18-15; 25-18 15-22. White wins.

To conclude this lesson, let's look at two positions in which 2 kings can draw against 3. They both represent an extension of Diagram 11.

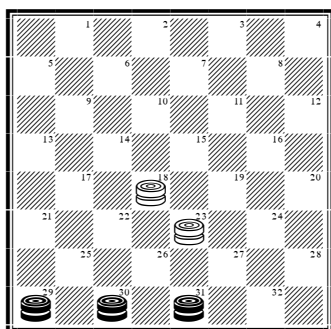
Diagram 19



White to Play and Draw

Continue from Diagram 19: ... 18-22; 30-25 23-18; 25-30 (21-17 22-13; 25-22 18-25; 29-22 achieves nothing) 18-23 ... Drawn.

Diagram 20



White to Play and Draw

Continue from Diagram 20: ... 18-22; 30-25 23-18; 25-30 18-23; 30-25 23-18; 31-27 (trying something different) 22-26; 25-21 26-22; 27-32 18-23; 32-28 23-27. Drawn.

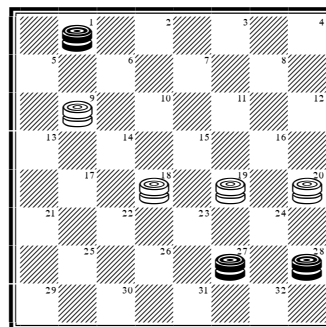
### Lesson 7: 4 Kings vs. 3 Kings

Here there are a number of possible configurations, but the two major ones are where two of the defending kings are in one double-corner while one is in the other (Diagram 21), and where the three defending kings are combined (Diagram 22).

Continue from Diagram 21: ... 18-15 (threatening to exchange with 9-6); 1-5 (moving out of the way) 9-6; 28-32 15-10; 32-28 (5-1 would permit the exchange with 10-15) 6-1; 28-32 (against 5-9 White retorts with 19-23!; 27-18 10-14—an imaginative way of cutting down the pieces) 10-14 (locking the king up completely); 32-28 20-16 (all of White's moves are now directed at forcing a simple exchange, and there is nothing Black can do to prevent it); 27-24 19-15; 24-27 16-11; 27-23 15-10; 28-24 11-7; 23-27

14-9; 5-14 10-17 and the situation has been reduced to 3 kings against 2. White wins.

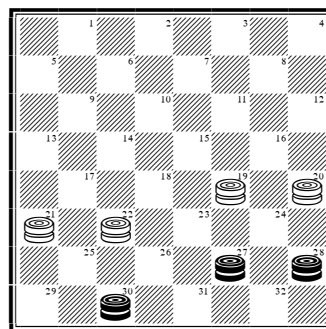
Diagram 21



White to Play and Win

In Diagram 22 the attacker, here White, employs the normal strategy of forcing the defending kings to the edge of the board where they have least mobility, then forcing an exchange to reduce the situation to a simpler state. This applies with equal force in a 5 kings vs. 4 kings situation or even a 6 kings vs. 5 kings situation (heaven help us!). Better still however, would be to not let your opponent get so many kings in the first place. So be ultra-alert when such a situation is in the offing, and take every measure to minimize counterplay.

Diagram 22

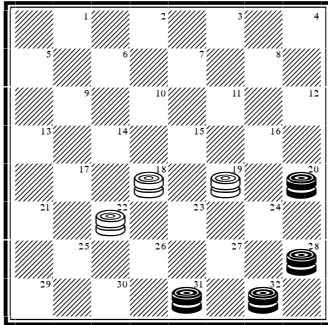


White to Play and Win

Continue from Diagram 22: ... 21-17 (leaving the king on square 22 where it has a key role to play); 27-31 (28-32 19-24; 27-31 24-28 loses more quickly) 20-24; 28-32 24-28; 31-27 19-16; 27-31 16-20; 31-27 22-26! (a classic pitch); 30-23 28-24!; 27-31 24-27 31-24 20-18. White wins.

By this stage you won't be surprised to learn that there are certain unusual positions in which 3 kings can draw against 4. Diagrams 23 and 24 portray two of these. Naturally when you have the 3 kings you will seek these refuges; when you have the 4 kings you try to avoid them.

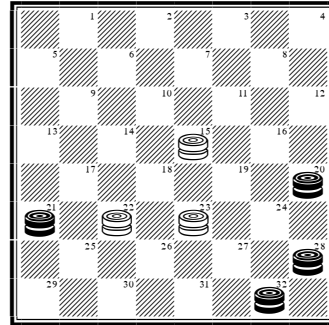
Diagram 23



White to Play and Draw

Continue from Diagram 23: ... 18-23; 20-24 19-15;  
31-27 22-18; 24-20 15-19 ... Drawn.

Diagram 24



White to Play and Draw

Continue from Diagram 24: ... 15-19; 20-24 19-15;  
24-27 23-19; 27-31 19-23; 28-24 23-19; 24-27 15-11!  
(you should work out why 15-18?? is a disaster);  
32-28 11-15; 27-24 19-23; 24-20 15-19; 28-32 23-18;  
31-27 18-15; 32-28 15-18; 27-32 18-23. Drawn.



## Chapter 4: Basic Tactics

In a free and open position, the gain of a single piece is enough to ensure a won game.—*Derek Oldbury*

### Introduction

The eight devices featured in this chapter represent the basic tricks of the trade. When an expert faces a novice he typically employs one or more of these to get a piece or two ahead, and then executes a series of judicious exchanges to quickly reduce matters to one of the endgames dealt with in Chapter 3.

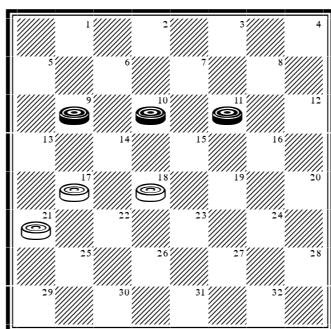
Of course between experts simple tactics play a different role, though still an important one. Here, through a combination of direct threats (“do something about this or else”) and indirect threats (“you can’t go there because”) they serve to force the play along desired paths. There is no expectation of a coup.

The advanced tactical devices featured in Books 2 through 5 are a different matter entirely however, being underpinned by their own principles and requiring separate treatment. Their subtlety and complexity has baffled even the greatest players for, unlike here where the coup is typically preceded by a blunder, the losing move is often deeply appealing. In other words, they are bona fide traps!

For now it’s sufficient to know that, although at the higher levels tactics are generally subservient to strategy, they are always there ready to bite! They keep a player honest and single-handedly preclude the application of any “system” to defeat the game.

The examples which follow are just a tiny selection from billions of possibilities. Try devising your own settings. This is an excellent way to fix the ideas in your mind.

Diagram 25



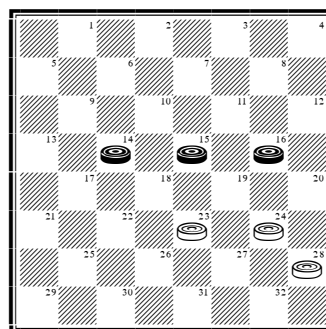
White to Play and Win

### Lesson 8: 2 For 1

You give up one man (the word “sacrifice” is inappropriate here as the return is immediate) and get two back.

Continue from Diagram 25: ... 17-14!; 10-17 21-5. White wins.

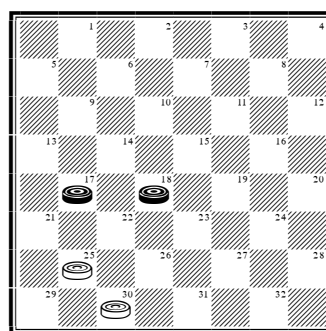
Diagram 26



White to Play and Win

Continue from Diagram 26: ... 24-19!; 15-24 28-12. White wins.

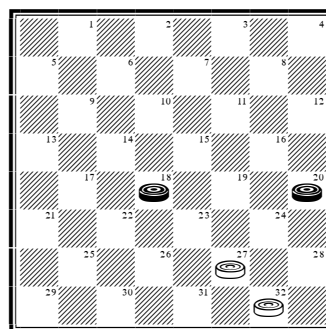
Diagram 27



White to Play and Win

Continue from Diagram 27: ... 25-22!; 18-25 (or 17-26) 30-14. White wins.

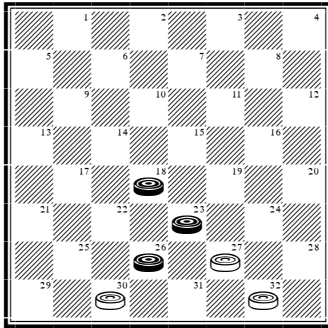
Diagram 28



White to Play and Win

Continue from Diagram 28: ... 27-24!; 20-27 32-14.  
White wins.

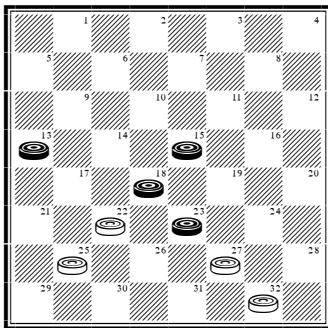
Diagram 29



White to Play and Win

Continue from Diagram 29: ... 32-28!; 23-32 30-14.  
White wins.

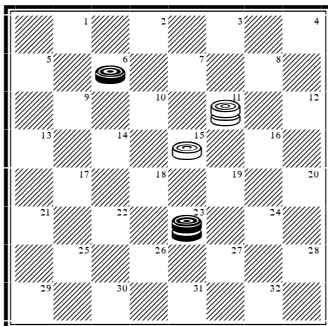
Diagram 30



White to Play and Win

Continue from Diagram 30: ... 25-21!; 18-25 27-11.  
White wins.

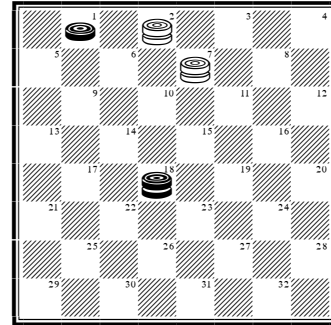
Diagram 31



White to Play and Win

Continue from Diagram 31: ... 15-10!; 6-15 11-27.  
White wins.

Diagram 32



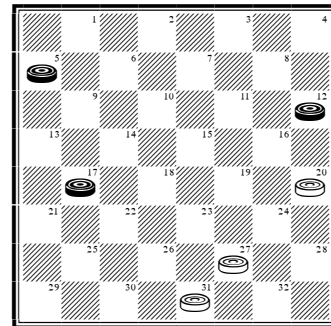
White to Play and Win

Continue from Diagram 32: ... 2-6!; 1-10 7-23.  
White wins.

**Lesson 9: 2 For 2**

These examples show that, when the conditions are right, you can win on position by giving up two pieces to gain two. Sometimes the two pieces are given up together, sometimes separately.

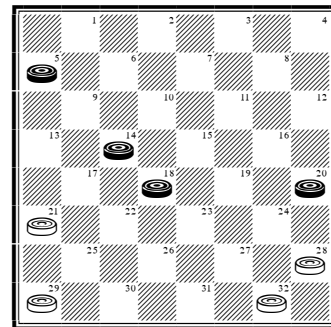
Diagram 33



White to Play and Win

Continue from Diagram 33: ... 20-16!; 12-19 27-23;  
19-26 31-13. White wins.

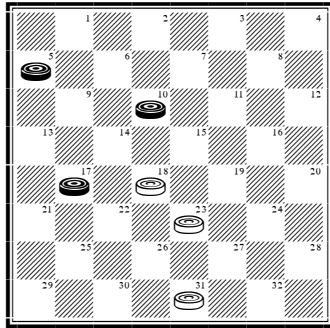
Diagram 34



White to Play and Win

Continue from Diagram 34: ... 21-17!; 14-21 28-24;  
20-27 32-14. White wins.

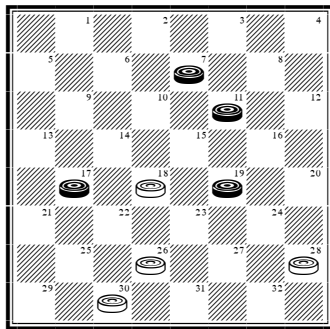
Diagram 35



White to Play and Win

Continue from Diagram 35: ... 18-15!; 10-26 31-13.  
White wins.

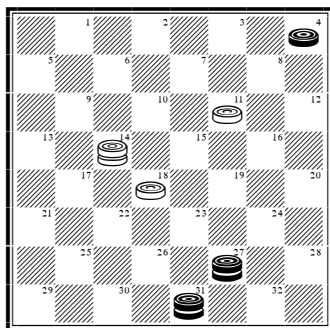
Diagram 36



White to Play and Win

Continue from Diagram 36: ... 26-22!; 17-26 30-16;  
11-20 18-15. White wins.

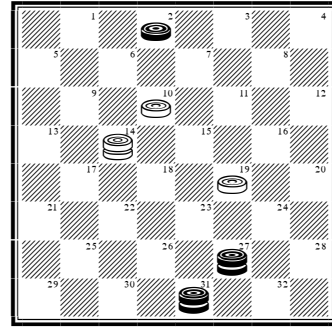
Diagram 37



White to Play and Win

Continue from Diagram 37: ... 11-8!; 4-11 18-15 (it  
would be superfluous assigning a exclamation mark  
here; the first move of the combination is the one  
requiring the foresight); 11-18 14-32. White wins.

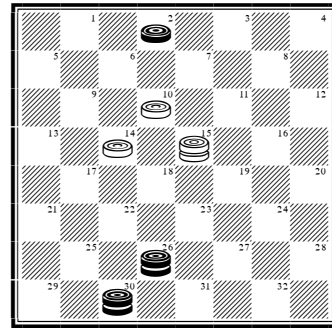
Diagram 38



White to Play and Win

Continue from Diagram 38: ... 10-7!; 2-11 19-15;  
11-18 14-32. White wins.

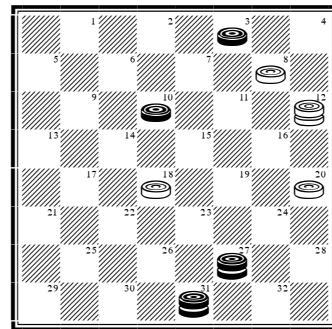
Diagram 39



White to Play and Win

Continue from Diagram 39: ... 10-6!; 2-18 15-31.  
White wins.

Diagram 40



White to Play and Win

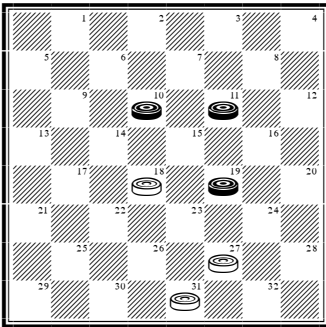
Continue from Diagram 40: ... 18-15! (highly imag-  
inative); 10-19 12-16; 3-12 16-32. White wins.

**Lesson 10: 3 For 2**

Two pieces are given up and three gained in return.  
Here, as elsewhere, under the old rules a player  
might conveniently “overlook” the final jump, with

the hope of being huffed, because he didn't like the consequences! Nowadays there is no possible cause for confusion.

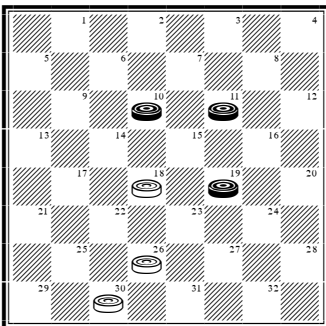
Diagram 41



White to Play and Win

Continue from Diagram 41: ... 18-15!; 11-18 27-23; 18-27 (or 19-26) 31-6. White wins.

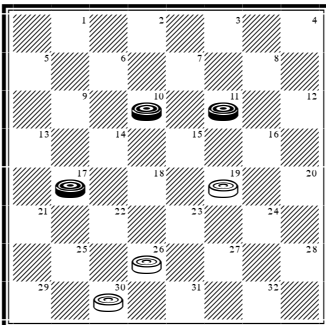
Diagram 42



White to Play and Win

Continue from Diagram 42: ... 18-14!; 10-17 26-22; 17-26 30-7. White wins.

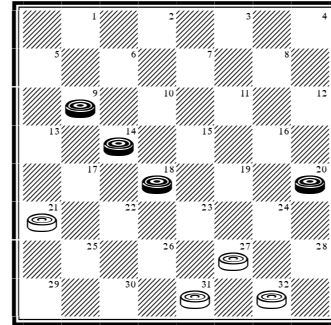
Diagram 43



White to Play and Win

Continue from Diagram 43: ... 19-15!; 10-19 (or 11-18) 26-22; 17-26 30-7. White wins.

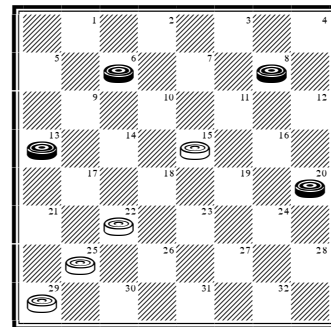
Diagram 44



White to Play and Win

Continue from Diagram 44: ... 21-17! (creating a hole); 14-21 27-24; 20-27 32-5. White wins.

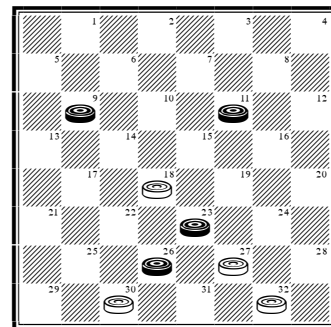
Diagram 45



White to Play and Win

Continue from Diagram 45: ... 15-10! (creating the desired pattern); 6-15 22-17; 13-22 25-4. White wins.

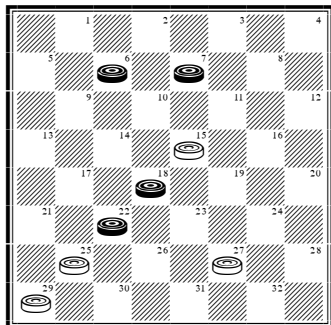
Diagram 46



White to Play and Win

Continue from Diagram 46: ... 18-15!; 11-18 32-28; 23-32 30-5. White wins. A comparison with Diagram 29 will show that this is simply an extension of the idea shown there.

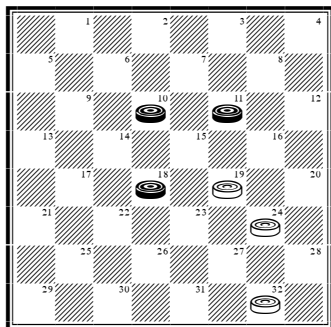
Diagram 47



White to Play and Win

Continue from Diagram 47: ... 15-10!; 6-15 (or 7-14) 27-23; 18-27 25-2. White wins.

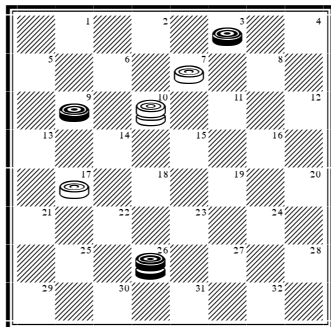
Diagram 48



White to Play and Win

Continue from Diagram 48: ... 19-16!; 11-27 32-7. White wins.

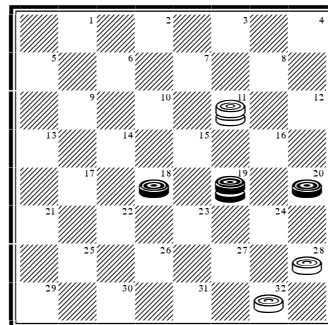
Diagram 49



White to Play and Win

Continue from Diagram 49: ... 17-14!; 9-18 10-6 (The 3 for 2 comes in myriad different forms, this example showing the need to be familiar with both the forehand and backhand versions!); 3-10 6-31. White wins.

Diagram 50



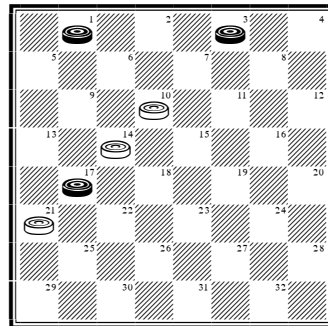
White to Play and Win

Continue from Diagram 50: ... 11-15! (a “blind” shot like this is often overlooked); 19-10 28-24; 20-27 32-7. White wins.

**Lesson 11: Rebound**

This is a double-action device in which one of the opponent’s pieces is used as a backstop.

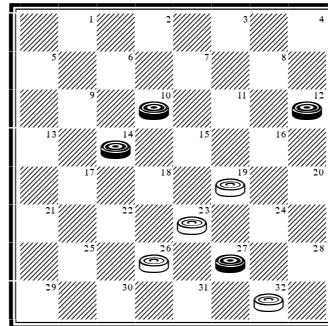
Diagram 51



White to Play and Win

Continue from Diagram 51: ... 10-6!; 1-10 14-7; 3-10 21-7. White wins.

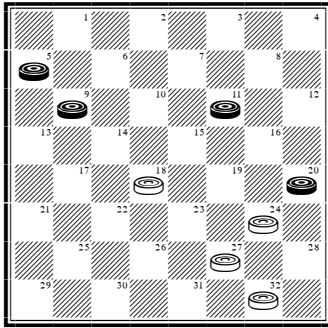
Diagram 52



White to Play and Win

Continue from Diagram 52: ... 19-15!; 10-19 23-16;  
12-19 32-16. White wins.

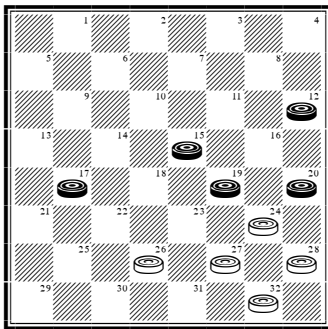
Diagram 53



White to Play and Win

Continue from Diagram 53: ... 27-23!; 20-27 18-15;  
11-18 23-14; 9-18 32-14. White wins.

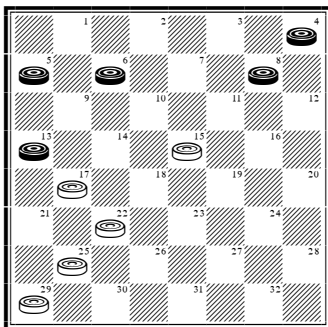
Diagram 54



White to Play and Win

Continue from Diagram 54: ... 27-23!; 20-27 23-16;  
12-19 32-16. White wins.

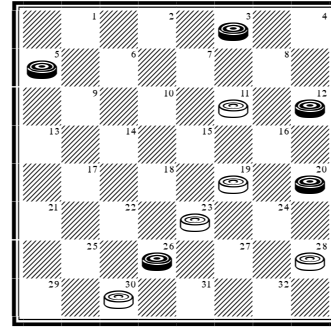
Diagram 55



White to Play and Win

Continue from Diagram 55: ... 22-18!; 13-22 15-10;  
6-15 18-11; 8-15 25-11; 5-9 29-25; 9-14 25-22. White wins.

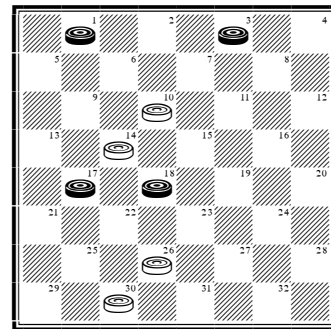
Diagram 56



White to Play and Win

Continue from Diagram 56: ... 11-7!; 3-10 19-15;  
10-19 23-16; 12-19 30-16; 5-9 16-11 (White has the  
opposition and here it proves crucial); 9-14 11-7;  
14-18 7-2; 18-23 2-7; 23-27 7-11; 27-31 11-15; 31-27  
15-18; 27-32 (or 27-31) 18-23. White wins. You  
will notice that the presence of the man on square  
28 effectively turned White's double-corner into a  
single-corner.

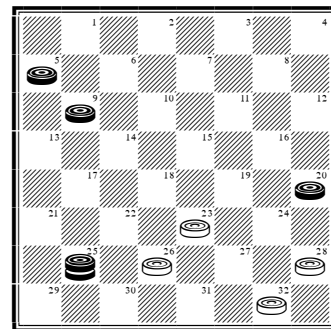
Diagram 57



White to Play and Win

Continue from Diagram 57 ... 10-6!; 1-10 14-7; 3-10  
26-22; 17-26 (or 18-25) 30-7. White wins. Note that  
this is an extension of the idea given in Diagram 43.

Diagram 58



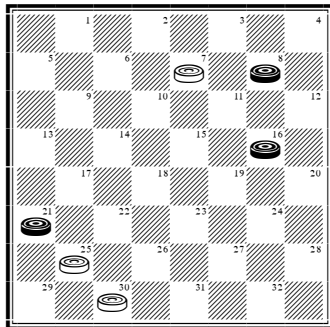
White to Play and Win

Continue from Diagram 58: ... 28-24! (imagine how hard this would be to find if you had never been exposed to the idea); 20-27 26-22; 25-18 23-14; 9-18 32-14. White wins.

**Lesson 12: In-and-Out or Back Shot**

A player's move terminates when one of his men jumps or moves into the king-row. This grants the opponent an extra tempo.

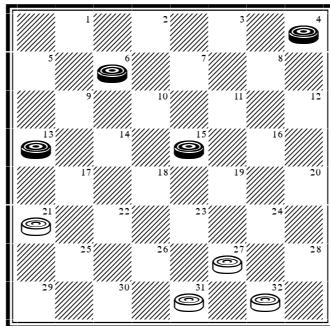
Diagram 59



White to Play and Win

Continue from Diagram 59: ... 30-26!; 21-30 (Black must wait before jumping again) 7-3; 30-23 3-26. White wins.

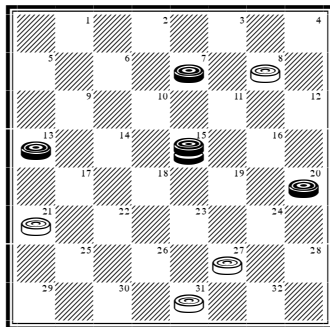
Diagram 60



White to Play and Win

Continue from Diagram 60: ... 21-17!; 13-22 31-26; 22-31 32-28; 31-24 28-1. White wins.

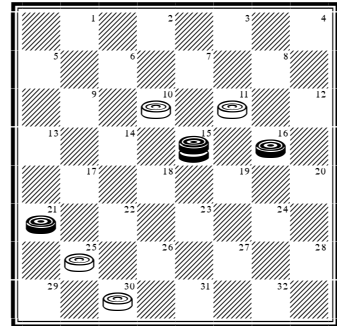
Diagram 61



White to Play and Win

Continue from Diagram 61: ... 21-17!; 13-22 31-26; 22-31 8-3; 31-24 3-28. White wins.

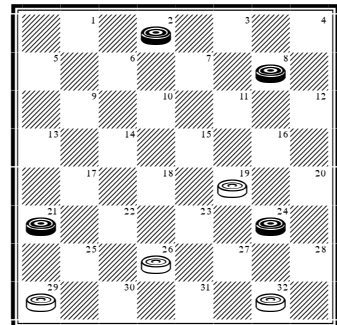
Diagram 62



White to Play and Win

Continue from Diagram 62: ... 10-7!; 15-8 30-26; 21-30 7-3; 30-23 3-26. White wins. The similarity with Diagram 59 will be readily apparent.

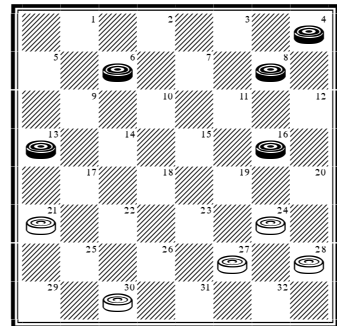
Diagram 63



White to Play and Win

Continue from Diagram 63: ... 29-25!; 21-30 32-28; 30-16 28-3. White wins.

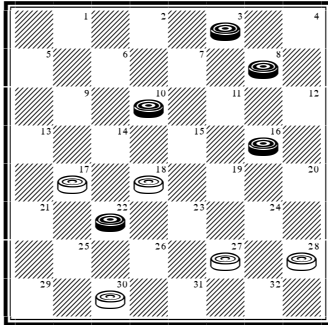
Diagram 64



White to Play and Win

Continue from Diagram 64: ... 21-17!; 13-22 30-26; 22-31 24-20; 31-24 20-11!; 8-15 28-1. White wins.

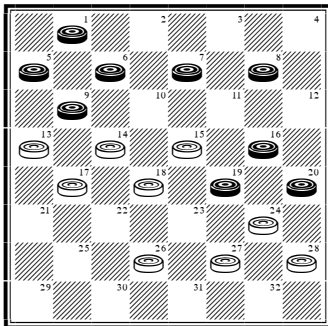
Diagram 65



White to Play and Win

Continue from Diagram 65: ... 30-26!; 22-31 18-14; 31-24 14-7!; 3-10 28-3. White wins.

Diagram 66



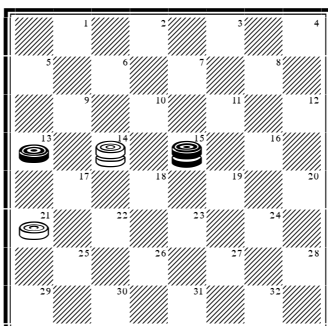
White to Play and Win

Continue from Diagram 66: ... 15-10!! (A definite case of mind over matter. Dream the impossible dream!); 6-31 13-6; 1-10 24-6; 31-24 28-3. White wins.

**Lesson 13: Breaches**

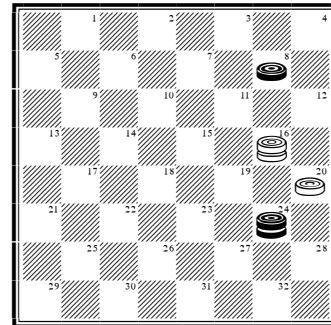
Here a king is placed between two of the opponent's pieces. Because they can't both move out of the way at once, one of them is gained on the next move.

Diagram 67



White to Play and Draw

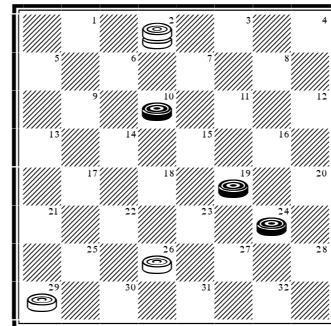
Diagram 68



White to Play and Win

Continue from Diagram 68: ... 16-12 (nudging Black into position); 8-11 12-16!; 11-15 16-19. White wins.

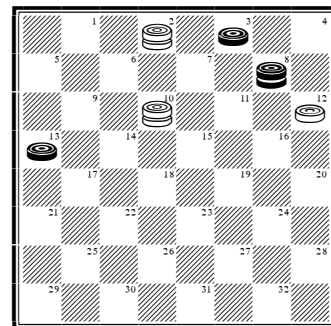
Diagram 69



White to Play and Win

Continue from Diagram 69: ... 2-7!; 10-15 (10-14 loses to 26-22!) 7-11!; 15-18 11-16!; 18-23 16-20; 23-30 20-27; 30-26 (no choice) 27-23. White wins. I won this against Brian Lucas in 1998; like Diagram 68, a nice example of the "slow-motion" concept.

Diagram 70

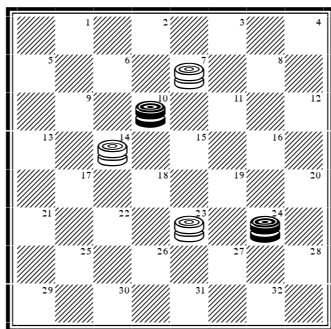


White to Play and Win



Continue from Diagram 70: ... 2-7!; 13-17 (against 8-4 the 10-6 exchange wins quickly) 10-14!; 3-10 12-3. White wins.

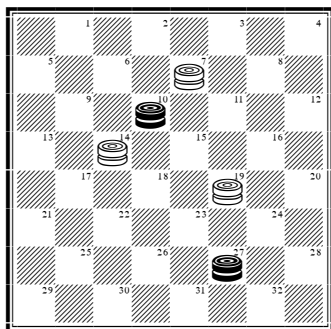
Diagram 71



White to Play and Win

Continue from Diagram 71: ... 23-19! (with 2 kings against 3, Black thought he'd found a way out with the breeches, but checkers is full of hidden resources); 24-15 14-18 (7-11 also wins); 15-22 (10-3 also loses) 7-14. White wins.

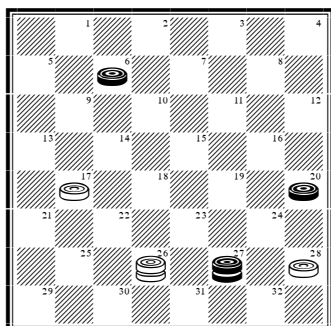
Diagram 72



White to Play and Win

Continue from Diagram 72: ... 19-23! (again Black wrongly thought he had secured a draw); 27-9 (10-3 or 10-17 is just a slow death) 7-5. White wins.

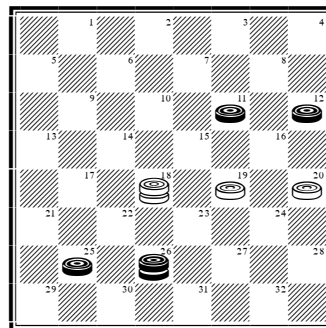
Diagram 73



White to Play and Win

Continue from Diagram 73: ... 17-14; 20-24 (against 27-31 or 27-32 White wins quickly with 26-23) 28-19; 27-23 (apparently escaping with a draw) 14-10! (not to be); 6-24 26-28. White wins.

Diagram 74



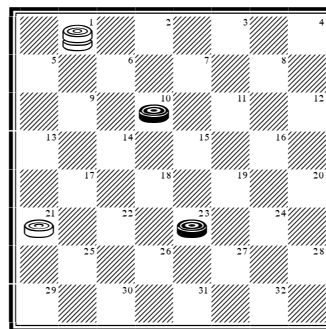
White to Play and Draw

Continue from Diagram 74: ... 19-16!; 12-19 18-23. Drawn. This is an example of the rarely seen double breeches. A triple breeches is also possible.

**Lesson 14: Fork**

A press is when a king attacks a man from behind. A squeeze is when a man is attacked from the front, using another man or the edge of the board. When a king presses two men simultaneously, gaining one of them on the next move, it is called a fork.

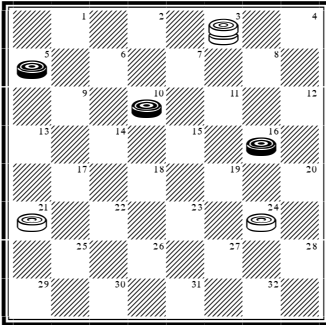
Diagram 75



White to Play and Win

Continue from Diagram 75: ... 1-6! (press); 10-15 (10-14 loses similarly) 6-10 (press); 15-19 (15-18 loses similarly) 10-15 (press); 19-24 15-19 (fork). White wins. In checkers, as in life, you must learn to walk before you can run. Therefore, it is necessary to first master ideas in their embryonic form before moving on to more advanced examples. This is a classic case in point.

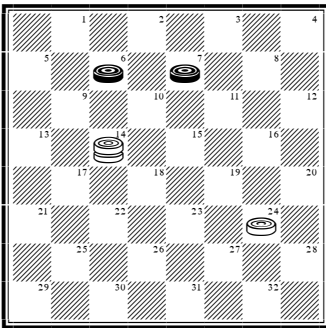
Diagram 76



White to Play and Win

Continue from Diagram 76: ... 24-20! (squeeze); 16-19 3-7 (press); 10-14 (10-15 loses to both 7-10 and 7-11) 7-10 (press); 14-18 10-15 (fork). White wins.

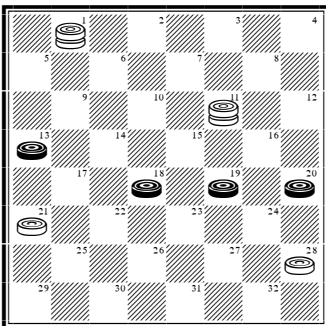
Diagram 77



White to Play and Win

Continue from Diagram 77: ... 24-19!; 6-10 (against 7-11 the 19-15 exchange wins immediately) 14-9!; 7-11 9-6; 11-15 (10-14 leads to the loss of the man on square 11 after 6-2 and 2-7) 19-16; 10-14 6-10 (fork). White wins.

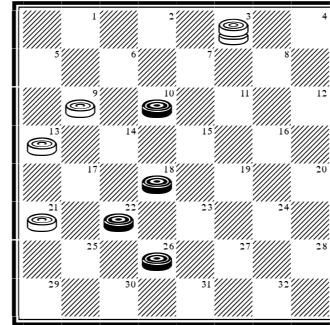
Diagram 78



White to Play and Win

Continue from Diagram 78: ... 11-16! (press); 19-23 16-19 (press); 23-26 19-15 (press); 18-22 15-18 (press); 22-25 18-22 (fork). White wins. The great Willie Ryan defeated the legendary Samuel Gonotsky with this.

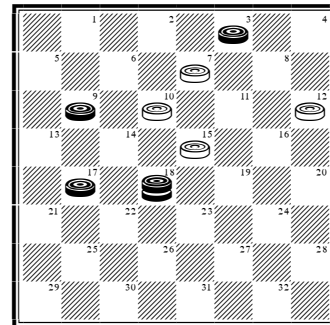
Diagram 79



White to Play and Win

Continue from Diagram 79: ... 3-7! (press); 10-15 7-10 (press); 15-19 10-14 (press); 19-23 14-17!; 23-27 17-14 (press); 18-23 14-18 (press); 22-25 18-22 (fork). White wins. And Gonotsky himself scored with this against Jesse Hanson, the "man of mystery."

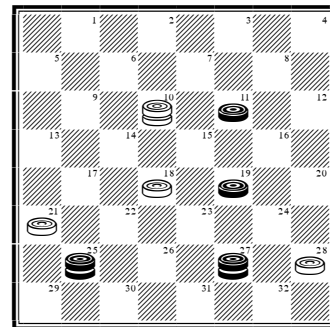
Diagram 80



White to Play and Draw

Continue from Diagram 80: ... 7-2!; 18-11 10-7; 3-10 2-6 (double fork!). Drawn. To conclude this lesson, here are two more examples of this rarefied type.

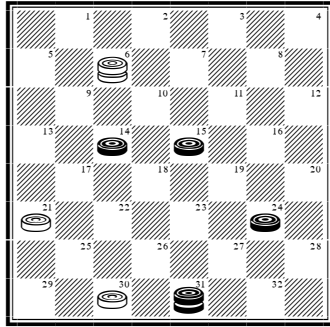
Diagram 81



White to Play and Win

Continue from Diagram 81: ... 18-15!; 11-18 10-15 (double fork). White wins.

Diagram 82



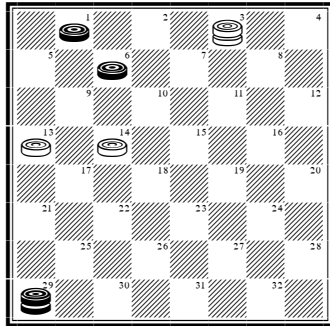
White to Play and Draw

Continue from Diagram 82: ... 30-26! (6-10? loses quickly. Can you see how?); 31-22 6-10 (double fork). Drawn.

**Lesson 15: Double-Corner Coup**

This device is based upon various configurations of pieces in the double-corner zone.

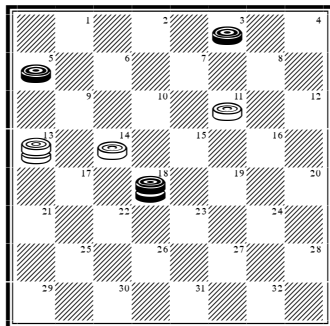
Diagram 83



White to Play and Win

Continue from Diagram 83: ... 3-7! (threatening to play 7-2); 6-10 13-9; 10-17 9-6; 1-10 7-21. White wins.

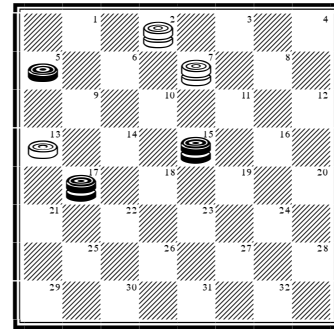
Diagram 84



White to Play and Win

Continue from Diagram 84: ... 11-7!; 3-17 (or 18-9 13-6; 3-10 6-15 to a loss) 13-15. White wins.

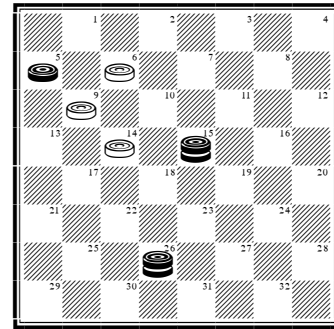
Diagram 85



White to Play and Win

Continue from Diagram 85: ... 13-9!; 5-14 7-10; 15-6 2-18. White wins.

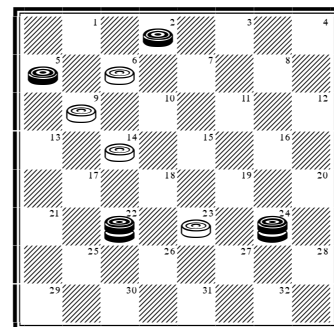
Diagram 86



White to Play and Win

Continue from Diagram 86: ... 14-10!; 5-14 6-2! (6-1? would only draw); 15-6 2-18. White wins.

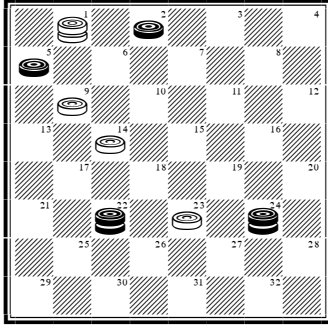
Diagram 87



White to Play and Win

Continue from Diagram 87: ... 23-19!; 24-15 14-10; 5-14 6-1; 15-6 1-26. White wins.

Diagram 88



White to Play and Win

Continue from Diagram 88: ... 14-10!; 5-14 23-19; 24-6 1-26. White wins.

Two questions: First, can you see the similarity between these two examples? Second, are they not positions which you would previously have considered as hopeless? Such is the magic appeal of checkers.

## Chapter 5: Basic Strategy

### Introduction

The ambitious goal of this chapter is to summarize the overarching principles which apply to the four different phases of the game: the opening, the early midgame, the late midgame and the endgame. For simplicity, things are viewed from White's viewpoint. Obviously the same principles (but with mirror-image squares) apply when playing Black.

Curiously enough, the general public appears to be in complete agreement over this matter! Their received understanding of these principles is as follows:

- Bad Strategy #1: Move your men to the side for safety.
- Bad Strategy #2: Never voluntarily exchange a piece.
- Bad Strategy #3: Retain your king-row men for as long as possible.

Unfortunately each of these is a disaster in its own right; in combination they are absolutely catastrophic! This revelation may come as a real shock, but I can assure you that in order to make any progress in the game you will need to set them aside.

### Opening and Early Midgame

As a preliminary step, and keeping in mind a certain artificiality inherent in these divisions, we need a couple of definitions.

*Opening:* A series of moves, of varying length, played at the start of the game, where both sides are either beginning to create a distinctive midgame formation (of which there are eight) or seeking to counteract one being set up by the opponent.

*Early Midgame:* Involves the completion and maintenance of the formations initiated in the opening, culminating in a climactic point which signifies the start of the late midgame.

### Lesson 16: Center and Side Moves

Because a man in the center has greater mobility than one at the side, being able to move in two directions rather than one, you should generally move and jump towards the center. As you would expect, the center itself (squares 14, 15, 18 and 19) plays a key role and should therefore always be fiercely contested. Its control often means control of the whole

board, which is why the passivity of Bad Strategy #1 is to be avoided.

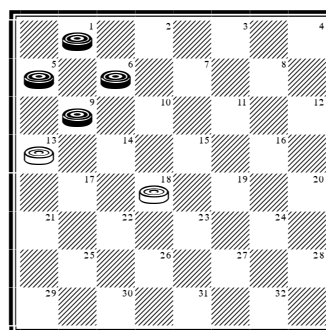
One approach to center control is to simply move into one or more of these squares. Alternatively, where the opponent has a man on square 15, occupation may be accomplished with the 22-18; 15-22 25-18 exchange or the 24-19; 15-24 28-19 exchange. Alternatively, where the man is on square 14, the 23-18; 14-23 27-18 trade could be made (23-18; 14-23 26-19 is rare), although for reasons which will be explained in Lesson 17 this should not be undertaken lightly. A complete refusal to exchange, Bad Strategy #2, is again totally passive.

Another method is to leave the central squares vacant and contest their control by means of men posted on squares 17, 22, 23 and 24.

A third way is to allow the opponent free rein in the center, encouraging overcrowding, with a view to gripping his forces with a pincer movement. In the hands of an expert this can be very effective, but is not to be undertaken lightly as it requires fine judgment.

None of the foregoing means that side moves are invariably weak; far from it. First, a man on the side cannot be jumped. Secondly, it only takes two men at the side to effect an exchange, rather than three in the center. And finally, a man on square 13 or 20 often has a vital cramping or supporting part to play.

Diagram 89



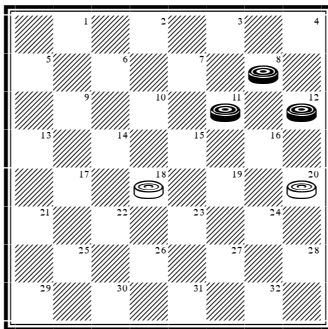
Double-Corner Cramp

In Diagram 89 all superfluous men have been blanked out, and it can be seen that the man on square 13, in conjunction with that on 18, is imposing a severe cramp (restriction of mobility) on Black's double-corner. Incidentally, where the

Black man on square 2 has actually been moved, this often proves to be a significant liability. In addition, a man on square 13 may provide invaluable support for one which has infiltrated the opponent's territory on square 9.

Likewise, a White man on square 20 can either be used to support a man which has invaded on square 16 or, in conjunction with one on square 18, may impose a severe cramp on Black's single-corner. This is illustrated forcibly in Diagram 90; again all of the other men have been blanked out.

Diagram 90

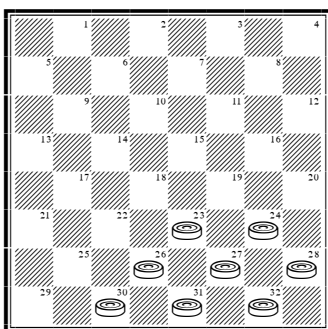


Single-Corner Cramp

### Lesson 17: Single-Corner and Double-Corner

The relative vulnerability of the single-corner and the double-corner can easily be demonstrated by removing the four men which comprise each one. First, the single-corner men (Diagram 91).

Diagram 91



Removing White's Single-Corner Men

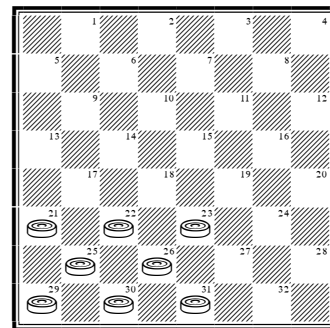
With just one entry square to the king-row, it can be seen that the single-corner zone is not very vulnerable to attack. It is for this reason that the men on squares 21, 22, 25 and 29 tend to be developed early in the game. In particular, the sequence 21-17

and 17-13 is often seen, two good developing moves which leave the body of White's forces intact while imposing a slight cramp on Black's double-corner.

Contrast this with Diagram 92, which demonstrates the impact of removing White's four double-corner men; you can see how easy it is to enter the king-row! It is for this reason that you should retain as much strength as possible in this area of the board. Incidentally, this explains the relative merit and frequency of the exchanges discussed in Lesson 16. Namely, 22-18; 15-22 25-18 only affects the single-corner and is frequently taken, while 24-19; 15-24 28-19 affects the double-corner and is slightly rarer. As the man on square 27 is of greater import than that on 28, 23-18; 14-23 27-18 is rarest and only adopted with a definite objective in mind.

For similar reasons, when trading off a man on square 18, 25-22; 18-25 29-22 is generally preferred to 27-23; 18-27 32-23. In the case of a man on square 19, the disruptive effect of an early 26-23; 19-26 30-23 (or 31-22) exchange is so great that it is virtually unseen in expert company.

Diagram 92



Removing White's Double-Corner Men

### Lesson 18: King-Row

There are two powerful reasons why Bad Strategy #3 is futile. First, against an expert who retains just two king-row men, which is broadly typical, you will be left with just 8 men in the outfield to fight against 10, and will be overwhelmed. Secondly, expert checkers rests upon the construction of sound formations, with different formations requiring different configurations of king-row pieces. Rare exceptions aside, you simply can't develop soundly if you keep all four king-row men back.

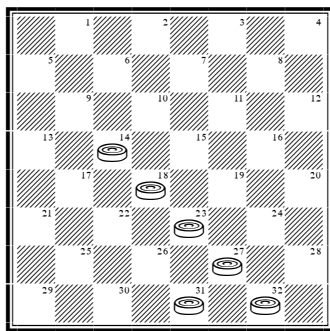
The best general advice which can be given is the following. Be completely flexible when it comes to moving your king-row men; experiment! Certainly don't make a policy of trying to retain all four of

them. Normally, the man on square 29 is moved early on, in line with the policy of developing the single-corner, and that on square 31 retained in order to avoid structural weakness.

In short, if you don't choose to move some of your king-row men at an appropriate time, a skilled opponent will force you to do so at an inappropriate time.

Of the eight formations alluded to earlier, the two most important are the long dyke formation and the triangle formation, each of which makes its own demands upon the king-row men. In portraying them, the superfluous men have been screened out (Diagram 93).

Diagram 93



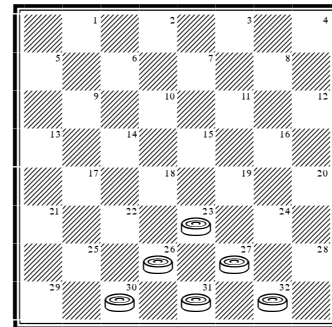
Fully Developed Long Dyke Formation

This aggressive formation has as its premise an attack upon the opponent's double-corner, typically initiated by the occupation of square 14. Here the men on squares 31 and 32 play a vital role; if the man on 31 is absent, Black can far more easily infiltrate and undermine White's position; if that on 32 is absent, the formation has nothing to rest on.

The triangle formation featured in Diagram 94 was a great favorite of Julius D'Orio and featured heavily in his highly entertaining book, *Mysteries of Dama*. In contrast with the long dyke, this formation is basically defensive, requires no setting up and may be employed by both players simultaneously. The idea is to keep the triangle in place for as long as possible, activating only the other six men, including the king-row man on square 29. It is indeed a very sturdy structure, but the fly in the ointment is that checkers is not static and the triangle must be broken at some stage – something which D'Orio reluctantly acknowledged in the second edition of his book! At this point, the idea is to reduce the triangle to a smaller one, consisting of men on squares 26 (the apex man), 30 and

31, allowing for the trading off of a man crowning on square 32, and finally to just the single man on square 31.

Diagram 94



Triangle Formation

### Lesson 19: Development

Regarding your own king-row as the first rank and your opponent's king-row as the eighth, it can readily be seen that at the start of the game each player has four men on the first rank, four on the second rank and four on the third rank. In this way, at any stage it is possible to arithmetically assess the relative state of development of the opposing forces. The key thing to realize is that, unless you have ready access to your opponent's king-row, in the opening and early midgame it is an advantage to be *less well developed* than your opponent. This is because it affords you a greater reserve of waiting moves, and prevents formations which you may have painstakingly set up from collapsing in upon themselves. Of course the development factor is only one among many, and rather than expend needless time and energy in myriad calculations, what matters is to understand the effect that different types of exchange will have before they are undertaken. Four examples will amply make the point. From the start of the game make the following moves:

*Example 1:* 11-15 24-19; 15-24 28-19. A Black man is removed from the 4<sup>th</sup> rank and a White man from the 2<sup>nd</sup> rank. Hence White gains two moves in development.

*Example 2:* 11-15 22-18; 15-22 25-18. Again, a Black man is removed from the 4<sup>th</sup> rank and a White man from the 2<sup>nd</sup> rank. White gains two moves in development.

*Example 3:* 11-16 22-18; 8-11 18-14; 9-18 23-14; 10-17 21-14. Two black men are removed from the

3<sup>rd</sup> rank and two White men are removed from the third rank. Hence there is no change in development.

*Example 4:* 11-15 23-18; 12-16 18-11; 8-15 24-20; 9-14 20-11; 7-16. In the first exchange a White man was removed from the 4<sup>th</sup> rank and a Black man from the 2<sup>nd</sup> rank. Black gained two moves. In the second exchange this operation was repeated. Hence overall Black gained four moves in development, a significant disadvantage.

Do not become obsessed with development (time has many other facets which will be considered in due course), but do keep it in mind as it explains many moves which would otherwise be puzzling.

### Late Midgame

Again, a broad definition is helpful, though approximate.

*Late midgame:* Runs from the climactic point of the early mid-game, where the structures which have been erected begin to melt away as the forces are reduced, to the start of the endgame (if there is one).

In general it may be stated that in the late midgame the importance of individual squares comes into its own. And thus the priority of the exchanges described in Lesson 16, for example, becomes less significant.

### Lesson 20: Avoiding Loose Ends

There are three major things to keep in mind:

- The avoidance of backward men.
- The need to break through the opponent's king-row.
- The knowledge of certain classic late midgame positions.

### Backward Men

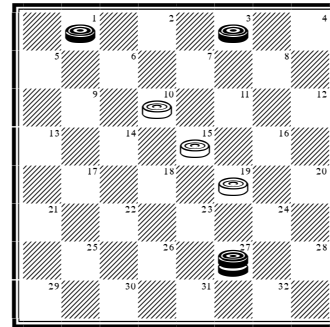
In Lesson 19 I made the point that in the opening and early midgame it was a disadvantage to be ahead in development. However, in the endgame the opposite is the case. This is because in this phase, for reasons to be explained in Lesson 22, it is an advantage to be able to crown all of your own men while preventing your opponent from doing the same. This change occurs during the late midgame, and for this reason you should seek those exchanges which speed your development and, by definition, slow down that of your opponent. Also, there commonly arises a critical point at which a backward

man must “run the gauntlet,” and whether handling the weaker or the stronger position you need to be alert to this. Finally, when crowning several kings, you need to work out a plan which does this without wasting any moves. As Fred Reinfeld so eloquently expressed it, skillful checkers embodies an “exquisite economy of force.”

### Breaking Through the Opponent's King-Row

In many well-played games of checkers one side is just in time to make a clearance, breaking up the opponent's king-row before being attacked by a king. Diagram 95 is typical.

Diagram 95



White to Play and Draw

Continue from Diagram 95: ... 10-6!; 1-10 15-6. Drawn.

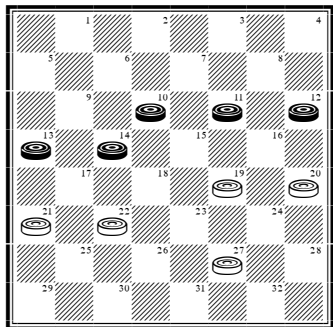
Two points are worth noting. First, in this specific position any other white move would lose. (If instead, you place the three White men on squares 10, 14 and 17, with the Black king on square 25, several White moves would draw, but any expert would play 10-7; 3-10 14-7 without hesitation. The reason: checkers is hard enough already without making it unnecessarily difficult!) Secondly, and critically, with Black to move he would win. Therefore, when seeking to visualize a clearance like this, it's important to be spot-on with your timing. One move out is not good enough, just a pretty picture which loses.

### Fifth Position

There are many classic late midgame positions, about a dozen of which are worth committing to memory (see Books 3, 4 and 5). Of these Fifth Position is undoubtedly the most important, and a detailed grasp of its finer points, combined with the ability to recognize it in embryo, will enable you to turn many an apparent loss into a draw.



Diagram 96



White to Play and Draw

Continue from Diagram 96: ... 20-16! (a key pitch as Black was threatening to play 11-15); 11-20 27-23; 20-24 22-18; 24-27 18-9; 10-14 (Against 27-31 White escapes with 23-18; 10-14 18-15; 31-27 15-11; 27-23 19-15; 23-19 15-10 as the Black man on square 13 provides unwilling support!) 9-6; 27-31 6-2; 31-27 2-6; 27-18 6-9; 13-17 19-15!; 18-11 9-18; 17-22 18-25; 11-15 25-22! Drawn. Note that at the last move 21-17? would lose to 15-18!

### Endgame

*Endgame:* A game ending in which both sides have achieved a king, or at least have gained a clear run to the king-row.

### Lesson 21: The Opposition

This term was introduced in Chapter 3, but now requires expansion. Suffice to say that more nonsense has been written about the opposition than any other aspect of the game, so I will try to make things crystal clear.

*Opposition:* In any position where the forces are equal, a player is said to possess this factor if, *in the context of pairing up each of his pieces with those of his opponent*, treating the board as empty each time, he has the last move.

Since this makes no allowance for the relative disposition of the forces, the proper response to such an abstract definition is: So what? And indeed, possession of the opposition per se, has no significance whatsoever. When then is it important?

Boiling things down, the opposition may be disregarded as irrelevant in the opening and midgame, and only worthy of consideration in endgame situations.

Boiling things down further, in these situations the opposition has two major applications.

First, when the forces are equal, *and other necessary conditions are in place*, possession of the opposition may be the deciding factor which enables a win to be scored. Two classic examples are given in Lessons 23 and 24.

Secondly, when one side is a piece down, *and other necessary conditions, including holding a man immobile on a vertical edge of the board*, are in place, possession of the opposition—the immobile man is ignored during the pairing off—may be the deciding factor in enabling a draw to be registered. Two classic examples are given in Lesson 26.

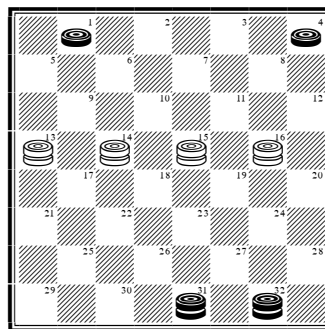
It's also important to be aware that the opposition *may* be changed through an exchange of pieces or when a man enters the “dog hole” (squares 5 and 28), the latter being because here a piece holds an opposing man even though they are on adjoining squares. Countless rules have been formulated in this regard, but all of them are confusing and unnecessary. Instead, you should analyze each position on its own merits, using the pairing off method to ascertain the effect of any available continuation on the opposition.

### Lesson 22: Playing Against Backward Men

We have already seen from Diagram 9 that any open all-king endgame where the forces are equal should be given up as a draw as there is nothing left to play for.

However, in a situation where one side can crown all of his pieces and the other side is unable to, things are very different. This applies with particular force when there are two backward men as in Diagram 97.

Diagram 97



Either Side to Play, White Wins

Although the forces are equal, White clearly has a considerable advantage. Namely, he has crowned all of his pieces and they are both centralized and

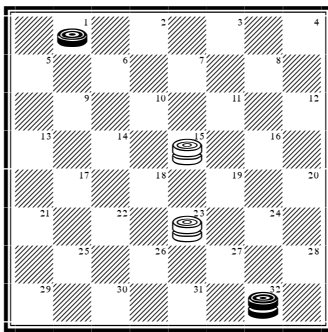
connected. By contrast, while Black's two kings are connected, his two men are completely undeveloped, and it should come as no surprise that, with or without the opposition, White can force a win.

White's plan, which is the one to be generally applied in these cases, consists of the following three steps:

First, attacking Black's kings and rendering them immobile or threatened with the same. Secondly, forcing one or both men to move into more vulnerable positions. Finally, repeating steps 1 and 2 until Black's pieces interfere irreparably with each other.

The situation represented in Diagram 98 crops up frequently, both in play and analysis, and illustrates a point which is so fundamental that experts take it for granted.

Diagram 98



White to Play, Black Draws

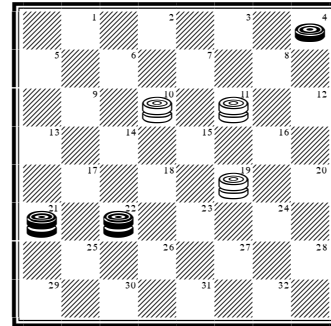
By pairing off the White king on square 23 with the Black king on 32 and mentally moving 15-10, you can see that White possesses the opposition. However, when White follows the plan outlined above, his two kings confronting Black's king in the double-corner, Black's backward man is able to slink down to the king-row without any interference because it is on the opposite side of the board. (Of course, with Black to play it is also a draw.)

This principle also applies in Diagram 99, and indicates the approach which should be undertaken when you are the defending side.

Because of his backward man on square 4, Black has taken the wise step of positioning his two kings on the opposite side of the board. Now, irrespective of who has the opposition, he is able to secure a draw. Naturally this can be extended to cover three kings and a man versus four kings, or even four kings and a man versus five kings. That said,

the defender must still employ care and, unless facing an expert, the attacker is fully justified in playing these endgames out.

Diagram 99

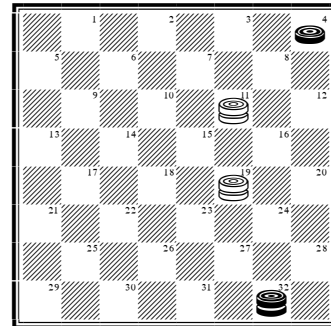


Either Side to Play, Black Draws

### Lesson 23: First Position

The situation portrayed in Diagram 100 is of quite a different order to that in Diagram 98, and represents easily the most important endgame there is.

Diagram 100



White to Play and Win

The key features are as follows:

First, the attacker possesses the opposition; otherwise the scientific result would be a draw. To confirm this, pair off the White king on 11 with the Black man on 4 and then mentally play 19-23: White has the "last move." Secondly, at least one of Black's pieces is a single man. Thirdly, White has, or can develop, two kings while keeping Black's single man confined to the right-hand side of the board. And finally, the Black king can be prevented from reaching the other double-corner.

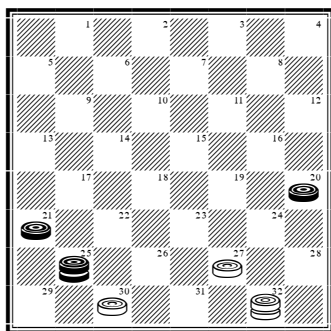
In the following skeletal continuation, White follows the generic strategy outlined in Lesson 22, while Black plays his part by delaying the advance of his man for as long as possible. A far more detailed treatment is given in Book 2.

Continue from Diagram 100: ... 11-15; 32-28 15-18; 28-32 18-23; 32-28 23-27; 28-32 19-23; 32-28 27-32 (the king is attacked relentlessly); 28-24 32-28; 24-20 23-19! (23-18? allows the Black king to reach the haven of the “triple-corner” created by the man on 4, and a draw results); 20-24 19-15; 24-27 15-18; 4-8 (must advance now) 18-15; 27-23 28-32; 8-12 (and again) 32-28; 23-27 15-18; 12-16 (and again) 28-32; 27-24 18-15; 24-28 15-11! (15-18?, which has been played by more than one master player, allows Black to get through with 16-19! 32-27; 19-23!); 16-19 32-27; 28-32 27-31; 19-23 11-15; 32-28 15-19! White wins.

**Lesson 24: Second Position**

Another classic endgame situation which must be known is Second Position. This is given in greater detail in Book 3.

Diagram 101



White to Play and Win

It is again worth emphasizing the difference between a situation and a position. Second Position, so called, is actually a situation with certain defining features. Within these confines, there are thousands of possible positions. The above position, which is typically given, is simply the one which best brings out the key points.

In this situation the attacker possesses the opposition; otherwise, the scientific result would be a draw. To confirm this, pair off the pieces on 21 and 30 and those on 20 and 27. Now mentally play 32-27 (remember the board is being treated as empty); 25-22 27-23 and you can see that White has the “last move.” Additionally, one of the Black men is held on 21 while the other is held on the opposite side of the board. And lastly, the third Black piece is, or can become, a king, although its scope is severely limited.

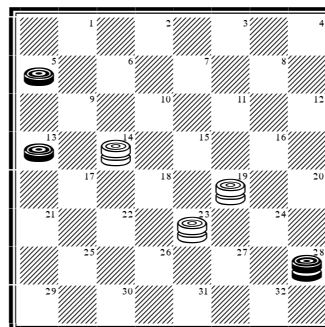
The winning procedure is lengthy but mechanical, and will be explained as we go along.

Continue from Diagram 101: ... 32-28; 25-22 28-24; 22-18 24-19; 18-22 (against 18-14 27-23! is the best way to force the win) 19-15; 22-17 15-18; 17-13 18-22 (now that the White king is holding the black man on 21, his own man on 30 can be released to become a king); 13-9 30-26; 9-6 26-23; 6-10 23-18; 10-6 18-14; 6-1 14-9; 1-5 9-6; 5-1 6-2; 1-5 2-6; 5-1 6-10; 1-5 10-15; 5-9 15-19 (now that the White king is holding the Black man on 20, his own man on 27 can be released to become a king); 9-14 27-23; 14-10 23-18; 10-6 18-14; 6-1 14-9; 1-5 9-6; 5-1 6-2; 1-5 2-6; 5-1 6-10 (This king has to be brought back to square 27 to effect the win. If instead White prematurely carries out the two exchanges given in this solution, the Black king escapes to the double-corner and safety.); 1-5 10-14; 5-1 14-18; 1-6 18-23; 6-10 23-27 (now the exchanges can take place); 10-14 19-23; 14-9 23-18; 9-6 18-14; 6-1 14-9; 1-5 22-17! (This exchange alters the opposition. However, it is hardly a cause for celebration for Black, as the confining nature of the situation means that White can regain it with another exchange.); 5-14 17-10; 21-25 10-15; 25-30 15-19; 30-26 (Black is striving to reach the opposite double-corner) 27-32; 26-22 (still trying) 19-24! (regains the opposition and is just in time to cut Black off); 20-27 32-23; 22-17 23-18; 17-13 18-14. White wins. At last!

**Lesson 25: One vs. Two Holds**

There are 11 ways in which one king can hold two opposing pieces on the left or right-hand side of the board. On its own, this hold will allow the piece-down side to score a draw (7 cases) or even a win (4 cases). Where the forces are equal, and such a hold can be obtained as part of a larger set up, it is almost always something to be sought and may be the telling factor in obtaining a win. Diagram 102 represents this situation in a stark form.

Diagram 102



Either Side to Play, White Wins

Here the White king on square 14 holds the two Black men on squares 5 and 13, while the two White kings carry out the rout of the lone Black king. In effect White is a piece up. If you now refer back to Diagram 3, where Tinsley crushed Chinook, you can see that in due course a Black king on square 11 is set to hold the two White men on squares 12 and 20. That is why Chinook resigned.

Here are the 11 holds in isolation. In each case it is Black to play.

*Hold 1:* Black men on 5 and 13; White king on 14. White wins.

*Hold 2:* Black man on 5, Black king on 13; White king on 14. Drawn.

*Hold 3:* Black men on 13 and 21; White king on 22. White wins.

*Hold 4:* Black man on 13, Black king on 21; White king on 22. Drawn.

*Hold 5:* Black man on 13, Black king on 29; White king on 21 or 22. White wins.

*Hold 6:* Black man on 21, Black king on 29; White king on 13 or 14 or 22 or 23 or 30 or 31. Drawn.

*Hold 7:* Black men on 4 and 12; White king on 11. Drawn.

*Hold 8:* Black man on 4, Black king on 12; White king on 11. Drawn.

*Hold 9:* Black men on 12 and 20; White king on 19. Drawn.

*Hold 10:* Black man on 12, Black king on 20; White king on 19. Drawn.

*Hold 11:* Black man on 28, Black king on 32; White king on 23. White wins.

### Lesson 26: Piece-Down Situations

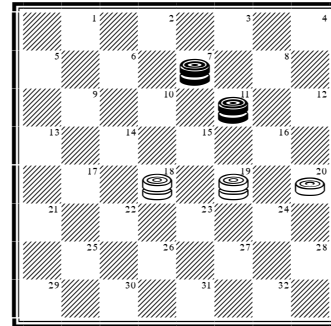
Playing against an expert, it is considered good sportsmanship to resign the losing all-king endgames covered in Chapter 3, rather than play them out to the bitter end. Until all of your opponent's men have been crowned however, there may yet be hope.

In order to obtain a draw in these situations, the defending side seeks to hold one of the opponent's men immobile on a vertical edge of the board: the pivot man. If, through attacking one of the defending kings and by rendering it immobile, the other defending king or kings are forced to relin-

quish their hold on the pivot man, then the attacking side will win. Otherwise, a draw will result.

Book 4 deals with a number of these man-down draws, but for the moment we will focus on Payne's Single-Corner Draw, the most famous of them all.

Diagram 103



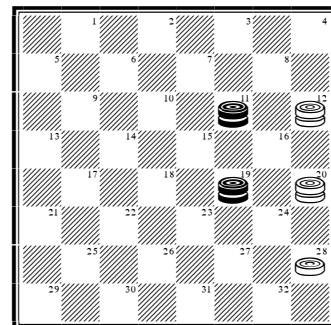
Black to Play and Draw

In Diagram 103, by ignoring the pivot man on 20, pairing off the black king on 11 with the White king on 19 and mentally playing 7-10, you can readily see that Black possesses the opposition. Several authorities have pointed out that if the attacking side tries too hard to “win this draw,” he often ends up losing instead!

Continue from Diagram 103: 7-10 19-16; 10-7 18-23; 11-8 (asking for 23-19?; 8-12 and a Black win) 16-12; 8-11 23-19; 7-3 (7-10? loses in a similar fashion to Diagram 16) 12-16; 3-7 19-24; 11-15 24-28; 15-11 16-19; 7-3 28-32; 3-7 (3-8? loses to 20-16!; 11-20 19-24; 20-27 32-23). Drawn.

Third Position, given in Diagram 104, is closely related to the situation above, but with a different outcome. Its fine details are beyond the scope of this chapter (see Book 4), but it is mentioned here in order to make an important point about the opposition.

Diagram 104



White to Play and Win

When you ignore the White man on 28 and pair up the White kings on 12 and 20 with the Black kings on 11 and 19, you can see that Black has the opposition. Crucially, although White can force a win with super-fine play, this fact allows Black to put up a tremendous fight, with the ever-present possibility of the situation drifting into that of Diagram 103. Lacking the opposition, Black loses with barely a whimper.

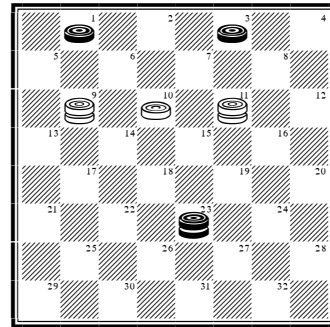
### Lesson 27: Bridge Endgames

Referring back to Diagram 95, you will see that Black has retained king-row men on 1 and 3. As stated there, if possible it is almost always best to break up this configuration, either using the simple method discussed or by means of several more subtle approaches addressed in Book 5. Failing this, in order to crown White would either need to post a man on 12 and enter the restrictive single-corner via 11-8, or post one on 10, the keystone, forming a bridge, and enter via 9-6 or 11-7.

Some authorities seem to think that the side forming a bridge is necessarily weak, and that the one holding the bridge is necessarily strong. For this reason they advocate that players should make a policy of retaining two king-row men on 1 and 3 (for Black) or 30 and 32 (for White). However, this advice is faulty for three reasons. First, as mentioned in Lesson 18, there are several serious structural weaknesses which commonly attend the early movement of the man on 2 (or 31). Secondly, even when its movement is sound, the resultant bridge endgames are often exceptionally hard to evaluate. And thirdly, bridges can sometimes be strong for the forming side.

In Diagram 105 White has crowned two men under a bridge, and got his kings back out before Black is in a position to restrict their movement.

Diagram 105

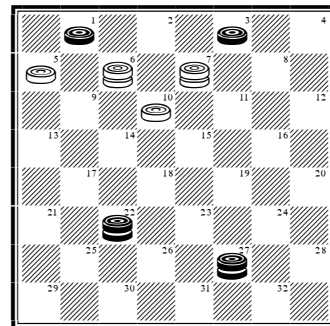


White to Play and Win

Since White has the opposition and Black has two backward men, it should not come as too much of a surprise that White can force a win from this position.

By contrast, in Diagram 106 Black has the opposition and has succeeded in crowning two kings, while White is tied down to protecting the keystone which is open to attack from four possible directions. In this instance, the forming side is indeed fatally weak.

Diagram 106



Black to Play and Win

In short, bridges are very tricky, both from the standpoint of holding them and forming them. Of course, a firm understanding of the key ones is vital, for which see Book 5, but in general I would advocate their avoidance.



## Chapter 6: Freestyle Repertoire

### Introduction

This chapter aims to provide a short, manageable repertoire for the freestyle player. By providing the reasons for the moves, you will find it easy to commit them to memory. Rest assured all of the recommendations are rock solid and guaranteed to get you off to a good start, and in many cases a winning one! Incidentally, to follow the play with ease, it would be best to have two boards at hand, one to keep track of the line under discussion and one to follow the notes. In addition to the points made in Lessons 16 through 19, in the opening the following observation is crucial.

The strength or weakness of an opening move is measured in terms of the strongest *immediate* reply.—*Maurice Chamblee*

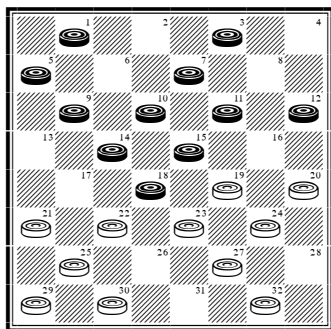
With all of this in mind, let's start by considering a good rejoinder to Black's strongest opening move, 11-15.

### As White: Responding to 11-15

Because it is best, 11-15 more or less defines freestyle play as undertaken by the masters and grandmasters. To be frank it is the least likely move to be played by the fellow novices you will face first, but that is by the way; the other six opening moves will be covered in Lessons 37 to 42.

- The so-called “Trunk” is the principal line of play.
- (V5), say, following a certain move, shows that this is where Variation 5 branches off.
- The capital letters following certain moves refer to the notes given at the conclusion of the play.

Diagram 107: *Old 14<sup>th</sup>*



Black to Play

### Lesson 28: Trunk (Main line of play)

11-15(A) 23-19(B); 8-11(C) (V6) 22-17(D); 4-8(E) (V1) 17-13(F); 15-18(G) 24-20(H); 9-14(I) 28-24(J); 11-15(K) 26-23(L); 8-11(M) 31-26(N); 6-9(O) 13-6; 2-9 26-22(P) (Diagram 107); 1-6(Q) ... even position.

A: The strongest move because it exits from the single-corner towards the center. It retains the initiative conferred by virtue of having the first move, and guarantees Black a theoretical edge irrespective of White's immediate reply.

B: All seven of White's possible replies are sound and have their followers. This flanking move gets my recommendation because it prevents Black from occupying square 19 and does not put White ahead in development as would be the case with the 22-18 and 24-19 exchanges.

C: Developing naturally along the single-corner diagonal. Other moves are covered in Variations 6, 7 and 8.

D: Working in tandem with 23-19, this and White's next move is part of a plan to invite Black to overcrowd the center.

E: At this stage Black has six good options and you must be prepared to meet them all. The text is the most natural choice as it continues with Black's policy of single-corner development.

F: A natural developing move which keeps White's position intact and imposes a slight cramp on Black's double-corner. A good alternative, much favored, is the unlikely-looking 25-22. This would appear to permit a powerful single-corner cramp with 9-13, but long-standing analysis has shown that after 27-23; 6-9 23-18; 9-14 18-9; 5-14 26-23 White's position is sound, with tricks available for both sides.

G: Easily best, but by no means always taken. It forms what is known as the *Old 14<sup>th</sup>*, although it originally arose by a different order of moves: 11-15 22-17; 8-11 17-13; 4-8 23-19; 15-18 same. Instead, 9-14, though natural in appearance, invariably leads to trouble for Black, and a knowledge of the best continuation for White will win many games for you. Continue: 9-14 25-22 and Black has two plausible moves.

1) 15-18 22-15; 11-18 29-25; 14-17 (After 10-15 19-10; 6-15 White is often able to grip Black's central men to advantage with 26-23; 8-11 30-26; 2-6 26-22. Also, 5-9? loses after 26-23; 1-5 30-26 and 7-11? loses after 26-23; 2-7 24-20; 11-15 28-24; 8-11 30-26; 5-9 26-22; 1-5 31-26, a beautiful tie-up.) 21-14; 10-17 24-20; 17-21 26-23; 6-10 23-14; 10-17 27-24 and White is powerful.

2) 14-18 (Unless there is an immediate tactical follow-up, a plunging move like this is rarely good. Even worse is 5-9? 26-23!; 1-5 22-17, a 12-move win I have scored on the Internet on around 50 occasions!) 29-25; 5-9? (11-16 draws narrowly after 21-17; 16-23 26-19; Black being forced to play a man down with 5-9 17-14; 10-26 30-5) 26-23; 9-14 22-17; 1-5 30-26; 5-9 26-22. White wins. Black overcrowded the center and was punished with a crushing pincer attack.

H: Cramping Black's single-corner.

I: Sometimes in checkers the order of moves is critical, sometimes of no consequence. 11-15 28-24; 9-14 (however, 8-11 26-23; 3-8! 23-14; 9-18 21-17; 18-22 25-18; 15-22 30-25; 6-9 25-18; 9-14 18-9; 5-21 31-26; 10-14 32-28; 7-10 19-16; 12-19 24-6; 2-9 13-6; 1-10 26-23 to a draw is a good alternative). 26-23 comes into the latter category.

J: In checkers, transpositions (arriving at the same position via different routes) have an important role to play. Although not strictly relevant to our current discussion, this position also arises soundly from 11-15 24-20; 8-11 28-24; 4-8 23-19; 9-14 22-17; 15-18 17-13 same.

K: The 10-15 exchange is also popular, after which 26-23; 15-19 (12-16? looks good, but loses to an advanced tactical device. Among aficionados these are known as shots or strokes. See if you can find the winning combination after the initial 23-19!) 24-15; 5-9 13-6; 1-26 31-15; 11-18 25-22; 18-25 29-22 is dead even.

L: 25-22; 18-25 29-22; 8-11 27-23 is also sound and preferred by many. It should be kept in mind that any given position may permit several logical, sound moves. It may also allow for illogical, sound moves! On the flip-side there are obviously innumerable illogical, unsound moves. Of particular importance are logical, natural moves which are unsound. It is necessarily these which have had the greatest effect on the game's development.

M: 6-9 13-6; 2-9 31-26; 8-11 is another inconsequential interchange of moves.

N: Based on the advice given in Lesson 18 the reader, reluctant to move the man on 31, might reject the text in favor of the solid-looking 30-26. However, this loses after 6-9! 13-6; 2-9 26-22; 9-13 31-26; 5-9 32-28; 1-5 19-16; 12-19 23-16; 14-17 21-14; 10-17 25-21; 18-25 29-22; 15-19! 24-8; 3-19 21-14; 9-25. Black wins. Two points need to be made here. First, I also made the point that flexibility is crucial; the game would not have continued to enthrall and challenge the finest minds if it were completely susceptible to fixed "rules." And secondly, in addition to making static evaluations, the aspiring player needs to develop his powers of visualization in combination with the technique of elimination (for which see Chapter 7). Although 24 moves deep, the winning line given is well within the reach of an expert playing "crossboard" (extemporizing).

O: 5-9 looks like a blunder, but draws after 21-17 (declining the offer gives Black the advantage); 14-21 23-5; 15-18 26-23; 18-22 25-18; 10-15 19-10; 6-22 23-18 7-10 and Black is able to draw though a man down. This is in large part due to the zombie-like status of the White man on square 5 (for Black, square 28), the so-called dog hole.

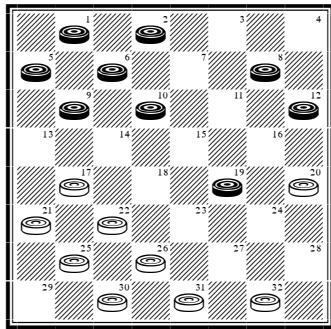
P: Easily White's best move, and sets Black up for perhaps the most famous shot in the entire game.

Q: If not told of the presence of a shot, a player would need X-ray vision to see through the fatal flaw in 9-13? Known as the Big Shot in the *Old 14<sup>th</sup>*, the blue touch-paper is lit with 20-16! and 22-17! (played in either order). After 1-6, play continues with 22-17; 18-22 25-18; 15-22 23-18! (As mentioned in Lesson 17, this type of exchange should only be adopted for a specific purpose. Here White seeks to gain control of the center. Instead, the feeble 17-13? loses after the 14-17 double-exchange.); 14-23 27-18 to an ancient draw. Instead of 1-6, 3-8 demands the opposite approach. Namely, 22-17; 18-22 25-18; 15-22 and now the 23-18 exchange is bad, as Black has the 9-14 exchange available in reply, whereas 17-13!; 1-6 23-18; 14-23 27-18 draws. For obvious reasons the 1-6/3-8 duo are known as "twisters." Understanding the reasons behind these differing approaches is essential; a player relying on rote memory will soon flounder.



**Lesson 29: Variation 1 (Off Trunk)**

11-16(A) (V2) 24-20(B); 16-23(C); 27-11; 7-16 20-11; 3-7(D) 28-24(E); 7-16 24-20(F); 16-19(G) 25-22(H); 4-8(H) 29-25(H) (Diagram 108); 10-15(I) ... Black has the edge.

Diagram 108: *Glasgow*

Black to Play

A: Known as the *Glasgow*, Black temporarily gives up a man in order to rapidly develop his single-corner while attacking White's double-corner. This idea arises from several ballots.

B: Easily best.

C: 15-24 20-11; 7-16 27-11 comes to the same thing.

D: By far the best way to regain the man. Instead, 3-8 allows White to significantly disrupt Black's king-row with 11-7; 2-11, removing both central men. Tenable but not desirable.

E: This is the favored approach. Instead, 25-22; 7-16 22-18 is also logical and sound, as is 11-8; 4-11. The latter has an interesting history. Appealing naturally to the beginner because it removes a second king-row man, this was frowned upon by experts for many years aware that this was actually of no disadvantage to Black and in fact assisted him in the formation of a strong long dyke. However, largely due to excellent analysis by Jack Cox, 11-8 is currently held to be both sound and an ideal choice for the adventurous player.

F: Applying some pressure to Black's single-corner.

G: Positions such as this, which can arise from a number of different routes are known as landings. In total I have identified 26 Key Landings, this being #12.

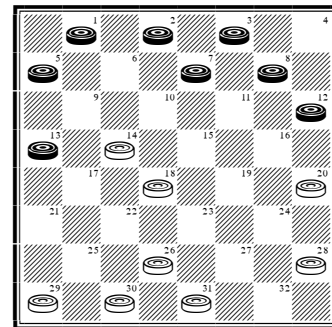
H: Natural developing moves along the single-corner diagonal.

I: This is where the action really begins in the *Glasgow*, an opening which the late, great Tom

Wiswell advocated for players of all levels. Surveying the scene, you can see that Black's double-corner is intact while White's is shattered. In compensation, White is slightly cramping Black's single-corner and has a couple more moves in hand. After 10-15 play typically continues with 17-13; 2-7! (reluctantly forced to move this man because the natural 9-14 loses to 20-16!; 2-7 and 22-18!) 21-17 and now both 7-10 and 8-11 are good. Instead of 10-15, 9-14 is effectively met with 22-18!; 14-23 17-14; 10-17 21-14; 2-7 31-27 simplifying the position and eventually regaining the sacrificed man. Likewise, the aggressive 19-24 is cleverly countered with the 17-14!; 9-18 22-15; 10-19 32-28 sacrifice. It will come as no surprise to learn that both sacrifices are the result of detailed analysis, and not the moves which were originally played, their purpose being to reduce Black's attacking scope. At the same time they limit White's winning chances, so whether they are "best" or not is a matter for the reader. Incidentally, instead of 10-15, 9-14 and 19-24, take a look at 8-11?? Believe it or not this was once played in a top-level match!

**Lesson 30: Variation 2 (Off Variation 1)**

9-13(A) (V3) 17-14(B); 10-17 21-14; 15-18(C) 24-20(D); 4-8(E) 27-23(F); 18-27 32-23; 11-15(G) 19-10; 6-15 23-18(H); 15-22 25-18 (Diagram 109) ... even position.

Diagram 109: *Mixed*

Black to Play

A: Known as the *Mixed*, this opening is noted for its fearsome complications.

B: Lesson 28, Note F, featured an unnatural-looking 25-22 move, permitting a single-corner cramp, which was nonetheless sound. Here it is fatal because Black has not committed 4-8 and thus has a move in hand for cramping purposes. In any case, the text, which exchanges onto square 14, is clearly the logical choice.

C: The natural rejoinder. The rarely seen and inferior 4-8 19-10; 6-15 is met with 24-19; 15-24 28-19 while 6-9? 19-10; 9-18 allows White to break up Black's position with 26-22; 7-14 22-8; 4-11. Not only has the heart been ripped out of Black's center, with the absence of men on squares 6 and 7, but he is also significantly ahead in development. By contrast, the White position is marvellously intact.

D: The complications mentioned in Note A arise from 19-15 or 26-23 at this point. The text, which cramps Black's single-corner, was designed to keep the position under control.

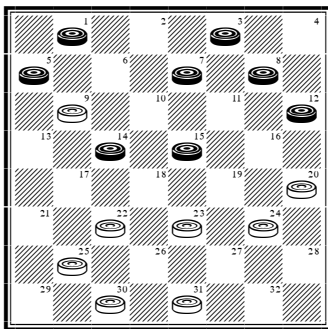
E: Natural single-corner development. Against 6-10 White reduces the forces with 27-24; 10-17 26-22; 17-26 31-8; 4-11 19-16; 12-19 24-8; 3-12 25-22. A series of waiting moves leads to a similar clear out against 6-9. Namely, 28-24; 1-6 19-15; 4-8 32-28; 12-16 26-23 followed by the 18-22 shot. Finally, the aggressive 3-8, which is more proactive than 4-8, is countered with 19-15; 6-10 15-6; 1-17 25-22; 18-25 30-14.

F: This type of radical exchange, mentioned in Lesson 17, is quite unusual. There are two good reasons for it. First, in this position the 25-22 exchange doesn't work out. And secondly, it anticipates Black's 11-15 exchange and the return 23-18 exchange.

G: A logical move which seeks to control the center.

H: Returning the compliment. With a mini-triangle of men on squares 26, 30 and 31 and natural developing moves available in 29-25 and 28-24, White has nothing to fear.

Diagram 110: *Souter*



Black to Play

### Lesson 31: Variation 3 (Off Variation 2)

9-14(A) (V4) 25-22(B); 6-9(C) 17-13(D); 2-6(E) 29-25(F); 4-8(F) 24-20(G); 15-24 28-19; 11-15(H) 27-24(I); 14-17(J); 21-14; 9-18 26-23(K); 18-27 32-23;

10-14(L) 19-10; 6-15 13-9(M) (Diagram 110); 14-17(N) ... even position.

A: A natural move towards the center which keeps Black's options open. A move never seen in top-level play, but worthy of a brief mention, is 10-14? After the double-exchange you will note that Black has gained 4 moves in development (undesirable), and created a huge hole on squares 6 and 7. Watchful waiting by White will see Black crumble in due course.

B: Natural single-corner development.

C: A critical branching point. Black can choose from six plausible moves: 4-8, 5-9, 14-18, 3-8, 11-16 and the text. Against 4-8, 17-13 transposes into Lesson 28, Note G, and is inferior for Black. The continuation against 5-9 is instructive: 17-13 (White cannot permit the fatal single-corner grip with 9-13); 3-8? (at this point 11-16 is best, although White gains a distinct advantage after 24-20, but 1-5? falls almost instantly to the binding 22-17!) 22-17! (26-23?; 11-16 transposes into a sound *Whilter* formation given shortly, whereas this gains a crucial move in the attack on Black's double-corner. Time and timing is a critical factor in checkers and this is a beautiful example.); 11-16 29-25; 16-23 26-19! (maintaining the bind); 7-11 27-23; 11-16 24-20; 15-24 28-19! (Wonderful play. By leaving the man on 16 "hanging," it forces Black to move the man on 1.); 1-5 20-11; 8-24 25-22! (Again perfect timing. Instead, 32-28? allows Black to secure a draw with 24-27 31-24; and 2-7.) ... White wins. Thirdly, 14-18 is akin to Lesson 28, Note G, but in this case is even worse! Continue: ... 29-25!; 11-16 26-23; 6-9 23-14; 9-18 17-13; 16-23 24-19; 15-24 22-6; 1-10 28-19; 4-8 27-18; 8-11 18-14; 10-17 21-14; 11-16 14-9; 5-14 31-27; 16-23 27-9. White wins. A sound option for Black is as follows: 3-8 26-23; 5-9 17-13; 11-16 forming the *Whilter*. With 9-14 already committed, 11-16 24-20 forms the *Glasgow* opening but with less scope than in Lesson 29. Finally, there is the text move which leads to a development which is loved and loathed in equal measure.

D: White cannot permit the 9-13 grip.

E: Forced and forms the *Souter*. Permitting the exchange would wreck Black's formation, while 1-6? loses instantly to 22-17! as mentioned in Note C.

F: Watchful waiting.

G: The most natural move here is 22-17, and for this reason it was worked on first. Although it draws, it has fallen out of use because it is known to lead into complications favoring Black. The odd-looking text move was tried out through necessity rather than conviction, and has been shown through analysis to be both sound and to contain winning chances. Finally, there is 26-23, which allows Black to break up the position with either 14-17 or 14-18. To the venturesome player 26-23 may be “best”; for the studious type it may be 24-20; for the risk-taker, 22-17.

H: Natural and best. The 14-18 exchange has been shown by analysis to lose to the odd-looking 32-28 waiting move.

I: Forced and creates an ugly-looking double-corner.

J: But look what happens against the natural 8-11 here! Continue: 8-11? 32-27!; 3-8 22-17; 15-18 26-23; 11-15 30-26; 8-11 26-22. White wins. Bottled up or what?

K: Best by test.

L: This is natural and best. However, 5-9 will draw.

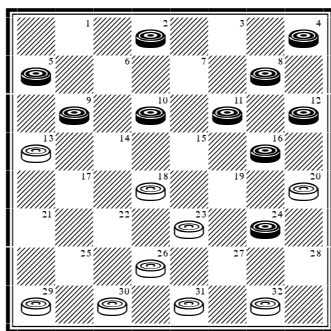
M: 23-19?? is a howler, being met with 14-18!

N: In addition to the text, Black has options in 14-18 23-14; 7-10 and 14-18 23-14; 7-11 and 14-18 23-14; 8-11 and 14-18 23-14; 15-19 and 7-10 and 7-11 and 8-11 and 15-18!? 22-15; 14-17.

### Lesson 32: Variation 4 (Off Variation 3)

3-8(A) (V5) 25-22(B); 11-16(C) 27-23(D); 7-11(E) 24-20!(F); 15-24 28-19; 10-14(G) 17-10; 6-24 22-18(H); 1-6(I) 21-17(J); 6-10(K) 17-13 (Diagram 111) 24-27(L) ... even position.

Diagram 111: *Alma*



Black to Play

A: Forms the *Alma*, a favorite among several master players but rightly shunned by the rank and file because of the difficulties it presents.

B: Natural and best.

C: Applying pressure to White’s double-corner. Instead, 9-14 transposes into the *Whilter*, as mentioned in Lesson 31, Note C.

D: Preparing for the surprising sacrifice which follows. Two points arise. First, this is a definite instance where knowledge is power. Secondly, not only is this the most aggressive move, it is also arguably the safest move. A popular saying, attributed to Alfred Jordan, is “Keep the draw in sight.” This is actually not nearly as negative as it sounds, and is simply counselling the student to resist “attacking” until a weakness has been created in the opponent’s position. Granted such an opportunity, the only safe policy is to play for a win; in checkers, timid or inaccurate play in these circumstances often results in a loss.

E: 16-20 32-27; 8-11 19-16; 12-19 23-16 favors White.

F: A remarkable move, which at first sight looks like a blunder, but is justified because of Black’s strangled single-corner.

G: Forced. If Black doesn’t accept the sacrifice, it leaves White with all of the advantages and none of the disadvantages!

H: 32-28 is hopeless, losing to both 9-14 and 1-6. However, White is hardly likely to instigate the sacrifice at Note F without knowing the proper continuation.

I: Against 9-13 White secures the draw with 32-28; against the 9-14 exchange with 26-22, and against 24-28 with 29-25; 1-6 25-22; 6-10. The last-named continuation is highly involved and often leads to delicate endgames for Black.

J: 29-25 also draws, but this is more forceful.

K: This leads to a clear-cut finish. A subtle alternative is 2-7! This is not played with the *expectation* of White playing 18-15? (It loses after 11-27 20-2; 12-16 32-23; 9-13 2-9; 13-22 26-17; 5-21. Black wins.), but rather in the knowledge that White *can’t* play it. Having thus occupied square 7, Black is then able to force the 16-19 exchange, seemingly giving him a comparatively free game with a

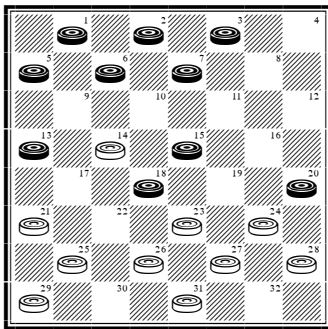
man to the good. Checkers affords many opportunities for such tempo-gaining finesses. The trick is to be alert to them. Of course, being the remarkable game it is, there is always more than meets the eye. Continue after 2-7: ... 32-28! (a superior move order to the original 17-14; 16-19 23-16; 12-19 32-28; 9-13 29-25 and yet another example of proper timing); 16-19 23-16; 12-19 29-25; 9-13 25-21! (avoiding 17-14 which transposes back into the original play); 13-22 26-17 and White is strongly situated even though a man down.

L: After the text move, proper timing is again critical, with 13-6; 2-9 31-24; 10-15 26-22 being proper and the careless 31-24?? losing to 10-15.

### Lesson 33: Variation 5 (Off Variation 4)

15-18(A) 19-15(B); 10-19 24-8; 4-11 17-14(C); 11-15(D) 28-24(E); 12-16(F) 26-23(G); 16-20(H) 30-26(I); 9-13(J) 32-28(K) (Diagram 112) ... even position.

Diagram 112: *Center*



Black to Play

A: Forms the *Center*. Permitting a great deal of variety for both sides, and being very evenly balanced, it is something of a mystery why it is not adopted more often.

B: This 2 for 2 is natural and best, and is the first move an expert would consider. White might take the 17-14 exchange, with a view to transposing into the *Mixed* opening after 9-13 in reply. However, although 17-14 is sound, Black would be more likely to reply with 11-16, and White would be thrown onto his own resources. In other words, every proposed transposition has to be checked move-for-move. Otherwise, to quote Marion Tinsley, "You'll get knocked down while crossing the road."

C: Natural, although there is enormous scope here.

D: To the center and best.

E: Again towards the center and best. Incidentally, it is almost always better to play 28-24 rather than 27-24 when playing routine developing moves (5-9 rather than 6-9 for Black), as the man on 27 (6 for Black) occupies a more central and important position.

F: Attacking White's double-corner and destined for square 20, this is in line with the policy of rapid single-corner development. A good alternative is 7-11, lining up three men on 11, 15 and 18 directed against White's single-corner. A safe continuation runs: ... 26-23; 9-13 23-19; 6-10 14-7; 3-10 25-22; 18-25 29-22; 5-9 27-23; 9-14 32-28 with a completely even position.

G: It suits White to help Black on his way.

H: Consistent with Note F.

I: 31-26 looks and is inferior, being strongly met with 7-11; the text is natural.

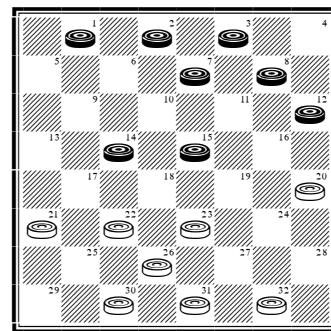
J: But now 7-11 is well met with the solid 32-28.

K: Works beautifully in tandem with 30-26 and prepares for the 24-19 exchange.

### Lesson 34: Variation 6 (Off Trunk)

9-14(A) (V7) 27-23(B); 8-11(C) 22-18(D); 15-22 25-9; 5-14(E) 29-25(F); 11-15(G) 25-22(H); 4-8(I) 24-20(J); 15-24 28-19; 10-15(K) 19-10; 6-15 (Diagram 113) ... even position.

Diagram 113: *Defiance*



White to Play

A: Towards the center from the double-corner. Not quite as strong as 8-11, but logical and

B: Forms the *Defiance*, a restrictive defense so named because it denies Black other opening developments which afford more scope for attack. The only decent alternative is 22-17. This is addressed from the Black standpoint in Lesson 48.

C: Easily best. Black's three alternatives are as follows. First, 7-11, which is covered in Lesson 35. Secondly, 5-9, which is met with 22-18; 15-22 25-18; 7-11 (against 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25 is easy) 26-22; 11-15 18-11; 8-15 24-20; 15-24 28-19; 4-8 22-18; 8-11 30-26; 2-7 32-28! to a draw. And thirdly, 6-9 (transposes into 10-14 24-19; 6-10 27-24; 11-15 same and, as we learned in Lesson 33, Note E, is going to be weaker than playing 5-9) 22-18; 15-22 25-18; 8-11 19-15 (natural); 10-19 24-8; 4-11 28-24; 7-10 29-25; 9-13 18-9; 5-14 25-22 and White has the edge.

D: Natural and best to develop White's single-corner. Sometimes waiting moves are necessary, but here to wait with 32-27? allows Black to gain a valuable tempo with 6-9!, and is both unnecessary and decidedly inferior.

E: The side jump with 6-13?! is a case of swimming against the tide, although on the plus side it opens up new territory, and no doubt draws after 29-25; 5-9 23-18 and the 11-15 2 for 2.

F: Again natural and best, forming Key Landing #6. One of the strong points of this defense is that many of the moves pick themselves. Purely out of interest, it's worth noting that the once-defunct 26-22, which is not as good although it draws, is now making something of a revival, as it transposes with colors reversed into one of the ballots recently added to the 3-move deck.

G: 6-9 25-22; 9-13 24-20; 11-15 32-27!; 15-24 28-19 transposes into Note I.

H: Natural and best. Instead, the immediate 24-20 exchange allows Black to follow up with 10-15 19-10; 6-15 25-22; 15-19 23-16; 12-19—still okay for a draw, but requiring a little bit of care in the endgame.

I: 7-11 is shown in Lesson 35 and forms another position which can arise from several different ballots: Key Landing #8. Alternatively, Black has 6-9 24-20; 15-24 28-19; 9-13 32-27 (this fits in well now) forming Key Landing #7. A typical continuation runs 4-8 22-18; 1-5 18-9; 5-14 26-22 to a draw.

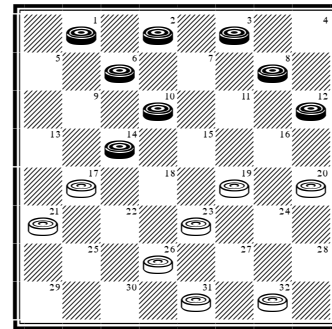
J: The best time for this exchange.

K: More dynamic than 8-11, which is well met with 22-17; 11-15 32-28; 15-24 28-19; 7-11 and 19-16 to a draw. After the text White counters with the 22-18 2 for 2 and then 31-27 with a view to exchanging onto square 18.

### Lesson 35: Variation 7 (Off Variation 6)

7-11(A) (V8) 27-23(B); 9-14(C) 22-18(D); 15-22 25-9; 5-14 29-25(E); 11-15(F) 25-22(G); 8-11(H) 22-18(I); 15-22 26-17; 11-15(J) 24-20(K); 15-24 28-19; 4-8(L) 30-26(M) (Diagram 114) ... even position.

Diagram 114: 7-11 Defiance



Black to Play

A: The apex men, on square 7 for Black and square 26 for White, are so named for the following reason. They are at the apex of the two small triangles—consisting of men on squares 2, 3 and 7, and 26, 30 and 31—mentioned in Lesson 18. Some authorities have counselled against moving these men early in the game, but there are so many exceptions to this guidance that it can scarcely qualify as general advice, the text being a case in point. Of more relevance is the typical character of 7-11 (for White 26-22) in contrast with that of the more usual 8-11 (for White 25-22). See Lesson 38 (26-22) and Lesson 48 (7-11) for an outline of the two main points. Of passing interest is the fact that 10-15 23-19; 7-10 forms the same position as 11-15 23-19; 7-11. However, although the latter is far more natural, it is the former which is listed in the 3-move deck.

B: White has five playable moves at this stage: the 22-18 exchange, 27-23, 26-23, 22-17 and 21-17. The text is an ideal choice for the student because it is both safe and restrictive, linking naturally with Lesson 34. Also, whereas 26-23, 22-17 and 21-17 might be said to accentuate the strength of Black's 7-11 move, 27-23 harnesses its limitations. After 22-17, for example, Black continues with 9-14 (11-16 26-23; 8-11 is also strong) 25-22; 11-16 26-23; 5-9 17-13; 3-7 and the *Whilter* opening mentioned under Lesson 31, Note C and Lesson 32, Note C. It is also covered in Lesson 48.

C: 3-7 is comfortably met with the 22-18; 15-22 25-18 exchange and 9-13 with the center-controlling 23-18. This just leaves 11-16, which applies pres-

sure to White's double-corner. A logical continuation runs: ... 22-18; 15-22 25-18; 10-14 29-25; 16-20 32-27 (a natural fill-in); 8-11 19-16 (a standard 2 for 2 in this type of position); 12-19 24-8; 4-11 28-24; 6-10 24-19 and White is comfortable. After 9-14, which forms the *7-11 Defiance*, the absence of the man on square 7 means that Black's options are limited in comparison with Lesson 34.

D: Logical and best.

E: Ditto. 24-20 could be played immediately, but it's natural to develop the single-corner man.

F: Ditto. For example, 11-16 is easily met with either 25-22 or 24-20 (my preference).

G: The immediate 24-20 exchange may be taken in order to break with 19-16 against 8-11, but again the single-corner development is natural.

H: Forms Key Landing #8. With the man off of square 7, 6-9 here favors White slightly, in contrast with Note I of Lesson 34.

I: The 24-20 exchange is sound but affords Black far more scope, and a number of important wins have been scored for the first side. By contrast, the text is exceptionally easy to handle.

J: 4-8 24-20; 11-15 30-26; 15-24 28-19 is an interchange of no consequence.

K: Part of a plan to meet Black's 4-8, 8-11 development.

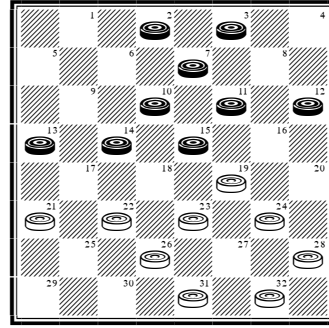
L: Natural and best.

M: A standard alignment of three men on squares 19, 23 and 26 (for Black squares 7, 10 and 14), designed to meet an advance to square 11 with the 19-16 breakup. After 12-19 23-7; 2-11, White continues with 26-23, gripping Black's "elbow" of men on squares 1, 6, 10 and 14 with those on squares 17, 21 and 23. Edward Lasker wrongly considered elbows to be a source of strength; in fact, they generally have to be carefully nursed.

### Lesson 36: Variation 8 (Off Variation 7)

9-13(A) 22-18(B); 15-22 25-18; 10-14(C) 18-9; 5-14 27-23(D); 8-11(E) 26-22(F); 6-10(G) 22-18(H); 1-5(I) 18-9; 5-14 29-25(J); 11-15(K) 25-22(L); 4-8(M) 30-26(N); 8-11 (Diagram 115) ... even position.

Diagram 115: *Will O' The Wisp*



White to Play

A: Forms the *Will O' The Wisp*, a completely even opening. Incidentally, Black has one other playable option in the radical 10-14 exchange. Known as the *Virginia*, this was by no means unheard of in the freestyle era, but White's favored reply was different then from now. After 19-10; 6-15 continue: ... 22-18 (The practice of grandmasters such as Asa Long and Marion Tinsley has shown that apparently innocent *open* formations can still prove lethal. Instead, the heavier 22-17 was the old-time favorite, being correctly met with 14-18! rather than the natural 7-10? fill-in which loses.); 15-22 26-10; 7-14 25-22; 8-11 24-19 and White is best. In Derek Oldbury's opinion, given sufficient winning incentives the game would have evolved naturally, without the need for enforced balloting. It's an interesting thought.

B: Natural and best, White of course jumping back towards the center.

C: For once, let's look at every possible Black move. There are 8 of them.

1. 12-16?? is ridiculous and loses at once.
2. 6-9?! allows White to break up Black's double-corner with 19-16; 12-19 24-6; 1-10. Both 12-16 and 6-9 would be dismissed automatically by an expert.
3. 5-9 is an ineffective waiting move, though sound, which allows White to gain a tempo and consolidate his position with 27-23. Incidentally, this transposes into another ballot: 9-13 23-19; 5-9 27-23; 11-15 22-18; 15-22 25-18 same.

4. 8-11 is natural and sound, but gives White a slight edge after the characteristic 19-15 2 for 2.
5. The 10-15 2 for 2 is a good option for the skillful crossboard player, opening up a wealth of options for both sides after 18-11 (the *Glasgow* idea with 19-10 also draws, but this is better); 7-23 (8-15 is weaker but sound) and 27-18 (26-19? horribly unbalances White's position).
6. The 13-17 exchange most gives rise to the elusive qualities suggested by the name of the opening. Continue: ... 21-14; 10-17 (A man on square 17 is particularly effective when there is no man on 25 available to force it into the dust hole, square 21 for Black and square 12 for White. When there is a man on 25, the occupation of 17 may still be sound if Black can support it with one on 13.) 29-25; 5-9 25-22; 9-13 (logical and best: 17-21? loses) 27-23 (White adopts the correct policy of operating on the opposite wing and seeking to out-wait Black); 8-11 32-27; 4-8? (11-16 draws) 24-20; 1-5 (6-10 27-24; 17-21 loses to 19-15!; 10-19 24-15) 19-16!; 12-19 23-16 to a White win.
7. 7-11 (this invites complications arising from the 19-15 exchange) 27-23 (a nice finesse; if Black doesn't take the break up which is being offered, White can consolidate his position with 26-22); 10-15 19-10; 6-22 26-17; 13-22 30-26 (the *Glasgow* idea once more); 5-9 26-17; 9-13 17-14; 11-15 24-19; 15-24 28-19 and an even position.
8. And finally the text move, which is the model of calmness, allowing both sides to develop naturally. Hopefully this extended note will give the reader some idea of the thoughts which occupy an experienced player's mind. It's also of relevance that of the 8 possible moves, 7 of them are sound.

D: Part of a plan to squeeze the man on square 14.

E: Note the move order. 6-10 first would allow the 19-16 2 for 2.

F: A continuation of the plan initiated at Note D. The natural 29-25 is of course sound.

G: 11-16 and 7-10 are also good, but this natural move is the most favored one.

H: Logical and best; when you can get to the center first, it is almost always correct to do so.

I: This is natural and simplest, but the 14-17 exchange is good for the reasons explained in Note C, and requires careful handling. Continue: ... 21-14; 10-17 18-14; 1-5 29-25; 2-6 31-26; 17-21 25-22; 6-10 and White has to be prepared to play a man down with 24-20; 10-17 32-27 ... an involved draw.

J: Natural and best.

K: Ditto, although 4-8 25-22; 11-15 comes to the same thing.

L: White could deny Black the possibility of a breakup by playing 30-26; 4-8 and then 25-22, but this would cut out a winning opportunity. This is yet another example of the role of time/timing in the game, giving your opponent enough rope with which to hang himself!

M: Current analysis holds that 14-17 draws while 14-18? loses. Certainly White has nothing to fear from either, so the text may be considered best.

N: In this instance 31-26 is also okay, but I prefer the text because it allows for the future 22-17 exchange.

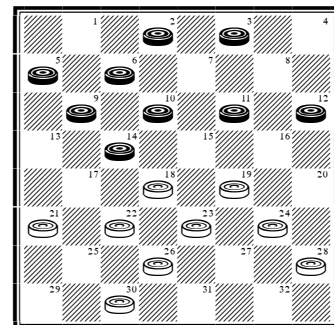
### As White: Responding to Other Initial Moves

In order of strength, these rank as follows: 9-14, 11-16, 10-15, 10-14, 12-16 and 9-13. The next six lessons provide the reader with a good rejoinder to each one.

### Lesson 37: White Reply to 9-14

9-14(A) 22-18(B); 5-9(C) 24-19(D); 11-15(E) 18-11 8-24 28-19; 4-8(F) 25-22(G); 8-11(H) 22-18(I); 11-16(J) 29-25(K); 7-11(L) 25-22(M); 1-5(N) 27-24(O); 16-20(P) 32-28(Q); 20-27 31-24 (Diagram 116) ... even position.

Diagram 116: Reply to 9-14



Black to Play

A: Moving towards the center, but exiting from the more vulnerable double-corner, this allows White to equalize assuming the best immediate response.

B: Apart from 23-18 (and 21-17?? of course!), there is little to choose between White's possible replies. However, the text, which is the mirror-image of 11-15, is certainly the most logical move and, from the student's standpoint, best. First, it enables White to get to the center before Black does, and secondly, it "puts the question" to the man on square 14.

C: Unquestionably best. Permitting the exchange with 11-15, 11-16 or 10-15 grants White a definite advantage, to varying degrees, partly because it puts Black ahead in development and partly because of the disruption it causes. The fourth exchange, with 14-17 21-14; 10-17, which may also arise from 9-13 22-18; 13-17?, has been shown by analysis to be a loss for Black and is therefore excluded from the 3-move deck. (Although it may still be played freestyle!) The details of this are not relevant to the present discussion, but the first few moves are. Continue: ... 25-21! (developing White's single-corner while further weakening Black's double-corner); 6-10 21-14; 10-17 29-25!; 1-6 (or Black could voluntarily enter square 21) 25-22! (better than 25-21 on principle, because after 6-10 21-14; 10-17 the man on 17 could only be removed with the generally-disruptive 26-22 exchange); 17-21 24-19 ... White wins.

Entering square 21, for Black, or 12, for White, the dust holes mentioned under Lesson 36, Note C, early in the game is generally disadvantageous because of the very limited mobility of these men. You will also note that 12-16? is too horrible to contemplate after 18-9; 6-13 (5-14?? allows a 2 for 1) 24-20! (or 23-18!) and with a damaged double-corner and a cramped single-corner, it is not surprising that this ballot is also barred.

And finally, there is the 6-9 fill-in. Although this is sound, it follows from our general principles (moving the more central man on 6 rather than that on 5) that this is weaker for Black. Continue: ... 25-22; 11-15 18-11; 8-15 and the clever waiting move with 29-25! throws Black's position out of kilter. Referring back to Lesson 36, Note C, you will see that here there are 7 possible black moves, of which 5 draw and 2 lose only as a result of detailed analysis; very little wastage. To quote the legendary Tinsley once more: "(This) surely reflects the unique char-

acter of checkers—the seemingly endless resources that can be conjured from the flimsiest structure."

D: Logical: to the center and very forceful. However, White has other good moves here and these are examined in Lessons 43 and 45.

E: Logical and easily best. However, the accomplished expert sometimes plays 11-16, partly because it is more complicated and partly because it may also be utilized from another ballot. Continue: ... 26-22! (Preferable to 25-22, which in Lesson 43 is already committed. This grips Black's double-corner and prevents the *Glasgow* idea shown there.); 7-11 (Replying in kind. 8-11 is also okay.) 22-17; 16-20 17-13! (not 30-26? which loses to a double-action shot after 20-24!) and White is best.

You will also note that 10-15 19-10; 6-22 26-10; 7-14 25-22 is inferior because it rips a hole in Black's position, helps to develop White's single-corner and gets nothing in return.

Lastly, the 1-5 waiting move, although sound, is basically a wasted move, serving only to grant White a free tempo. Continue: ... 25-22; 11-15 18-11; 8-24 28-19; 4-8 22-18; 8-11 27-24; 9-13 18-9; 5-14 24-20 and White has the edge.

F: 7-11 is also played, in order to get a quicker squeeze on the man on 19, but 9-13 is inferior because it again loses a tempo.

G: My preference, but 26-22 is also popular.

H: 9-13 is again inferior, for the reason given in note F. However, this didn't stop it being a favorite with Willie Ryan, one of the all-time greats. What is appropriate for a grandmaster is not necessarily appropriate for a beginner.

I: Of course; nothing else is worthy of consideration. For example, the 23-18 exchange rips open White's double-corner (holes on both 27 and 28) without compensation.

J: Easily best. For example, 1-5 again loses a tempo, while the 10-15 breakup, although better than in Note E, gives White the edge.

K: 26-22 is again okay, but this is consistent with Note G.

L: 1-5 25-22; 7-11 comes to the same thing, but without permitting the 18-15 dissolution. Since this favors Black anyway, to prevent it would be akin to Note L of Lesson 36.



M: Although 18-15; 11-18 21-17; 14-21 23-5; 16-23 26-19 (opens up the double-corner less than 27-18) lands a White man in the dog hole (5), the fact that there is a Black man in the dust hole (21) and the forces are considerably reduced, means that Black's advantage is quite small. It also gains for White a somewhat freer game. In its favor, the text offers White several winning possibilities if Black is incautious. Of course, 27-24?? would be awful after 10-15!

N: The 10-15 exchange and 3-8 are also good, being met with 27-24 in both cases. Against 16-20, White breaks up Black's position to good effect with 19-15. In addition, 3-7? loses to 32-28!; 16-20 and the subtle shot with 21-17!; 14-21 19-15; 10-19 23-16; 12-19 27-24; 20-27 31-8. And finally, 2-7? loses to 32-28!; 16-20 28-24 (a move like this, voluntarily cramping one's own position, is normally horrible; but here, because of the magic of timing, it wins); 11-16 (The key point is that the 10-15 exchange loses to 22-17 in return. Try it out!) 22-17; 3-8 26-22; 1-5 30-25; 8-11 31-26. White wins. A glorious tie-up reminiscent of Lesson 31, Note J.

O: Forcing Black into square 20. Notice that 22-17? cannot be played here, because the 9-13 series of exchanges wins a man.

P: No player worth his salt would consider anything else.

Q: 30-25 is okay, but 31-27? allows a horrific cramp with 11-16 30-25; 3-7 (making preparations) 32-28; 9-13 18-9; 5-14 22-18; 13-17 18-9; 6-13 21-14; 10-17 and there is no way White's log jam of men can escape the clutches of Black's upcoming king. After the text move, White still has some tricky shoals to negotiate, a typical continuation being 9-13 (11-16 is also fine, but not as sustaining) 18-9; 5-14 24-20! (22-18? is a blunder after 11-16! 18-9; 16-20); 2-7 to a draw.

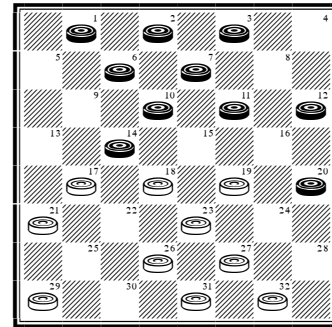
### Lesson 38: White Reply to 11-16

11-16(A) 24-19(B); 8-11(C) 22-18(D); 4-8(E) 26-22(F); 16-20(G) 22-17(H); 9-14(I) 18-9; 5-14(J) 25-22(K); 11-15(L) 30-26(M); 15-24 28-19; 8-11(N) 22-18(O) (Diagram 117) ... even position.

A: Moving from the single-corner, but directed towards the side, this allows White to take the initiative.

B: Both 22-18 (the mirror-image of 11-15 remember) and 23-18 are fractionally stronger, but the text is also good and well suited to the beginner.

Diagram 117: Reply to 11-16



Black to Play

C: To the center from the single-corner and best.

D: Parried effectively.

E: Of the 8 moves Black has at his command, only the ludicrous 11-15? loses; such is the scope of the game. Aside from the text, which is a super-solid waiting move, two of these are particularly pertinent. The 9-14 exchange would seem natural, but after 18-9; 5-14 25-22; 11-15 29-25! (White holds the man on 22 in readiness); 15-24 28-19; 4-8 22-18 White holds a definite advantage. Should Black continue with 14-17? (8-11 is best) 21-14; 10-17 then 27-24! (gaining a tempo); 17-21 (forced into the dust hole) 24-20! leads to a White win. Against the flanking 10-14, my preferred reply is the early movement of the apex man with 26-22.

To understand its benefits, it is first necessary to look at 25-22, which is of course also very good. Continue: ... 25-22; 16-20 (7-10! first cuts out the *Glasgow* idea because 22-17?; 9-13 18-9; 13-22 26-17; 6-22 30-26; 5-9 26-17; 9-13 17-14; 10-17 21-14 allows Black to infiltrate to deadly effect with 13-17! However, the 16-20 move is forced from another ballot.) 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 5-9 26-17; 9-13 17-14 and White has the edge.

Back to 26-22. Continue: ... 26-22; 16-20 (7-10! is arguably again best, after which White boldly continues with 22-17!; 10-15 19-10; 6-22 25-18; 2-6 17-10; 6-22 and secures an advantage with the clever 28-24!; 3-7 30-25; 22-26 31-22; 16-20 22-18; 7-10) 22-17; 7-10 (it is best for Black to fill in with this, forming Key Landing #9, as against other moves White can now jump back towards the center with 25-18: Point 1) 30-26 (there are strong alternatives in 17-13 and 28-24); 11-16 26-22! (25-22?; is hopeless after 9-13! 18-9; 5-14 as the release with 22-18 is impossible since it would lose a man); 9-13 18-9; 5-14 22-18! (but with 26-22 played, this is fine:

Point 2); 13-22 18-9; 6-13 25-18 and White holds the advantage.

F: The natural 25-22 is also good. Another option is to dyke with 18-14; 9-18 23-14; 10-17 21-14; 16-23 27-18. So far as one can generalize with safety, the strength of a dyke formation can be assessed according to the number of men remaining on the board after its formation. 11-man and 10-man dykes, particularly when the double-corner remains intact, are strong; 9-man dykes are even; 8-man dykes are usually unfavorable to the dyking player. Thus this particular dyke may be assessed as even. For one thing, by referring back to Diagram 93 you will see that it is impossible for White to construct the ideal formation given there.

G: Natural and best, although other moves are playable. Against the premature 9-14 exchange, White squeezes strongly with 22-18.

H: This is consistent with the previous move.

I: Natural and best. Instead, 9-13 is well met with the 30-26 exchange (Jack Cox Landing); the 17-14 exchange would be premature, allowing Black to infiltrate with 13-17!

J: This keeps Black's position intact, forming Key Landing #5, whereas 6-22 disrupts it.

K: Natural, but 30-26 is a good twister, tempting 11-16? (11-15 25-22 returns to the main line) and the win covered in the next note with 26-22!

L: Natural and best. While 11-16? may be open to criticism on the grounds of failing to take the center when available, one would hardly expect it to be a losing move. Continue: ... 30-25!; 8-11 22-18; 1-5 18-9; 5-14 (6-22 25-18; 10-14 18-9; 5-14 is a good try, but loses to 29-25; 7-10 25-22; 11-15 23-18!) 25-22; 11-15 29-25; 15-24 28-19; 7-11 17-13; 11-15 22-17; 15-24 23-19; 16-23 27-9 and Black is deep in the throes of "Dunne's Loss" or "Dunne's Win," according to your outlook!

M: But played here, 30-25? may even lose, allowing Black to continue powerfully with 15-24 28-19; 8-11 22-18; 1-5 18-9; 5-14 25-22; and 11-15! The text readies White for the later 22-18 thrust.

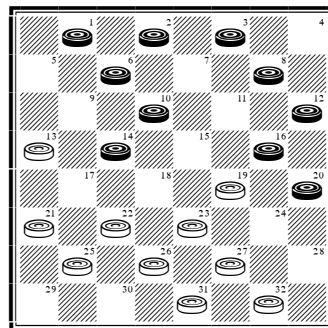
N: Natural and clearly best.

O: Declining the center would be illogical and almost a loss. It deserves to be! After the text Black has sound continuations in 11-16, 11-15 and 1-5.

### Lesson 39: White Reply to 10-15

10-15(A) 21-17(B); 11-16(C) 17-13(D); 16-20(E) 23-18(F); 8-11(G) 26-23(H); 7-10(I) 25-21(J); 9-14(K) 18-9; 5-14 29-25(L); 4-8(M) 30-26(N); 11-16(O) 24-19(P); 15-24 28-19 (Diagram 118) ... White has the edge.

Diagram 118: Reply to 10-15



Black to Play

A: On the plus side this is towards the center; on the debit side it exits from the double-corner and opens up a hole on square 10.

B: The best reply as it is directed towards the hole in question.

C: Of Black's 8 possible moves, two can be eliminated immediately because they lose a man: 15-19?? and 12-16?? (via the 24-19 2 for 1). The 9-14 exchange disrupts Black's center and on looks is hardly choice. That it is actually an analytical loss after the flanking attack with 25-21; 6-10 24-20; 3-7 28-24; 5-9 22-17 is simply one of the mysteries of the mystical squares. Attempting to "explain" this in generalized terms would be dishonest.

Although sound, 6-10 and 7-10 are both weak, inviting an attack with 17-14! Note that 17-14! is also a powerful response to 9-13?, one of the tougher 3-movers, which is a misguided attempt to cramp White's single-corner. This leaves 15-18 and 11-16. Rarely played in the 2-move era, analysis under 3-move has revealed 15-18 to be quite a good choice for the skillful player, as it sets up a complicated position with enormous scope for both sides. Technical advances such as this have also affected how freestyle matches are conducted in the modern era.

Given that all 7 initial moves have long been established as sound, one might expect today's players to display more variety. In practice, they stick even more closely to 11-15 than before, in the knowledge that their opponents *know* how to achieve at least

equality against the other 6 moves if they wish. After 15-18 22-15; 11-18 23-14; 9-18 one good plan for White is to surround the outpost man with 24-19—a possible continuation being given under Lesson 40, Note C.

Finally, we have the text, a strong favorite in the 2-move era, since it keeps Black's double-corner intact and avoids posting a man in enemy territory.

D: My preference, a natural developing move which imposes a slight cramp on Black's double-corner. That said, this ballot possesses enormous scope, and valid cases may be made for numerous alternatives.

E: The 16-19 exchange is logical and sound, but after the 22-18; 15-22 24-15 exchange, White forces the pace. The text is the counterpart of 17-13 and keeps all options open.

F: My choice among many. The 22-18 and 24-19 exchanges are excellent, for example, and lead to entirely different midgames.

G: A natural fill-in.

H: Keeps White's position intact. 25-21; 7-10 26-23 is an innocent interchange of moves. The text might be said to set a trap!

I: Black is thinking along the same lines. Note that the 9-14 exchange would be premature, permitting a 2 for 1 in reply with 22-18 and a damaged Black position after regaining the man with 1-5. Also, 12-16?? is unthinkable!

J: Natural, but White has other choices.

K: The best time to exchange towards the center: 4-8 29-25 (not forced); 9-14 18-9 5-14 comes to the same thing.

L: A good waiting move, although the rare 30-25 has its merits. Another one of Alfred Jordan's dictums was, "When in doubt move 4-8 (29-25)." Of course he was well aware that checkers is not that simple. For one thing, the choice between 3-8 and 4-8 may be dictated by pressing issues of single-corner cramping, examples of which are given in Lesson 41 and 42. For another, when there is a White man on square 20, and three Black men on 3, 4 and 12, 3-8 may be preferred to 4-8 as a means of discouraging a white advance with 22-18 because of the 12-16 20-11; 8-22 threat. Overall, I would say that just as 7-11 (for White, 26-22) may be viewed as more dynamic than 8-11 (25-22), so may 3-8 (30-25) be viewed in relation to 4-8 (29-25).

M: Black follows suit.

N: Consolidates White's position and forms Key Landing #2. Flanking with 22-17 is another good move, but so many White wins have been registered after the text that it remains a firm favorite.

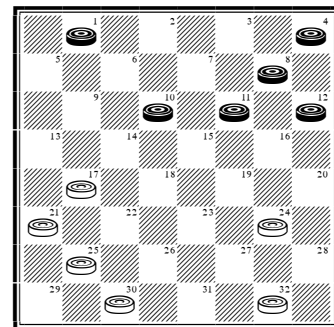
O: Against the 15-18 22-15; 11-18 exchange, White replies strongly with 24-19. Apart from this and the text, other moves have been shown to be either losses or very narrow draws.

P: White has very little room for maneuver, but having one strong move available is far better than having a choice of 8 bad ones! After the exchange, Black's best reply is the logical 3-7! rather than the lazy but popular 8-11? which invites trouble with 22-18! When you become thoroughly familiar with this landing, you will seek it again and again.

#### Lesson 40: White Reply to 10-14

10-14(A) 24-19(B); 6-10(C) 22-17(D); 9-13(E) 28-24(F); 13-22 25-9; 5-14 26-22(G); 11-15(H) 29-25(I); 7-11(J) 23-18(K); 14-23 27-18; 11-16(L) 18-11; 8-15(M) 31-27; 16-23 27-11; 3-8(N) 11-7(O); 2-11 22-17(P) (Diagram 119) ... White has the advantage.

Diagram 119: Reply to 10-14



Black to Play

A: A flanking move which allows White several strong replies.

B: Best, although 22-18 and 22-17 are also favored.

C: A quick survey shows that there are 8 possible black moves, of which two, 14-17?? and 12-16??, can be dismissed immediately. Rather like 10-15 21-17; 9-14 discussed in the previous lesson, the 11-15 exchange looks very questionable because of the hole it creates, and after White applies pressure against Black's double-corner with 22-17; 7-10 17-13; 1-6 25-22; 3-7 22-17 it has indeed been shown to be a loss. (This of course does not mean that if someone were to play it he would necessarily lose!)

Against the premature 9-13, White replies with the natural 22-18 and gets a strong game.

Both 7-10 and 11-16 seek to transpose into Key Landing #9 shown under Lesson 38, Note E. To remind you, this arose from 11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 22-17; 7-10. However, with careful play White can deny this, and in so doing gain a strong advantage.

This leaves 6-10 and 14-18. The former was an almost universal favorite in the 2-move era, but 14-18 is now recognized to be almost as good. After 14-18 22-15; 11-18 23-14; 9-18 21-17 Black has to proceed with caution: 8-11 17-13 (White plays a series of waiting moves, and in response Black times his moves carefully to support the man on 18 while avoiding overcrowding); 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 and another Key Landing (#20).

D: There are other good moves in 22-18, 27-24 and 28-24, but this is best as it is directed towards the hole created on square 6.

E: This and 11-15 are the two major defenses. The disadvantage with 9-13 is that it results in a hole on squares 5 and 6; its advantage is that it is allows for a more natural, thematic defense with the moves 11-15, 7-11 and 11-16 against all of White's attacks.

By contrast, 11-15 originally found favor because it was thought to lead to better-defined draws. However, further analysis has revealed that the early removal of the man on square 2 leads to a spindly position which is highly susceptible to attack. A good attack against 11-15 runs as follows: ... 26-22 (17-13; 15-24 13-6; 2-9 28-19; 8-11 25-22; 11-15 19-16; 12-19 23-16 is also strong for White); 15-24 28-19; 7-11! (To dissuade 22-18. Note that 9-13? would allow White to break up Black's position with 22-18!) 30-26 (building up the pressure against Black's double-corner); 11-15 (9-13? here would be an outright loss) 17-13 (32-28 is also good); 15-24 13-6; 2-9 27-20; 8-11 22-18 and White has many winning chances.

Also worth a mention is the rarely seen 1-6 defense. Its attraction is that it fills in the hole on 6. One danger is the elbow of men it creates on squares 6, 10 and 14. Continue: ... 25-22; 11-15?? 30-25!; 15-24 28-19. White wins. **R. Scobbie vs. J. Ferrie 1928**

F: The natural move and, in line with other examples which have been given, is stronger than 27-24 at this point.

G: The quickest way to apply pressure to the man on square 14. However, 29-25 is an excellent alternative. Note that the inferior 24-20 is met strongly with the natural 11-15 advance, while 32-28 allows Black to apply pressure to White's elbow of men on 19, 23 and 27 with 11-16.

H: The obvious move to parry a 22-18 thrust.

I: My preference, but 22-17 is also strong.

J: 8-11 is also sound, though less thematic and more involved. Continue: ... 22-17; 3-8 25-22; 1-6 32-28 and White is best. Also, the 14-18 break is all in favor of White. Over time, the student will gradually become aware of the different gradations of "draw" which exist within the game. A theoretical draw is not necessarily a practical proposition!

K: A radical exchange, but one which is justified by its bid to grip the center.

L: 1-5 21-17 and then the breakup with 11-16 may be okay, but everything else is hopeless.

M: Jumping 16-23 first comes to the same thing.

N: Forced, or Black would remain a man down.

O: Other moves let Black off too lightly.

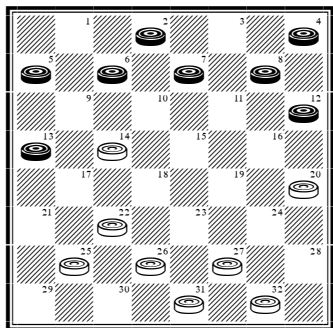
P: This sets Black a problem to solve. My reason for giving the best continuation is to bring out two key points: 10-15! (in combination with Black's next move, this is played as part of a long term plan to break through White's king-row, as discussed in Lesson 20) 17-14; 11-16 24-20; 15-19 20-11; 8-15 14-10; 19-23 10-7; 12-16 7-3; 15-19 3-7 23-26 (Point 1: Notice how Black is just in time to effect this.) 30-23; 19-26 7-11; 16-19 25-22; 26-31 (Point 2: Not the careless 26-30? which loses to 32-27! Keep concentrating until the end.) 22-18; 31-26 18-14; 26-22 14-10; 19-23 10-7; 1-5 to a draw.

#### Lesson 41: White Reply to 12-16

12-16(A) 24-20(B); 8-12(C) 28-24(D); 3-8(E) 23-18(F); 9-13(G) 18-14(H); 10-17 21-14; 6-10(I) 25-21(J); 10-17 21-14; 16-19(K) 24-15; 11-25 29-22; 1-6(L) 30-25(M) (Diagram 120) ... White has the edge.

A: This ranks 6<sup>th</sup> in strength purely because of White's rejoinder.

Diagram 120: Reply to 12-16



Black to Play

B: Cramping Black's single-corner. Other replies are soft in comparison.

C: Making preparations to break the cramp and is best. However, 10-15, which is a recent addition to the 3-move deck, is also sound and only slightly weaker. Of a completely different nature but perfectly playable is the 11-15 exchange. This breaks the cramp immediately at the cost of damaging Black's single-corner and putting him ahead in development. However, to gain a point you must give a point. Lastly, 9-13? which blissfully ignores the issue at hand(!), gifts White a tempo and eventually loses after 28-24; 8-12 24-19 etc.

D: Continuing to cramp and my preference.

E: Logical and best. However, both 9-14 and 10-15 will draw. Note that 4-8? (playing by rote) falls to a beautiful thematic attack after 24-19!; 10-15 19-10; 6-15 23-18!; 9-14 18-9; 5-14 22-18!; 14-23 27-18!; 15-22 25-18! and the single-corner cramp is crippling.

F: Against 24-19 Black is now a position to make the break with 11-15, jumping out all of the men and virtually equalizing. Although 22-18 leads to a more sustained advantage, the text move is also justly popular and possesses many winning chances.

G: The only good move at Black's command. Against the 9-14 18-9; 5-14 exchange, White gains complete control of the center with 24-19; 16-23 27-9; 6-13 22-18; 11-16 20-11; 8-22 25-18; 4-8 29-25; 8-11 25-22; 12-16 18-14; 10-17 while the 16-19 exchange is well met with the 18-15 exchange, leaving White with a working advantage in a complicated position. Finally, 10-15 is weak on account of the 22-17 exchange which retains the cramp, 10-14 gets hopelessly suffocated after 26-23, and the

11-15 double-exchange loses a man after 24-19 in return.

H: Logical to occupy square 14, although White has several other playable moves.

I: Seeking to reduce the forces and gain some breathing space.

J: Falling in with Black's plans, but good. White has incredible scope at this stage. For example, he has the lively 14-9; 5-14 24-19; 16-23 27-9, or the sacrificial lines with 22-17; 13-22 25-18; 10-17 29-25 or 22-18; 10-17 26-23 or 22-18; 10-17 25-22 or 22-18; 10-17 25-21, in each case giving up a man to amplify the cramp.

K: The follow-up to Note I.

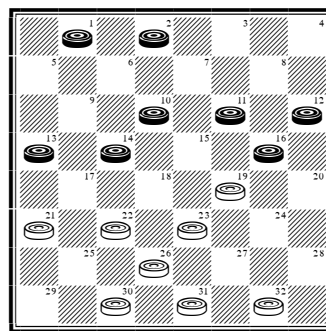
L: Applying pressure to the man on square 14 and setting a little trap in the process.

M: Correct, as the hasty 27-23?? loses to 6-9!

#### Lesson 42: White Reply to 9-13

9-13(A) 22-18(B); 12-16(C) 24-20(D); 8-12(E) 27-24(F); 3-8(G) 24-19(H); 11-15(I) 18-11; 8-24 28-19(J); 10-14(K) 20-11; 7-16 25-22(L); 4-8(M) 22-18(M); 6-10(M) 18-9; 5-14 29-25(M); 8-11(M) 25-22(M) (Diagram 121) ... White has a definite advantage.

Diagram 121: Reply to 9-13



Black to Play

A: Exiting from the double-corner to the side, this is easily Black's weakest opener. However, it finds favor with 99% of the general public, who regard it as safe!

B: Taking the center of the board. Logical and strong.

C: As if often the case in the early stages, there are 8 possible moves to consider. The 13-17 exchange loses and was discussed under Lesson 37, Note C. Also, 5-9?? falls immediately to 18-15! There are

many good ways to meet 6-9 (Considered the logical follow-up by the man-in-the-street!), dyking with 18-14 being one of them.

The dyke idea also works well against 11-16. Continue: ... 18-14; 10-17 21-14; 16-20 23-18! and White is very powerful.

Against 11-15 18-11; 8-15 21-17; 13-22 25-11; 7-16 24-20 is very good, while 26-22 is an effective way of meeting the 10-14 exchange.

This leaves 10-15 and the text, the two moves which were preferred in the 2-move era. A good attack against 10-15 runs 25-22; 6-10 (of course 12-16?? is dire) 23-19 and Black must allow the breakup with 11-16 18-11; 16-23 27-18; 8-15 18-11; 7-16 22-18 or suffer the consequences. For example, 5-9? (instead of 11-16) 26-23; 1-5 30-25; 11-16 18-11; 8-15 22-17; 13-22 25-11; 16-20 31-26; 7-16 19-15; 10-19 24-15 is a lost cause.

Although 12-16 permits the single-corner cramp, if White wishes, analysis has shown it to resolve into clearer endgames than 10-15. Note once more that, even in this weak debut, 6 out of 8 of the Black moves draw.

D: The cramp mentioned in Note C. White has several other good options.

E: Hastening to break the cramp. Black must not tarry!

F: My preference. 25-22 is also strong, as is 28-24. Against the latter, 4-8! is essential, meeting the fearsome looking 24-19 with 10-15! 19-10; 6-22 25-18; 16-19 23-16; 12-19, with 3-8? losing to 24-19 because the 11-15 breakup loses a man.

G: But here the opposite is the case, as 4-8?? loses to 18-15! In some positions you may eventually develop the ability to visualize 20 or even 30 moves ahead, but in all positions you should endeavor to look one move ahead!

H: Cramping to the  $n^{\text{th}}$  degree. White also has 25-22, 18-14 and 32-27 to choose from.

I: Black has to find release.

J: A clever move which leaves the man on square 16 hanging and forces Black to find a suitable waiting move. Instead, 20-11; 7-16 28-19 allows Black to develop naturally with 4-8.

K: The best there is.

L: 26-22 and 19-15 are other good moves.

M: Natural developing moves.

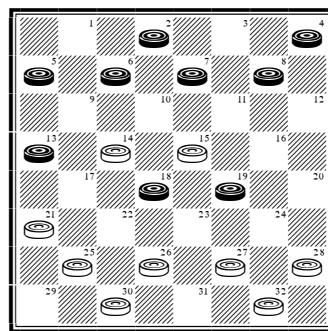
### As Black: Opening with 9-14

The theoretical strength of this opening move, assuming the best immediate response from White, is beyond dispute; it's 50-50. The extent to which its merits are appreciated however, varies widely! William Call, author of several individual and highly attractive books on the game, regarded it simply as "safe," no more, no less. Grandmaster Derek Oldbury considered it to be "weak," having few winning chances. By contrast, Kenneth Grover, a highly creative crossboard player, frequently opened with 9-14 in his simultaneous exhibitions and scored hundreds of wins with it. There are several reasons why I am advocating its adoption. First, although second in strength to 11-15, it's more restrictive and thus easier for a newcomer to gain a working knowledge of its strengths and weaknesses; secondly, excepting a slight cramp in the double-corner, it presents no basic formational difficulties; thirdly, against players whose knowledge of it is shaky, it does possess many winning chances.

### Lesson 43: Trunk (Main line of play)

9-14(A) 22-18(B) (V3); 5-9(C) 25-22(D) (V1); 11-16(E) 18-15(F); 10-19 24-15; 7-10(G) 27-24; 10-19 24-15; 16-19(H) 23-16; 12-19 22-17; 14-18 17-14(I); 9-13(J) 29-25(K); 3-7(L) 31-27(M); 1-5(N) (Diagram 122) ... even position.

Diagram 122



White to Play

A: Principally serving to forestall active play by White, this move delights or infuriates according to your temperament.

B: This, 24-20 and 22-17, which allows more room for maneuver, are on a par.

C: From a freestyle standpoint, the only move worth considering.

D: In this position White has 7 possible moves. The big 3, 25-22, 24-19 and 24-20, are covered in Lessons 43, 44 and 45 respectively.

In response to the early movement of the apex man with 26-22, Black has 10-15 24-19; 15-24 28-19; 7-10 27-24; 11-16 22-17; 16-20 31-27 and the surprising 3-7! to gain the upper hand.

Willie Ryan's "Bronx Express" with 18-15?! (21-17?! first comes to the same thing); 11-18 21-17; 14-21 23-5, has never caught on, being aptly described as "hazardous" by Richard Fortman. Granted, the White man in the dog hole is partly offset by the Black man in the dust hole, but analysis has shown that by operating on the opposite wing with 12-16 25-22; 8-11 24-20; 4-8 Black obtains a strong position.

Finally, there is the never seen 23-19?; 14-23 27-18 after which Black applies enormous pressure to White's double-corner with 11-16! 26-23; 16-20 32-27 and 10-14. The text move, 25-22, develops the single-corner and often leads to complications.

E: An excellent flanking move which invites White to overcrowd the center.

F: A good move which establishes a well-protected outpost on square 15. Instead, the natural 29-25 is well met with 8-11, while 24-19 is tricky for both sides. Continue after 24-19: 8-11 28-24 (the immediate 22-17 and the *Glasgow* idea with 9-13 is fine, but better delayed with this); 16-20 (of course, 24-20 must not be permitted) 22-17 (Black is looking for the hasty 29-25? after which he ties things up with 11-16 18-15; 4-8 22-18; 7-11 26-22; 1-5 31-26; 3-7 32-28; 9-13 18-9; 11-18 22-15; 5-14 and it's a Black win!); 9-13 (the familiar breakup) 18-9; 13-22 26-17; 6-22 30-26; 11-16 (this, in combination with Black's next move, grips the White position most effectively) 26-17; 10-14 17-10; 7-14 29-25 (The only move, but good enough!); 3-7!

(Incredibly, 4-8? leads to defeat by virtue of a classic late midgame position given in Book 5. It must be said however that 3-7 is more logical, as part of a plan to set up a standard defensive line of 3 men on squares 7, 10 and 14 without a loss of tempo.) 25-22; 7-10! 31-26; 2-7! to a draw.

G: Playing 16-19 immediately is also popular. Squeezing a man in this particular way so as to reduce the forces generally takes about the same out of both sides. Repeatedly doing so is known as a

run-off, the merits of which depend on the strength of the outpost.

H: 2-7 (Not 3-7?? of course!) is also playable, but this is a natural way to contest control of the center.

I: 17-13; 9-14 29-25; 8-12 is another logical and common approach.

J: The *Mixed*, as well as being the name of a particular opening (Lesson 30), also refers to a type of midgame formation, one characterized by the kind of jumbled-up position given here. For players with a liking for shots and strokes, the mixed formation is a godsend.

K: A natural waiting move.

L: Following suit. To play 3-7 and 1-5 out of order would not do!

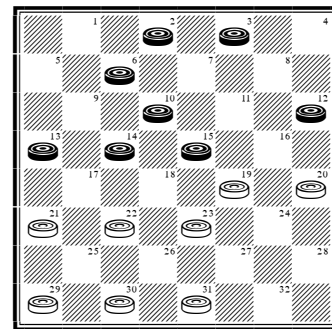
M: 32-27 would also be met with 1-5.

N: The culmination of all the waiting maneuvers, after which a definite course of action has to be undertaken.

#### Lesson 44: Variation 1 (Off Trunk)

... 24-19(V2); 11-15 18-11; 8-24 28-19; 4-8 26-22(A); 8-11 27-24(B); 1-5(C) 22-18; 9-13 18-9; 5-14 25-22; 11-15(D) 32-28(E); 7-11 24-20(F); 15-24 28-19; 11-15(G) (Diagram 123) ... White draws with care.

Diagram 123



White to Play

A: Mentioned in Lesson 37, Note G, this is popular with many strong players because of its restrictive qualities.

B: This works in tandem with the previous move to restrict Black's options.

C: Best to play this before 9-13. If 9-13 first, White has the option of the 22-17 double-exchange, rather than the desired 22-18; 1-5 18-9; 5-14.

D: Better than the 14-17 2 for 2 in this instance.

E: Both 30-25 and 31-26 are well met with 15-18 (or 12-16 first) 22-15; 12-16 19-12; 10-28 and an easy draw. Black is more than compensated for his man on 28 by the White man on 12, the fact that the forces have been significantly reduced and by his sturdy king-row.

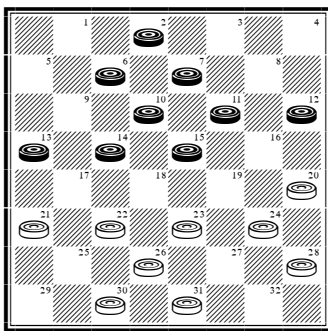
F: Played now however, 30-25? is a loser, Black winning after 6-9 22-18; 15-22 25-18; 13-17 24-20; 17-22 31-27; 22-26 18-15; 11-18 21-17; 14-21 23-5; 26-31 27-24; 10-14 5-1; 31-26 1-5; 21-25 29-22; 26-17 19-15; 14-18 15-11; 17-14 etc.

G: From a practical standpoint one is tempted to say that finding the draw from here is your opponent's problem, but the correct continuation is so beautiful that it demands to be shown. Continue: ... 22-18!; 15-22 (strongest) 30-25; 22-26! 31-22; 13-17! 22-13; 2-7 20-16; 3-8 25-22; 14-17 21-14; 10-26 (providing a backstop for White!) 19-15; 10-19 23-16; 26-30 16-12; 7-10 12-3; 10-19 3-7. Drawn. *Derek Oldbury vs. Marion Tinsley* in their 1958 match for the world championship.

#### Lesson 45: Variation 2 (Off Variation 1)

... 24-20(A); 11-16(B) 20-11; 8-22 25-18; 4-8(C) 28-24(D); 8-11 29-25(E); 10-15(F) 25-22; 7-10(F) 24-20; 3-7(F) 27-24; 1-5(F) 32-28(G); 9-13 18-9; 5-14(H) (Diagram 124) ... even position.

Diagram 124



White to Play

A: This is of the same order of strength as 24-19 but permits more room for maneuver if Black wishes.

B: 10-15 might be termed the more aggressive move, as it allows White to open up the position with 28-24; 15-22 26-10; 7-14 25-22. The text is more conservative, keeping the position intact and restricting the options available.

C: 12-16 is perfectly logical and sound, but favors White after 28-24; 16-20 24-19; 4-8 29-25; 8-12 25-22; 1-5 and the 19-16 double-exchange.

D: Although 27-24 is not quite as strong, for reasons we have discussed, here it is very tricky. Continue: ... 27-24; 8-11 24-19; 11-16 29-25; 7-11 25-22 and Black must now exercise caution. For one thing, 3-7? 32-27! transposes into the loss given in Lesson 37, Note N. For another, 1-5? falls foul of 19-15!; 10-19 22-17; 6-10 and the 18-15 3 for 2.

Instead, Black should continue with 3-8 28-24 (also transposing into the aforementioned note); 16-20 32-28; 20-27 31-24; 11-16 24-20? (Loses: 19-15 is the draw.); 8-11 28-24; 1-5 30-25; 9-13 18-9; 5-14 22-18; 6-9 26-22; 2-6 and another pretty tie-up. Black wins.

E: 24-19 transposes into Lesson 37 at the 12<sup>th</sup> move (22-18).

F: A forceful and restrictive combination of moves.

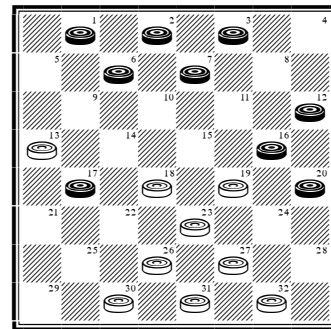
G: This is best, although both 32-27 and the unusual 23-19!; 14-23 32-28 will draw.

H: White typically replies with 24-19; 15-24 28-19 after which Black presses on with 11-15 19-16; 12-19 23-16; 14-18 22-17; 13-22 26-17; 7-11 16-7; 2-11 to a draw.

#### Lesson 46: Variation 3 (Off Trunk)

... 22-17(A) (V4); 11-15(B) 25-22(C); 8-11(D) 17-13(E); 11-16(F) 24-19(G) 15-24 28-19(H); 4-8(I) 22-18(J); 8-11(K) 18-9; 5-14 29-25(L); 16-20(M) 25-22(N); 11-16(O) 22-18(P); 14-17(Q) 21-14; 10-17 (Diagram 125) ... even position.

Diagram 125: *Pioneer*



White to Play

A: A good reply which imposes a slight cramp on Black's double-corner. Derek Oldbury favored it over 22-18 because of the increased scope it affords.



B: Natural and best. Edward Lasker writes, “It is hard to tell whether this move or 11-16 or 5-9 is the best.” I’m afraid this is nonsense. Moving to the side with 11-16 gives White the edge as he is able to get to the center first. Continue: ... 25-22; 8-11 (16-19, the *Double-Corner Dyke*, is more punchy but also favors White slightly) and now 22-18!; 16-20 18-9; 5-14 is Key Landing #1. Contrast this with the main line where control of the center is shared equally. Also, the unnatural 5-9 creates an issue in Black’s double-corner and is a handicap move typically only encountered under the 3-move ballot.

C: Again the natural development. Instead, 23-19 transposes into freestyle openings arising from 11-15 23-19; 9-14 22-17 and is addressed in Lesson 48.

D: The *Double-Corner Dyke*, mentioned in Note B, can also be formed here with 15-19. Some players take virtually every opportunity to dyke, some only doing so when forced. The advantage of dyking is that it sets in motion a highly defined, active formation; the disadvantage is that the dyking player reveals his hand. By contrast, the text, which leads to a development known as the *Pioneer*, is passive and preserves the triangles of both sides. It’s all a matter of style. In passing, note that a mistaken attempt to transpose into Lesson 31 with 6-9?! 17-13; 2-6?? is crushed by the 3 for 1 with 23-18! Stranger things have happened!

E: This is restrictive and typical of the 2-move era. Instead, 23-19 transposes into Lesson 31 as does 29-25; 4-8 23-19; 6-9 17-13; 2-6 but at a later stage.

F: Played to gain some freedom of movement. Instead, 3-8 is quite good, but 4-8 is inferior after 23-19 in reply, transposing into Lesson 28, Note G.

G: Against 24-20 Black replies with the key 3-8 20-11; 7-16 after which 29-25; 16-19 23-16; 12-19 22-17; 8-12 27-24; 4-8 32-27 is about equal. In addition, 29-25 can lead to an exciting man-down line after 16-20 24-19; 15-24 28-19; 4-8 22-17 (22-18 reverts to the main line); 14-18! (Who would play this on a first try?) 23-14; 8-11 26-23; 11-15 32-28; 15-24 28-19; 5-9! 14-5; 10-14 17-10; 6-24 and it is White who must carefully plot a drawing continuation. Note that the “daring” 14-18! sacrifice is also the safest continuation for Black. Allowing the opponent sufficient rope with which to hang himself is one of the fine arts of the game.

H: No doubt 27-11 will draw, but the text is invariably played as it keeps White’s position intact.

I: Clearly best.

J: Declining the center with 22-17 (or 29-25; 8-11 22-17) is sound, but predictably gives Black the edge. Continue: ... 22-17; 8-11 29-25; 11-15 25-22; 15-24 27-11; 7-16 23-19; 16-23 26-19 (a similar grip, but with the colors reversed was demonstrated in Lesson 43, Note F); 2-7! (3-8 will also draw but is very delicate, running into a classic late midgame position given in Book 3) and now White needs to avoid 31-27?? and play 30-26 instead to draw. Can you see why?

K: Natural and best. In a must-win situation the 14-17 exchange would be worth a try, but the 5-9 fill-in cramps Black’s position horribly and should lose.

L: Clearly best.

M: 11-15, taking the center, leads to a quicker resolution after 25-22; 15-24 27-11; 7-16 and 22-18 whereas the text invites more involved play.

N: The 19-16 exchange is good here, as the man on 16 cannot be forced into the dust hole. Continue: 11-15 25-22; 15-19 and the position is even with winning chances for both sides. The text forms Key Landing #3. Despite its “boring” appearance—both triangles are intact—hundreds of wins, with both sides, have been scored from this point!

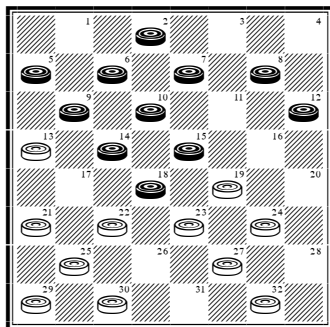
O: 11-15 is equally good, but this is my preference.

P: This is natural and the most popular move. On White’s two main options: First, 22-17 gives Black the advantage after 7-11 26-22; 11-15 23-18; 14-23 (15-24 is more complex and also good) 27-11; 16-23 and now 31-27 is essential to draw, with 11-8? eventually losing to 10-15! Secondly, the odd-looking 30-25 leads to equality after 14-17 21-14; 10-17 13-9!; 6-13 25-21; 2-6 21-14 and 1-5.

Q: The 1-5 exchange also draws; this is more aggressive. In reply, 18-14 is best, whereas the 26-22 exchange is inferior for White after 7-10 22-17; and 2-7!

#### Lesson 47: Variation 4 (Off Variation 3)

... 24-20(A) (V5); 5-9(B) 28-24(C); 11-15(D) 23-19(E); 7-11(F) 22-17(G); 3-7(H) 26-23(I); 1-5(J) 17-13(K); 15-18(L) 31-26(M); 11-16(N) 20-11; 8-15 26-22(O); 4-8(P) (Diagram 126) ... Black has the edge.

Diagram 126: *3-8 Ayrshire Lassie*

White to Play

A: Less forceful than 22-18 but equal in strength.

B: Both 11-15 and 11-16 are decent alternatives, but this conservative move is best.

C: White has 8 possible moves. As usual, we'll look at all of them, using the process of elimination to home in on the better ones.

Clearly both 21-17?? and 20-16?? are ridiculous; these will never be played in a serious game under any circumstances.

The 23-18 exchange significantly disrupts White's position and gets nothing in return, although both 23-18; 14-23 27-18 and 23-18; 14-23 26-19 could be adopted in a do-or-die situation.

Moving on, 23-19 and 27-24 can be considered together, and run into play previously studied. Continue: ... 23-19 (27-24; 11-15 24-19 is the same thing); 11-15 27-23; 15-24 28-19; 8-11 22-18; 11-16! 20-11; 7-16 and it has transposed into Lesson 40, Note I but with the colors reversed! If you have a second board handy, set it up and play 10-14 24-19; 6-10 22-17; 9-13 28-24; 13-22 25-9; 5-14 26-22; 11-15 22-17 and you'll see what I mean. After the 11-16 20-11; 7-16 exchange, White could either play 25-22; 4-8 30-25; 8-11 32-27; 1-5 and the play of Lesson 40, Note J with the colors reversed, or 26-22; 4-8 22-17; 16-20 31-27 and 8-11. In both cases Black is best. Of course, White can always play 22-18 and transpose into Lesson 45.

Indeed, this is what most players do. This leaves the text move, which cedes the center to Black, and 22-17. Again, these two moves can be considered together as they invariably run into the same play. Continue: ... 22-17 (allowing Black to take the center); 11-15! 17-13; 1-5! (Black is now ready to meet 25-22?! with 14-18!) 28-24; 8-11 23-19; 15-18 26-23 (25-22??; 18-25 29-22 would be catastrophic after

14-17! 21-14; 9-25 30-21 and the 11-16 3 for 1); 3-8 and back into the main line at the 13<sup>th</sup> move.

D: Naturally!

E: "Covering up," a natural flanking move.

F: The natural 8-11 is fine too, but this is more restrictive as it effectively prevents White from playing 27-23.

G: This works in tandem with White's previous move, flanking on the other side of the board.

H: Consolidates Black's position by filling in the hole on square 7. In freestyle play this arose as follows: 11-15 24-20; 8-11 28-24; 3-8 23-19; 9-14 22-17; 5-9—the *3-8 Ayrshire Lassie*.

I: 17-13; 1-5 26-23 (25-22 is well met with the 14-17 double-exchange) comes to the same thing.

J: An excellent waiting move. The 11-16 exchange is another good option, but the immediate 9-13 loses. This is because it allows White to gain a tempo with 30-26; 13-22 25-9; 6-13 26-22, after which the 11-16 exchange is unavailable on account of the 23-18 3 for 2 in return, and 1-5 falls to 23-18; 5-9 and 27-23.

K: Should White play 30-26 now however (32-28; 9-13 30-26 comes to the same thing), Black can safely continue with 9-13 (drawing out the man on 32) 32-28; 13-22 25-9; 6-13 (slightly better than 5-14) 19-16 (26-22? now loses to 5-9!); 12-19 23-16; 8-12 27-23; 12-19 23-16; 15-18 16-12; 18-23 26-19; 11-16 20-11; 7-23 24-19; 5-9 after which White has to exercise some care.

L: 14-18 23-14; 9-18 is another good option.

M: 30-26? is met with the overpowering 14-17 double-exchange.

N: A case of knowledge being power. The natural 11-15 loses to 26-22!; 8-11 30-26!; 11-16 20-11; 7-16 21-17!; 14-30 23-7; 30-23 19-1; 2-11 27-18; 9-14 18-9; 5-14 13-9 and Black can resign.

O: The only move.

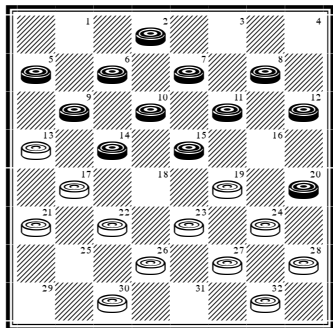
P: Ditto and forms Key Landing #14. After this, White may continue with 21-17 or 22-17 but must exercise caution.

#### Lesson 48: Variation 5 (Off Variation 4)

... 23-19(A) (V6); 11-15(B) 22-17(C); 7-11(D) 25-22(E); 11-16(F) 26-23(G); 5-9(H) 17-13(I); 3-7(J) 29-25(K); 1-5(L) 22-17(M); 8-11(N)

31-26(O); 4-8(P) 25-22(Q); 16-20(R) (Diagram 127)  
... slight edge to Black.

Diagram 127: *Whilter*



White to Play

A: Quite a good move inasmuch as there are no really strong replies and a few weak ones.

B: Logical and best, this transposes into Lesson 34.

C: 27-23 is safest; this is less restrictive but is also good. No other moves are worthy of consideration.

D: Although I mentioned the *Whilter* in earlier lessons, this move forms the opening at the earliest possible point. This dynamic 7-11 move should be compared with its White counterpart, 26-22, as featured in Lesson 38. Of course 8-11 is also good and was covered in Lesson 31.

E: Natural and best: White doesn't need to commit 17-13 yet.

F: Applying pressure to White's double-corner.

G: The best move, although 27-23 is perfectly sound and may be met with 5-9 17-13; 8-11 29-25; 3-8 31-27 (32-27!? is interesting); 16-20 19-16; 12-19 23-7; 2-11 26-23 and an even game with opportunities for endgame complications. The reader will note that, with 7-11 played instead of 8-11, Black is in a position to jump back towards the center should White play the inferior 24-20; 16-23 27-11 or 29-25; 16-23 27-11 or 17-13; 16-23 27-11: Point 1.

H: A good move which forces White's reply. Instead of 5-9, 16-20 is also strong and requires all-star play from White if he is to survive. Continue: ... 30-26!; 2-7 and 23-18! to a draw, very unlikely to be found on a first try. To be avoided is the premature 3-7? which loses to 22-18!; 15-22 and 19-15.

I: Compulsory. The 23-18 breakup looks quite promising, but analysis has shown that it loses.

J: Best and forms Key Landing #11. Instead, 16-20 played at this point is inferior when met with 30-26!

K: White has 3 plausible alternatives. Both 22-17; 8-11 31-26; 4-8 29-25; 1-5 and 31-26; 8-11 22-17; 4-8 29-25; 1-5 return to the main line, while 24-20; 15-24 20-11; 8-15 28-19; 15-24 27-20; 4-8 gives Black the playing edge.

L: An effective waiting move. Black also has 7-11 24-20 (31-26 transposes into Note G); 15-24 28-19 after which he can command the center with the 11-15 breakup: Point 2. Note that 8-11? would not have the same effect, White applying a fatal cramp with 24-20!; 15-24 28-19; 1-5 (Black cannot play 11-15 now) 22-18!

M: 31-26; 8-11 22-17 comes to the same thing, while the 24-20 breakup is inferior now that Black has consolidated his double-corner with 1-5.

N: The only good move, but a strong one!

O: The only move to draw. 24-20?; 15-24 28-19 loses to 14-18! 23-14; 9-18.

P: 16-20 is also good, but more complicated. This is extremely forceful.

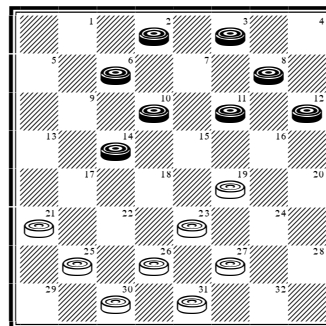
Q: The only one.

R: Ditto. After 16-20, White replies with the forced 23-18, removing 6 men at a sweep, after which a typical continuation runs: 11-16 17-14; 10-17 21-14; 16-20 19-15; 7-11 23-19!; 20-24 14-10 and 24-27 to a draw.

#### Lesson 49: Variation 6 (Off Variation 5)

... 24-19(A); 11-15(B) 22-18(C); 15-24(D) 18-9; 5-14 28-19; 8-11(E) 25-22(F); 11-15(G) 32-28(H); 15-24 28-19; 7-11(I) 22-18(J); 1-5(K) 18-9; 5-14 29-25(L); 4-8(M) (Diagram 128) ... Black has a slight edge.

Diagram 128: 9-14 *Second Double-Corner*



White to Play

A: Duplicating Black's initial move and typically leading to very evenly balanced games. For the sake of completeness, I must also make brief mention of the radical 23-18 exchange here. After 14-23 27-18 (26-19? has been shown by analysis to lose after the 11-16 squeeze), the White double-corner is severely damaged. A common continuation runs as follows: 12-16 (attacking the double-corner) 18-14 (essential); 10-17 21-14; 6-9 (forceful) 14-10 (32-27 is equally hard); 7-14 22-18; 14-23 26-12 and White has a very hard road ahead.

B: Black is slightly better by virtue of getting to the center first. Clearly the best move available.

C: White has 7 possible moves, 3 of them played regularly and 4 of them hardly ever used. Let's see why.

Obviously 21-17?? can be rejected out of hand.

Secondly, 22-17; 15-24 28-19 allows Black to play 8-11 25-22; 11-15 with a clear advantage.

Thirdly, 23-18; 14-23 27-11 and now both 8-24 and 7-23 disrupt White's position considerably while leaving Black's substantially intact.

Finally, there is the 19-16; 12-19 23-16 exchange. If you refer back to Lesson 37, Note C, you will see that this is the same as 9-14 22-18; 14-17? 21-14; 10-17 but with the colors reversed and with a move in hand. As such, one holds out little hope for White after 8-12 27-23; 12-19 23-16; 4-8 32-27; 8-11 16-12 and 11-16 (building on White's dust hole man).

Moving on to White's 3 decent options, we first encounter 27-24. This transposes into the *Defiance* and was covered in Lesson 34.

Next, there is 28-24 after which Black gains the edge with 8-11 22-18 (22-17 is quite good after 11-16 24-20; 15-24 20-11; 7-16 27-11; 3-7 25-22; 7-16 23-19!; 16-23 26-19, a restrictive defense which more commonly arises from the *Glasgow*. See also Lesson 46, Note J.) 15-22 25-9; 5-14 29-25; 11-15 25-22 and 6-9 forming Key Landing #25.

Finally, there is the text move, in keeping with the counterpart theme and permitting only the tiniest advantage for Black.

D: Better than 15-22 25-9; 5-14 after which White may play 26-22; 8-11 22-18 and take the center himself.

E: Logical and best. The only advantage Black has

in this counterpart position is that he can get to the center first. This forms a position which arose in freestyle days from 11-15 24-19; 15-24 28-19; 8-11 22-18; 9-14 (11-16 is stronger) 18-9; 5-14 same.

F: 26-22 also draws after 11-15 22-18; 15-24 18-9; 6-13 27-20; 4-8 23-18! (if not forced, then certainly best); 8-11 18-14; 10-17 21-14; 12-16 25-22 and 16-19.

G: Of course!

H: White has other moves which draw, but this is the logical choice.

I: My preference, but 4-8 is also good. Instead, the 10-15 exchange virtually forces matters to a drawn conclusion after the 22-18 2 for 2 in reply.

J: Naturally.

K: The cover up with 6-9 26-22; 3-8 27-24; 1-5 30-25 is also playable.

L: Universally played, although 26-22 will also draw.

M: 11-15 25-22; 15-24 27-20; 4-8 22-18; 6-9 26-22; 8-11 is also good, but this unexpected waiting move has proved to be effective on many occasions. Continue: ... 25-22; 11-15 22-18; 15-22 26-17; 8-11 30-26; 6-9 and now the natural 17-13? loses.

## Summary

### *When Playing White*

#### Trunk

11-15(V9) 23-19; 8-11(V6) 22-17; 4-8(V1) 17-13; 15-18 24-20; 9-14 28-24; 11-15 26-23; 8-11 31-26; 6-9 13-6; 2-9 26-22; 1-6 ...

#### Variation 1 (Off Trunk)

11-16(V2) 24-20; 16-23; 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22; 4-8 29-25; 10-15 ...

#### Variation 2 (Off Variation 1)

9-13(V3) 17-14; 10-17 21-14; 15-18 24-20; 4-8 27-23; 18-27 32-23; 11-15 19-10; 6-15 23-18; 15-22 25-18 ...

#### Variation 3 (Off Variation 2)

9-14(V4) 25-22; 6-9 17-13; 2-6 29-25; 4-8 24-20; 15-24 28-19; 11-15 27-24; 14-17; 21-14; 9-18 26-23; 18-27 32-23; 10-14 19-10; 6-15 13-9; 14-17 ...

#### Variation 4 (Off Variation 3)

3-8(V5) 25-22; 11-16 27-23; 7-11 24-20!; 15-24 28-19; 10-14 17-10; 6-24 22-18; 1-6 21-17; 6-10 17-13; 24-27 ...

**Variation 5** (Off Variation 4)

15-18 19-15; 10-19 24-8; 4-11 17-14; 11-15 28-24;  
12-16 26-23; 16-20 30-26; 9-13 32-28 ...

**Variation 6** (Off Trunk)

9-14(V7) 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25;  
11-15 25-22; 4-8 24-20; 15-24 28-19; 10-15 19-10;  
6-15 ...

**Variation 7** (Off Variation 6)

7-11(V8) 27-23; 9-14 22-18; 15-22 25-9; 5-14 29-25;  
11-15 25-22; 8-11 22-18; 15-22 26-17; 11-15 24-20;  
15-24 28-19; 4-8 30-26 ...

**Variation 8** (Off Variation 7)

9-13 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-  
11 26-22; 6-10 22-18; 1-5 18-9; 5-14 29-25; 11-15  
25-22; 4-8 30-26; 8-11 ...

**Variation 9** (Off Trunk)

9-14(V10) 22-18; 5-9 24-19; 11-15 18-11 8-24 28-19;  
4-8 25-22; 8-11 22-18; 11-16 29-25; 7-11 25-22; 1-5  
27-24; 16-20 32-28; 20-27 31-24 ...

**Variation 10** (Off Variation 9)

11-16(V11) 24-19; 8-11 22-18; 4-8 26-22; 16-20 22-  
17; 9-14 18-9; 5-14 25-22; 11-15 30-26; 15-24 28-19;  
8-11 22-18 ...

**Variation 11** (Off Variation 10)

10-15(V12) 21-17; 11-16 17-13; 16-20 23-18; 8-11  
26-23; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26;  
11-16 24-19; 15-24 28-19 ...

**Variation 12** (Off Variation 11)

10-14(V13) 24-19; 6-10 22-17; 9-13 28-24; 13-22 25-  
9; 5-14 26-22; 11-15 29-25; 7-11 23-18; 14-23 27-18;  
11-16 18-11; 8-15 31-27; 16-23 27-11; 3-8 11-7; 2-11  
22-17 ...

**Variation 13** (Off Variation 12)

12-16(V14) 24-20; 8-12 28-24; 3-8 23-18; 9-13 18-14;  
10-17 21-14; 6-10 25-21; 10-17 21-14; 16-19 24-15;  
11-25 29-22; 1-6 30-25 ...

**Variation 14** (Off Variation 13)

9-13 22-18; 12-16 24-20; 8-12 27-24; 3-8 24-19; 11-  
15 18-11; 8-24 28-19; 10-14 20-11; 7-16 25-22; 4-8  
22-18; 6-10 18-9; 5-14 29-25; 8-11 25-22 ...

*When Playing Black*

**Trunk**

9-14 22-18(V3); 5-9 25-22(V1); 11-16 18-15; 10-19  
24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19  
22-17; 14-18 17-14; 9-13 29-25; 3-7 31-27; 1-5 ...

**Variation 1** (Off Trunk)

... 24-19(V2); 11-15 18-11; 8-24 28-19; 4-8 26-22; 8-  
11 27-24; 1-5 22-18; 9-13 18-9; 5-14 25-22; 11-15  
32-28; 7-11 24-20; 15-24 28-19; 11-15 ...

**Variation 2** (Off Variation 1)

... 24-20; 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11  
29-25; 10-15 25-22; 7-10 24-20; 3-7 27-24; 1-5 32-28;  
9-13 18-9; 5-14 ...

**Variation 3** (Off Trunk)

... 22-17(V4); 11-15 25-22; 8-11 17-13; 11-16 24-19  
15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20  
25-22; 11-16 22-18; 14-17 21-14; 10-17 ...

**Variation 4** (Off Variation 3)

... 24-20(V5); 5-9 28-24; 11-15 23-19; 7-11 22-17; 3-  
7 26-23; 1-5 17-13; 15-18 31-26; 11-16 20-11; 8-15  
26-22; 4-8 ...

**Variation 5** (Off Variation 4)

... 23-19(V6); 11-15 22-17; 7-11 25-22; 11-16 26-23;  
5-9 17-13; 3-7 29-25; 1-5 22-17; 8-11 31-26; 4-8 25-  
22; 16-20 ...

**Variation 6** (Off Variation 5)

... 24-19; 11-15 22-18; 15-24 18-9; 5-14 28-19; 8-11  
25-22; 11-15 32-28; 15-24 28-19; 7-11 22-18; 1-5 18-  
9; 5-14 29-25; 4-8 ...



## Chapter 7: Elimination & Visualization

### Lesson 50: Elimination & Visualization

#### *Elimination*

As mentioned on several occasions in Chapter 6, in the opening and early midgame in particular, experts make such efficient use of elimination that they are barely even aware of it. First, they eliminate moves which lead to the immediate loss of material without compensation (quite easy to do). Secondly, they eliminate those which are strategically awful (harder). Thirdly, from the remaining moves they identify those which are in keeping with the needs of the position (requires good judgment). And finally, from these candidate moves, they use their powers of visualization in combination with static evaluations to choose the actual move to be played.

Two specific uses of the process are worthy of note. First, when defending a weak or losing position, it is sensible to first eliminate clear-cut losing moves. Better to play a move which *might* lose (can't tell) than one which *does* lose. And secondly, when in a strong or winning position, it is sensible to first eliminate moves which permit your opponent clear-cut draws. Better to play a move which *might* win (can't tell) than one which *doesn't* win. Quite clearly, this approach is not foolproof. However, used in a very disciplined way, it is extremely powerful.

#### *Visualization*

As the late, great Derek Oldbury once pointed out, some players develop exceptional powers of visualization, but never reap the benefit because they don't understand the needs of the position and are looking in the wrong direction! In other words it is a technical skill which needs to be supported by understanding. Granted this understanding however, and the right type of position, it may be possible for a skillful practitioner to look 30 or more moves ahead. Then again, when a position possesses vast scope for both sides, it may be impractical for anyone to look more than 3 or 4 moves ahead.

Certainly in quiescent positions, where the number of contact points between opposing pieces is limited, tactical opportunities will be limited, whereas in the mixed formation of which Lesson 43 is an example, there are many contact points and tactical considerations will run high. Working through the advanced tactical devices featured in Books 2 through 5 will prove invaluable in these positions, developing both the armory required and the associated visualization skills.

In the meantime, to enhance your visualization powers, keep in mind the following.

- Try to picture only the 32 playing squares rather than the entire board.
- Half close your eyes to allow partial retention of the current position while “looking” at new ones. (This is much favored by grandmaster Richard Hallett.)
- Use the notation system to aid in recalling where particular pieces are during your analysis.
- Use a simple scoring system to ensure any tactical exchanges are equitable. For example, let's look at the *Glasgow* opening, with you playing Black. 11-15 23-19; 8-11 22-17; 11-16 24-20; 16-23 (1-0) 27-11 (1-2); 7-16 (2-2); 20-11 (2-3); 3-7 28-24; 7-16 (3-3): all square. Trust me, accurate counting is important. In the 1985 Scottish Open Championship, I lost a game which I should have won when I threw away an “extra” man which I didn't have! This cost me the title.
- Rather than carrying out extended jumps in your head, with experience you'll find it simpler to just “move” the pieces into their new positions.
- Once you've developed a working repertoire of ideas, try to solve draughts problems in your head.
- Finally, when you feel you've looked as far ahead as you can, force yourself to look just one move further!





*Book Two*

**Checkers for the Freestyle Expert**



## Introduction to Book 2

Checkers is a game of exceptions.—*Anon.*

There is no doubt that this statement is meant to convey that checkers is *fundamentally* a game of exceptions. That is, it is nonconformist and does not lend itself to the establishment of general principles.

This is certainly what George Walker believed. Mr. Walker, a keen chess player but a novice at checkers, published a revised edition of Joshua Sturges' famous guide, and wrote, "As to general advice relative to [playing the game], next to nothing can be learned from a volume of such instruction." Whether this was intended as a slight or was borne of pure ignorance is not clear.

Interestingly, there have been three books on checkers written by chess players. Fred Reinfeld's *Top-Notch Checkers* (there were various titles) was typical of the author's workmanlike style, containing elements of marked value for the novice, but with no mention of strategy. Edward Lasker's *Chess and Checkers* was extremely disappointing on the checkers front and, while declaring that general strategic principles could be applied to the game, he was quick to belittle them in a brief chapter of dubious quality. Even Irving Chernev's attractive *The Compleat Draughts Player* asserted that "Draughts is almost all tactics—combination play." And unfortunately, because Mr. Chernev was such a popular writer, this opinion has gained widespread currency in the chess community. Apparently Mr. Chernev gave up the game because it was "too difficult." One can't help thinking that he would have fared much better had his grasp of strategy extended beyond a limited understanding of the long dyke formation.

Not that most books on checkers written by aficionados have been much better in this respect. Typically they consist of page after page of dry columns of numbers, without any explanation given as to the motives behind the moves. All of this has given rise to the impression that checkers is primarily a memory test and that the leading players are simply better parrots than the weaker ones.

Needless to say the reality is entirely different. Writing about the great Edwin Hunt many years ago, Ben Carson stated,

"[For Hunt] there is no laborious memory work necessary, it appears, because he understands the mechanisms of the formations so perfectly, appreciating the whys of every move."

More recently this view was supported by Dr. Jonathan Schaeffer, who headed up the Chinook project. He wrote, "[It is] amazing how strong a game of checkers a program can play with very little knowledge." In fact, every strong player who has ever lived has, by necessity, appreciated the key role of general principles.

For whatever reason however, only a handful of authors have attempted to explain these principles in any detail. One of the chief goals of the *Complete Checkers: Insights* series is to right this wrong. Adopting a thematic approach throughout, Books 2 through 5 present a wide range of strategies tailored to the endgame, midgame and opening.

Working from back to front, 50 of the major endgames are discussed in detail. These have been selected for their utility and explained in terms of their defining features. Covering hundreds of thousands of individual positions, they provide a formidable coverage of this important phase of the game. Alongside them are 50 endgame themes. Each embracing a particular idea, these are the snappy finishes so often required to consummate a win or secure a draw.

Tom Wiswell dubbed the middle game "the muddle game," and he was right inasmuch as it is such a vast and little understood field. Here there are six separate sections. One chapter deals with the eight major formations, replete with numerous examples, while another the role that separate squares have to play. Then there are recurrent chapters on midgame themes (40 of them), on classic late midgame positions (12), an impressive array of advanced tactical ideas (20), and on early midgame landings (26).

Finally, there are four chapters on the opening: freestyle ballots, 2-move ballots, balanced 3-move ballots and unbalanced 3-move ballots. Here I have kept the amount of play to be memorized to an absolute minimum, and highlighted the point of the lines by showing the losses to be avoided (or the wins to be

scored!). This is akin to the “anti-book” originally favored by the Chinook team which resulted in a large number of fascinating games.

The sum total of these strategies and principles may fairly be said to represent a system (recommended mode) of play. It is of course an imperfect system, an approximation to the truth; it is however a system which will enable a conscientious player blessed with sufficient aptitude to reach Level 6—that of a strong expert. Naturally, to progress further requires considerable application, but even here understanding is paramount.

Attempting to play strongly solely through a combination of rote learning and tactical awareness is both unappealing and futile. After all, how can you hope to “look ahead” if you don’t know the direction in which to look? By contrast, understanding what makes the game tick not only enables you to play a strong crossboard (extemporized) game but allows you to far more readily assimilate classic published games (“book play”). I will explain why in a moment.

The need to acquire time-tested knowledge has been expressed in various ways. In his classic *Move Over*, Derek Oldbury conceded the limitations of his preferred system when he spoke of an “x” factor which occasionally threw things awry. Arthur Reisman, a wonderful player and teacher, described crossboard play as a kind of informed guesswork. Walter Hellman, a legendary grandmaster, expressed it thus: “Ultimately it is the position of every piece on the board which counts.” All three of these authorities were, in effect, repeating the old adage that knowledge is power. In checkers, knowledge means the exceptions.

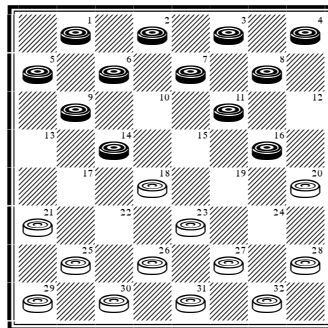
This brings us back to our starting point. In my view our anonymous friend should have said the following: Checkers is a game of conformity.

It is not, however, a game of absolute conformity, and it would be much less interesting if it were. When playing “out of your head” you have no alternative other than to rely on general principles. On the whole, this will carry you through. When it doesn’t—the natural move loses and an unnatural move is required to draw, or the natural move only draws and an unnatural move is required to win for example—you will be forced to modify your practice and to add a piece of essential knowledge.

Published play at its best is authentic, reliable and relevant. The vast majority of these high quality moves conform and are understandable; a small minority, the exceptions, do not conform. To a player with no grasp of strategy, the lines of play are essentially random sequences which perforce have to be memorized. The player with understanding reconstructs the games easily; he only needs to memorize the exceptions which, by their nature, stand out to him.

A few examples will illustrate my point. First, the dreaded *White Doctor*.

Diagram 129



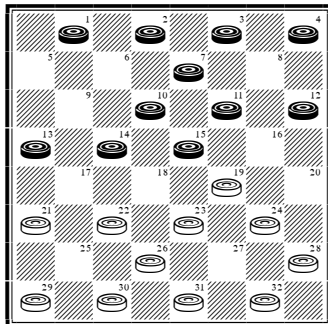
Black to Play and Draw

Diagram 129 is formed by the moves **10-14 22-18; 12-16 24-20** and was featured in Oldbury’s *Move Over*. If Black plays the natural move, 8-12, White responds with 27-24 and in due course exercises a suffocating grip on the black single-corner. Therefore, as we saw in Lesson 1, it is necessary to play the dramatic 16-19 gambit. After 23-16; 14-23 26-19; 8-12 Black is a man down, but in compensation is less well developed than White and has a fluid position in contrast to White’s cramped double-corner men. The point is that

while a skillful player *might* elect to play 16-19 over 8-12 as the lesser of two evils, it is impossible to accurately evaluate the move's soundness other than through detailed analysis.

Now a loss which has snared literally hundreds of experts. Play **9-13 23-19; 6-9** 27-23; 9-14 22-18; 11-15 18-9; 5-14 25-22; 8-11? (Diagram 130).

Diagram 130



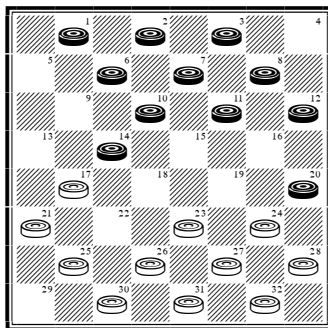
White to Play and Win

Continue from Diagram 130: ... 30-25; 1-5 32-27; 3-8 (11-16 loses after 24-20; 15-24 20-11; 7-16 27-11; 3-7 22-18; 7-16 18-9; 5-14 26-22! and the 2 for 1 threat cannot be met) 22-17; 13-22 25-9; 5-14 26-22; 11-16 24-20; 15-24 28-19!; 8-11 (Black discovers to his horror that he has no waiting move available) 29-25; 11-15 (nothing better) 20-11; 7-16 22-17; 15-24 27-11. White wins.

Instead of 8-11? the drawing move, the exception, is 7-11! To understand why, it is necessary to play the same attack and see what happens. After 7-11 30-25; 1-5 32-27; 11-16 is fine (but note that 3-7? would transpose back into the same loss!), because with the Black man on 8 instead of 7 the 24-20 break no longer carries a punch. I would describe 8-11? as a classic candidate for an anti-book. An understanding of the mechanism will net you many wins with White and enable you to reconstruct the draw with Black.

Here's another anti-book entry. **9-14 22-17; 11-16** 25-22; 8-11 22-18; 16-20 18-9; 5-14 29-25; 4-8? (The natural 11-15 is called for. Although 4-8 needlessly concedes the center, the fact that it loses is astounding.) (Diagram 131).

Diagram 131



White to Play and Win

Continue from Diagram 131: ... 25-22! (preventing 11-15); 11-16 24-19; 8-11 22-18; 1-5 18-9; 5-14 (6-22 is no better) 26-22; 11-15 30-25; 15-24 28-19; 7-11 17-13; 11-15 22-17; 15-24 23-19; 16-23 27-9 ... White wins.

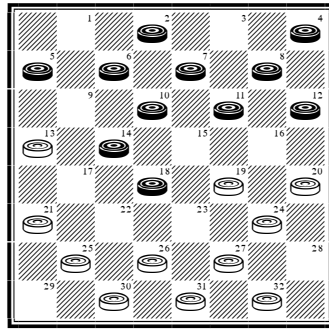
This win/loss arises from many ballots—Karl Albrecht defeated Chinook with it from **11-16 21-17; 16-20**—and was also mentioned in Lesson 38.

The richly named *Octopus* opening has dragged many players into losses with its deadly tentacles. It's easy to understand why!

**10-15 21-17; 7-10** (this unnatural move is the source of all of Black's problems) 17-14 (tears a hole in Black's center); 10-17 22-13; 9-14? (natural) 24-20; 6-10 25-21; 3-7 28-24; 1-6 23-19; 15-18 29-25 (Diagram

132).

Diagram 132

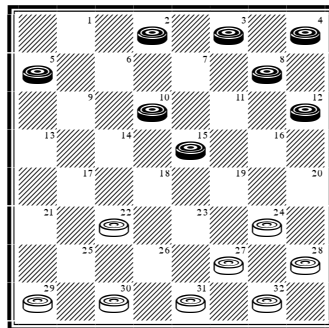


Black to Play, White Wins

On the face of it Black's position doesn't look too bad; he has played a series of natural consolidating moves and created a sturdy looking structure. However, in checkers, as Asa Long and Nathan Rubin have stated, in unnatural positions (here the one formed after the 17-14 exchange) natural moves often lose and unnatural moves are often required to draw. And indeed rigorous analysis has shown that however Black continues from Diagram 132, White can force a win. Now let's consider Black's drawing move.

**10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16!** (decidedly unnatural) 23-19 (White has many attacks); 16-23 26-10; 6-15 13-6; 1-10 25-22 (Diagram 133).

Diagram 133



Black to Play and Draw

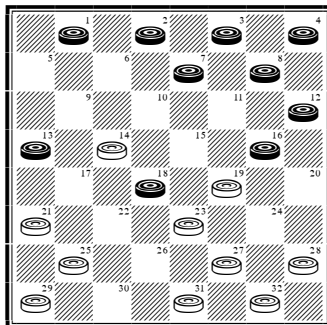
Given the shattered nature of the Black position, it seems incredible that it is sound, although in attempting to give a worded explanation it could be argued that here Black does have considerable freedom of movement whereas in Diagram 132 his moves are extremely confined. In truth, it's a classic case of the Long/Rubin dictum in action. Add 11-16 to your anti-book collection!

Our final example from the openings is a ballot which, for reasons you will appreciate if you study his idiosyncratic diagonal notation, Derek Oldbury christened the *Heebie-Jeebies*. Certainly the Chinook team found it unnerving!

**10-14 22-17; 14-18 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9 17-14; 9-13 24-19; 11-16 26-23** (Diagram 134).

Continue from Diagram 134: 1-5? (Completely natural, and appears to consolidate the black position. Unfortunately, the unnatural 8-11!, playing a man short after 28-24; 16-20 14-9, is required to draw.) 28-24; 16-20 25-22; 18-25 29-22; 8-11 22-18; 7-10 14-7; 3-10 18-15; 11-18 23-7; 2-11 27-23; 20-27 31-24; 5-9 23-18; 11-16 19-15; 16-19 15-10! (A beautiful pitch, original with Marion Tinsley, which leads to a winning ending. Identifying it from the diagram is beyond the "horizon" of any human being.); 19-28 10-6 ... White wins. *Chinook vs. J. Morrison 1990*

Diagram 134



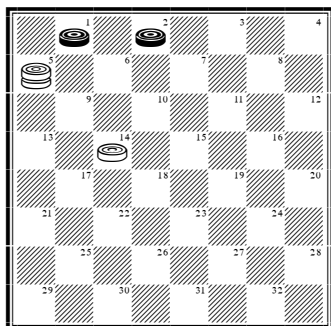
Black to Play and Draw

From openings to endgames, and two examples which will make you smile.

In Lesson 21 I discussed the thorny subject of the opposition. Practical players have long recognized that, while of definite relevance in classic endgames, its importance has often been overstated. Worse still are the elaborate and unnecessary rules devised for ascertaining who possesses the opposition. Above all, the reader should remember that possession of the opposition, per se, means absolutely nothing; there is no reason why it should.

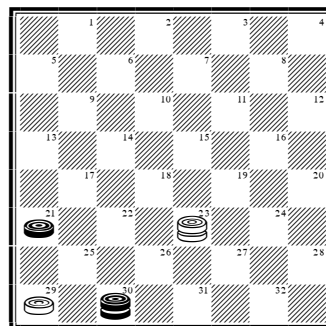
That said, Diagrams 135 and 136, which are both stark in nature, caused untold heartache to proponents of the opposition “system.”

Diagram 135



Black to Play and Win

Diagram 136



White to Play and Win

In Diagram 135, you will quickly see that White has the opposition. After mentally moving 2-6 the men on 6 & 14 pair off, and then after 5-9 (remember, the board is being treated as empty each time) the pieces on 1 & 9 pair off. Nonetheless, Black wins. Not only that, but the winning move, 2-6, would be played by a novice without hesitation.

In Diagram 136, by pairing off 21 & 29 and 23 & 30, you will immediately see that here Black has the opposition. Nonetheless, White wins quickly with 29-25! It’s just one of those things.

And so I have come to the end of my argument; checkers is a game of conformity which is immeasurably enhanced by its exceptions. If I have taken too long to make my point I apologize. Another put it much more succinctly.

Checkers is a game of skull.—*Tom Wiswell*





## Chapter 8: Fundamentals

### Introduction

As Derek Oldbury repeatedly stated, before you can make sense of the opening phase you have to understand the principles underpinning the midgame; in order to grasp the midgame you must be reasonably proficient in the endgame. After all, how can you avoid difficult endgames in the late midgame if you don't know what you are looking for?

Hence the back-to-front approach favored in this work.

That this makes the endgame the most important phase is moot however. A review of the 1200 3-move games played in the six USA vs. UK & Ireland international matches (1973—2005), the 477 modern world freestyle title games (1976—2018) and the 1036 world 3-move title games (1934—2017) suggests otherwise, a large majority of these being decided in the late midgame. True, among certain individual players, such as Oldbury, the proportion of bona fide endgames is higher. True also that in a number of cases the endgame occurs “in the notes,” with the skillful player taking steps to avoid leaving any loose ends. Nonetheless, it is a fact that extended endgames are the exception rather than the rule, and it may well be that the endgame themes which commence in Chapter 9 are of greater practical import.

However, the 50 endgames featured in this work may fairly be described as crucial, such is their utility. They have been organized into four thematic sections: the American Position family and First Position family, level endgames, man-down endgames, and bridge endgames. A working knowledge of all of them will render the reader a formidable endgame exponent.

In this chapter we naturally commence with the fundamentals: the American Position family (centered on the single-corner zone) and the First Position family (centered on the double-corner zone).

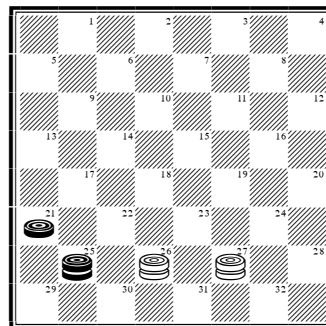
Before we do so, a quick word about the perfect-play endgame databases which feature in certain computer programs. When presenting a winning or drawing method, I have placed a premium on it being logical, easy to recall and utilitarian. No claim is made that it is necessarily the shortest approach.

This is not to in any way diminish the worth of the programs however; far from it. For example, in the case of Fourth Position (Book 4), they have come up with an improved defense. Naturally this has been taken into account.

### American Position Family

#### Lesson 51: Payne's Single-Corner Win

Diagram 137



Either to Play, White Wins

The defining feature of this situation, which may be considered an embryonic form of the American Position itself, is the following: The White king on 26 stands guard over the Black man on 21 and Black king on 25, until the other White piece, which could in fact be virtually anywhere on the board, is ready to attack. Here, possession of the opposition is of no consequence. Rather, the attacker makes use of the fact that a king stationed in a single-corner has but one adjoining exit square, and has in fact as little or less mobility than an uncrowned man anywhere on the board.

Continue from Diagram 137 (White to play): ... 27-23; 25-29 (25-30 loses immediately to 26-22) 23-18; 29-25 26-30; 25-29 18-22. White wins.

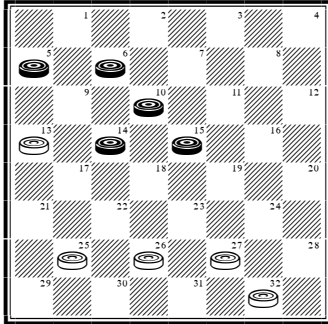
Continue from Diagram 137 (Black to play): 25-29 27-23; 29-25 23-18; 25-29 18-22; 21-25 26-30. White wins.

Moving from the general to the specific, now look at the problem (more on this term in Chapter 9) featured in Diagram 138.

Continue from Diagram 138: ... 25-21; 15-19 (15-18 loses to 27-23) 26-22; 5-9 (10-15 loses to 22-17; 14-18 17-14; 18-22 32-28) 27-24!; 19-28 22-17 (3 men grip 4); 14-18 17-14; 10-17 21-5; 18-22 5-1; 6-10 1-6; 10-14 6-10; 14-17 10-14; 17-21 14-17;

22-25 17-22; 25-29 22-26 (you should recognize the situation now); 29-25 13-9; 25-29 9-6; 29-25 6-2; 25-29 2-6; 29-25 6-10; 25-29 10-14; 29-25 14-18; 25-29 18-22; 21-25 26-30. White wins.

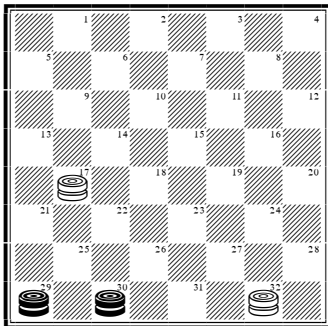
Diagram 138 by T. Wiswell



White to Play and Win

## Lesson 52: The American Position

Diagram 139 by H. Spayth



White to Play and Win

The American Position features 2 kings against 2, with the attacker, who requires the opposition, able to confine the defender to the single-corner zone. Here, White has one king ready to enter 21 and the other on 32, two squares away from 23. (A similar win could be executed were this king on 15, 16, 24 or 31—or 23 itself of course—but not on 14 because of an impending exchange.)

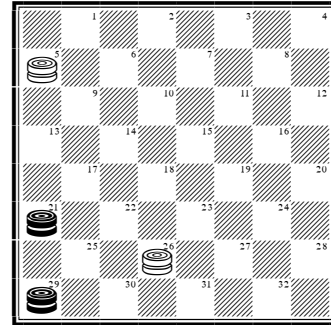
Continue from Diagram 139: ... 32-27; 30-25 (29-25 27-23!; 25-29 17-21) 17-21!; 25-30 27-23; 29-25 23-18; 25-29 18-22. White wins.

Perhaps one day someone will discover a handwritten note by Edgar Allan Poe anticipating this position (see Diagram 9). Then we'd all have to eat our words!

From Diagram 140, which is a companion position, White wins in similar fashion. Here, White has one king ready to enter 30 and the other on 5, two

squares away from 14. (A similar win could be executed were this king on 6, 7, 13 or 15—or 14 itself of course—but not on 23 because of an impending exchange.)

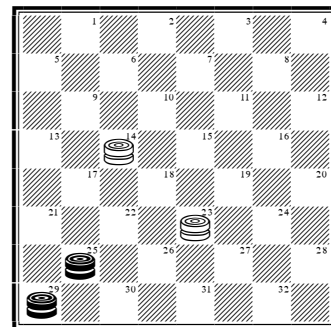
Diagram 140



White to Play and Win

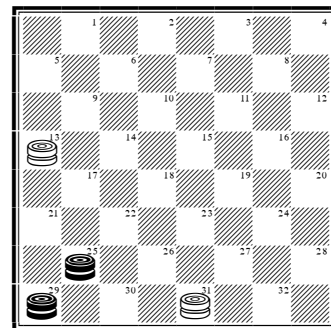
Diagrams 141 and 142 are also worth noting and exploring. Although they look promising from White's standpoint, Black is able to prevent access being gained to 21 or 30 and a draw results. You should play these out to confirm this.

Diagram 141



White to Play, Black Draws

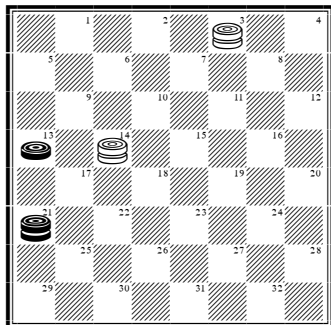
Diagram 142



White to Play, Black Draws

Countless problems have the American Position as their kernel, Diagrams 143, 144 and 145 being foremost among them.

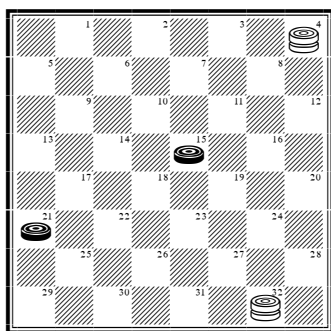
Diagram 143 by Dr. T. Brown



White to Play and Win

Continue from Diagram 143: ... 3-7; 13-17 7-10 (not 14-18? of course); 17-22 14-18! (the natural 10-15? only draws); 22-25 (21-25 loses to 18-23; 25-21 10-14; 22-25 23-26; 25-29 26-30 while 22-26 loses to 10-14; 21-25 14-17; 25-21 17-22) 18-22; 25-29 22-26! (ready to play 26-30; 10-14? only draws); 21-25 26-30; 25-21 10-14; 29-25 14-18; 25-29 18-22. White wins.

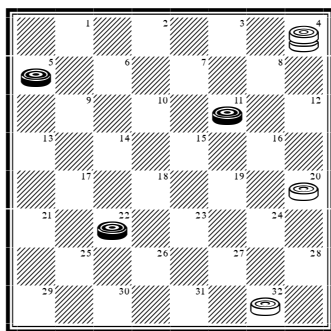
Diagram 144 by D. Oldbury



White to Play and Win

Continue from Diagram 144: ... 4-8; 15-18 (15-19 loses to 32-27) 8-11; 18-22 (18-23 loses to 11-15; 23-26 15-18) 11-15; 21-25 32-27; 25-30 15-18; 30-25 18-14 (getting into position); 22-26 27-23; 26-30 14-17; 25-29 17-21; 29-25 23-18; 25-29 18-22. White wins.

Diagram 145 by A. Schaefer



White to Play and Win

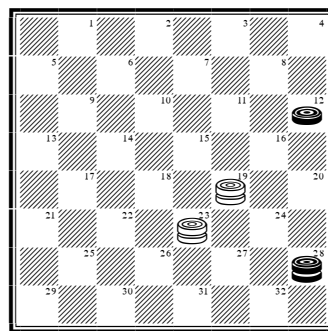
Continue from Diagram 145: ... 4-8; 11-15 8-11; 15-18 11-15; 5-9 32-27; 9-13 20-16; 13-17 16-11 (eventually destined for square 17); 17-21 11-7; 21-25 7-2; 25-30 2-6; 30-26 6-9; 26-31 9-13!; 31-24 13-17; 24-19 15-24; 22-26 17-14 (getting into position); 18-22 24-27 (or 24-19); 26-30 27-23; 22-25 14-17; 25-29 17-21; 29-25 23-18; 25-29 18-22. White wins.

**First Position Family**

**Lesson 53: First Position**

The defining features of First Position, the most important endgame situation in checkers, were described in Lesson 23, and it would be well worth reacquainting yourself with them now. Crucially, the attacker must possess the opposition. Diagram 146 represents a late and critical phase of First Position, and is the one most frequently chosen for illustrative purposes as it is shorn of much extensive and potentially confusing preliminary maneuvering.

Diagram 146



White to Play and Win

Continue from Diagram 146: ... 23-27; 28-32 19-23; 32-28 27-32; 28-24(A) 23-18 (of course 32-28? would permit the exchange with 24-19); 24-28(B) 18-15; 28-24 32-28; 24-27(C) 15-18; 12-16 (forced now, as 27-32 loses quickly to 18-23) 28-32; 27-24 18-15; 24-28 15-11!(D); 16-19 32-27; 28-32 27-31; 19-23 11-15; 32-28 15-19 (15-18?? would be tragic indeed!). White wins.

A: The early advance with 12-16 loses quickly after 32-27; 28-32 27-24; 16-20 24-28. White wins.

B: This is Black's most stubborn defense. However, White needs to master the three alternatives.

- 1. 12-16 18-15; 16-20 15-11! (favored by Derek Oldbury and slightly more efficient than 15-18); 24-19 32-27; 19-16 (or 19-24 27-23; 24-28 11-15; 28-24 23-19; 24-28 15-18; 28-32 18-23;

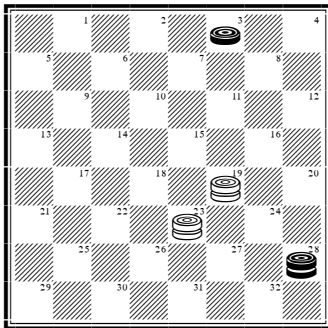
- 32-28 23-27) 11-15; 16-12 15-19; 12-8 27-23; 8-11 23-18; 11-8 18-15; 8-12 15-11. White wins.
2. 24-19 32-28; 12-16 28-32; 16-20 32-28; 19-16 18-23; 16-11 23-19; 11-8 28-32; 8-11 32-27; 11-8 and into (1).
3. 24-20 32-27; 20-16 18-15; 16-20 15-11; 12-16 11-15. White wins.

C: 24-20 15-11; 12-16 28-32; 16-19 11-15; 19-24 32-28; 24-27 28-32; 27-31 (Black gets two kings but to no avail!) 15-19. White wins.

D: Don't be tempted—as several top players have been!—by 15-18?, as it allows a draw with 16-19 32-27; 19-23! (not 28-32? which loses to 27-24!; 19-28 18-23) 27-32 (27-31?? loses!); 23-26. Drawn.

#### Lesson 54: First Position with the man on 3 or 4

Diagram 147



White to Play and Win

Although essentially addressed under Lesson 23, where the man was on 4, I cover it again here, partly to show that Black's king must still not be allowed to unite with the man and partly to show the relationship with Lesson 53.

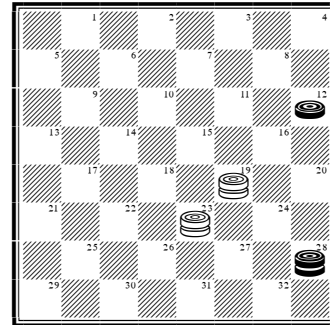
Continue from Diagram 147: ... 23-27; 28-32 19-23; 32-28 27-32 (forcing the king out of the double-corner); 28-24 32-28; 24-20 23-19! (but not allowing it access to the single-corner with 23-18?; permitting a draw with 20-16! 28-24; and 16-11 or 16-12); 20-24 19-15; 24-27 15-18; 3-8 (might as well advance now) 18-15; 27-23 28-32; 8-12 32-28; 23-27 ... and into the main line. White wins.

#### Lesson 55: First Position without the opposition

As the reader will no doubt by now appreciate, strictly speaking the title of this endgame is a contradiction in terms, possession of the opposition being an integral part of First Position. Its relevance

comes from the fact that it can be won—if Black can be persuaded to move the man on 12. More importantly, the winning method has other applications.

Diagram 148

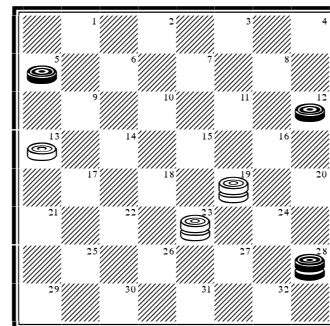


Black to Play and Draw

Continue from Diagram 148: 28-32 23-18 (19-24; 32-28 24-19 is fruitless); 32-27 18-22; 27-32 (27-31? loses after 19-23; 12-16 22-18; 16-20 18-22; 20-24 23-27; 24-28 27-32) 19-24; 12-16? (32-28 is a simple draw) 22-26; 16-20 24-28; 32-27 28-32; 27-24 26-23; 24-27 23-19; 27-31 19-24; 20-27 32-23. White wins.

#### Lesson 56: First Position with additional men on 5 and 13

Diagram 149



White to Play and Win

The crucial point here is that if White proceeds in the normal manner for winning First Position he will only manage a draw. Therefore, he must first station a king on 14, then crown the man on 13 and bring it back to attack Black's king. After permitting an exchange, giving Black the opposition, he then utilizes the "dog hole effect," described in Lesson 21, to regain it. (With Black to play, there are several ways for White to win, for example by exchanging off the man on 5 to gain the opposition.)

Continue from Diagram 149: ... 23-18(A); 28-32 18-14; 32-27 13-9; 27-32 9-6; 32-27 6-2; 27-32 2-6; 32-27

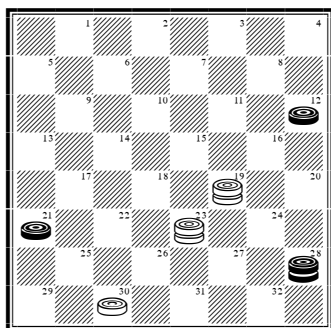
6-10; 27-32 10-15; 32-28 15-18; 28-32 18-23; 32-28 23-27; 28-32 19-23; 32-28 27-32; 28-24 32-28!; 24-19(B) 23-16; 12-19 14-18!; 5-9 28-32! (threatening 32-27; 19-23 27-31 and thus forcing Black to enter the dog hole); 19-24 18-15; 9-14 15-19; 24-28 19-15. White wins.

A: The normal approach won't do. Namely: ... 23-27; 28-32 19-23; 32-28 27-32? (White is now fully committed); 28-24 23-18; 24-19 32-28; 12-16 28-32; 16-20 32-28; 19-16 18-23; 16-11 23-19; 11-7 19-15; 7-2 15-10; 5-9! 13-6; 2-9. Drawn.

B: 24-20 23-27; 20-16 28-24; 16-11 24-19; 11-16 19-15; 16-20 15-11; 12-16 11-15. White wins.

**Lesson 57: First Position with additional men on 21 and 30**

Diagram 150



Either to Play, White Wins

With White to play, the critical point is again that if he proceeds in the normal manner for winning First Position he will only obtain a draw. Therefore before attacking, he should seek to crown the man on 30 while holding that on 21.

Continue from Diagram 150 (White to play): ... 23-18(A); 28-32 18-22; 32-27 30-26!; 27-23(B) 19-15; 23-30 15-19; 21-25 22-29; 30-26 29-25; 26-31 19-23 (25-22 also wins, but this is quicker); 12-16 25-22; 16-20 23-19; 31-27 22-18; 27-32 18-23; 32-28 23-27. White wins.

A: The normal approach won't do. Namely: ... 23-27; 28-32 19-23; 32-28 27-32; 28-24 23-18; 24-19 32-28; 12-16 28-32? (White is now fully committed); 16-20 32-28; 20-24! 18-23; 19-26 28-19; 26-22 19-15; 22-17 15-18; 17-13 18-14; 13-17. Drawn. The backing of the man on 21 provides the defending king with extra mobility.

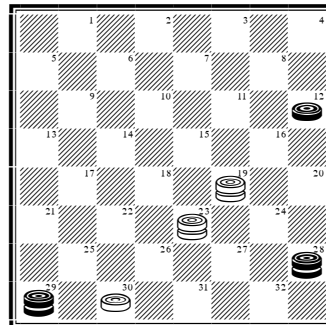
B: If 27-31 or 27-32, allowing the man to crown, White wins using the method of Lesson 56.

With Black to play, with the passive aid of the man on 30 White wins using the method of Lesson 55.

Continue from Diagram 150 (Black to play): 28-32 19-24! (quickest); 32-28 24-27; 12-16 23-26; 16-20 (or 28-32 27-24; 16-20 24-27) 27-32; 28-24 26-23; 24-27 23-19; 27-31 19-15. White wins.

**Lesson 58: First Position with an additional king on 29 and man on 30**

Diagram 151



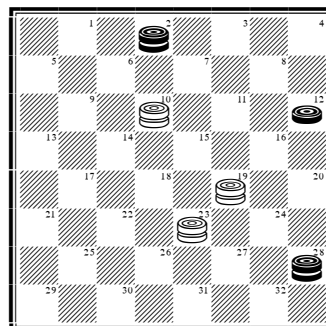
Either to Play, White Wins

Continue from Diagram 151 (White to play): ... 23-27 (since the king on 29 provides no backing, a direct attack is permissible); 28-32 19-23; 32-28 27-32; 28-24 23-18; 24-19 (raises the only new feature) 32-28; 12-16 28-32; 16-20 32-28; 20-24 18-23!; 19-26 28-19; 26-22 19-15; 22-17 15-10!; 17-21 (the absence of support now makes itself felt) 10-14; 29-25 14-18; 25-29 18-22. White wins.

Continue from Diagram 151 (Black to play): 28-32 19-24 and White uses the method of Lesson 57 ... White wins.

**Lesson 59: First Position with additional kings on 2 and 10**

Diagram 152



White to Play, Black Draws  
Black to Play, White Wins

Continue from Diagram 152 (White to play): ... 23-27 (White has the opposition here, but it works

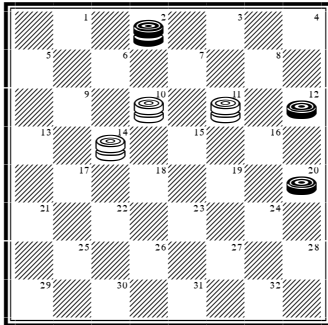
against him); 28-32 19-23; 32-28 27-32; 28-24 23-18; 24-19!(A) 32-28; 12-16 28-32; 16-20 32-28; 19-16 18-23; 16-11 23-18; 11-16. Drawn.

A: 24-28? 18-15; 28-24 32-28; 24-27 15-18; 12-16 18-15; 27-32 28-24; 32-28 15-11!; 28-19 11-20. White wins. The king on 10 prevents Black reaching the sanctuary of the double-corner diagonals.

Continue from Diagram 152 (Black to play): 28-32 and White wins by playing the king on 23 to 5, then exchanging off the king on 2 to win by First Position ... White wins.

In the following pretty problem White is able to force the win shown in the previous Note A.

Diagram 153 by C. Nelson



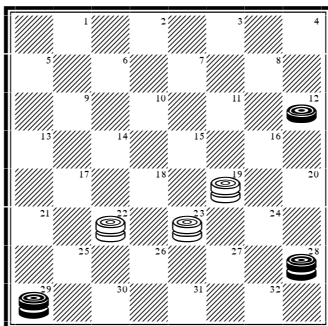
White to Play and Win

Continue from Diagram 153: ... 11-15; 20-24 15-19; 24-28 19-24; 28-32 24-28; 32-27 14-18 and now the same as Note A at the 6<sup>th</sup> move ... White wins.

### Lesson 60: Bowen's Triplets #1

#### First Position with additional kings on 22 and 29

Diagram 154



Either to Play, White Wins

Continue from Diagram 154 (White to play): ... after 23-27 White attacks directly using the method of Lesson 56 ... White wins.

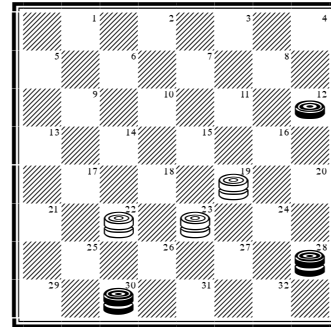
Continue from Diagram 154 (Black to play): 28-32 23-26; 32-27 26-30; 27-32 19-23; 32-28 23-27; 12-16

22-26 and White wins using the method of Lesson 57 ... White wins.

### Lesson 61: Bowen's Triplets #2

#### First Position with additional kings on 22 and 30

Diagram 155



Either to Play, White Wins

Continue from Diagram 155 (White to play): ... after 23-27 White attacks directly using the method of Lesson 56 ... White wins.

Continue from Diagram 155 (Black to play): 28-32(A) 19-24; 32-28 24-27; 12-16 (28-32 loses to 23-26) 22-18; 28-32 (30-25 loses to 18-22) 27-24; 16-20 24-28; 30-25 23-26; 25-30 (32-27 loses to 28-32; 27-24 26-22; 25-30 18-15) 26-22; 32-27 28-32; 27-31 18-23; 31-27 23-19; 27-23 (27-31 loses to 19-24) 19-26; 30-23 32-28; 23-19 22-18 into First Position (Lesson 53) Note B, (2) at the 6<sup>th</sup> move ... White wins.

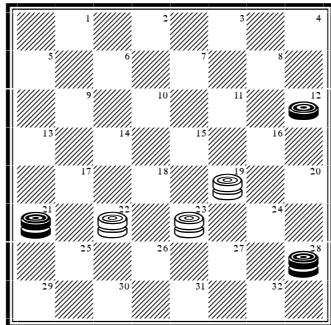
A: Here certain difficulties arise, due to the fact that White cannot establish a king on 30. After 28-32 White's correct strategy is to attempt, through an exchange, to reduce the situation to one of the positions derived from First Position. In an effort to avoid this, Black is forced to advance his man, with the subsequent attending weaknesses.

### Lesson 62: Bowen's Triplets #3

#### First Position with additional kings on 21 and 22

Continue from Diagram 156 (White to play): ... 23-27(A); 28-32 19-23; 32-28 27-32; 28-24 23-18 (after 32-28 and the 24-19 exchange, the Black king is able to escape to its own double-corner and a draw); 24-19 32-28; 12-16 32-28; 16-20 22-26 (against 32-28; 20-24 draws); 21-25 (21-17 and 19-16 also draw) 26-30; 25-21 (25-29? loses to both 32-28 and 18-23) 32-28; 19-16 30-26; 16-19 26-31; 19-16 31-26; 16-19 ... Drawn.

Diagram 156



White to Play, Black Draws  
Black to Play, White Wins

A: Here a direct attack is the only course available, but the king on 21 prevents this from assuming winning proportions.

Continue from Diagram 156 (Black to play): 28-32 23-18(A); 32-28 (32-27 loses quickly to 19-23!; 27-32 22-17; 21-14 18-9; 12-16 9-14; 32-28 14-18; 28-24 18-15; 16-20 23-19; 24-28 15-18; 28-32 18-23; 32-28 23-27) 18-14; 28-32 19-24; 32-28 24-27; 12-16 (28-32 loses quickly to 22-18) 14-18; 28-32 (16-20 loses to 27-32 while 16-19 loses to 18-14!) 27-24; 32-28 24-20; 16-19 22-26; 21-25 26-31; 25-21 20-24; 19-23 18-27; 28-19 27-23; 19-26 31-22. White wins.

A: Although White can occupy square 30 with 23-26; 32-27 26-30, the win of Lesson 57 cannot be enforced as the White king on 22 is unable to participate without releasing the Black king on 21. White is therefore forced to adopt the strategy of Lesson 61, although employing slightly different tactics.

### Lesson 63: Johnson's Position

Diagram 157



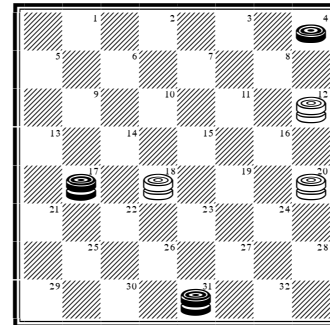
White to Play and Win

The underlying theme in this endgame is the threat, by White, to execute a one-for-one exchange of kings, changing the opposition and securing First Position. Black naturally takes steps to avoid this, but in so doing separates his kings. Having

achieved this separation, White forces Black's single man to advance, running into Lesson 62. Curiously enough, if it were Black's turn to play and White had the opposition, the situation would be a draw.

Continue from Diagram 157: ... 11-16; 27-31(A) 18-23; 26-30(B) 16-12; 30-25 19-16(C); 25-22 16-20(D); 22-17 23-18 (Diagram 158).

Diagram 158



Black to Play, White to Win

Continue from Diagram 158: 31-27(E) 12-16; 27-32(F) 20-24; 32-28 24-19; 28-32 16-11; 32-28 11-15; 17-21(G) 18-22; 28-32(H) 15-18; 32-28 19-23; 4-8 (28-32 permits the 22-17 exchange) 23-19; 28-32 18-15; 32-28 (32-27 loses to 19-16; 27-23 15-10; 23-27 16-12; 8-11 22-18) 19-16; 8-12 16-19; 28-32 15-18 into Lesson 62 ... White wins.

A: Arguably the most likely reply. Black has 4 alternatives, of which only the first puts up prolonged resistance.

1. 27-32 18-23; 26-31 16-11; 32-28 19-15; 28-24 23-27; 24-28 (24-20 loses to 27-32; 20-24 11-16; 31-26 16-19; 24-28 15-18; 26-31 18-22; 4-8 22-18; 31-26 18-15; 26-22 19-16; 8-12 16-19) 27-32; 31-26 15-19; 26-22 11-15; 22-17 15-18; 4-8 32-27 (Strictly speaking, 19-16 is quicker); 28-32 27-23; 17-21 18-22; 28-32 23-18 into the main solution ... White wins.
2. 26-30 18-22; 27-31 (or else 22-26) 19-23; 4-8 16-20; 8-12 23-27; 31-24 20-27. White wins.
3. 26-31 19-23; 27-32 16-11; 32-28 11-15; 28-24 23-26; 31-22 18-25 ... First Position. White wins.
4. 4-8 18-14! and the man on 8 is doomed. White wins. This quick win is constantly being rediscovered.

B: 26-22 loses at once to 19-15!; 22-25 15-18; 25-30 18-22 into Note A (2).

C: 19-24 was favored by J. Howe of Chicago, and is quicker, but the text has greater utility.

D: This forces Black to split his kings, since 22-25 in reply would lose quickly to the 23-27 exchange.

E: 17-13 loses to 18-14; 31-26 (heading for 21) 20-16; 26-22 16-11; 22-25 12-8! (beautifully thematic, although remarkably 11-15 also wins); 25-21 8-3; 21-25 11-7; 25-30 7-2; 30-26 14-9; 13-6 2-9 and White wins by First Position.

F: 27-31 loses to 20-24; 17-13 18-14; 31-26 (forms a setting made famous by James Wyllie) 24-19 (sev-

eral other moves win here, but this is prettiest); 26-22 19-15; 22-25 15-18; 25-21 18-22; 4-8 16-12; 8-11 22-18; 21-25 18-23; 25-21 14-10; 13-17 10-7; 11-15 7-10. White wins.

G: Instead, 17-13 loses meekly after 18-14: White exchanging off Black's king to win by First Position.

H: 4-8 is into the main solution, simply allowing White to win more quickly.



## Chapter 9: Endgame Themes

### Introduction

As we saw in the previous chapter, endgames are situations with certain defining features which may each embrace hundreds of different positions. Typically, the play is of an extended nature. The endgame themes featured here are different in two key respects. First, they are centered on a particular idea, or theme, which may be illustrated by several specific positions. And secondly, they are generally quite snappy. Alongside tactical devices, both basic and advanced, it is these themes which are most likely to attract the newcomer to the beautiful game which is checkers.

In presenting these themes, I have included both simple examples (the theme in embryo) and subtle ones. The former type aren't really "problems"; many of the latter type are. From a practical standpoint such designations are neither here nor there, but since problems form a significant part of the game's appeal, a short detour into this field would seem to be in order here.

### Lesson 64: Definition of a Problem

A checkers problem is a composed study in the element of force.—*Derek Oldbury*

Oldbury, a grandmaster and world champion, was also a problemist for 50 years, and believed that, as a bare minimum, a worthwhile problem needed to possess the following three features:

- It should be an essay in force;
- It should only have one solution;
- It should employ no more than that number of pieces needed to execute its theme.

As a word of warning to would be composers, he added that in addition a good problem needed to possess wit, profundity and charm. Indeed, it was Tom Wiswell, one of the greats, who lamented that there are thousands of run-of-the-mill positions masquerading as problems which are not worthy of the name.

In the main, the best problems are not too long either; those which involve endless lengthy variations may more properly be defined as endgame studies. Finally, the solution to any problem should not be an entirely routine sequence of moves. That is, *there should be plausible ways of going wrong.*

Before attempting to solve problems, you need to understand what you are trying to avoid. Namely, "White to Play and Win" implies that if White plays routinely, Black will draw; while "White to Play and Draw" implies that if White plays routinely, Black will win. Recognizing how Black draws or wins against these routine continuations is therefore an important first step when seeking a solution. Needless to say, this solution always assumes the best play on the part of Black.

Because this work is primarily centered on instruction, I have not presented the continuations separately; my goal is simply to familiarize you with the themes. However, if you are seeking to solve a problem on your own, remember that at the early stages of your development there is little to be gained by torturing yourself! Therefore, don't feel bad about looking up the first, second or even third move of the solution if the problem is proving to be too hard.

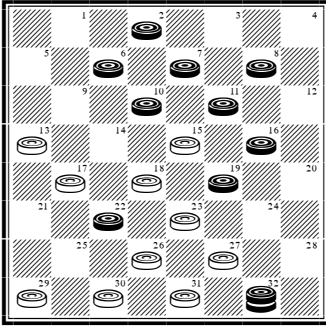
The study of problems has long been recognized by experts as one of the best ways to improve endgame skill. Powers of visualization are tested, capabilities are stretched and a minute observance of detail is demanded. In addition, since many problems arise, or could arise, out of actual games, there is an increased chance of registering a beautiful, if not "immortal" win in play.

This is not to say, as Edward Lasker averred in his *Chess and Checkers*, that problems " ... do not enable combinations different in kind from those that occur in the actual fight over the board."

So-called "stroke" problems, for example, are often highly unnatural—one by Joe Charles, which is not typical of his output, contains 27 kings!—but are nonetheless excellent exercises in visualization. A. C. Hews was the undisputed king in this field, his book, *Stroke Problems*, being considered one of the masterpieces of the game's literature, and he and his followers employed extremely precise composition techniques.

Experienced players always solve stroke problems from the diagram, without moving the pieces. A suitable test, and Hews' personal favorite, is that given in Diagram 159.

Diagram 159 by A. Hews



White to Play and Win

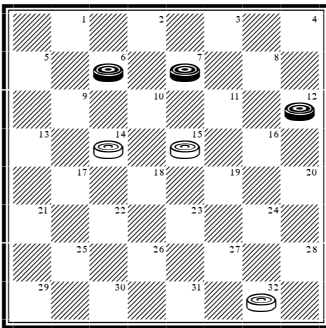
Continue from Diagram 159: ... 18-14!; 11-18 13-9!; 6-13 29-25!; 22-29 14-9!; 13-22 26-17; 19-26 31-6; 32-23 30-25!; 29-13 6-1; 13-6 1-26. White wins.

A select group of stroke problems is given under Endgame Themes in Book 5, but for now let's return to where we digressed.

### Lesson 65: Self-Destruct

This theme gets its name because in some examples one of the opponent's men is used as a backstop (in the others it is the attacker's man).

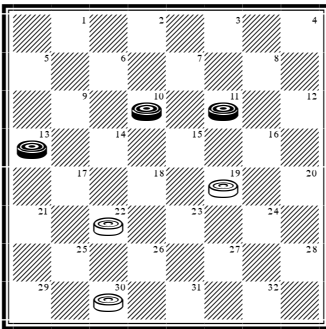
Diagram 160 by R. Martins



White to Play and Win

Continue from Diagram 160: ... 32-27!; 12-16 27-23!; 16-20 23-19; 20-24 15-10; 6-15 19-3. White wins.

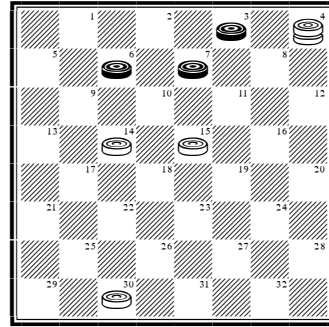
Diagram 161 by F. Dunne



White to Play and Win

Continue from Diagram 161: ... 22-18; 13-17 30-26!; 17-21 26-22; 21-25 18-15; 11-18 22-6. White wins.

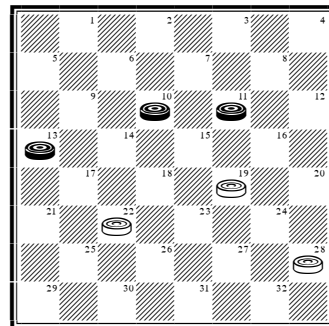
Diagram 162 by F. Allen



White to Play and Win

Continue from Diagram 162: ... 4-8!; 3-12 30-26; 12-16 26-23 (now into the Diagram 160 line); 16-20 23-19; 20-24 15-10; 6-15 19-3. White wins.

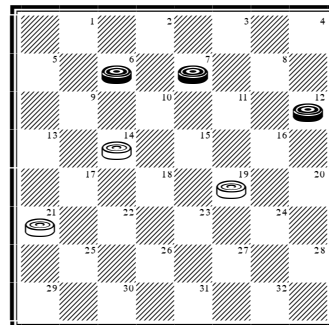
Diagram 163 by Anon.



White to Play and Win

Continue from Diagram 163: ... 22-18; 13-17 18-14; 11-15 14-7; 15-24 28-19. White wins.

Diagram 164 by Anon.



White to Play and Win

Continue from Diagram 164: ... 19-15; 12-16 15-11; 6-10 11-2; 10-17 21-14. White wins.

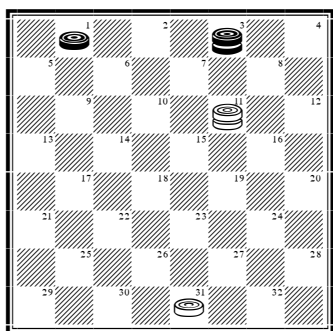
Even to a beginner, the previous two examples may appear trivial. Largely this is because the winning

device has deliberately been illustrated at the critical point. Spotting it at a much earlier stage is the mark of the expert.

**Lesson 66: Changing the Guard**

This involves holding an opposing piece, first with a king and then with a man, in order to win using the opposition.

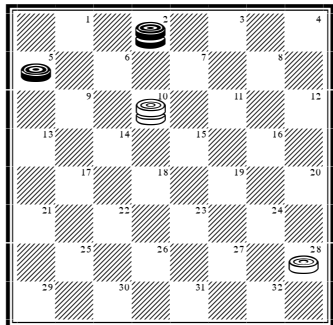
Diagram 165 by Dr. T. Brown



White to Play and Win

Continue from Diagram 165: ... 31-26; 1-6 26-22; 6-9 22-18; 9-13 18-15; 13-17 11-16!; 3-8 16-12; 8-3 15-11!; 17-22 12-16; 22-26 16-19. White wins.

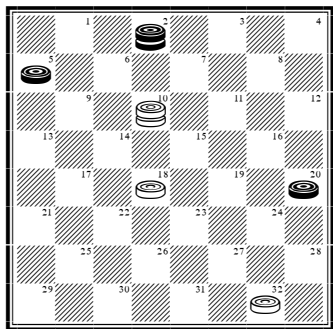
Diagram 166 by C. Wilder



White to Play and Win

Continue from Diagram 166: ... 28-24; 5-9 24-19; 9-13 19-15; 13-17 10-14!; 17-22 15-10!; 22-26 14-18. White wins.

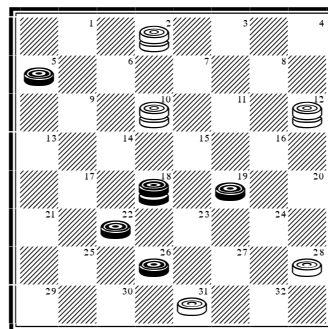
Diagram 167 by J. Yeoman



White to Play and Win

Continue from Diagram 167: ... 32-28; 5-9 10-14 (or 10-6 and 6-9); 9-13 14-9; 13-17 18-15; 2-7 (17-22 loses to 15-10!; 22-26 9-5; 26-31 10-6; 2-9 5-14) 9-14; 17-22 14-18; 22-26 18-23; 26-31 28-24; 20-27 23-32. White wins.

Diagram 168 by C. Nelson



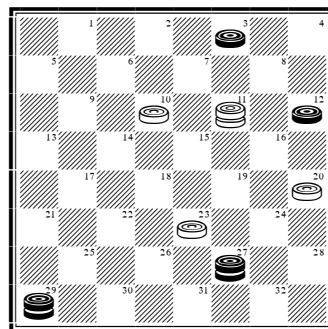
White to Play and Win

Continue from Diagram 168: ... 2-6! (12-16? allows a draw with 19-24! 28-19; 18-15); 26-30 12-16; 30-25 (forced) 16-14; 22-26 31-22; 25-2 into Diagram 166 ... White wins.

**Lesson 67: Circling the Square**

Somewhat akin to a perpetual motion machine, White goes around in a circle to achieve his goal.

Diagram 169 by W. Leggett

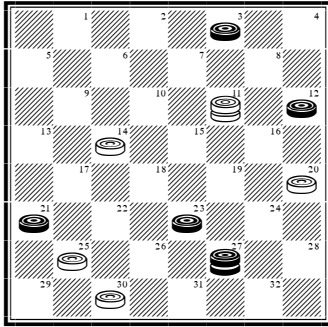


White to Play and Win

Continue from Diagram 169: ... 10-7!; 27-18 20-16; 12-19 (3-10 11-7; 12-19 7-16 leads to the same result, White winning with the opposition) 11-16; 3-10 16-7. White wins.

For many aficionados, particularly those who love problem composing and solving, beauty in checkers is its own reward. In competition, players will inevitably attain a wide range of standards. However, the beauty of the game is available to all.

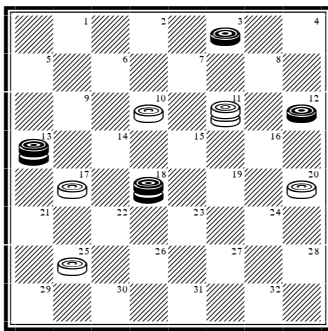
Diagram 170 by J. Robertson



White to Play and Draw

Continue from Diagram 170: ... 14-10!; 23-26 30-23; 27-18 (Looks like the clincher as the man on 25 is doomed) 10-7! (or 20-16! first); 21-30 (3-10?? would lose) 20-16; 12-19 (3-10?? would again lose; check it out) 11-16; 3-10 16-7. Drawn.

Diagram 171 by R. Atwell



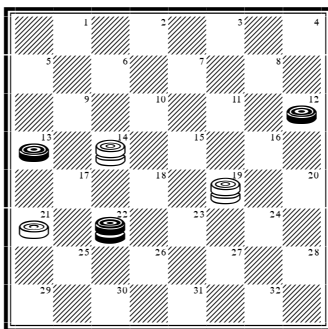
White to Play and Win

Continue from Diagram 171: ... 10-7! (or 20-16! first); 13-29 (Black can vary the order of jumps, but to no avail) 20-16; 12-19 11-16; 3-10 16-7. White wins.

**Lesson 68: Delayed Steal**

A steal is when a press or squeeze wins a man. As the name implies, here the steal is delayed. In so doing, the attacker capitalizes on the element of time.

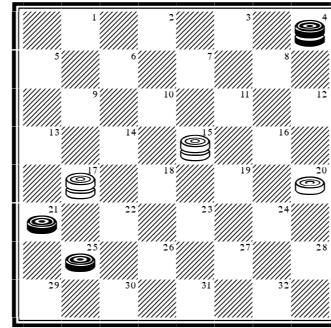
Diagram 172 by R. Raw



White to Play and Win

Continue from Diagram 172: ... 21-17!! (completely counter-intuitive); 22-25 (12-16 19-12; 22-25 12-16; 13-22 16-19 and White wins using the American Position) 19-23; 13-22 14-17; 25-21 17-26; 21-17 23-18; 12-16 26-23. White wins. You will note that at the outset Black had the opposition, but that White's clever maneuver reversed matters.

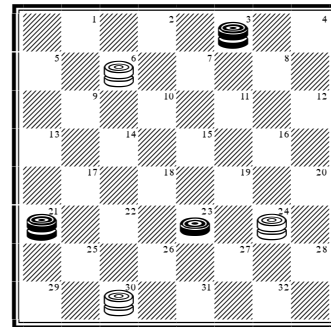
Diagram 173 by F. Dalumi



White to Play and Win

Continue from Diagram 173: ... 17-22; 25-29 20-16; 4-8 16-11; 8-12 22-26; 21-25 (otherwise White wins using a version of Payne's Single-Corner Win) 11-8! (Magical!); 12-3 26-30; 3-7 30-21. White wins.

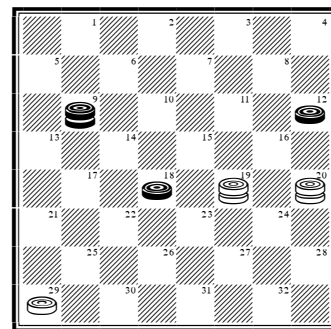
Diagram 174 by C. Renner



White to Play and Win

Continue from Diagram 174: ... 6-10; 21-17 30-25; 3-8 10-15; 8-12 25-22!; 17-26 15-18. White wins.

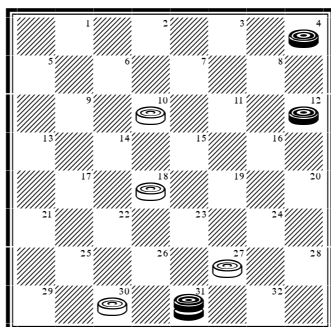
Diagram 175 by C. Greensword



White to Play and Win

Continue from Diagram 175: ... 29-25; 9-13 20-24; 13-17 19-15; 18-23 25-22! (note the similarity to the previous example); 17-26 15-18. White wins.

Diagram 176 by C. Greensword



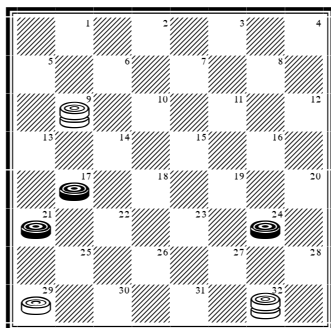
White to Play and Win

Continue from Diagram 176: ... 27-24; 31-27 24-20; 27-23 18-14; 23-18 14-9; 18-14 10-6; 14-5 6-2; 5-9 (4-8 loses to 2-6; 8-11 6-10) 2-7; 9-14 7-11; 14-18 30-26; 12-16 26-23!; 18-27 11-15; 27-24 20-11 ... First Position. White wins.

**Lesson 69: The Pin**

Here the defender's piece (or pieces) is pinned to the single-corner side of the board.

Diagram 177 by C. Wilder

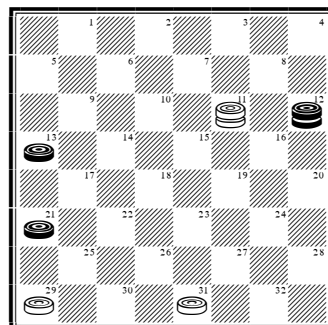


White to Play and Win

Continue from Diagram 177: ... 9-13; 17-22 13-17; 22-26 32-28; 24-27 28-32; 27-31 17-13! (making preparations); 26-30 29-25!; 30-26 25-22; 26-17 13-22. White wins.

Fred Reinfeld's observation regarding the exquisite economy of force at play in checkers comes forcibly to mind here. A popular writer of books on chess, Mr. Reinfeld also wrote pleasingly on the "sister" game—among many other things.

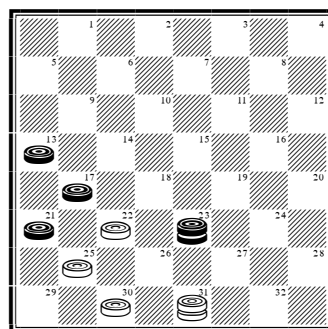
Diagram 178 by W. Perrett



White to Play and Win

Continue from Diagram 178: ... 31-26; 13-17 11-15; 12-16 15-18; 16-19 18-22; 19-23 22-13; 23-30 29-25!; 30-26 25-22; 26-17 13-22. White wins.

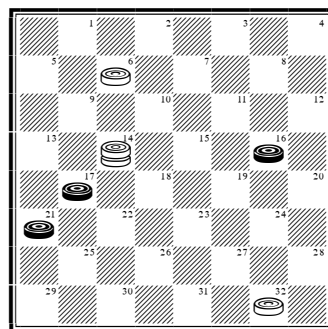
Diagram 179 by W. Thomas



White to Play and Win

Continue from Diagram 179: ... 30-26!; 23-30 31-27; 17-26 27-31; 13-17 31-13; 30-26 25-22; 26-17 13-22. White wins.

Diagram 180 by A. Heffner



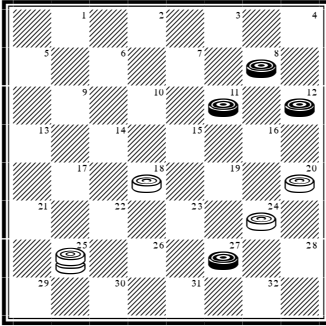
White to Play and Win

Continue from Diagram 180: ... 6-2; 17-22 14-17; 22-26 17-22 (or 2-7); 26-31 2-7; 16-19 7-11; 19-23 11-16!; 23-26 16-20!; 26-30 32-27; 31-24 20-27. White wins.

**Lesson 70: Single-Corner Cramp**

Here use is made of the embryonic setting given in Diagram 90, where in effect 2 men are holding three.

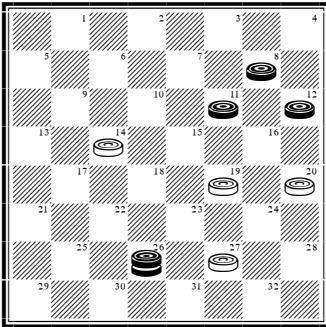
Diagram 181 by D. Gourlay



White to Play and Draw

Continue from Diagram 181: ... 25-22 (or 25-21); 27-32 22-17; 32-28 17-14! (24-19?; loses to 28-24 19-15; 24-19 15-10; 19-15); 28-19 14-10; 19-23 10-14; 23-19 14-10. Drawn.

Diagram 182 by C. Hefter

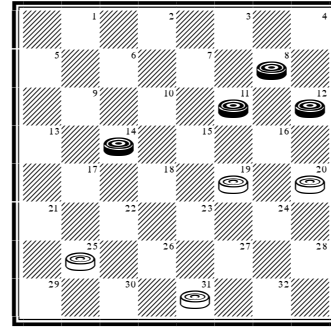


White to Play and Draw

Continue from Diagram 182: ... 27-23! (27-24?; loses to 26-22 14-10; 22-18 10-6; 18-14 6-1; 14-10 1-5; 11-15 5-9; 15-18 9-5; 8-11 ...); 26-31 23-18! (14-9?; loses to 31-27 23-18; 27-24 19-15; 24-19 15-10; 19-15); 31-27 14-10!; 27-24 (27-23 allows a snap draw with 18-15!) 19-16!; 12-19 10-7; 24-27 7-3; 27-23 3-12; 23-14 12-16. Drawn. This is typical of Mr. Hefter's genius.

Continue from Diagram 183: ... 25-21; 14-18 21-17; 18-22 17-14; 22-25 14-9; 25-30 9-6; 30-25 6-2; 25-22 2-6; 22-18 6-9! (the only way to win); 18-23 31-26!! (it's almost miraculous that this should win); 23-30 9-14; 30-25 14-18!; 25-30 18-22; 11-15 19-10; 8-11 22-18 and the man on 11 is doomed ... White wins.

Diagram 183 by T. Walker

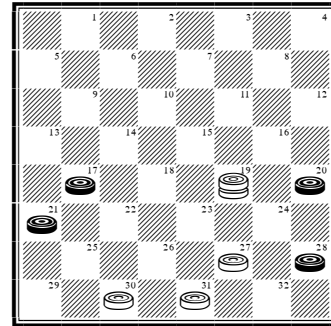


White to Play and Win

**Lesson 71: Back Shot**

This theme simply represents an endgame-specific version of the In-and-Out Shot or Back Shot. However, for reasons which are entirely unclear to me, it has become known as the "Gorilla"! Therefore, for clarity I am restricting the use of the term "Back Shot" to this theme. Certainly, as the great Basil Case stated, it arises quite often.

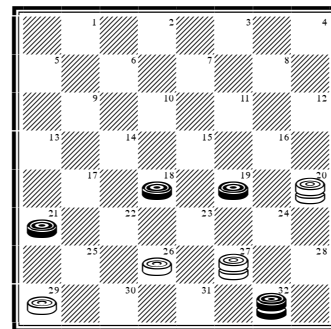
Diagram 184 by P. Bradley



White to Play and Win

Continue from Diagram 184: ... 31-26!; 28-32 19-23; 32-28 27-24; 20-27 (28-19 loses to 23-16; 20-24 30-25!; 21-30 16-20; 30-23 20-18) 23-32; 28-24 30-25!; 21-30 32-28; 30-23 28-26. White wins.

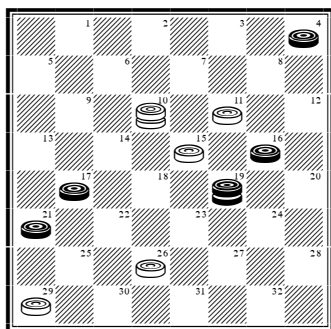
Diagram 185 by J. Green



White to Play and Win

Continue from Diagram 185: ... 20-24!; 19-28 27-31;  
32-27 31-24; 28-32 24-28; 32-27 28-32; 27-24 29-25!;  
21-30 32-28; 30-23 28-26. White wins.

Diagram 186 by L. Vair



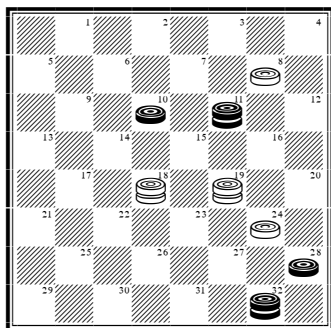
White to Play and Win

Continue from Diagram 186: ... 10-14!; 19-10 14-7;  
16-20 11-8; 4-11 7-16; 20-24 29-25; 21-30 16-20;  
30-23 20-18. White wins.

**Lesson 72: Hidden Triple**

A dramatic device characterized by a triple jump which is masked in the original setting. In the piece-down examples, the reader should appreciate that the side in deficit is obliged to try to get even, the climactic point being where the boom is lowered. Of course, getting the piece up in the first place is the most challenging problem!

Diagram 187 by G. Slocum

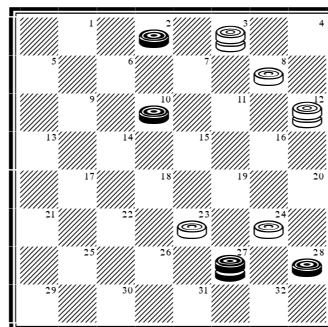


White to Play and Win

Continue from Diagram 187: ... 8-3!; 32-27 19-16!;  
11-20 18-23!; 27-18 3-7; 20-27 7-32. White wins.

Mr. Slocum may well have been a mediocre player, but as a problemist he was a genius.

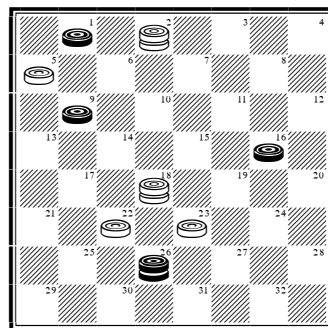
Diagram 188 by J. George



White to Play and Win

Continue from Diagram 188: ... 3-7!; 2-11 12-16!;  
11-20 8-3; 27-18; 3-7; 20-27 7-32. White wins.

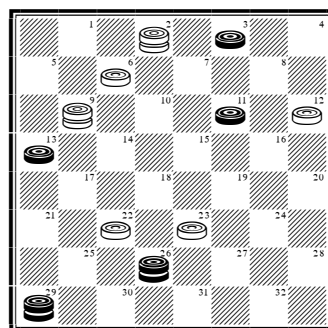
Diagram 189 by J. Gordon



White to Play and Win

Continue from Diagram 189: ... 2-6!; 1-10 18-15!;  
10-19 5-1; 26-17 1-6; 19-26 6-31. White wins.

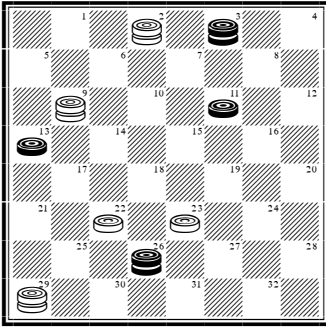
Diagram 190 by A. Klinka



White to Play and Win

Continue from Diagram 190: ... 2-7!; 3-10 9-14!;  
10-17 6-2; 26-19 2-7; 17-26 7-30 ... Payne's Single-Corner Win. White wins.

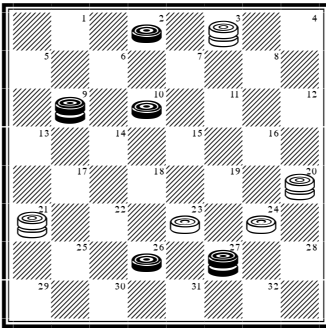
Diagram 191 by E. Waterhouse



White to Play and Win

Continue from Diagram 191: ... 2-7!; 3-10 9-14!; 10-17 29-25; 26-19 25-30; 17-26 30-7. White wins.

Diagram 192 by M. Steel



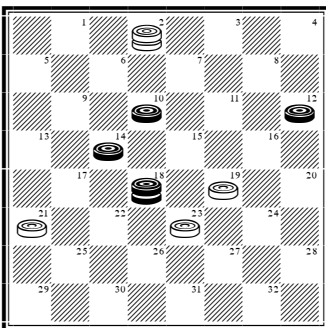
White to Play and Win

Continue from Diagram 192: ... 3-7!; 2-11 20-16!; 11-20 21-17; 27-18 17-13; 20-27 13-24. White wins. Okay, it was a big triple!

### Lesson 73: Blind Triple

This theme is of particularly common occurrence. In fact, as shown in Book 3, it even arises naturally from Fifth Position. Unsurprisingly, it has been missed more often than it has been executed, so be alert!

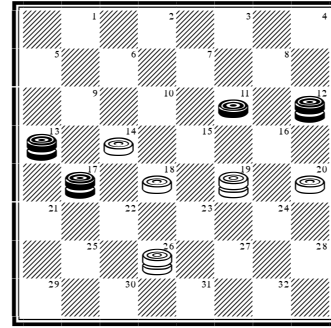
Diagram 193 by R. Atwell



White to Play and Win

Continue from Diagram 193: ... 21-17!; 18-27 19-16; 14-21 2-6; 12-19 6-31. White wins.

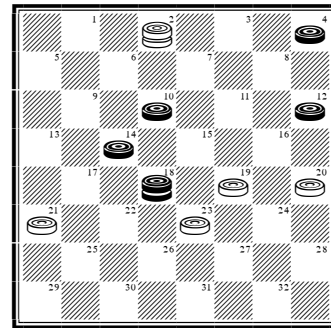
Diagram 194 by Bert Berry



White to Play and Win

Continue from Diagram 194: ... 18-15!; 11-18 19-23!; 18-27 20-16; 12-19 26-31; 17-10 31-6. White wins.

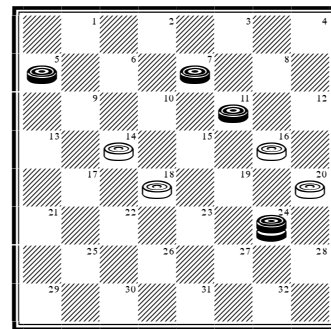
Diagram 195 by C. Hefter



White to Play and Win

Continue from Diagram 195: ... 21-17!; 18-27 19-16!; 12-19 2-6; 14-21 6-31; 4-8 20-16!; 8-12 16-11; 12-16 11-7; 16-20 31-27; 21-25 7-3; 25-30 3-7; 30-26 7-10; 26-31 27-32; 31-26 32-28; 26-23 10-14; 23-19 14-18 ... First Position. White wins.

Diagram 196 by J. Larson



White to Play and Draw

Continue from Diagram 196: ... 16-12; 24-19 12-8; 19-15; 20-16!; 15-22 14-9; 5-14 8-3; 11-20 3-26; 20-24 26-23. Drawn.



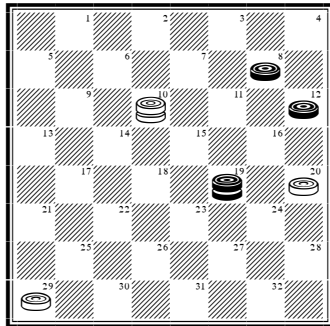
This is an exceptionally useful example of the theme, since visualizing this position at an earlier stage White might easily conclude that all was lost.

**Lesson 74: Ace in the Hole**

This theme is an excellent example of a threat being worse than the execution, the threat here being a two for one.

Continue from Diagram 197: ... 20-16! (Now both 19-23 and 19-24 lose to 16-11.) White wins.

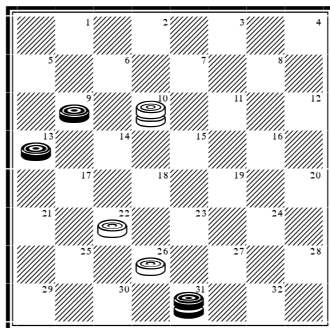
Diagram 197 by Anon.



White to Play and Win

Continue from Diagram 198: ... 22-17! (Hugh Henderson lost against George Buchanan with 10-15? here in the 1905 Scottish Open Championship. Two points are worth making. First, under time pressure and at the end of a taxing game, such errors are understandable and not that uncommon. Secondly, when defending a weak position you should naturally favor a definite draw over a possible draw. Henderson simply didn't see 22-17!); 31-22 10-15; 9-14 (or lose!) 17-10. Drawn.

Diagram 198 by P. Thirkell

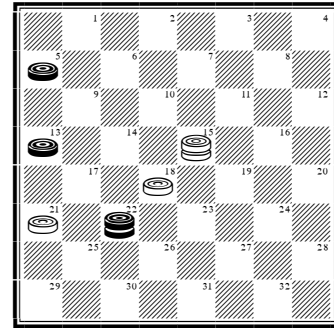


White to Play and Draw

Continue from Diagram 199: ... 18-14; 22-25 14-10; 25-22 10-6; 5-9 (Black doesn't want to do this, but

has no choice. His only hope is that White will miss the next move) 21-17! White wins.

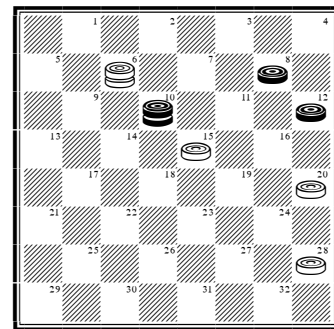
Diagram 199 by B. Boland



White to Play and Win

Continue from Diagram 200: ... 20-16!; 10-19 (as 12-19 loses to 6-2!; 10-14 15-10 and 10-1 loses to 16-11) 6-10! White wins.

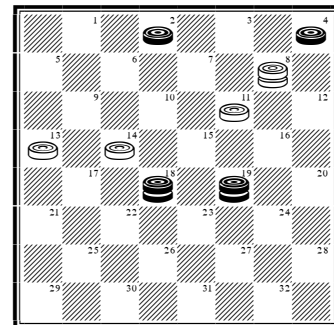
Diagram 200 by D. Wallace



White to Play and Win

Continue from Diagram 201: ... 14-9!; 18-14 9-6; 2-9 13-6; 14-10 6-2!; 10-7 8-12!; 7-16 2-7! Drawn.

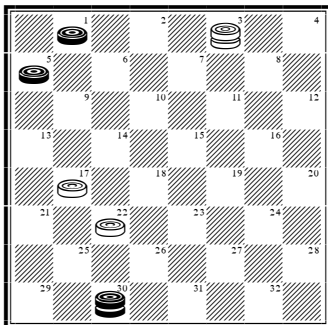
Diagram 201 by C. Hefter



White to Play and Draw

In an interview, Mr. Hefter stated that he had never composed a problem in his life, all his work arising from actual play.

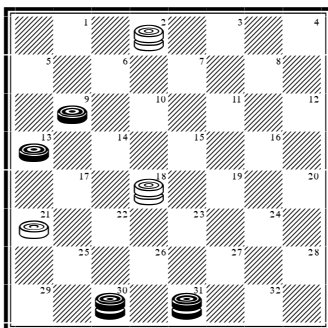
Diagram 202 by E. Jones



White to Play and Draw

Continue from Diagram 202: ... 17-13!; 30-25 22-17!; 25-21 13-9!; 21-14 3-7! Drawn.

Diagram 203 by F. Johnson &amp; W. Purcell



Either to Play, White Draws

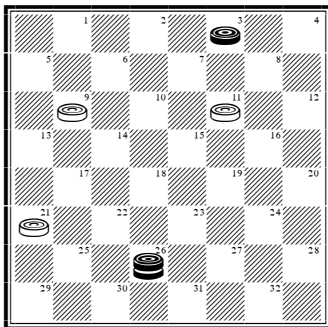
Continue from Diagram 203 (Black to play): 30-25 2-7; 31-26 7-11! (See why?); 26-22 11-15; 25-29 18-25; 29-22 21-17! Drawn.

Continue from Diagram 203 (White to Play): ... 2-6! (18-22? loses to 9-14 2-6; 30-26 6-9; 26-17 9-18; 17-14 18-9; 31-26 9-14 26-23 ... First Position); 30-25 18-23; 25-22 6-10; 22-25 10-6; 25-30 23-18; 31-27 18-22. Drawn.

**Lesson 75: Compression**

In this theme the defender is gripped in “mid-air” and his supply of good moves cut off.

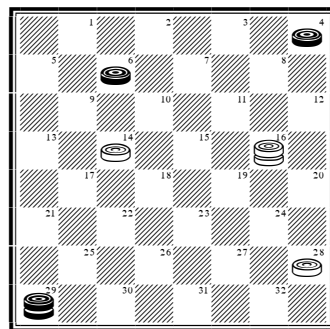
Diagram 204 by S. Lucas



White to Play and Win

Continue from Diagram 204: ... 9-6; 26-22 6-1; 22-18 1-6; 18-15; 11-7!; 3-10 21-17. White wins.

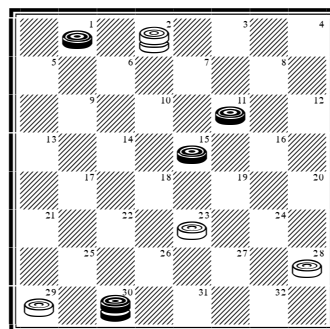
Diagram 205 by “Free Lance”



White to Play and Win

Continue from Diagram 205: ... 16-11; 4-8 (29-25 loses quickly to the 14-10 exchange) 11-4; 29-25 4-8; 25-22 8-11; 22-18 14-10!; 6-15 28-24. White wins.

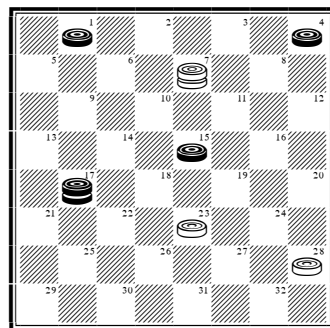
Diagram 206 by G. Trott



White to Play and Win

Continue from Diagram 206: ... 23-19; 15-24 28-19; 1-6 (a good try) 2-9; 30-26 9-14 (or 29-25 first); 26-23 19-15! (Foiled!); 11-18 29-25. White wins.

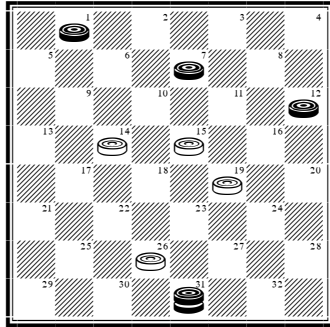
Diagram 207 by J. Green



White to play and draw

Continue from Diagram 207: ... 7-10; 15-18 23-14; 1-5 (Black seems to be winning) 28-24; 4-8 24-19; 8-11 14-9! (the great escape); 5-14 10-7. Drawn.

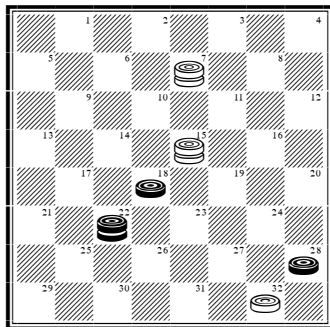
Diagram 208 by J. Grey



White to Play and Draw

Continue from Diagram 208: ... 15-10; 31-22 10-3; 22-18 14-9; 18-14 9-6! (9-5? loses to 14-10); 1-10 3-7. Drawn.

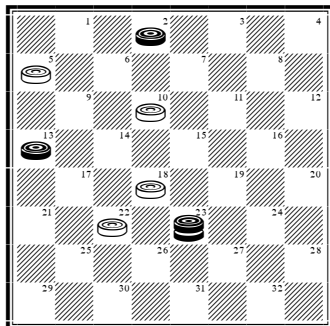
Diagram 209 by J. Sturges



White to Play and Win

Continue from Diagram 209: ... 32-27!; 28-32 7-10!; 32-23 10-14. White wins.

Diagram 210 by J. Sturges



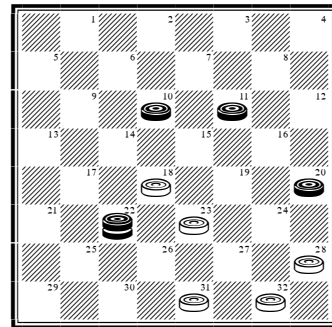
White to Play and Win

Continue from Diagram 210: ... 10-6!; 2-9 5-1; 23-14 1-5. White wins.

**Lesson 76: The Tie-Up**

A simple theme with which to conclude this chapter. Here the losing side is cleverly forced into a three for two.

Diagram 211 by E. Rees

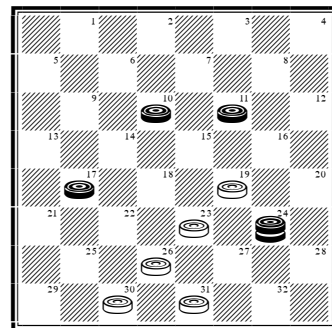


White to Play and Win

Continue from Diagram 211: ... 28-24!; 22-15 (20-27 first comes to the same thing) 23-19; 20-27 31-24; 15-18 19-16; 11-27 32-7. White wins.

And now Mr. Rees shows the same idea but on the other side of the board.

Diagram 212 by E. Rees



White to Play and Win

Continue from Diagram 212: ... 26-22!; 17-26 31-22; 24-15 23-18; 15-19 18-14; 10-26 30-7. White wins.



## Chapter 10: Formations

### Introduction

There are three key elements at play in checkers: force, time and space. Of these, force is without doubt the easiest for the novice to get a handle on, and has already been represented in part in Chapters 4 and 9. Many more examples will follow. Time is without doubt the subtlest element, having around 20 different facets, and will be drip-fed throughout this work. Space is largely the province of the midgame, and is fundamentally about formations—both their construction and maintenance. As discussed in Book 1, there are eight major midgame formations. Of these, the long dyke and the triangle formation are easily the most important. Indeed, as Arthur Reisman observed in his brilliant article in the *Encyclopedia Britannica*, there are so many opportunities for players to choose between these two formations that those with a preference for the former might fairly be classified as dyking players and those for the latter as triangle players.

### Lesson 77: The Long Dyke

A fully developed long dyke formation was shown in Diagram 93. Since it establishes a man on the 5<sup>th</sup> row, prevents the opponent from following suit and is directed towards the opponent's double-corner, this formation may be said to have aggressive intentions. Whether or not its creation actually constitutes an attack depends on two main factors, which we will now look at.

First factor. *How much pressure can be brought to bear on the man on 14?*

A: Does the opponent have men on 1, 2, 5, 6 and 7 (or 3) available to squeeze this man? For example, from the start of the game play 11-15 22-18; 15-22 25-18; 8-11 18-14? (okay against 12-16, as we shall see shortly, but here the man is inadequately supported); 9-18 23-14; 10-17 21-14. Black now wins by executing the 6-10 squeeze three times in a row (using the men on 1, 2 and 6), as White only has two men (those on 29 and 30) with which to defend.

B: Does the opponent have men lined up on 8, 11 and 15 to limit White's control of the center and inhibit the movement of the man on 25?

If both the above conditions are present, then dyking will likely be ineffective, but if A is present and B isn't, it may yet be strong.

Second factor. *How many waiting moves does the dyking player have in reserve?*

This is crucial, since the goal of the dyking player is to maintain the formation throughout the early midgame, dominating the center and forcing the opponent on to inferior squares at the side of the board.

A: As mentioned in Lesson 38, 11-man and 10-man dykes generally provide an edge, those with 9 men are about even, and those with 7 or 8 men are usually valueless for attacking purposes.

B: If the dyking player's men are over-developed, he will run out of moves and the formation will fold in on itself. In the case of 7 and 8-man dykes the time factor is often absolutely critical, and the presence or absence of a single waiting move may signal the difference between a win and a loss. In these instances concrete analysis comes to the fore.

Often favored by exhibition players wishing to dictate the course of action, one disadvantage of the long dyke is that it telegraphs the player's intentions. Therefore, for the purposes of expediency, it is sometimes advantageous to make a series of waiting moves first and create the formation later. In general, once introduced to the long dyke, novices tend to opt for it whenever possible. However, as they develop in strength, and the limitations of the formation become apparent to them, they broaden their approach.

### White Examples

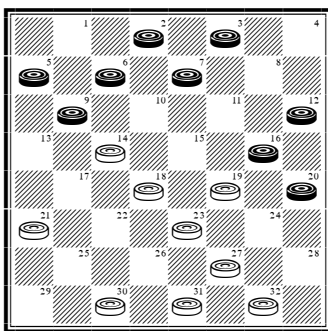
Although this book is ostensibly about freestyle checkers, it is necessary in this and several other chapters to include ballots from the 2-move and 3-move era too; the three moves in bold constitute the 3-move ballot. In addition to the direct coverage of these ballots through the chapters on the openings, encountering them in a variety of other ways strengthens understanding by emphasizing their common features. I have also taken the opportunity to introduce the reader to some simple transpositions, arriving at the same position via dif-

ferent routes. At this stage don't worry about memorizing these sequences; instead, just play through them and try to get a feel for the ways in which the long dyke can be constructed and opposed.

The first example aptly illustrates a fully developed long dyke formation and the virtually inevitable response to it, what Derek Oldbury refers to as an anti-formational device: a pincer grip, consisting of two short limbs.

1. **11-16 22-18; 16-20** 18-14; 9-18 23-14; 10-17 21-14; 8-11 (Because White's man on 14 is well supported, and Black has moved his man on 11 to the side, both 6-9—Sam Levy beat Sam Cohen—and 6-10—Marion Tinsley beat Ralph banks—are inferior, serving only to weaken Black's double-corner. Two important points arise from this. First, inferior moves are not necessarily losing moves; correctly countered, however, they often lead to positions where finding the draw is difficult. And secondly, "winning a win" usually calls for a high degree of accuracy.) 25-22; 11-15 24-19 (occupying an important square); 15-24 28-19; 4-8 29-25 (of course 22-18? would lose to the 6-10 squeeze); 8-11 25-21 (22-18 is also natural and good, being best met with the 11-15 2 for 2); 11-16 26-23; 6-9 22-18; 1-6 (2-6? loses to 21-17!; 6-10 31-26; 1-6 30-25; 3-8 and the beautiful "slip" with 17-13!; 10-17 25-21 ... White wins) (Diagram 213) ... White holds the advantage.

Diagram 213



White to Play

2. **12-16 22-18; 16-20** 18-14; 9-18 23-14; 10-17 21-14; 8-12 (With a Black man on 11, this is too passive. Instead, Black can safely squeeze the man on 14 three times with 6-9, using the men on 1, 2 and 6, virtually forcing matters to a drawn conclusion.) into Example 1.
3. **9-13 22-18; 11-16** (at one point this ballot was considered to be a loss for Black and was barred) 18-14; 10-17 21-14; 16-20 23-18; 12-16! (8-11? permits White complete control of the center with 24-19! and is an analytical loss) 26-23; 6-9 31-26; 8-12 25-21; 4-8! 29-25; 2-6! 24-19 ... White is very strong, but Black's saving grace is that the man on 31 has been moved.
4. **11-16 22-17; 9-13** 17-14; 10-17 21-14 into Example 3.
5. **9-13 22-18; 12-16** 25-22; 8-12 29-25; 16-20 24-19; 11-16 18-14; 10-17 21-14; 6-10 25-21; 10-17 21-14; 1-6 22-18; 13-17 ... White is strong, but the infiltration on 17 is just sufficient to prevent Black from being smothered.
6. **11-16 22-18; 8-11** 25-22; 16-20 22-17; 4-8 30-25!; 9-13 (the natural 9-14 18-9; 5-14? loses after 26-22!: "Dunne's Loss" which was referred to in Lesson 38) 24-19; 13-22 26-17; 11-16 17-14; 10-17 21-14 ... White is strong.
7. **10-15 21-17; 9-13** 17-14! (9-13 let the wolf in!); 11-16 24-19; 15-24 28-19; 6-9 22-18; 8-11 25-22; 16-20 29-25; 11-16 25-21; 1-6 ... White is strong.
8. **9-13 22-18; 10-15** 18-14; 11-16 21-17; 13-22 25-11; 8-15 24-19; 15-24 27-11; 7-16 23-18; 4-8 29-25; 8-11 28-24 ... although ahead in development, White is strong on account of his domination of the center.
9. **10-15 22-17; 9-13** 17-14 ... and into Example 8.
10. **10-15 22-18; 15-22** 25-18; 9-13 18-14; 11-15 24-19; 15-24 28-19; 8-11 29-25; 11-16 25-22; 6-9 22-18; 1-6 26-22; 16-20! (4-8? loses to 27-24! as shown in Book 4, Lesson 243) 30-25 ... even position.
11. **10-15 22-17; 7-10** 17-14; 10-17 21-14; 9-18 23-14; 3-7 (preparing to squeeze the man on 14) 24-19; 15-24 28-19; 11-16 (squeeze) 27-23; 6-9 (applying a "pinch" which reduces the forces effectively) 31-27; 9-18 23-14; 16-23 26-19 ... White has a slight edge.
12. **11-16 22-17; 7-11** 17-14; 10-17 21-14; 9-18 23-14; 3-7 26-23; 11-15 24-19; 15-24 28-19; 6-9 31-26 into Example 11.
13. **11-15 22-17; 9-13** 17-14; 10-17 21-14; 8-11 24-19; 15-24 28-19; 11-16 25-21; 6-9 (breaking things up, the safest policy) 29-25; 9-18 23-14; 16-23 26-19; 4-8 25-22; 8-11 22-18; 11-16 27-23; 16-20 31-27; 13-17 30-26 ... even position.

14. **11-16 24-19; 8-11** 22-18; 4-8 18-14; 9-18 23-14; 10-17 21-14; 16-23 27-18 (creating a 9-man dyke); 12-16 28-24; 16-20 31-27; 8-12 26-23; 6-9 24-19; 1-6 25-21; 11-16 29-25 ... even position.
15. **11-16 22-17; 8-11** 17-14; 9-18 23-14; 10-17 21-14; 4-8 (better than 16-20 into Example 1) 24-19 into Example 14.
16. **10-15 22-17; 11-16** 23-18; 15-22 25-18; 9-14 18-9; 6-22 26-17; 8-11 27-23; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 16-20 31-27; 11-16 17-14; 1-6 and now 22-17! draws, while the natural 22-18? loses after 6-9, White being drawn into what is known as the “Web” position.
17. **11-15 22-18; 15-22** 25-18 (this exchange puts White ahead in development); 12-16 29-25; 9-13 18-14; 10-17 21-14; 16-20 23-18! (24-19? loses a man after Black squeezes with 6-10 three times); 6-10 25-21; 10-17 21-14; 1-6 (2-6 is also good) 26-23 13-17 31-26 (because he is two moves ahead in development, White is forced to move this important supporting man) ... Black has the advantage.
18. **11-15 22-17; 8-11** 17-14; 9-18 23-14; 10-17 21-14 (Known as the *White Dyke*, this is purely defensive on account of the Black man on 15); 12-16 26-23; 16-19 23-16; 11-20 24-19; 15-24 28-19 ... With Black having three men on squares 1, 2 and 6 ready to squeeze the man on 14, White has already given up any hope of developing a genuine long dyke formation and can only play for a draw.
19. **11-15 24-19; 15-24** 28-19 (this exchange puts White ahead in development); 8-11 22-18; 11-16 25-22; 16-20 22-17; 9-13 30-25; 13-22 26-17; 4-8 17-14; 10-17 21-14; 8-11 25-22 ... Black is strong due to the fact that White is four moves ahead in development.
20. **11-15 22-18; 15-22** 25-18; 12-16 18-14 (purely defensive); 9-18 23-14; 10-17 21-14; 8-11 (The presence of the man on 16 prevents Black from winning with the 6-10 run-off. Try it.) 29-25; 4-8 24-19; 16-23 27-18; 11-16 28-24; 8-12 25-21; 16-20 32-27; 7-11 26-23; 6-9 24-19; 11-16 31-26 (Black’s waiting policy draws out another important man); 2-7 26-22; 1-6 ... White must exercise caution.
21. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 18-14 (again, purely defensive); 9-18 23-14; 10-17 21-14; 16-23 27-18; 12-16 26-23; 4-8

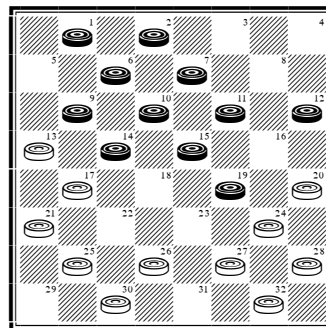
31-27; 8-12 27-24; 16-20 32-27; 6-9 25-22; 7-11 29-25; 1-6 24-19; 11-16 25-21; 2-7 into Example 20.

22. **9-13 21-17; 5-9** 25-21; 9-14 22-18 (the *Glasgow* idea introduced in Lesson 29); 13-22 18-9; 6-13 26-17; 13-22 30-26; 11-15 26-17; 8-11 29-25; 11-16 24-19; 15-24 28-19; 4-8 25-22; 8-11 22-18; 16-20 17-14; 10-17 21-14 (White has finally established a long dyke, but virtually all of his man are involved in the enterprise!) ... even position.

### Black Examples

1. **11-15 23-18; 9-14** 18-11; 8-15 24-20; 4-8 22-17; 15-19 25-22; 8-11 29-25; 11-15 17-13; 5-9 22-17; 7-11 27-24; 3-7 31-27 (a very “heavy duty” long dyke formation favored by Marion Tinsley) (Diagram 214) ... Black has the edge.

Diagram 214



Black to Play

2. **11-16 22-17; 7-11** 25-22; 11-15 23-18; 16-19 18-11; 8-15 17-13; 4-8 24-20; 9-14 27-24; 3-7 22-17; 8-11 29-25; 5-9 into Example 1.
3. **10-15 22-17; 7-10** 25-22; 11-16 into Example 2.
4. **11-15 24-20; 8-11** 28-24; 3-8 23-18; 9-14 18-9; 5-14 22-17; 12-16 32-28; 8-12 25-22; 16-19 27-23; 4-8 23-16; 12-19 31-27 ... even position.
5. **11-15 23-19; 8-11** 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22; 4-8 29-25 (stopping 8-11); 10-15 17-13; 2-7 (not desired by Black, but forced as explained in Lesson 29) 21-17; 7-10 20-16 ... even position.
6. **11-15 23-19; 8-11** 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 11-8; 4-11 17-13; 9-14 25-22; 11-16 22-17; 7-11 29-25; 11-15 31-27; 16-19 27-24; 5-9 ... even position.

7. **11-16 24-20; 16-19** (In freestyle play this normally arose from **11-15 24-20; 15-19**) 23-16; 12-19 22-18; 9-14 18-9; 5-14 (Black now occupies both 14 and 19, but is ahead in development) 25-22 (If you possess two boards, as recommended at the start of Chapter 6, you will notice the strong resemblance to White Example 13 after 10 moves. Namely, the positions are identical, but with the colors reversed and one move out. Derek Oldbury describes them as being “parallel.” While it therefore makes sense to study them in conjunction, it is well to not make too much of this; one small move can make a big difference!); 10-15 22-17; 6-10 29-25; 8-11 17-13; 4-8 (Black is not worried about the invasion with 13-9 here, as the man on 9 does not yet have adequate support) 25-22; 2-6 (as in Example 5 this not desired, but 13-9 is now a real threat) 22-17; 8-12 27-23 or 27-24 ... even position.
8. **9-14 22-17; 11-16** 25-22; 16-19 24-15; 10-19 23-16; 12-19 17-10; 6-15 (the absence of the man on 6 will be felt by Black) 21-17; 2-6 27-24; 7-10 29-25; 5-9 25-21; 9-14 17-13; 8-12 (the strength of Black’s long dyke is tempered by his lead in development and the absence of a man on 2) 22-17; 4-8 32-27 (parallel to White Example 14) ... even position.
9. **11-16 22-18; 16-19** (ineffective with the White man on 18) 24-15; 10-19 23-16; 12-19 25-22 (parallel to White Example 18); 9-14 (removing that annoying man, but opening himself up to the midgame theme which follows) 18-9; 5-14 22-17! (squeeze); 6-10 27-24 (pinch); 2-6 24-15; 10-19 17-10; 7-14 29-25 ... With just 7 men per side, and Black being 4 moves ahead in development, White holds a definite advantage.
10. **9-14 22-18; 11-16** 18-9; 5-14 25-22; 16-19 24-15; 10-19 23-16; 12-19 into Example 9.
11. **10-15 23-18; 9-14** 18-9; 5-14 22-17; 7-10 24-20; 15-19 27-24; 11-15 25-22; 8-11 17-13; 4-8 22-17; 3-7 32-27; 12-16 29-25; 8-12 25-22; 1-5 27-23 ... even position.
12. **10-15 23-19; 11-16** 19-10; 6-15 21-17; 7-10 17-13; 9-14 24-20; 16-19 25-21; 3-7 27-24; 1-6 22-17; 8-11 32-27; 12-16 27-23; 4-8 29-25; 8-12 25-22 into Example 11.
13. **11-16 23-18; 9-14** 18-9; 5-14 24-19; 16-23 27-9; 6-13 22-18; 8-11 25-22; 12-16 22-17;

13-22 26-17; 16-19 29-25; 4-8 25-22; 8-12 17-13; 12-16 30-26; 16-20 18-14; 10-17 21-14; 11-15 (hardly a full-blown long dyke, but a good example of how a formation can be developed insidiously) 14-9! ... even position.

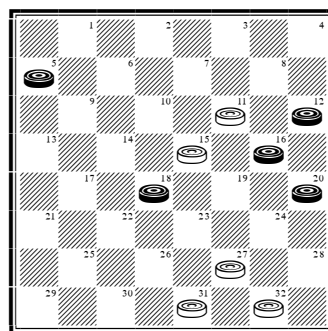
Although 35 examples may seem a lot, it is actually far from exhaustive. This should give the reader some idea of the scope and importance of the long dyke.

### Illustrative Games

I have already discussed some of the limitations of the formation but, as demonstrated by the following games, it also possesses many winning possibilities.

**Illustrative Game 1: 12-16 21-17; 16-19** 24-15; 10-19; 23-16; 11-20 25-21; 8-11 22-18; 6-10 29-25; 4-8? (The correct move is 1-6, ready to meet the 17-14 exchange with the equalizing 3-8! Black is then in a position to defuse White’s formation with the 11-15 exchange. This is not necessarily to say that Black is in a loss after 4-8?—we have already learned from Lesson 37 that many resources are available to the defender—but it is the case that the move is anti-positional and at the very least creates difficulties. In short, as in the other illustrative games, let the loser find the draw!) 17-14! (described by Richard Fortman as a “board-controlling exchange”); 10-17 21-14; 8-12 28-24; 11-16 26-23; 1-6 24-19; 6-10 25-21; 10-17 21-14; 2-6 30-25; 6-10 25-21; 10-17 21-14; 7-10 14-7; 3-10 18-15; 10-14 15-11; 14-18 23-14; 9-18 19-15 (Diagram 215).

Diagram 215



Black to Play, White Wins

Continue from Diagram 215: After 18-22, White crowns the man on 11, returns to 11 as a king, exchanges with 27-24 and leaves the Black man on 27 “hanging.” This is a common finish ... White wins.  
*J. Coll vs. L. Levitt 1973*



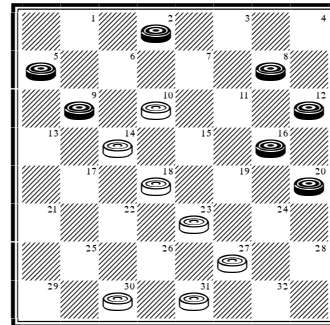
**Illustrative Game 2: 11-15 22-17; 15-19** (Known as the *Dyke*, this is the opening most closely associated with the long dyke formation. However, in expert practice the formation rarely takes a bow, as White takes steps to prevent it) 24-15; 10-19 23-16; 12-19 25-22 (because Black's man on 19 is well supported, and White has moved his man on 22 to the side, both 27-24 and 27-23 are inferior, serving only to weaken White's double-corner); 8-11 17-13? (the first of three successive passive moves by White which in combination allow Black to set up a powerful long dyke); 9-14 22-17?; 7-10 27-24?; 11-15 32-27; 4-8 29-25; 8-11 25-22; 3-8 (preparing for the 26-23 exchange) 26-23; 19-26 30-23; 15-18 22-15; 10-26 31-22; 14-18 22-15; 11-18 (the similarity with Game 1 should be apparent; Black will crown the man on 18, place this king on 22 and exchange with 6-9) ... Black wins. *Analysis by L. Ginsberg*

**Illustrative Game 3: 9-13 24-19; 6-9 27-24; 1-6?!** (On the plus side, this fills in a gap in Black's double-corner. On the debit side, it is one of those waiting moves which simply grant the opponent a tempo with which to further consolidate his position. For this reason, the proactive 9-14 and 11-15 are favored) 22-18; 11-16? 25-22; 16-20 32-27; 8-11 19-15; 10-19 24-8; 4-11 29-25; 11-16 18-14! (with this exchange, White begins the creation of a crushing long dyke); 9-18 23-14; 7-11 22-18; 3-7 26-23; 6-9 30-26; 2-6 28-24; 6-10 24-19; 10-17 21-14; 13-17 26-22; 17-26; 31-22 9-13 25-21. White wins. *C. Young vs. A. Moiseyev 2001*

**Illustrative Game 4: 10-15 23-19; 7-10 22-18; 15-22 25-18; 10-15 19-10; 6-22 26-17; 11-15 29-25; 8-11 25-22; 4-8?!** (The problem with this lazy move is again the loss of a tempo. After 3-7 instead, 24-19; 15-24 28-19 is well met with 7-10! 22-18 and the 9-14 exchange; 4-8?! makes a direct threat, but it forces White to make a strong reply!) 24-19; 15-24 28-19; 3-7? (too late now) 22-18; 1-6 17-14!; 11-16 27-23; 6-10 32-27; 10-17 21-14; 16-20 19-15; 7-11 15-10; 11-16 (Diagram 216).

Continue from Diagram 216: ... 10-7! (a pretty pitch to sew things up, and the only way to win); 2-11 30-26; 9-13 26-22. White wins. *J. Scott vs. D. Oldbury 1954*

Diagram 216



White to Play and Win

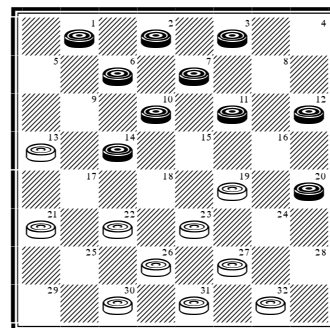
**Lesson 78: The Triangle**

In contrast with the long dyke which reaches the 5<sup>th</sup> row and is essentially aggressive, the triangle formation, which was shown in Diagram 94, only reaches the 3<sup>rd</sup> row and is essentially defensive. It is often opposed by an echelon (see Lesson 81) or another triangle. With two triangles in operation, tactical opportunities tend to be very limited.

**Examples**

1. **9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18** (Both sides make natural developing moves along the single-corner diagonal); 8-11 18-9; 5-14 29-25; 16-20 25-22 (Diagram 217) ... Typically in symmetrical or "counter-part" positions, the side to move stands best. Here, the advantage is microscopic. Interestingly however, despite its "boring" appearance, thousands of wins have been scored from this position!

Diagram 217



Black to Play

2. **11-15 21-17; 9-14 25-21** into Example 1.
3. **9-14 22-17; 11-16 25-22; 8-11 22-18** (because Black moved the man on 11 to the side

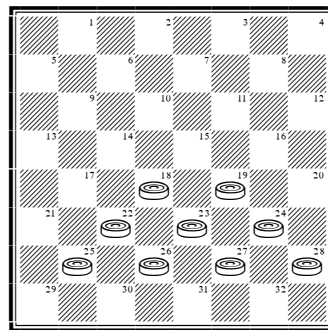
on his 2<sup>nd</sup> move, White here gains the edge by taking the center first); 16-20 18-9; 5-14 29-25; 11-15 25-22; 7-11 (Black's triangle cracks because he is ahead in development as a result of the earlier exchange) 17-13; 4-8 24-19; 15-24 28-19 ... White is favored, because the man which was on 7 in Example 1 is on 8 here.

4. **11-16 21-17; 9-14** 25-21 into Example 3.
5. **9-14 22-18; 5-9** 24-19; 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 22-18; 11-16 29-25; 7-11 25-22 ... even position.
6. **9-14 24-19; 5-9** 22-18 into Example 5.
7. **11-15 22-17; 9-13** 24-20 (17-14 is more aggressive); 13-22 25-11; 8-15 21-17 (as mentioned in Lesson 17, this and White's next move are commonly seen); 5-9 17-13; 9-14 29-25; 4-8 25-22; 8-11 28-24 ... even position.
8. **9-13 24-20; 11-15** 22-17 into Example 7.
9. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 9-14 (not as aggressive as 11-16, which puts pressure on White's double-corner and retains Black's advantage in time) 18-9; 5-14 25-22; 11-15 32-28; 15-24 28-19; 7-11 22-18; 1-5 18-9; 5-14 29-25 ... Black has a slight edge.
10. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 26-22 (Here, in contrast to Example 3, it is White's triangle which cracks first. This can be traced back directly to the early exchange which put White ahead in development.); 9-14 18-9; 5-14 22-18; 1-5 18-9; 5-14 30-26 (White is trying to patch things up) ... Black holds the advantage.
11. **11-16 21-17; 16-20** 17-13; 8-11 (10-15 is a good alternative) 22-18; 9-14 (10-15 is easier) 18-9; 5-14 25-22 (the odd-looking 26-22! is powerful too); 11-15 24-19; 15-24 28-19; 4-8 22-18 (naturally); 14-17 29-25; 8-11 19-16; 12-19 23-16 ... White holds the advantage, with many wins being scored from this point.
12. **11-16 24-19; 8-11** 22-18; 4-8 25-22; 16-20 22-17; 11-16 17-13 (26-22 is good here and seeks to induce Dunne's Win/Loss after 9-14 18-9; 5-14? 30-25!); 9-14 18-9; 5-14 29-25; 8-11 25-22; 11-15 22-17 (30-25 is simpler and safer); 15-24 28-19; 7-11 26-22; 11-15 ... Black gets to the center first and is favored.

### Lesson 79: The Phalanx

In the first volume of his monumental *Complete Encyclopedia of Checkers*, Derek Oldbury discusses two old time authorities, Joshua Sturges and John Drummond. Broadly speaking, Sturges favored phalanx formations, whereas Drummond favored open formations (Lesson 84). Of course the fathers of the game were operating in the freestyle era where players had complete freedom of choice, but even under the 3-move ballot, there is considerable scope for players to develop a distinctive style. This issue is discussed further in Book 5.

Diagram 218



Fully Developed Phalanx Formation

Three main points arise:

First, naturally phalanx formations don't "float" like this; in practice one or two men in the king-row are required to give some support. However, it would be misleading to specify their location in a generic diagram; it is the particular opening under consideration which determines this.

Secondly, in accordance with the "golden rules" sometimes given to novices, the White men have closed up behind each other without leaving any holes.

And thirdly, and with reference to the 2<sup>nd</sup> point, while the phalanx appears powerful, and can sometimes be overwhelming, it is very vulnerable to a countering pincer movement. Games illustrating this vulnerability were given in Book 1 and are also shown under Book 4, Lesson 232.

#### White Examples

1. (Men on 29 and 31) **9-13 23-18; 5-9** 26-23; 11-16 30-26; 10-14 24-19; 7-10 28-24; 16-20 32-28; 2-7 19-15; 10-19 24-15; 13-17 22-13; 7-10 15-11; 8-22 26-17 ... even position.
2. (Man on 30) **11-15 22-18; 15-22** 25-18; 12-16 29-25; 10-14 24-19; 16-20 28-24; 8-12 26-22;

4-8 31-26; 7-10 32-28; 9-13 18-9; 5-14 22-18;  
1-5 18-9; 5-14 25-22 ... Black has the edge.

- (Man on 30) **11-15 23-19; 8-11** 22-18; 15-22 25-18; 11-16 27-23; 16-20 32-27; 4-8 29-25 10-14 26-22; 7-10 31-26 into Example 2.
- (Man on 30) **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 4-8 29-25; 10-14 27-24; 16-20 31-27 into Example 2.

### Black Examples

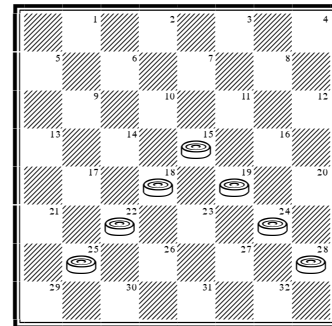
- (Man on 2) **9-14 22-18; 11-15** 18-11; 8-15 25-22; 5-9 24-20; 7-11 22-17; 4-8 17-13; 3-7 28-24; 15-19 24-15; 10-19 23-16; 12-19 29-25 ... White best.
- (Men on 1 and 3) **11-15 22-17; 8-11** 23-19; 9-14 25-22; 6-9 17-13; 2-6 29-25; 4-8 24-20; 15-24 28-19; 11-15 27-24; 14-17 21-14; 9-18 26-23; 18-27 32-23 ... Black has a slight edge.
- (Men on 1 and 3) **11-15 23-19; 8-11** 22-17; 4-8 17-13; 15-18 24-20; 9-14 28-24; 11-15 26-23; 8-11 31-26; 6-9 13-6; 2-9 26-22 ... even position.
- (Men on 1 and 3) **11-15 24-20; 8-11** 28-24; 4-8 23-19; 9-14 22-17; 15-18 17-13 into Example 3.
- (Men on 2 and 3) **11-15 24-20; 8-11** 28-24; 4-8 23-19; 9-14 22-17; 6-9 17-13; 1-6 26-23; 15-18 32-28; 14-17 21-14; 10-17 23-14; 9-18 25-22; 18-25 30-14 ... Black has a slight edge.
- (Men on 2 and 4) **11-15 24-20; 8-11** 28-24; 3-8 23-19; 9-14 22-17; 5-9 17-13; 1-5 26-23; 15-18 31-26; 11-16 20-11; 8-15 26-22 ... Black has the edge.
- (Men on 2 and 4) **10-15 24-20; 7-10** 28-24; 3-7 into Example 6.

### Lesson 80: The Mill

Here, as shown in Diagram 219, the idea is to establish an outpost man on square 15 (square 18 for Black of course), typically by means of an exchange, and to support it by means of twin segments of men on squares 25, 22 and 18 and squares 28, 24 and 19. Again, the king-row men have deliberately been omitted. Two points in favor of the mill are as follows. First, assuming the outpost man is adequately supported, it will be hard for the opponent to dislodge it without damaging his own position; secondly, even one supporting segment of

three men can be effective. Two possible dangers are as follows. First, if square 15 is occupied prematurely, the outpost man may become a liability rather than an asset; secondly, as with the phalanx formation, the mill may be subject to a powerful countering pincer movement.

Diagram 219



Fully Developed Mill Formation

### White Examples

- 10-14 22-18; 11-16** 25-22; 16-20 29-25; 8-11 18-15 (establishing the outpost); 11-18 22-15; 9-13 24-19; 4-8 28-24; 7-10 32-28; 2-7 25-22; 5-9 30-25; 1-5 19-16; 12-19 23-16; 10-19 24-15 ... even position.
- 11-16 22-18; 8-11** 25-22; 16-20 29-25; 10-14 into Example 1.
- 11-16 22-18; 16-20** 25-22; 8-11 into Example 2.

### Black Examples

- 9-13 22-18; 12-16** 18-14; 10-17 21-14; 16-19! (contesting control of the center) 24-15; 11-18 28-24; 8-11 25-21; 4-8! (consolidating the position before exchanging; this important principle is also demonstrated in Example 11) 23-19; 11-15 19-10; 6-15 26-23; 8-11 23-19; 2-6 19-10; 6-15 ... even position.
- 10-14 22-17; 7-10** 17-13; 3-7 24-20; 14-18 (11-15 is deeply unappealing on account of the 20-16 exchange in response) 23-14; 9-18 26-23; 10-14 28-24; 11-15 31-26; 7-11 23-19; 5-9 19-10; 6-15 13-6; 2-9 26-23; 18-22 25-18 15-22 ... Black has the edge.
- 10-15 21-17; 15-18** 22-15; 11-18 23-14; 9-18 24-20 (exchanging off the outpost man with 25-22; 18-25 29-22 would completely dissipate White's advantage); 8-11 17-13; 7-10 25-21; 10-14 29-25 (not 26-23? which lets in 18-22!);

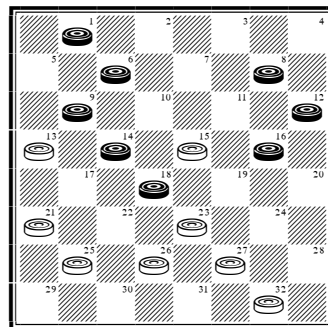
- 4-8! (not the premature 11-15? which allows White to start a pincer attack with 26-22!); 28-24 (still hoping for 11-15?); 3-7 (waiting) 26-23 (hoping to follow up with 30-26 and 26-22); 11-15! (now okay, with the man committed to 23) 30-26; 6-10 (prevents 26-22? because of 14-17! in reply) 32-28; 1-6 24-19 (23-19? frees Black's center, and permits a spectacular man-down win with 8-11 26-23; 6-9 13-6; 2-9 31-26; 18-22! 26-17; 9-13 25-22 and 5-9) 15-24 28-19 ... White has the edge.
4. **10-14 24-20; 14-18** 22-15; 11-18 23-14; 9-18 21-17 into Example 3.
  5. **10-14 24-19; 14-18** (although this double-exchange favors White, because the outpost man on 18 is subject to attack, as mentioned in Lesson 40 some strong players prefer it to 6-10 on account of the complex positions it generates) 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 30-26 into Example 3.
  6. **10-15 24-20; 6-10** 28-24; 1-6 23-19; 15-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 32-28; 3-7 30-26; 7-11 25-22; 18-25 29-22; 10-14 ... even position.
  7. **11-15 22-17; 8-11** 17-13 (this cuts out some of the attacking lines available to Black after the regular 23-19, but of course there is a downside); 15-18! (known as the *Maid of the Mill*, the opening which gave rise to the name of the formation, this establishes a strong outpost man on 18) 23-14; 9-18 24-20; 4-8 21-17; 10-15 26-23; 18-22 25-18; 15-22 23-18; 7-10 27-23; 5-9 32-27; 3-7 28-24; 1-5 24-19 ... Black has the edge.
  8. **11-15 22-17; 15-18** 23-14; 9-18 17-13 (White has stronger play available; an expert would only play this if he were very familiar with the *Maid of the Mill* and was seeking complications); 8-11 into Example 7.
  9. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 9-14 18-9; 5-14 22-17; 15-18 26-22; 11-15 17-13; 7-11 22-17; 2-7 32-27; 1-5 24-20; 15-24 28-19 ... even position.
  10. **11-15 24-20; 8-11** 28-24; 4-8 23-19; 15-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 30-26; 10-14 (establishing a strong segment) 25-22
- (Exchanging off the offending man. Once this has been done the position assumes a far simpler appearance); 18-25 29-22; 6-10 32-28; 1-6 27-23 ... Black has the edge.
11. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 10-14 19-10; 14-23 26-19; 7-14 24-20; 14-18 (trying to generate complications) 22-15; 11-18 32-27 (notice how White consolidates his position before exchanging off the outpost man); 9-14 30-26; 5-9 25-22 (now the time is right); 18-25 29-22 ... even position.
  12. **11-15 23-19; 8-11** 22-17; 4-8 25-22; 15-18! (an excellent, dynamic exchange) 22-15; 11-18 17-13; 7-11! (notice how Black avoids overcrowding the center) 24-20; 2-7! 28-24; 10-14! 29-25; 7-10 26-23 ... even position.
  13. **10-14 23-19; 14-18** 22-15; 11-18 21-17; 8-11 17-13; 4-8 24-20; 7-10 25-21 into Example 12.

### Illustrative Games

As mentioned in the introduction, one danger with the mill formation is that it may be subject to a powerful bind. This is aptly illustrated in these three games.

**Illustrative Game 5: 11-15 22-17; 8-11** 23-19; 4-8 25-22; 15-18 22-15; 11-18 17-13; 9-14? (Inferior, as mentioned in Lesson 28) 29-25; 10-15? (Black is overcrowding the center, although Conrad Cantor has shown that, even after this exchange, a technical draw exists. In checkers, the effect of one or more inferior moves is that of making the draw, if there is one, harder and harder to find. This is where theoretical and practical considerations diverge.) 19-10; 6-15 26-23!; 8-11 30-26!; 2-6? 26-22!; 3-8 24-19; 15-24 28-19; 5-9 22-15; 11-18 31-26; 7-11 19-15; 11-16 (Diagram 220).

Diagram 220

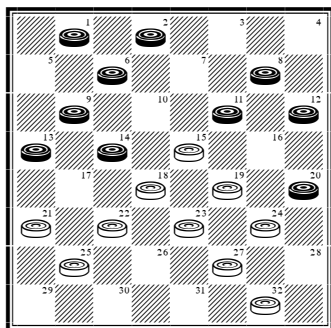


White to Play and Win

Continue from Diagram 220: ... 15-10!! (strategy and tactics blending perfectly); 6-15 13-6; 1-10 21-17; 14-30 (a beautiful example of the In-and-Out Shot) 23-7; 30-23 27-4. White wins. *D. Cooper vs. R. Stewart 1925*

**Illustrative Game 6: 10-14 22-18; 11-16 25-22; 16-20 29-25; 8-11 18-15; 11-18 22-15; 7-10 (tempting an incautious reply) 24-19? (And getting it. Instead, 25-22; 10-19 23-16; 12-19 24-15 draws.); 4-8 23-18? (White is overcrowding the center; this is a companion piece to Game 5); 14-23 27-18; 3-7! 26-22; 7-11! 31-27; 9-13 30-26; 5-9 26-23; 10-14 28-24 (Diagram 221).**

Diagram 221



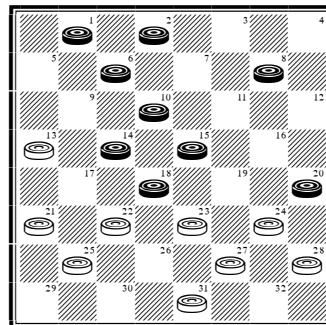
Black to Play and Win

Continue from Diagram 221: 13-17!! (In Game 5 Black's faulty strategy was punished with a shot; in this game White's is punished with a pitch. Again and again the reader will discover that consummating a winning position requires some such exactitude.) 22-13; 2-7 25-22; 7-10 21-17 (nothing better); 14-21 22-17; 11-16 18-14; 9-18 23-7; 16-23 27-18; 20-27 32-23; 6-9 13-6; 1-26. Black wins. *Analysis by C. Freeman*

The following transposition is also worth noting: **12-16 23-18; 16-20 24-19; 10-14 18-15; 11-18 22-15; 8-12 25-22; 4-8 29-25?; 7-10 22-18** into Game 6.

**Illustrative Game 7: 10-14 24-20; 14-18 22-15; 11-18 23-14; 9-18 21-17; 12-16!?** (For the preferable 8-11, see Black Example 3. This exchange puts Black ahead in development and, as is to be expected, White plays a series of waiting moves with the intention of binding the Black men in the center. Precisely where Black passes up his draw is a matter for the analysts.) 20-11; 8-15 17-13; 5-9 25-21; 9-14 29-25; 4-8 28-24; 8-11? 26-23!; 11-16 32-28!; 16-20 30-26!; 7-10 26-22!; 3-8 (Diagram 222).

Diagram 222



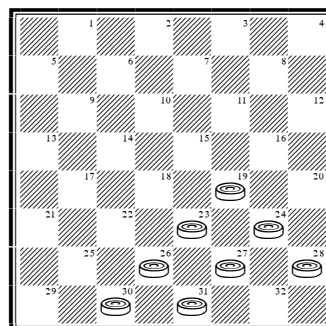
White to Play and Win

Continue from Diagram 222: ... 24-19; 15-24 28-19; 20-24 (A gallant effort) 27-20; 18-27 31-24; 8-12 22-17; 14-18 17-14; 10-17 21-14; 18-23 14-10; 6-15 19-10; 23-26 24-19; 26-30 25-22! (This bold looking move is the key to White's win. Instead, 25-21 only draws.); 30-25 22-18; 25-22 19-15 (if Black retreats with his king, White exchanges with 10-7; if Black plays 1-5, White exchanges with 10-6) ... White wins. *Analysis by B. Case*

### Lesson 81: The Echelon

The echelon has a number of forms, but a typical example is shown in Diagram 223.

Diagram 223



Fully Developed Echelon Formation

Four general points can be made.

First, it normally comprises several lines of men, arranged in parallel, each with its leader clear of the one in front. This arrangement retains a degree of mobility.

Secondly, it often incorporates the waiting move 32-27 (1-6 for Black). This can be held back for use at an appropriate moment.

Thirdly, it often involves the establishment of a supported man on 16 (17 for Black). This theme is explored in Chapter 11.

And finally, it is only semi-active, and can be opposed by pincers, a triangle or another echelon.

### White Examples

1. **9-13 23-19; 11-16 27-23; 16-20 32-27; 8-11 19-16** (this 2 for 2, which is characteristic in such positions, gains some freedom of movement); 12-19 24-8; 4-11 23-19 (both 22-18 and 23-18 are also good, but this is thematic); 6-9 26-23; 1-6 30-26; 9-14 22-17; 13-22 25-9; 6-13 29-25 ... even position.
2. **9-14 23-19; 11-16 26-23; 16-20 30-26; 8-11 19-16; 12-19 24-8; 4-11 23-19; 6-9 27-23; 1-6 32-27; 9-13** into Example 1.
3. **10-14 24-19; 7-10 28-24; 11-16 32-28; 16-20 22-17; 9-13 25-22 5-9 19-15** (White has a very powerful position, but in checkers things can be transformed in an instant. For example, at this point George O'Connor has shown that the natural 30-25 loses!); 10-19 24-15; 6-10 15-6; 1-10 23-19; 8-11 30-25 (you should work out why the 19-16 3 for 2 doesn't win here); 11-15 27-23; 15-24 28-19 ... White has a big advantage.
4. **10-15 23-19; 7-10 22-18; 15-22 25-18; 9-14** (the natural development) 18-9; 5-14 27-23 (ditto); 11-15 24-20; 15-24 28-19 (in readiness for the 8-11 advance); 8-11 19-16 (the typical break up); 12-19 23-7; 2-11 29-25; 4-8 26-23 ... even position.
5. **10-15 22-18; 15-22 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-19; 6-10 27-23; 8-11 24-20; 15-24 28-19; 5-9 22-18; 2-6 26-22** ... White's position is sound, but he has to proceed with caution. In all probability, more wins have been scored from this landing (see Chapter 13) than any other in the game of checkers.

### Black Examples

1. **9-14 22-17; 5-9 17-13; 1-5 25-22; 14-17** (Partially weakens Black's double-corner, but is necessary in order to open the position. To gain a point you must give a point.) 21-14; 9-25 29-22; 10-15 24-19; 15-24 28-19; 7-10 22-17; 11-15 27-24 ... White is best.
2. **10-14 22-17; 7-10 17-13; 3-7 25-22; 14-17 21-14; 9-25 29-22; 11-15 23-19; 5-9 26-23; 9-14 30-25; 7-11 23-18; 14-23 27-18** ... White has a small advantage.

3. **10-14 22-18; 11-15 18-11; 8-15 24-20; 6-10!** (holding back 4-8 gains a tempo and has been found by analysis to be safest) 28-24; 1-6! 23-19; 9-13! 25-22; 6-9! 29-25; 4-8 26-23; 14-18 23-14; 10-26 19-10; 7-14 31-22 ... even position.
4. **10-14 22-18; 11-15 18-11; 8-15 26-22; 6-10 22-17; 4-8 23-19; 8-11 17-13; 1-6 25-22; 14-17 21-14; 9-25 29-22; 5-9 27-23; 9-14 31-26** ... White holds the edge in the resultant endgame.

### Echelon vs. Echelon

1. **11-15 23-19; 9-13 22-18; 15-22 25-18; 10-14 18-9; 5-14 29-25; 8-11 25-22; 6-10 27-23; 11-15 24-20; 15-24 28-19; 4-8 22-18; 1-5 18-9; 5-14 26-22** ... even position.
2. **11-15 23-19; 9-14 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 6-9 24-20; 15-24 28-19; 9-13 32-27** ("A noteworthy waiting move," per Willie Ryan. Although he goes on to describe the immediate 22-18; 14-17 21-14; 10-17 as dangerous, allowing Black to threaten "infiltration behind the breastworks with the men on 13 and 17," it appears to be perfectly sound after the countering 19-15; 17-22 26-17; 13-22 15-11!; 7-16 20-11.); 4-8 22-18; 1-5 18-9; 5-14 26-22 ...even position.

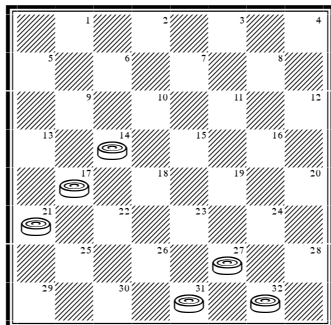
### Echelon vs. Pincers

1. **11-15 23-19; 9-14 22-17; 7-11 25-22; 11-16 26-23; 5-9 17-13; 3-7 29-25; 7-11 24-20; 15-24 28-19; 11-15** (taking the center) 20-11; 15-24 27-20; 8-15 31-27 ... Black has a tiny advantage.
2. **11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 22-17; 7-10 30-26** (28-24 here would be parallel to Example 1); 11-16 26-22 (preparing for the break); 9-13 18-9; 5-14 22-18 (the mirror-image of Example 1); 13-22 18-9; 6-13 25-18; 4-8 29-25 ... White has a small advantage.

### Lesson 82: The Short Dyke

The short dyke is so fundamentally different from the long dyke, that I have kept them completely separate. Although the value of the long dyke is appreciated by players of all standards, the short dyke tends to be a somewhat underestimated weapon. It is essentially a tool of the masters, with the time aspect (see point 3) being a key selling point. First, let's take a look at it.

Diagram 224



Fully Developed Short Dyke Formation

There are six key points:

1. The three men on 14, 17 and 21 give the formation its name, but those on 27, 31 and 32 are important for the purpose of intercepting infiltrating enemy men.
2. It can be erected more easily than the five men of the long dyke.
3. Creating a long dyke without being ahead in development generally requires co-operation from the opponent. This is not the case with the short dyke.
4. It threatens to advance, or exchange, into 10. It has to be said that this requires fine judgment, and is looked at in more detail in Chapter 11.
5. On being blocked from occupying 10 by the move 6-10, it threatens to create twin outposts on 13 and 14 by means of the exchange 17-13; 10-17 21-14. These outposts serve to apply pressure in the double-corner zone and are not easily removed. For example, a 2 for 1 with 6-9 13-6; 2-18 or 6-9 13-6; 1-17 (depending on whether 1-6 or 2-6 has been played earlier), can be met with a 2 for 1 in return, and may create weaknesses for Black in the late midgame.
6. It can be an effective counter to a long dyke.

### White Examples

1. **10-15 21-17; 11-16** 17-14; 9-18 23-14; 8-11 22-17; 4-8 25-21 (Erected!); 6-10 (blocking White off) 24-20; 1-6 17-13 (the exchange referred to in the introduction); 10-17 21-14; 16-19 (taking a key square) 29-25; 6-9 13-6; 2-18 26-23 19-26 30-14 ... even position.
2. **10-15 22-17; 11-16** 17-14; 9-18 23-14; 8-11 21-17 into Example 1.

3. **10-15 22-17; 6-10** 17-14; 9-18 23-14; 10-17 21-14; 1-6 25-21; 11-16 29-25; 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 ... White is very powerful.
4. **11-15 21-17; 9-13** 25-21; 8-11 17-14 (This is a double-edged defense. On the whole, modern day players prefer the conservative 30-25.); 10-17 21-14; 6-10 22-17; 13-22 26-17; 1-6 29-25; 4-8 25-21; 15-19 23-16; 12-19 24-15; 10-19 ... Black is strong.
5. **10-15 22-17; 7-10** 17-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-16 29-25; 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 ... White has the advantage, but with the man on 1 rather than 3, is not nearly as strong as in Example 3.
6. **11-16 22-17; 7-11** 17-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-15 into Example 5.
7. **11-16 22-18; 7-11** 18-14; 10-17 21-14; 9-18 23-14 3-7 25-21; 11-15 into Example 5.
8. **10-15 22-17; 15-19** (known as the *Skull-cracker* and very weak for Black) 24-15; 11-18 23-14; 9-18 26-23 (of course, exchanging off the weak outpost with 25-22, 18-25 29-22 would completely sacrifice White's huge advantage); 6-9 23-14; 9-18 30-26; 5-9 17-14; 1-5 (9-13 is perhaps easier, but everything is relative!) 21-17!; 9-13 25-21; 13-22 26-17 ... White is very powerful.

### Black Examples

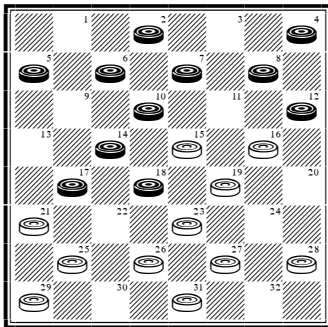
1. **11-15 22-17; 15-19** 24-15; 10-19 23-16; 12-19 25-22; 8-11 30-25; 4-8 22-18; 11-16 17-14; 8-12 (Erected!) 27-23 (blocking Black off); 16-20 (the standard exchange) 23-16; 12-19 25-22; 9-13 29-25; 6-9 31-27; 1-6 ... even position.
2. **11-15 23-18; 15-19** 24-15; 10-19 21-17; 12-16 17-14 (27-24; 8-12!—a lovely *zwischenzug* or “in-between move”— 24-15; 7-10 17-13; 10-19 22-17; 4-8 into Example 3); 8-12 27-23 (best, since 25-21 permits the characteristic 19-23! dig and Black is strong); 4-8 32-27; 16-20 23-16; 12-19 25-21; 8-12 29-25; 9-13 ... even position.
3. **11-15 23-18; 15-19** 24-15; 10-19 22-17; 8-11 27-24; 4-8 24-15; 7-10 17-13; 10-19 21-17; 11-16 25-21; 3-7 29-25; 19-23! 26-19; 16-23 28-24 ... even position.

4. **11-15 23-18; 15-19** 24-15; 10-19 22-17; 12-16 25-22; 8-12 17-13; 4-8 22-17; 7-10 (the thematic 19-23 exchange also draws) 17-14; 10-17 21-14; 3-7 29-25; 8-11 27-23; 16-20 23-16; 12-19 31-27 ... even position.
5. **12-16 23-18; 16-19** 24-15; 10-19 21-17; 11-16 into Example 2.
6. **12-16 23-18; 16-19** 24-15; 10-19 22-17; 11-16 into Example 4.

### Lesson 83: The Mixed Formation

As the name implies, this formation—which is very hard to pin down—is characterized by a complete jumble of men in the center of the board, often created when one side’s dyke outpost is countered by the other side’s mill outpost. Diagram 225 is typical. Just as some players seek long dyke formations whenever possible, and others triangle formations, those who love complications constantly endeavor to “mix things up.”

Diagram 225



Typical Mixed Formation: Black to Play

There are three key points.

1. Because there are so many contact points between the opposing forces, tactical considerations run high in the mixed formation. Sight-solving the positions given under the chapters on Advanced Tactics together with the development of the visualization skills detailed in Lesson 50, are vital in order to develop the necessary armory.
2. In the highly complex positions which are typical of the mixed formation, simplification is rarely a safe option.
3. Dozens of sound mixed formations exist; I have simply made a selection. For players of a speculative disposition there are dozens of unsound ones to choose from too!

### Examples

1. **9-13 23-19; 10-14** 19-15 (establishing an outpost on 15); 11-18 22-15; 14-18! (running off the man with 7-11 is the conservative option) 24-19; 5-9 26-23; 9-14 28-24; 7-10 24-20; 3-7 30-26; 1-5 32-28; 13-17 20-16 (Diagram 225) ...even position.
2. **9-14 22-18; 5-9** 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-14; 9-13 29-25; 3-7 31-27; 1-5 ... even position.
3. **9-14 22-18; 5-9** 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-13; 9-14 29-25; 8-12 31-27 ... even position.
4. **9-14 23-19; 5-9** 19-15; 11-18 22-15; 10-19 24-15; 12-16 25-22; 7-10 27-24; 10-19 24-15; 16-19 into Example 2.
5. **12-16 23-18; 16-19** 24-15; 10-19 27-24; 7-10 24-15; 10-19 18-15; 11-18 22-15; 9-14 25-22; 5-9 into Example 2.
6. **12-16 23-18; 16-19** 24-15; 10-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 9-14 25-22; 5-9 22-17; 14-18 17-14; 9-13 29-25; 3-7 30-26 (31-26 into Example 2); 1-5 ... even position.
7. **12-16 23-18; 16-19** 24-15; 10-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 9-14 25-22; 5-9 22-17; 14-18 17-13; 9-14 29-25; 8-12 30-26 (31-26 into Example 3); 12-16 ... Black has the edge.
8. **12-16 23-18; 16-19** 24-15; 10-19 18-15; 11-18 22-15; 7-11 27-24; 11-18 24-15; 9-14 28-24; 5-9 26-22; 9-13 24-20; 3-7 20-16 ... even position.
9. **11-16 22-18; 16-19** 24-15; 10-19 23-16; 12-19 27-24; 7-10 24-15; 10-19 18-15 into Example 5.
10. **11-16 22-18; 16-19** 24-15; 10-19 23-16; 12-19 18-15 into Example 6.
11. **10-14 22-18; 7-10** 25-22; 11-16 24-20; 16-19 23-16; 12-19 18-15; 14-18 29-25; 9-14 20-16; 5-9 27-24; 8-12 16-11; 3-8 31-27 ... even position.
12. **11-16 24-20; 16-19** 23-16; 12-19 22-18; 10-14 18-15; 7-10 25-22 into Example 11.



13. **10-14 22-17; 14-18** 23-14; 9-18 24-19; 11-16 19-15; 16-19 17-14; 12-16 21-17; 8-12 25-21 (Two short dykes in opposition and a mixed formation to boot!); 19-23! 26-19; 16-23 14-10!; 7-14 17-10 ... even position.
14. **11-16 24-20; 16-19** 23-16; 12-19 22-18; 10-14 18-15; 14-18 21-17; 9-13 17-14 ... even position.
15. **10-14 23-19; 14-18** 22-15; 11-18 19-15; 12-16 21-17; 9-13 17-14; 16-19 26-22 (24-20 into Example 14) ... even position.
16. **9-14 23-19; 14-18** 22-15; 11-18 19-15; 10-19 24-15; 7-10 26-22; 10-19 22-15 ... even position.
17. **9-14 23-19; 14-18** 22-15; 11-18 19-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 12-16 28-24; 16-19 24-20; 5-9 21-17; 9-13 17-14; 3-7 ... even position.
18. **9-14 23-19; 14-18** 22-15; 11-18 26-22; 7-11 22-15; 11-18 19-15; 10-19 24-15; 5-9 21-17; 9-13 17-14; 13-17 28-24; 12-16 24-20; 16-19 20-16 ... even position.
19. **10-14 24-19; 14-18** 22-15; 11-18 23-14; 9-18 19-15 into Examples 16 and 17.
20. **11-15 22-17; 9-13** 17-14; 10-17 21-14; 8-11 23-19!; 15-18 26-23; 13-17 19-15; 4-8 24-19; 6-9 28-24; 9-13 24-20; 2-6 32-28; 17-21 28-24 ... and a drawing shot awaits!

### Lesson 84: The Open Formation

As mentioned when discussing the phalanx, John Drummond, one of the game's early authorities, favored the open formation. Although compared with the often fraught nature of the phalanx it is innocent in appearance, in the hands of a skillful practitioner many wins are scored.

Curiously enough, as the brilliant writer Arthur Reisman observed, playing an expert the novice will typically seek to simplify matters in the mistaken belief that this will improve his chances. In fact, his best hope of a fluke when playing "skittles" checkers, is to keep the position as complicated as possible. Truth be told, he has little hope either way.

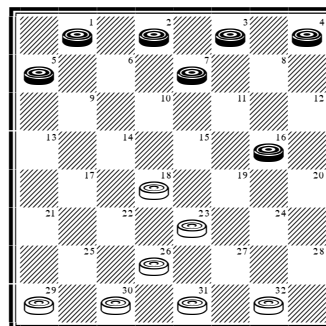
Under the 3-move restriction, the two leading exponents of this style have undoubtedly been Asa Long and Dr. Marion Tinsley, their success being

due to tremendous attention to detail and an almost machine-like accuracy in prosecuting a win.

Of course, this approach does not find favor with everyone, although few would be unhappy with the results! Even Derek Oldbury, perhaps its most fervent critic, found the need to modify his style in the early 1980s, partially embracing the open formation where he would previously have rejected it. But as he confided to me after the 1982 US National tournament, it didn't come naturally to him and his success was limited.

The main characteristic of the open formation, the antithesis of the mixed formation, is the lack of entanglement of the opposing forces, often instigated by an early 2 for 2. This absence of contact points greatly reduces the tactical possibilities. In terms of a general strategy, one should endeavor to make non-committal waiting moves, taking care not to advance any man to a square where it might become a liability.

Diagram 226



Typical Open Formation: White to Play

### Examples

1. **9-13 22-18; 6-9** 18-14; 9-18 23-14; 10-17 21-14; 12-16 26-22; 11-15 27-23; 16-19 23-16; 7-11 16-7; 3-26 30-23 5-9 25-22 ... White has a small advantage.
2. **9-14 22-18; 10-15** 18-9; 5-14 23-18; 14-23 26-10; 7-14 27-23; 11-15 25-22; 8-11 24-19; 15-24 28-19 ... even position.
3. **10-15 23-18; 9-14** 18-9; 5-14 22-18 into Example 2.
4. **9-14 22-18; 11-16** 18-9; 5-14 23-19; 16-23 27-9; 6-13 24-19; 8-11 26-23; 11-15 28-24 ... White has the advantage.
5. **9-14 24-20; 11-16** 20-11; 8-15 23-18; 14-23 27-11; 7-16 22-18 ... even position.

6. **10-14 22-17; 11-15** 17-10; 7-14 23-18; 15-22 26-10; 6-15 25-22; 3-7 27-23; 8-11 24-19; 15-24 28-19 ... even position.
7. **10-14 23-19; 11-15** 19-10; 6-15 22-18; 15-22 26-10; 7-14 25-22; 8-11 24-19; 1-6 27-23; 6-10 22-18 ... even position.
8. **10-14 22-17; 11-16** 17-10; 6-15 23-19; 16-23 26-10; 7-14 into Example 7.
9. **10-14 22-17; 11-16** 17-10; 6-15 24-19; 15-24 28-19; 8-11 25-22; 7-10 22-18; 9-14 18-9; 5-14 26-22 ... even position.
10. **10-14 22-17; 11-16** 17-10; 6-15 24-19; 15-24 27-11; 8-15 23-18; 15-22 25-18 ... even position.
11. **10-15 23-19; 11-16** 19-10; 6-15 24-19; 15-24 27-11; 8-15 22-18; 15-22 25-18 into Example 10.
12. **10-14 22-18; 6-10** 25-22; 11-15 18-11; 8-15 23-18; 14-23 27-11; 7-16 22-18; 9-14 18-9; 5-14 29-25; 4-8 25-22 ... White has a small advantage.
13. **11-15 23-18; 8-11** 27-23; 10-14 22-17; 15-22 17-10; 6-15 25-18; 15-22 26-17 into Example 12 CR (with the colors reversed).
14. **10-14 22-18; 11-15** 18-11; 8-15 23-18; 15-22 25-18; 14-23 27-18 ... even position.
15. **11-15 23-18; 10-14** 18-11; 8-15 22-18 into Example 14.
16. **10-14 24-20; 11-15** 22-18; 15-22 25-18; 12-16 20-11; 8-22 26-10; 6-15 21-17 ... even position.
17. **10-14 24-20; 11-16** 20-11; 8-15 23-18; 14-23 26-10; 6-15 28-24 ... even position.
18. **11-16 23-18; 10-14** 24-20; 14-23 20-11; 8-15 26-10 into Example 17.
19. **10-15 21-17; 9-13** 17-14; 15-18 22-15; 11-18 26-22; 12-16 22-15; 7-10 14-7; 3-26 30-23 (31-22 is also good); 6-10 25-22 ... White has a definite advantage.
20. **10-15 21-17; 9-13** 17-14; 11-16 23-19; 16-23 26-10 (27-11 is also good); 6-15 27-23; 8-11 32-27 ... White has a definite advantage.
21. **10-15 21-17; 9-13** 17-14; 11-16 22-17; 13-22 25-11; 8-15 23-19 (gives up White's advantage); 16-23 26-10; 6-15 29-25 ... even position.
22. **10-15 22-17; 9-13** 17-14; 11-16 21-17 into Example 21.
23. **10-15 21-17; 9-13** 17-14; 11-16 24-20; 8-11 27-24; 6-9 23-19; 16-23 26-10; 9-18 22-8; 7-14 32-27; 4-8 27-23 ... White has a small advantage.
24. **10-15 21-17; 11-16** 24-19; 15-24 28-19; 9-14 17-10; 6-24 27-11; 8-15 22-18; 15-22 25-18; 12-16 (Diagram 226) ... Black has a small advantage.
25. **11-15 23-18; 9-14** 18-9; 5-14 22-17; 12-16 24-19; 16-23 27-9; 6-22 25-11; 8-15 21-17 into Example 24 CR.
26. **10-15 22-17; 11-16** 24-19 (23-19 leads to another open formation); 15-24 28-19; 9-14 17-10; 6-24 27-11; 8-15 21-17 ... even position.
27. **11-16 23-18; 9-14** 18-9; 5-14 24-19; 16-23 27-9; 6-13 22-17; 13-22 25-18 into Example 26 CR.
28. **11-15 23-19; 9-13** 22-18; 15-22 25-18; 10-15 18-11; 7-23 27-18; 12-16 29-25 ... even position.
29. **11-16 22-18; 16-19** 24-15; 10-19 23-16; 12-19 21-17; 9-14 17-10; 7-23 27-18; 3-7 25-22 ... White has a small advantage.
30. **12-16 23-18; 16-19** 24-15; 10-19 21-17; 9-14 17-10; 7-23 27-18; 11-15 18-11; 8-15 22-18; 15-22 25-18 ... White has the edge.
31. **12-16 23-18; 16-20** 24-19; 11-15 (Not 8-12?? of course!) 18-11; 7-23 26-19; 8-11 22-18; 4-8 25-22; 2-7 29-25; 9-13 31-26 ... even position.
32. **12-16 24-19; 16-20** 23-18 into Example 31.

## Chapter 11: Squares

### Introduction

In the previous chapter we saw how men could combine to create a variety of useful formations. It is also important to appreciate the value of individual squares, and the way in which they may affect the midgame strategy.

### Lesson 85: The Sunken Man on Square 5 (28 for Black)

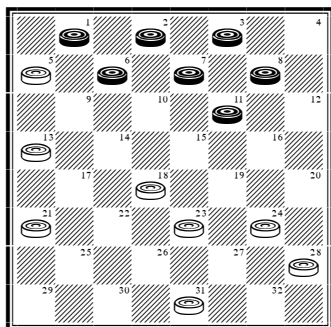
Generally speaking, unless there is a good reason for doing so (normally connected with timing) it is unwise to enter square 5, the dog hole, early in the game when your opponent has a man on 1. There are three main reasons:

1. The man is rendered immobile until 1 is vacated. (If ever!)
2. Your opponent may use this man to build on, by placing men on 9 and 14.
3. In the endgame, the pivot man on 5 may allow your opponent to draw with a man down or win with level pieces.

However, later in the game, as Examples 5 through 12 reveal, entering this square may be perfectly sound.

### Examples

Diagram 227



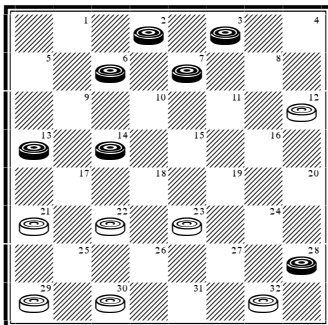
Black to Play

1. **11-15 23-19; 9-14 22-17; 5-9 17-13; 14-18!** (Known as the *Fife*, this is the most famous of all the “gambits.” These are dealt with more thoroughly in Book 3.) 19-16; 12-19 26-23; 19-26 30-5; 15-18 25-22; 18-25 29-22; 10-14 22-18; 14-23 27-18; 8-11 32-27; 4-8 27-23 (Diagram 227) ... Although a man down, Black is

amply compensated for the following reasons: White’s man on 5 is completely out of play; Black’s position is intact, whereas White’s is shattered; after disregarding the man on 5, White is a remarkable 9 moves ahead in development.

2. **9-14 23-18; 14-23** (the toughest ballot) 27-18; 5-9 26-23; 12-16 30-26; 16-19 24-15; 10-19 23-16; 11-20 22-17; 7-11! (a remarkable positional sacrifice) 18-15 (best); 11-18 28-24; 20-27 32-5; 8-11 26-23; 4-8 ... Black is strong.
3. **9-14 22-18; 5-9 18-15?!** (Willie Ryan’s *Bronx Express* opening which, according to Richard Fortman, many attempted to derail!); 11-18 21-17; 14-21 23-5; 12-16 (operating on the opposite wing, the correct policy) 25-22; 8-11 24-20; 4-8 ... Black is strong.
4. **11-15 24-20; 8-11 28-24; 4-8 23-19; 12-16!** (Although seemingly contrary to the general principles outlined above, this is perfectly sound. The truth is that Black has stronger moves available in 15-18 and 9-14, and that this is a sacrifice of strength in order to get onto original territory.) 19-12 15-18 22-15; 10-28 21-17; 11-15 17-13; 9-14! (After the lazy 8-11? 25-22 Black realizes that 9-14 is unavailable because of the shot. Can you see it?) 25-22; 6-10 29-25 ... even position.
5. **9-14 22-18; 5-9 24-19; 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 22-18; 11-16 29-25; 7-11 18-15!** (because this condemns a Black man to the dust hole and the forces are considerably reduced, this is sound, and preferred by many to 25-22); 11-18 21-17; 14-21 23-5; 16-23 26-19 ... Black has a tiny edge.
6. **9-14 24-19; 5-9 22-18** into Example 5.
7. **9-14 24-20; 5-9 22-18; 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 24-19** into Example 5.
8. **9-14 22-18; 5-9 24-19; 11-15 18-11; 8-24 28-19; 4-8 26-22; 8-11 27-24; 1-5 22-18; 9-13 18-9; 5-14 31-26 (or 25-22; 11-15 30-25; 15-18!); 11-15 26-22; 15-18!** (the forces have been reduced and Black has nothing to fear) 22-15; 12-16 19-12; 10-28 25-22 (Diagram 228) ... even position.

Diagram 228



Black to Play

9. **9-14 24-19; 11-15 22-18; 15-24 18-9; 5-14 28-19; 8-11 25-22; 11-15 32-28; 15-24 28-19; 7-11 22-18; 6-9 18-15!; 11-18 21-17; 14-21 23-5; 4-8 29-25; 8-11 25-22; 3-7 26-23; 11-16 27-24 ... even position.**
10. **9-14 23-18; 14-23 27-18; 5-9 26-23; 11-15 18-11; 8-15 22-18; 15-22 25-18; 4-8 29-25; 8-11 32-27; 10-14 18-15!; 11-18 21-17; 14-21 23-5; 7-11 27-23; 6-10 25-22; 3-7 24-19; 11-16 28-24 into Example 9.**
11. **11-15 24-19; 15-24 28-19; 8-11 22-18; 9-14 18-9; 5-14 (into Example 9) 25-22; 11-15 22-18; 15-22 26-17; 4-8 29-25; 8-11 25-22; 11-15 27-24; 15-18! 22-15; 12-16 19-12; 10-28 17-10; 7-14 ... Black has a slight edge.**
12. **10-15 23-18; 6-10 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 15-18 (8-11 is more usual) 26-22; 2-6 22-15; 12-16 19-12; 10-28 25-22 ... White has a working advantage.**

In the following game White takes a calculated gamble in entering square 5, and pays the price when Black counters correctly.

**Illustrative Game 8: 9-13 21-17; 5-9 25-21; 11-15 29-25; 9-14 23-18; 14-23 27-11; 8-15 17-14; 10-17 21-14; 12-16 24-20; 16-19 32-27; 4-8 25-21; 8-12 27-24; 3-8 14-9; 7-11 26-23; 19-26 30-23; 6-10 9-5?!; 10-14! (2-6? 21-17!; 6-9 23-18; 12-16 31-27 ... White wins: D. Hyde vs. E. Lowder 1983) 24-19?; 15-24 28-19; 2-6 22-18; 6-9 19-15; 13-17 15-10; 17-22 10-6; 1-10 5-1; 22-25 1-6; 9-13 6-15; 25-30 18-9; 11-27 31-24; 8-11 9-6; 30-26 6-2; 26-31 2-6; 31-27 6-10; 27-32 10-14; 32-28 24-19; 28-24 19-15; 11-18 14-23; 24-19 23-16; 12-19 ... Black wins (First Position).  
*R. Pask vs. M. Murphy 1986***

### Lesson 86: The Advanced Man on Square 9 (24 for Black)

Providing it has adequate support, a man posted deep in the opponent's territory (square 9, 10 or 11) will often prove to be a real thorn in the side.

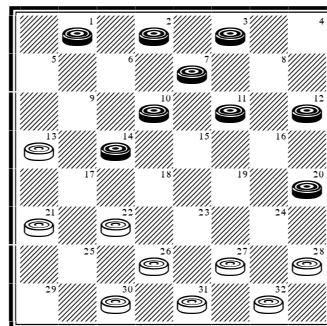
Of these three squares, the advance with 13-9 is perhaps the easiest to assess. It is normally profitable when the following conditions are in place:

- Black's double-corner is open, with both 5 and 6 vacated;
- White has supporting men on 21 and 22.

Typically, White retains the man on 9 for as long as possible, often supporting it with a man on 13. Should Black threaten the man on 9 immediately, it can often be sacrificed to advantage, running the man on 22 through for a free king. Of course, if Black is able to quickly force the man on 9 into 5, then White may have to labor under the disadvantages discussed in Lesson 85.

#### Examples

Diagram 229



White to Play

1. **12-16 22-17; 16-19 24-15; 10-19 23-16; 11-20 25-22; 6-10 22-18; 8-11 17-13; 9-14!?** (opens up Black's double-corner: 1-6! is called for) 18-9; 5-14 29-25; 4-8 25-22; 8-12? (2-6 permitting the elbow with 22-17 is best) (Diagram 229).

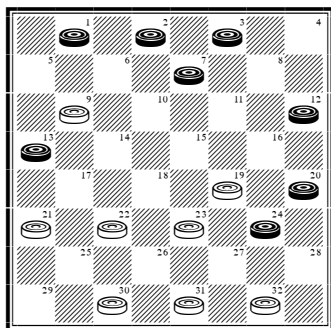
Continue from Diagram 229: ... 13-9!; 10-15? 26-23; 7-10 30-26; 3-7 28-24; 11-16 22-18; 15-22 26-17 ... White has a winning position.

2. **12-16 21-17; 16-19 24-15; 10-19 23-16; 11-20 25-21; 6-10 22-18; 9-14?! 18-9; 5-14 29-25; 8-11 25-22; 4-8 17-13? (into Example 1, but 26-23! is best); 11-15? (no better than 8-12)**

13-9!; 14-18 22-17; 10-14 (removes the powerful supporting man on 17, but simply converts one weakness into another) 17-10; 7-14 26-23! (gains a tempo, because Black is unable to play 18-22); 8-11 31-26! (credit Leo Levitt); 11-16 28-24!; 1-5 30-25! ... White has a winning position.

3. **Illustrative Game 9: 9-13 24-19; 11-16 22-18; 8-11 18-14; 10-17 21-14; 6-9 28-24; 9-18 23-14; 16-23 27-18; 12-16!** (The more sober 1-6 26-23; 6-9 closes the hole on 9 and is safer for a draw. However, I was young and daring at the time!) 26-23; 16-20 24-19 (32-27 is a stronger option); 4-8 25-22; 20-24! (limiting White's freedom of movement, and taking the chance to invade before White plays 31-27 or 32-27) 29-25; 8-12 25-21? (30-26 draws comfortably); 11-16 14-9; 5-14 18-9; 16-20 (Diagram 230).

Diagram 230



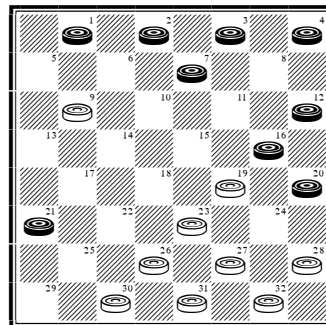
White to Play

Continue from Diagram 230: ... 23-18 (19-15 also lost: D. Oldbury vs. J. Marshall 1955); 1-5 9-6; 2-9 18-15; 9-14 15-10; 14-18 22-15; 7-14 15-10; 14-18 10-6; 5-9 6-2; 9-14 31-26; 24-27 32-23; 18-27 26-22; 27-31 2-6; 31-27 6-9; 14-18 22-15; 27-23. Black wins. *R. Pask vs. J. Grant 1981*

4. **Illustrative Game 10: 9-14 22-18; 11-16 18-9; 5-14 24-19; 8-11 25-22; 16-20?** (the natural 11-15 is best) 22-18 (of course!); 14-17 21-14; 10-17 29-25! (forcing the Black man into the dog hole); 17-21 18-14; 6-10 25-22; 10-17 22-13; 11-16 13-9! (Diagram 231).

Continue from Diagram 231: 7-10 (the man on 9 finds support in a different way here; Black can't play 1-5 because of 19-15; 5-14 23-19; 16-23 27-9) 26-22 (bringing up the troops); 3-8 31-26; 8-11 22-18; 10-14 26-22; 1-6 9-5; 4-8 18-9; 6-13 5-1; 2-7 1-5; 7-10 22-18. White wins. *O. Robilliard vs. R. Pask 1988*

Diagram 231



Black to Play

5. **Illustrative Game 11: 10-15 23-18; 11-16 18-11; 8-15 22-18; 15-22 25-18; 16-20 24-19; 4-8 29-25; 9-14 18-9; 5-14 25-22; 8-11 27-23; 6-10 19-16; 12-19 23-16; 20-24! 28-19; 11-20 26-23; 20-24!** (Kenneth Grover may not have patented this maneuver, but he was certainly fond of it and frequently used it to advantage. Here, it forces a clean-cut draw.) 22-18; 1-5 18-9; 5-14 32-28; 7-11 19-16; 11-20 28-19; 20-24! 30-26; 24-28 26-22; 2-7 22-18; 14-17 21-14; 10-17 19-15; 7-11 15-8; 3-12 23-19; 28-32. Drawn. *K. Grover vs. R. Fields 1946*

Sometimes, as the following game shows, even the most carefully prepared player is not able to prevent his opponent invading in the way we have discussed.

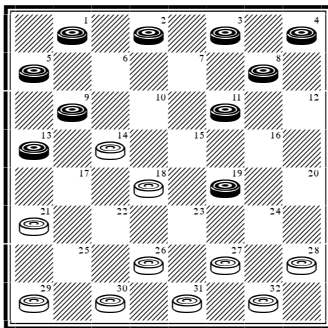
6. **Illustrative Game 12: 11-16 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 6-10 29-25; 10-17 22-13; 7-10 24-19; 11-15 27-23; 15-24 28-19; 20-24! 25-22; 4-8 22-18 3-7 19-16!** (leads to a quick clearance); 12-19 23-16; 8-12 32-28; 12-19 18-14; 10-17 26-22; 17-26 30-16; 24-27 31-24; 7-10 16-11; 10-14 24-19; 14-18 28-24; 18-23 24-20. Drawn. *B. Case vs. A. Long 1952*
7. **10-15 24-20; 15-19 23-16; 12-19 22-18; 9-14 18-9; 5-14 25-22; 11-15** (into Lesson 77, Black Example 7, a useful transposition) 22-17; 6-10 29-25; 8-11 17-13; 4-8 (encouraging the invasion with 13-9, which would be weak here) 25-22 (wisely declined as White is not yet in position); 2-6 (now necessary) 22-17 ... even position.
8. **11-16 23-18; 9-14 18-9; 5-14 24-19; 16-23 27-9; 6-13 22-18; 8-11 26-23; 12-16 28-24; 4-8 24-19; 16-20 18-14; 10-17 21-14; 20-24! 25-22; 8-12 29-25; 11-16 25-21** and now the 7-10 ex-

change leads to a safe draw, whereas 16-20? is a case of overreaching in an attempt to win.

### Lesson 87: The Advanced Man on Square 10 (23 for Black)

In the absence of any of the Black men on 1, 2 and 3, an advanced man on square 10 is almost always strong since it can't be squeezed. When they are present however, mature judgment is required. Soundly employed, such an advance can be extremely intimidating.

Diagram 232



White to Play

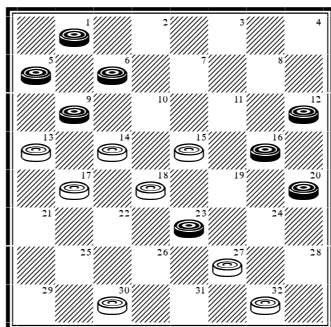
1. **11-15 22-17; 15-19** 24-15; 10-19 23-16; 12-19 25-22; 9-13 (unusual, but a perfectly good attack) 17-14; 6-9 22-18; 7-11!? (Derek Oldbury played this in a 1958 game with Dr. Marion Tinsley, later claiming that he would have played the better 8-11 had he not been blindly following Tinsley's own play!) (Diagram 232).

Continue from Diagram 232: ... 14-10!; 9-14 (11-15 also draws) 18-9; 5-14 27-23; 11-16? 31-27!; 8-11 29-25; 2-7 25-22; 4-8 22-18; 8-12 18-9; 7-14 30-25; 11-15 27-24 ... White has a winning position.

2. **11-15 21-17; 9-13** 25-21; 15-19 24-15; 10-19 23-16; 12-19 into Example 1.
3. **11-15 23-18; 15-19** 24-15; 10-19 21-17; 12-16 17-14; 8-12 25-21?!; 19-23! 26-19; 16-23 21-17; 4-8 31-26; 8-11 26-19; 6-10 28-24; 1-6 24-20 ... Black has the advantage.
4. **9-13 22-18; 6-9** (a ballot massively in favor of White) 18-14; 9-18 23-14; 10-17 21-14; 12-16 26-22; 11-15 24-20; 16-19 27-24 (against 22-18; 15-22 25-18; 7-11 27-24; 19-23! again draws, although White holds the advantage); 19-23! 24-19; 15-24 28-19 ... White holds the advantage.

5. **10-14 24-20; 7-10** 28-24; 11-15 23-19; 8-11 22-17; 15-18 17-13; 18-23! 27-18; 14-23 25-22; 9-14 22-18; 4-8 18-9; 5-14 ... Black has snatched the initiative and advantage in a ballot where White is strongly favored.
6. **10-14 23-19; 6-10** (for many years this ballot, which strongly favors White, was unfairly barred) 19-15; 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 14-17 21-14; 9-18 28-24; 12-16 24-20; 16-19 15-10!; 19-23! 20-16 ... White has the advantage.
7. **9-13 23-19; 6-9** 19-15; 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 13-17 21-14; 9-18 (into Example 6) 28-24; 12-16 24-20; 16-19 25-21; 5-9 29-25; 9-13 15-10! ... White has the advantage.
8. **11-16 24-20; 16-19** 23-16; 12-19 22-18; 10-14 18-15; 7-11?! (opens up a gaping hole in Black's single-corner and is highly aggressive) 27-24; 11-18 24-15; 8-12 28-24; 4-8 24-19; 3-7 26-22; 9-13 20-16 (32-27! is best and leaves White powerfully situated); 18-23! ... Black has the advantage.
9. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 14-18? (An extremely doubtful "plunger." Any draw after this is definitely Black's problem.) 21-17! (logical and best; credit the great Samuel Gonotsky); 7-11 28-24; 11-16 17-13!; 16-23 26-19; 9-14? 15-10!; 6-15 19-10; 12-16? 22-15; 14-18 25-22; 18-25 29-22; 2-6 13-9!; 6-13 30-26 ... White has a winning position.
10. **10-15 22-17; 7-10** 17-14; 10-17 21-14; 9-18 23-14; 12-16?! (The solid and correct move is 3-7, as shown in Lesson 77, White Example 11. This is virtually without precedent.) 25-21; 16-19 29-25; 6-9? 14-10! (It is rare indeed to move, rather than exchange into 10, but is called for here. Credit the great Dr. Marion Tinsley.); 8-12 21-17!; 9-13 17-14; 4-8 25-22; 12-16 27-23; 2-7 23-18 ... White has a winning position.
11. **Illustrative Game 13: 11-15 23-18; 15-19** 24-15; 10-19 22-17; 8-11 27-24; 4-8 24-15; 7-10 17-13; 10-19 21-17; 11-16 25-21; 2-7 (3-7 is more natural, retaining the man on 2, but this is sound too) 29-25; 7-10 17-14; 10-17 21-14; 8-11 31-27; 19-23! 26-19; 16-23 28-24; 11-16 24-19; 16-20 25-22; 3-7 22-17; 7-11 19-15; 11-16 (Diagram 233).

Diagram 233



White to Play

Continue from Diagram 233: ... 15-10! (took my worthy opponent completely by surprise); 6-22 13-6; 1-10 27-18; 16-19 14-7; 12-16 7-3; 22-26 30-23; 19-26. Drawn. *T. Landry vs. R. Pask 1985*

### Lesson 88: The Advanced Man on Square 11 (22 for Black)

In the absence of a Black man on 3, White is able to advance to 11 with impunity. A man on this square has several good features.

1. It ties down the men on 2 and 4 to the defense of the king-row, and effectively leaves White playing with a spare man.
2. It undermines any attempt on Black's part to create an effective long dyke.
3. It prevents Black from creating an alignment of three men on 7, 10 and 14, such as mentioned in Lesson 35, Note M.

A good way to launch an attack on the single-corner is to post an outpost man on 15 and threaten to exchange with 15-11. This is particularly effective when there is a Black man on 13 and the outpost is supported "long-distance" with the threat of a further exchange with 21-17 or 22-17.

Note: Even when there is a man on 3, advancing to 11 sometimes proves to be an effective, and possibly essential, counter-attack.

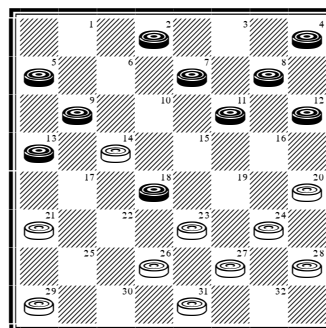
### Examples

1. **Illustrative Game 14: 10-14 22-18; 12-16** (incredibly tough for Black, another gambit addressed in Book 3) 24-20; 16-19 23-16; 14-23 26-19; 8-12 31-26; 6-10 27-23; 11-15 16-11; 15-24 28-19; 7-16 20-11; 3-8 19-16!; 8-15! 32-27!; 12-19 23-16; 15-19 16-11!; 10-14? (loses; 1-6 draws) 25-22; 9-13 29-25; 1-6 26-23; 19-26 30-23; 6-9 23-19. *White wins. D. Hyde vs. P. McCarthy 1984*

2. **Illustrative Game 15: 9-14 22-17; 11-16** 25-22; 16-19 24-15; 10-19 23-16; 12-19 17-10; 6-15 21-17; 5-9 27-24; 2-6 22-18; 15-22 24-15; 9-13 26-23? (As the great Don Lafferty pointed out when making the same howler some years later, this is a case of White not even looking one move ahead! Instead, 32-27 retains White's edge.); 7-10! (as proof of the previous point, as soon as Black played this I knew I was lost) 23-19 (30-26; 10-19 23-16 is equally hopeless after 8-11 16-7; 3-10 in reply); 8-11 15-8; 4-11 32-27; 6-9 30-25; 1-5 25-18; 13-22 (the man on 22 is overpowering) 28-24; 3-8 24-20; 8-12. Black wins. *A. Long vs. R. Pask 1983*

3. **Illustrative Game 16: 9-13 24-20; 6-9 22-18; 10-15 18-14; 9-18 23-14; 1-6 25-22; 15-18!** (establishing an outpost man) 22-15; 11-18 26-23 (for 28-24?! see Example 4); 8-11 28-24; 3-8! (supporting the outpost man) 30-26? (This loses. Instead, 32-28; 6-9 30-25 leads to a sound draw.); 6-9 32-28 (Diagram 234).

Diagram 234



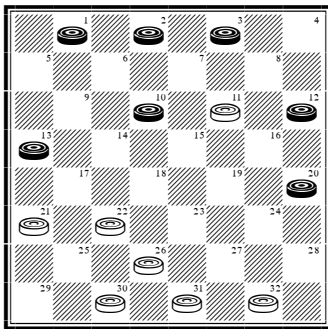
Black to Play

Continue from Diagram 234: 18-22! 26-17; 13-22 21-17; 9-18 23-14; 11-15 24-19; 15-24 28-19; 8-11 27-23; 2-6 23-18; 6-10 20-16; 11-20 18-15; 12-16 15-6; 16-23 6-2; 7-11 2-7; 11-16 7-11; 23-26. Black wins. *M. Tinsley vs. H. Orton 1956*

4. **Illustrative Game 17: 9-13 24-20; 6-9 22-18; 10-15 18-14; 9-18 23-14; 1-6 25-22; 15-18 22-15; 11-18 28-24! (allows Black to seize the initiative); 18-22! 26-17; 13-22 30-26? (27-23 is called for); 6-9 26-17; 9-18 17-14? (loses by force); 18-23! 27-18; 12-16 20-11; 8-22 32-27; 4-8 27-23; 8-11 21-17; 2-6 24-19; 6-10 23-18; 3-8 31-27; 22-26 27-24; 26-30 24-20; 30-26 29-25; 8-12 25-21; 26-22. Black wins. R. Pask vs. N. Proffitt 1986**

5. **Illustrative Game 18: 9-13 24-20; 6-9 22-18; 11-16?! (Although this is extremely natural, detailed analysis has shown it to be inferior, with 10-15 instead favored. By way of explanation, it might be said that the unnatural position brought about by Black's 2<sup>nd</sup> move, 6-9, calls for an unnatural response—another anti-book candidate.) 20-11; 8-22 25-18; 4-8 29-25; 8-11 28-24; 9-14 18-9; 5-14 25-22; 11-15? 24-20; 7-11 20-16!; 11-20 (12-19 23-7; 2-11 leaves Black so far ahead in time that White can easily run him out of good moves) 23-18; 14-23 27-11 (Diagram 235)**

Diagram 235

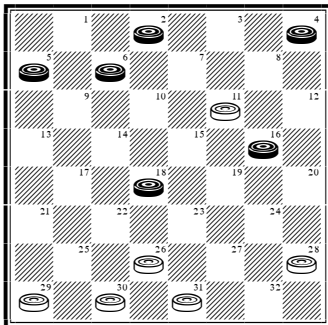


Black to Play

Continue from Diagram 235: 12-16 26-23!; 20-24 (Black does his best to counter-attack, but White prosecutes the win with absolute precision) 23-18!; 16-20 30-26!; 2-6 18-14!; 10-17 21-14; 1-5 22-17; 13-22 26-17; 6-9 14-10; 9-13 17-14; 13-17 10-6; 17-22 6-1; 22-25 1-6; 25-30 6-10. White wins. **H. Orton vs. M. Tinsley 1956**

6. **Illustrative Game 19: 11-15 21-17; 15-19 24-15; 10-19 23-16; 12-19 27-24 7-10 24-15; 10-19 32-27; 3-7 22-18; 6-10 25-21; 8-11 17-14; 10-17 21-14; 1-6 27-24; 11-15 18-11; 9-18 24-15; 7-16 15-11! (Diagram 236).**

Diagram 236

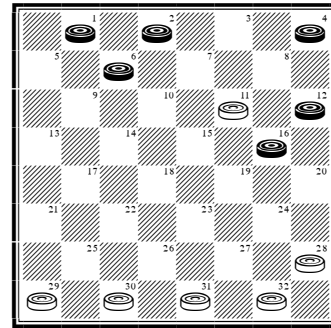


Black to Play

Continue from Diagram 236: 5-9? (6-10! is essential, in order to meet 28-24 with 10-15. The text loses a crucial tempo.) 28-24!; 6-10 (Too late now, but there is nothing better. For example, 16-20 loses to 26-22 as a little research will reveal.) 24-19!; 16-23 26-19; 18-23 29-25; 9-13 25-22; 10-14 22-18; 14-17 18-14 (19-15 also wins); 17-22 14-9; 13-17 19-15; 17-21 15-10; 22-25 10-6; 25-29 6-1; 29-25 1-5; 25-22 9-6; 2-9 5-14; 22-18 14-10; 18-22 10-15. White wins. **J. McGill vs. T. Landry 1968**

7. **Illustrative Game 20: 9-13 23-19; 10-14 26-23; 7-10 22-18; 11-15 18-9; 5-14 23-18; 14-23 27-11; 8-15 21-17; 13-22 25-11; 3-7? (3-8 keeps Black's game sound) 19-15! (establishing a man on the all-important square 11); 10-19 24-15; 7-16 15-11 (Diagram 237).**

Diagram 237



Black to Play

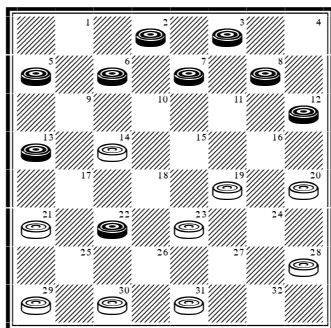
Continue from Diagram 237: 6-10 29-25; 16-19 25-22; 10-14 32-27; 1-6 31-26; 6-10 27-24; 10-15 26-23; 19-26 30-23; 2-6 23-19; 6-10 24-20; 15-24 28-19. White wins. **D. Mellon vs. R. Pask 1982**

8. **9-13 23-18; 10-15 26-23; 6-10 30-26; 1-6 18-14; 15-18 22-15; 11-18 24-19? (This natural-looking move is an example of a waiting move which only serves to lose a vital tempo. Instead, the immediate squeeze with 26-22 is called for, even though Black gains the edge after 12-16 22-15; 7-10 14-7; 3-26 31-22; 6-10 27-23; 10-14.); 6-10! (by contrast, Black wastes no time in making this squeeze) 25-21; 10-17 23-14; 17-22! 26-17; 13-22 27-23; 7-10! (Again, no time to waste, ready to meet 23-18 with 10-14. Instead, 8-11 is easily met with 23-18.) 14-7; 3-10 23-18?; 10-14! 18-9; 5-14 19-15; 8-11 15-8 4-11 ... Black has a winning position.**



9. **9-13 24-19; 5-9** 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 22-18; 1-5 18-9; 5-14 27-24; 8-11 24-20; 11-15 19-16; 12-19 23-16; 14-18! (the reflex 15-19? lost quickly to 16-11!; 7-16 20-11: D. Oldbury vs. R. Hallett 1985) 16-11; 7-16 20-11; 18-22! (let's counter-attack) 26-17; 13-22 ... even position.
10. **9-13 22-18; 6-9** 25-22; 1-6 24-19; 11-15 18-11 8-24; 28-19; 4-8 22-18; 9-14 18-9; 5-14 into Example 9.
11. **9-14 22-18; 5-9** 24-19; 1-5 (sacrifices a tempo, as discussed in Lesson 37, Note E) 25-22; 11-15 18-11; 8-24 28-19; 4-8 22-18; 8-11 27-24; 9-13 18-9; 5-14 into Example 9.
12. **9-13 22-18 6-9** (powerful for White) 25-22; 1-6 24-19; 11-15 18-11; 8-24 28-19; 4-8 27-24; 8-11 24-20; 11-15 (11-16? 20-11; 7-16 is overwhelmed by 29-25; 3-7 22-18; 9-14 18-9; 5-14 25-22; 14-17 21-14; 10-17 19-15) 19-16! (the 32-28 exchange is soft after 7-11 and the 19-16 2 for 2, a natural draw); 12-19 23-16; 7-11! (15-19? loses softly to the natural 16-11 exchange—Liam Stephens winning against John Gillbard in a county game in the early 1980s—so Black must reluctantly exchange himself) 16-7; 2-11 31-27 ... White has a definite advantage. It is of course worth reminding the reader that Black has done nothing wrong here; when a ballot strongly favors one side, with correct play the attacker is able to sustain the advantage for a long time—sometimes into the endgame.

Diagram 238



Black to Play

13. **Illustrative Game 21: 10-15 22-17; 9-13** 17-14; 11-16 24-20; 8-11 23-18; 15-22 25-18; 16-19! 27-24 (29-25 is best); 19-23! 26-19; 11-15 19-10?! (18-11; 7-23 31-27; 3-8 27-18; 12-16 20-11 8-22 24-19 is a simple draw) 24-19 4-8 32-27?; 1-6 27-23 (Diagram 238).

Continue from Diagram 238: 22-26 (when a man is in an advanced post, shots like this are often available) 31-22; 13-17 22-13; 6-9 13-6; 2-27 19-15; 27-31 21-17; 31-27 29-25; 27-23 25-21; 5-9 15-10; 7-14 17-10; 9-13 10-6; 8-11 6-1; 23-18. Draw conceded, as the hour was late, but Black has a winning endgame. **R. Pask vs. J. McGill 1984**

14. **10-15 21-17; 15-18** 22-15; 11-18 23-14; 9-18 24-19; 8-11 17-13; 7-10 25-21; 10-14 26-23? (29-25 is best); 18-22! ... Black is best.

Sometimes, as in the following neat miniature, the idea can be employed to establish a sound defense.

15. **Illustrative Game 22: 11-15 22-17; 15-18** 23-14; 9-18 17-14; 10-17 21-14; 8-11 24-20; 6-9 26-23; 3-8! 23-19; 18-22! 25-18; 11-16 20-11; 8-22 30-25; 9-18 27-23; 18-27 25-18; 4-8 32-23; 8-11 19-15; 11-16 15-11; 2-6! 11-2; 16-19 23-16; 12-19 2-9; 5-23. **Drawn. W. Hellman vs. D. Oldbury 1965**

### Lesson 89: The Sunken Man on Square 12 (21 for Black)

Entering square 12, the dust hole, early in the game when your opponent has a man on 3, is generally weak for essentially the same reasons as entering the dog hole.

- The man is rendered immobile until 3 is vacated. (If ever!)
- Your opponent may use this man to build on, by placing men on 16 and 19.
- In the endgame, the pivot man on 12 may allow your opponent to draw with a man down or win with level pieces.

Of course, like all advice there are exceptions, and occasions when a voluntary advance into 12 is not only sound but best. Typically, this is either for tactical reasons or to serve as a waiting move.

### Examples

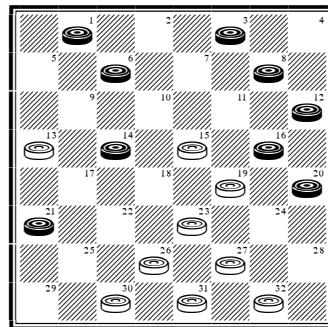
1. **10-15 23-19; 7-10** 22-18; 15-22 25-18; 11-15 18-11; 8-15 21-17 (a good developing move which, in combination with his next move, leaves White's formation intact); 9-14 (the start of a highly questionable plan) 17-13; 14-17? 29-25! (forceful); 17-21? (after this, the man on 21 becomes a virtual zombie) 25-22; 5-9? 27-23; 9-14 24-20; 15-24 28-19; 4-8 (3-7? loses quickly by the shot. Can you see it?) 22-17! (building on 21); 8-11 19-16; 12-19 23-7; 2-11 26-23! ... White has a winning position.

2. **11-15 21-17; 8-11** 17-13; 9-14 25-21; 14-17? (This has the advantage of creating complications. Unfortunately, against the best play, these prove to be deadly for Black!) 21-14; 10-17 23-19!; 7-10 29-25!; 17-21 22-17!; 5-9 26-23!; 9-14 25-22! ... White has a winning position.
3. **11-15 22-18; 15-22** 25-18; 12-16 29-25; 10-14 24-19; 16-20 28-24; 8-11 19-16; 4-8 25-22! (White holds back 16-12 until 6-10 is committed; if played now, Black responds with 7-10! and a strong position); 6-10 16-12 (okay now) ... Black has a slight edge.

In the next example, White allows himself to be forced into the dust hole at a very early stage indeed. Against the greatest player who ever lived, this is not a wise policy!

4. **Illustrative Game 23: 12-16 24-19; 16-20** 19-16?! (Even the most daring player would quake at playing this! Consider these three points. The ballot itself is very even—White doesn't have the luxury of being able to squander an in-built advantage; White is entering the dust hole virtually at the outset; White gets nothing in return. Under these circumstances, the fact that 19-16?! permits even a problematical draw is very surprising); 8-12! 22-17? (22-18 draws); 12-19 23-16; 4-8? (9-13! wins) 16-12?; 11-15! 25-22; 9-13! (In addition, White now has a single-corner cramp to address!) 17-14; 10-17 21-14; 6-10 29-25; 10-17 25-21; 15-18! 21-14 (of course, if 22-15 then 17-22 26-17; 13-22 is killing); 18-25 30-21; 8-11 27-23; 13-17 26-22; 17-26 31-22; 11-15 23-19; 15-24 28-19 (White is 10 moves ahead in development, so it is an easy matter for Black to outwait him); 20-24 22-18; 1-6 21-17; 6-10 19-16; 24-28. Black wins. *M. Tinsley vs. R. Vigman 1989*
5. **Illustrative Game 24: 12-16 21-17; 16-20** 17-13; 8-12 22-18; 10-14? (it would be extremely surprising if this doesn't lose, as Black's position becomes very confined after it; possibly it could be played in a do-or-die situation) 25-22; 14-17? (Carrying on!) 29-25!; 17-21 24-19; 4-8 22-17; 9-14 (this leaves Black with a totally denuded double-corner, but his position is hopeless anyway) 18-9; 5-14 17-10; 6-24 28-19; 2-6 25-22; 11-16 22-18; 7-10 18-15; 10-14 (Diagram 239).

Diagram 239



White to Play

Continue from Diagram 239: ... 15-11!; 8-24 23-19; 16-23 27-2; 12-16 26-22; 16-19 32-28; 19-23 28-19; 23-27 31-24; 20-27 19-15; 27-31 15-10; 31-27 2-7; 27-23 7-11; 23-19 10-6; 1-10 11-15. White wins. *C. Brewer vs. R. Pask 1986*

By pitching 12-16 19-12 and following up with the 10-14 squeeze, many an apparently losing position has been revealed as a winning one, as the next two examples show.

6. **10-14 22-18; 11-15** 18-11; 8-15 24-20 6-10 28-24; 1-6 23-19; 9-13 25-22; 6-9 29-25; 4-8 26-23; 14-17 21-14; 9-18 23-14; 10-26 31-22; 7-10 25-21; 8-11 27-23? (This appears to be strong, but is actually weak; in other words, a bona fide trap!); 5-9 23-18; 12-16! 19-12; 10-14 20-16; 14-23 16-7; 2-11 21-17; 11-16 ... Black has a winning position.
7. **9-14 24-20; 5-9** 22-18; 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 29-25; 10-15 25-22; 7-10 23-19?! (transfers the advantage to Black); 14-23 27-18; 1-5 26-23; 9-14 18-9; 5-14 31-27? (this is the bad one, but again it is played with a view to winning); 6-9 23-18; 14-23 27-18; 12-16! 19-12; 10-14 ... Black has a winning position.

Examples 8, 9 and 10 are less clear-cut than the others, and are given to demonstrate the conflicting issues which some positions contain.

8. **12-16 21-17; 9-14** 24-19! (the dreaded *Minotaur* opening, which steadfastly refuses to be tamed); 14-21 19-12; 11-15! (in symmetrical positions, even those with highly unusual features such as this, it is almost always best to take the center when available) ... Black has a tiny edge in an incredibly complex position. To quote Newell Banks, "Both sides are strong!"

9. **9-13 23-18; 12-16** 18-14; 10-17 21-14; 6-10 24-20 (against the popular 27-23; 10-17 24-19 Black has the option of the double-edged 17-21!? 19-12; 11-16); 10-17 25-21; 1-6 21-14; 6-9 14-10; 7-14 22-18; 14-23 26-12 ... White has a small advantage.
10. **9-14 23-18; 14-23** 27-18; 12-16 18-14; 10-17 21-14; 6-9 14-10; 7-14 22-18; 14-23 26-12 ... Black has a massive advantage, with White's draw hanging by a thread.

In Example 9 Black's double-corner has been opened up whereas White's is strong. Also, although White has a man in the dust hole, the configuration of his men means that he is in a position to attack Black's single-corner. In terms of development, Black has just one move in hand, which is immaterial.

By contrast, in Example 10 not only does White have a man in the dust hole, but he is three moves ahead in development. In addition, there is nothing to compensate White for these weaknesses.

### Lesson 90: The Infiltrating Man on Square 16 (17 for Black)

The value of a man on square 16 principally depends upon whether it can be forced into the dust hole. If it can, then it is likely to be a liability as we saw in the previous lesson. If it can't, then, especially if supported by a man on 20, it may be a distinct asset. For one thing, attempting to remove it with an exchange will tend to weaken the opponent's position. For another, it carries the ever-present threat of advancing, or exchanging, into square 11, and may be used to hem in the opponent and hinder his development.

On a personal note, my first practice opponent of any merit was Harry Gibson, a Scot. In addition to utilizing the mixed formation whenever possible, Harry always sought to establish a supported man on 16; within the 3-move ballot there are numerous opportunities to do this. Against an inexperienced player this often proves to be profitable, particularly as the books rarely spell out the correct response.

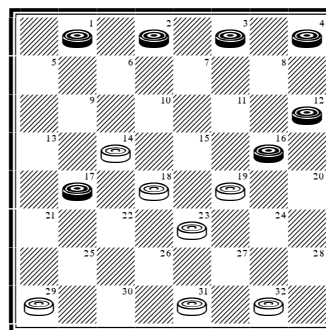
Generally speaking, the response to such a supported man is to develop your men on the opposite wing, the double-corner-side. This has two positive effects. First, it develops a strong and flexible attacking force; secondly, it takes the steam out of

the situation by forcing your opponent to find waiting moves—perhaps eventually forcing him to play 16-12.

### Examples (Lone man)

- 10-14 22-18; 7-10** (barred for many years as it was assumed to be a loss for Black) 25-22; 11-16 24-20; 16-19 23-16; 12-19 27-23; 8-12 23-16; 14-23 26-19; 4-8 22-18; 9-14 18-9; 5-14 29-25; 2-7 25-22; 10-15 19-10; 12-19 22-17; 6-15 17-10; 7-14 20-16! ... now 15-18 is best, whereas the natural 8-11 exchange leads to a narrow draw after 32-27.
- 9-13 22-18; 12-16** 25-22; 8-12 29-25; 16-20 24-19; 11-16 18-14; 10-17 21-14; 6-10 25-21; 10-17 21-14; 1-6 22-18; 13-17 ... White is strong, but here the infiltration on 17 is just sufficient to give Black some breathing space. (This was also shown under lesson 77.)
- 10-14 24-19; 6-10** 22-17; 11-15 26-22; 15-24 28-19; 7-11 17-13; 11-15 13-6; 15-24 27-20; 2-9 22-17; 9-13 30-26; 13-22 25-9; 5-14 20-16! (good from the psychological standpoint); 12-19 23-16; 10-15 29-25 ... now 8-12 is best, although the 8-11 exchange will draw with a little care.
- 9-14 22-17; 6-9** 26-22; 11-15 24-19 into Example 3.
- 11-15 23-18; 8-11** 27-23; 10-14 22-17; 15-22 17-10; 6-15 26-17; 11-16 24-19; 15-24 28-19; 7-10 25-22? (permitting a powerful single-corner cramp; 17-13 is the draw); 9-13! 30-26 (trying to break out); 5-9 (keeping up the pressure) 22-18; 13-22 26-17; 9-13! 17-14; 10-17 21-14; 13-17! (Diagram 240).

Diagram 240



White to Play

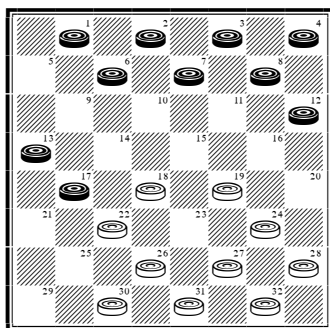
Continue from Diagram 240: ... Black has a winning position since, even if White plays 31-26 to stop the potent advance onto 22, the man on 17 is still tying down two men to the defense of the king-row.

6. **11-16 24-19; 8-11** 22-18; 10-14 25-22; 7-10! (an excellent move favored by Norman Wexler) 22-17? (this loses because the *Glasgow* idea doesn't work here); 9-13! 18-9; 13-22 26-17; 6-22 30-26 (30-25 can't be played because of 2-6 and the 2 for 2); 5-9! 26-17; 9-13! 17-14; 10-17 21-14; 13-17! ... Black has a winning position.
7. **10-14 22-18; 7-10** 25-22; 11-16 24-19 (very soft from this ballot); 8-11 into Example 6.
8. **10-15 24-20; 6-10** 23-18; 1-6 27-23; 15-19 23-16; 12-19 18-15; 11-18 22-15; 7-11 32-27; 11-18 26-23; 19-26 30-7; 3-10 20-16! ... now Black can safely either exchange with 8-11 or build with 8-12 16-11; 12-16.
9. **10-15 24-20; 15-19** 23-16; 12-19 27-24; 7-10 24-15; 10-19 21-17; 11-15 32-27; 6-10 17-14; 9-18 26-23; 19-26 30-7; 3-10 20-16!; 8-12! ... now White should succumb to the dissolution with 27-24 as 16-11?! is well met with 5-9!

#### Examples (Supported man)

1. **11-15 23-19; 9-13** 22-18; 15-22 25-18; 13-17! (the move which embraces the original spirit of the opening) 21-14; 10-17 29-25 5-9 25-22; 9-13 (logical and correct; voluntarily entering the dust hole with 17-21? loses) (Diagram 241).

Diagram 241



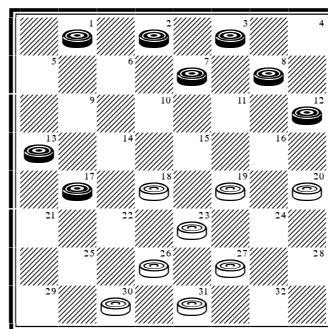
White to Play

Continue from Diagram 241: ... 27-23!; 8-11 32-27! (notice how White operates on the opposite wing); 4-8? (11-16 permits of a technical draw after 24-20; 6-9) 24-20!; 1-5 and now Alex Moiseyev's brilliant 19-16 exchange, retaining the man on 27 in readiness for a later 27-23, leads to a White win, rather than 27-24?; 6-9 to a narrow Black draw.

2. **9-13 24-19; 5-9** 28-24; 11-15 22-18; 15-22 25-18; 1-5 32-28; 13-17? 21-14; 10-17 29-25; 9-13 25-22; 8-11 24-20; 4-8 into Example 1.

3. **9-13 23-19; 5-9** 27-23; 11-15 22-18; 15-22 25-18; 10-14?! 29-25; 8-11 25-22; 4-8 24-20; 6-10 28-24; 1-5 32-28; 14-17 21-14; 10-17 into Example 1.
4. **Illustrative Game 25: 11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 6-9 25-22; 11-15 (after 9-13 24-20 Black's best continuation is 11-15 32-27!; 15-24 28-19 transposing into the game as played, as the inferior 14-17? exchange is strongly met with 32-27 followed by 27-24) 24-20; 15-24 28-19; 9-13 32-27! (although, as discussed under Lesson 81, the unaesthetic 22-18 will draw here, this excellent waiting move is best on principle, holding back the man on 22 and awaiting developments); 4-8 (14-17 21-14; 10-17 23-18!; 4-8 19-15!; 1-6 26-23!; 17-26 31-22 transposes into the game as played) 22-18; 14-17 (the 1-5 exchange is more easy-going, but this is far more likely to be played by a rugged cross-board player) 21-14; 10-17 (Diagram 242).

Diagram 242



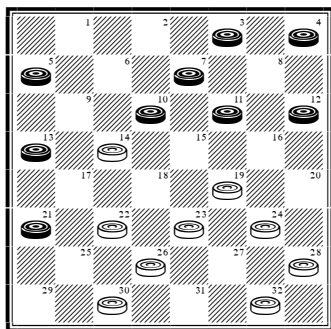
White to Play

Continue from Diagram 242: ... 19-15! (Note that 18-14? would be catastrophic here, as the 17-22 exchange in reply would completely undermine White's position. By contrast, 19-15 makes ample preparation for this exchange.); 1-6 (played now, the 17-22 exchange would form a backstop for White, allowing him to draw easily with 15-11!) 26-22! (a good time to remove this irritating man); 17-26 31-22; 7-11 30-25; 12-16! (bringing the game to a neat conclusion; it's much easier to reconstruct a published game in the heat of battle if it concludes in a decisive fashion like this) 18-14; 11-18 20-4; 2-7 22-15; 7-10 14-7; 3-26. Drawn. **R. Jordan vs. J. Ferrie 1896**

5. **Illustrative Game 26: 11-15 23-19; 9-13** 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 26-22; 6-10 22-18; 14-17! (the 1-5 ex-

change is simple; this creates imbalance) 21-14; 10-17 18-14 (this and White's next three moves are made to firm up his single-corner side); 1-5 (Black conceives a plan to threaten the man on 14. Instead, 17-22? is too aggressive, almost losing to Tinsley's brilliant 32-27! waiting move, although it was played with success by the inventive Elbert Lowder against Derek Oldbury in 1982 when the latter failed to counter correctly.) 29-25; 2-6 31-26; 17-21 25-22; 6-10 (Diagram 243).

Diagram 243



White to Play

Continue from Diagram 243: ... 24-20 (White anticipated the 6-10 squeeze when he played 18-14 eight moves earlier, and prepared a man-down draw. This is an instance where a long look ahead, some 25 moves, is necessary.); 10-17 32-27; 4-8 23-18; 7-10 27-23; 5-9 19-16; 12-19 23-7; 10-14 7-2; 14-23 26-19; 17-26 30-23. Drawn. *Analysis by A. Anderson*

6. **9-13 24-19; 11-15** 28-24; 6-9 22-18; 15-22 25-18; 9-14 18-9; 5-14 29-25; 8-11 24-20; 11-15 19-16!; 12-19 23-16; 1-6! ... even position.
7. **9-13 23-19; 6-9** 27-23 9-14; 22-18; 11-15 18-11; 8-15 19-16!?!; 12-19 23-16; 4-8 24-20; 8-11 (first blocking off the threat) 28-24; 1-6 (then operating on the opposite wing) 16-12; 6-9 32-27 ... Black has the advantage.



## Chapter 12: Advanced Tactics

### Introduction

As explained in Book 1, it is by the skillful use of direct and indirect threats that elementary tactical devices come into their own as a form of remote control. If an expert stumbled into one of these it would be considered a blunder.

However, many of the devices displayed here and in parallel chapters are in a different category. Known as shots or strokes, they are sufficiently complex/subtle to have fooled master players. Importantly, almost all of them are shown to arise from actual games; those of a particularly enticing nature have deservedly earned the sobriquet “trap.”

Prior to the publication of Willie Ryan’s excellent *Tricks, Traps & Shots*, these devices had a rather poor reputation. Namely, it was commonly felt that trying to score with them involved the dangerous and unnecessary compromising of one’s position. Undeterred, Ryan made a strong case for their serious study, demonstrating four main applications.

First, to steer the opponent in a particular direction. As with the elementary tactical devices, this is a form of remote control, only here a coup is far more likely to be executed.

Secondly, to beat losing moves which are weak according to general principles. No matter that a player has made a series of such moves, consummating a win against decent opposition in checkers invariably requires a degree of exactitude. This may involve or require the employment of an endgame theme, or a pitch ... or a shot or stroke.

Thirdly, to beat losing moves which are, ostensibly, strong according to general principles! These are the traps referred to above. “Logic states there where there is no bait there is no trap.”—*Derek Oldbury*

And finally, to bring a soundly played game to a decisive, drawn conclusion; trying to reconstruct a game which ends in a vague, indecisive fashion is extremely difficult.

In grouping these devices into thematic categories, I have attempted to provide the definitive guide called for by master tactician Tom Wiswell many

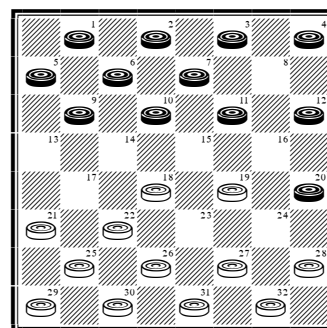
years ago. Needless to say, overlap exists between these categories; needless to say, my selection is in no way exhaustive. After the run-up, cover up the solution and try to find it yourself. If you can’t, no matter, just add it to your tool bag anyway.

### Lesson 91: Cheese Grater

When your position is full of holes, you had better watch out! This is the case to varying degrees in the examples which follow.

1. **11-16 23-18; 16-20 24-19; 8-11??** (falling into what is without doubt the most famous advanced tactic in the game) (Diagram 244).

Diagram 244



White to Play and Win

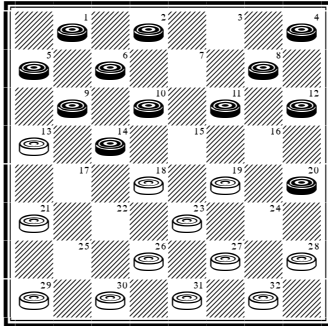
Continue from Diagram 244: ... 19-15!; 10-19 18-14 (or 27-24 first); 9-18 22-8; 4-11 27-24 20-27 31-8. White wins.

2. **11-16 24-19; 16-20 23-18** and into Example 1.
3. **12-16 23-18; 16-20 24-19; 8-12??** (quite plausible from this run-up) and into Example 1.
4. **12-16 24-19; 16-20 23-18 8-12??** into Example 1.
5. **11-16 24-20; 16-19 23-16; 12-19 22-18; 8-11 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 3-8??** (Gifting your opponent a tempo like this should always be looked over with the greatest possible care. Instead, 11-16 draws.) 23-16; 8-12: White to Play and Win.

Continue: ... 21-17!; 12-19 18-14; 9-18 26-23; 18-27 31-8. White wins.

6. **Illustrative Game 27: 11-16 24-19; 7-11 22-18; 3-7 25-22; 10-14??** (“This radical departure might be classified as a ‘coffee-house’ move, but impractical against a former world champion!” Richard Fortman) 22-17; 7-10 17-13; 16-20 (Diagram 245).

Diagram 245

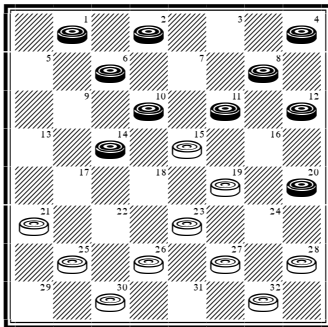


White to Play and Win

Continue from Diagram 245: ... 18-15! (or 21-17 first); 11-18 21-17; 14-21 23-7; 2-11 19-16; 12-19 27-24; 20-27 32-7; 9-14 (loses immediately, but everything is hopeless) 30-25; 21-30 7-2; 30-23 2-27. White wins. *D. Glennie vs. A. Long 1973*

7. **11-16 23-18; 16-20 24-19; 10-14 18-15; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 29-25; 3-7 31-27; 7-11?** (loses, but hard to criticize) (Diagram 246).

Diagram 246



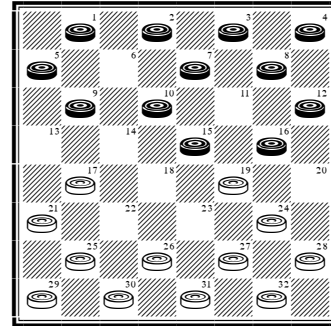
White to Play and Win

Continue from Diagram 246: ... 21-17!!; 11-18 (or 14-21 first) 26-22; 14-21 23-7; 2-11 19-16; 12-19 27-24; 20-27 32-7. White wins.

**Lesson 92: Removal of a King-Row Man**

1. **10-15 23-19; 6-10 22-17; 11-16??** (1-6 is best) (Diagram 247).

Diagram 247

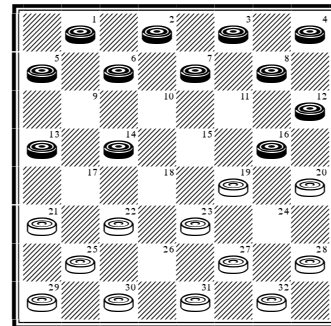


White to Play and Win

Continue from Diagram 247: ... 17-13!; 16-23 13-6; 2-9 27-2. White wins.

2. **10-14 23-19; 11-16 26-23; 9-13 24-20??** (both 22-17 and 22-18 draw) (Diagram 248).

Diagram 248



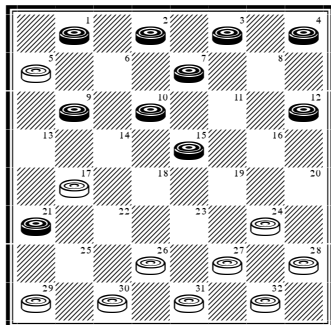
Black to Play and Win

Continue from Diagram 248: 14-17! 21-14 (or 20-11; 17-26 31-22; 8-31); 6-10 20-11; 10-26 31-22; 8-31. Black wins.

3. **9-13 23-19; 11-16 26-23; 10-14** into Example 2.
4. **9-14 22-18; 5-9 18-15?!** (risky); 11-18 21-17; 14-21 23-5; 8-11 25-22; 11-15 (my preference is 12-16 as discussed in Lesson 43) 22-17; 6-9?? (Diagram 249).



Diagram 249



White to Play and Win

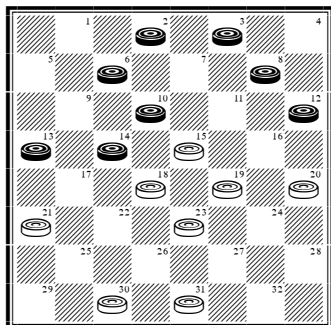
Continue from Diagram 249: ... 30-25!; 21-30 17-13; 30-23 13-6; 2-9 27-2. White wins.

**Lesson 93: Brooklyn**

Supposedly this stroke was named after the great Robert Yates; he hailed from Brooklyn and frequently used the device to his advantage.

- Illustrative Game 28: 11-15 23-19; 9-13 22-17; 13-22 25-11; 8-15 29-25; 5-9 25-22; 9-14 27-23; 7-11 24-20; 15-24 28-19; 11-15 32-28; 15-24 28-19; 6-9 22-18; 4-8 18-15?** (into the trap; both 31-27 and 20-16 draw); 1-6 26-22; 9-13 22-18 (30-25 also loses neatly after the 14-17 3 for 3. Can you find the win? My opponent thought he was winning with 22-18!) (Diagram 250).

Diagram 250



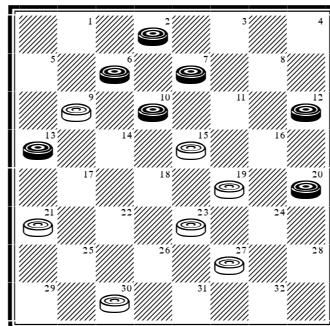
Black to Play and Win

Continue from Diagram 250: 3-7!! 18-9; 13-17 21-14; 6-13 15-6; 2-27 31-24; 8-11 30-25; 7-10 25-22; 10-14. Black wins. **R. Pask vs. D. Retallick 1989**

- Illustrative Game 29: 11-15 23-19; 9-14 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22** (this position also arose in Example 1; this is the more common move order); 7-11 24-20; 15-24 28-19; 11-15 32-28; 15-24 28-19;

6-9 22-18; 4-8 20-16 (improving Example 1); 3-7 26-22; 9-13 18-9; 8-11 22-18; 11-20 18-15? (30-26 keeps White's game sound); 1-6 31-27 (9-5 loses to 6-9 15-6; 13-17 21-14; 9-27 31-24; 2-9) (Diagram 251).

Diagram 251

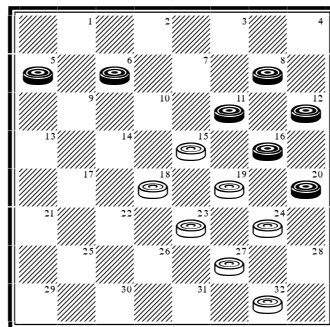


Black to Play and Win

Continue from Diagram 251: 20-24!! 27-20; 13-17 21-14; 6-13 15-6; 2-27. Black wins. **R. Jordan vs. W. Hill 1905**

- Illustrative Game 30: 11-15 22-18; 15-22 25-18; 12-16 29-25; 9-13 18-14; 10-17 21-14; 16-20 23-18; 6-10 25-21; 10-17 21-14; 1-6 26-23; 13-17 31-26; 8-11 24-19; 4-8 28-24; 8-12 19-15; 3-8 23-19; 11-16 26-22; 17-26 30-23; 7-10?** (appears to win; 6-10 draws) 14-7; 2-11 (Diagram 252).

Diagram 252



White to Play and Win

Continue from Diagram 252: ... 18-14!!; 11-18 14-10; 6-15 23-14; 16-23 27-4; 20-27 32-23. White wins. **Analysis by J. Drummond**

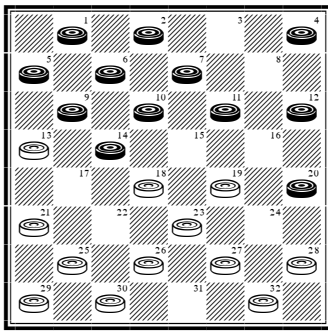
**Lesson 94: Advanced In-and-Out Shot**

In Lesson 12 this shot was shown in its starkest form, with all extraneous pieces removed. The examples shown here are more challenging for one or two of the following reasons. The board is more

crowded because the shot arises from actual play, and the exact nature of the shot is more involved. What is abundantly clear is that the in-and-out shot has great utility.

1. **11-16 23-18; 16-20** 24-19; 10-14 26-23; 8-11 22-17; 7-10 17-13; 3-7! (The logical move and, as it turns out, the only sound move. Black has to guard against being suffocated by 25-22, and therefore needs to form up three men on 7, 10 and 14 immediately. For example, 4-8? is completely inadequate after 25-22; 2-7 and 31-26. Should Black play 2-7? instead of 3-7, it soon gets swamped after 28-24; 4-8 30-26!; 11-16 26-22!; 14-17 21-14; 10-26 31-22; 7-10 and 18-15. Now 9-14 loses to the 15-11 shot and 10-14 loses to 22-18; 14-17 25-21.) 31-26 (Diagram 253).

Diagram 253

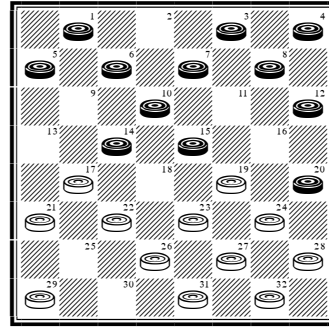


Black to Play and Draw

Continue from Diagram 253: 12-16! (The proper follow-up to the proactive 3-7. The other shot with 10-15? loses after 19-3; 14-17 21-14; 2-7 3-10; 6-31 13-6; 1-17 25-21; 31-24 28-19; 17-22 30-25; 22-26 19-16; 12-19 23-7. White wins. Finally, the inconsistent 11-16? falls to 25-22; 14-17 21-14; 10-17 29-25; 17-21 19-15; 7-10 15-11; 10-15 11-7! (a beautiful pitch); 2-11 28-24; 4-8 32-28. White wins.) 19-12; 4-8 12-3 (Believe it or not, several players from yesteryear tried to claim a win here because Black has no spare man with which to crown the White king. Of course this is abject nonsense and a sorry example of gamesmanship. See Lesson 2, Rule 10.); 14-17 21-14; 10-17 3-10; 6-31 13-6; 31-24 28-19; 1-10 ... Black has a slight edge.

2. **9-14 23-19; 11-16** 26-23; 7-11 22-17; 11-15 25-22; 16-20 30-26! (getting ready to meet 8-11; compare this with Example 1); 2-7 (Diagram 254).

Diagram 254

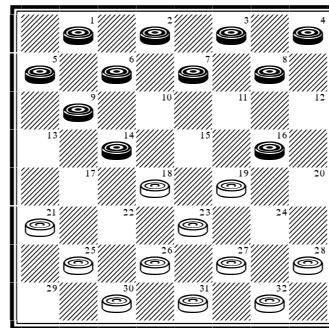


White to Play and Draw

Continue from Diagram 254: ... 23-18!; 14-30 (get that spare man!) 19-16; 12-19 31-26; 30-23 27-2; 20-27 2-9; 5-14 32-16 ... even position.

3. **11-15 22-18; 15-22** 25-18; 12-16 29-25; 10-14 24-19 (Diagram 255).

Diagram 255



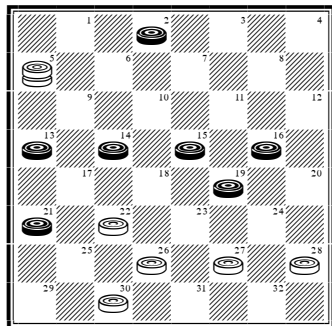
Black to Play and Draw

Continue from Diagram 255: 7-10? (16-20 is best and retains Black's advantage; however this was favored by the Colossus computer program, and is given to show the dangers of taking a shot on impulse without checking the consequences) 19-12; 3-7 12-3; 14-17 21-14; 10-17 3-10; 6-29 ... The reader will note that Black's king is trapped in the single-corner and his forces are scattered, whereas White's men are completely intact. In due course, White will break through to crown in Black's single-corner zone, while Black awaits a slow death ... White wins.

4. **Illustrative Game 31: 9-13 21-17; 5-9** 25-21; 11-15 29-25; 9-14 23-18; 14-23 27-11; 8-15 17-14; 10-17 21-14; 12-16 24-20; 16-19 25-21; 4-8 32-27; 8-12 27-24; 12-16 20-11; 7-16 24-20; 3-7 20-11; 7-16 31-27; 1-5 14-10; 6-9 10-6; 9-14 21-17! (inventive); 14-21 6-1; 5-9? (loses, but entirely understandable and has proved the

downfall of several strong players) 1-5; 9-14 (Diagram 256).

Diagram 256

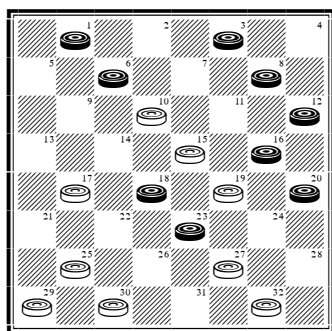


White to Play and Win

Continue from Diagram 256: ... 22-17!!; 13-31 5-9; 31-24 9-27; 2-7 27-24; 19-23 24-19; 23-27 19-16! (note this); 27-32 28-24; 32-27 24-19; 27-24 19-15; 24-27 15-11; 7-10 16-19; 10-14 19-15; 14-17 15-18. White wins. *N. Banks vs. S. Cohen 1939*

5. **Illustrative Game 32: 11-15 23-18; 8-11 27-23; 4-8 23-19; 9-14 18-9; 5-14 22-17; 15-18 26-22; 18-23 19-15; 11-18 22-15; 10-19 24-15; 14-18 31-27; 7-11 28-24; 2-7 24-19; 11-16 17-14; 7-11?** (played with an eye to winning) 14-10; 16-20 21-17; 11-16 (Diagram 257).

Diagram 257

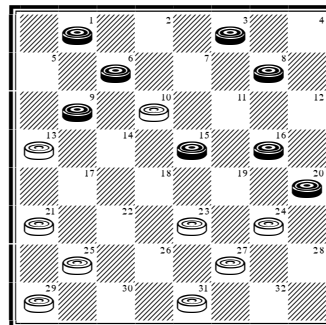


White to Play and Win

Continue from Diagram 257: ... 10-7!! (or 27-24 first); 3-10 27-24; 20-27 30-26; 23-30 32-7; 30-14 (or 16-23 first) 7-2; 16-23 2-27; 1-6 27-24; 6-9 24-19; 9-14 15-10; 8-11 10-7; 14-17 7-3; 17-22 3-7. White wins. *Analysis by P. Bradt*

6. **Illustrative Game 33: 9-13 23-18; 5-9 26-23; 11-16 30-26; 10-14 24-19; 7-10 28-24; 16-20 32-28; 2-7 19-15; 10-19 24-15; 13-17 22-13; 7-10 15-11; 8-22 26-17; 12-16 28-24; 10-15 17-10; 4-8** (Diagram 258).

Diagram 258

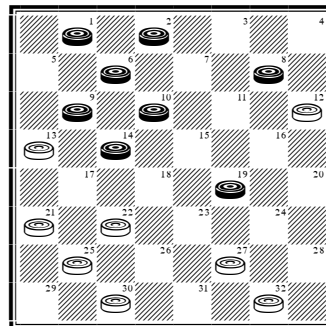


White to Play and Draw

Continue from Diagram 258: ... 24-19!; 15-24 21-17; 6-15 13-6; 1-10 31-26; 24-31 17-13; 31-22 25-4. Drawn. *D. Oldbury vs. M. Tinsley 1983*

7. **Illustrative Game 34: 9-14 23-19; 11-16 26-23; 5-9 22-17; 7-11 17-13; 11-15 25-22; 3-7 29-25; 7-11 24-20; 15-24 28-19; 11-15 20-11; 15-24 27-20; 8-15 31-27; 15-19 23-16; 12-19 20-16; 4-8 16-12** (Diagram 259).

Diagram 259



Black to Play and Draw

Continue from Diagram 259: 2-7! 12-3; 14-18 22-15; 19-23 27-18; 10-19 3-10; 6-29 13-6; 1-10 21-17. Drawn. *Analysis by A. Heffner*

8. **10-14 24-20; 7-10 22-18; 9-13 18-9; 5-14 28-24; 11-15 23-18; 14-23 27-11; 8-15 21-17; 13-22 25-11; 3-8 11-7; 2-11 26-23; 11-15 31-26; 10-14??:** White to Play and Win.

Continue: ... 24-19!; 15-24 32-27; 24-31 30-25; 31-22 25-2. White wins.

9. **9-13 22-18; 12-16 24-20; 8-12 25-22; 10-15 18-14; 16-19 23-16; 12-19 30-25; 6-9 14-10; 7-14 27-23; 2-7 23-16; 14-17 21-14; 9-18 16-12; 1-6 31-27; 4-8??:** White to Play and Win.

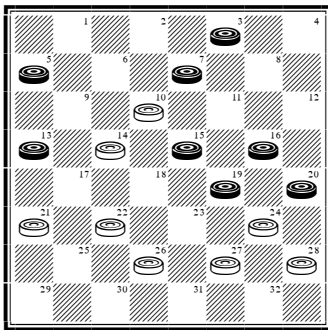
Continue: ... 22-17!; 13-31 25-22; 18-25 29-22; 31-24 28-1 ... White wins.

10. **Illustrative Game 35: 9-13 23-18; 11-16** (one of the most recent ballots and a horror story for Black) 18-14; 10-17 21-14; 6-9 22-18; 1-6 25-21; 8-11 24-20; 11-15 18-11; 9-18 28-24; 7-10 26-23; 18-22 24-19: Black to Play and Draw.

Continue: 22-26! 31-22; 2-7 11-2; 3-8 2-9; 5-14 20-11; 8-31 30-25; 4-8 22-17; 13-22 25-9; 10-15 32-28; 31-27; 23-19; 15-24 28-19; 8-11. Drawn. *Analysis by WCCP (World Championship Checkers Platinum)*

11. **Illustrative Game 36: 9-14 23-18; 14-23** 27-18; 5-9 26-23; 12-16 30-26; 16-20 32-27; 9-13 18-14; 10-17 21-14; 11-15 25-21; 8-12 23-19; 7-11 19-10; 6-15 26-23; 11-16 29-25; 16-19 23-16; 12-19 21-17; 4-8 14-10; 8-12 17-14; 12-16 25-21; 1-5 31-26; 2-7 (Diagram 260).

Diagram 260



White to Play and Draw

Continue from Diagram 260: ... 22-18!; (brings the game to a neat, snappy conclusion) 15-31 24-15; 31-24 28-12; 20-24 12-8; 3-12 10-3. Drawn. *Analysis by WCCP*

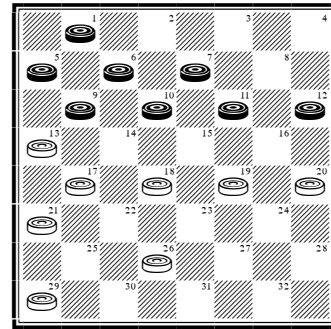
12. **Illustrative Game 37: 9-14 24-19; 11-16** 22-18; 5-9 (the “closed” defense, as opposed to the “open” defense with 8-11) 26-22 (more dynamic than 25-22 here); 8-11 22-17; 16-20 25-22 (A crafty attempt to gain a tempo. Against 17-13 Black plays 1-5! in order to meet 25-22 adequately. This should be compared carefully with Example 1.); 9-13! (A brilliant move but an essential one. Instead,

11-16? is suffocated after 17-13; 4-8 22-17; 8-11 and 30-25.) 18-9; 1-5 30-25; 5-14 22-18; 13-22 18-9; 6-13 25-18; 13-17 21-14; 10-17 18-15; 11-18 23-14; 17-22 (getting ready) 14-9: Black to Play and Draw.

Continue: 22-26! 31-22; 2-6 9-2; 3-8 2-11; 8-31 32-27; 31-24 28-19. Drawn. This game will repay careful study, as the ideas it embodies arise from several ballots. *S. Levy vs. S. Cohen 1937*

13. **Illustrative Game 38: 10-14 22-18; 11-15** 18-11; 8-15 26-22; 6-10 22-17; 4-8 23-19; 8-11 17-13; 2-6! (arguably superior to 1-6 in this instance) 31-26; 3-8 25-22!; 14-18 21-17; 18-25 30-21; 15-18 27-23; 18-27 32-23; 11-15 24-20; 15-24 28-19; 8-11 23-18 (Diagram 261).

Diagram 261



Black to Play and Draw

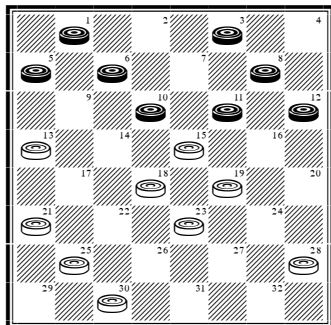
Continue from Diagram 261: 11-16! 20-2; 10-14 17-10; 6-31 13-6; 1-10 21-17; 31-27 2-6; 27-23 6-15; 23-16 17-14; 16-20 15-19. Drawn. *Analysis by WCCP*

14. **10-14 22-18; 12-16** 24-20; 16-19 23-16; 14-23 26-19; 8-12 31-26; 6-10 27-23; 11-15 16-11; 15-24 28-19; 7-16 20-11; 3-8 19-16; 8-15 32-27; 12-19 23-16; 1-6 16-11; 15-19 25-22; 10-15 21-17: Black to Play and Draw.

Continue: 15-18! 22-15; 2-7 11-2; 9-13 2-9; 13-31 9-6; 31-24 15-11 ... Drawn.

15. **10-14 23-19; 14-18** 22-15; 11-18 21-17; 8-11 17-13; 9-14 26-23; 11-16 31-26; 16-20 25-21; 4-8 29-25; 7-10 26-22; 2-7 22-15; 7-11 23-18?; 14-23 27-18; 20-27 32-23 (Diagram 262).

Diagram 262

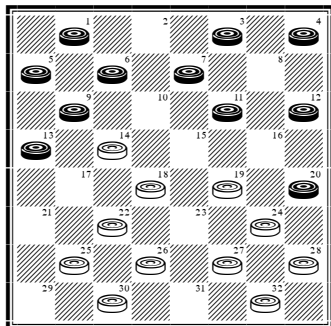


Black to Play and Win

Continue from Diagram 262: 12-16! 19-12; 10-26 30-23; 3-7 12-3; 11-16 3-10; 6-29 ... Black has a winning position.

16. **Illustrative Game 39: 10-15 21-17; 9-13** 17-14; 11-16 22-18; 15-22 25-18; 16-20 29-25; 8-11 26-22; 6-9 23-19; 2-6! (unnatural positions often call for unnatural moves) 31-26 (Diagram 263).

Diagram 263



Black to Play and Draw

Continue from Diagram 263: 12-16! 19-12; 13-17 22-13; 3-8 12-3; 11-16 3-10; 6-31 13-6; 1-17 (part 1 of Black's defensive plan is complete) 25-21; 17-22 21-17; 5-9 17-13; 9-14 13-9; 14-18 (Black is now ready to implement Part 2) 9-6; 18-23! 27-18; 20-27 32-23; 31-26 23-19; 16-23 28-24; 26-31 24-19; 31-27 19-15. Drawn. *Analysis by M. Tinsley*

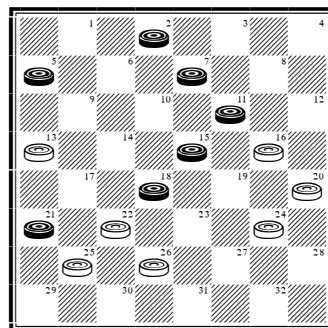
17. **Illustrative Game 40: 10-15 21-17; 11-16** 17-13; 16-20 22-18; 15-22 25-18; 8-11 29-25; 9-14 18-9; 5-14 26-22; 7-10 22-18; 14-17 31-26; 3-7 25-22; 11-16 18-14; 4-8 24-19; 8-11 22-18: Black to Play and Draw.

Continue: 10-15! 19-3; 2-7 3-10; 6-31 28-24; 1-6 23-18; 17-22 32-28; 22-25! (the pitch once more) 30-21; 31-26 14-9; 26-23 9-2; 23-32 18-14; 20-27. Drawn.

*Analysis by M. Tinsley*

18. **Illustrative Game 41: 10-15 21-17; 15-18** 22-15; 11-18 23-14; 9-18 24-19; 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 31-26; 8-11 19-16; 12-19 23-16; 10-15 26-22; 6-10 30-26; 14-17 21-14; 10-17 27-24; 17-21 (Diagram 264).

Diagram 264



White to Play and Draw

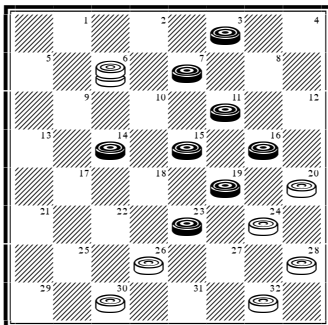
Continue from Diagram 264: ... 16-12! (24-19 also draws neatly); 21-30 12-8; 30-23 8-3; 18-25 3-26; 25-30 26-23; 11-15 20-16; 5-9 13-6; 2-9 16-11; 9-14. Drawn. *R. Fortman vs. T. Colston (Postal) 1956*

19. **Illustrative Game 42: 10-15 21-17; 15-18** 22-15; 11-18 23-14; 9-18 24-20; 8-11 28-24; 11-15 17-14; 4-8 26-23; 6-10 25-21; 10-17 21-14; 1-6 29-25; 6-10 31-26; 10-17 23-14; 17-21 26-22; 8-11 27-23; 2-6 22-17; 15-18 14-10; 6-15 23-14; 12-16 14-10; 7-14 17-10; 16-19 20-16; 11-27 32-16; 15-18 10-6; 5-9 6-2; 9-13 2-6; 13-17: White to Play and Draw.

Continue: ... 30-26!; 21-30 16-11; 30-23 11-7; 3-10 6-13. Drawn. *Analysis by W. Hellman*

20. **Illustrative Game 43: 10-15 22-17; 11-16** 23-18; 15-22 25-18; 9-14 18-9; 6-22 26-17; 8-11 29-25; 4-8 24-20; 16-19 17-14; 11-15 25-22; 2-6 22-17; 8-11 27-24; 6-10 31-26; 1-6 17-13; 10-17 21-14; 6-10 14-9; 5-14 13-9; 14-18 9-6; 12-16 6-2; 10-14 2-6; 18-23 (Diagram 265).

Diagram 265

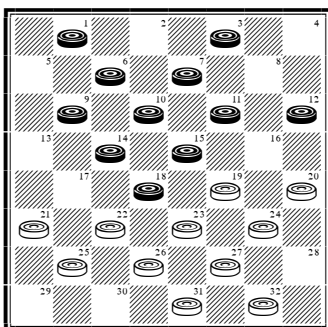


White to Play and Draw

Continue from Diagram 265: ... 30-25!; 23-30 6-9; 30-21 9-18; 15-22 24-8; 3-12 20-2. Drawn. *Analysis by D. Oldbury*

21. **Illustrative Game 44: 10-14 24-20; 6-10 22-18; 11-15 18-11; 8-15 28-24; 4-8 23-19; 8-11 25-22; 14-18 (9-13? is a very popular loss after 27-23; 5-9 31-27; 1-5 and 29-25. In the 1988 British Open, Derek Oldbury won this with White against Jack Latham. On an adjoining board, Pat McCarthy scored an identical win against Frank Moran. At the conclusion of the round, Derek complained to me that Pat was getting too many easy wins!) 29-25; 9-14 26-23; 2-6 30-26; 5-9? (6-9 draws) (Diagram 266).**

Diagram 266



White to Play and Win

Continue from Diagram 266: ... 20-16!!; 11-20 19-16; 12-28 21-17; 14-30 23-5; 30-23 27-2; 6-9 2-6; 9-14 6-15; 14-18 22-17; 18-22 17-14; 22-25 14-10; 25-30 15-18; 30-25 10-6; 1-10 5-1. White wins. *Analysis by J. Hynd*

22. **Illustrative Game 45: 11-15 21-17; 9-13 25-21; 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-16 22-18; 13-22 26-17; 8-11 17-14; 10-17 21-14; 16-20 25-22; 6-10 31-26; 10-17 22-13: Black to Play, White Draws.**

Continue: 12-16! 19-12; 3-8 12-3; 2-6 3-10; 6-31 32-28; 31-24 28-19 (White needs to exercise care from here on in); 20-24 23-18; 24-27 19-15; 11-16 15-10; 27-31 18-15 (18-14; 31-26 29-25? led to a black win: D. Oldbury vs. R. Hallett 1991); 31-26 29-25; 26-23 15-11; 23-18 10-7; 18-14 7-2; 14-10 11-8; 16-19 8-3; 1-6 2-9; 5-14 13-9. Drawn. *N. Banks vs. M. Tinsley 1952*

23. **Illustrative Game 46: 11-15 22-18; 15-22 25-18; 12-16 29-25; 9-13 18-14; 10-17 21-14; 16-20 23-18; 6-10 25-21; 10-17 21-14; 2-6 26-23; 13-17 31-26; 6-9 24-19; 9-13 19-15; 17-22 26-17; 13-22 14-9; 5-14 18-9; 22-26 23-18; 26-31 30-25; 31-24 28-19: Black to Play and Draw.**

Continue: 1-6! 9-2; 7-10 15-6; 3-7 2-11; 8-29. Drawn. *H. Hutzler vs. J. Denvir 1900*

24. **Illustrative Game 47: 9-13 22-17; 13-22 25-18; 11-15 18-11; 8-15 21-17; 4-8 23-19; 5-9 17-13; 9-14 29-25; 8-11 27-23; 15-18 31-27; 11-15 19-16; 12-19 23-16; 15-19 24-15; 10-19 16-12: Black to Play and Draw.**

Continue: 19-23! 26-19; 3-8 12-3; 14-17 3-10; 6-31 25-22; 18-25 30-14; 31-26. Drawn. *Analysis by A. Mantell*

25. **11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 26-22; 9-14 18-9; 5-14 22-18; 14-17 21-14; 10-17 31-26: Black to Play, White Draws.**

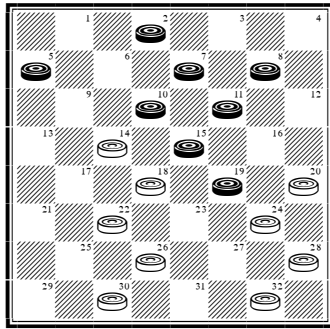
Continue: 12-16! 19-12; 3-8 12-3; 17-21 3-10; 6-31 32-28; 31-24 28-19; 20-24 23-18 (This position should be compared with Example 22. Here White's defensive task is much easier.); 24-27 19-15; 11-16 18-14 ... even position.

26. **Illustrative Game 48: 11-16 23-18; 8-11 18-14; 9-18 22-8; 4-11 26-23; 16-20 25-22; 11-15 24-19; 15-24 28-19; 7-11 30-26; 11-15 19-16; 12-19 23-16; 2-7 22-17; 5-9 17-13; 9-14: White to Play, Black Draws.**

Continue: ... 21-17!; 14-21 29-25; 21-30 16-12; 30-23 27-2; 1-5 2-9; 5-14 13-9; 14-17 (Now compare this position with Example 25. Once more the shot-taker, here White, has a tiny advantage, but not enough to cause concern.) 9-6; 17-22 6-2; 10-14 2-6; 14-17 6-10; 17-21 10-14; 21-25 32-28; 25-30 28-24; 20-27 31-24. Drawn. *A. Long vs. E. Hunt 1936*

27. **Illustrative Game 49: 11-16 24-20; 7-11 22-18; 3-7 25-22; 16-19 23-16; 12-19 29-25; 9-14 18-9; 6-13!** (one of those “exceptions” discussed in the Introduction to this book) 27-23; 8-12 23-16; 12-19 31-27; 4-8 22-18; 1-6 27-24; 10-15 25-22; 13-17! (sets off a chain reaction) 21-14; 6-10 (Diagram 267).

Diagram 267



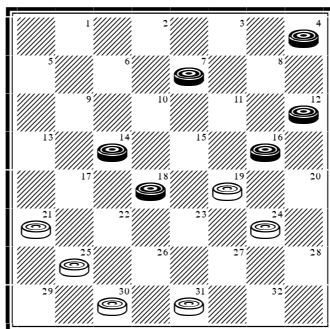
White to Play and Draw

Continue from Diagram 267: ... 20-16!; 10-17 22-13; 15-31 24-15; 11-18 16-11; 7-16 32-27; 31-24 28-3; 18-23 3-8; 5-9 13-6; 2-9. Drawn. *Analysis by WCCP*

To conclude this lesson, let’s look at a couple of what might be termed “pseudo” in-and-out shots. Presented as stand-alone positions, rather than being associated with particular run-ups, these still have considerable merit.

28. Mr. Wiswell states that he won this game as part of a blindfold exhibition.

Diagram 268 by T. Wiswell

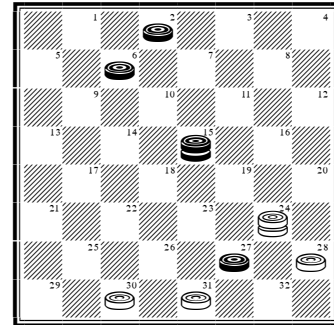


White to Play and Win

Continue from Diagram 268: ... 19-15; 7-11 15-8; 4-11 24-20; 16-19 21-17!; 14-21 30-26; 21-30 26-23; 18-27 31-8. White wins (First Position).

29.

Diagram 269 by R. Atwell



White to Play and Win

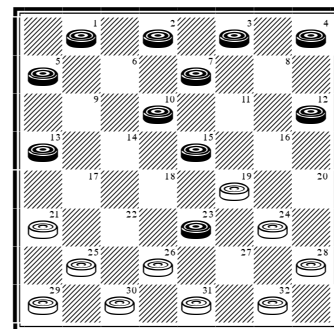
Continue from Diagram 269: ... 31-26!; 27-31 (27-32 loses to 24-27) 24-27!; 31-22 30-26; 22-24 28-1. White wins.

**Lesson 95: Triple 2 for 1**

As the name implies, this features three 2 for 1 jumps in succession. Interestingly, the best known example of this idea is also the least impressive.

1. **9-13 23-19; 6-9 27-23; 9-14 22-18; 11-15 18-11; 8-15 23-18; 14-23??** (Black should surely have smelled a rat when White played his previous move! Perhaps he assumed White was a novice. Correct is 15-22.) (Diagram 270).

Diagram 270

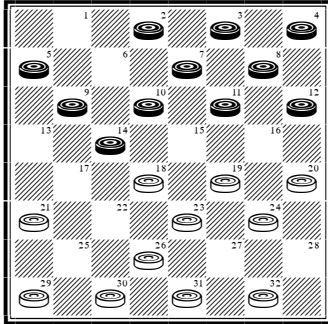


White to Play and Win

Continue from Diagram 270: ... 19-16!; 12-19 21-17; 13-22 25-11; 7-16 24-6; 1-10 26-12. White wins.

2. **9-13 24-20; 10-14 28-24; 5-9 23-19; 6-10 27-23; 1-5 22-17?** (here it is far more easy to forgive the loser's play); 13-22 25-18 (Diagram 271).

Diagram 271 by D. Oldbury



Black to Play and Win

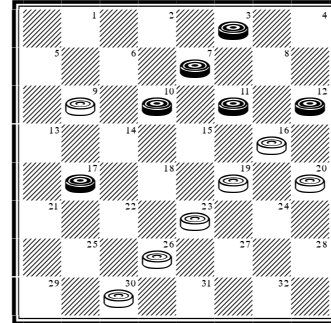
Continue from Diagram 271: 10-15! 19-10; 14-17 21-14; 11-16 20-11; 8-22 26-17; 9-27 32-23; 7-21. Black wins.

While only featuring a double 2 for 1, I have selected the final two examples both because of the similarity of theme and for their usefulness.

3. **Illustrative Game 50: 10-14 22-18; 12-16 24-20; 16-19 23-16; 14-23 26-19; 8-12 25-22; 6-10 31-26; 11-15 27-23; 15-24 28-19;**

- 4-8 22-17; 9-13 17-14; 10-17 21-14; 1-6 29-25; 6-10 25-21; 10-17 21-14; 13-17 23-18; 8-11 32-27; 2-6 27-23; 6-10 14-9; 5-14 18-9 (Diagram 272).

Diagram 272



Black to Play and Draw

Continue from Diagram 272: 17-22! 26-17; 10-15 19-10; 12-26 30-23; 7-21. Drawn. *H. Cravens vs. G. Davies 1973*

4. **9-13 23-19; 6-9 22-18; 11-15 18-11; 8-15?** (7-23 is correct) 19-16! (Black may have been expecting 21-17 and overlooked this intermediate move); 12-19 21-17; 13-22 25-11; 7-16 24-6; 1-10 28-24 ... White has a winning position.



## Chapter 13: Freestyle Landings

### Introduction

Opening or early midgame positions which are arrived at via a number of different routes—transpositions—are known as landings. Some landings may occur with the colors reversed and these are particularly likely to be overlooked by the average player. Experts study these transpositions carefully, in order to make optimal use of their knowledge and partially rein in the enormous scope of the 3-move ballot form of restriction.

Two key points need to be kept in mind:

First, although for practical reasons a certain amount of theoretical strength may be sacrificed in order to obtain a particular landing, each transposition should consist entirely of sound moves. Otherwise, to quote Marion Tinsley, “You will get knocked down by a passing truck as you cross the road.”

Secondly, understanding how to play the positions themselves is a completely separate matter, dependent upon the crossboard skills discussed in the *Complete Checkers: Insights* series. Suffice to say there is little point in angling for a landing and memorizing all its associated routes if it doesn't suit you!

In this and the associated chapters I will cover a total of 26 major landings. A thorough knowledge of these represents the most time-efficient way of studying the openings and early midgame. In addition:

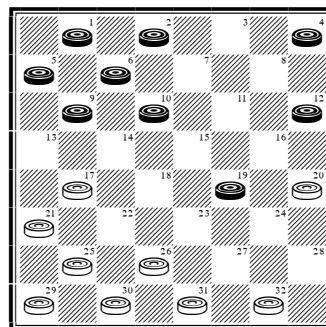
- All of the routes are given in full, even though in many cases they transpose at an earlier stage into others. To avoid confusion, I have not discussed the numerous move order changes which can take place within these routes.
- “B” means I recommend adopting the transposition in question with black, “W” with white and “B/W” with both sides.
- The so-called “Trunk” is the principal line of play.
- (V5), say, following a certain move, shows that this is where Variation 5 branches off.
- V4(2), say, at the start of a variation, refers to Variation 4 and indicates that it has branched from Variation 2.

- The capital letters following certain moves refer to the notes given at the conclusion of the play.
- CR means with the colors reversed.
- [R] signifies my recommended attack or defense at a given branching point.
- Finally, the routes given are by no means exhaustive.

Note: The same notation is used in Chapters 14, 20, 21, 27, 28, 34, and 35.

### Lesson 96: Key Landing #12

Diagram 273



White to Play

**Route 1 (B/W): 11-15 23-19; 8-11 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 Forms Landing.**

**Route 2 (B/W): 11-15 22-17; 8-11 23-19; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 Forms Landing.**

**Route 3 (B): 9-13 23-18; 5-9 26-23; 10-14 30-26; 11-16 22-17; 13-22 26-10; 6-22 25-18; 9-13 18-14 Forms Landing. CR**

**Route 4 (B): 10-14 24-20; 11-16 20-11; 8-15 23-18; 14-23 27-11; 7-16 22-17; 3-7 28-24; 7-10 24-20; 16-19 Forms Landing.**

**Route 5 (B): 10-15 23-18; 11-16 18-11; 8-15 24-19; 15-24 27-11; 7-16 22-17; 3-7 28-24; 7-10 24-20; 16-19 Forms Landing.**

**Route 6 (B): 11-16 23-18; 10-14 24-20; 14-23 20-11; 8-15 27-11; 7-16 22-17 3-7; 28-24 7-10; 24-20; 16-19 Forms Landing.**

**Route 7 (B): 11-16 22-17; 7-11 23-18; 11-15 18-11; 8-15 24-19; 16-23 27-11; 3-7 28-24; 7-16 24-20; 16-19 Forms Landing (big sacrifice of strength by White).**

**Route 8 (B): 11-16 23-18; 7-11 22-17; 11-15 18-11; 8-15 24-19; 16-23 27-11; 3-7 28-24; 7-16 24-20; 16-19 Forms Landing** (big sacrifice of strength by White).

### Continuation from Diagram 273

**Trunk:** ... 25-22; 4-8 (V3) 29-25; 9-14 (V1) 22-18!(A) 14-23 17-14; 10-17 21-14(B) ...

**V1(T):** 10-15 (V2) 17-13; 2-7(C) 21-17; 7-10(D) 20-16 ...

**V2(1):** 19-24 17-14!(E); 9-18 22-15; 10-19 32-28 ...

**V3(T):** 9-14[R] 29-25(F); 5-9 17-13; 4-8 22-17; 8-11 26-23; 19-26 30-23; 11-15 25-22(G) ...

### Notes

A: Known as “Martins’ Rest” after Robert Martins, a grandmaster of the 19<sup>th</sup> century who frequently employed it, this startling sacrifice is a classic example of a finesse (“If you don’t, I will”), as the next note explains.

B: If Black strikes immediately with 2-7, or to a lesser extent 6-9, and keeps up the pace, he can force matters to a drawn conclusion. However, if he lets up, White can consolidate his position and gain the advantage.

C: Black must reluctantly move this man. Instead, the natural 9-14? loses to 20-16!; 2-7 22-18! (a great pitch); 14-23 25-22; 23-27 32-23; 15-18 22-15; 19-24 30-25; 12-19 23-16; 24-27 31-24; 6-9 13-6; 1-28 16-12; 8-11 12-8; 11-15 8-3; 7-11 3-7; 11-16 and the fork is decisive. White wins.

D: Black can “twist” his moves to good effect with 8-11 here. In reply, the 26-23 exchange is key, as you will observe that Black cannot play the 15-19 exchange in return on account of the two for one which it permits.

E: Another forceful sacrifice along the lines of note A. However, in this case White’s winning opportunities are essentially nil.

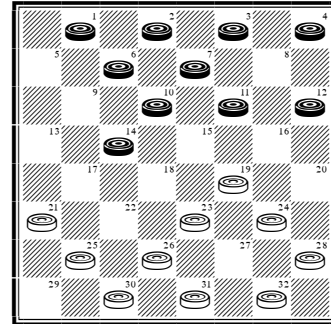
F: Simpler is 22-18!; 14-23 17-14; 10-17 21-14; 2-7 29-25; 4-8 into the Trunk.

G: A good player might find 31-26? attractive here, as after 15-18 32-27 Black appears to be tied up. However, he would be in for a shock. Continue: 12-16! (an incredible pitch) 20-11; 18-22! 25-18; 10-15 17-10; 15-31 10-7; 31-24 7-3; 9-14 3-8; 6-9 13-6; 2-9 11-7; 1-5 7-2; 14-17 21-14; 9-27 2-6; 27-31 and White’s kings don’t even have the opposition

on Black’s to put up a fight as in Lesson 26. Black wins.

### Lesson 97: Key Landing #6

Diagram 274: Master Defiance Landing



Black to Play

This landing, together with its sub-landings, #7 and #8, constitute what might be termed the *Defiance* system. Utilizing the pyramid/echelon formation, it embraces a wide number of ballots and even formed the basis for an entire book, *Tournament Checkers* by Gordon Hester.

**Route 1 (B/W): 11-15 23-19; 9-14 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25 Forms Landing.**

**Route 2 (B/W): 9-14 24-19; 11-15 27-24; 8-11 22-18; 15-22 25-9; 5-14 29-25 Forms Landing.**

**Route 3 (B): 10-14 22-18; 11-15 18-11; 8-15 24-19; 15-24 28-19; 6-10 25-22; 4-8 Forms Landing CR.**

**Route 4 (B): 9-14 22-18; 11-15 18-11; 8-15 24-19; 15-24 28-19; 6-9 25-22; 4-8 Forms Landing CR.**

**Route 5 (B): 10-14 22-18; 6-10 25-22; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 Forms Landing CR** (big sacrifice of strength by White).

### Continuation from Diagram 274

**Trunk:** 11-15[R] (V4) 25-22(A); 4-8 (V2) 24-20; 15-24 28-19; 10-15 (V1) 19-10; 6-15 22-18; 15-22 26-10; 7-14 31-27(B) ...

**V1(T):** 8-11 22-17; 11-15(C) 32-28; 15-24 28-19 ...

**V2(T):** 7-11[R] (V3) **Forms Key Landing Number 8.**

**V3(2):** 6-9 24-20; 15-24 28-19; 9-13 32-27(D) **Forms Key Landing Number 7 .**

**V4(T):** 6-9 25-22; 9-13 24-20; 11-15 (V5) 32-27!; 15-24 28-19 **Forms Key Landing Number 7.**

**V5(4):** 2-6(E) 22-17; 13-22 26-17; 11-15 30-26; 15-24 28-19 ...

### Notes

A: Instead, the immediate 24-20 exchange gives Black an edge after 10-15 19-10; 6-15 25-22 and 15-19.

B: After 8-11 and the 23-18 exchange the position has a very simple appearance and is of course perfectly sound. However, using an August Heffner “cook” (prepared innovation), Derek Oldbury scored three wins with Black against top ranking opposition when White overreached. One of these is highlighted in Book 5 Lesson 311.

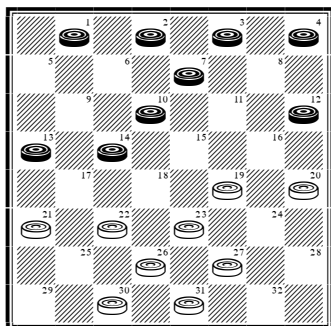
C: The innocent-looking 11-16 exchange is a loss, and is shown in Book 3 under the midgame theme known as the *elbow*.

D: A good waiting move.

E: Both 4-8 and 1-5 are well met with 22-18; 14-17 21-14; 10-17 and the 26-22 exchange.

### Lesson 98: Key Landing #7

Diagram 275: Defiance Sub-Landing



Black to Play

In addition to the 5 routes given under Key Landing #6, there are the following:

**Route 1 (B):** 9-13 23-19; 5-9 22-18; 11-15 18-11; 8-15 25-22; 9-14 27-23; 4-8 24-20; 15-24 28-19; 8-11 22-18; 1-5 18-9; 5-14 Forms Landing CR.

**Route 2 (B):** 9-13 23-19; 6-9 27-23; 9-14 22-18; 11-15 18-11; 8-15 24-20; 15-24 28-19; 4-8 25-22; 8-11 22-18; 1-6 18-9; 5-14 Forms Landing CR.

**Route 3 (B):** 9-13 23-19; 10-14 27-23; 6-10 22-18; 11-15 18-11; 8-15 24-20; 15-24 28-19; 4-8 25-22; 8-11 22-18; 1-6 18-9; 5-14 Forms Landing CR.

**Route 4 (B):** 9-13 24-19; 6-9 27-24; 9-14 22-18; 11-15 18-11; 8-15 24-20; 15-24 28-19; 4-8 25-22; 8-11 22-18; 1-6 18-9; 5-14 Forms Landing CR.

**Route 5 (B):** 10-14 24-19; 6-10 27-24; 9-13 22-18; 11-15 18-11; 8-15 24-20; 15-24 28-19; 4-8 25-22; 8-11 22-18; 1-6 18-9; 5-14 Forms Landing CR.

**Route 6 (B):** 10-14 24-20; 6-10 22-18; 11-15 18-11; 8-15 23-19; 15-24 28-19; 4-8 25-22; 8-11 27-23; 9-13 22-18; 1-6 18-9; 5-14 Forms Landing CR.

**Route 7 (B):** 9-13 24-19; 10-14 27-24; 6-10 22-18; 11-15 18-11; 8-15 24-20; 15-24 28-19; 4-8 25-22; 8-11 22-18; 1-6 18-9; 5-14 Forms Landing CR (big sacrifice of strength by White).

**Route 8 (B):** 10-14 23-19; 6-10 27-23; 9-13 22-18; 11-15 18-11; 8-15 24-20; 15-24 28-19; 4-8 25-22; 8-11 22-18; 1-6 18-9; 5-14 Forms Landing CR (big sacrifice of strength by White).

### Continuation from Diagram 275

**Trunk:** 4-8 (V2) 22-18; 1-5 (V1) 18-9; 5-14 26-22; 14-17 21-14; 10-26 31-22; 8-11 30-25 ...

**V1(T):** 14-17(A) 21-14; 10-17 19-15; 1-6 26-22; 17-26 31-22 ...

**V2(T):** 7-11 (V3) 22-18; 1-5 18-9; 5-14 19-16; 12-19 23-7; 2-11 27-23; 4-8 26-22 ...

**V3(2):** 2-6 (V4) 22-18; 14-17 21-14; 10-17 19-16; 12-19 23-16; 4-8 18-15 ...

**V4(3):** 1-5 22-18; 14-17 21-14; 10-17 18-14; 2-6(B) 23-18; 17-22 26-17; 13-22 18-15 ...

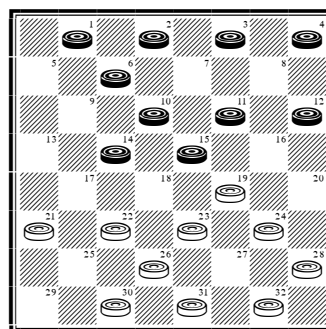
### Notes

A: Mixing it up and typical of a rugged crossboard player.

B: The 17-22 exchange is strongly met with 19-15!, Black winding up in a delicate endgame.

### Lesson 99: Key Landing #8

Diagram 276: Defiance Sub-Landing



White to Play

In addition to the 5 routes given under Key Landing #6, there are the following:

**Route 1 (B): 9-13 23-19; 10-14 22-17; 13-22 25-9; 5-14 27-23; 7-10 29-25; 11-15 25-22; 8-11 Forms Landing.**

**Route 2 (B): 10-14 22-17; 7-10 24-19; 9-13 27-24; 13-22 25-9; 5-14 29-25; 11-15 25-22; 8-11 Forms Landing.**

**Route 3 (B/W): 10-14 24-20; 11-16 20-11; 8-15 22-18; 15-22 25-18; 4-8 28-24; 6-10 24-19; 8-11 26-22 Forms Landing CR.**

**Route 4 (B/W): 10-15 23-19; 7-10 27-23; 9-14 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 8-11 Forms Landing.**

**Route 5 (B): 11-15 23-19; 9-13 22-17; 13-22 25-11; 8-15 29-25; 5-9 27-23; 9-14 25-22; 7-11 Forms Landing.**

**Route 6 (B): 9-13 24-19; 10-14 22-17; 13-22 25-9; 5-14 27-24; 7-10 29-25; 11-15 25-22; 8-11 Forms Landing (big sacrifice of strength by White).**

**Route 7 (B): 10-14 23-19; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 29-25; 11-15 25-22; 8-11 Forms Landing (big sacrifice of strength by White).**

**Route 8 (B): 10-14 24-19; 7-10 22-17; 9-13 27-24; 13-22 25-9; 5-14 29-25; 11-15 25-22; 8-11 Forms Landing (big sacrifice of strength by White).**

#### Continuation from Diagram 276

**Trunk:** ... 22-18[R](A) (V1); 15-22 26-17; 11-15 24-20; 15-24 28-19; 4-8 30-26; 8-11(B) 19-16; 12-19 23-7; 2-11 26-23(C) ...

**V1(T):** ... 24-20(D); 15-24 28-19; 11-15 32-28; 15-24 28-19; 6-9 22-18; 4-8 31-27(E) ...

#### Notes

A: Safety first; a draw should be the result after this exchange.

B: But playing against me in the 1987-88 Avon Open, Andrew Knapp lost here with 2-7? 26-22; 6-9 17-13; 1-6 22-18; 8-11 31-26; 12-16 19-12; 10-15 26-22; 15-19 23-16; 14-23 22-18. White wins.

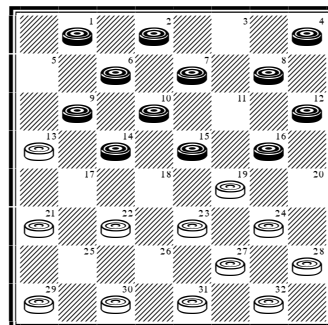
C: This line usually concludes with the rebound shot.

D: The unusual 31-27 is best met with 6-9 23-18; 14-23 27-18 and 3-7.

E: Both this and 20-16 draw, but the 18-15 plunge loses as shown in Lesson 93.

#### Lesson 100: Key Landing #11

Diagram 277



White to Play

**Route 1 (B): 11-15 23-19; 9-14 22-17; 7-11 25-22; 11-16 26-23; 5-9 17-13; 3-7 Forms Landing.**

**Route 2 (B): 10-15 23-19; 7-10 26-23; 9-14 22-17; 11-16 25-22; 5-9 17-13; 3-7 Forms Landing.**

**Route 3 (B/W): 9-14 23-19; 11-16 26-23; 5-9 22-17; 7-11 17-13; 11-15 25-22; 3-7 Forms Landing.**

**Route 4 (W): 11-15 23-19; 8-11 22-17; 9-14 25-22; 3-8 26-23; 5-9 17-13; 11-16 Forms Landing.**

**Route 5 (W): 11-15 22-17; 8-11 23-19; 9-14 25-22; 3-8 26-23; 5-9 17-13; 11-16 Forms Landing.**

**Route 6 (B): 9-14 22-17; 11-15 25-22; 8-11 23-19; 3-8 26-23 (29-25!; 11-16! (5-9? 17-13; 11-16 22-17 loses as shown in the Introduction to Chapter 14) 27-23; 7-11 31-27; 5-9 17-13 16-20 is also good); 5-9 17-13; 11-16 Forms Landing.**

**Route 7 (B): 11-15 21-17; 9-14 25-21; 8-11 23-19; 3-8 26-23; 5-9 17-13; 11-16 Forms Landing.**

#### Continuation from Diagram 277

**Trunk:** ... 29-25(A); 1-5[R] (V2) 22-17; 8-11 31-26; 4-8[R](B) (V1) 25-22; 16-20 23-18 ...

**V1(T):** 16-20 19-16; 12-19 23-16; 14-18 26-23; 18-22 25-18; 15-22 23-18 ...

**V2(T):** 7-11 (V3) 24-20; 15-24 28-19; 11-15 20-11; 15-24 27-20; 8-15 31-27 ...

**V3(2):** 16-20(C) 30-26; 7-11 19-16; 12-19 23-7; 2-11 24-19; 15-24 28-19 ...

## Notes

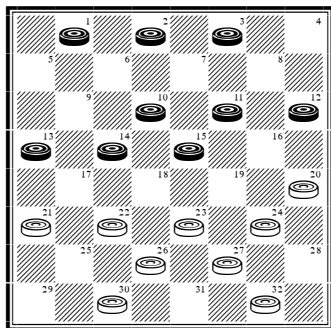
A: Both 22-17; 8-11 31-26; 4-8 29-25; 1-5 and 31-26; 8-11 22-17; 4-8 29-25; 1-5 transpose into the Trunk.

B: This, the conservative approach, virtually forces matters to the end of the game. By contrast, 16-20 is a lively move which affords both sides winning chances.

C: Rarely played, but perfectly sound, this allows White to equalize.

## Lesson 101: Key Landing #13

Diagram 278



White to Play

One of the most famous landings of them all, this featured prominently in Ken Grover and Tom Wiswell's best-selling *Let's Play Checkers*. A thorough grasp of the routes and of the correct way to punish the losing moves will register many wins for you. Indeed, because it is so important, on this occasion I have given the continuations in full. It's also worth noting that, by holding back 9-13 (or 24-20 with CR), it's never necessary to defend the "weak" side of this landing.

**Route 1 (W): 11-15 23-18; 9-14** 18-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 8-11 27-23; 11-15 24-20; 6-9 31-27; 7-11 28-24; 9-13 Forms Landing.

**Route 2 (W): 9-14 22-18; 11-15** 18-11; 8-15 23-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 8-11 27-23; 11-15 24-20; 6-9 31-27; 7-11 28-24; 9-13 Forms Landing.

**Route 3 (W): 9-14 24-20; 11-16** 20-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9 28-24; 8-11 24-20; 9-13 27-24; 11-15 31-27; 7-11 Forms Landing.

**Route 4 (B): 9-13 22-17; 13-22** 25-18; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 27-24;

5-9 25-22; 9-13 24-20; 6-9 22-18; 2-6 26-22 Forms Landing CR.

**Route 5 (B): 10-15 23-19; 6-10** 22-18; 15-22 25-18; 11-15 18-11; 8-15 29-25; 4-8 25-22; 9-13 27-23; 8-11 24-20; 15-24 28-19; 5-9 22-18; 2-6 26-22 Forms Landing CR.

**Route 6 (B): 10-15 22-18; 15-22** 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 24-19; 15-24 28-19; 8-11 22-18; 6-10 27-24; 2-6 26-22; 5-9 24-20 Forms Landing CR.

## Continuation from Diagram 278

**Trunk:** ... 23-18; 14-23 27-18; 12-16(A) (V1) 18-14; 10-17 21-14; 16-19!(B) 32-28; 2-6 26-23; 19-26 30-23; 6-10 14-7; 3-10 23-19; 1-5(C) 19-16; 10-14 16-7; 14-17. Drawn. *D. Oldbury vs. W. Hellman 1965*

**V1(T): 2-7(D) (V2) 21-17; 1-6!(E) 26-23; 6-9** 32-28; 10-14 17-10; 7-14 24-19; 15-24 28-19; 14-17 30-26; 17-21 19-15; 3-8(F) 15-10; 21-25 10-6; 25-30 6-1; 9-14!(G) 18-9; 11-15 1-6; 15-19 23-16; 30-23 6-10; 12-19 10-15; 23-26 15-24; 26-17 20-16. Drawn. *A. Cameron vs. W. Ryan 1933*

**V2(1): 2-6?(H) (V3) 18-14; 10-17 21-14; 12-16** 30-25!(I); 6-10 14-7; 3-10 26-23; 10-14 25-21; 1-6 32-28; 6-10 24-19; 15-24 28-12; 10-15(J) 22-18!; 15-22 23-19(K). White wins. *Analysis by W. Parrow*

**V3(2): 1-6? (V4) 18-14; 10-17 21-14; 3-8(L) 14-10;** 6-9 26-23; 9-14 23-19; 14-18 10-7; 18-25 30-21; 15-18 7-3; 18-23 32-28; 23-27(M) 19-16; 12-19 3-12; 11-15 12-16; 19-23 16-19 (Fork). White wins. *Analysis by R. Fortman*

**V4(3): 1-5? (V5) 18-14; 10-17 21-14; 12-16** 32-28; 16-19 14-10; 5-9 10-6; 9-14 6-1; 14-18 1-5; 18-25 30-21; 2-6 5-9; 6-10 26-22; 19-23 9-6; 3-8 6-9; 23-26 21-17; 26-30 9-14; 8-12 14-16; 12-19 22-18. White wins. *Analysis by P. Ketchum*

**V5(4): 10-14? (V6) 18-9; 1-5 9-6; 2-9 26-23; 9-14** 32-28; 3-7 24-19; 15-24 28-19; 7-10 22-18; 5-9 30-26; 13-17 19-15!(N); 10-19 23-7; 14-30 21-5. White wins. *Analysis by K. Grover*

**V6(5): 3-7? (V7) 21-17!(O); 1-5 26-23; 5-9 32-28;** 11-16 18-11; 9-14 22-18; 14-21 24-19; 13-17 18-15; 10-14 15-10; 17-22 10-3; 14-18 23-14; 16-23 11-8; 22-26 8-4. White wins. *Analysis by WCCP*

**V7(6): 3-8?(P) 26-23; 12-16 32-28; 8-12 21-17; 1-5** 18-14; 2-7 24-19; 15-24 28-19. White wins. *Analysis by K. Grover*

## Notes

A: Said to be a thin draw, in my opinion this is the best move Black has available.

B: That is provided it is followed up correctly. Instead, 2-6? loses after the subtle 30-25!—transposing into Variation 2. Note that 32-28? (instead of 30-25!) lets Black off the hook, allowing the transposition into the Trunk with 16-19. The normally ultra-sharp Leo Levitt missed this White win in the 1982 US National tournament.

C: A necessary preparatory move in readiness for the subsequent steal.

D: A very unnatural move, as evidenced by the fact that, faced with this position for the first time, next to nobody picks it out. If White exchanges with 18-14 after 2-7, Black draws with 3-8.

E: Played to prevent 18-14. Instead, the natural 1-5? loses after 18-14; 12-16 26-23; 3-8—and now the stage is set for a devastating shot original with James Ferrie. The denouement is given in Book 4, Lesson 251. In the meantime, see if you can find it!

F: Incredibly, this position arose with colors reversed from the 9-13 22-18; 12-16 ballot in the 1982 US National tournament, with Marion Tinsley playing Black and Elbert Lowder White. Here Lowder varied from the text, which had been thought forced, playing 21-25! (12-8! in the game) instead. The game continued ... 15-8; 25-30 18-15; 30-25 22-18; 13-17 15-10; 25-22 18-15; 22-31 23-19. Drawn.

G: Instead, 30-25? goes down in flames as shown in Book 5, Lesson 337. Often credited to Jesse Hanson, it was probably known earlier; Tom Watson used the coup to defeat Bill Edwards in the 1980 British Open.

H: Arguably the most natural move, and certainly the one most commonly played.

I: As pointed out in Note B, this is essential.

J: A good try by Black.

K: However, after White's neat retort the man on 11 is a dead duck. Note the theme carefully as it has widespread application.

L: This puts up a better fight than 6-10 14-7; 3-10 26-23; 2-6 30-25; 10-14 25-21; 6-10 32-28; 12-16 which transposes into Variation 2.

M: 23-26 meets a similar end after 19-16; 12-19 3-12;

11-15 12-16; 19-23 16-19; 15-18 19-15; 18-22 15-18. White wins.

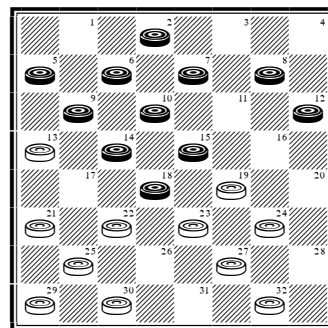
N: This brings matters to a decisive conclusion.

O: As shown to me by Liam Stephens, the natural 18-14 exchange, which has also been published to win, allows Black to escape with a draw. By contrast, the text leaves Black in a hopeless state in just a few moves. This brings us to the question of “luck” in checkers or, more properly, to the scientific process of elimination. This was also discussed in Lesson 50. First, as a general rule, unless a position is extremely one-sided, there is rarely more than one way to win it. Here, assuming the process of elimination is efficient, it will be discovered that 21-17 wins handily. It is therefore superior to the 18-14 exchange which, although powerful, is virtually impossible to see through to the end. Granted, sometimes there will be two candidate moves, both of which look like winners or both of which look like losers. Then it is indeed simply a toss up.

P: Pretty feeble, to be honest; while it prevents White from playing the 18-14 exchange it forces him to find the winning move!

## Lesson 102: Key Landing #14

Diagram 279



White to Play

This landing represents a highly dynamic attacking tool for Black, and affords many winning chances in the endgame against incautious play by White. Remarkably, it arises from no fewer than twelve 3-move ballots.

**Route 1 (B/W):** 11-15 24-20; 8-11 28-24; 3-8 23-19; 9-14 22-17; 5-9 17-13; 1-5 26-23; 15-18 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing.

**Route 2 (B/W):** 10-15 24-20; 7-10 28-24; 3-7 23-19; 9-14 22-17; 5-9 17-13; 1-5 26-23; 15-18 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing.

**Route 3 (B): 10-14 24-20; 11-15 22-17; 6-10 17-13; 1-6 28-24; 8-11 23-19; 15-18 26-23; 3-8 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing.**

**Route 4 (B): 10-14 24-20; 6-10 22-17; 11-15 17-13; 1-6 28-24; 8-11 23-19; 15-18 26-23; 3-8 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing.**

**Route 5 (B): 10-14 24-20; 11-16 20-11; 8-15 28-24; 6-10 22-17; 4-8 23-19; 15-18 17-13; 1-6 26-23; 8-11 31-26; 11-15 26-22; 3-8 Forms Landing.**

**Route 6 (B): 9-14 24-20; 11-16 20-11; 8-15 22-17; 6-9 28-24; 4-8 23-19; 15-18 17-13; 1-6 26-23; 8-11 31-26; 11-15 26-22; 3-8 Forms Landing.**

**Route 7 (B): 9-14 24-20; 11-15 22-17; 5-9 17-13; 1-5 28-24; 8-11 23-19; 15-18 26-23; 3-8 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing.**

**Route 8 (B): 9-14 24-20; 5-9 28-24; 11-15 23-19; 7-11 22-17; 3-7 17-13; 1-5 26-23; 15-18 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing.**

**Route 9 (B): 9-14 24-20; 10-15 22-17; 7-10 28-24; 3-7 23-19; 5-9 17-13; 1-5 26-23; 15-18 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing.**

**Route 10 (B): 10-15 22-17; 7-10 24-20; 3-7 17-13; 9-14 28-24; 5-9 23-19; 1-5 26-23; 15-18 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing (big sacrifice of strength by White).**

**Route 11 (B): 9-14 22-17; 5-9 17-13; 1-5 24-20; 11-15 28-24; 8-11 23-19; 15-18 26-23; 3-8 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing (big sacrifice of strength by White).**

**Route 12 (B): 9-14 22-17; 6-9 17-13; 1-6 24-20; 11-15 28-24; 8-11 23-19; 15-18 26-23; 3-8 31-26; 11-16 20-11; 8-15 26-22; 4-8 Forms Landing (big sacrifice of strength by White).**

## Continuation from Diagram 279

**Trunk:** ... 21-17[R](A) (V2); 14-21 23-14; 10-26 19-1[R]; (V1) 9-14 30-23; 21-30 1-6; 2-9 13-6; 7-11 6-2!(B) ...

**V1(T):** ... 19-3; 8-11 30-23; 21-30 32-28; 9-14 24-20(C); 11-15 27-24; 30-26 23-19 ...

**V2(T):** ... 22-17(D); 8-11 25-22; 11-16 22-18; 15-22 19-15; 10-28 17-1 (V3); 22-26 13-6; 2-9 23-19(E); 16-23 27-18 ...

**V3(2):** ... 17-3; 22-26 23-19; 16-23 27-18; 26-31 21-17; 6-10(F) 13-6; 2-9 3-7; 9-13 7-14; 13-22 18-15 ...

## Notes

A: Of White's four plausible moves, two of them lose quickly. Namely: 1) ... 30-26?; 7-11 32-28; 2-7. Black wins. 2) ...32-28?; 8-11 30-26; 11-16 22-17; 7-11 26-22; 16-20. Black wins. The text is easier for White than 22-17, and therefore recommended, but still demands careful handling.

B: The 23-18 exchange, although drawable, leads to a very delicate endgame for White and should therefore be avoided.

C: 23-19? allows the invasion with 11-16 and leads to a lengthy Black win.

D: Sound, but harder to manage than 21-17.

E: And here 1-6? leads to a lengthy Black win.

F: Black has an alternate attack available in 12-16. Marion Tinsley defeated Walter Hellman with this in the 1956 US National tournament when the latter faltered at a critical moment.





## Chapter 14: Freestyle Ballots

### Introduction

The primary purpose of this chapter, and of the corresponding chapters in Books 3, 4 and 5, is to equip the reader with a sound, practical opening repertoire, one which is completely reliable and of a manageable size.

### Extent of the Opening phase

The following seven freestyle sequences fulfil the definition of an opening given in Chapter 5.

11-15 21-17; 9-13 25-21; 8-11 30-25; 4-8 24-19; 15-24 28-19 ...

11-15 22-17; 15-19 24-15; 10-19 23-16; 12-19 25-22; 8-11 27-23; 4-8 23-16; 11-20 22-18 ...

11-15 22-18; 15-22 25-18; 12-16 29-25; 9-13 18-14; 10-17 21-14; 16-20 23-18 ...

11-15 23-18; 8-11 27-23; 4-8 23-19; 10-14 19-10; 14-23 26-19; 7-14 24-20 ...

11-15 23-19; 8-11 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22 ...

11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 26-22 ...

11-15 24-20; 8-11 28-24; 4-8 23-19; 15-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 30-26 ...

Two points arise. First, because the definition is necessarily somewhat artificial, the point at which the opening phase is completed is often open to interpretation. For example, the foregoing sequences might legitimately be shortened or extended by a few moves. This is of little moment. Secondly, and of far more importance, even slightly extended the sequences still aren't long enough to be of real value to a player with serious intentions. In other words, to be useful, any guide to the "openings" needs to incorporate some of the early midgame. The initial thinking behind Richard Fortman's classic *Basic Checkers* series was to present the first 20 moves, and broadly speaking this is the policy I have followed here.

### Coverage

Keeping in mind the underlying theme of this work, that checkers can be played at an expert level through understanding rather than memory, I have decided to err on the side of brevity. Indeed, the

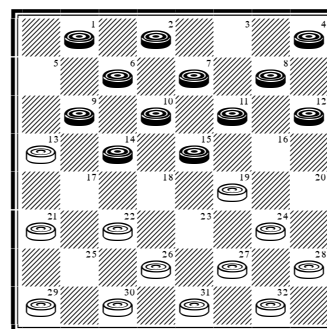
coverage may fairly be described as skeletal. Thus for each ballot only the main lines have been given, and virtually no mention made of the innumerable move order changes which are available. Likewise, only major transpositions are noted, and for clarity these have been detailed in full. Be assured however that the play is of the highest quality and relevance, and will render a rich return for the time spent mastering it.

### Knowledge and Understanding

Consider these two freestyle sequences.

Number 1: 11-15 23-19; 8-11 22-17; 9-14 25-22; 5-9 (inferior) 17-13; 3-8? (Diagram 280).

Diagram 280



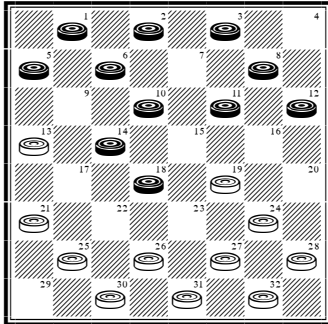
White to Play

Initially, as per analysis by John Drummond in 1838, Black's last move was thought to be sound. Remarkably however, in 1848 Andrew Anderson showed that, even though there are 24 men still on the board, it is a loser, a clear case of knowledge being power. Granted 3-8? might be criticized on the grounds of the double-corner bind it permits, but any wordy attempt to explain why it actually loses is futile. As discussed in the Introduction to this book, a far more productive approach is to add it to your anti-book collection and to master the exacting continuation required to defeat it.

Continue from Diagram 280: ... 22-17! (binding); 11-16 29-25; 16-23 26-19! (maintaining the bind); 7-11 27-23; 15-18 (11-16 at this point was shown in Lesson 31) 32-27; 11-15 24-20; 15-24 28-19; 8-11 19-15!; 10-26 17-10; 6-15 13-6; 2-9 30-5. White wins. One of the main roles of advanced tactics is to punish analytical losses and this is a beautiful illustration.

Number 2: 11-15 23-19; 8-11 22-17; 4-8 17-13; 9-14 (inferior) 25-22; 15-18 22-15; 11-18 29-25; 7-11? (Diagram 281).

Diagram 281



White to Play

In this instance Black is guilty of overcrowding the center (9-14 and 7-11 are unsound in tandem), but again the punishment would seem to be severe, another example of the benefits of hindsight.

Continue from Diagram 281: ... 26-23!; 2-7 24-20; 11-15 28-24; 8-11 30-26 (or 31-26); 5-9 26-22; 1-5 31-26; 3-8 (12-16 only prolongs the agony) 32-28. White wins. A beautiful tie up.

As mentioned in Lesson 28, it is obviously logical, natural *but unsound* moves such as 3-8? and 7-11? which have had the biggest impact on the game's development, since the losing side is forced to change tack. The harsh reality is that they have to be learned. Acknowledge them as bona fide traps—preferably for winning games rather than losing them!

Of course, there is no need for despondency; such moves are in the minority and in the vast majority of cases general principles hold up successfully.

### Annotations

The detailed nature of the annotations in Chapter 6 is neither necessary nor practical here. For one thing, the comments would become extremely repetitious; for another, this work would assume gigantic proportions. Instead, I have confined myself to outlining the general ideas underpinning the ballots and identifying some of the wins to play for. Before proceeding, you might find it worthwhile to review the key principles specified in Lessons 16 through 19.

### Freestyle Ballots

Between 1976 and 2022, 22 matches were contested for the freestyle world championship. A review of the 470 published games reveals that in 436 (93%) of them Black opened with 11-15. Thus while in theory freestyle is completely unrestricted, in practice it is actually centered upon how White responds to the virtually universal 11-15. Although unfairly dismissed by those outside of the game as being played out, freestyle checkers still commands enormous respect from those in the know and in practice possesses tremendous scope for originality.

Of the 156 ballots, 18 of them, either directly or indirectly, were frequently adopted in the freestyle period, all of them arising from the initial move, 11-15. In freestyle both sides are playing from a position of strength, and it makes sense to grasp the principles underlying these ballots before moving on to those arising from 2-move and 3-move.

### Guide

For each ballot there is a general introduction and an indication of the distribution of power between Black and White. For example, [50/50] represents equality, [38/62] means that White has a marked advantage and [85/15] indicates that Black is incredibly powerful (in fact, at the breaking point of soundness).

### Lesson 103: 11-15 23-19; 8-11 [53/47]

Comprising the three strongest moves in succession, this is arguably the ballot possessing the greatest scope, although there are a number of strong contenders. At the fifth move Black has six really good options, and it is this choice which determines the character of the development. For a move-for-move explanation, the reader is directed to Lessons 28 through 33.

**Trunk:** 11-15 23-19; 8-11 22-17[R] (V14); 11-16[R](A) (V3) 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24[R] (V1); 7-16 24-20; 16-19 **Forms Key Landing Number 12.**

**V1(T):** ... 25-22 (V2); 7-16 22-18; 9-14 18-9; 6-22 26-17; 5-9 28-24; 10-15 24-20; 16-19 30-26; 1-6 29-25; 2-7 17-13; 4-8(B) ...

**V2(1):** ... 11-8; 4-11 17-13; 9-14 25-22; 11-16 22-17; 7-11 29-25; 11-15 31-27; 16-19 27-24; 5-9(C) ...

**V3(T):** 4-8(D) (V5) 25-22; 9-13 (V4) 27-23; 6-9 23-18; 9-14 18-9; 5-14 26-23; 1-6(E) 30-25; 15-18 22-15; 11-27 32-23; 13-22 25-9; 6-13 29-25 ...

**V4(3):** 15-18(F) 22-15; 11-18 17-13; 7-11 24-20; 2-7! 28-24; 10-14! 29-25; 7-10 26-23; 3-7 31-26; 14-17 21-14; 10-17 23-14; 9-18 32-28 ...

**V5(3):** 9-13(G) (V9) 17-14; 10-17 21-14; 15-18 24-20; 4-8 (V6) 27-23; 18-27 32-23; 11-15 19-10; 6-15 23-18; 15-22 25-18 ...

**V6(5):** 6-9 (V7) 28-24; 1-6 19-15; 4-8 32-28; 12-16 26-23 ...

**V7(6):** 6-10 (V8) 27-24; 10-17 26-22; 17-26 31-8; 4-11 19-16; 12-19 24-8; 3-12 25-22 ...

**V8(7):** 3-8 19-15; 6-10 15-6; 1-17 25-22; 18-25 30-14; 13-17 27-23; 11-15 28-24 ...

**V9(5):** 3-8(H) (V10) 25-22; 11-16 27-23; 7-11 24-20!(I); 15-24 28-19; 10-14 17-10; 6-24 22-18; 1-6 21-17; 6-10(J) 17-13 ...

**V10(9):** 15-18(K) (V11) 19-15; 10-19 24-8; 4-11 17-14; 11-15 28-24; 12-16(L) 26-23; 16-20 30-26; 9-13 32-28; 6-10 24-19 ...

**V11(10):** 9-14 25-22; 6-9(M) 17-13; 2-6 29-25; 4-8 24-20[R] (V12); 15-24 28-19; 11-15 27-24; 14-17(N) 21-14; 9-18 26-23; 18-27 32-23; 10-14(O) 19-10; 6-15 13-9 ...

**V12(11):** ... 22-17 (V13); 14-18 26-23; 18-22 25-18; 15-22 23-18; 11-16 19-15; 10-19 24-15 ...

**V13(12):** ... 26-23; 14-17 21-14; 10-26 19-10; 7-14 31-22; 14-18 22-15; 11-18 23-14; 9-18 30-26 ...

**V14(T):** ... 22-18(P) (V15); 15-22 25-18; 11-16 27-23; 16-20 32-27; 4-8 29-25; 10-14 26-22; 7-10 31-26 into **11-15 24-19**; **15-24** 28-19; 8-11 22-18; 11-16 25-22; 4-8 29-25; 10-14 27-24; 16-20 31-27; 7-10 32-28 same.

**V15(14):** ... 27-23(Q) (V16); 9-13 22-18; 15-22 25-18; 10-15 19-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-13 17-14; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22(R) ...

**V16(15):** ... 26-23(S) (V17); 4-8 22-17; 15-18 23-14; 9-18 17-14; 10-17 21-14; 6-10 25-21; 10-17 21-14; 2-6 29-25; 6-10 31-26; 10-17 25-22; 18-25 30-14 ...

**V17(V16):** ... 21-17(T); 9-13 17-14; 10-17 19-10; 7-14 25-21; 4-8 27-23; 11-16 29-25; 2-7 22-18; 6-10 18-9; 5-14 23-19; 16-23 26-19 ...

## Notes

A: The *Glasgow*. Black temporarily gives up a man in order to rapidly develop his single-corner, while attacking White's double-corner.

B: Black's goal is to prevent White infiltrating on either side of the board while erecting an abbreviated long dyke.

C: Note how Black has erected his long dyke. The position is now ready to be broken with the 26-23 exchange and 15-19 in return.

D: Popularly known as the *Old 14<sup>th</sup>*, this title should really only be conferred if the game continues with 17-13; 15-18. The variation featured will net you many wins with White against players possessing no book knowledge, as the losses are so natural. As Derek Oldbury has noted, some players are insistent on playing entirely "out of their head" and see some strange merit in losing the same way that countless thousands have before them!

E: 1-5? 30-25!; 5-9 32-27; 2-6 22-18! (the imagination needed to see this pitch is incredible); 15-22 25-18; 13-22 24-20. White wins. Or instead of 1-5? we have 2-6 24-20; 15-24 28-19; 6-9! 30-26; 11-15! 32-28; 15-24 28-19; 8-11 19-16; 12-19 23-16; 1-6? 26-23; 11-15 22-18! (another devastating pitch); 15-22 16-11; 7-16 20-11. White wins.

F: A dynamic move which found favor with the great Walter Hellman. After it, Black needs to time his moves with great precision to avoid getting tied up in the center.

G: Known as the *Mixed* because of the incredible complications it can generate, the cramping 24-20 at the 10<sup>th</sup> move plays a significant part in taming it.

H: Known as the *Alma*, this is best left to the experts because of the odd-looking elbow—the men on squares 7, 10 and 15—which it creates.

I: A brilliant gambit which is justified due to Black's horrible single-corner structure.

J: Against 2-7 32-28! is the best reply, with 18-15? resulting in a quick loss.

K: For some reason this opening, the *Center*, is rarely adopted, which is odd because it leads to a complex position where both sides have winning opportunities.

L: 7-11 26-23; 9-13 23-19; 6-10 14-7; 3-10 25-22; 18-25 29-22 is natural and easy to handle.

M: The *Souter* opening, a rather artificial development characterized by the early movement on the man on square 2. Players with no book knowledge often play 14-18? or the inferior 4-8 here and typically find themselves ensnared in hoary losses. 14-18? 29-25; 11-16 26-23; 6-9 23-14; 9-18 17-13; 16-23 24-19; 15-24 22-6; 1-10 28-19; 4-8 27-18; 8-11 18-14; 10-17 21-14; 11-16 14-9; 5-14 31-27; 16-23 27-9. White wins. And after 4-8 we have 17-13; 14-18 29-25; 5-9? 26-23; 9-14 22-17; 1-5 30-26; 5-9 26-22. White wins. A great tie up. Alternately, Black may prefer to lose as follows: 4-8 17-13; 15-18 22-15; 11-18 29-25; 10-15? 19-10; 6-15 26-23!; 8-11 30-26!; 2-6? 26-22!; 3-8 24-19; 15-24 28-19; 5-9 22-15; 11-18 31-26; 7-11 19-15; 11-16; 15-10!!; 6-15 13-6; 1-10 21-17; 14-30 23-7; 30-23 27-4. White wins. This was also given under Lesson 80. What I didn't mention there was that it was part of a 25-game simultaneous blindfold exhibition!

N: The natural, but unsound(!) 8-11 gets murdered after 32-27!; 3-8 22-17; 15-18 26-23; 11-15 30-26; 8-11 26-22. White wins.

O: The speculative 15-18 pitch loses after 22-15; 5-9 30-26!; 9-14 20-16!; 8-11 15-8; 10-15 19-10; 12-28 25-22; 6-15 13-9; 3-12 22-18; 15-22 26-3. White wins.

P: Known as the *Tillicoultry* opening, the problem this early exchange causes White is that of over development.

Q: The sole motivation behind this, Willie Ryan's famous *Dodger* opening, is that of restricting Black's options and avoiding defeat.

R: Continue: 11-16 22-18? (32-27! is essential); 13-17 31-26; 16-20 32-27 and the 12-16 in-and-out shot leads to a winning Black endgame.

S: Known as the *Nailor*, this is another one for the specialist, as Black has a number of powerful attacks available.

T: And finally, the extravagant *Black Doctor*. Although theoretically very weak for White, because of the crazy complications it generates this unquestionably favors the prepared player. The attack I have recommended should serve you well.

**Lesson 104: 11-15 23-19; 9-14 [51/49] & 9-14 23-19; 5-9 [50/50]**

This lesson should be studied in conjunction with Lesson 34 which provides a move-for-move account, and Lesson 97 which addresses the three related key landings.

**Trunk: 11-15 23-19; 9-14 27-23[R](A) (V3); 8-11[R] (V1) 22-18; 15-22 25-9; 5-14 29-25** **Forms Key Landing Number 6.**

**V1(T): 5-9(B) (V2) into 9-14 23-19; 5-9 27-23; 11-15 same.**

**V2(1): 7-11(C) into 10-15 23-19; 7-10 27-23; 9-14 same.**

**V3(T): ... 22-17; 7-11 into 10-15 23-19; 7-10 22-17; 9-14 same.**

### Notes

A: This is known as the *Defiance*, because it prevents Black from adopting more aggressive lines of play and leads to continuations which are distinctly natural and easy to manage. Three moves which are virtually never seen in serious competition are 22-18, 26-23 and 24-20. 1) ... 22-18?!; 15-22 (14-23 is the creative choice) 25-9; 5-14 27-23; 8-11 into the Trunk. 2) ... 26-23?!; 8-11 (14-18 is again more creative) 22-17; 5-9 17-13; 3-8 25-22; 11-16 forms Key Landing Number 11. 3) ... 24-20?; 15-24 28-19 weakens White's double-corner without compensation and loses after 8-11! 26-23; 11-15 27-24; 4-8 30-26; 6-9 22-18; 15-22 25-18; 9-13 18-9; 5-14.

B: This good second-string move was quite popular under freestyle, which is why the 9-14 23-19; 5-9 ballot, addressed next, is regarded as a freestyle ballot.

C: As one would expect, this is slightly inferior to the natural 8-11 and consequently possesses less scope for attack.

**Trunk: 9-14 23-19; 5-9 27-23[R](A) (V4); 11-15 22-18; 15-22 25-18; 7-11[R](B) (V3) 26-22[R](C) (V2); 11-15[R](D) (V1) 18-11; 8-15 24-20; 15-24 28-19; 4-8 22-18; 8-11 30-26; 2-7 32-28!(E) ...**

**V1(T): 11-16 24-20; 3-7 20-11; 8-24 28-19; 7-11 22-17; 4-8 17-13 ...**

**V2(T): ... 19-15(F); 10-19 23-7; 14-23 26-19; 3-10 29-25; 8-11 25-22; 11-15(G) ...**

**V3(T):** 8-11 19-15(H); 10-19 24-8; 4-11 28-24; 7-10 29-25; 10-15 25-22; 6-10 32-28; 3-7 24-19; 15-24 28-19(I) ...

**V4(T):** ... 22-17; 11-15 17-13 (V5); 14-18!(J) 19-16; 12-19 26-23; 19-26 30-5; 15-18 25-22; 18-25 29-22; 10-14 22-18(K); 14-23 27-18; 8-11 32-27; 4-8 27-23 ...

**V5(4):** ... 26-23; 9-13 30-26 (L); 13-22 25-9; 6-13 29-25; 8-11 25-22; 4-8 22-17; 13-22 26-17; 2-6 24-20; 15-24 28-19 ...

### Notes

A: By far the most popular move, this considerably restricts Black's options.

B: This prepares for the 11-15 exchange. However, the natural 8-11 is also fine.

C: Keeps the position tightly under control.

D: 1-5 30-26; 3-7?? 19-15!; 10-19 24-15. White wins. *D. Oldbury vs. M. Tinsley 1958*

E: The key move to remember. Instead, 32-27? (more natural?) leads to an eventual Black win.

F: Opens the game up, offering both sides freedom of movement.

G: Continue: ... 32-27; 4-8 30-26; 8-11 27-23; 9-14 22-17; 6-9 24-20?; 15-24 28-19; 9-13 19-16; 12-19! 23-7; 2-11 and White has no waiting move. Black wins. *R. Pask vs. C. Jones 1981*

H: As has been mentioned before, the standard move in positions like this.

I: Continue: 1-5 22-17; 9-13 18-9; 5-14! (leaving the man on 17 hanging) 26-22; 11-15 30-26! (note this idea carefully); 15-24 22-18; 13-22 26-17! to a draw.

J: The *Fife* opening, the most famous gambit of them all.

K: A popular alternative is 22-17; 14-18 27-23; 18-27 32-23; 8-11 23-19 ...

L: Another option is with 24-20; 15-24 28-19; 13-22 25-9; 6-13 29-25; 1-5 25-22 (of course 23-18?? loses); 8-11 22-18; 2-6 31-26; 13-17 21-14; 10-17 18-14! ...

**Lesson 105: 11-15 23-19; 7-11 [51/49] & 9-14 23-19; 11-16 [51/49]**

This lesson should be studied in conjunction with Lessons 35 and 48 which provide move-for-move accounts.

**Trunk: 11-15 23-19; 7-11(A) 27-23[R] (V2); 9-14[R] (V1) 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22(B); 8-11 Forms Key Landing Number 8.**

**V1(T):** 11-16 22-18; 15-22 25-18; 10-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 28-24; 6-10 24-19 ...

**V2(T):** ... 26-23 (V3); 9-14 22-17(C); 11-16 25-22; 5-9 17-13; 3-7 Forms Key Landing Number 11.

**V3(2):** ... 22-17 (V4); 9-14 25-22; 11-16 26-23; 5-9 17-13; 3-7 Forms Key Landing Number 11.

**V4(3):** ... 22-18; 15-22 25-18; 9-14 18-9; 5-14 27-23; 11-15 24-20; 15-24 28-19; 8-11 19-16; 12-19 23-7; 2-11 29-25; 4-8 26-23; 8-12 25-22 ...

### Notes

A: Widely known as the *Whilter*, this is how the opening was formed in the freestyle days. Under the 3-move ballot, it is listed as 10-15 23-19; 7-10.

B: The 24-20 exchange might be said to be more aggressive, as after 8-11 White has the 2 for 2 with 19-16. In truth, there is little to choose between them.

C: After 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 8-11 Black holds a slight advantage.

**Trunk: 9-14 23-19; 11-16 26-23[R] (V5); 5-9[R] (V2) 22-17; 7-11[R] (V1) 17-13; 11-15 25-22; 3-7 Forms Key Landing Number 11.**

**V1(T):** 16-20 30-26; 8-11 19-16(A); 12-19 24-8; 4-11 23-19(A); 9-13 27-23; 13-22 25-9; 6-13 29-25; 10-14 25-22 ...

**V2(T):** 6-9 (V3) into **10-14 23-19; 11-16 26-23; 6-10 same.**

**V3(2):** 16-20 (V4) 30-26; 8-11 19-16(A); 12-19 24-8; 4-11; 23-19(A); 6-9 27-23; 9-13 22-17; 13-22 25-9; 5-14 29-25; 11-15 25-22; 15-24 28-19 ...

**V4(3):** 7-11 22-17; 11-15 25-22; 16-20 30-26!(B); 2-7 23-18!(B); 14-30 19-16; 12-19 31-26; 30-23 27-2; 20-27 2-9; 5-14 32-16 ...

**V5(T):** ... 27-23; 7-11 22-17; 11-15 25-22; 5-9 17-13; 8-11 29-25; 3-8 31-27; 16-20 19-16; 12-19 23-7; 2-11 26-23; 15-18 22-15; 10-26 30-23 ...

### Notes

A: The characteristic development in such positions.

B: This shot was dramatized in Lesson 94.

### Lesson 106: 11-15 23-19; 9-13 [50/50]

This lesson should be studied in conjunction with Lesson 36 which provides a move-for-move account.

**Trunk: 11-15 23-19; 9-13 22-18[R]** (V6); 15-22 25-18; 10-14[R] (V4) 18-9; 5-14 27-23[R] (V3); 8-11 26-22; 6-10[R] (V2) 22-18; 1-5[R] (V1) 18-9; 5-14 29-25; 11-15(A) 25-22; 4-8 30-26(B) ...

**V1(T):** 14-17(C) 21-14; 10-17 18-14; 1-5 29-25; 2-6 31-26; 17-21 25-22; 6-10 24-20; 10-17 32-27; 4-8 23-18 ...

**V2(T):** 7-10 22-18; 6-9 31-26; 11-16 29-25; 16-20 32-27; 4-8 into **11-15 24-19; 15-24 28-19**; 8-11 22-18; 11-16 25-22; 4-8 29-25; 10-14 27-24; 16-20 31-27; 7-10 32-28; 9-13 18-9; 5-14 22-18; 6-9 same.

**V3(T):** ... 29-25; 8-11 25-22; 6-10 27-23; 11-15 24-20; 15-24 28-19; 4-8 22-18; 1-5 18-9; 5-14 26-22 ...

**V4(T):** 7-11(D) (V5) 27-23; 10-15 19-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-13 17-14; 11-15 24-19; 15-24 28-19; 8-11 29-25; 11-16 25-22; 4-8 31-26; 16-20 32-27; 8-11 22-18; 11-16 26-22(E) ...

**V5(4):** 13-17!? 21-14; 10-17 29-25; 5-9 25-22; 9-13 27-23; 8-11 32-27 ...

**V6(T):** ... 22-17(F); 13-22 25-11; 8-15 into **10-14 24-20; 11-16 20-11**; 8-15 22-18; 15-22 25-18 CR same.

### Notes

A: 11-16 leads to a routine development after 24-20; 3-8 20-11; 8-24 28-19.

B: In readiness for the 22-17 exchange. Also sound is 31-26, being met with 8-11 24-20; 15-24 28-19; 14-17 21-14; 10-17.

C: A fighting move favored by rugged crossboard players.

D: More aggressive than 10-14. Also good is 10-15 18-11; 7-23 27-18; 12-16 29-25; 5-9 25-22; 16-20 24-19

E: In Variation 1 of Lesson 103, a similar abbreviated long dyke was erected by Black.

F: 26-23 is well met with 6-9 and 27-23 with 8-11: Ryan's *Dodger* opening given in Variation 15 of Lesson 103.

### Lesson 107: 11-15 22-17; 8-11 [53/47]

Since from 11-15 23-19; 8-11 White's best move by far is 22-17, covered in Lesson 103, it seems sensible to double-up on one's knowledge here. The main alternative, with the 17-14 double-exchange, is purely defensive as a dyke because of the Black man on 15.

**Trunk: 11-15 22-17; 8-11 23-19[R]** (V1) into **11-15 23-19; 8-11 22-17** same.

**V1(T):** ... 17-14 (V4); 9-18 23-14; 10-17 21-14; 12-16 26-23 (V2); 16-19 23-16; 11-20 24-19; 15-24 28-19; 6-9 30-26; 9-18 26-23; 1-6 23-14; 6-9 31-26; 9-18 27-24; 20-27 32-14 ...

**V2(1):** ... 25-22 (V3); 4-8 29-25; 6-9 24-19; 16-23 27-18; 8-12 28-24; 12-16 24-20; 16-19 32-28 ...

**V3(2):** ... 24-19; 16-23 26-10; 6-15 25-22; 4-8 29-25; 8-12 31-26; 12-16 25-21; 1-6 22-17 ...

**V4(1):** ... 17-13; 9-14 25-22 into **9-14 22-17; 11-15 25-22**; 8-11 17-13 same.

### Lesson 108: 11-15 22-17; 15-19 [52/48]

With the Black man on 19 well supported, running it off with 27-23 or 27-24 at the 8<sup>th</sup> move simply serves to weaken White's double-corner without due compensation. Avoiding this, unless White is unnecessarily passive, Black never gets the chance to establish a fully-fledged long dyke formation. Lacking the phalanx vs. pincers aspects of Lessons 103 and 107, the winning opportunities for both sides are reduced. Finally, it should be noted that with the White man still on 22, the 11-15 21-17; 15-19 ballot markedly favors White!

**Trunk: 11-15 22-17; 15-19 24-15**; 10-19 23-16; 12-19(A) 25-22; 8-11[R] (V6) 27-23[R] (V4); 4-8[R] (V2) 23-16; 11-20 22-18[R] (V1); 8-11(B) 32-27; 9-14 18-9; 6-22 26-17; 5-9 29-25; 11-15 25-22; 7-10 30-26 ...

**V1(T):** ... 29-25(C); 7-10 31-27; 10-15 17-13; 9-14 22-17; 6-10 26-23; 2-6 25-22 ...

**V2(T):** 11-16 (V3) 17-13; 9-14 22-18; 5-9 29-25; 4-8 31-27; 7-10 18-15; 2-7(D) 25-22 ...

**V3(2):** 6-10 23-16; 11-20 22-18; 1-6(E) 17-13; 4-8 29-25; 8-11 25-22; 3-8 26-23 ...

**V4(T):** ... 30-25 (V5); 4-8 22-18; 11-16 17-14; 8-12(F) 27-23; 16-20 23-16; 12-19 25-22; 9-13 29-25; 6-9 31-27 ...

**V5(4):** ... 22-18(G); 9-14 18-9; 6-22 26-17; 11-15 into **10-15 22-17**; **9-13** 17-14; 11-16 21-17; 13-22 25-11; 8-15 24-19; 15-24 27-11; 7-16 23-18 CR same.

**V6(T):** 9-13(H) into **11-15 21-17**; **9-13** 25-21; 15-19 24-15; 10-19 23-16; 12-19 same.

### Notes

A: The *Dyke* opening.

B: A good waiting move which forces White to break his position; the immediate 9-14 permits absolute equality.

C: More complex than 22-18 and rated highly by Derek Oldbury.

D: 1-5? loses to 15-11!; 8-15 25-22.

E: An excellent waiting move which crops up in many similar positions; it keeps Black's position compact and coiled ready for action.

F: Erecting an effective short dyke.

G: Natural, but inferior; Black dominates the center after this premature advance.

H: 7-10 (inferior) 27-24; 8-12 24-15; 10-19 32-27 (drawing out the man on 3); 3-7 22-18 gives White the better center.

### Lesson 109: 11-15 23-18; 8-11 [54/46]

Although Black holds the edge in this ballot, on account of what Derek Oldbury considered to be White's premature attacking thrust with 23-18, there are many winning opportunities for the second player.

**Trunk:** **11-15 23-18**; **8-11(A)** 27-23[R] (V10); 4-8[R] (V7) 23-19(B); 10-14[R] (V4) 19-10; 14-23 26-19; 7-14[R] (V3) 24-20(C); 6-10[R] (V2) 22-17; 9-13[R] (V1) 30-26; 13-22 25-9; 5-14 26-23 ...

**V1(T):** 11-15(D) 17-13; 15-24 13-6; 2-9 28-19; 8-11 25-22 ...

**V2(T):** 14-18(E) 22-15; 11-18 32-27; 9-14 30-26; 5-9 25-22; 18-25 29-22; 6-10 27-23 ...

**V3(T):** 6-15 19-10; 7-14 30-26; 12-16 26-23; 14-18 23-14; 9-18 22-15; 11-18 32-27 ...

**V4(T):** 9-14 18-9; 5-14 22-17; 15-18 (V6) 26-22; 11-15 (V5) 17-13; 7-11 22-17; 2-7 32-27; 1-5 24-20; 15-24 28-19 ...

**V5(4):** 18-23 19-15; 11-18 22-15; 10-19 24-15; 14-18 31-27; 7-11 17-14; 10-17 21-14 ...

**V6(4):** 6-9 25-22; 9-13 into **11-15 23-19**; **8-11** 22-17; 4-8 25-22; 9-13 27-23; 6-9 23-18; 9-14 18-9; 5-14 same.

**V7(T):** 10-14 (V8) 22-17; 15-22 17-10; 6-15 25-18; 15-22 26-17; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 7-10 17-13; 9-14 30-26!(F) ...

**V8(7):** 9-13 (V9) 18-14; 10-17 21-14; 4-8 23-18; 12-16 24-20; 8-12 28-24; 6-10 25-21; 10-17 21-14; 2-6 32-28 ...

**V9(8):** 11-16(G) 18-11; 16-20 31-27(H); 7-16 22-18; 4-8 25-22; 8-11 29-25; 10-15 18-14; 9-18 23-14; 6-9 26-23; 9-18 23-14 ...

**V10(T):** ... 26-23(I); 4-8 30-26; 15-19 24-15; 10-19 23-16; 12-19 22-17 into **11-15 22-17**; **15-19** 24-15; 10-19 23-16; 12-19 25-22; 8-11 30-25; 4-8 22-18 same.

### Notes

A: Known as the *Cross* opening, because 23-18 crosses the path of 11-15.

B: 24-20 threatens the cheap trick with 20-16 and is popular with novices on the Internet, but is easily met with the 15-19 exchange. 32-27 is likewise inferior after 15-19.

C: The aggressive-looking 19-15 exchange favors Black after 12-16 24-20; 16-19 20-16; 2-7.

D: 14-18 17-14; 10-17 21-14; 18-23 is well met with 31-27; 9-18 25-22; 18-25 27-18 and Black must give the position careful thought.

E: The 11-15 exchange is easily countered with the 21-17 in-and-out shot.

F: This is best. Instead, the natural 22-18 has proved irresistible to many and, although drawable, has typically led to defeat via a steal. See Book 3, Lesson 127.

G: A tricky offshoot known as the *Slip Cross*.

H: A rare example in which the early movement of the man on 2/31 is best.

I: And this is the *Crescent Cross*. Although it doesn't possess the winning chances afforded by 27-23, it is arguably of similar strength.

### Lesson 110: 11-15 23-18; 9-14 [51/49]

Known as the *Cross-Choice*, this dynamic opening offers both sides winning chances.

**Trunk:** 11-15 23-18; 9-14 18-11[R] (V7); 8-15 22-18[R] (V5); 15-22 (V3) 25-9; 5-14 29-25; 4-8 25-22; 8-11 27-23; 11-15 (V2) 24-20(A); 6-9 31-27; 7-11 28-24; 9-13 (V1) **Forms Key Landing Number 13.**

**V1(T):** 1-5(B) 23-18; 14-23 27-18 ...

**V2(T):** 6-9 22-18 into **9-14 24-20; 11-16** 20-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9 22-18; 8-11 27-24 same.

**V3(T):** 14-23[R] 27-11; 7-16 25-22; 4-8 26-23; 16-20 24-19; 8-11 30-26; 11-16[R] (V4) 29-25; 10-14 22-18; 5-9 26-22; 3-8 31-27 ...

**V4(3):** 2-7 22-18; 5-9 32-27 ...

**V5(T):** ... 22-17 (V6); 5-9 17-13; 1-5 25-22; 14-17 21-14; 9-25 29-22; 4-8 27-23(C); 15-19 24-15; 10-19 23-16; 12-19 22-18; 8-11 32-27 ...

**V6(5):** ... 24-20; 4-8 22-17; 15-19 25-22; 8-11 29-25; 11-15 17-13; 5-9 22-17; 7-11 27-24; 3-7 31-27; 1-5 27-23 ...

**V7(T):** ... 18-9; 5-14 22-17 (V9); 8-11 25-22; 4-8 29-25; 12-16 24-19; 16-23 27-9; 6-13 17-14; 10-17 21-14; 11-16 32-27 (V8); 8-12 25-21 ...

**V8(7):** ... 26-23; 8-12 30-26; 16-19 23-16; 12-19 32-27(D) ...

**V9(7):** ... 24-20; 15-19 27-24; 7-11! 24-15; 11-18 22-15; 10-19 25-22; 8-11 22-17; 6-10 32-27; 11-15 27-24; 3-7 29-25; 4-8 17-13; 1-6 25-22 into **9-14 22-17; 11-16** 25-22; 16-19 24-15; 10-19 23-16; 12-19 17-10; 6-15 21-17; 1-6 29-25; 5-9 17-13; 7-10 25-21; 8-12 27-24; 4-8 32-27; 9-14 24-20; 3-7 27-24 same.

### Notes

A: The soft 24-19 exchange is easily met with the 10-15 exchange, rather than the unnecessarily hard 7-11.

B: Best; holding back 9-13 gives Black an easier game.

C: The 24-19 exchange is easy for Black after 8-11 22-18 and the 11-15 2 for 2.

D: Continue: 7-10 14-7; 3-10 25-21 and now 2-6! draws, whereas 1-6? falls into an old problem loss by W. Benstead. Tom Wiswell scored with this on numerous occasions in his simultaneous exhibitions.

### Lesson 111: 11-15 24-20; 8-11 [54/46] & 10-15 24-20; 7-10 [52/48]

This lesson should be studied in conjunction with Lessons 28 and 47 for move-by-move accounts, and Lesson 102 for the associated key landing.

**Trunk:** 11-15 24-20; 8-11(A) 28-24; 4-8 (V8) 23-19; 15-18 (V4) 22-15; 11-18 26-22; 7-11 22-15; 11-18 30-26; 8-11 (V3) 25-22; 18-25 29-22; 11-15 (V2) 27-23; 9-13 (V1) 32-28; 6-9 19-16; 12-19 23-16 ...

**V1(T):** 9-14 20-16; 14-18 23-7; 2-27 31-24; 5-9 19-10; 6-15 26-23 ...

**V2(T):** 9-14 27-23; 2-7 32-28; 11-15 20-16 ...

**V3(T):** 10-14 25-22; 18-25 29-22; 6-10 32-28; 1-6 27-23 ...

**V4(T):** 9-14 (V7) 22-17; 15-18 17-13; 11-15 (V6) 26-23; 8-11 31-26; 6-9(B) 13-6; 2-9 26-22; 1-6!(C) (V5) 22-17; 18-22 25-18; 15-22 23-18!; 14-23 27-18 ...

**V5(4):** 3-8! 22-17; 18-22 25-18; 15-22 17-13!; 1-6 23-18; 14-23 27-18 ...

**V6(4):** 10-15(D) 19-10; 6-15 26-23; 15-19! 24-15; 5-9 13-6; 1-26 31-15; 11-18 25-22; 18-25 29-22 ...

**V7(4):** 12-16 19-12; 15-18 22-15; 10-28 21-17; 11-15 17-13; 9-14! 25-22; 6-10! 29-25; 1-6 25-21; 8-11 22-17; 14-18 27-24 ...

**V8(T):** 3-8[R](E) (V14) 23-19[R] (V12); 9-14 22-17; 5-9 17-13[R] (V11); 1-5[R] (V10) 26-23(F); 15-18[R] (V9) 31-26; 11-16! 20-11; 8-15 26-22; 4-8 **Forms Key Landing Number 14.**

**V9(8):** 14-18 23-14; 9-18 21-17; 11-16 20-11; 7-23 25-21 ...

**V10(8):** 11-16 20-11; 7-23 26-19; 14-18 30-26; 8-11 25-22; 18-25 29-22; 9-14 26-23 ...

**V11(8):** ... 26-23; 1-5 30-26; 9-13 32-28; 13-22 25-9; 6-13 19-16; 12-19 23-16; 8-12 27-23; 12-19 23-16; 15-18 16-12 ...

**V12(8):** ... 23-18; 9-14 18-9; 5-14 22-17; 12-16 32-28 (V13); 8-12 25-22; 16-19 27-23; 4-8 23-16; 12-19 31-27; 14-18 17-13; 18-25 29-22 ...



**V13(12):** ... 26-23; 8-12 32-28; 16-19 23-16; 12-19 30-26; 14-18 25-22; 18-25 29-22; 4-8 17-14; 10-17 22-13 ...

**V14(8):** 9-13 22-18; 15-22 25-18; 3-8 26-22; 5-9 30-26; 1-5 32-28; 9-14 18-9; 5-14 22-17; 13-22 26-17; 11-16 20-11; 8-15 24-19!; 15-24 28-19 ...

### Notes

A: This is known as the *Ayrshire Lassie* opening. Of course strictly speaking the opening phase is not completed for several more moves.

B: 5-9, allowing the 2 for 1, looks like a blunder but is actually a good move. Should White be bluffed out of gaining the man, he gets an inferior game.

C: As has been mentioned before, the natural 9-13? is catastrophic.

D: 5-9 26-23; 1-5 32-28! results in an even position.

E: And this is usually designated the 3-8 *Ayrshire Lassie*. It is my preference, because 3-8 and 1-5 in combination create a dynamic formation.

F: 25-22; 14-17 21-14; 9-25 29-22; 5-9 27-23; 9-14 31-27; 11-16 20-11; 7-16 is an easy-going draw.

**Trunk:** **10-15 24-20; 7-10** 28-24[R] (V4); 3-7[R] (V1) into **11-15 24-20; 8-11** 28-24; 3-8 same.

**V1(T):** 9-13 (V2) 23-18; 3-7 27-23 into **10-15 23-18; 7-10** 27-23; 3-7 24-20; 9-13 28-24 same.

**V2(1):** 9-14 (V3) 22-17; 3-7 23-19 into **11-15 24-20; 8-11** 28-24; 3-8 23-19; 9-14 22-17 same.

**V3(2):** 10-14 22-18 into **10-14 24-20; 7-10** 22-18; 10-15 28-24 same.

**V4(T):** ... 22-17 (V6); 3-7 17-13; 9-14 25-22 (V5); 11-16 20-11; 7-16 into **9-14 22-17; 11-15** 25-22; 8-11 17-13; 11-16 24-20; 3-8 20-11; 7-16 same.

**V5(4):** ... 28-24; 5-9 23-19 into **11-15 24-20; 8-11** 28-24; 3-8 23-19; 9-14 22-17; 5-9 17-13 same.

**V6(4):** ... 23-18; 3-7 28-24 (V7) into **11-15 24-20; 8-11** 28-24; 3-8 23-18 same.

**V7(6):** ... 27-23 into **10-15 23-18; 7-10** 27-23; 3-7 24-20 same.

Quite clearly, this ballot has very little life of its own, being an exercise in transposition.

### Lesson 112: 11-15 24-20 15-19 [53/47]

Here Black posts a well defended man on 19 which, as with the *Dyke* opening, can only be run-off at the cost of a weak endgame for White.

**Trunk:** **11-15 24-20; 15-19(A)** 23-16; 12-19 22-18; 9-14[R] (V7) 18-9; 5-14(B) 25-22; 10-15[R] (V5) 22-17; 6-10 29-25; 8-11[R] (V4) 17-13[R] (V3); 4-8 25-22; 2-6 22-17; 8-12[R] (V2) 27-23[R] (V1); 3-8 23-16; 12-19 26-23 19-26 30-23 ...

**V1(T):** ... 27-24; 14-18 32-27(C) ...

**V2(T):** 19-24 28-19; 15-24 26-23; 24-28 23-18; 14-23 27-18 ...

**V3(T):** ... 25-22; 4-8 26-23; 19-26 30-23; 8-12 27-24; 11-16! 20-11; 7-16 24-19; 15-24 28-19; 16-20 32-27 into **10-14 23-18; 14-23** 27-18; 12-16 32-27; 16-20 26-23; 6-10 30-26; 11-15 18-11; 8-15 23-18; 7-11 22-17; 15-22 25-18; 9-14 18-9; 5-14 24-19; 4-8 29-25; 11-15 26-23; 15-24 28-19; 8-12 25-22 same.

**V4(T):** 8-12 17-13; 4-8 25-22; 14-18 22-17; 10-14 17-10; 7-14 20-16; 3-7 27-23; 18-27 32-23 ...

**V5(T):** 8-12 (V6) 22-17; 4-8 29-25; 8-11 27-24; 11-15 32-27; 3-8 27-23; 8-11 23-16; 12-19 17-13; 1-5 21-17!; 14-21 25-22 ...

**V6(5):** 8-11 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 3-8 23-16; 8-12 31-27; 12-19 27-23; 11-16 20-11; 7-16 22-18 ...

**V7(T):** 10-14 (V10) 18-15; 14-18 (V8) 27-23; 18-27 32-16; 7-10 16-12; 10-19 31-27; 19-23 27-18; 3-7(D) 12-3; 9-13 3-10; 6-31 30-26; 31-22 25-18 ...

**V8(7):** 7-10 (V9) 20-16; 14-18 26-23; 19-26 30-7; 2-18 28-24; 9-14 24-19; 5-9 25-22; 18-25 29-22 ...

**V9(8):** 19-23 26-19; 7-11 15-10; 6-24 28-19; 1-6 25-22; 6-10 27-23; 11-15 32-28; 15-24 28-19; 8-11 22-18; 9-13 18-9; 5-14 29-25 ...

**V10(7):** 8-11 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 11-16(E) 20-11; 7-16 25-22; 10-14 29-25; 6-10 18-15; 9-13 15-6; 1-10 22-18 ...

### Notes

A: Known as the *Bristol*, curiously under the 3-move ballot this is listed as 11-16 24-20; 16-19.

B: Black has occupied two of the key squares, 14 and 19, but at the cost of being slightly ahead in development. This factor makes itself felt later in the game.

C: Both 20-16; 11-27 32-14 and 17-14; 10-17 21-14 are comfortably met with the 1-5 waiting move.

D: Another practical example of the in-and-out shot.

E: Avoiding the 3-8? howler.

**Lesson 113: 11-15 22-18; 15-22 [55/45]**

White's early exchange takes the center but puts him ahead in development. As a consequence, Black adopts a waiting policy designed to run White out of good moves and punish him with a pincer movement. At the 5<sup>th</sup> move Black has two major options in 12-16 and 8-11, with the former being regarded as the more aggressive. The scope available for both sides under this ballot is phenomenal, and many books have been devoted solely to its study.

**Trunk:** 11-15 22-18; 15-22 25-18(A); 12-16[R] (V10) 29-25[R] (V9); 9-13[R] (V6) 18-14[R] (V4); 10-17 21-14; 16-20 23-18; 6-10[R] (V3) 25-21; 10-17 21-14; 2-6[R] (V2) 26-23; 13-17 31-26; 7-11[R] (V1) 23-19!; 3-7 19-15 ...

**V1(T):** 6-9(B) 24-19; 9-13 19-15 ...

**V2(T):** 1-6 26-23; 13-17 31-26; 8-11 24-19; 4-8 28-24 ...

**V3(T):** 8-11 24-19; 4-8 27-23; 8-12 31-27; 11-16 25-22; 6-9 19-15 ...

**V4(T):** ... 24-19; 16-20 26-22 (V5); 5-9 21-17; 8-12 25-21; 4-8 30-26; 1-5 28-24; 8-11 32-28 ...

**V5(4):** ... 28-24; 8-11 19-16; 4-8 16-12; 11-16 26-22; 8-11 31-26; 10-14 18-9; 5-14; 22-18; 6-9 24-19 ...

**V6(T):** 10-14 (V8) 24-19; 16-20 28-24; 8-11 (V7) 19-16; 4-8 25-22; 6-10 16-12; 11-16 22-17; 9-13(C) 18-9; 5-14! 23-19; 16-23 27-9; 20-27 32-23; 13-22 26-17 ...

**V7(6):** 8-12 26-22; 4-8 31-26 into **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 4-8 29-25; 10-14 27-24; 16-20 31-27 same.

**V8(6):** 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-11 24-19; 6-10 25-22; 10-17 22-13; 4-8 27-23; 8-12 23-18 ...

**V9(T):** ... 18-14; 9-18 23-14; 10-17 21-14; 6-10 29-25; 10-17 25-21; 1-6 21-14; 8-11 26-22; 4-8 30-25; 16-20 24-19 ...

**V10(T):** 8-11 29-25; 4-8 24-20!; 12-16 (V11) 26-22!; 8-12 28-24; 9-13 32-28; 6-9 24-19; 9-14 18-9; 5-14 22-18; 1-5 18-9; 5-14 25-22 ...

**V11(10):** 10-15 25-22; 12-16 (V12) 21-17!; 8-12 17-13; 7-10 27-24; 9-14 18-9; 5-14 32-27; 3-7(C) 24-19; 15-24 28-19; 14-17 22-18 ...

**V12(11):** 15-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 31-27; 9-14 18-9; 5-14 27-23; 11-16 20-11; 7-16 22-17; 6-10 32-27(D) ...

**Notes**

A: Known as the *Single-Corner* for obvious reasons; 26-17 is not recommended.

B: On the alternatives: 1) 6-9 24-19; 9-13 19-15 draws shortly; 2) 8-11 24-19; 4-8 19-15; 6-9 23-19; 17-22 26-17; 9-13 19-16!; 13-22 16-12; 1-6 27-23 is easy for White; 3) 8-12 24-19; 4-8 28-24; 8-11 19-15; 12-16 15-8; 3-12 32-28 is about even.

C: 8-11 17-13 and now 1) 10-15 13-6; 15-22 26-10; 7-14 30-25; 1-10 25-22 5-9 24-19 is even, as is 2) 14-17 13-6; 2-9 21-14; 10-17 18-14; 9-14 23-14.

D: Looking for 2-7? 27-24; 10-15 17-10; 7-14 21-17!; 14-21 24-20 and another win frequently employed by Tom Wiswell.

**Lesson 114: 11-15 24-19; 15-24 [58/42] & 9-14 24-19; 11-15 [51/49]**

As with the previous ballot, White's early exchange takes the center at the cost of getting ahead in development. Additionally, it creates a weakness in the more vulnerable double-corner zone. Favored by some exhibition players because it sets the course of action, it was considered by William Call and Derek Oldbury to be the most restrictive defense against 11-15 available to White. At the 7<sup>th</sup> move Black has two major attacks available. Entirely different in character, 11-16 is the more complex option as it retains the advantage in time and puts considerable pressure on White's double-corner. By contrast, the 9-14 exchange sacrifices the time advantage for the simple one of being able to get to the center first. For a move-for-move account the reader should also consult Lesson 49.

**Trunk:** 11-15 24-19; 15-24 28-19(A); 8-11[R] (V12) 22-18; 11-16 (V8) 25-22; 16-20 (V4) 22-17; 4-8 (V3) 17-13; 8-11(B) 26-22; 9-14 (V1) 18-9; 5-14 22-18; 1-5 18-9; 5-14 30-26; 11-15 32-28; 15-24 28-19 ...

**V1(T):** 10-14 (V2) 19-15; 12-16 15-8; 3-12 22-17; 7-10 29-25; 16-19 23-16; 14-23 27-18; 12-19 17-14; 10-17 21-14 ...

**V2(1):** 10-15 19-10; 7-14 32-28; 2-7 28-24; 14-17 21-14; 6-10 13-6; 10-26 31-22; 1-10 24-19 ...

**V3(T):** 9-13 30-25; 13-22 26-17; 4-8 17-14; 10-17 21-14; 8-11 into **11-15 21-17; 9-13** 25-21; 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-16 22-18; 13-22 26-17; 8-11 17-14; 10-17 21-14; 16-20 same.

**V4(T):** 10-14 (V6) 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 5-9 26-17; 9-14 (V5) 17-10; 7-14 29-25; 4-8 25-22; 8-11 31-26! ...

**V5(4):** 2-6 29-25; 4-8 25-22; 7-10 17-13; 8-11 27-24; 16-20 32-27; 11-16 31-26 ...

**V6(4):** 4-8 29-25; 10-14 27-24; 16-20 31-27; 7-10 32-28; 3-7 (V7) 18-15; 14-18 23-14; 9-18 26-23 ...

**V7(6):** 9-13 18-9; 5-14 22-18; 6-9(C) 19-16; 12-19 24-6; 1-10 18-15; 10-19 23-16 ...

**V8(T):** 9-14[R] 18-9; 5-14 25-22[R] (V11); 11-15 32-28; 15-24 28-19; 7-11[R] (V10) 22-18; 1-5[R] (V9) 18-9; 5-14 29-25; 4-8 25-22 ...

**V9(8):** 6-9 26-22; 3-8 27-24; 1-5 30-25 ...

**V10(8):** 4-8 22-18; 8-11 18-9; 6-13 29-25; 11-15 27-24; 7-11 25-22 ...

**V11(8):** ... 26-22; 11-15 22-18; 15-24 18-9; 6-13 27-20; 4-8 23-18; 8-11 18-14; 10-17 21-14; 12-16 25-22; 16-19 29-25 ...

**V12(T):** 9-14 22-18; 5-9 26-22!; 7-11 27-24; 11-16 (V13) 22-17; 16-20 31-27; 3-7 19-15; 10-26 17-3; 26-31 18-15 ...

**V13(12):** 11-15 18-11; 8-15 22-18; 15-22 25-18; 4-8 29-25; 8-11 25-22; 10-15 19-10; 6-15 32-28 ...

## Notes

A: Known as the *Second Double-Corner*. Although the 27-20 jump is sound, it is a case of swimming against the tide and best left to the specialist.

B: Note that this forces White to break his triangle—a direct consequence of the initial exchange. By contrast, the 9-14 exchange allows him to keep it intact and obtain equality after 29-25; 8-11 25-22.

C: 1-5 18-9; 5-14 25-22; 2-7 19-15; 10-19 24-15; 12-16 and now the pretty shot with 15-11!; 8-15 27-24; 20-27 23-18; 14-23 26-1 to draw.

**Trunk:** **9-14 24-19; 11-15** 22-18 (V1); 15-24 18-9; 5-14 28-19 8-11 into **11-15 24-19; 15-24** 28-19; 8-11 22-18; 9-14 18-9; 5-14 same.

**V1(T):** ... 27-24[R] (V2) into **11-15 23-19; 9-14** 27-23 same.

**V2(1):** ... 28-24; 8-11 22-18; 15-22 25-9; 5-14 into **9-14 22-18; 11-15** 18-11; 8-15 25-22; 5-9 24-19; 15-24 28-19 CR same.

**Lesson 115: 11-15 21-17; 9-13 [62/38] & 9-13 21-17; 5-9 [56/44]**

When trying to understand what makes the game tick and how it has developed over time, you can do no better than look at the 21-17 reply to Black's initial 11-15. Championed by James Wyllie in the 19<sup>th</sup> century, the motivation behind it was, as one might expect, that of winning. Although Wyllie realized that it permitted Black to create a powerful single-corner cramp with 9-13, describing his creation as "a weak and apparently silly move," he also knew that because of the surprise element it would have the effect of creating complications which he had knowledge of and could handle far better than his opponents.

Also in his favor was the fact that 21-17 is the ultimate finessing move; if Black doesn't reply with 9-13 White gets an equal game or better. Indeed at the 5<sup>th</sup> move, although many including myself have a liking for 5-9, Black's only really powerful option is 8-11. The critical point comes at the 6<sup>th</sup> move. In keeping with his goal of winning, Wyllie played 17-14 here. Although it gives rise to countless attacks, White has a sound game against all of them and many winning chances if Black overreaches. Naturally this was particularly true in the early days. In due course, as the intricacies of the 17-14 line became better known, there were three effects. The true theoretical value of 17-14 was established; Black's strongest attacks were identified and disseminated and consequently White's winning opportunities were severely reduced; because of the time they had invested in mastering it, some experts stuck with 17-14, but some looked for an alternative. At the time of the 2<sup>nd</sup> International Match in 1927, however, 17-14 still held sway. As the legendary Samuel Gonotsky so aptly expressed it, "Probably not the best move, but it is popular because the experts know so much about it."

As far back as 1916 William Call, author of many delightful books on the game, had produced a beautiful work entitled *Rambles with the Switcher* in which he advocated the 30-25 defense. Over time more and more players turned to it for an easier life. Arguably it is the most logical move—I for

one believe this to be the case. It is also unquestionably more restrictive. For example, at the 7<sup>th</sup> move 4-8 is easily best, and after the 24-19 exchange in reply White “only” has to master two powerful attacks, 11-15 and 11-16. Another factor to be considered is that in the present day, players have 156 ballots to consider and don’t have time to specialize. Thus the 30-25 defense, whose underling motivation is that of avoiding defeat, has become the modern favorite. Indeed, if avoiding defeat with White against 11-15 is the primary goal, then I believe 21-17 to be the most restrictive of the seven moves available.

A final point is this. Now that modern players have largely abandoned 17-14, the attacks against it have become far less well known. For this reason the “modern Wyllie” may once more find it to be a powerful “attacking” weapon!

**Trunk:** 11-15 21-17; 9-13(A) 25-21(B); 8-11 (V7) 30-25; 4-8 24-19; 15-24 28-19; 11-15 (V4); 17-14; 15-24 27-20; 10-17 21-14; 8-11 (V3) 32-28!; 12-16 (V1) 22-17; 13-22 25-18 ...

**V1(T):** 6-10 (V2) 25-21; 10-17 21-14; 11-15 29-25; 1-6 23-18!; 7-11 14-10; 13-17 22-13; 15-29 10-1 ...

**V2(1):** 13-17 22-13; 6-9 13-6; 2-27 31-24; 7-10 25-22; 5-9 26-23; 9-14 29-25; 3-8 25-21 ...

**V3(T):** 6-9 32-27; 9-18 22-15!; 5-9 23-18; 7-11 26-23; 13-17 25-21; 17-22 21-17(C) ...

**V4(T):** 11-16 (V6) 22-18; 13-22 26-17; 8-11 17-14; 10-17 21-14; 16-20 (V5) 25-22; 6-10 31-26; 10-17 22-13 ...

**V5(4):** 6-10 25-21; 10-17 21-14; 16-20 29-25; 1-6 25-21; 6-9 31-26; 11-16 26-22 ...

**V6(4):** 5-9(D) 17-14; 9-18 23-14; 10-17 21-14; 11-16 27-23; 16-20 32-27; 8-11 22-17; 13-22 25-18 ...

**V7(T):** 5-9[R] (V8) into 9-13 21-17; 5-9 25-21; 11-15 same.

**V8(7):** 15-19 24-15; 10-19 23-16; 12-19 17-14; 8-11 22-18; 6-9 27-24; 11-15 18-11; 7-16 24-15; 9-18 28-24; 16-19 24-20; 1-6 29-25 ...

A: Known as the *Switcher* because it has switched (confused) so many players.

B: Logical and the only move worth playing. For example, 23-18?! is on a knife edge after 12-16! 18-11; 8-15.

C: And now the dramatic 22-25! 29-22; 9-14! 17-10; 2-7 22-17; 7-21 15-10 forces matters to a drawn conclusion.

D: 10-15 19-10; 6-15 is about even after 22-18; 15-22 25-18; 13-22 26-17; 11-16 27-24; 16-20 24-19 8-11 31-27. Also, 10-14 17-10; 6-24 27-20; 12-16 is well met with 32-27!; 8-12 27-24; 7-10 23-18; 10-15 22-17; 15-22 25-18; 13-22 26-17.

**Trunk:** 9-13 21-17; 5-9(A) 25-21; 11-15[R] (V5) 29-25[R] (V3); 9-14[R] (V2) 23-18; 14-23 27-11; 8-15 17-14; 10-17 21-14; 12-16[R] (V1) 24-20; 16-19 25-21; 4-8 32-27; 8-12 27-24 ...

**V1(T):** 4-8 26-23; 8-11 25-21; 11-16 24-19; 15-24 28-19; 16-20 32-27; 7-11 22-18; 13-17 30-26 ...

**V2(T):** 15-19 24-15; 10-19 23-16; 12-19 17-14; 9-18 22-15; 6-9 25-22; 9-14 22-18; 14-23 27-18; 8-12 32-27; 4-8 27-23 ...

**V3(T):** ... 23-18 (V4); 1-5 18-11; 8-15 24-19; 15-24 28-19; 7-11 27-23; 3-8 32-28; 9-14 22-18; 13-22 26-17!; 11-16 18-9; 6-22 30-26; 5-9 26-17 ...

**V4(3):** ... 24-19; 15-24 28-19; 8-11 23-18; 10-15 19-10; 7-23 27-18; 3-8 17-14; 1-5 30-25!; 12-16 32-27 ...

**V5(T):** 9-14(B) 22-18; 13-22 18-9; 6-13 26-17; 13-22 30-26; 11-15 26-17; 8-11 29-25; 11-16 24-19; 15-24 28-19; 4-8 25-22; 8-11 22-18; 16-20 17-14; 10-17 21-14 ...

#### Notes

A: When followed up with the almost universal 11-15 29-25, we have a position which frequently arose in freestyle days. Hence my designation of this as a freestyle ballot.

B: The only really new feature which this ballot permits. Instead, both 12-16 and 11-16 transpose into other 3-move ballots.

*Book Three*

**Checkers for the Two-Move Expert**



## Introduction to Book 3

### Learn from the Masters

Born into a family with no interest whatsoever in checkers (or draughts as we called it), the only “lesson” I received was the usual half-baked version of the rules and the advice that I should “keep the back men in at all times.” (What? Forever?)

Luckily acquiring a book or two from the local library, I thus began the task of teaching myself. Not being very clever, this predictably proved to be a hit-and-miss affair, with a great deal of mislearning involved along with the occasional valid insight.

The dearth of helpful books on the subject didn’t help and has barely increased in the intervening years. In large part this fact has been the inspiration for me to write the current series. This is not to say that the game has not possessed some great teachers and treatises—for more on which see the *Introduction to Book 4*—but that they have been few and far between.

One thing should be obvious. If you want to learn how to do something efficiently and well, it is a great advantage to have access to a good teacher. For this reason, over the years I have taken every opportunity to listen to those who knew what they were talking about: Tom Wiswell, Pat McCarthy, Marion Tinsley, Derek Oldbury and Richard Fortman. I was clever enough to do that at least.

Naturally, if you ask for advice from someone you respect, it makes sense to act on it. Derek Oldbury tells of how, when asked by beginners how to make rapid improvement, he consistently advised them to get hold of Ben Boland’s *Familiar Themes* and to study one theme per night, since each theme made a very apt lesson. “Oh I don’t want to do that!” was the invariable reply.

As you gradually improve, the wisdom of these great teachers really begins to dawn on you; in the meantime it is necessary to take what they say on trust.

The following advice comes from two of the all-time greats, Edwin Hunt and Marion Tinsley. It has been published before but is well worthy of reproduction. First, Mr. Hunt.

### *How to Become Proficient at Checkers by Edwin Hunt (1930)*

Disclaiming the implication which lies in the use of the above title, namely, that the teacher himself knows the subject, I want to say that my remarks are prompted by a realization that one who has never reached a destination may, nevertheless, point out the general direction in which that ideal place may lie.

The problem of the aspiring checker student is essentially different from the one who seeks skill at such a game as golf or tennis. In golf or tennis one can observe in action the finest players only on very rare occasions. Yet it is a study of the form of the best players that furnishes the most satisfactory method of improving one’s game. In checkers one may observe the masters at will, for the study of a game played between Wyllie and Anderson is essentially an observation of these two experts. Checkers, being a mental contest, the game may be preserved and reproduced. In golf or tennis, the stroke, however superb in technique, execution and result, once made is lost forever. Thus the student of checkers has as personal instructors, if he will but use them, all of the great masters of the game, and having them, his situation is entirely different from that of the beginner in a game of physical skill.

While at the very outset the student of checkers has advantages denied to the beginner at such a game as golf or tennis, still he is confronted with peculiar difficulties of his own. How is a beginner who gazes at the *Second International Match Book*, at all of the American Tourney books, at *Kear’s Encyclopaedia*, at five books of Tescheleit’s *Master Play* and at all the excellent match books and guides to select the variations that will place him near the top? The availability

of so much material bewilders, the question of selection becomes an exceedingly important one. A few general principles may be of value.

In the first place, one should adopt an intellectual attitude to the game. Checkers is a battle of ideas. The player who knows just enough of book lines to be led by the expert into analyzed losses forgets this fundamental fact in his confusion. Checkers is, I repeat, mental combat, and the ideas of the contestants are the weapons used. Obviously, the best weapons the learner can adopt are the weapons, or lines of play, used by the masters. Hence, one should deliberately pattern his lines after those of recognized experts. The novice should let Gonotsky, Long and the other great players select his lines for him. When this is done, the initial range of study can be considerably narrowed. Of course, at a later date this person may adopt a different line from that of the other masters; he may improve their play; he may popularize a hitherto neglected line; but primarily his problem is one of progress and he is not ready to assume the role of critic.

While memorized lines are important—since there is no way to utilize the ideas of others except to remember them—the player should never forget that the line embodies an idea, a scheme of attack or defense. He should seek at every opportunity both crossboard and in private, to analyze and to determine the reason for a particular move. If one relies on memory alone, it is almost impossible to recall whether the “book” played 2-6 then 7-11 or played 7-11 then 2-6. Yet the difference in the order of moves is frequently the difference between victory and defeat. A checker player *must* analyze. At first his analysis may consist merely in deciding that should he make a certain move his opponent will not have a two-for-one. At least look that far! Development will follow.

Certain lines of attack and defense, especially lines of defense, must be learned, and if you are going to memorize a line do it well. Nothing is more frequent—or disastrous—than a knowledge of a line to a certain point and a vague idea of it after that. The fact that Ginsberg might concede another master a draw when a certain ending is reached with four men to the side does not mean that you can draw the game against him. Nothing is more inexcusable than to know the game and to lose it by slipshod end play. Be eternally vigilant. There is no point in a checker game from beginning to end at which one can afford to relax. If one will pardon the personal reference, I’ll say that like so many others I have learned this from sad experience. By carelessness one can lose games he knows. By inattention one can lose such simple endings that the play, if reproduced, leaves the impression that the vanquished was trying all the while to lose. There is no part of a checker game which is easy to handle.

While checkers is essentially a practical game and the valuable positions or lines are those which enable the cross-board player to draw or win, one should ever be alert and sensitive to the beauty of the game. If one sincerely appreciates the superb beauty and precision of Third Position or of the ending which won for Yates the Championship of the World, he is already on the road to proficiency at checkers. When you see a man who is not interested in the stage at which he lost a game, but who regards the game as “gone,” then you’ve seen a “scrub,” present, past and future. Learn from your mistakes and acquire the enthusiasm to learn by getting the thrill of seeing the beauty there is in the game.

To say that one who seeks to attain proficiency should watch better players at every opportunity is to point out the obvious. Study the games of experts and play with them whenever possible. It is by playing and losing that one progresses. It is one’s own blundering moves which constitute his most valuable, because his most costly, lessons.

In conclusion I wish frankly to admit that what I have said will not make the task of becoming proficient easier for any beginner. The bewildering maze of published play still confronts him to be studied and mastered. Just as there is no royal road to learning, so there is no short cut to mastery of checkers. Mere words cannot take the place of study, of analysis, of crossboard play.



A master may place at one's command all the checker lore but he cannot impart checker wisdom. Advice will not keep one from missing the win in First Position. "Therein the patient must minister to himself." A novice cannot quickly learn to play checkers well; but if in his attitude toward the game he remains always a student seeking to reach that ever elusive condition called perfection, he will eventually attain a moderate degree of skill.

And now two short articles by Dr. Tinsley.

### ***Study Habits* by Marion Tinsley (1949)**

The most general prescription for success is, of course, work and in checkers this is true as in other activities. However, the formulation of a set of general principles which will fit everyone's needs is difficult to accomplish since each player begins his study of the game with a different blend of motives, attitudes and temperament. Study and analysis which may always appear tedious to some, will to others become more of an end in themselves.

From my own experience I would recommend the early formation of regular study habits. Several hours devoted each week to concentrated study can soon do much in increasing appreciation and knowledge. Also, the careful memorizing and understanding of lines will greatly reduce the time in relearning. The limiting whenever possible of crossboard play to practice with slightly superior players and occasional games with experts and masters, can serve a good purpose from the standpoint of stimulus and perspective and will help to integrate what is already known. However, the fact remains that the chief means of improvement at the disposal of the beginner are his own private study, analysis and research. The development of crossboard ability is secondary to the development of a store of knowledge and cannot be easily met by direct attack. Careful analytical habits and the appropriate approach to the game are effective here.

### ***Advice to Young Players* by Marion Tinsley (1982)**

I am often asked for advice by aspiring players and this is for them. First, some points about studying the literature. Published play should be studied *critically* (all of it), not just merely memorized. Maurice Chamblee said that he tried to correct everything he saw in print. There are several advantages in this approach. It involves learning by over-learning and such information is not readily forgotten. Moreover, one ends up understanding better the lines of play, and of course, most cooks are discovered in this way. But I think just the resulting training and experience in investigating and dissecting positions deserves special mention. Initial efforts will not have the polish, nor show the practiced hand of a Hellman, Ryan or Long, but this is the process whereby these players (and others) acquired their great analytical ability.

Secondly, do not neglect endgame study. Along with the standard texts and the indispensable *Basic Checkers* by Fortman, every library should have Ben Boland's books on the endgame. And then there are the elegant problems by the great composers such as Wiswell, Charles and others. While in my teens, I spent one summer studying *Gould's Problem Book* without a board. I have reaped the dividends from that investment ever since, for in addition to an immense bank of ideas, my blindfold ability dates from that summer.

Finally, the importance of crossboard play cannot be overstressed. Knowledge is important, but the game of checkers is fundamentally a test of what you can see, rather than what you can remember. The player who would try to bypass this side of the game is crippling himself, for many skills can *only* be developed in this manner. Most tournament players who are particularly vulnerable to stress and strain have not had sufficient practice in meeting these problems under simulated battle conditions.

## Summary

- Model your original selection of lines on attack and defense on those employed by recognized masters.
- Learn these lines thoroughly—to the very end.
- Play serious crossboard games only—avoid skittles (comparing the two Tinsley articles, it is interesting to see how he accords greater importance to *playing* in 1982 than in 1949).
- Study the endgame.
- Throughout all of this work, appreciate the beauty of the game.

## Chapter 15: Level Endgames

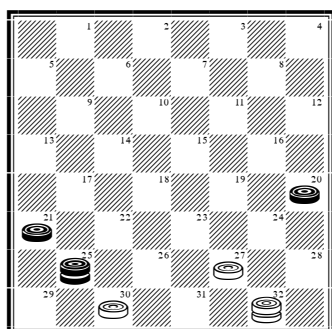
### Introduction

With the exception of Lesson 126, these endgames have in common the fact that the attacker is holding one or more of the defender's men on a vertical edge of the board. For consistency, in all cases White is the attacker. To be methodical, our journey begins on the lower single-corner side of the board (as White sees it) working its way upwards, then transfers to the lower double-corner side of the board and works its way upwards. As with all of the classic endgames dealt with in this work, possession or otherwise of the opposition is of relevance; each case is addressed individually.

### Lesson 116: Second Position (Black men on 20 and 21)

The defining features of Second Position were addressed in Lesson 24, and the reader may find it helpful to revisit this lesson before proceeding. Critically, White needs to be in possession of the opposition, otherwise the situation would be a draw.

Diagram 282



White to Play and Win

Continue from Diagram 282: ... 32-28; 25-22 28-24; 22-18 24-19; 18-22(A) 19-15; 22-17 15-18; 17-13 18-22! (now that the White king is holding the Black man on 21, his own man on 30 can be released to become a king); 13-9 30-26; 9-6 26-23; 6-10 23-18; 10-6 18-14; 6-1 14-9; 1-5 9-6; 5-1 6-2; 1-5 2-6; 5-1 6-10; 1-5 10-15; 5-9 15-19! (now that the White king is holding the Black man on 20, his own man on 27 can be released to become a king); 9-14 27-23; 14-10 23-18; 10-6 18-14; 6-1 14-9; 1-5 9-6; 5-1 6-2; 1-5 2-6; 5-1 6-10 (This king has to be brought back to square 27 to effect the win. Carrying out the

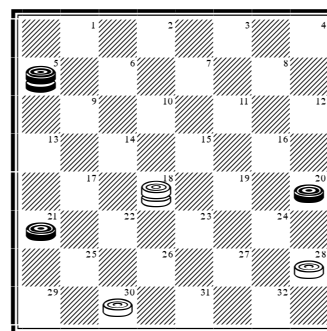
two exchanges given in this solution before taking this step, would permit the Black king to escape to the double-corner and safety. Try it and you will be convinced!); 1-5 10-14; 5-1 14-18; 1-6 18-23; 6-10 23-27 (Now White is ready!); 10-14 19-23; 14-9 23-18; 9-6 18-14; 6-1 14-9; 1-5 22-17!; 5-14 17-10; 21-25 10-15; 25-30 15-19; 30-26 27-32; 26-22 19-24!; 20-27 32-23; 22-17 23-18; 17-13 18-14. White wins.

A: Instead, 18-14 is tricky. Against it, White wins with 27-23!(B); 14-17 23-18; 17-22 18-14; 22-18 14-9; 18-14 9-6; 14-9 6-1; 9-13 1-6; 13-17 6-10; 17-22 10-15; 22-17 15-18; 17-13 18-22; 9-6 30-26; 9-14 26-23 into the main line. White wins.

B: Instead of 27-23, White could easily blow the win with 19-15; 14-9 15-18 9-6; 18-22 6-10; 30-26? (22-18! still wins); 10-15 26-23; 15-11 23-19; 11-8 19-15; 8-12 15-10; 12-16 etc. ... Drawn.

The following position, also a member of the Second Position family, shows how to win when the White men are on 30 and 28 rather than 30 and 27.

Diagram 283 by W. Strickland

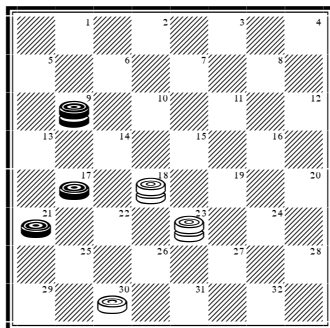


White to Play and Win

Continue from Diagram 283: ... 18-22; 5-1 30-26; 1-6 26-23; 6-2 23-18; 2-6 18-14; 6-1 14-9; 1-5 9-6; 5-9 6-2; 9-5 2-6; 5-1 6-10; 1-5 10-14; 5-1 14-18; 1-6 18-23; 6-10 23-27; 10-15 28-24; 15-11 (Black attempts to get in "at the back door," as in Note B of the previous example. However, the presence of the White king on square 27 prevents this. Of course, should the king retreat to the double-corner, then White would win in the usual fashion.) 24-19; 11-8 19-15; 8-12 15-10; 12-16 10-7; 16-19 7-3; 19-24 27-23; 24-28 3-7; 28-32 7-11; 20-24 22-26. White wins.

### Lesson 117: Sixth Position (Black men on 17 and 21)

Diagram 284



Black to Play and Draw

At an earlier stage Black played 13-17, in order to prevent the two men on 13 and 21 being held on the side of the board.

Now his problem is to correctly maneuver his king between squares 1, 6, 9 and 13 in accordance with the movement of the free White king currently on 23. (Of course, if the White king on 18 moves then the Black man on 17 is released via 17-22 and an easy draw results.) In order to achieve this delicate draw, it is essential for Black that he possesses the opposition.

Continue from Diagram 284: 9-13(A) 23-19; 13-9 19-15(B); 9-6(C) 15-11; 6-1 11-15(D); 1-6 15-19; 6-9(E) 19-23(F); 9-13 23-26; 13-9 26-31; 9-13(G) 31-27; 13-9 27-32; 9-6(H) 32-27; 6-9 27-23(I); 9-13 23-26; 13-9 18-22; 9-13 22-25; 13-9 25-29; 9-14 29-25; 14-18 25-29; 18-14 26-23; 17-22. Drawn. Wow!

A: This guards against the threat of 30-26. Instead, 9-6? loses by 30-26; 6-9 (or else 18-22) 18-22; 9-13 23-27. White wins.

B: If 30-26 is played now, Black draws with 21-25!

C: 9-13? loses in a subtle fashion by 15-11; 13-9 30-26; 9-13 (21-25 not playable now because of 18-22) 18-22. White wins.

Note: When the free White king enters Black's territory, or his own double-corner, then Black should keep away from squares 9 and 13 for the reason shown in Note C. However, when it is on square 19 or square 27, then it is correct for Black to place his king on square 9, as 30-26 can then be safely met with 21-25! 18-22; 25-30 (2 for 2). Drawn.

D: Against 11-16; Black draws with 1-6 16-20; 6-1! 20-24; 1-6 24-28 (If 24-27 then 6-9!); 6-1! 28-32; 1-6 32-27; 6-9! etc. ... Drawn.

E: 6-1? loses as per Note A, after 19-23; 1-6 30-26 etc. ... White wins.

F: Now back to the starting point, so White must try a different tack.

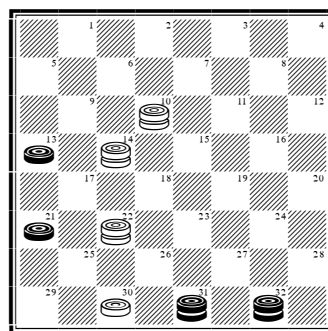
G: 9-6? loses by 30-26; 6-9 18-22; 9-13 31-27. White wins.

H: 9-13? loses by 32-28!; 13-9 30-26. White wins.

I: And home once more! Against 30-26; Black draws with 21-25! 27-31; 25-29. Drawn.

### Lesson 118: Bowen's Twins (Black men on 13 and 21)

Diagram 285



White to Play and Win; Black to Play and Draw

#### Part 1: White to Play

In overview, White's winning strategy consists of the following.

1. Crowning the man on 30.
2. Leaving the king on 22 to hold the two Black men on 13 and 21.
3. Using his remaining three kings to defeat Black's two kings.

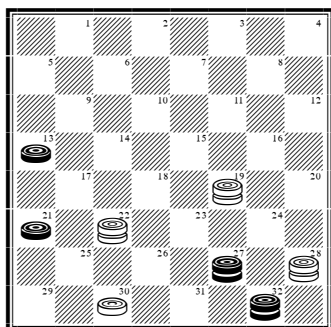
Needless to say, in order to win White needs to possess the opposition. Of further interest is that, if Black were to adopt a completely passive role, then the winning operation would be quite straightforward. However, by making judicious use of his kings, he can transform it into a most delicate operation.

It is hard to overstate the importance of this classic endgame. For example, in *Big League Checkers* the great Willie Ryan states, "It will be noted that many of my cooks wind up in the 'Bowen's Twins' draw. I'm grooming myself on that endgame so that I can get the most out of it with the attacking side."

Continue from Diagram 285: ... 10-15; 32-27 15-19; 27-32 19-16; 32-27 14-18; 27-32(A) 18-23; 31-27

23-19; 32-28(B) 16-20; 28-32 19-24; 27-31 20-16! (correct, to confine the Black kings); 32-28 16-19; 28-32 24-28; 31-27 (Diagram 286).

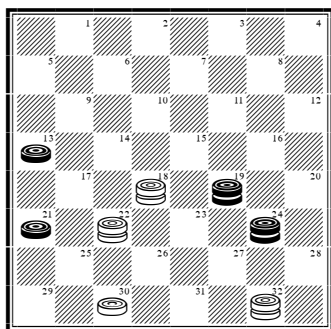
Diagram 286



White to Play and Win

Continue from Diagram 286: ... 19-15; 27-23 15-10; 23-19(C) 10-14; 32-27 28-32; 27-24 14-18 (Diagram 287).

Diagram 287



Black to Play, White Wins

Continue from Diagram 287: 24-28(D) 22-26; 19-24 18-15; 24-20 26-22; 20-16(E) 30-26 (the right time to start the man); 28-24(F) 26-23; 24-20(G) 32-27 (White forces matters to the end from this point); 16-12 23-19; 20-16 27-23; 16-20 15-11; 20-24 11-8!; 12-3 23-18; 24-15 18-11. White wins.

A: 27-24 loses quickly after ... 16-19; 24-15; 18-11; 31-27 30-26 etc. ... White wins.

B: Delaying matters for the maximum possible time. Instead, 27-31 19-24; 32-28 16-19; 28-32 24-28; 31-27 forms Diagram 286 in just 7 moves.

C: The natural 23-27 is defeated in an artistic fashion. Continue ... 10-14; 27-31 (27-23 28-24; 32-28 22-18; 28-19 18-27; 13-17 30-26 White wins) 14-18;

31-27 30-26!; 27-31 26-23; 31-27 23-19!; 27-23 18-27; 32-16 28-24. White wins.

D: Black has a plausible alternative at Diagram 287 with 24-20. Continue: ... 22-26; 19-16 (20-16 26-31; 19-24 32-28; 24-19 18-23 White wins) 18-15; 20-24 (16-12 32-27; 20-16 27-23; 16-20 23-19; 20-16 26-23; 13-17 15-18 White wins) 26-22; 24-28 and back into the main solution ... White wins.

E: 20-24 30-26; 24-20 26-23; 20-24 23-19; 24-20 32-27; 28-32 27-31; 32-28 15-18; 28-32 18-23; 32-28 23-27; 28-24 19-16; 20-11 27-20. White wins.

F: 16-20 runs back into Note E after 32-27; 28-24 27-31; 24-28 26-23; 28-24 23-19; 24-28 ... White wins.

G: Black has two alternatives, both of which lose quickly.

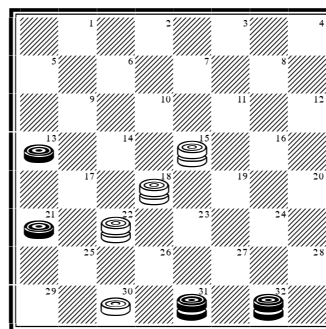
1. 24-27 23-19!; 16-23 15-19; 23-16 32-23. White wins.
2. 24-28 15-19; 16-20 32-27; 28-32 19-24; 32-28 23-19; 28-32 27-31; 20-27 31-24. White wins.

**Part 2: Black to Play**

Here Black has the opposition and can draw with careful play. Basically his defense consists of holding off the two White kings, currently on 10 and 14, when they approach the double-corner, and awaiting an opportune moment to release the man on 13.

Continue from Diagram 285: 32-27 10-15(A); 27-23 15-10; 23-27 14-18; 27-32 10-15 (Diagram 288).

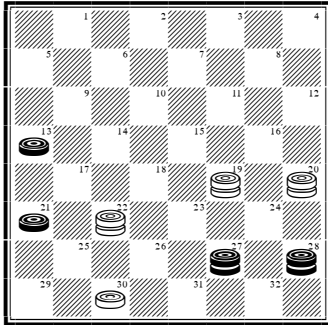
Diagram 288



Black to Play and Draw

Continue from Diagram 288: 32-27(B) 15-11(C); 27-32 11-16; 32-27 16-20; 27-32 18-23; 31-27 23-19(D); 32-28! (not 27-31? which allows White to infiltrate with 19-24!) (Diagram 289).

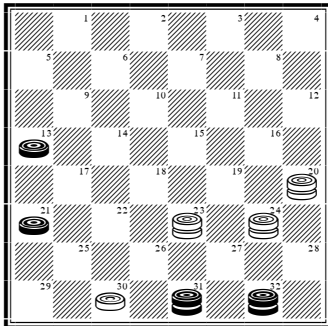
Diagram 289



White to Play, Black Draws

Continue from Diagram 289: ... 22-26(E); 27-31 26-23; 28-32 19-24 (Diagram 290).

Diagram 290



Black to Play and Draw

Continue from Diagram 290: 13-17! 23-18(F); 32-27 24-28; 27-32 20-16; 31-27 16-19; 27-31 19-15; 31-27 15-10; 27-23 18-27; 32-23 10-14 17-22 14-17; 22-26! Drawn.

A: Asking for 13-17? 22-13; 31-26 30-23; 27-11 14-10 etc. ... White wins. Certainly, 10-15 wastes a few moves, but there's no harm in trying!

B: This is the only move to draw. For example:

1. 32-28?; 22-26; 31-22 18-25; 13-17 15-18; 28-24 18-14; 24-27 14-9; 27-31 9-13. White wins.
2. 31-27? 30-26; 27-31 26-23; 21-25 (31-27 permits White to eventually crown four kings, a slow death) 22-29; 31-26 15-19; 32-27 29-25; 26-22 19-15; 22-29 15-11; 27-31 18-22. White wins.

C: Now 22-26 (30-26 gets 13-17); 31-22 18-25; is safely met with 27-23 25-29; 13-17 29-25; 23-26. Drawn.

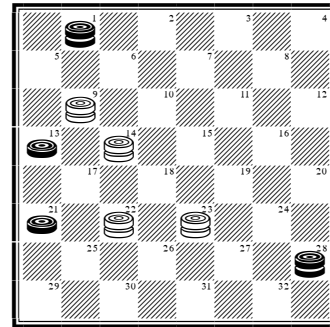
D: 22-18; 27-31 20-24; 32-28 23-19; 28-32 24-28; 13-17! into the main solution ... Drawn.

E: 22-18; 28-32 19-23 into Note D ... Drawn.

F: 24-19; 17-22 20-16; and now both 32-28 and 31-27 draw, but 22-25? loses after 30-26; 31-22 23-27; 32-23 19-17; 25-29 16-19; 21-25 19-23; 25-30 17-21 ... White wins (the American Position, Lesson 52).

**Lesson 119: Clark's Position (Black men on 13 and 21)**

Diagram 291



White to Play and Win

With Black to play, this endgame is trivial. For example, 28-24 14-18; 1-5 (24-28 gets 23-27) 9-14 and White exchanges to win.

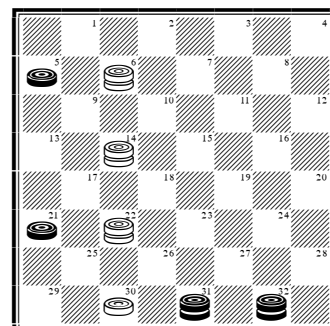
When it is White to play however, and he possesses the opposition, it is trickier (!), and most helpful to know the winning plan. There are three steps.

1. Threaten to exchange off the Black king on 1, forcing 1-5.
2. Hold this king on 5.
3. Exchange it off with 14-17, using the Black man on 21 as a backstop.

Continue from Diagram 291: ... 23-19; 28-32 14-10; 32-28 9-6; 1-5 (Step 1) 6-1; 28-32 10-14; 32-28 19-15; 28-24 15-10; 24-19 10-6 (Step 2); 19-23 6-9; 23-19 14-17 (Step 3); 5-14 17-10. White wins.

**Lesson 120: McCulloch's Masterpiece (Black men on 5 and 21)**

Diagram 292



White to Play and win

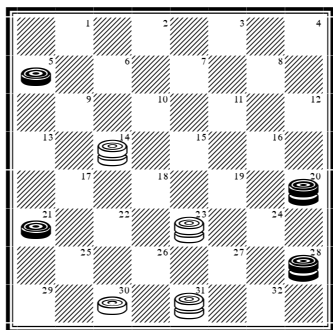
It will be seen that here Black has the opposition. Therefore, if Black is alert and White does not exercise due caution, he may be able to obtain a draw using Bowen's Twins by shifting the man currently on square 5 into square 13 at an opportune moment.

White's winning method consists of the following steps.

1. Attacking Black's two kings with his three kings, until a particular configuration has been obtained in the double-corner (Diagram 294)—all the while guarding against the advance of the man on 5.
2. Once Black is thus out of position, permitting the man on 5 to advance and driving it into 13.
3. Further attacking Black's kings and forcing the man, now on 13, to advance to 17 where it will be open to confiscation.

Continue from Diagram 292: ... 6-9; 32-27 9-13; 27-32 14-17(A); 31-27 22-26; 27-31(B) 17-22; 31-27 26-31; 27-24 22-18; 32-27 13-17; 27-32 18-23; 32-28(C) 17-14; 24-20 (Diagram 293).

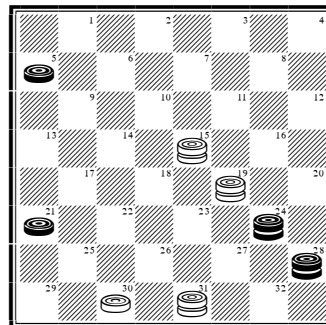
Diagram 293



White to Play and Win

Continue from Diagram 293: ... 31-26!; 20-24(D) 14-10; 28-32 26-31!; 32-28 10-15; 28-32 23-19; 32-28 (Step 1) (Diagram 294).

Diagram 294



White to Play and Win

Continue from Diagram 294: ... 31-26! 5-9(E) 19-23; 24-20(F) 15-10; 20-24 10-6; 9-13 (Step 2) 6-10; 28-32 26-31!; 32-28 10-15; 28-32 23-19; 32-28 31-26!; 24-27(G) 15-18; 13-17(H) (Step 3) 26-31; 27-24 19-23; 28-32 23-26. White wins.

A: Lacking the opposition, this is the best way for White to make inroads into the double-corner.

B: 32-28 17-22; 28-24 26-31; 27-23 13-17; 23-27 22-18 is back into the main solution.

C: 24-20 31-27; 32-28 23-19; 28-32 27-23; 32-28 23-18; 28-32 (20-24 17-22 White wins) 17-22; 32-28 18-15; 28-32 (5-9 22-17; 9-13 17-22; 20-24 15-18 White wins) 22-18; 32-27 19-16; 20-11 15-8. White wins.

D: 28-24 14-9; 5-14 23-18; 14-23 26-28. White wins.

E: 24-27 15-18; 5-9 (forced) 26-31; 27-24 18-15; 24-20 15-10; 20-24 19-23; 24-20 10-6; 9-13 6-10; 28-24 31-26; 20-16 10-15; 16-20 23-19; 24-28 26-22; 28-32 22-18; 13-17 19-16; 20-11 15-8. White wins.

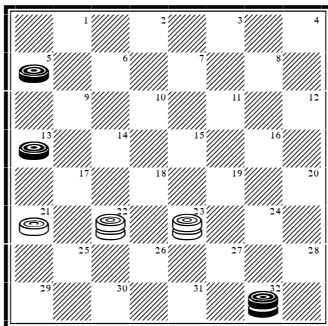
F: 28-32 15-19!; 24-15 23-27; 32-23 26-10. White wins.

G: 24-20 15-18; 28-32 18-23; 32-28 23-27; 28-32 19-15; 32-23 26-19. White wins.

H: If 27-31 19-15 wins and if 27-24 26-22 wins. This finish should be compared with Lesson 5, Diagram 13.

### Lesson 121: Deans' Position (Black men on 5 and 13)

Diagram 295



White to Play and Win

The whole point of this situation is that, in spite of the fact that Black has the opposition, with some skillful maneuvering White can still force a win. If White had the opposition, the win would be trivial.

The process consists of three steps:

1. Placing a king on 1, ready to threaten the man on 5 when it moves.
2. Using a single king to pin the two Black men on the side of the board.
3. If necessary, crowning a third king and trapping the lone Black king with the two free kings.

Continue from Diagram 295: ... 23-18(A); 32-27 18-14(B); 27-23 14-10; 23-19 22-18!; 19-24 10-6; 24-19 6-1! (step 1; 19-24 18-22; 24-19 21-17; 19-15 17-14; 15-11 14-10; 5-9 22-18; 13-17 1-5; 9-13 5-9; 17-21 18-22 (Step 2); 11-15 10-7; 15-10(C) 9-5! (quickest); 10-3 5-9; 3-7 9-14. White wins.

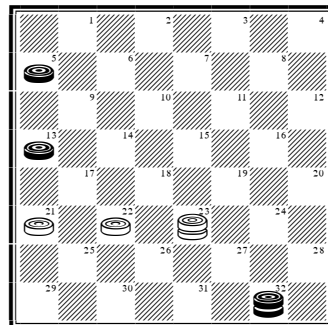
A: Attacking and chasing the king on 32 only draws: ... 22-26; 32-28 23-27? (White is now fully committed); 5-9! (only move to draw) 27-23; 9-14! 26-22; 28-24 (or 28-32). Drawn.

B: 21-17?; 5-9 17-14; 27-23 14-5; 23-14. Drawn.

C: This permits a fancy finish. If Black wished to prolong matters he could run off to the double-corner.

As will be shown, this embryonic position quickly runs into Diagram 295.

Diagram 296

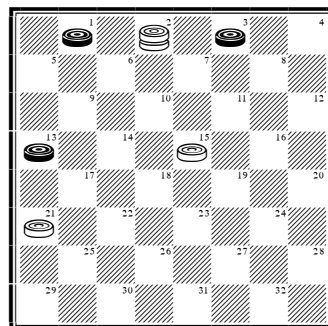


White to Play and Win

Continue from Diagram 296: ...22-18; 32-28 18-14 (or 18-15); 28-24 23-18; 24-19 14-10; 19-24 10-6; 24-19 6-1 into the main solution ... White wins.

**Illustrative Game 51:** 9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 11-15 25-22; 15-24 27-11; 7-16 22-18; 6-9 13-6; 2-9 26-22; 16-19 23-16; 12-19 18-15; 14-18 15-6; 18-25 6-2!(A); 9-13(B) 32-27; 25-29 30-26; 29-25? 26-22; 25-18 27-23; 18-27 31-15 (Diagram 297).

Diagram 297



Black to Play, White Wins

Continue from Diagram 297: 1-5(D) 15-10; 5-9 2-6; 3-8 10-7; 8-12 7-3; 12-16 3-7; 16-20 7-11; 9-14(E) 11-15(F) White wins. **Analysis by WCCP**

A: This position has arisen hundreds of times, the universal move being 21-17; 1-10 30-21 to a draw—Black being in time to effect a clearance. Incredibly, the text move gives White winning chances.

B: Best is 9-14 32-27!; 25-29 30-26!; 29-25 26-22; 25-18 2-6(C); 1-10 27-23; 18-27 31-6. Drawn. **R. Pask vs. Sage computer program 1994.**



C: Even better is the immediate 27-23; 18-27 31-15. The most likely continuation would see White crown two kings under the bridge, and Black, who has the opposition, secure a draw by preventing them from coming out into the open. Notice that with completely passive play—retreating with his king to the double-corner—Black would lose this endgame! Thus the 27-23 2 for 2 rates higher than 2-6 because it allows for the *possibility* of a win (see also Diagram 105).

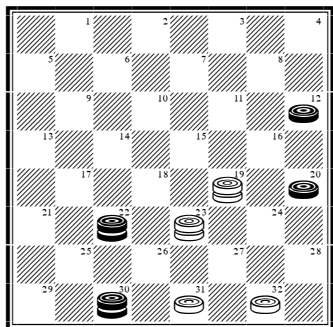
D: Against 3-8 White also replies with 15-10 as the casual 2-7? allows a draw with 1-6!

E: It's now or never!

F: Cut off by the king—an aspect of Deans' Position which frequently crops up in practice.

### Lesson 122: Clayton-Tinsley Position (Black men on 12 and 20)

Diagram 298



White to Play and Win; Black to Play and Draw

All of the classic endgames have fascinating histories, with a number of them ably presented by Dr. H. Newland in the *American Checker Monthly's* "Problem Chronologs" series. Dr. Newland never had the opportunity to tackle the Clayton-Tinsley Position, it being of later vintage, so I will briefly do so now.

When the 2<sup>nd</sup> edition of Willie Ryan's *Modern Encyclopedia* was published in 1943, the trunk line of the 9-13 22-18; 11-15 ballot ran into the losing form of this endgame, that is, with White possessing the opposition. However, at that time the leading endgame authorities—principally Ben Boland—were of the opinion that Black could draw with or without the opposition. Indeed, Boland explicitly stated this on P115, #6, of his *Masterpieces*, published in 1947.

It took the highly talented Jeff Clayton, writing in the August 1950 edition of *California Checker Chat-*

*ter*, to show that White could force a win when he had the opposition.

During the 1950s both Walter Hellman and Marion Tinsley devoted a considerable amount of time to this endgame, with the hope of showing that White could also win without the opposition. Interestingly, in the photograph given in *America's Best Checkers*, taken during their 1955 match, they are seen discussing it.

Years later, in the May 1987 edition of Charles Walker's *Checkers* magazine, Tinsley claimed to have succeeded in his quest and attributed joint ownership to Hellman.

Finally, in the December 1995 edition of the *American Checker Federation Bulletin*, courtesy of Gil Dodgen's WCC 3.0 computer program, the draw for Black when possessing the opposition was restored!

Thus, with the aid of the endgame databases, we can state the terms of this endgame situation, and all of the others featured in this work, with 100% confidence. Most players find this desirable—although we are stuck with this reality whether we like it or not!—but how wonderful it is that the game has such a rich history of discovery and counter-discovery to review. Had checkers been invented post-1989, when Chinook first hit the scene, in my opinion it would have had a very short shelf life. As it is, it will survive for as long as there is a human race to enjoy it.

From a practical playing viewpoint, it is safe to conclude that this is an endgame to avoid with the weak side if at all possible as, even with the opposition, the defender has a very tough path to follow.

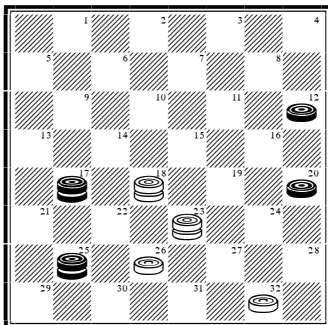
At the end of this lesson I give a number of games which run into the Clayton-Tinsley Position. This has been done solely to demonstrate its utility, and certainly not with a view to the reader memorizing the play. The primary purpose of the bare notes is to show the reader how to avoid the endgame with the weak side of the ballot.

#### Part 1: White to Play

At its heart, White's winning plan consists of working a man through for a third king, while holding the two Black men on 12 and 20.

Continue from Diagram 298: ... 19-15; 30-25(A) 23-26; 22-17 15-18; 25-30 26-23; 30-25 31-26! (Clayton's correction of Boland) (Diagram 299).

Diagram 299



Black to Play, White Wins

Continue from Diagram 299: 17-13(B) 23-27; 25-21(C) 26-23; 21-17 23-19; 13-9 19-15(E). White wins.

A: 22-17 15-18 merely hastens the end, running into the main solution 4 moves quicker.

B: On Black's two alternatives: 1) 12-16 23-27; 17-21 18-15; 21-17 26-23; 17-22 27-31; 25-30 32-27. White wins. 2) 25-21 18-22; 17-13 23-18; 21-17 32-27; 17-14 18-9; 13-6 22-18; 6-10 26-22; 12-16 27-23; 10-6; 18-15. White wins.

C: 13-17 27-31; 17-21 26-23; 21-17 23-19; 17-22 18-23!; 25-21 19-15; 22-17 23-18(D). White wins.

D: With a third king in the offing Black's position is hopeless.

E: Black again faces a slow death.

## Part 2: Black to Play

Again, White's goal is to crown a third king while holding the two single Black men. However, with skillful play Black prevents this. A word of warning: Exhaustive coverage of this endgame would require a book of its own; all I can hope to do is to outline the main points.

Continue from Diagram 298: 30-25 19-15; 22-17(A) 32-28; 17-14 15-18; 14-10(B) 23-26; 25-30 26-22; 12-16!(C) 22-17; 16-19!(D) 18-15; 10-6 15-24; 20-27 31-24 (Diagram 300).

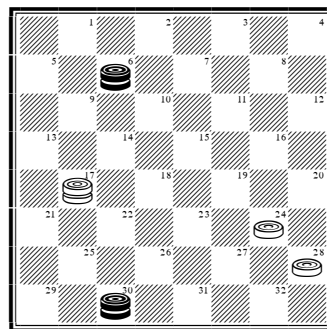
Continue from Diagram 300: 30-26 24-19; 6-10 28-24; 26-31 24-20; 31-27 17-13; 27-24 19-16; 10-15 13-9; 24-19 16-12; 15-11 9-14 19-15. Drawn.

A: 25-30? loses softly after 32-28!; 22-25 15-18; 25-29 18-22; 30-25 31-27; 25-18 23-14. White wins.

B: On Black's two alternatives: 1) 14-17? 23-26; 17-13 26-22; 25-30 18-14; 12-16 31-27; 16-19 14-10. White wins. 2) 14-9 will draw after 23-26; 25-30 26-22; 9-6 18-14; 6-1 14-10; 30-26 22-18; 26-30 18-23;

1-5 23-27; 5-9 28-24; 30-25 24-19; 25-21 19-15; 9-14 10-17; 21-14 15-11 etc ... but the whole line is very delicate for Black.

Diagram 300



Black to Play and Draw

C: Thought by Tinsley to lose, but actually sound because of the clever follow-up. Tinsley give first consideration to 30-26, which he also considered a loss, but it also draws after ... 22-17; 26-30 17-21; 10-6 18-15; 12-16! (An immediate draw and superior to both 6-1 and 6-9. However, although Tinsley considered both of these moves losses, they are in fact sound!) 21-17 (nothing better); 16-19! and into the main solution ... Drawn.

D: Corrects Tinsley's 10-6? 17-14; 30-25 31-27. White wins.

## Associated Games

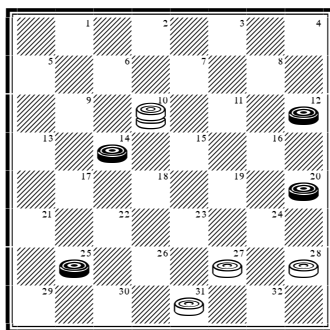
1. **9-13 22-18; 11-15** 18-11; 8-15 21-17; 13-22 25-11; 7-16 29-25; 5-9 23-18; 16-20 24-19; 4-8 25-21; 1-5? (play 10-14) 27-23; 3-7 26-22; 8-11 30-26; 9-13 22-17; 13-22 26-17; 20-24 17-14; 10-17 21-14; 6-10 14-9; 5-14 18-9; 11-16 9-5; 7-11 5-1; 16-20 23-18; 10-15 19-10; 2-6 28-19; 6-22 1-6; 11-16 19-15; 16-19 6-10; 19-23 15-11; 23-26 10-15; 26-30 15-19; 22-25 11-7; 25-29 7-2; 29-25 2-7; 25-22 7-11; 30-25 19-23; 25-30 11-15 into Part 1 after the first move ... White wins. *Analysis by W. Ryan (To draw!)*
2. **9-14 23-18; 14-23** 27-18; 5-9 26-23; 12-16 30-26; 8-12 32-27; 10-14 18-15; 11-18 22-15; 16-19 23-16; 12-19 27-23; 3-8 23-16; 8-11 15-8; 4-27 31-24; 6-10 24-19; 9-13 19-16; 14-17 21-14; 10-17 25-21; 17-22 26-17; 13-22 16-12; 22-26 12-8; 26-31 29-25; 31-27 25-22; 27-23 28-24; 7-11 8-3; 11-16 24-20; 16-19 20-16; 19-24 16-11; 24-27 11-8? (play 3-7!); 27-31 8-4;

- 31-26 22-17; 26-22 17-13; 22-18! 3-8; 18-14? (18-15! wins) 8-11; 23-18 4-8; 14-10 into Part 2 CR after 2 moves ... Drawn. *Analysis by M. Tinsley*
3. **10-15 22-17; 15-19** 24-15; 11-18 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9 28-24; 8-11 17-14; 9-13 26-23; 1-5 24-19; 2-6? (play 11-16) 19-15; 7-10 15-8; 10-17 21-14; 4-11 23-19; 3-8 25-22 18-25 29-22; 6-9 22-18? (play 14-10!); 11-16 27-23; 13-17 14-10; 9-14 18-9; 5-14 10-7; 14-18 23-14; 16-23 7-2; 17-22 2-6; 23-26 14-10; 26-30 10-7; 22-25 6-10; 25-29 7-3; 8-11? (play 29-25!) 3-7 (now into Example 2 CR); 11-16 7-11; 16-20 10-14? (playing for a “swindle,” but 11-15 forces the win as shown above); 29-25! (20-24? lost: E. Lowder vs. M. Tinsley 1979) 14-18; 25-21 11-15; 21-17 18-23; 30-25 into Part 2 after 3 moves ... Drawn. *Analysis by M. Tinsley*
  4. **10-14 22-18; 6-10** 25-22; 11-15 18-11; 8-15 29-25; 1-6 23-18; 14-23 27-11; 7-16 22-18; 16-20 24-19; 4-8 25-22; 3-7? 26-23 into Example 1 at the 20<sup>th</sup> move ... White wins.
  5. **11-15 23-18; 12-16** 18-11; 8-15 24-20; 3-8! (9-14! or 7-11! is best) 20-11; 7-16 26-23; 8-11 28-24; 16-20 22-18; 15-22 25-18; 4-8 18-14; 10-17 21-14; 9-18 23-14; 8-12? 29-25? (play 24-19!); 2-7? 24-19; 11-16 25-21; 16-23 27-18; 6-9 30-26; 1-6 26-23; 6-10 23-19; 10-17 21-14; 9-13 18-15? (play 19-15!); 13-17 15-10; 5-9 10-3; 9-18 3-7; 18-22 7-10; 17-21 19-15; 21-25 15-11; 25-30 10-15; 22-25 11-7; 25-29 7-2; 29-25 15-19; 25-22 2-7; 30-25 7-10; 25-30 19-23; 30-25 10-15 into Part 2 after 2 moves ... Drawn.
  6. **9-14 24-19; 11-16** 22-18; 8-11 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-18; 8-11 18-9; 6-13 25-22; 2-6 23-18; 16-23 26-19; 11-16 27-23; 7-11 30-26; 6-9 22-17; 13-22 26-17; 9-13 17-14; 10-17 21-14; 16-20 19-15; 11-16 (this is inferior to 12-16 which clears up immediately) 15-11; 16-19 23-16; 12-19 14-10; 13-17 11-7; 17-22 7-2; 19-23 10-6 (breaks Black’s bridge and leaves White with the better endgame); 1-10 2-6; 10-14 18-9; 23-26 6-10; 26-30 10-15; 22-25 (from here to the end, Black has many ways of playing the endgame better, but I have given this continuation to show how easy it is to drift into difficulties) 9-6; 25-29 6-2; 29-25 15-19; 25-22 19-23; 3-8 2-7; 8-12 7-11; 30-25 11-15 into Part 2 after 2 moves ... Drawn.
  7. **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 6-9 25-22; 7-11 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 30-25; 11-15 (inferior to 9-13) 18-11; 7-16 22-18; 9-13 18-9; 5-14 25-22; 2-7 22-18; 14-17 21-14; 10-17 18-14; 7-11 14-10; 16-20 10-7; 11-16 7-3; 17-22? 3-7; 22-25 19-15; 25-30 15-11; 13-17 7-10; 17-22 10-15; 22-25 15-18; 25-29 23-19; 16-23 18-27; 30-25 11-8; 25-22 8-3; 22-17 3-7; 17-14 27-23; 29-25 23-26; 14-17 7-10; 25-30 26-23; 17-22 10-15 (into Part 1 after the first move); 30-25 23-26; 22-17 15-18; 25-30 18-23 (26-23 is best as given in the main solution. This holds the win, but strictly speaking is merely probing.) 30-25 26-30 (31-27?, Boland’s move, only draws); 25-22 23-19; 22-18 (falling in with White’s plans, but 17-14 would lead back to the original position) 30-25!; 17-21 31-27; 21-30 27-24; 20-27 32-14. White wins by First Position. *E. Morrison vs. D. Lafferty 1978*
  8. **11-16 21-17; 8-11** 17-14; 10-17 22-13; 4-8 24-19; 9-14 25-22; 16-20 29-25; 11-16 25-21; 14-17 21-14; 6-9 13-6; 2-25 30-21; 7-10 26-22; 8-11 (play 5-9) 21-17; 11-15 28-24; 5-9 17-13; 1-6 23-18; 16-23 18-11; 10-14 27-18; 14-23 24-19; 23-26 22-17; 26-30 19-15; 30-25 (play 12-16) 15-10; 6-15 13-6; 15-18 6-1; 18-22 1-6; 25-21 17-14; 21-17 14-10; 22-25 10-7; 3-10 6-15; 25-30 11-7; 17-22 15-19; 30-25 7-2; 25-30 (22-17 2-7; 17-14 19-23; 25-22 7-11; 14-10 23-27; 22-17 32-28; 17-22? 11-16; 12-19 27-24; 20-27 31-6. White wins. *J. Sweeney vs. M. Tinsley 1983*) 2-7; 30-25 7-11; 25-30 19-23; 30-25 11-15 into Part 2 after 2 moves ... Drawn.
  9. **11-15 23-19; 9-13** 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 26-22; 6-10 22-18; 1-5 18-9; 5-14 29-25; 11-15 30-26; 4-8 25-22; 8-11 22-17; 13-22 26-17; 11-16 (play 15-18) 24-20; 15-24 20-11; 7-16 28-19; 3-8 17-13; 2-7? (play 8-11 or 2-6) 13-9; 14-18 23-14; 10-17 21-14; 16-23 9-6; 7-11 6-2; 11-15 2-7; 15-18 7-10; 18-22 10-15; 23-26 14-10; 26-30 10-7; 12-16 (30-25 loses to 15-10! but Don Lafferty missed this difficult win in the 40<sup>th</sup> game of

his world championship match with Ron King in 1996) 7-3; 8-12 3-7; 22-25 7-11; 16-20 15-18; 25-29 11-15; 30-25 32-28; 25-30 15-19; 29-25 19-23 into Part 2, Note A at the 3<sup>rd</sup> move ... White wins.

### Lesson 123: Hellman-Oldbury Position (Black men on 12 and 20)

Diagram 301



Black to Play and Draw

Inasmuch as the diagrammed endgame frequently arises from two of the 3-move ballots (in fact, from one of them it is the trunk line), I feel justified in designating these ballots “endgame-openings.”

Although, unlike the previous lesson, this endgame is not a critical one, it nonetheless requires some care on the part of Black. Essentially White, who has the opposition, is attempting to crown three kings while holding the two Black men on 12 and 20. However, through proactive play, Black is able to prevent this; the third king can only be obtained by releasing the man on 12.

Of the hundreds of occasions the endgame has arisen, two classic games stand out. The first was in game 35 of the 1962 world championship match between Walter Hellman and Asa Long, with the former handling the White pieces. Here Hellman forced Long to defend for almost 4 hours to hold the draw. The second was in game 23 of the 1965 world championship match between Hellman and Derek Oldbury, the former again playing White. Armed with the knowledge of the first game, Oldbury demonstrated an easier draw. Thus I have designated this the Hellman-Oldbury Position in honor of these two endgame greats. In match play, Oldbury lost heavily to both Tinsley and Hellman. However, in the endgame he had no superior.

Continue from Diagram 301: 14-17!(A) 10-15; 25-30! 15-19; 30-25! 19-23; 17-22 28-24; 25-21 24-19; 21-17 19-15; 17-14 15-11; 14-10(B) 23-19(C); 22-25 11-8; 10-7 8-3; 7-11 27-23; 25-30 31-26; 11-16 3-7; 30-25 7-10; 25-30 10-15; 30-25 15-18; 25-30 18-22; 16-11 22-17(D); 11-7 17-21; 7-10 26-22; 10-14 22-17; 14-9!(E) Drawn.

A: The Oldbury improvement mentioned above: Black stays off of 22 until the White king is committed. Against 14-18 play continues: ... 10-15; 18-22 15-19; 25-30 27-23 (19-23 30-25 reverts back to the main solution); 22-25 23-18; 25-29 18-15; 29-25 19-23; 25-22 15-10; 22-17 10-7; 30-25 7-3; 25-22 3-7; 17-14 7-11; 22-18 23-27; 14-17 28-24; 17-14 24-19; 14-17 11-7; 17-22 7-11; 22-25 19-15; 25-22 15-10; 12-16 (At last!) 10-7; 16-19 7-3; 19-23 27-32; 22-17. Drawn. **A. Long vs. W. Hellman 1962**

B: Playing against Alex Cameron in 1946, Marion Tinsley drew with 14-17 here, the situation resolving into Boland’s *Masterpieces*, Page 115 #4. The text move is arguably more proactive.

C: 11-8 is interesting and well worth trying. In reply, Oldbury’s 10-15! finesse draws immediately. However this is apt to be missed. Instead, the natural 10-7 (10-14 and 22-25 also draw) teeters on the brink of disaster. Continue: ... 8-3; 7-11 23-26; 22-25 26-30; 25-29 31-26 and now the weird 11-8! draws, but the natural 11-15? loses after 3-8; 15-18 8-11; 18-14 11-15; 14-9 15-19 ... White wins. **D. Lafferty vs. M. Apel 1962**

D: Of course 19-16 is a quick draw.

E: A possible continuation could be 23-18; 30-26 18-15; 26-22 17-13; 22-18 13-6; 18-11. Drawn.

#### From Opening to Endgame

- 11-15 24-20; 12-16** 20-11; 8-15 22-18; 15-22 25-18; 8-11 29-25; 4-8 25-22; 8-12 28-24; 16-20 24-19; 2-7 30-25; 9-13 18-15; 11-18 23-14; 10-17 21-14; 6-10 25-21; 10-17 21-14; 1-6 32-28; 6-10 22-17; 13-22 26-17; 10-15 19-10; 5-9 14-5; 7-21 5-1; 21-25 1-6 3-7! (although 25-30 draws, this is certainly logical and best); 6-2 7-10; 2-7 10-14; 7-10 (Diagram 301).
- 10-15 23-18; 11-16** 18-11; 8-15 26-23; 16-20 24-19; 15-24 28-19; 4-8 22-18; 8-11 25-22; 6-10 29-25; 2-6 30-26 into Example 1.

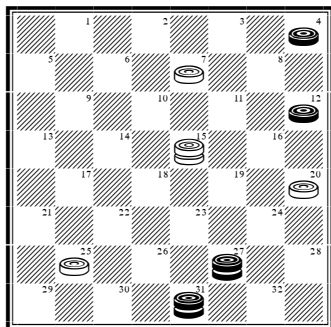
### Lesson 124: Octopus Position (Black men on 4 and 12)

When a ballot is overwhelmingly in favor of one side, as is the case with the Octopus (10-15 21-17; 7-10) featured in this lesson and the Skullcracker (10-15 22-17; 15-19) featured in the next, with correct play its strength can be sustained right through into critical endgames. For the master player therefore, it is arguably as important to know the fine points of these endgames as it is to know those of the likes of Bowen's Twins.

Of course the internal logic of the game dictates that the more balanced ballots need never give rise to such problems. When preparing the play for *Complete Checkers: Repertoire* I kept this fact firmly in mind and encountered no contradictions.

However, *Complete Checkers: Insights* is not geared towards the master player but the expert, the reason for the inclusion of these two endgames being their generality.

Diagram 302



Black to Play and Draw

It can readily be seen that White is strong in the center, while Black has a pronounced weakness in the single-corner zone with the men on 4 and 12. White hopes to win by crowning 3 kings, attacking the 2 Black kings with them and compelling the move 4-8. The exposed man on 8 would then be open to capture.

To avoid this scheme Black, who has the opposition, keeps freedom of action by taking his kings to that side of the board farthest from any undeveloped men, a principle which was also discussed in

Lesson 22. That is the gist of the matter; here is the detail.

Continue from Diagram 302: 27-23!(A) 7-2; 31-26 2-7(B); 26-30 25-21; 30-26 21-17; 26-22 17-13; 23-18 15-10; 4-8! 7-3(C); 22-17 13-9; 17-13 10-14(D); 13-6 14-23; 6-10 23-18; 10-6 18-15; 6-9 3-7; 9-14. Drawn. **Analysis by L. Hall**

A: Not 27-24? 7-2; 31-26 2-6; 26-23 25-21; 23-19 6-10; 19-23 21-17; 23-27 17-13; 27-23 13-9; 23-27 9-6; 27-23 (Black is just waiting to die) 6-2; 23-27 2-6; 27-23 10-14; 23-19 6-10; 19-23 14-17; 24-28 10-14; 28-24 17-22; 4-8 22-17; 23-26 14-10; 24-28 17-14; 26-31 14-9; 31-26 9-6; 26-31 6-2. White wins. **S. Cohen vs. D. Oldbury 1955**

B: Or 2-6; 26-30 25-21; 30-26 21-17; 26-22 17-13; 23-18 15-10; 4-8! 6-9; 18-23 9-14; 8-11 13-9; 22-26 9-6; 26-31 6-2; 31-27 2-6; 27-24 6-9; 24-19 9-13; 11-15 14-17; 23-27 (not 15-18? which loses to 10-15!). Drawn.

C: Or 7-2; 22-17 2-6; 18-23 13-9; 8-11 9-5; 23-19 5-1; 11-15 6-9; 17-22 9-14; 22-26 1-6; 26-23! (not 12-16??) 6-9; 15-18. Drawn.

D: Or 9-6; 18-14 10-17; 13-22. Drawn.

### From Opening to Endgame

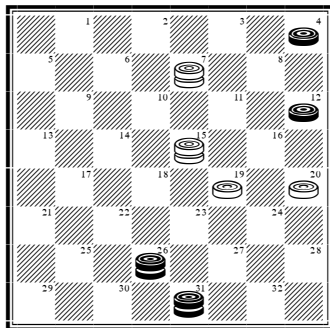
1. **10-15 21-17; 7-10** 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 29-25; 16-19 25-21; 10-14 22-17; 2-7 17-10; 7-14 27-23; 19-26 31-22; 3-7 22-17; 7-10 24-20; 8-12 28-24; 14-18 17-14; 10-17 21-14; 18-23 14-10; 5-9 10-7; 9-14 7-2; 15-18 2-7; 23-27 32-23; 18-27 24-19! (Forces the endgame which follows. Instead, 7-10 allows Black an easier out.); 27-31!(A) 19-15; 14-18 15-11; 18-23 7-10; 23-27 10-15; 27-32 30-25; 32-27 11-7 (Diagram 302).

A: 27-32? 19-15; 32-27 7-10; 14-17 (14-18 would lose in the manner of the Cohen-Oldbury game) 10-14; 17-21 14-18; 27-24 15-10; 4-8 18-15; 24-28 10-7; 28-24 7-3; 24-28 3-7; 28-24 7-10; 24-28 15-19; 28-32 10-15. White wins. **W. Edwards vs. D. Oldbury 1982**

2. **11-16 21-17; 7-11** 17-14; 10-17 22-13; 11-15 into Example 1.

### Lesson 125: Skullcracker Position (Black men on 4 and 12)

Diagram 303



Black to Play and Draw

As in Lesson 124, White is powerful in the center, while Black suffers from two undeveloped single-corner men.

Black, who has the opposition, only escapes defeat with a clever placement of his kings and a bold intervention with 4-8.

Continue from Diagram 303: 26-30! 15-18(A); 31-27 19-15; 27-24(B) 15-10(C); 4-8! 7-3; 30-26 18-15; 26-23 3-7(D); 24-19! 15-24; 8-11 7-16; 12-28(E). Drawn. *Analysis by D. Oldbury.*

All of the comments below are by Derek Oldbury.

A: This is the best try, for 15-11 is cleverly met with 31-26! 19-15; 12-16!, a point repeatedly missed.

B: Black seems to be going in the wrong direction.

C: 7-10 is well met with 4-8.

D: Both 10-6 and 10-7 call for 23-19.

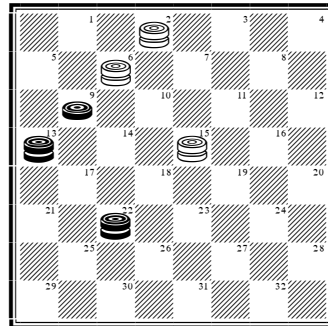
E: Smart little draw!

#### From Opening to Endgame

10-15 22-17; 15-19 24-15; 11-18 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9! 17-14; 9-13! 26-23; 1-5! 28-24; 8-11 24-20; 11-15! 21-17; 13-22 27-24; 18-27 25-11; 7-16 32-23; 3-7! 20-11; 7-16 29-25; 2-6! 25-22; 6-9! 14-10; 9-14 10-7; 5-9 7-2; 9-13! 2-7; 16-20 7-10; 20-27 31-24; 14-17 22-18; 17-22 24-20; 22-26 23-19 (18-14; 26-31 14-9; 13-17 10-15; 17-22 9-6; 22-25 6-2; 25-30 2-7 is another unpleasant endgame for Black); 26-31 18-14; 13-17 10-15; 17-22 14-10; 22-25 10-7; 25-30 7-2; 30-26 2-7 (Diagram 303).

### Lesson 126: Wardell-Sweeney Position

Diagram 304

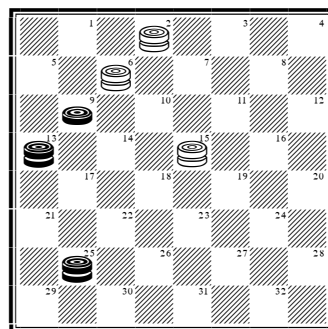


Black to Play and Draw

This is a classic “tail-hold” endgame with widespread application, and a knowledge of the key points will prove very valuable. White, with the opposition, intends to establish a king on 18, and then, by playing the king on 2 to 14, to steal the man on 9. This plan is only thwarted by precise play from Black.

Continue from Diagram 304: 22-17! (the only way to draw: 22-25? loses as in Diagram 305) 15-18; 17-14 18-23; 14-17 2-7; 17-22 7-10; 22-25! (again the only way: 22-17? 10-15! is into the Diagram 305 play) 23-18; 25-22! (the lifesaver) 18-25; 9-14 10-17; 13-29. Drawn: Sweeney’s Draw.

Diagram 305



White to Play and Win

Continue from Diagram 305: ... 15-18; 25-21 2-7; 21-17 7-11! (Not 7-10? of course!); 17-14 18-23; 14-17 11-15; 17-22 23-18; 22-17 15-19! (still avoiding square 10); 17-14 19-23; 14-17 23-26; 17-14 18-22; 14-17 6-1; 17-21 1-5; 9-14 5-1; 13-9 26-30; 9-13 1-6; 21-17 6-10; 17-26 10-17; 13-22 30-23. White wins: Wardell’s Win.

## Chapter 16: Endgame Themes

### Introduction

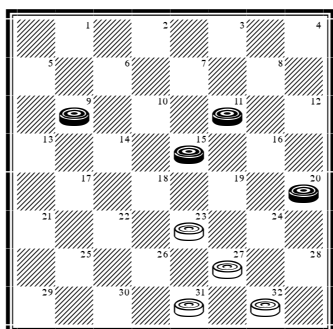
The great Willie Ryan made the point that successful crossboard play is essentially about ideas. That is, through a study of the literature, to first establish a wide storehouse of ideas to draw upon; and secondly, to apply these ideas correctly, whether singly or in combination.

This chapter contains 13 more of these wonderful ideas. Once you are aware of them, you will be surprised how often they crop up in play.

### Lesson 127: Steal

A steal is when a press or squeeze wins a man.

Diagram 306 by Dr. T. Brown

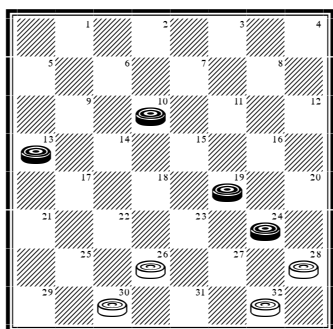


White to Play and Win

Continue from Diagram 306: ... 23-19!; 15-24 32-28; 9-14 28-19; 14-17 19-16; 11-15 27-23; 17-22 16-11; 22-25 11-7; 25-30 7-2 (the man on 15 is doomed). White wins.

The next example is typical of the kind of win the late Leo Levitt used to score: mathematically precise and beautiful.

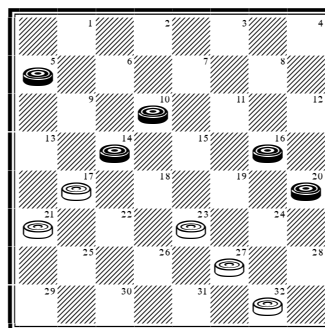
Diagram 307 by R. Atwell



White to Play and Win

Continue from Diagram 307: ... 26-23!; 19-26 30-23; 24-27 23-18; 27-31 32-27; 31-24 28-19; 13-17 18-14. White wins.

Diagram 308 by F. Allen

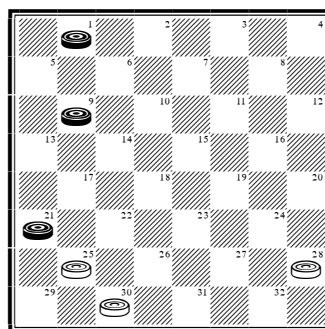


White to Play and Win

Continue from Diagram 308: ... 23-18!; 14-23 27-18; 20-24 32-28; 24-27 28-24; 27-31 24-20; 16-19 18-15. White wins.

**Illustrative Game 52: 11-15 23-18; 8-11 27-23; 10-14 22-17; 15-22 17-10; 6-15 25-18; 15-22 26-17; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 7-10 17-13; 9-14 22-18? (30-26! is best as mentioned in Lesson 109); 3-7! 18-9; 5-14 30-26?; 2-6! 26-22; 14-17 21-14; 10-26 31-22; 7-10 32-28; 11-16 22-17 (Diagram 308 CR). *Analysis by F. Allen***

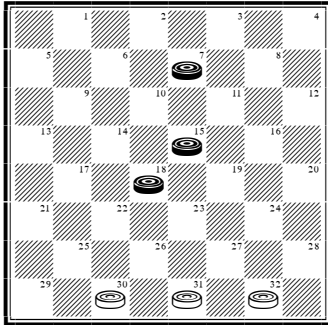
Diagram 309 by T. Hedges



White to Play and Win

Continue from Diagram 309: ... 25-22 (or 28-24 first); 9-14 28-24; 1-6 24-19; 6-10 22-17!; 14-18 30-26; 21-25 26-22; 18-23 22-18. White wins.

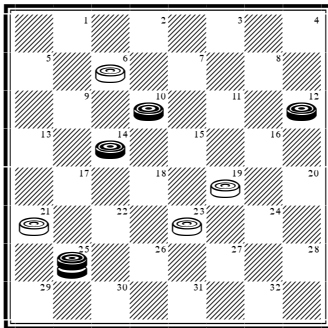
Diagram 310 by H. Jacob



White to Play and Win

Continue from Diagram 310: ... 30-26!; 7-11 (or 7-10 31-27; 10-14 26-23) 32-27; 11-16 26-23; 18-22 27-24; 16-20 23-18; 20-27 31-24. White wins. And I could easily envisage Tom Watson, a maestro in such positions, pulling off this one.

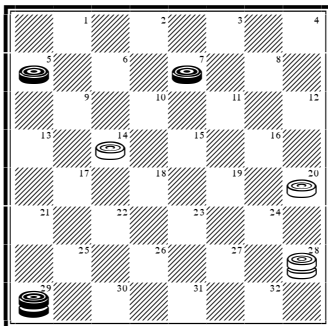
Diagram 311 by G. Trott



White to Play and Draw

Continue from Diagram 311: ... 6-1!; 25-22 1-5; 22-18 5-9; 18-27 9-18; 27-24 19-16!; 12-19 21-17. Drawn.

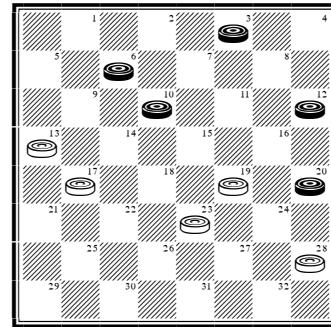
Diagram 312 by P. Bennett



White to Play and Draw

Continue from Diagram 312: ... 28-24; 29-25 24-19; 25-22 19-15; 22-17 14-9! (note the kinship to the previous example); 5-14 20-16. Drawn.

Diagram 313 by T. Wiswell

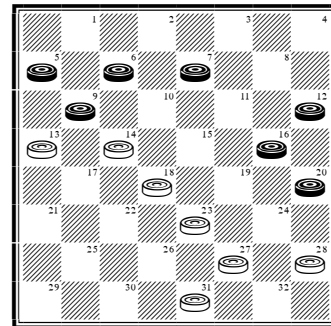


White to Play and Draw

Continue from Diagram 313: ... 23-18; 20-24 19-15!; 10-19 18-15; 24-27 17-14. Drawn.

**Illustrative Game 53:** 11-15 23-18; 8-11 27-23; 10-14 22-17; 15-22 17-10; 6-15 25-18; 15-22 26-17; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 7-10 17-13; 9-14 30-26!; 11-16 22-18; 2-7 18-9; 5-14 26-22; 14-17 21-14; 10-26 31-22; 1-6 32-28; 7-10 22-17; 16-20 (Diagram 313). *J. Cox vs. T. Wiswell 1960*

Diagram 314 by M. Tinsley



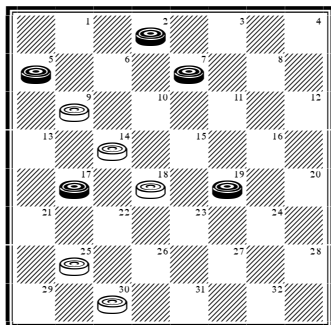
White to Play and Win

Continue from Diagram 314: ... 18-15!; 9-18 23-14; 16-19 15-11; 7-16 27-24; 20-27 31-15. White wins.

**Illustrative Game 54:** 11-15 23-18; 10-14 18-11; 8-15 26-23; 6-10 30-26?! (This puts White on the defensive; let *him* find the draw!); 4-8 22-17; 8-11 17-13; 1-6 25-22?; 14-18 23-14; 9-25 29-22; 11-16 27-23; 16-19 23-16; 12-19 22-17; 3-8 24-20; 8-12 32-27; 12-16; 20-11 7-16 27-24; 16-20 31-27 (Diagram 314 CR). *M. Tinsley vs. T. Landry 1983*



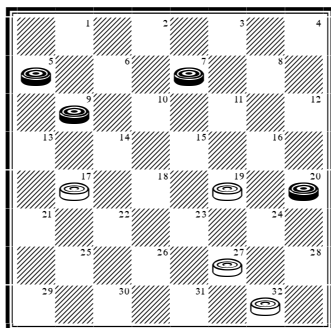
Diagram 315 by Anon.



White to Play and Win

Continue from Diagram 315: ... 9-6!; 2-9 25-22; 17-26 30-16; 9-13 18-15; 13-17 15-11! White wins.

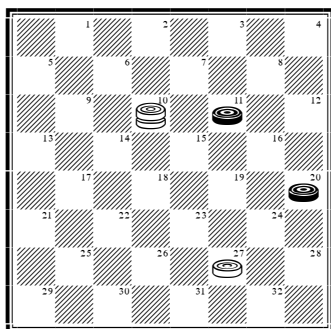
Diagram 316 by Anon.



White to Play and Win

Continue from Diagram 316: ... 19-15!; 9-13 17-14; 13-17 27-24 (or 27-23); 20-27 32-23; 17-22 23-19; 22-26 19-16; 26-31 15-11!. White wins.

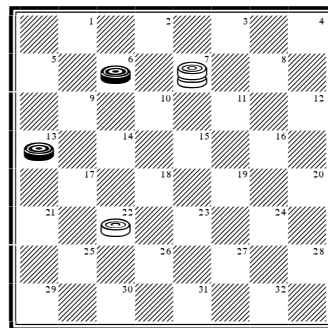
Diagram 317 by A. Reisman



White to Play and Win

Continue from Diagram 317: ... 27-23!; 20-24 (11-16 loses to 10-15) 23-19!; 11-15 10-14. White wins.

Diagram 318 by A. Reisman

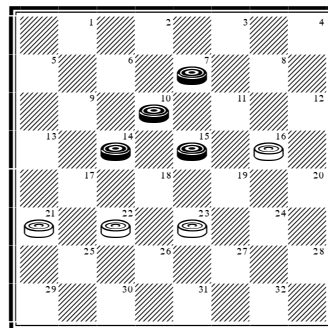


White to Play and Win

Continue from Diagram 318: ... 22-18!; 13-17 (6-9 loses to 7-10) 18-14!; 6-10 7-11. White wins.

It's barely worth pointing out, but in both Diagram 317 and Diagram 318 it was Black who had the opposition; as is often the case, the specific placement of the pieces was of more relevance. Of more interest is the employment of the same idea on both sides of the board.

Diagram 319 by Anon.

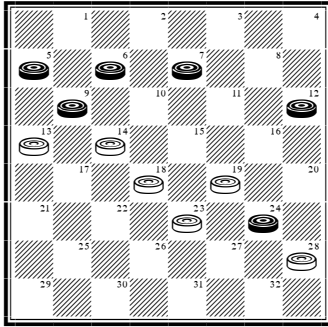


White to Play and Draw

Continue from Diagram 319: ... 21-17!; 14-21 23-18; 15-19 18-15; 10-14 22-17; 14-18 17-14; 21-25 15-11 (or 15-10). Drawn. This one frequently arises in crossboard play.

I conclude this lesson with another example from the master.

Diagram 320 by M. Tinsley



White to Play and Draw

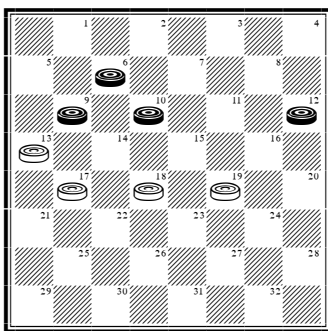
Continue from Diagram 320: ... 19-15; 24-27 15-11!; 7-16 18-15; 9-18 23-14; 27-31 14-10. Drawn.

**Illustrative Game 55:** 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 24-20; 15-19! 20-11; 8-15 29-25; 10-14 25-21; 3-7 22-17; 7-10 30-26; 4-8 27-23; 8-12 23-16; 12-19 31-27; 2-7 27-24; 7-11 32-27; 11-16 17-13; 16-20 13-9 (Diagram 320 CR). *M. Tinsley vs. R. Jones 1975*

Two things are readily apparent; the similarity with Diagram 314, and the far-sighted genius of the greatest player who ever lived.

**Lesson 128: Double Steal**

Diagram 321 by Anon.

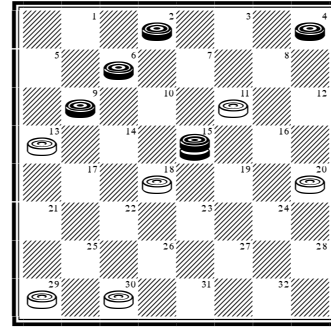


White to Play and Win

Diagram 321 illustrates this theme in its simplest form. The weak link in Black's position is the trio of men on squares 6, 9 and 10. Through the use of a clever pitch White exploits this to the full, stealing two of them.

Continue from Diagram 321: ...19-15!; 10-19 17-14; 19-23 14-5; 6-10 5-1; 23-26 1-6. White wins.

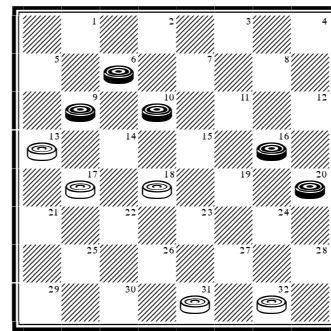
Diagram 322 by T. Wiswell



White to Play and Win

Continue from Diagram 322: ... 11-7!; 15-22 (or 2-11) 30-25; 2-11 25-18; 4-8 29-25; 8-12 25-21 (or 25-22); 12-16 21-17; 16-19 20-16!; 11-20 17-14; 19-23 14-5; 6-10 5-1; 23-26 1-6. White wins.

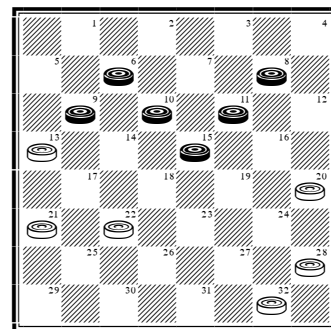
Diagram 323 by A. Sinclair



White to Play and Win

Continue from Diagram 323: ... 32-27!; 16-19 27-23!; 19-26 31-22; 20-24 18-15; 10-19 22-18; 24-27 17-14; 27-31 14-5; 6-10 5-1; 31-26 1-6. White wins.

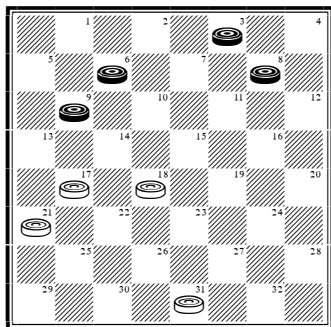
Diagram 324 by J. Burns



White to Play and Draw

Continue from Diagram 324: ... 32-27; 15-19 21-17!; 19-23 (against 9-14 13-9! draws) 27-18; 8-12 28-24; 12-16 24-19! (18-15! also draws); 16-23 20-16; 11-20 18-15; 10-19 22-18; 23-26 17-14; 26-31 14-5; 6-10 5-1; 31-26 1-6. Drawn.

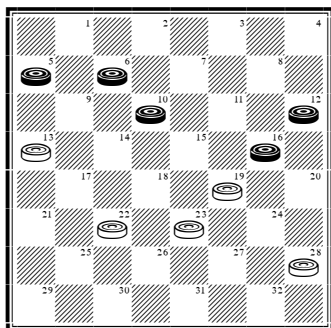
Diagram 325 by R. Atwell



White to Play and Win

Continue from Diagram 325: ... 17-13!; 3-7 21-17 (or 31-26 first); 7-10 31-26; 8-11 26-22 (to one unfamiliar with the winning theme, White's sequence of moves would seem ridiculous); 11-16 18-15; 10-19 22-18; 19-23 17-14; 23-26 14-5; 6-10 5-1; 26-31 1-6. White wins.

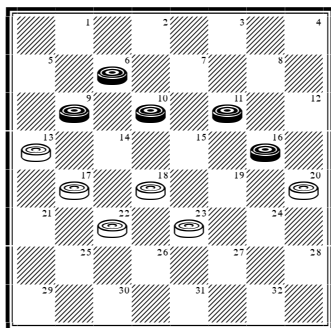
Diagram 326 by W. Ryan



White to Play and Draw

Continue from Diagram 326: ... 22-17 (in his entertaining first book, *It's Your Move*, Ryan shows how he drew this across the board in a match game with Jesse Hanson); 5-9 28-24; 16-20 23-18; 20-27 19-15!; 10-19 17-14; 27-31 14-5; 6-10 5-1; 31-26 1-6. Drawn.

Diagram 327 by J. Kirk

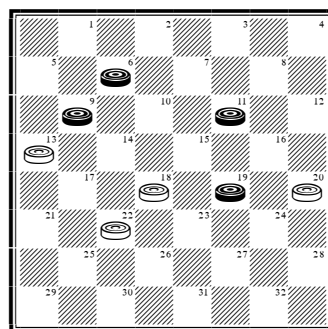


White to Play and Draw

Continue from Diagram 327: ... 23-19! (18-15? loses); 16-23 20-16; 11-20 18-15; 10-19 22-18; 23-26 17-14; 26-31 14-5; 6-10 5-1; 31-26 1-6. Drawn.

**Illustrative Game 56:** 11-16 23-18; 8-11 18-14; 9-18 22-8; 4-11 26-23; 16-20 24-19; 11-15 30-26; 15-24 28-19; 5-9 25-22; 9-13 29-25; 10-14 22-18; 1-5 18-9; 5-14 19-15; 12-16 15-11; 6-10 26-22; 14-17 21-14; 10-26 31-22; 7-10 32-28; 10-15 28-24; 3-7 25-21; 7-10 11-7; 2-11 21-17 (Diagram 327 CR). *Analysis by J. Kirk*

Diagram 328 by M. Tinsley

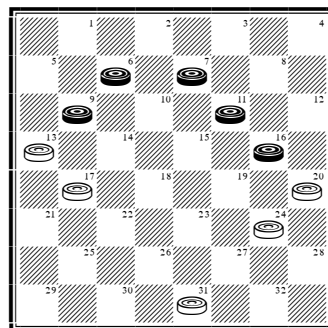


White to Play and Win

Continue from Diagram 328: ... 20-16! (or 22-17 first); 11-20 22-17; 19-23 17-14; 23-26 14-5; 6-10 5-1; 26-31 1-6. White wins.

**Illustrative Game 57:** 11-15 23-18; 12-16 18-11; 8-15 24-20; 9-14 20-11; 7-16 22-17; 4-8 26-23; 15-19 31-26; 6-9 17-13; 10-15? 13-6; 2-9 25-22; 14-18 23-14; 9-25 29-22; 8-12 27-24!; 16-20 21-17; 20-27 32-16; 12-19 26-23; 19-26 30-23; 3-7 28-24; 1-6 17-13; 5-9 23-18; 7-11 24-20; 15-19 (Diagram 328). *Analysis by M. Tinsley*

Diagram 329 by H. Richards



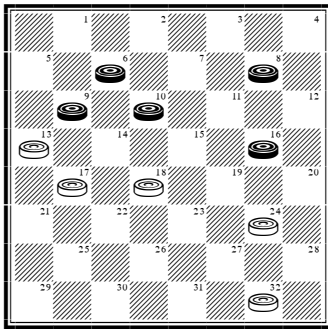
White to Play and Draw

Continue from Diagram 329: ... 31-26 (or 31-27); 7-10 26-23; 10-15 24-19!; 15-24 23-18; 16-19 20-16!; 11-20 17-14; 24-27 14-5; 6-10 5-1; 27-31 1-6. Drawn.

**Illustrative Game 58: 10-14 24-19; 6-10 27-24; 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 9-13 18-9; 5-14 25-22; 3-7 31-27; 1-6 23-18; 14-23 27-18; 6-9 26-23; 10-15 21-17; 12-16 32-27; 16-19 23-16; 11-20 18-11; 7-16 30-26 (Diagram 329 CR). *H. Richards vs. W. Ryan 1933***

In the Introduction to Book 1, I spoke about the aptitude and application required to even attain fledgling expert status. But there is another even more important quality: a real love for the game and its myriad treasures. For example, if you don't find, or come to find, the defensive scheme employed by Harland Richards in Illustrative Game 58 scintillating and beautiful, checkers is not the game for you!

Diagram 330 by W. Ryan

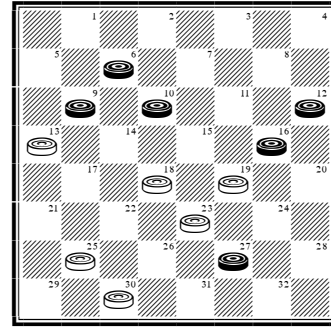


White to Play and Draw

Continue from Diagram 330: ... 32-27!; 8-11 27-23!; 16-20 24-19; 20-24 19-16!; 11-20 23-19; 24-27 19-15; 10-19 17-14; 27-31 14-5; 6-10 5-1; 31-26 1-6. Drawn.

**Illustrative Game 59: 9-14 23-19; 14-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 21-17; 3-7 31-26; 8-11 19-15; 10-19 24-8; 4-11 17-14; 11-15 28-24; 6-9 (6-10 is easier, but this is beautiful) 26-23; 7-10 14-7; 2-11 23-14; 9-18 25-22; 18-25 29-22; 5-9! 27-23; 12-16! 30-25; 16-20 32-27; 11-16 (getting into position) 22-17! (Note that 25-21? loses after 9-14, Black only having to pitch one man to steal two. This is a good example of the critical nature of checkers, and a definite part of its appeal.) (Diagram 330 CR). *Analysis by W. Ryan***

Diagram 331 by W. Hellman

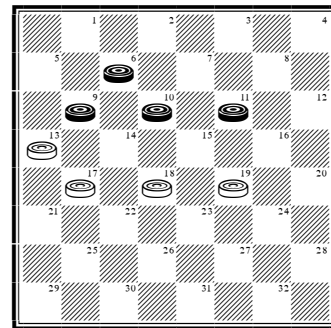


White to Play and Draw

Continue from Diagram 331: ... 18-14!!; 10-17 23-18!; 16-23 25-21; 17-22 21-17; 22-26 17-14; 26-31 14-5; 6-10 5-1; 31-26 1-6. Drawn.

**Illustrative Game 60: 10-15 21-17; 6-10 17-14; 9-18 23-14; 10-17 22-13; 11-16 25-22; 1-6 29-25; 7-10 25-21; 16-19 22-17; 5-9 26-23! (an incredible attacking concept by Marion Tinsley); 19-26 31-22; 12-16 27-23! (continuing the theme of attacking Black's double-corner); 15-19 24-15; 10-26 30-23; 6-10 13-6; 2-9 17-13; 9-14 22-17; 8-11 13-9; 11-15 28-24; 16-20 32-27; 4-8 9-6 (Diagram 331 CR). *Analysis by W. Hellman***

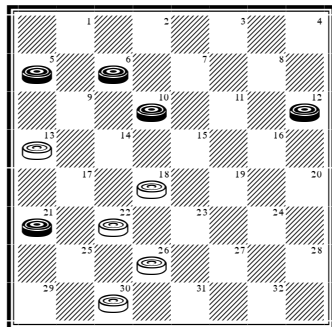
Diagram 332 by A. Moiseyev



White to Play and Draw

Continue from Diagram 332: ... 17-14! (of course 19-15?; 10-19 17-14; 11-15 wins for Black); 10-17 19-15; 11-16 15-11; 17-22 11-7; 22-26 7-2; 26-30 18-15; 30-26 2-7 26-23; 7-10. Drawn. *R. King vs. A. Moiseyev 2003*

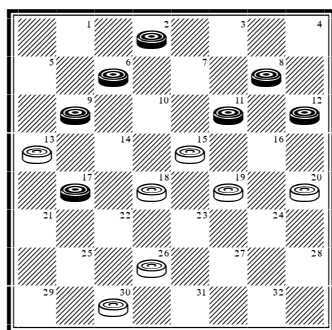
Diagram 333 by D. Oldbury



White to Play and Win

Continue from Diagram 333: ... 22-17; 5-9 26-22! (this was unexpected by Black); 12-16 18-15; 10-19 22-18; 19-23 17-14; 23-27 14-5; 6-10 5-1; 27-31 1-6. White wins. *M. Hannigan vs. D. Oldbury 1982*

Diagram 334 by L. Head



White to Play and Draw

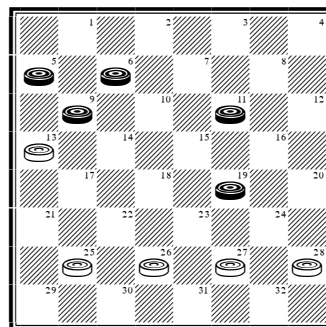
Continue from Diagram 334: ... 19-16! (Or 20-16 first. This position arises from a number of ballots, although invariably with CR.); 12-19 20-16; 11-20 26-22; 17-26 30-16; 8-12 16-11; 20-24 11-7; 2-11 15-8 (the similarity with the previous example should now be apparent); 24-27 8-3; 27-31 3-7; 31-26 18-15; 26-23 7-10. Drawn.

**Illustrative Game 61:** 9-13 23-19; 11-16 27-23; 10-14 22-17; 13-22 25-9; 5-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 23-19; 6-10 25-22; 11-15 19-16; 1-6 22-17; 6-9 17-13; 15-18 13-6; 2-9 30-25; 9-13 26-22; 10-15 28-24 (Diagram 334 CR). *Analysis by L. Head*

Continue from Diagram 335: ... 27-23! (correcting analysis by Derek Oldbury); 11-16 23-18! (commanding a key square); 16-20 25-21; 20-24 26-23!;

19-26 28-19; 26-31 19-15; 31-26 21-17; 26-23 17-14; 23-19 14-10. White wins. If you want to see a classic example of an attack in checkers, this is it.

Diagram 335 by WCCP



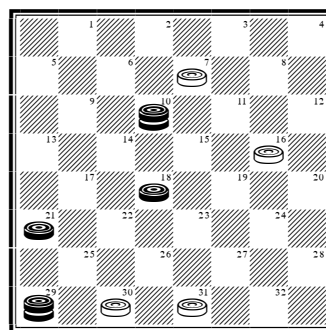
White to Play and Win

**Illustrative Game 62:** 10-14 23-18; 14-23 27-18; 12-16 32-27; 16-20 26-23; 11-15 18-11; 8-15 30-26; 4-8 22-18; 15-22 25-18; 7-10 18-14?! (29-25 is best); 10-17 21-14; 9-18 23-14; 6-9! (with this move, instead of the soft 2-7, Black gets in an extra press) 26-23; 9-18 23-14; 1-6 29-25; 3-7 31-26? (24-19 will draw a man down); 6-9 26-23; 9-18 23-14; 2-6 25-22 (Diagram 335 CR). *Analysis by WCCP*

**Lesson 129: Single-Corner Block**

In checkers, as Rule 24 states, the player making the last move wins. In both this and the following lesson, the winning side achieves this goal through immobilization, jamming the opponent's pieces in either the single-corner or double-corner zone.

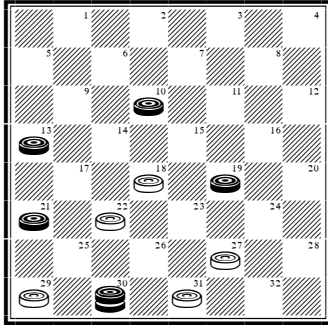
Diagram 336 by Anon.



White to Play and win

Continue from Diagram 336: ... 31-26!; 10-3 26-22; 18-25 16-11. White wins.

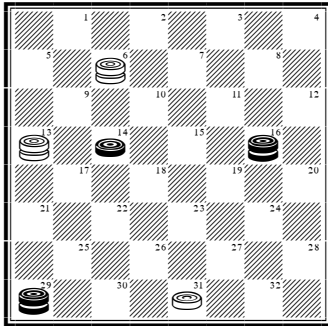
Diagram 337 by Anon.



White to Play and Win

Continue from Diagram 337: ... 27-23!; 19-26 18-14; 10-17 29-25. White wins.

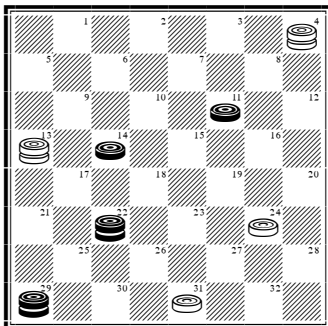
Diagram 338 by L. Bradley



White to Play and Win

Continue from Diagram 338: ... 6-10; 14-18 10-15; 18-22 13-17; 22-25 15-19!; 16-23 31-26; 23-30 17-21; 30-26 21-23. White wins.

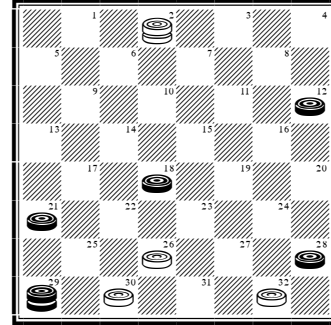
Diagram 339 by J. Gordon



White to Play and Win

Continue from Diagram 339: ... 24-19; 22-18 4-8; 18-23 8-15; 23-16 15-10 (now into the previous example); 14-18 10-15; 18-22 13-17; 22-25 15-19!; 16-23 31-26; 23-30 17-21; 30-26 21-23. White wins.

Diagram 340 by J. D’Orio

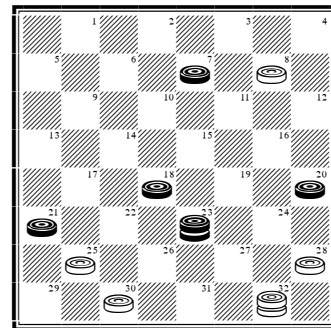


White to Play and Win

Continue from Diagram 340: ... 26-22!; 18-25 2-7; 12-16 7-11; 16-19 32-27!; 28-32(A) 11-16; 32-23 30-26; 23-30 16-23. White wins. Arising from actual play, this is one of the masterpieces of the game.

A: 19-23 27-18; 28-32 11-15; 32-27 18-14; 27-23 15-18; 23-26 (the only move to offer Black any hope; the winning procedure is well worth studying) 30-23; 25-30 18-22; 30-25 23-18; 25-30 14-10; 30-25 10-6; 25-30 6-2; 30-25 2-6; 25-30 6-10; 30-25 10-15; 25-30 18-14; 30-25 15-18; 25-30 14-10; 30-25 10-7; 25-30 7-3; 30-25 3-7; 25-30 7-11; 30-25 11-16 (the key square); 25-30 18-23; 30-25 22-26; 25-30 23-19; 30-23 19-26 (Payne’s Single-Corner Win). White wins.

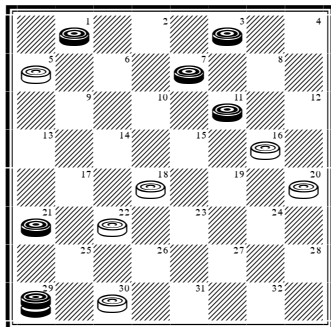
Diagram 341 by T. Wiswell



White to Play and Win

Continue from Diagram 341: ... 8-3; 7-10 (7-11 loses to 3-7; 11-16 7-11; 23-19 11-15!) 3-7; 10-14 (18-22 loses to 25-18; 23-14 7-11; 14-17 32-27; 17-22 28-24; 22-17 24-19; 17-22 11-15; 10-14 19-16) 7-10; 14-17 10-14; 17-22 14-17; 22-29 17-22 (or 30-26 first); 18-25 30-26 (or 28-24 first); 23-30 28-24; 20-27 32-23. White wins (one defeats four)!

Diagram 342 by G. Buchanan

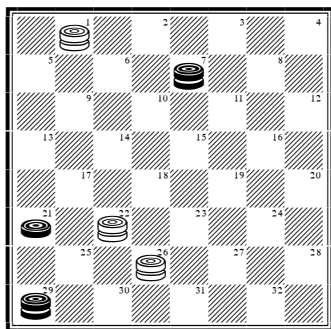


White to Play and Draw

Continue from Diagram 342: ... 18-15!(A); 11-25 16-11; 7-16 20-11; 1-6 11-7!; 3-10 5-1; 6-9 1-6; 9-14 6-15; 14-17 15-18; 17-22 18-23; 22-26 23-27; 26-31 27-23. Drawn.

A: Although highly dramatic, this position is not a composed problem but one which can arise from several perfectly sound run-ups.

Diagram 343 by H. Spayth



White to Play and Win

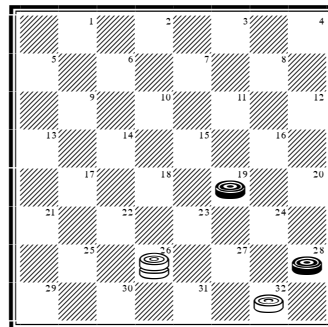
Continue from Diagram 343: ... 1-6; 21-25 (expecting 26-30; 7-2 and a draw) 6-10!; 7-14 22-17; 14-21 26-30; 21-17 30-14. White wins.

**Lesson 130: Double-Corner Block**

Having jammed our opponent's pieces in the single-corner zone, we now turn to the double-corner zone.

Continue from Diagram 344: ... 32-27! (Out of 100 "non-players," how many would find this?); 28-32 27-24!; 19-28 26-23. White wins.

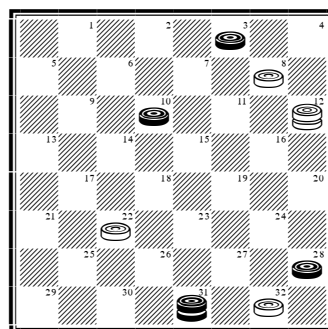
Diagram 344 by J. Sturges



White to Play and Win

The lure of this snazzy finish is what caused several top-ranking players, Newell Banks among them, to mess up First Position! (See Lesson 53, Note D.)

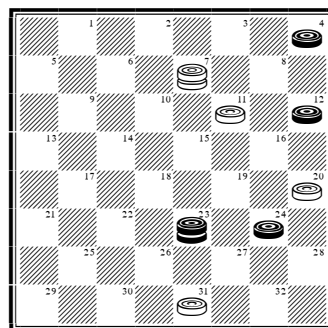
Diagram 345 by H. Pawling



White to Play and Win

Continue from Diagram 345: ... 22-18; 31-26 18-15!; 10-19 12-16; 3-12 16-30; 12-16 30-26; 16-19 (now Diagram 344) 32-27!; 28-32 27-24!; 19-28 26-23. White wins.

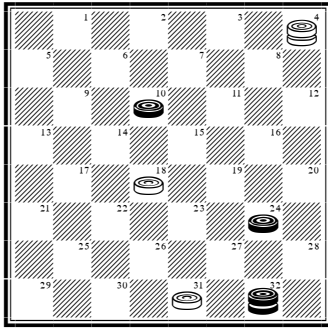
Diagram 346 by J. Wyllie



White to Play and Win

Continue from Diagram 346: ... 20-16!; 12-19 11-8; 4-11 7-16; 24-28 31-27; 23-32 16-23. White wins.

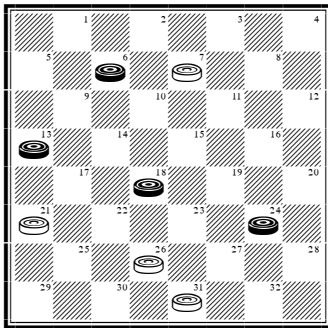
Diagram 347 by J. Murray



White to Play and Win

Continue from Diagram 347: ... 4-8; 32-27 8-12 (or 8-11); 27-23 18-15!; 10-19 12-16; 24-28 31-27; 23-32 16-23. White wins.

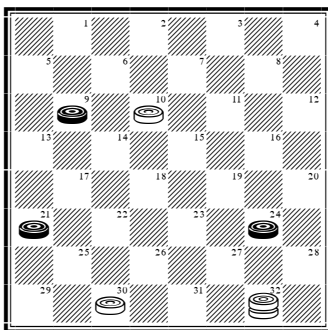
Diagram 348 by W. Kilgour



White to Play and Win

Continue from Diagram 348: ... 7-2; 6-9 2-6; 24-28 21-17!; 13-22 6-13; 22-25 13-9 (or 13-17); 25-30 9-14; 30-23 31-27; 23-32 14-23. White wins.

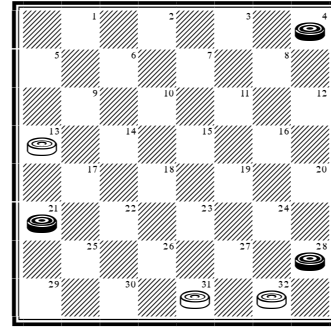
Diagram 349 by C. Hefter



White to Play and Win

Continue from Diagram 349: ... 10-6; 9-14 6-2; 14-18 30-26!; 21-25 2-6; 24-28 6-10 25-30 10-14; 30-23 32-27; 23-32 14-23. White wins.

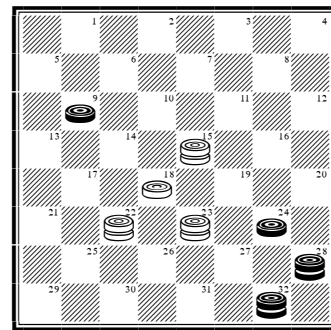
Diagram 350 by T. Wiswell



White to Play and Win

Continue from Diagram 350: ... 13-9; 4-8 (if Black doesn't make this dash, he will be left with two men on the side of the board and a slow death) 9-6; 8-11 6-2; 11-15 2-6; 15-18 31-26!; 21-25 6-10; 25-30 10-14; 30-23 32-27; 23-32 14-23. White wins.

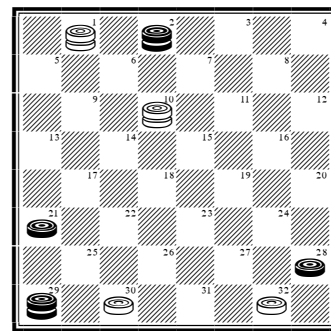
Diagram 351 by C. Nelson



White to Play and Win

Continue from Diagram 351: ... 15-19; 24-27 22-26; 27-31 18-14! (incredible); 9-27 (31-22 14-5 also wins easily for White, as an examination will reveal) 26-22. White wins.

Diagram 352 by A. Heffner



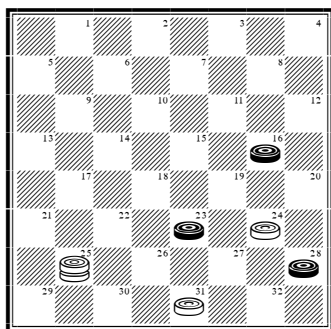
White to Play and Win

Continue from Diagram 352: ... 1-5; 29-25 5-9; 25-22 9-13; 22-18 30-26!; 21-25 13-9; 25-30 9-5 (or 10-6); 30-23 32-27; 23-32 10-6; 2-9 5-23. White wins. Tom



Wiswell writes, "If we were asked to select the best problem we had ever seen, this one would be our choice."

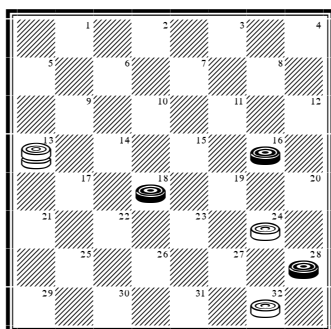
Diagram 353 by J. Armour



White to Play and Win

Continue from Diagram 353: ... 25-30; 16-20 31-27!; 23-32 30-26; 20-27 26-31. White wins.

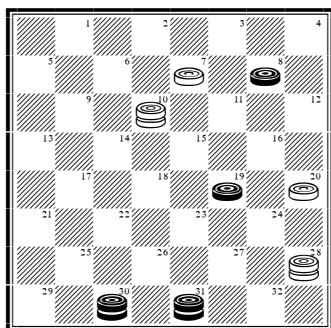
Diagram 354 by O. Richmond



White to Play and Win

Continue from Diagram 354: ... 13-17; 18-23 17-22; 16-20 32-27!; 23-32 22-26; 20-27 26-31. White wins.

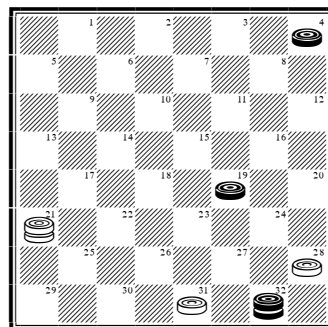
Diagram 355 by J. Mackenzie



White to Play and Win

Continue from Diagram 355: ... 10-15; 19-23 15-18; 23-27 (31-27 loses to 28-24; 27-32 18-27; 32-23 24-19) 7-3; 8-12 20-16!; 12-19 18-23; 19-26 28-32. White wins.

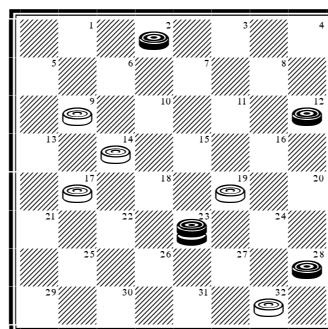
Diagram 356 by T. Wiswell



White to Play and Win

Continue from Diagram 356: ... 21-25! (21-17? only draws); 4-8 25-30; 8-11 30-26; 11-16 28-24! (26-30? only draws); 19-28 26-23; 16-20 31-27. White wins.

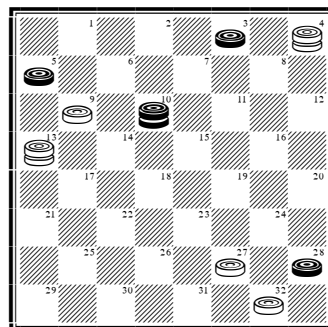
Diagram 357 by T. Wiswell



White to Play and Win

Continue from Diagram 357: ... 19-15; 23-18 15-10 (15-11? only draws); 12-16 (18-22 loses to 10-6 while 18-15 loses to 9-5) 10-6; 16-19 6-1; 19-23 9-6!; 18-9 32-27; 23-32 17-14; 9-18 1-5; 2-9 5-23. White wins. Tom Wiswell praised the Heffner gem (Diagram 352), but was typically modest about his own conception.

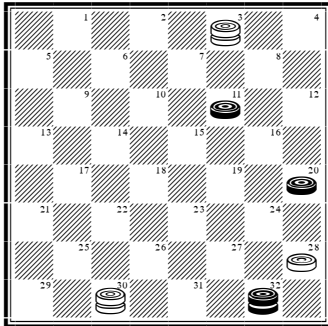
Diagram 358 by T. Wiswell



White to Play and Win

Continue from Diagram 358: ... 27-23!; 5-14 13-9; 14-17 9-14; 17-22 14-7; 3-10 23-18! (the winning theme now comes into view); 22-26 4-8; 26-31 8-12; 31-26; 12-16 26-23 (26-31 loses to 16-19/16-20; 31-26 19-24; 26-23 18-15); 18-15!; 10-19 32-27; 23-32 16-23. White wins.

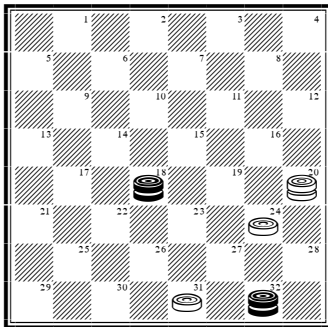
Diagram 359 by L. Schreiber



White to Play and Win

Continue from Diagram 359: ... 3-8; 11-16 8-12; 16-19 12-16; 19-23 16-19; 23-27 19-24; 27-31 30-25!; 20-27 25-22. White wins.

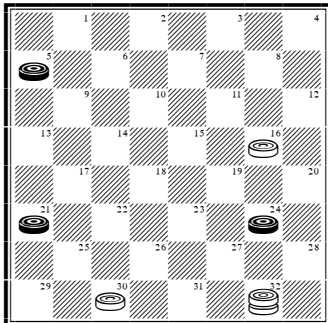
Diagram 360 by J. Spitz



Black to Play, White Wins

Continue from Diagram 360: 32-28 24-19; 18-23 31-27!; 23-32 20-24. White wins.

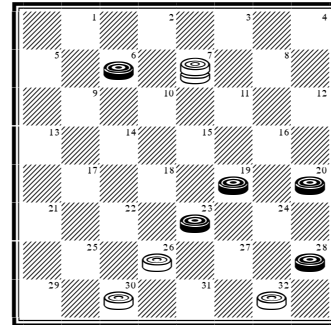
Diagram 361 by H. King



White to Play and Win

Continue from Diagram 361: ... 16-11 (or 16-12); 5-9 11-7; 9-14 7-2; 14-18 30-26!; 21-25 2-7; 24-28 7-10; 25-30 10-14!; 30-23 32-27; 23-32 14-23. White wins.

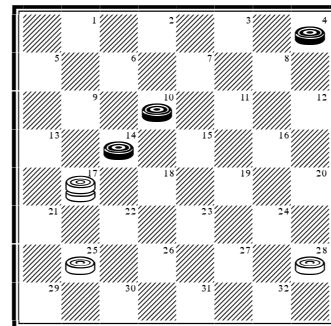
Diagram 362 by T. Wiswell



White to Play and Win

Continue from Diagram 362: ... 7-2; 6-9 2-6; 9-13 6-10; 13-17 10-15; 20-24 15-18; 24-27 26-22!; 17-26 18-15; 19-24 15-18; 26-31 18-22. White wins.

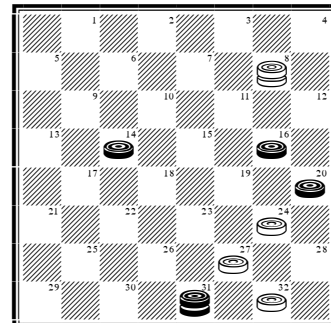
Diagram 363 by T. Wiswell



White to Play and Win

Continue from Diagram 363: ... 17-13 (17-22? only draws); 10-15 13-9; 14-17 9-14; 17-21 25-22; 21-25 14-18; 15-19 22-17; 25-30 17-14; 4-8 14-10; 8-12 10-7; 30-26 7-3 (or 7-2); 26-31 3-7; 31-27 7-11; 27-32 28-24!; 19-28 18-23. White wins.

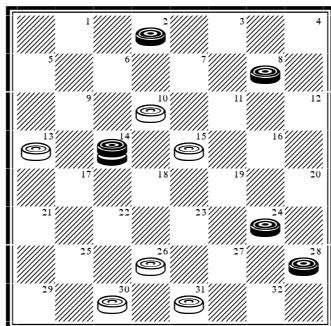
Diagram 364 by M. Pomeroy



White to Play and Win

Continue from Diagram 364: ... 8-12; 31-26 (16-19 24-15; 31-24 12-16; 14-18 16-19; 24-28 15-11; 18-22 19-23 is a slow death for Black) 12-19; 14-18 32-28!; 26-31 27-23!; 18-27 19-23; 27-32 23-18; 20-27 18-22. White wins.

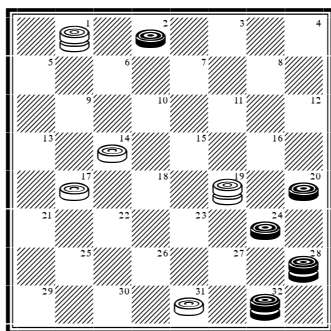
Diagram 365 by T. Wiswell



White to Play and Win

Continue from Diagram 365: ... 10-6; 2-9 13-6; 14-10 6-2; 10-19 26-23; 19-26 30-23; 28-32 2-7; 32-27 (8-12 23-19! runs similarly) 23-19; 27-32 7-3; 8-12 3-7; 32-27 7-11; 27-23 (27-32 loses to 11-15; 24-27 31-24; 32-27 24-20; 27-24 20-16; 24-20 15-11—the Pocket theme covered next or 16-11—First Position) 19-16!; 12-19 11-16; 24-28 31-27; 23-32 16-23. White wins. Note that Mr. Wiswell published this problem in 1946.

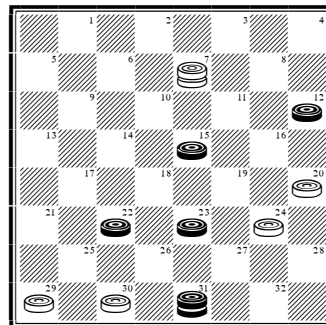
Diagram 366 by J. Ferrie



White to Play and Win

Continue from Diagram 366: ... 1-6!; 2-18 19-23; 18-27 17-13 (or 17-14). White wins. The great James Ferrie defeated a very surprised James Moir with this many years ago.

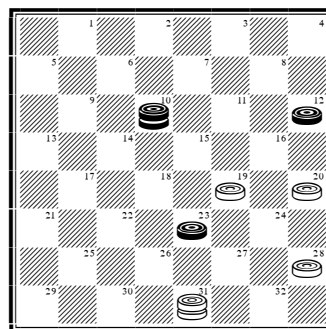
Diagram 367 by J. Roberts



White to Play and Win

Continue from Diagram 367: ... 7-11! (7-10? permits a draw with 23-26!); 15-18 11-15; 23-27 15-19; 27-32 19-23!; 18-27 20-16!; 12-28 30-26; 22-25 29-22. White wins.

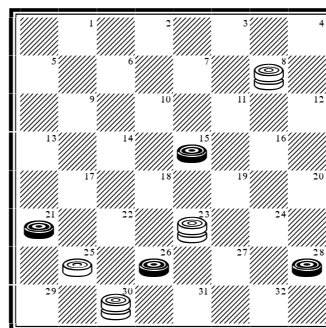
Diagram 368 by S. Gonotsky



White to Play and Win

Continue from Diagram 368: ... 20-16; 10-7 28-24; 23-27 31-26; 27-32 19-15!; 12-28 26-23. White wins.

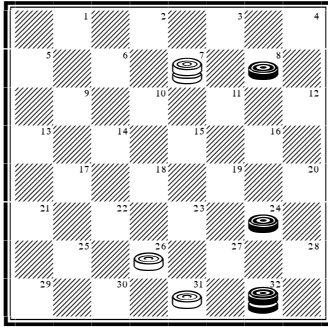
Diagram 369 by T. Wiswell



White to Play and Win

Continue from Diagram 369: ... 8-11; 26-31 11-18; 31-26 23-27; 26-23 (26-22 loses to 18-14 or 18-23; 22-29 27-32) 18-22!; 23-32 30-26; 21-30 26-23. White wins.

Diagram 370 by T. Wiswell



White to Play and Win

Continue from Diagram 370: ... 26-23 (into the solution to Diagram 365); 32-27 23-19; 8-12 (Loses more quickly than in the earlier solution. Of course, 27-23 7-3! would be an instant loss.) 7-11; 27-23 19-16!; 12-19 11-16; 24-28 31-27; 23-32 16-23. White wins. The following game—one of the classics—perfectly illustrates the value of studying these endgame themes.

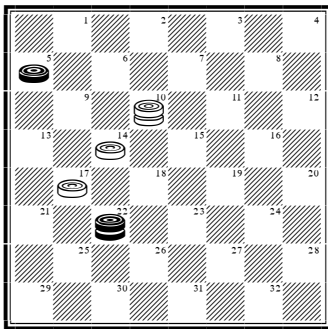
**Illustrative Game 63:** 10-15 22-18; 15-22 25-18; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 6-10 23-18; 9-14 18-9; 5-14 27-23; 11-15 22-18; 15-24 18-9; 1-5 32-28; 5-14 28-19; 7-11 26-22; 11-15 30-25; 15-24 22-18; 12-16 18-9; 16-20 9-5; 24-27 31-24; 20-27 23-18; 27-31 18-14; 10-17 21-14; 31-26 14-9; 3-7 5-1? (Diagram 370 CR. Instead, 25-21!; 26-22 5-1; 7-10 9-6!; 2-9 1-6 draws.).

*T. Wiswell vs. M. Hopper 1951*

**Lesson 131: The Pocket**

This involves forking two of the opponent's pieces with the aid of one of your own men.

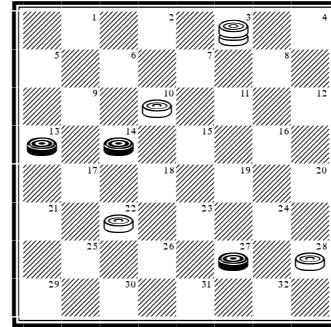
Diagram 371 by J. Lawrie



White to Play and Win

Continue from Diagram 371: ... 17-13; 22-17 13-9; 17-13; 10-6!; 13-17 14-10; 5-14 6-9; 14-18 9-14. White wins.

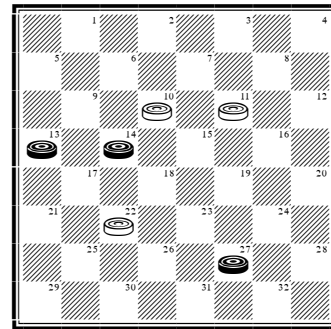
Diagram 372 by C. Barker



White to Play and Win

Continue from Diagram 372: ... 3-7!; 27-31 7-2; 31-26 2-6; 26-17 6-9; 14-18 9-14. White wins. Charles Barker defeated James Reed with this beauty in the 43<sup>rd</sup> game of their 1889 match.

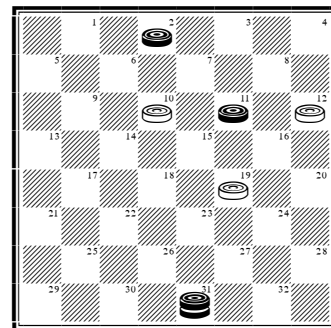
Diagram 373 by F. Dunne



White to Play and Draw

Continue from Diagram 373: ... 11-7!; 27-31 7-2; 31-26 2-6; 26-17 6-9; 14-18 9-14. Drawn.

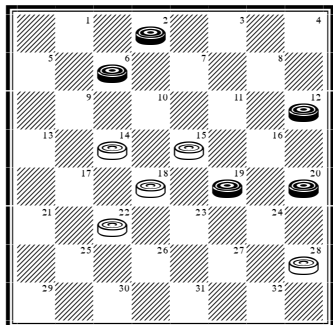
Diagram 374 by J. Yates



White to Play and Draw

Continue from Diagram 374: ... 12-8; 31-27 8-4 (or 8-3); 27-24 10-7!; 24-15 4-8; 2-6 7-2; 6-9 2-7; 11-16 7-11. Drawn.

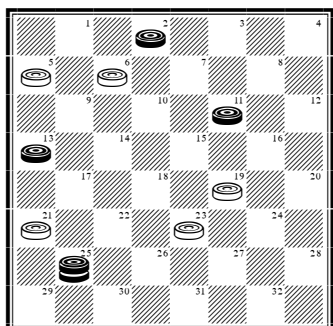
Diagram 375 by H. Lieberman



White to Play and Win

Continue from Diagram 375: ... 22-17; 19-23 17-13; 23-26 14-9; 26-31 18-14; 31-26 14-10; 26-23 10-1; 2-7 1-6; 23-18 15-10!; 7-14 6-10; 14-17 10-14. White wins.

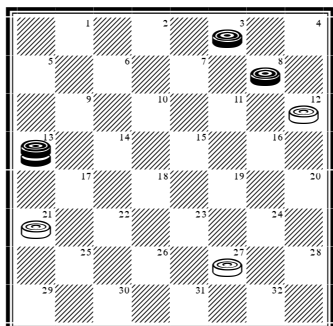
Diagram 376 by K. Johnston



White to Play and Win

Continue from Diagram 376: ... 5-1; 2-9 1-5; 9-14 5-9; 14-18 23-14; 25-22 9-6; 22-26 6-10; 26-23 19-15; 11-18 10-15; 18-22 15-18. White wins.

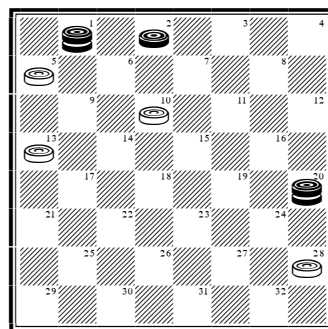
Diagram 377 by T. Wiswell



White to Play and Draw

Continue from Diagram 377: ... 27-23; 8-11 23-18; 13-9 21-17; 9-13 (9-6 is easily met with 17-14; 11-16 18-15; 16-19 11-8 to a draw) 17-14; 13-17 14-10; 17-22 18-14; 22-18 14-9; 18-14 9-6!; 14-7 6-2; 7-10 2-7. Drawn. Tom drew this against chess star Larry Evans, Tom beginning the game with just 11 men against Larry's 12.

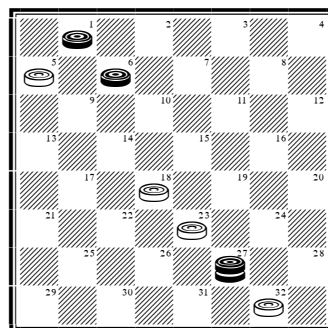
Diagram 378 by J. Birnman



White to Play and Draw

Continue from Diagram 378: ... 13-9; 20-16 28-24; 16-20 24-19; 20-24 19-15; 24-19 9-6!; 2-9 15-11; 19-15 11-7!; 15-6 7-2; 6-10 2-6. Drawn.

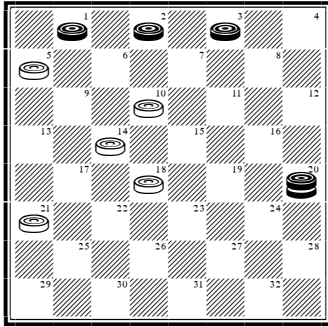
Diagram 379 by T. Wiswell



White to Play and Draw

Continue from Diagram 379: ... 32-28; 6-9 28-24; 27-20 23-19; 20-24 19-15; 24-19 15-10; 19-23 18-15; 23-18 15-11; 18-15 11-7!; 15-6 7-2; 6-10 2-6. Drawn.

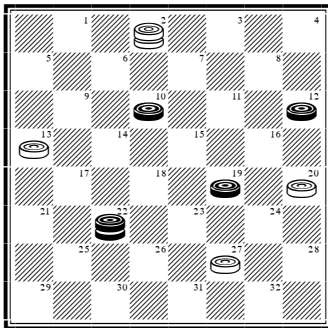
Diagram 380 by T. Wiswell



Black to Play, White Draws

Continue from Diagram 380: 2-6 (best) 10-7!; 3-17 21-14; 20-16 (or 20-24) 18-15; 16-19 14-10!; 6-9 15-11; 19-15 11-7!; 15-6 7-2; 6-10 2-6. Drawn. Mr. Wiswell drew this against George Moore in 1960.

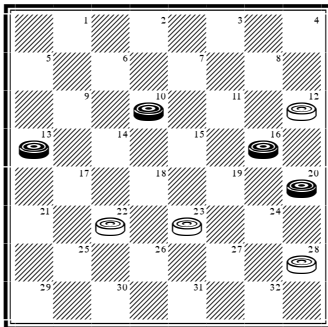
Diagram 381 by D. Oldbury



White to Play and Draw

Continue from Diagram 381: ... 2-6; 10-14 6-9! (6-10?; loses to 22-17! 10-15; 19-24 27-23; 14-18!, an optical illusion by which Oldbury defeated Jack Latham in 1955); 22-18 9-6; 14-17 6-10! (not 13-9? first); 19-24 13-9; 24-31 10-14. Drawn.

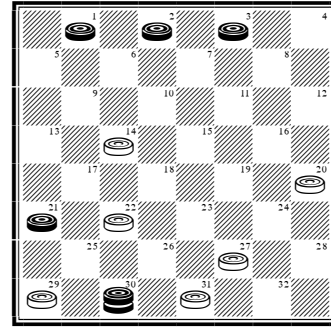
Diagram 382 by A. Reisman



White to Play and Win

Continue from Diagram 382: ... 22-18; 13-17 12-8; 17-22 8-3; 22-26 3-8; 26-31 8-12; 16-19 23-16; 31-26 16-11; 26-23 18-15!; 10-19 12-16; 20-24 11-7 (or 11-8); 24-27 16-20 followed by 20-24. White wins.

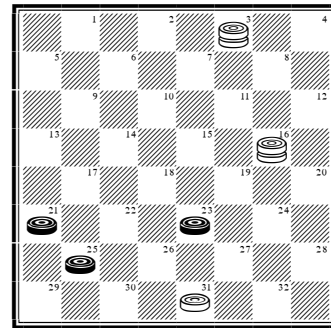
Diagram 383 by T. Wiswell



White to Play and Win

Continue from Diagram 383: ... 22-17!; 21-25 (the best try) 29-22; 30-25 14-9; 25-18 27-23; 18-27 31-24; 1-5 17-14; 3-7 24-19; 7-11 19-16; 11-15 16-11; 15-19 11-8; 19-23 8-3; 23-26 3-8; 26-30 20-16!; 30-26 16-11; 26-22 11-7; 2-11 8-15; 22-17 15-10 (refer to Diagram 371); 17-13 10-6!; 13-17 14-10; 5-14 6-9; 14-18 9-14. White wins.

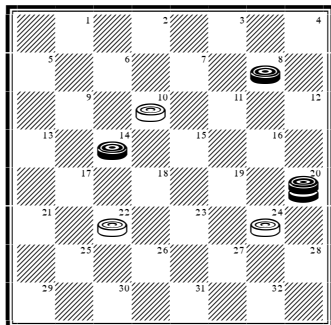
Diagram 384 by B. Taylor



White to Play and Win

Continue from Diagram 384: ... 16-11; 25-30 11-15; 21-25 3-7; 25-29 7-2!; 29-25 15-18; 23-26 31-22; 30-26 22-17; 26-22 (Black executes the pocket maneuver, but to no avail) 18-14!; 22-13 14-9; 13-6 2-9. White wins.

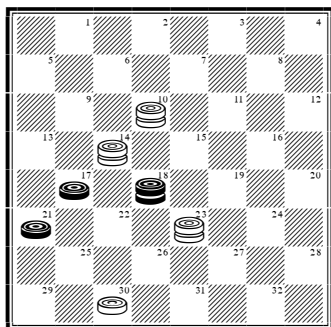
Diagram 385 by T. Wiswell



White to Play and Draw

Continue from Diagram 385: ... 24-19; 20-24 19-16; 8-12 16-11! (10-6? loses by the same theme after 12-19 6-2; 24-27 2-6; 27-23! 6-10; 14-18! 22-15; 23-18 15-11; 18-15); 24-27 11-7; 27-31 7-2; 31-26 2-6; 26-17 6-9; 14-18 9-14. Drawn.

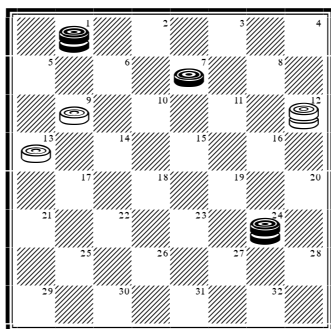
Diagram 386 by M. Wardell



White to Play and Win

Continue from Diagram 386: ... 14-9!; 18-27 30-26!; 21-25 (27-31 loses to 9-13; 31-22 10-14) 26-23!; 27-18 10-14 (Black must now give up his king and White wins using the American Position). White wins.

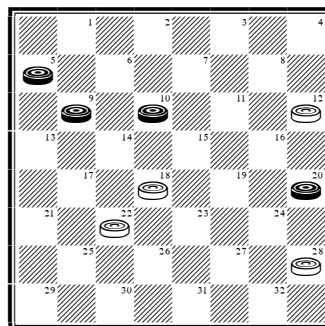
Diagram 387 by C. Avery & T. Wiswell



White to Play and Draw

Continue from Diagram 387: ... 12-16; 24-27 16-19!; 7-11 9-5; 27-32 19-24!; 11-15 13-9!; 32-28 24-20; 15-18 20-16; 28-24 16-11; 24-19 9-6!; 1-10 11-15. Drawn.

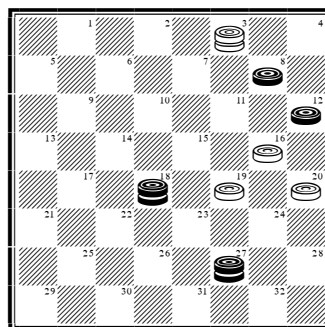
Diagram 388 by W. Hellman



White to Play and Draw

Continue from Diagram 388: ... 12-8; 9-13 8-3; 5-9 3-7; 10-14 7-10!; 14-23 22-18; 13-17 10-14. Drawn. In *Complete Checkers: Repertoire* this is shown to arise CR from Game #101: **9-13 22-18; 10-15.**

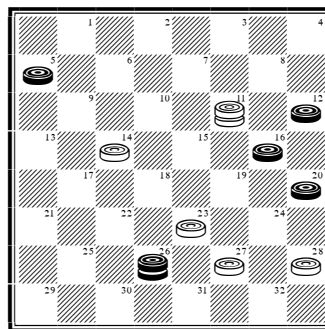
Diagram 389 by R. Fortman



White to Play and Draw

Continue from Diagram 389: ... 19-15!; 12-19 3-12; 18-11 12-16. Drawn. In *Complete Checkers: Repertoire* this is shown to arise CR from Game #868: **10-14 22-18; 6-10.**

Diagram 390 by R. Pask

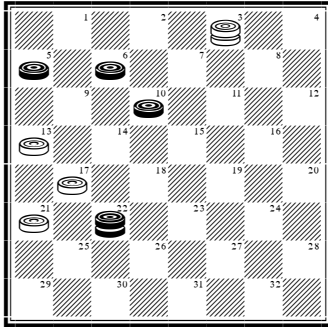


White to Play and Draw

Continue from Diagram 390: ... 27-24!; 20-27 11-20 26-19; 20-24. Drawn.

8-11; 16-20 11-15; 26-23 17-21; 20-24 (the 23-19 exchange loses softly) 14-9!; 5-14 15-18. White wins.

Diagram 391 by R. Pask



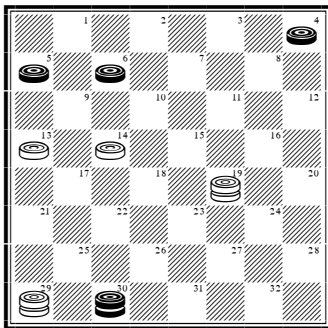
White to Play and Win

Continue from Diagram 391: ... 3-7; 6-9 13-6; 22-13 7-14; 13-9 (Black executes the pocket theme, but to no avail) 14-10!; 9-2 21-17; 5-9 17-13. White wins. Life's not fair!

### Lesson 132: Double Breaches

Closely related to the ordinary breaches (Lesson 13), here two pieces are gained when the opponent makes his move.

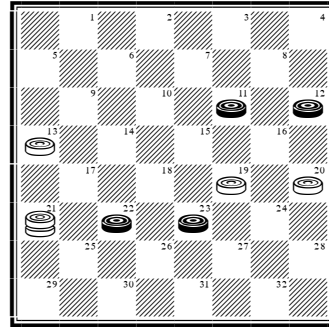
Diagram 392 by E. Hull



White to Play and Win

Continue from Diagram 392: ... 19-16; 30-26 29-25; 4-8 25-21; 26-22 21-17; 22-26 16-12; 8-11 12-8; 11-16

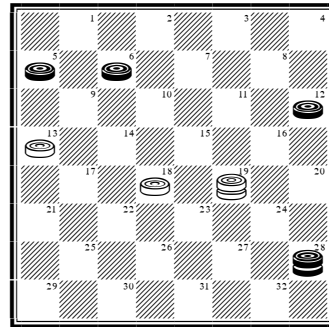
Diagram 393 by C. Barker



White to Play and Win

Continue from Diagram 393: ... 21-17; 23-26 17-14; 26-31 13-9; 22-25 9-6; 25-30 6-2; 30-25 2-6; 25-22 6-9; 22-25 14-18; 31-26 19-16!; 12-19 18-23. White wins.

Diagram 394 by A. Heffner

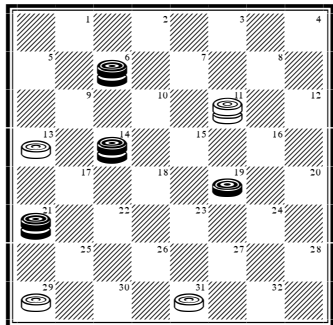


White to Play and Draw

Continue from Diagram 394: ... 18-14; 28-32 19-24; 12-16 24-20; 16-19 20-16; 19-24 16-11; 32-27 11-15; 27-23 14-9!; 5-14 15-18. Drawn. Just as Diagram 352 is the most famous example of the double-corner block, so this is the most famous example of the double-breaches. Notably, both are by the same composer.



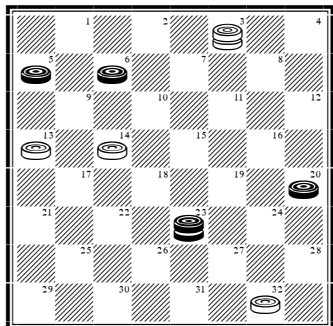
Diagram 395 by A. Schaefer



White to Play and Draw

Continue from Diagram 395: ... 11-15; 19-24; 29-25!; 21-30 31-26; 30-23 15-18. Drawn.

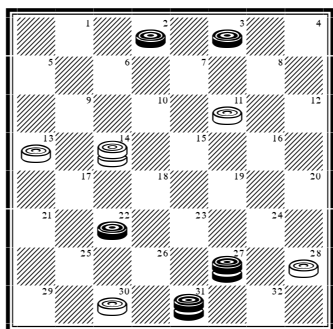
Diagram 396 by A. Heffner



White to Play and Draw

Continue from Diagram 396: ... 32-27!; 23-32 3-8; 32-27 8-11; 27-24 11-16; 24-27 16-11; 20-24 11-15; 27-23 14-9!; 5-14 15-18. Drawn.

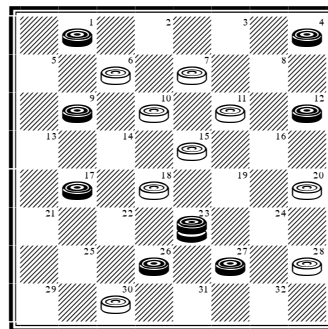
Diagram 397 by P. Semple



White to Play and Draw

Continue from Diagram 397: ... 14-18; 22-26 30-23; 31-26 13-9!; 26-19 9-6; 2-9 11-7; 3-10 18-15. Drawn.

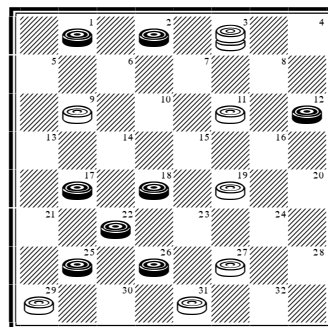
Diagram 398 by T. Wiswell



White to Play and Win

Continue from Diagram 398: ... 30-25!; 23-14 11-8 (or 20-16 first); 4-18 20-16; 12-19 7-2; 14-7 2-11; 1-10 11-15. White wins. This is an example of the extremely rare triple breeches.

Diagram 399 by A. Jordan



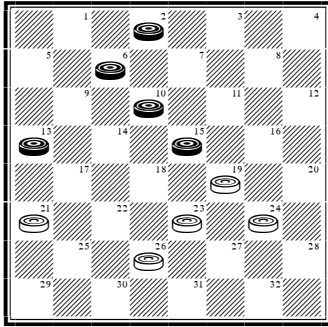
White to Play and Win

Continue from Diagram 399: ... 19-16!; 12-19 11-7; 2-11 9-6; 1-10 3-7. White wins. Although not strictly belonging under this lesson, the opportunity to show a triple fork was too good to pass up.

**Lesson 133: The Hanging Man**

Here an opposing man in left “high and dry,” threatened with being jumped and unable to escape its fate.

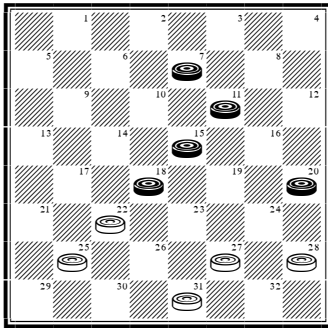
Diagram 400 by W. Bryden



White to Play and Win

Continue from Diagram 400: ... 26-22; 2-7 22-17!;  
13-22 23-18; 7-11 18-14; 10-17 19-1. White wins.

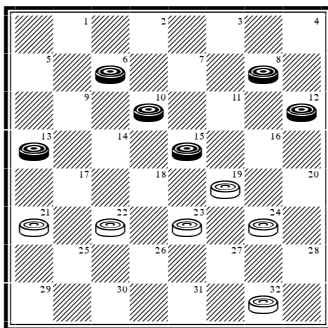
Diagram 401 by H. Smith



White to Play and Win

Continue from Diagram 401: ... 31-26; 7-10 27-24!;  
20-27 26-23; 10-14 23-19; 15-24 22-8. White wins.

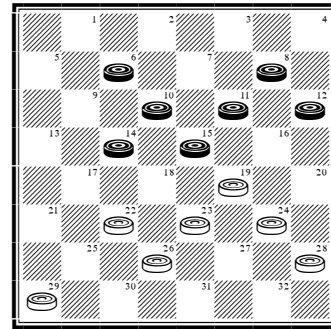
Diagram 402 by H. Lieberman



White to Play and Win

Continue from Diagram 402: ... 22-17!; 13-22 23-18;  
8-11 18-14; 10-17 19-1. White wins. Mr. Lieberman  
won this in a game with Newell Banks.

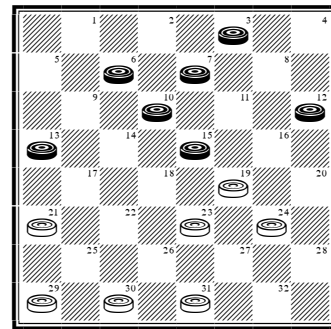
Diagram 403 by J. MacKenzie



White to Play and Win

Continue from Diagram 403: ... 24-20; 15-24 28-19  
(because White is now threatening a 2 for 1, Black  
has no choice but to advance); 11-15 20-16! (a very  
common midgame maneuver); 15-24 22-18; 12-19  
18-2; 8-12 23-16; 12-19 (Diagram 69). White wins.

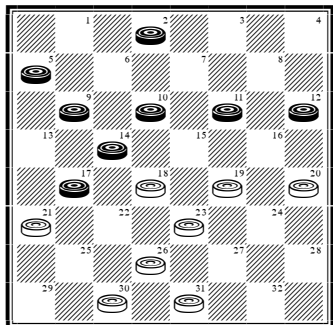
Diagram 404 by D. Oldbury



White to Play and Win

Continue from Diagram 404: ... 21-17!; 13-22 23-  
18; 7-11 18-14; 10-17 19-1. White wins. This is  
a correction by Oldbury of play given by Richard  
Fortman. The position arises naturally from several  
ballots, often with the colors reversed. The  
main reference in *Complete Checkers: Repertoire* is  
#1712: **11-15 24-19; 15-24.**

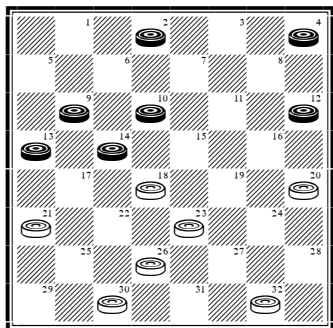
Diagram 405 by N. Wexler



White to Play and Win

Continue from Diagram 405: ... 20-16! (26-22; 17-26 31-22; 9-13 18-9; 5-14 22-18; 2-7 18-9 also wins for White, transposing into a losing line of Jackson's Draw, a classic late Midgame detailed in Book 5, Lesson 330. However, this is far more satisfying!); 11-20 19-16; 12-19 23-16; 14-23 21-7; 26-19! White wins.

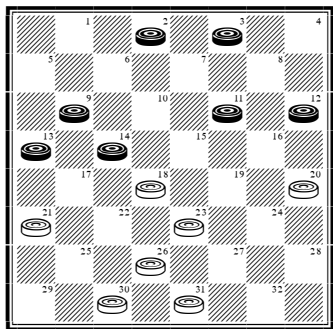
Diagram 406 by T. Wiswell



White to Play and Win

Continue from Diagram 406: ... 32-28! (not 32-27? 12-16! 20-11; 10-15 26-22; 15-19 23-16; 14-32 and the win has evaporated); 4-8 28-24; 8-11 24-19; 13-17 20-16!; 11-20 19-16; 12-19 23-16; 14-23 21-7; 2-11 26-19. White wins.

Diagram 407 by T. Wiswell



White to Play and Win

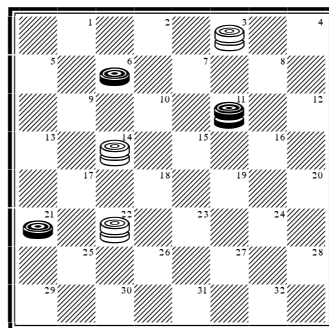
Continue from Diagram 407: ... 31-27; 3-7 27-24; 7-10 24-19; 13-17 (now into the solution to Diagram 406) 20-16!; 11-20 19-16; 12-19 23-16; 14-23 21-7; 2-11 26-19! White wins.

**Illustrative Game 64: 9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 24-19; 1-5 25-22; 11-15 18-11; 8-24 28-19; 14-17 21-14; 9-27 32-23; 4-8 29-25; 8-11 22-18; 5-9? (10-14 draws) 25-21; 10-15 19-10; 7-14 (Diagram 407). Analysis by W. Hellman**

**Lesson 134: Nipped at the Wire**

This theme is characterized by a 2 for 2 shot with the king which seemingly comes out of nowhere.

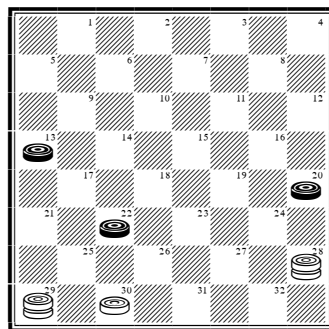
Diagram 408 by J. Sturges



White to Play and Win

Continue from Diagram 408: ... 22-17; 21-25 17-13; 25-30 14-9; 6-10 3-7!; 11-2 9-6; 2-9 13-15. White wins.

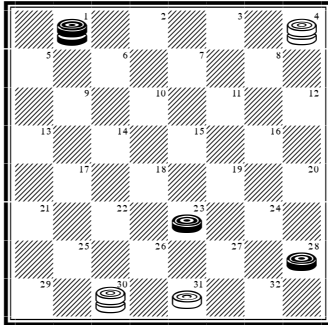
Diagram 409 by O. Richmond



White to Play and Win

Continue from Diagram 409: ... 28-32; 20-24 32-28; 24-27 28-24; 27-32 24-19; 32-27 30-25; 22-26 19-23!; 27-18 25-22; 18-25 29-31. White wins.

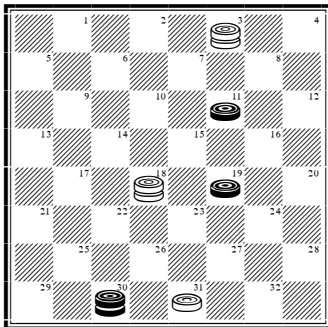
Diagram 410 by P. Bennett



White to Play and Win

Continue from Diagram 410: ... 4-8; 1-6 8-11; 6-10 31-26; 23-27 11-15!; 10-19 26-23; 19-26 30-32. White wins.

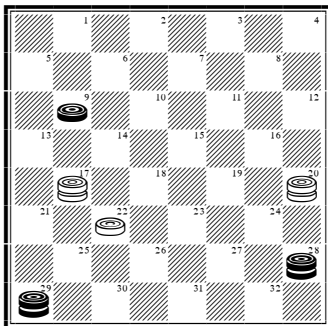
Diagram 411 by W. Perrett



White to Play and Win

Continue from Diagram 411: ... 3-8; 11-16 18-15; 19-24 8-12; 16-20 31-26!; 30-23 15-19; 23-16 12-28. White wins.

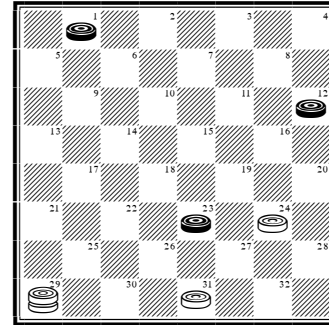
Diagram 412 by O. Richmond



White to Play and Win

Continue from Diagram 412: ... 17-21; 9-14 20-16; 28-24 16-11; 24-19 22-17; 14-18 11-15!; 19-10 17-14; 10-17 21-23. White wins.

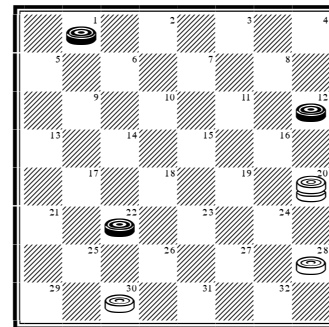
Diagram 413 by M. Wardell



White to Play and Win

Continue from Diagram 413: ... 24-20! (24-19? allows a draw after 1-6 29-25; 6-10 25-30; 10-14 19-15; 14-18 15-10; 12-16 10-6; 16-20); 1-6 29-25; 6-10 25-30; 10-15 31-26; 15-19 20-16; 23-27 26-23!; 19-26 30-32; 12-19 32-27. White wins.

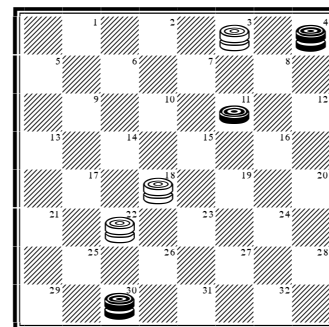
Diagram 414 by T. Wiswell



White to Play and Win

Continue from Diagram 414: ... 28-24; 1-6 24-19; 6-10 20-24; 10-14 24-27; 14-17 (14-18 loses quickly as an examination will reveal) 27-31; 17-21 30-26; 22-25 19-16!; 12-19 26-23; 19-26 31-29. White wins.

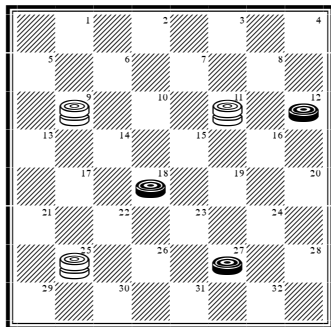
Diagram 415 by R. Holding



White to Play and Win

Continue from Diagram 415: ... 3-8; 11-16 8-12; 16-20 (16-19 loses instantly by 18-23) 18-15; 20-24 22-26!; 30-23 15-19 23-16; 12-28. White wins.

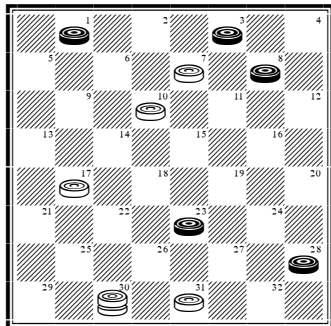
Diagram 416 by C. Nelson



White to Play and Win

Continue from Diagram 416: ... 9-14; 18-23 14-18; 23-26 (the 27-32 exchange loses by First Position) 25-30; 26-31 11-16!; 12-19 18-23; 19-26 30-32. White wins.

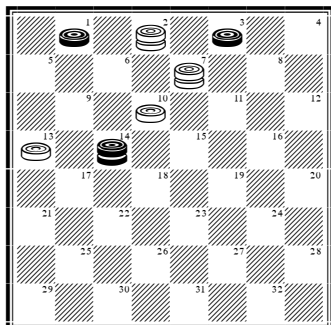
Diagram 417 by T. Wiswell



White to Play and Win

Continue from Diagram 417: ... 7-2; 8-12 2-7; 12-16 (best try) 7-11; 16-20 31-26; 23-27 10-6!; 1-10 17-14; 10-17 26-22; 17-26 30-32; 20-24 11-16; 24-27 (3-7 16-20; 7-10 20-27; 10-14 27-23 loses more softly) 32-23; 28-32 16-19. White wins by First Position.

Diagram 418 by J. Drummond



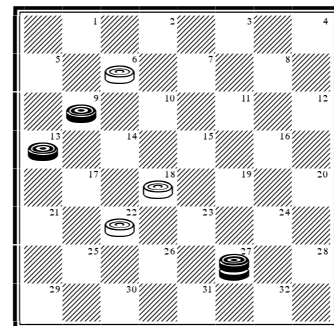
White to Play and Win

Continue from Diagram 418: ... 13-9! (must be played eventually in order to win); 14-5 2-6; 3-8 6-9; 5-14 7-2; 14-7 2-4. White wins.

**Lesson 135: The Vice**

This is where a king is used to grip, or threaten to grip, the opponent's pieces in "mid-air." It should be noted that there is a strong overlap between this endgame theme and the Compression (Book 2, Lesson 75) and Flotation (Book 4, Lesson 220) themes.

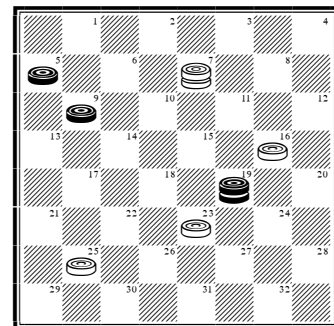
Diagram 419 by J. Sturges



Black to Play, White Wins

Continue from Diagram 419: 27-23 (or else lose the man on 9) 6-1!; 23-14 1-5. White wins.

Diagram 420 by G. Trott

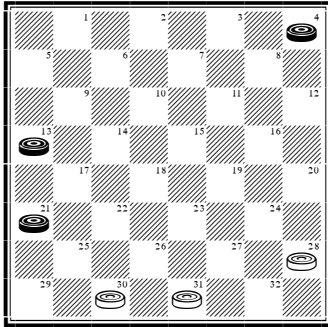


White to Play and Win

Continue from Diagram 420: ... 23-18; 19-12 7-11; 9-13 25-22; 5-9 11-15 (or 11-7); 12-16 15-10; 16-19 10-6; 19-23 6-1!; 23-14 1-5. White wins.

Note that in many of these examples the losing side has the opposition. There is no mystery in this; as your understanding develops you will come to know when possession of the opposition is relevant and when it is rendered irrelevant by other considerations.

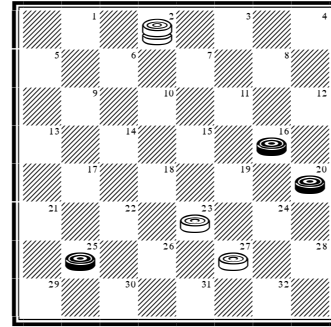
Diagram 421 by L. Stearns



White to Play and win

Continue from Diagram 421: ... 31-26 (or 28-24 first); 13-17 28-24; 4-8 24-19; 8-12 (8-11 26-23 eventually results in the loss of the man on 11) 19-15; 12-16 15-10; 16-20 10-6; 20-24 6-1; 24-27 1-6; 27-31 (no choice) 6-9!; 31-22 9-13. White wins.

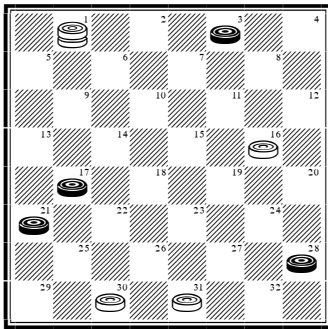
Diagram 424 by N. Banks



White to Play and Win

Continue from Diagram 424: ... 2-7; 25-30 7-11 (or 7-3); 30-26 (for 30-25 see the solution to Diagram 427); 11-8!; 26-19 8-12. White wins.

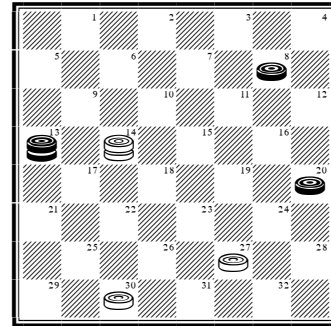
Diagram 422 by W. Bryden



White to Play and Win

Continue from Diagram 422: ... 31-26; 28-32 16-11 (or 1-5/1-6 first); 32-27 1-6; 27-31 6-9; 31-22 9-13; 21-25 (nice try) 30-14; 22-18 (note the resemblance to Diagram 84) 11-7; 3-17 (18-9 comes to the same thing) 13-15. White wins.

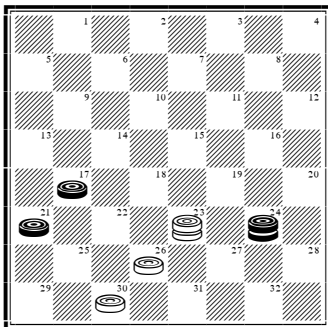
Diagram 425 by J. Lees



White to Play and Win

Continue from Diagram 425 ... 30-26; 8-11 26-23; 11-16 14-10 (or 14-18); 13-17 10-7 (or 10-15); 17-22 7-11 (or 7-3); 22-26 (no choice) 11-8!; 26-19 8-12. White wins.

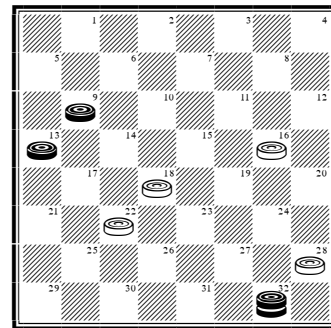
Diagram 423 by A. Ronald



White to Play and Win

Continue from Diagram 423: ... 23-18; 24-27 18-14; 27-31 14-9!; 31-22 9-13. White wins.

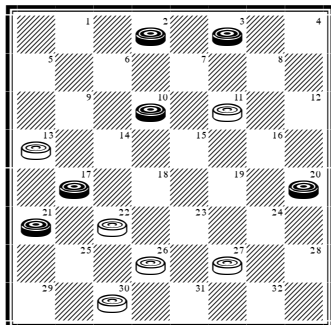
Diagram 426 by L. Haley



White to Play and Win

Continue from Diagram 426: ... 16-11; 32-27 28-24!; 27-20 11-7; 20-24 7-2; 24-27 2-6; 27-23 6-1!; 23-14 1-5. White wins.

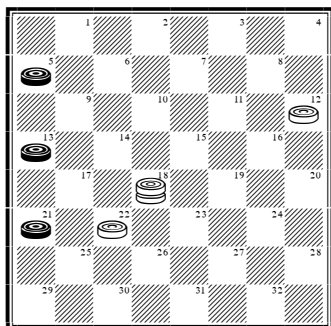
Diagram 427 by J. Belinkoff



White to Play and Win

Continue from Diagram 427: ... 13-9; 3-7 22-13; 7-16 9-6; 2-9 13-6; 10-15 6-2; 15-19 26-23!; 19-26 30-23; 21-25 (now Diagram 424) 2-7; 25-30 7-11; 30-25 (30-26 was shown earlier) 11-8; 25-22 8-12. White wins. With this win Dr. Belinkoff drew a 10-game match with Tom Wiswell 1-1-8.

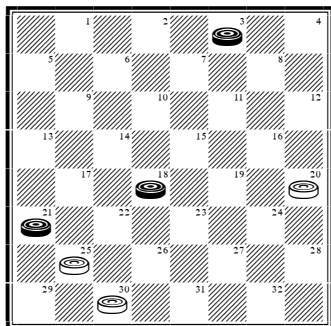
Diagram 428 by T. Wiswell



White to Play and Win

Continue from Diagram 428: ... 18-14; 21-25 14-17; 25-30 17-21; 5-9 12-8; 9-14 8-3; 30-26 3-7!; 26-17 7-10. White wins.

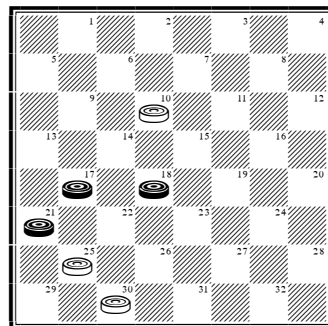
Diagram 429 by D. Oldbury



White to Play and Draw

Continue from Diagram 429: ... 20-16; 3-7 16-12; 7-10 12-8; 10-14 8-3; 14-17 25-22!; 18-25 3-7; 25-29 7-10; 29-25; 10-14 (or 10-6); 25-22 14-9. Drawn.

Diagram 430 by F. Dunne



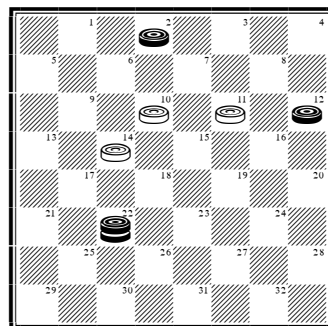
White to Play and Draw

Continue from Diagram 430: ... 25-22!; 18-25 10-6; 25-29 6-1; 29-25 1-6 (or 1-5); 25-22 6-9 (where the solution to Diagram 429 finishes; I continue here for clarity); 22-18 9-13; 18-22 13-9; 22-18 9-13; 17-22 13-17; 22-25 17-22. Drawn.

**Lesson 136: Hobson's Choice**

Closely related to the succeeding Lesson, Optional Jumps, and Perpetual Check (Book 4, Lesson 227), this theme is often used to obtain a man-down draw.

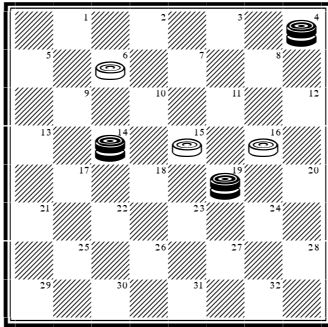
Diagram 431 by R. Martins



White to Play and Draw

Continue from Diagram 431: ... 14-9; 22-18; 9-5; 18-15 11-7!; 2-11 (or 15-6) 5-1; 15-6 1-10; 11-16 10-15; 16-20 15-19. Drawn. This position arises from several openings, including the *Glasgow*, and is a life saver. It is often diagrammed at an earlier point.

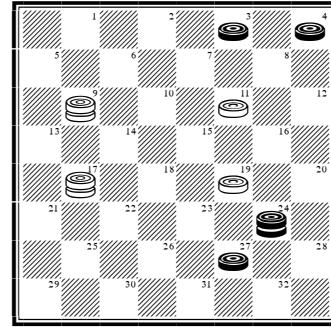
Diagram 432 by A. Ross



White to Play and Draw

Continue from Diagram 432: ... 15-10!; 14-7 (or 19-12 first) 6-2; 19-12; 2-11. Drawn. Because this position pits three men against three kings, newcomers always seem impressed and stunned by White's escape.

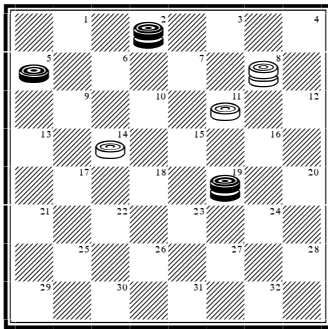
Diagram 435 by J. Kear



White to Play and Draw

Continue from Diagram 435: ... 19-15; 24-19 15-10; 19-15 10-7!; 15-8 (or 3-10) 9-14; 3-10 14-7; 27-32 17-14; 32-27 14-18; 27-24 18-15; 24-20 7-11. Drawn.

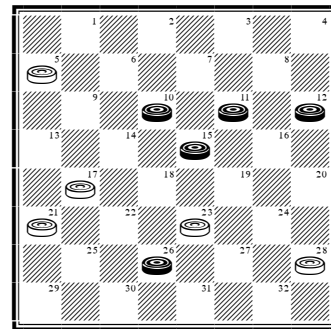
Diagram 433 by J. Price



White to Play and Draw

Continue from Diagram 433: ... 14-10; 19-16 10-6! (you should check out how 10-7? loses); 2-9 (or 16-7 first) 8-3; 16-7 3-10; 9-13 10-14. Drawn.

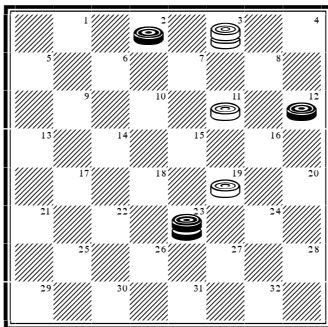
Diagram 436 by T. Wiswell



Black to Play, White Draws

Continue from Diagram 436: 26-31 5-1; 31-27 23-19; 15-24 28-19; 27-24 17-14! (gaining a tempo); 10-17 21-14; 24-15 14-10; 15-6 1-10; 11-16 10-15; 16-20 15-19. Drawn.

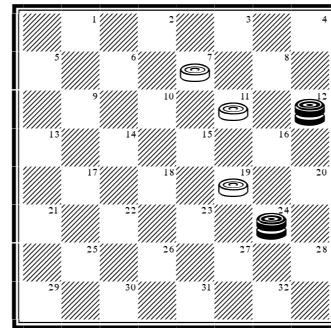
Diagram 434 by Anon.



White to Play and Draw

Continue from Diagram 434: ... 11-7!; 23-16 (or 2-11) 3-8; 2-11 8-15; 16-20 15-19. Drawn.

Diagram 437 by C. Moore

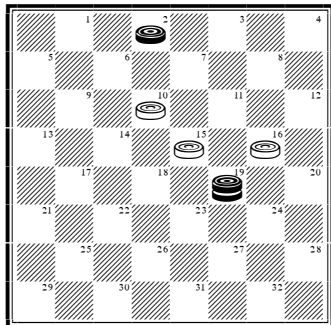


White to Play and Win

Continue from Diagram 437: ... 19-15; 24-19 15-10; 19-15 11-8!; 12-3 (or 15-6) 7-2; 15-6 2-9. White wins.



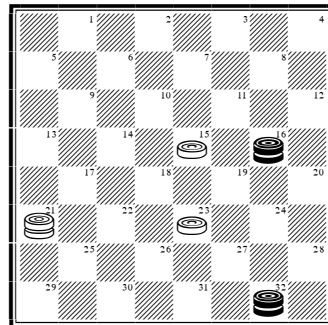
Diagram 438 by Anon.



White to Play and Win

Continue from Diagram 438: ... 16-11!; 19-16 10-7; 16-19 15-10; 19-15 10-6!; 2-9 (or 15-8) 7-3; 15-8 3-12. White wins.

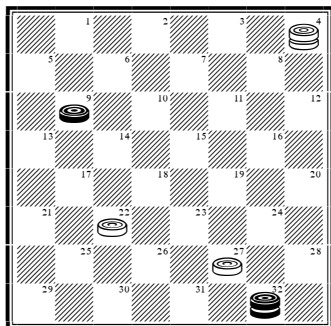
Diagram 441 by A. Heddle



White to Play and Win

Continue from Diagram 441: ... 21-17; 32-27 23-18; 27-23; 18-14 23-18; 15-11!; 18-9 (or 16-7) 17-13; 16-7 13-6. White wins.

Diagram 439 by O. Richmond



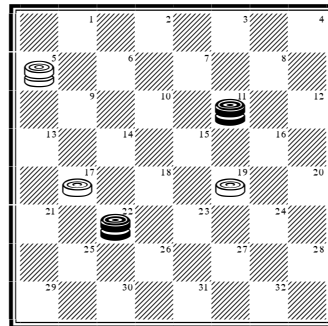
White to Play and Win

Continue from Diagram 439: ... 27-23!; 32-27 22-18; 27-31 23-19 (or 4-8); 31-26 4-8; 26-23 18-14!; 9-18 8-12; 23-16 12-19. White wins.

**Lesson 137: Optional Jumps**

This theme is a very broad one, the principal idea, as the name implies, being that of giving the opponent the choice of two or more jumps.

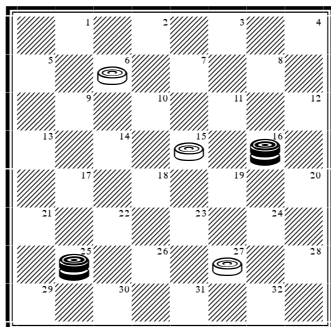
Diagram 442 by Anon.



White to Play and Win

Continue from Diagram 442: ... 19-15! (or Black picks up the isolated man on 19); 11-18 17-14; 18-9 5-14. White wins.

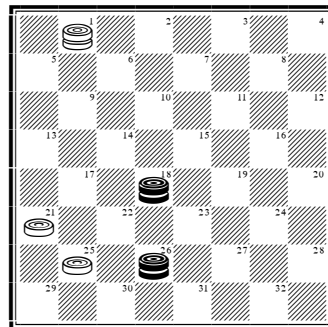
Diagram 440 by H. Lyman



White to Play and Win

Continue from Diagram 440: ... 27-23; 25-22 6-1; 22-26 23-18; 26-23 18-14; 23-18 15-11!; 18-9 (or 16-7) 1-5; 16-7 5-14. White wins.

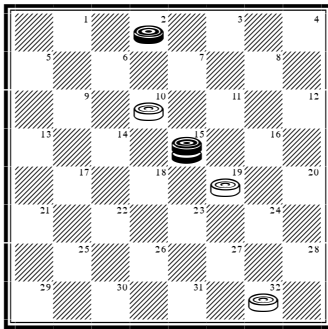
Diagram 443 by "Miss Donnan"



White to Play and Win

Continue from Diagram 443: ... 21-17; 26-22 17-14! (gaining a tempo); 22-29 1-5; 18-9 5-14. White wins.

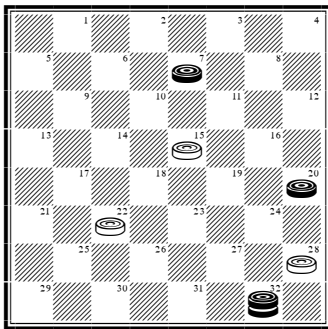
Diagram 444 by Anon.



White to Play and Win

Continue from Diagram 444: ... 10-7!; 15-24 32-28; 2-11 28-19. White wins.

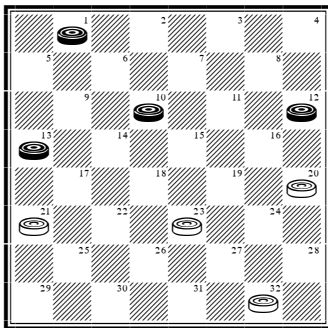
Diagram 445 by Anon.



White to Play and Draw

Continue from Diagram 445: ... 22-17; 32-27; 28-24!; 27-23 15-11!; 7-16 24-19; 23-18 19-12; 20-24 17-13; 18-14 12-8; 24-27 8-3; 27-31 3-8. Drawn.

Diagram 446 by F. Drinkwater

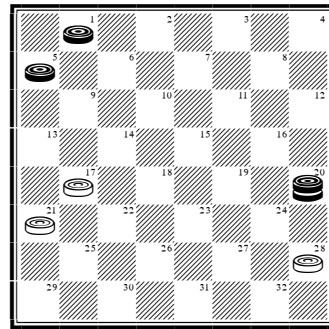


White to Play and Win

Continue from Diagram 446: ... 23-18; 1-5 32-27; 5-9 (10-14 18-9; 5-14 27-23; 13-17 23-18; 14-23 21-14 is

First Position) 27-23; 12-16 (a good try) 20-11; 10-15 21-17!; 15-22 (13-22 loses to 11-7) 23-18. White wins.

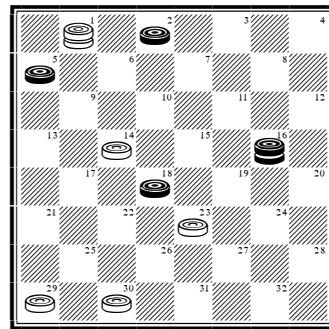
Diagram 447 by G. Slocum



White to Play and Draw

Continue from Diagram 447: ... 17-14; 1-6 21-17; 20-16 28-24; 16-11 24-19; 6-9 19-15!; 11-18 17-13. Drawn.

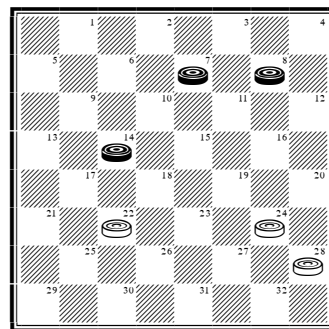
Diagram 448 by T. Wiswell



White to Play and Draw

Continue from Diagram 448: ... 23-19; 16-23 29-25; 23-27 25-22; 18-25 30-21; 27-23 21-17; 23-18 1-6!; 2-9 17-13. Drawn. This beautiful escape enabled Tom to draw a 10-game match with Ed Scheidt in 1958 (1-1-8).

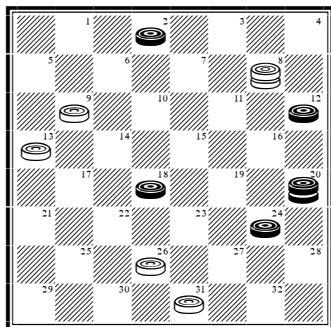
Diagram 449 by B. Grant



Black to Play, White Draws

Continue from Diagram 449: 7-11 24-19; 8-12 28-24; 11-16 22-18!; 14-23 24-20. Drawn.

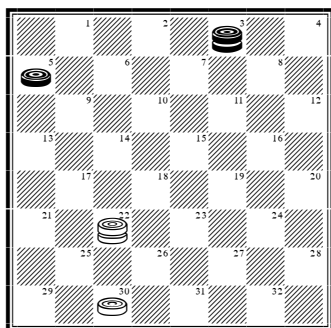
Diagram 450 by E. Fuller



White to Play and Win

Continue from Diagram 450: ... 8-11; 24-28 9-6; 2-9 13-6; 28-32 11-15; 18-23 26-19; 20-16 31-27!; 32-23 15-11; 16-7 6-2; 23-16 2-20. White wins.

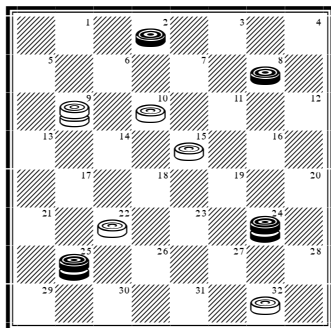
Diagram 451 by J. Ricca & T. Wiswell



White to Play and Win

Continue from Diagram 451: ... 22-17!; 3-7 (5-9 17-13; 9-14 13-9; 14-17 9-14; 17-21 14-10 is an easy win for White) 17-14; 7-11 14-10; 11-16 10-15; 5-9 30-26; 9-14 (now an ancient setting with which all experts are familiar) 26-22; 14-18 15-11!; 18-25 (or 16-7 22-15) 11-20; 25-30 20-24; 30-26 24-27. White wins.

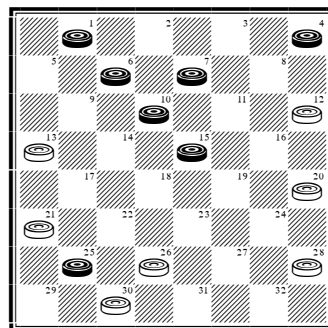
Diagram 452 by T. Wiswell



White to Play and Win

Continue from Diagram 452: ... 15-11!; 8-15 10-6; 25-18 32-28!; 24-20 28-24; 20-27 9-5; 2-9 5-32. White wins.

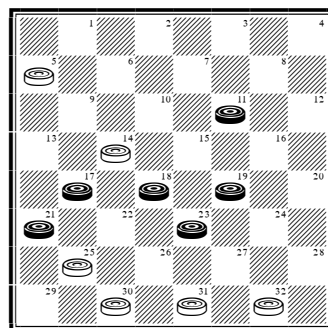
Diagram 453 by T. Wiswell



White to Play and Win

Continue from Diagram 453: ... 21-17; 25-29 26-23; 1-5 23-19; 15-24 28-19; 5-9 20-16; 9-14 19-15!; 14-21 15-11. White wins.

Diagram 454 by T. Wiswell



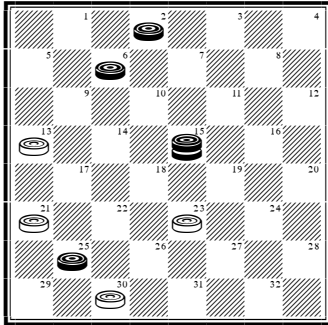
Black to Play, White Draws

Continue from Diagram 454: 17-22 30-26!; 22-29 32-27; 23-30 27-23; 19-26 31-8. Drawn.

**Illustrative Game 65: 10-14 23-19; 11-15 19-10; 6-15 22-18; 15-22 26-10; 7-14 25-22; 8-11 22-17; 14-18 24-19; 9-13 17-14; 11-16 19-15; 16-20 29-25; 4-8 27-23; 18-27 32-23; 1-6 14-10; 3-7! (compare with Diagram 454) 10-1; 13-17 21-14; 7-10 14-7; 2-27 31-24; 20-27. Drawn. *Analysis by WCCP***

**Illustrative Game 66: 10-15 24-19; 15-24 28-19; 9-14 22-18; 5-9 25-22; 6-10 22-17; 11-15 18-11; 8-24 27-20; 4-8 17-13; 2-6 29-25 (I prefer 31-27!, but this is fine); 10-15 25-22; 15-19 23-16; 12-19 22-17; 8-11 17-10; 7-14 26-22; 1-5 22-17; 14-18 17-14; 3-7 21-17; 18-23 32-27! (compare with Diagram 454; 30-26! first also draws); 9-18 30-26!; 23-32 26-23; 18-27 31-8. *Drawn. G. Kehoe vs. P. Ketchum 1925***

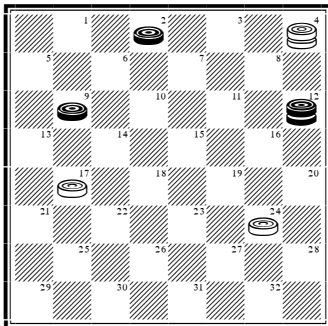
Diagram 455 by T. Wiswell



White to Play and Draw

Continue from Diagram 455: ... 21-17; 6-9 (the best try as 25-29 17-14; 6-10 14-7; 2-11 13-9; 11-16 9-5; 16-20 5-1; 20-24 23-19; 15-11 1-6; 24-27 6-9; 27-32 9-14; 32-27 14-18; 27-24 19-15 is a straightforward draw) 13-6 (not 30-21? 2-6! and Black wins); 2-9 30-21; 9-13 23-18!/23-19! (17-14?; 15-18 14-9 18-27 and Black wins by First Position); 15-22 17-14. Drawn.

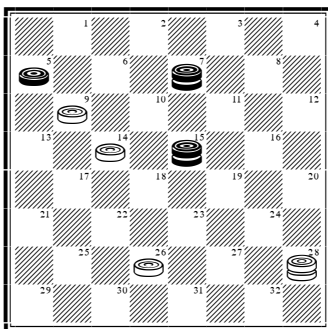
Diagram 456 by H. Fricker



White to Play and Draw

Continue from Diagram 456: ... 24-19; 2-6 19-15; 12-16 4-8; 16-11 17-14!; 9-18 8-3; 11-16 15-11; 16-7 3-1. Drawn.

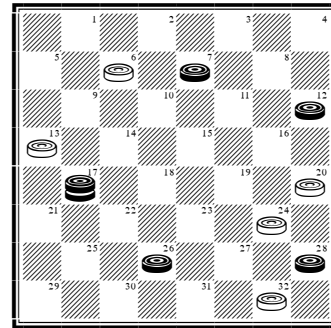
Diagram 457 by E. Ransome



White to Play and Win

Continue from Diagram 457: ... 9-6; 7-2 6-1; 15-18 1-6!; 2-9 26-23; 18-27 28-32; 9-18 32-14. White wins.

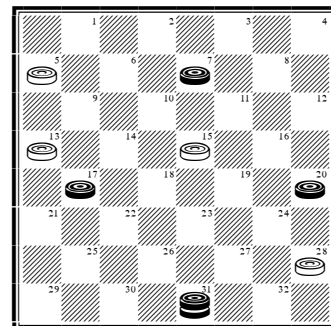
Diagram 458 by C. Greensword



White to Play and Win

Continue from Diagram 458: ... 6-2; 7-11 24-19; 17-14 2-7; 14-18 7-16; 18-23 13-9; 26-31 9-6; 31-27 6-2; 27-24 (27-31 2-7; 31-27 16-11; 23-16 and now 7-3 or 11-15 wins for White) 2-7; 24-15 7-11!; 15-8 16-19; 23-16 20-4. White wins.

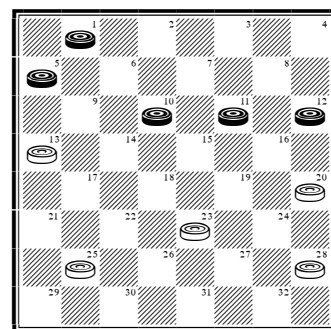
Diagram 459 by T. Quinlan



White to Play and Draw

Continue from Diagram 459: ... 5-1; 31-26 1-6 (or 1-5); 26-23 6-9 (of course not 6-2?); 23-18 9-14!; 18-11 14-21. Drawn.

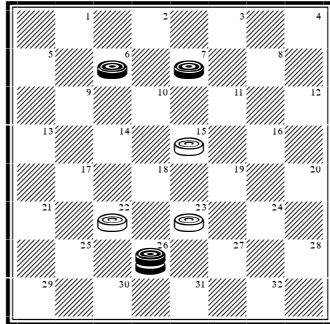
Diagram 460 by R. Pask



White to Play and Draw

Continue from Diagram 460: ... 23-18! (the only way: 28-24?; 10-15 25-22; 12-16 22-17; 15-18! 23-14; 1-6 is a beautiful win for Black); 5-9 13-6; 10-15 (seemingly a killer) 25-21! (correcting Derek Oldbury on one of his favored *Souter* lines); 1-10 18-14; 10-17 21-14. Drawn.

Diagram 461 by Anon.



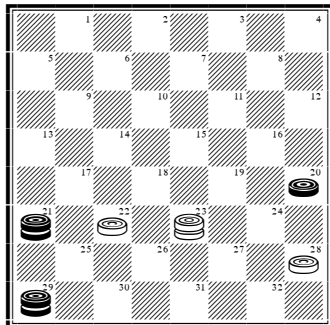
White to Play and Draw

Continue from Diagram 461: ... 15-10!; 7-14 (or 6-15 23-18) 22-18; 26-19 18-2. Drawn.

**Lesson 138: Delayed 2 for 2**

Here, the defender can see the 2 for 2 coming, but can do nothing do avoid it. Diagram 352 could also have been placed under this theme.

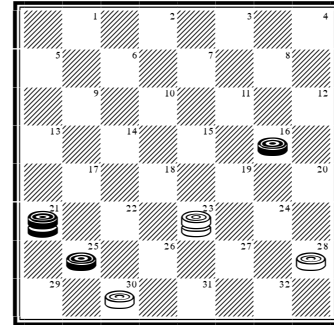
Diagram 462 by A. Brooks



White to Play and Win

Continue from Diagram 462: ... 23-27; 29-25 27-32! (or 28-24!); 25-18 28-24; 20-27 32-14. White wins.

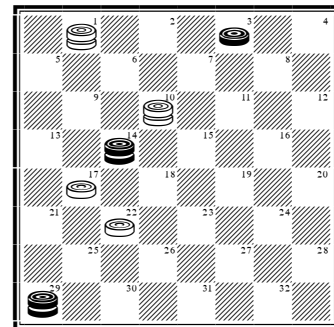
Diagram 463 by J. Wyllie



White to Play and Win

Continue from Diagram 463: ... 28-24; 16-20 23-27; 25-29 30-26!; 29-25 (or 21-25 or 21-17) 26-22!; 25-18 27-32; 20-27 32-14. White wins.

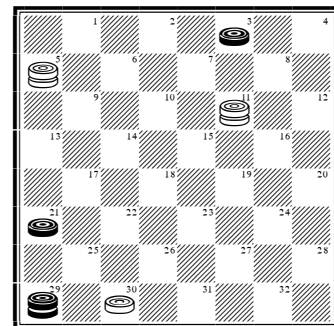
Diagram 464 by E. Bacon



White to Play and Win

Continue from Diagram 464: ... 10-15; 14-21 15-11; 21-25 (or 29-25) 1-6! (or 11-7!); 25-18 11-7; 3-10 6-22. White wins.

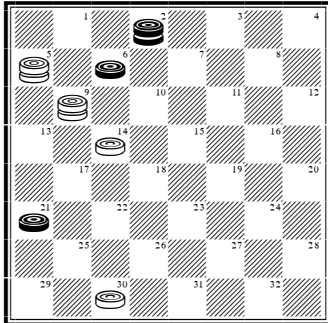
Diagram 465 by M. Wardell



White to Play and Win

Continue from Diagram 465: ... 5-9; 29-25 30-26!; 25-30 26-22; 21-25 9-13!; 25-29 13-9; 30-25 (or 29-25) 9-6! (or 11-7!); 25-18 11-7; 3-10 6-22. White wins.

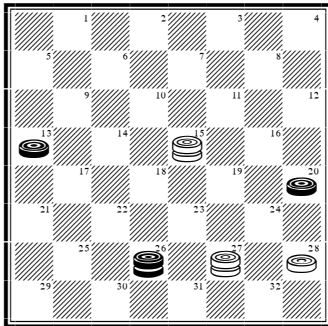
Diagram 466 by H. Jacob



White to Play and Win

Continue from Diagram 466: ... 30-26!; 6-13 14-10; 21-25 26-22; 25-30 5-9; 30-25 9-5! (or 10-6!); 25-18 10-6; 2-9 5-23. White wins.

Diagram 467 by A. Inglis



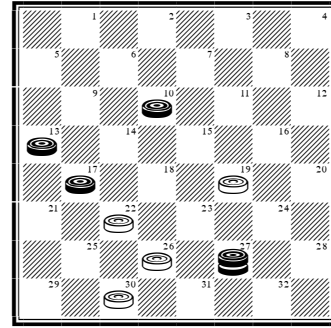
White to Play and Win

Continue from Diagram 467: ... 15-10; 13-17 10-14; 17-21 (17-22 loses to 28-24; 26-30 14-17) 14-17; 21-25 27-31; 26-30 (26-23 loses to 17-22; 25-30 28-24; 20-27 31-24) 17-22; 25-29 31-27; 30-25 28-24! (or 27-32!); 25-18 27-32; 20-27 32-14. White wins.

**Lesson 139: Out of the Blue**

The triple jump embraced by this theme is particularly devious, as an examination will reveal!

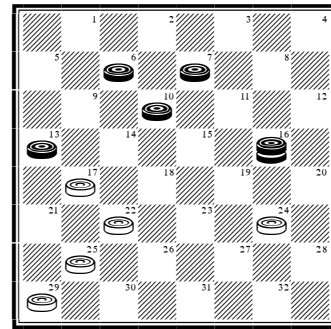
Diagram 468 by W. Payne



White to Play and Win

Continue from Diagram 468: ... 26-23!; 17-26 (27-25 30-7) 19-16; 27-18 30-7. White wins.

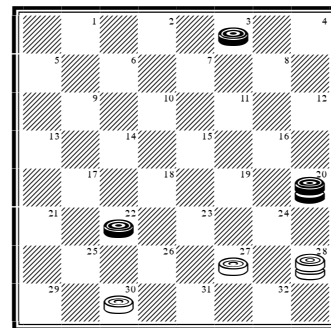
Diagram 469 by W. Barker



White to Play and Win

Continue from Diagram 469: ... 22-18!; 13-22 24-19; 16-14 25-2. White wins.

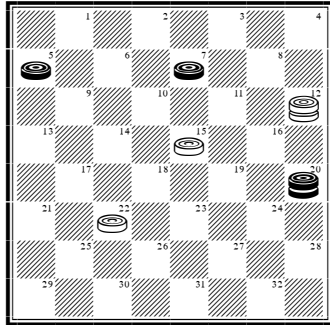
Diagram 470 by O. Richmond



White to Play and Win

Continue from Diagram 470: ... 28-24; 3-7 24-19; 7-10 27-23; 22-26 19-24!; 20-18 30-7. White wins.

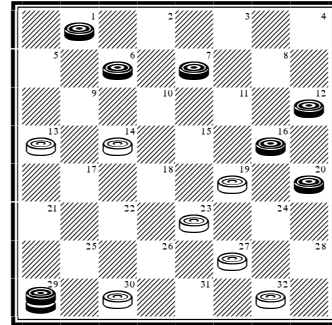
Diagram 471 by M. Wardell



White to Play and Win

Continue from Diagram 471: ... 22-17; 5-9 17-13; 9-14 13-9; 14-17 (the published 14-18 allows a quicker win with the prosaic 12-8!) 9-5; 17-22 5-1; 22-25 1-5; 25-30 5-9; 30-26 9-6; 7-10 12-16!; 20-18 6-31. White wins.

Diagram 472 by H. Eddy



White to Play and Win

Continue from Diagram 472: ... 23-18!; 16-23 30-25; 29-15 27-2. White wins.





## Chapter 17: Midgame Themes

### Introduction

In order to be adequately armed in the endgame, in addition to an understanding of how to recognize and prosecute the major endgames, we have seen that it is essential to have a quick grasp of the vast wealth of ideas embraced by the endgame themes.

The midgame has its repository of themes too. Unfortunately, unlike with the endgame, these have rarely been set out in an organized manner. The aim of the related chapters in Books 3, 4 and 5 is to rectify this shortcoming.

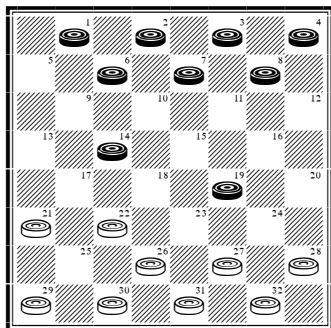
### Lesson 140: The Squeeze and Pinch

To be studied in conjunction with Lesson 77, the principle aim of this stratagem is to break up an attempted long dyke formation by the opponent—or at least to reduce its effectiveness. It is particularly telling when squares 14 and 19 (with Black) have been occupied prematurely.

Its application often leaves the opponent in an overdeveloped state and sometimes with a weakened double-corner. Naturally, in the latter case it is this area of the board which should be attacked.

The precise balance of power after the squeeze and pinch will be contingent on a number of factors, not least of which is the strength of the ballot itself. Certainly the reader should not expect too much of one maneuver, and keep in mind that in checkers weak positions, or even losing positions, often contain a great deal of fight.

Diagram 473



White to Play

### Examples

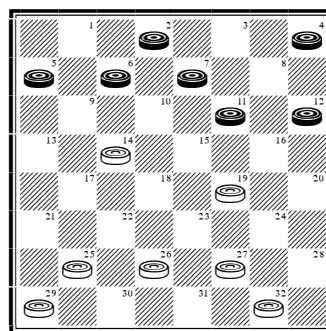
1. **9-14 22-18; 11-16** 18-9; 5-14 25-22; 16-19 24-15; 10-19 23-16; 12-19 (Diagram 473). Continue from Diagram 473: ...22-17 (squeeze); 6-10 (A) 27-24 (the characteristic pinch); 2-6

24-15; 10-19 17-10 7-14 29-25 ... White holds a definite advantage. It should be noted however that either side can easily make a misstep in the late midgame; in *Complete Checkers: Repertoire* I highlight three *Black* wins which have arisen in top-level play.

A: 7-10 27-24!; 8-12?—2-7 returns to the main line—24-15; 10-19 17-10; 6-15 21-17!; 12-16? 29-25; 4-8 25-22; and with a double-corner which is completely open and a single-corner which is congested, Black's position is lost.

2. **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 10-15 25-22; 7-10 22-17 (Applying pressure; a “concealed” squeeze!); 15-19 23-16; 12-19 27-24! (pinch); 8-12 24-15; 10-19 17-10; 6-15 21-17! ... Similar to Note A of Example 1 and White has the winning chances.
3. **11-15 24-20; 15-18** 22-15; 10-19 23-16; 12-19 25-22; 9-14 (Black has several better options) 22-17 (squeeze); 6-10 27-24 (pinch); 2-6 24-15; 10-19 17-10; 6-15 21-17! ... White has a slight edge.
4. **Illustrative Game 67: 11-16 22-18; 7-11** (very strong for White) 18-14; 10-17 21-14; 9-18 23-14; 3-7 26-23; 11-15 24-19 (this exchange creates the necessary conditions for the theme); 15-24 28-19; 6-9 (pinch) 31-26 (refer to Lesson 77, White Examples 11 and 12); 9-18 23-14; 16-23 26-19 (because of the ballot, White still holds the advantage, but his attack has been significantly blunted); 8-11 30-26; 1-6 (Diagram 474).

Diagram 474



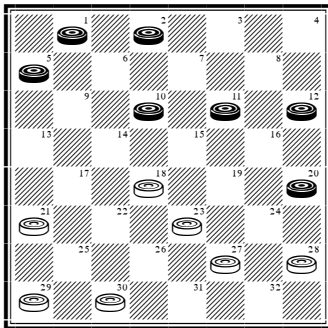
White to Play

Continue from Diagram 474: ... 25-21? (25-22; 6-10 29-25 returns to published play and is comfortable for White, but with this one inaccuracy the game is lost); 11-16! (squeeze) 26-23; 6-9! (pinch) 29-25;

9-18 23-14; 16-23 27-18; 12-16 25-22; 16-19 22-17; 4-8 17-13; 8-11 21-17; 11-16 (Black just waits and smiles!) 32-28; 16-20. Black wins. **R. Pask vs. C. Walker 1984**

5. **11-16 22-17; 16-20** 17-14; 9-18 23-14; 10-17 21-14; 8-11 24-19; 11-16 (squeeze) 26-23 (25-21 and 25-22 are both stronger); 6-9 (pinch) 31-26 (25-21 is also dead even); 9-18 23-14; 16-23 26-19? (for 27-18 see the next example); 4-8 30-26; 8-11 26-23; 1-6 25-21; 20-24! 27-20; 6-9 14-10; 7-14 29-25; 14-17 21-14; 9-27 32-23; 3-7 ... Black has a win at hand.
6. **Illustrative Game 68: 11-16 22-17; 16-20** 17-14; 9-18 23-14; 10-17 21-14; 8-11 24-19; 11-16 27-23; 6-9 31-27 (into the previous example); 9-18 23-14; 16-23 27-18; 4-8 26-23; 8-11 32-27; 7-10! (a proactive exchange which gains 4 moves in development) 14-7; 3-10 25-21? (Diagram 475).

Diagram 475



Black to Play and Win

Continue from Diagram 475: 10-14! (first, Black takes command of square 14) 18-9; 5-14 29-25; 11-15! (then square 15) 25-22; 1-6 28-24; 2-7 22-17; 6-10 17-13; 7-11 13-9; 11-16! (Then square 16 and an unstoppable attack on White's awkwardly placed double-corner men. Reference should also be made to Lesson 128.) 9-6; 15-19 24-15; 10-26 30-23; 16-19 23-16; 12-19 6-2; 14-18. Black wins. **M. Tinsley vs. E. Lowder 1970**

### Lesson 141: Fluid Control of the Center

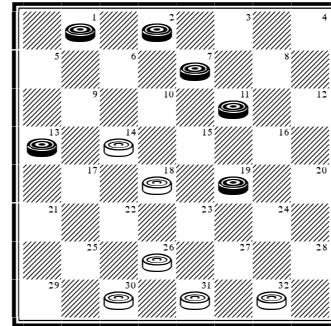
With two strategically placed men on squares 14 and 18, and the right conditions in place, White completely dominates the center of the board. (At the risk of being repetitious, when Black dominates, the men will be on squares 15 and 19.)

### Examples

1. **12-16 24-20; 8-12** 28-24; 3-8 23-18; 9-14 (a once popular defense which has now been dis-

credited) 18-9; 5-14 24-19!; 16-23 27-9; 6-13 22-18!; 11-16 20-11; 8-22 25-18; 4-8 29-25; 8-11 25-22; 12-16? 18-14!; 10-17 21-14; 16-19 (11-15 14-10; 7-14 22-18; 15-22 26-10 led to a mathematically-precise win: **E. Lowder vs. M. Tinsley 1982**) 22-18! (Diagram 476).

Diagram 476

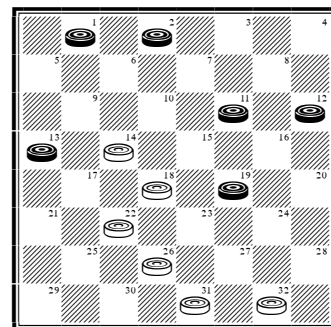


Black to Play

White's key moves, highlighted above with exclamation marks, have led to a winning position.

2. **Illustrative Game 69: 10-15 24-19; 15-24** 28-19; 9-14 22-18; 5-9 25-22; 7-10 19-15; 10-19 23-7; 14-23 27-18 3-10; 21-17; 10-15 18-11; 8-15 26-23; 6-10?! 23-18!; 15-19 29-25!; 9-13 25-21!; 4-8 30-26!; 8-11 17-14!; 10-17 21-14 (Diagram 477).

Diagram 477

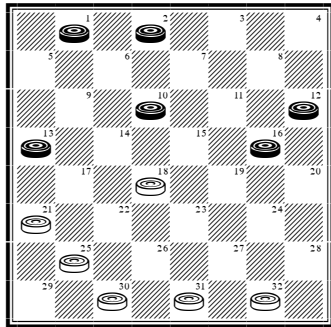


Black to Play

Continue from Diagram 477: 2-7 14-9; 12-16? 18-14; 16-20 22-18; 19-24 26-22; 11-16 18-15; 16-19 15-11! (a beautiful pitch); 7-16 32-28. White wins. **S. Weslow vs. W. Ryan 1925**

3. **Illustrative Game 70: 11-16 23-18; 7-11** 26-23; 3-7 24-19; 11-15 18-11; 8-24 28-19; 4-8 22-18; 8-11 25-22; 9-14 18-9; 5-14 29-25; 11-15? (very appealing, but a loser) 23-18!; 15-24 18-9; 6-13 27-11; 7-16 22-18! (Diagram 478).

Diagram 478

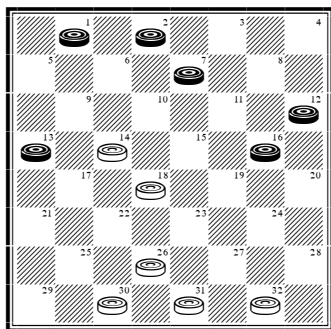


Black to Play

Continue from Diagram 478: 1-6 (preparing for the inevitable exchange) 18-14!; 10-17 21-14; 6-10 14-7; 2-11 25-22; 11-15 32-28; 16-19 31-26; 12-16 30-25; 16-20 25-21. White wins. *Analysis by B. Case*

4. **Illustrative Game 71: 9-14 24-19; 11-16 22-18; 8-11 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-18; 8-11 18-9; 6-13 25-22; 11-15?** (similar to Example 3, and again a loser) 23-18? (although this is thematic, the awkward looking 27-24! is necessary); 15-24? (16-23 18-11; 7-16 27-18; 1-5 draws) 27-11; 7-16 18-14! 10-17 21-14; 3-7 22-18? (natural, but 31-27! is necessary) (Diagram 479).

Diagram 479



Black to Play

Continue from Diagram 479: 13-17 14-9; 17-21? 18-15; 1-5 15-11; 5-14 11-8; 7-10 8-3; 16-20 3-8; 14-17 8-11; 2-6 11-7; 10-14 30-25; 21-30 7-2; 30-23 2-27; 17-22 27-23; 22-25 31-27; 25-30 32-28. *White wins. M. Loew vs. B. Case 1954*

5. **9-14 24-19; 11-15 22-18; 15-24 18-9; 5-14 28-19; 8-11 26-22; 11-15 22-18 15-24 18-9; 6-13 27-20; 4-8 23-18; 8-11 25-22?! (18-14 is**

natural and best); 12-16! 30-26?; 10-15! 18-14; 16-19! 32-28; 11-16 20-11; 7-16 14-9; 3-7 ... Black is completely dominant; not only does he have men posted on 15 and 19 but, in combination, those on 13 and 15 impose a deadly single-corner cramp.

### Lesson 142: The Elbow

Three Black men on squares 6, 10 and 14 form what is known as an elbow. (A White elbow would of course consist of men on 27, 23 and 19.) As mentioned in Lesson 35, generally speaking elbows have to be carefully nursed by the side possessing them, and can often be broken down to force a draw or even a win. Elbows are particularly vulnerable to attack when the king-row men on 2 or 1 (or both) have been moved.

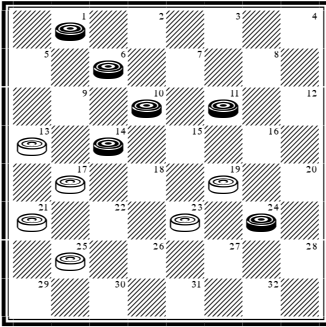
The only piece of advice Bill Edwards ever gave me, and it was a good one, was to readily align three men on squares 7, 10 and 14 (or 26, 23 and 19 with White), with a view to meeting the move 25-22 with the 14-17 21-14; 10-26 31-22 (or 30-23) 2 for 2. However, as Examples 7, 8, 9 and 10 show, when the timing is out, this alignment can occasionally prove to be a liability.

Finally, Examples 11 and 12 show the power of "jumping first and last." Example 12 is particularly notable, featuring a cluster of four Black men on 6, 9, 10 and 14 held by just three White men on 13, 17 and 21, a hold which is usually highly susceptible to attack.

### Examples

1. **Illustrative Game 72: 9-14 22-17; 11-15 25-22; 15-19 24-15; 10-19 23-16; 12-19 17-10; 6-15 21-17; 2-6 27-24; 7-10 29-25; 5-9 25-21; 9-14 17-13; 8-12 22-17; 4-8 32-27** (Black has gradually built up his long dyke formation, with White countering in the classic fashion with two pincers. While White's strategy might appear unduly passive and Black's position overwhelming, it is justified by Black's undesirable lead in development.); 8-11 27-23; 3-7 23-16; 11-27 31-24; 7-11 30-25; 12-16 26-23; 16-20 24-19; 15-24 28-19; 20-24 (Diagram 480).

Diagram 480

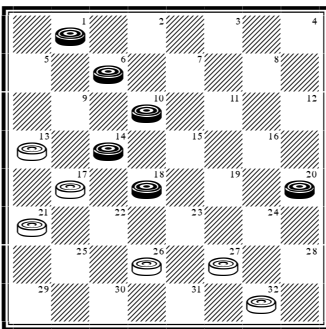


White to Play and Draw

Continue from Diagram 480: ... 19-16!; 11-20 25-22 (drawing out the man on 1); 1-5 (of course “slipping” the man with 10-15 draws too) 23-19; 24-27 (nothing better) 19-15; 10-19 17-1. Drawn. *Colossus vs. R. Pask 1999*

2. **Illustrative Game 73: 11-15 23-19; 9-14 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25 11-15 25-22; 4-8 24-20; 15-24 28-19; 8-11 22-17; 11-16?** (this innocent-looking move is a loser) 20-11; 7-16 26-22; 3-8 30-26; 8-11 17-13 16-20; 19-16 12-19 23-7; 2-11 31-27; 11-15 22-17! (applying deadly pressure to the elbow); 15-18 (Diagram 481).

Diagram 481



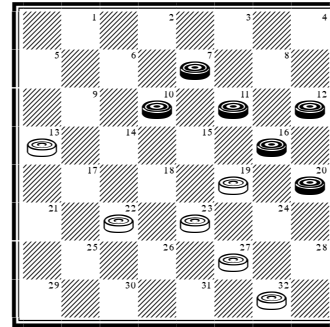
White to Play and Win

Continue from Diagram 481: ... 27-23!; 18-27 32-23; 20-24 26-22! (drawing out the man on 1); 1-5 23-19. White wins. *G. Cann vs. R. Pask 1995*

3. **Illustrative Game 74: 12-16 24-19; 16-20 22-18; 8-12 26-22; 4-8 22-17; 9-14 18-9; 5-14 25-22; 11-15 30-26; 15-24 28-19; 8-11 22-18; 11-15** (considered to be weak by some authorities, this is actually perfectly sound and can lead to a neat Black win against incautious play by White) 18-11; 7-16 26-22; 3-8 17-13; 8-11 22-18; 1-5 18-9; 5-14 29-25; 2-7 (Tom drew with 11-15 against me in the 1984

Home Internationals) 25-22; 14-17 21-14; 10-26 31-22; 6-10 (Diagram 482).

Diagram 482

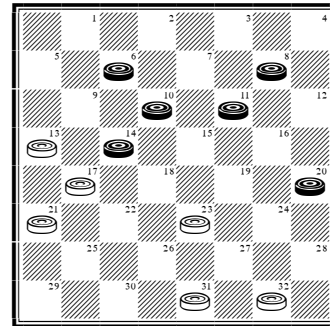


White to Play

Continue from Diagram 482: ... 22-18! (This is best. Instead, 32-28; 11-15 28-24; 7-11 13-9; 10-14 19-10; 11-15 presents White with a dilemma first dramatized by George O'Connor. Does White move the man on 9 or the man on 10?); 10-14 18-9; 7-10 (now into Example 1 CR!) 32-28; 10-14 9-6; 14-18 23-14; 16-32. Drawn. *T. Watson vs. R. Pask 1985*

4. **Illustrative Game 75: 12-16 22-18; 16-19 24-15; 10-19 23-16; 11-20 21-17; 6-10 17-13; 1-6 25-22; 8-11 26-23; 10-15 29-25; 7-10 23-19; 15-24 28-19; 4-8 30-26; 9-14 18-9; 5-14 25-21; 3-7 27-23; 11-15 19-16; 7-11 16-7; 2-11 22-18** (putting pressure on Black's elbow); 15-22 26-17 (Diagram 483).

Diagram 483



Black to Play and Draw

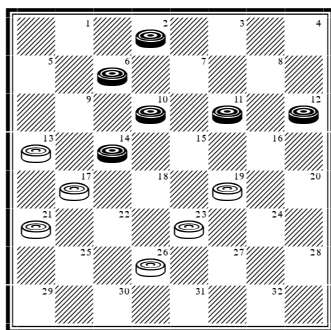
Continue from Diagram 483: 20-24! (Best. 11-15? instead, allows 32-27! and a White win. Such is the precision of checkers.) 32-28; 11-15 28-19; 15-24 31-26; 8-11 26-22; 11-15 22-18; 15-22 23-19; 14-18 17-14; 10-17 21-14; 24-27 19-15. Drawn. *R. Pask vs. R. King 1997*

5. **Illustrative Game 76: 10-15 22-18; 15-22 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23; 5-9 21-17; 1-5 30-25;**

7-10 25-21; 9-14 18-9; 5-14; 32-27; 3-7 and now White breaks down Black's elbow with 24-19!; 15-24 27-20; 11-15 23-19!; 15-24 28-19; 7-11 20-16! (the point of the combination); 11-20 19-15; 10-19 17-1. Drawn. *B. Case vs. W. Hellman 1953*

6. **Illustrative Game 77: 11-15 22-18; 15-22 25-18; 8-11 29-25; 4-8 24-20; 12-16 26-22; 8-12 28-24; 9-13 32-28; 6-9 24-19; 9-14 18-9; 5-14 22-18; 1-5 18-9; 5-14 25-22; 13-17!** (a common device for breaking down an elbow) 22-13; 14-18 23-14; 10-17 21-14; 16-32 14-9; 11-16 20-11; 7-16 9-6; 2-9 13-6; 16-20 6-2; 32-27 31-24; 20-27 2-6; 3-7. Drawn. *D. Oldbury vs. L. Levitt 1976*
7. **Illustrative Game 78: 10-15 23-19; 6-10 22-17; 1-6 25-22; 11-16 17-13; 16-23 26-19; 7-11 29-25; 11-16 22-17; 16-23 27-11; 8-15 24-19; 15-24 28-19; 4-8 30-26; 8-11 26-23; 3-7 25-22?; 11-15 32-28; 15-24 28-19; 7-11 22-18; 9-14 18-9; 5-14 31-26** (Diagram 484)

Diagram 484

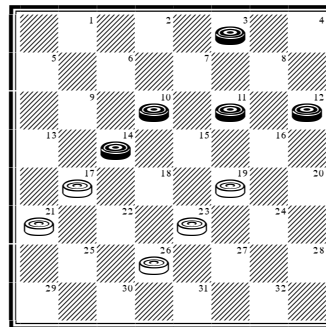


Black to Play and Win

Continue from Diagram 484: 2-7! (This looks weak, but wins in spite of the elbow because White lacks a satisfactory waiting move; the subtleties of timing! Instead, the inept 11-15? permits a draw.) 26-22; 11-15 22-18; 15-22 19-15; 10-26 17-3; 22-25. Black wins. *D. Oldbury vs. F. Bucklow 1953*

8. **Illustrative Game 79: 10-15 22-18; 15-22 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 24-19; 15-24 28-19; 8-11 22-18; 6-10 27-24; 2-6 26-22; 5-9 32-28** (good); 10-15 19-10; 6-15 30-26; 7-10 24-19; 15-24 28-19; 1-5 22-17?; 13-22 26-17; 9-14 18-9; 5-14 31-26 (Diagram 485).

Diagram 485

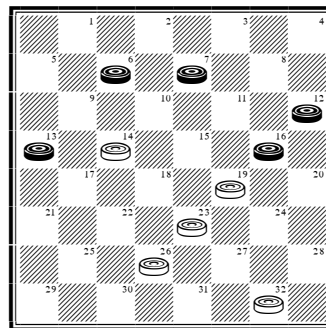


Black to Play and Win

Continue from Diagram 485: 3-7! 17-13; 11-16! 13-9; 14-18 23-14; 10-17 21-14; 16-30. Black wins. *J. Grant vs. L. Inkster 1991*

9. Here is another example of what might be called a telegraphed 2 for 1; you can see it coming but can do nothing to avoid it.

Diagram 486



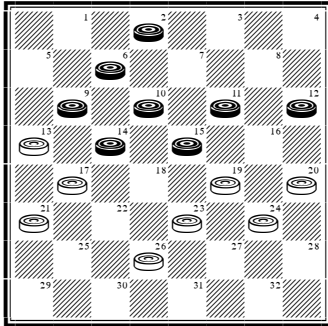
Black to Play and Win

Continue from Diagram 486: 6-10! 14-9; 13-17! (hemming White in) 9-6; 7-11! 6-2; 10-14! 2-6; 14-18 23-14; 16-30. Black wins. Both Tom Watson and Jack Latham have registered this win in important tournament play. Incidentally, to form the diagram White played 18-14?; 10-17 21-14. This is an example of how a floating triangle of Black men on 6, 7 and 10 (23, 26 and 27 for White), usually noted for its defensive value, can play an offensive role (see also Book 5, Lesson 324).

10. **Illustrative Game 80: 9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 22-17; 9-13 18-9; 13-22 30-26; 5-14 26-17; 11-15 32-28?; 15-24 28-19; 7-11 31-26; 2-7!** and into Example 8: *Chinook vs. T. Laverty 1994*

11. **Illustrative Game 81: 11-15 24-20; 8-11 28-24; 3-8 23-19; 9-14 22-17; 5-9 17-13; 11-16 20-11; 7-23 26-19; 14-18 30-26; 8-11 25-22; 18-25 29-22; 9-14 26-23; 1-5 22-17; 4-8 32-28; 5-9 24-20?; 15-24 28-19; 11-15 27-24; 8-11 31-26** (Diagram 487).

Diagram 487



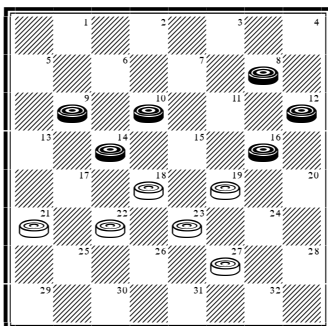
Black to Play and Win

Continue from Diagram 487: 15-18! (Black could easily dismiss this at an earlier stage) 19-15; 10-28! 17-1; 18-27 (of course, Black jumps this man too) 13-6; 2-9. Black wins. **R. Pask vs. G. Cann 1995**

12. **Illustrative Game 82: 10-14 22-17; 14-18 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9 26-23; 9-14 17-10; 7-14 24-19; 11-16?! (Blindly following published play. Instead, 3-7! is thematic and best.) 28-24; 3-7 25-22; 18-25 29-22; 7-10 32-28!** (a powerful waiting move which puts Black's game completely out of kilter); 1-5? 24-20; 5-9 20-11; 8-24 28-19; 2-7 22-18; 7-11 31-26; 11-16 26-22; 4-8 (Diagram 488).

Continue from Diagram 488: ... 18-15!; 14-18 23-5!; 16-32 15-6. White wins. **R. Pask vs. D. Oldbury 1990**

Diagram 488



White to Play and Win

13. **Illustrative Game 83: 11-15 23-18; 8-11 27-23; 4-8 23-19; 9-14 18-9; 5-14 22-17; 15-18 26-22; 11-15 17-13; 7-11 22-17; 2-7 32-27; 1-5 24-20; 15-24 28-19; 11-15 27-23; 18-27 31-24; 8-11 (standard to here, where 15-18 is usually played) 30-26; 15-18 26-22; 11-15 20-16; 5-9! (3-8? loses to 13-9!) 16-11! (a dramatic way of attacking Black's elbow); 7-23 24-19; 15-24 22-15; 10-19 17-1; 9-14 25-22; 23-26 1-6; 26-30 6-9. Drawn. **Analysis by D. Oldbury****

14. **Illustrative Game 84: 10-15 23-18; 11-16 18-11; 8-15 22-18; 15-22 25-18; 16-20 24-19; 4-8 29-25; 9-14 18-9; 5-14 25-22; 8-11 27-23; 6-10 22-18; 14-17 21-14; 10-17 19-15; 3-8 32-27; 2-6 28-24; 11-16 24-19; 7-11 26-22; 17-26 31-22; 6-9! (1-5? gifts White a tempo and loses to 22-17!) 30-25; 1-5 22-17; 9-14! 17-10; 5-9 10-7; 9-14 18-9; 11-18 23-14; 16-32. Drawn. **K. Grover vs. A. Long 1939****

**Lesson 143: Working behind the Lines (Time)**

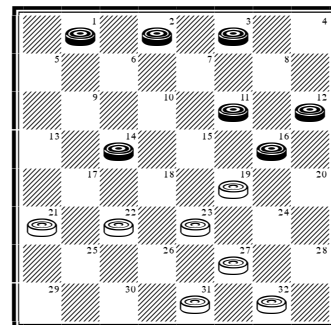
In checkers, time is multi-dimensional, embracing elements such as the opposition, the relative state of development of the opposing forces and the initiative. Time is also a key aspect of many of the midgame themes, of which this lesson is the first example.

In this particular theme, a clever preparatory move is employed to gain a tempo.

**Examples**

1. **Illustrative Game 85: 11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 10-14 22-17; 9-13 17-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-14 17-10; 7-14 29-25; 4-8 25-22; 8-11 (Diagram 489).**

Diagram 489

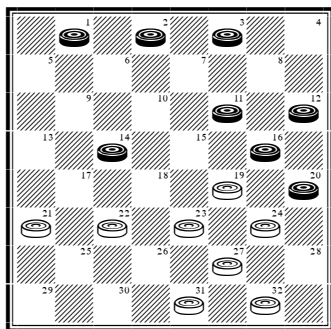


White to Play

Continue from Diagram 489: ... 31-26! (After the “automatic” 22-18?; 1-5 18-9; 5-14, both 31-26 and 32-28 are ruled out because of the 2 for 1 threat, leaving just 27-24; 16-20 31-27; 11-16 19-15; 16-19 23-16; 12-28 and an easy black win. Played *first*, once the man currently on 22 has moved this enables White to play 26-22, gaining a tempo. Somewhat annoyingly, at the first move the unthematic 22-17 and 27-24 also draw.); 2-7 22-18; 1-5 18-9; 5-14 26-22! (Got there!); 7-10 22-18; 16-20 18-9; 11-15 27-24; 20-27 23-18; 15-22 32-23; 10-14 9-6; 22-26 19-16; 12-19 23-16. Drawn. *M. Pomeroy vs. A. Jordan 1913*

2. I employed the same idea, this time to winning effect, in a game I played against John Gillbard in the 1980 British Open.

Diagram 490



White to Play and Win

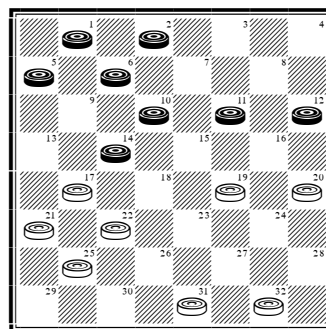
Continue from Diagram 490: ... 31-26! (the moment I played this move my opponent sensed that his position was “off balance”—precisely how I felt in Illustrative Game 82); 1-5 22-18; 3-7 18-9; 5-14 26-22!; 2-6 22-18; 6-9 19-15; 16-19 15-8; 19-26 8-3; 14-23 3-10; 26-30 27-18; 20-27 32-23. White wins. Knowing no book play whatsoever at the time, I was delighted to later discover that the entire continuation had followed published analysis by the legendary Samuel Levy.

3. **9-14 22-18; 5-9** 25-22; 11-16 24-19; 8-11 28-24; 16-20 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 11-16! 26-17; 10-14! 17-10; 7-14 29-25; 4-8? (In the underrated beginner’s guide, *Draughts: An Introduction To Championship Play*, the late, great Pat McCarthy designates this a losing move. In Lesson 43 I fudged matters a little by saying that “it leads to defeat,” all of which brings up a point made by Derek Oldbury. Namely, from the standpoint of practical play, a distinction should

be drawn between the theoretical losing move and that which virtually commits a (human) player to a losing course of action. This is particularly relevant when trying to formulate working generalizations as in this work. Here, a player moving 4-8?, which wastes a precious tempo in contrast with the correct 3-7!, will almost certainly lose as in this example or Example 2.) 25-22; 3-7 (8-11 is the Example 2 loss) 31-26!; 7-10 22-18; 1-5 18-9; 5-14 26-22!; 2-7 forming the ancient Drummond-Donaldson position given in Book 5, Lesson 331. White wins. Curiously, Samuel Levy unwittingly claimed the win as his own in the Levy-Cohen match book while, with the man on 13 rather than 14, Tom Wiswell credited it to Edwin Hunt in *Let’s Play Checkers*. Let Black find the draw after the inferior 4-8.

4. **10-14 23-19; 7-10** 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23; 2-7! (this excellent preparatory move readies Black for anything White may throw at him) 24-19; 11-15! 32-28; 15-24 28-19; 7-11! 30-26; 11-15! 19-16; 12-19 23-16 ... to an analytical draw.
5. Diagram 491, arising from the *Glasgow* opening, demonstrates that no procedure is fool-proof.

Diagram 491



Black to Play

Continue from Diagram 491: 5-9! (the White men on 17 and 19 were gripping Black’s position; this drives the man on 17 into 13 and breaks the grip) 17-13 (forced) 2-7?! (both 10-15 and 11-15 are comfortable draws for Black, the former giving him the best of it) 32-28; 11-15? (striving too hard to win) 20-16!; 15-24 28-19; 1-5 22-17; 14-18 31-27; 9-14 27-24; 5-9 24-20 (White now has a “magic triangle” of men on 16, 19 and 20); 18-22 25-18; 14-23

16-11!; 7-16 20-11. White wins. More examples of the Magic Triangle Theme are shown in Book 5, Lesson 325.

### Lesson 144: Rapid development of the “E-Line” (Time)

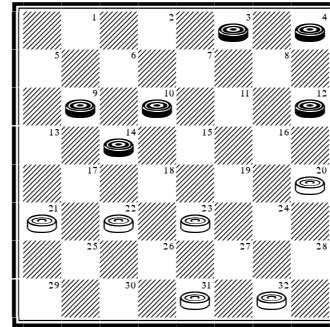
“When in doubt, move 4-8,” is an old adage usually credited to—or blamed on, according to your viewpoint—Alfred Jordan. Of course it’s simply in line with the principle of rapid single-corner development and often holds true. Unsurprisingly, there are countless exceptions; for example, it may permit a lethal single-corner cramp; it may fall foul of a shot; it may permit the opponent scope for attack which could be prevented by 3-8; or it may result in the loss of a tempo and an inferior, if not losing, position. Avoiding such a loss of tempo is what this particular theme is all about. In his stunningly original work, *Move Over*, Derek Oldbury introduced his very own diagonal notation. The single-corner diagonal, running from 29 to 4, he christened the D-Line on account of its defensive nature; the diagonals running from 32 to 1 via 5 (or from Black’s viewpoint from 1 to 32 via 28) he named the A-Lines, being essentially aggressive; and those running from 30 to 3 via 12 (White) and 3 to 30 via 21 (Black) the E-Lines for equality. Here, by rapidly aligning three men along the E-Line (7, 10 and 14 for Black or 26, 23 and 19 for White), the player prepares for a simplifying double exchange. Delaying this process often results in a more complicated and weaker position.

#### Examples

1. **10-15 21-17; 11-16** 17-13; 16-20 24-19; 15-24 28-19; 8-11 22-18; 11-16 26-22; 7-10! 25-21; 9-14! (4-8 will draw, but is markedly inferior) 18-9; 5-14 22-18; 1-5 18-9; 5-14 29-25; 3-7! (poised for action) 25-22; 14-17! (the exchange referred to earlier) 21-14; 10-26 31-22; 7-10! ... to a solid draw.
2. **12-16 21-17; 9-14** 17-13; 16-19 24-15; 10-19 23-16; 11-20 26-23 7-10! (8-11 is the regular move, but the text, suggested by Marion Tinsley, is more logical and arguably better) 22-18; 3-7! 18-9; 5-14 23-19 (25-22 allowing the 2 for 2 with 14-18 would be soft); 8-12 25-22 ... and an approximately even position.
3. **Illustrative Game 86: 9-13 24-20; 10-14** 22-18; 5-9 25-22; 6-10 28-24; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 10-6;

1-10 29-25; 10-14 25-22; 7-10 24-19; 11-16 20-11; 8-24 27-20 (Diagram 492).

Diagram 492



Black to Play

Continue from Diagram 492: 3-7! (although 4-8 draws, this makes for a cleaner finish) 22-18; 7-11 31-26; 11-16! (not forced, but neat; it utilizes the hanging man theme) 20-11; 10-15 26-22; 15-19 23-16; 14-23 21-17; 12-19 17-13; 9-14 22-18; 14-17. Drawn. **A. Long vs. E. Zuber 1986**

4. **Illustrative Game 87: 9-14 22-18; 5-9** 25-22; 11-16 24-19; 8-11 28-24; 16-20 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 11-16! 26-17; 10-14! 17-10; 7-14 29-25; 3-7! (mentioned under the previous lesson) 25-22; 7-10! 31-26; 2-7! 32-28; 7-11! 22-18; 1-5 18-9; 5-14 19-15; 10-19 24-8; 4-11 26-22; 11-15 22-17; 15-19 17-10; 19-26 27-23. Drawn. **Analysis by K. Grover**
5. **10-14 23-19; 11-15** 19-10; 6-15 22-18; 15-22 26-10; 7-14 25-22; 8-11 24-19; 11-16 27-23; 9-13! 22-18; 3-7! (superior to 4-8 which loses a tempo) 18-9; 5-14 29-25; 7-10! 25-22; 2-7! 22-18; 1-5 18-9; 5-14 ... and an even position.
6. **10-15 24-19; 15-24** 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 8-11 23-18; 14-23 17-14; 10-17 21-14; 7-10 14-7; 3-10 31-27; 5-9 27-18; 1-5 32-28; 9-14 18-9; 5-14 26-23; 2-6 30-26!; 4-8? (6-9 draws comfortably, but this loses!) (Diagram 403). White wins.

### Lesson 145: Effective waiting moves (Time)

All moves in checkers may be roughly classified into three categories: the objective move; the developing move, such as moving along the single-corner diagonal, which is usually made to support an objective; and the waiting move, a timing move by which an objective or developing move is carried through.

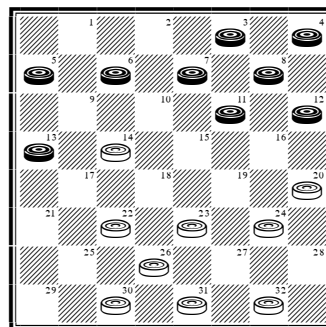


## Examples

1. **9-13 21-17; 6-9** 25-21; 11-15 30-25; 9-14 24-19; 15-24 28-19; 5-9 32-28! (a waiting move which keeps the body of White's position intact, and is therefore preferred to the 22-18 break); 7-11 19-15; 10-19 17-10; 2-7 23-16; 11-20 27-23; 7-14 22-17; 13-22 26-10 ... to a draw.
2. **11-16 21-17; 16-20** 17-13; 8-11 22-18; 9-14 18-9; 5-14 25-22; 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16; 1-5?! 16-12! (it is usually inadvisable to enter the dust hole, but here, for reasons of timing, it is the best option); 17-21 25-22 ... White is best.
3. **11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 6-9 24-20; 15-24 28-19; 9-13 32-27! (this holds White's position together beautifully); 4-8 22-18; 1-5 18-9; 5-14 26-22 ... even position.
4. **9-13 24-19; 6-9** 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 22-18; 8-11 18-9; 5-15 29-25; 1-6! (similar to Example 3) 25-22; 11-15 ... White is best by virtue of the ballot.
5. **10-14 24-19; 7-10** 27-24; 11-15 24-20; 15-24 28-19; 9-13! (waiting; 8-11!?, although drawable, is harder after 19-16; 12-19 23-7; 2-11 26-23; 4-8 22-17) 32-28! (waiting); 5-9! 22-18; 8-11! 25-22; 4-8! 30-25; 10-15 (the correct time to break the position) 19-10; 6-15 ... White has a slight edge.
6. **9-14 22-18; 10-15** 18-9; 5-14 26-22; 15-18 22-15; 11-18 24-20; 8-11 25-22; 18-25 29-22; 7-10! 28-24; 6-9! 31-26; 3-8! 23-19; 9-13 27-23; 1-6! 32-28; 11-15 19-16; 12-19 23-16; 8-12 24-19; 15-24 28-19; 2-7! to a narrow White draw.
7. **Illustrative Game 88: 9-13 24-20; 6-9** 22-18; 10-15 18-14; 9-18 23-14; 15-18 28-24; 1-6? 25-22; 18-25 29-22; 6-10 27-23; 10-17 21-14; 2-6 (Diagram 493).

Continue from Diagram 493: ... 32-28! (a beautiful waiter); 6-9 23-18; 7-10 14-7; 3-10 26-23; 10-14 30-25; 14-17 25-21; 17-26 31-22; 9-14 18-9; 5-14 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18. White wins. **E. Lowder vs. R. Pask 1989**

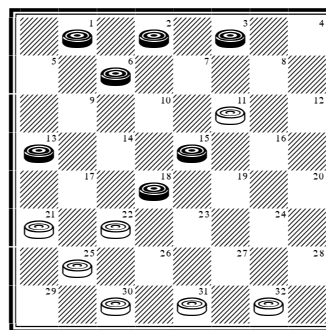
Diagram 493



White to Play and Win

8. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 9-14 22-17; 14-18 17-14; 10-17 21-14; 11-16? 19-10; 6-15 24-20; 16-19 (White now runs Black out of good moves by playing a string of waiters on his left wing) 25-21!; 8-11 29-25!; 2-6 21-17! ... to a White win.
9. **11-15 23-19; 9-13** 22-18; 15-22 25-18; 13-17 21-14; 10-17 29-25; 5-9 25-22; 17-21? 27-23!; 8-11 24-20!; 4-8 22-17!; 9-13 26-22; 7-10 32-27 ... White has a winning position.
10. **Illustrative Game 89: 10-14 24-19; 7-10** 27-24; 11-16 24-20; 9-13 20-11; 8-24 28-19; 4-8?! (6-9 is called for, in order that the 19-16 exchange can be met with 2-7) 19-16!; 12-19 23-16; 5-9 16-11!; 8-15 22-17; 13-22 25-11; 10-15 29-25; 14-18 26-22; 9-13? (Diagram 494).

Diagram 494



White to Play and Win

Continue from Diagram 494: ... 30-26! (waiting move 1); 6-10 31-27! (waiting move 2); 1-6 32-28! (waiting move 3); 6-9 26-23; 9-14 28-24; 3-7 24-20; 7-16 20-11; 15-19 23-16; 2-6 22-15; 10-19 11-7. White wins. **J. Anderson vs. M. Tinsley 1983**

### Lesson 146: Ineffective Waiting Moves (Time)

Just as there are effective waiting moves, chosen for a specific reason, so there are ineffective ones—actually some of them are fatal!—chosen by weaker players in the mistaken belief that success in checkers favors passivity. The opportunities for these abound in the opening phase and typically involve gifting the opponent a tempo. The effect is either to dent the effectiveness of one’s own attack or to strengthen the attack of one’s opponent. A word of caution is called for before proceeding. In checkers, thousands of “model” games have already been established; the theoretically strongest attacks are known. When a strong player adopts one of these “ineffective” waiting moves, it is invariably done deliberately, with full knowledge of the move’s theoretical inferiority. The purpose may simply be to traverse new ground, or it may be in order to transpose into a particular (albeit weaker) ballot. This is for the annotator to elucidate. Suffice to say the examples given barely scratch the surface.

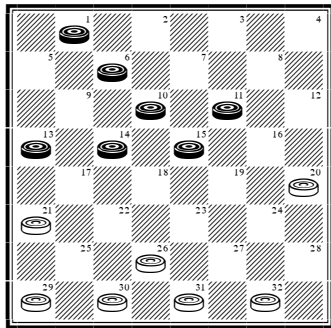
#### Examples

1. **9-13 21-17; 5-9** 25-21; 1-5?! (both 11-15 and 9-14 are preferred; this consolidation is unnecessary) 30-25! (White gains a move in his quest to break the single-corner cramp) ... White has a tiny edge.
2. **9-13 21-17; 6-9** 25-21; 1-6?! (again 11-15 and 9-14 are better) into Example 1.
3. **9-13 23-18; 5-9** 26-23; 1-5? (10-14 or 11-16 is standard; the text is a very poor choice as there is no need to cover up in this way) into **9-13 23-18; 6-9** 26-23; 1-6 (necessary here) same ... White is very strong.
4. **9-13 23-19; 5-9** 27-23; 1-5?! (the natural 11-15 is best; the text allows White to gain a tempo with a vengeance) 22-18! ... White is best as shown under Lesson 77, Illustrative Game 3.
5. **9-13 23-19; 6-9** 27-23; 1-6?! (9-14 or 11-15 is preferred) into Example 4.
6. **9-13 24-19; 5-9** 28-24; 1-5? (11-15 is natural and best) 22-18! (given the chance, White takes the center); 10-14 (Does Black have anything better?) 25-22; 6-10 22-17! 13-22 26-17 ... a published win for White.
7. **9-13 24-19; 6-9** 27-24; 1-6? into Example 4.
8. **9-13 24-20; 5-9** 22-18; 1-5? (both 10-14 and 10-15 are superior) 25-22 into **9-13 22-18; 6-9** 25-22; 1-6 24-20 same ... White is very strong.
9. **9-13 24-20; 10-14** 28-24! (a subtle waiting move); 5-9 32-28?! (but this, although perfectly sound, is taking things too far and allows Black to equalize); 6-10 24-19; 11-15 22-18; 15-22 25-18; 7-11 26-22 ... even position.
10. **Illustrative Game 90: 9-13 24-20; 6-9** 22-18; 1-6? (10-15 is best) 25-22 (now into Example 8); 10-15 28-24; 6-10? (correct against 29-25 but fatal here) 32-28; 11-16 18-11; 8-15 20-11; 7-16 23-18; 3-7 18-11; 16-20 22-18; 7-16 18-15; 10-19 24-15; 4-8 30-25. White wins. *G. Miller vs. R. Pask 1995*
11. **9-14 22-18; 5-9** 25-22; 1-5? (Transforming a completely even ballot into a tough one. Instead, 11-16 is called for.) 29-25 (24-20 is also strong as in Example 14); 11-15 18-11; 8-15 into **10-14 22-18; 6-10** 25-22; 11-15 18-11; 8-15 29-25; 1-6 same ... White is very strong.
12. **9-14 23-19; 5-9** 27-23; 1-5?! (granted this is only slightly inferior to the natural 11-15) 22-18! (of course); 11-15 18-11; 8-15 26-22 ... White has a slight edge.
13. **9-14 24-19; 5-9** 22-18; 1-5?! (11-15 is natural and best) 25-22; 11-15 18-11; 8-24 28-19; 4-8 22-18; 8-11 27-24; 9-13 18-9; 5-14 24-20 ... White has the edge.
14. **9-14 24-20; 5-9** 22-18; 1-5? (as in Example 11, an even ballot becomes a tough one) 25-22 into **10-14 22-18; 6-10** 25-22; 1-6 24-20 same ... White is very strong.
15. **10-14 23-19; 7-10** 27-23; 11-15 32-27?! (not nearly as strong as the 24-20 or 22-18 exchanges, although much vaunted at the time); 8-11! (gaining a tempo) 22-18; 15-22 25-18; 9-13 18-9; 5-14; 24-20 ... even position.
16. **10-14 23-19; 11-15** 19-10; 6-15 27-23; 8-11 32-27?! (The 22-18 exchange is more proactive; this allows Black to consolidate and equalize. However, it was used to secure a win in the 2017 world championship match

so it clearly has merit.); 7-10! 24-20; 3-7! 27-24; 14-18! 23-14; 9-18 ... even position.

17. **10-14 24-19; 6-10** 27-24; 1-6?! (9-13, 11-15 and 11-16 are all preferred) into Example 12.
18. **10-14 24-19; 7-10** 27-24 into Example 15.
19. **10-14 24-20; 6-10** 22-18; 1-6? (11-15, 10-15 and 11-16 are all far superior) 25-22 into Example 14.
20. **Illustrative Game 91: 10-14 24-20; 7-10** 22-18; 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 24-19; 3-7? (The immediate 9-13 exchange is called for. For practical purposes the text is a loss.) 27-24! (gaining a tempo); 9-13 18-9; 5-14 24-20!; 11-15? 19-16!; 12-19 23-16; 7-11 16-7; 2-11 (Diagram 495).

Diagram 495



White to Play and Win

Continue from Diagram 495: ... 31-27!; 15-18 29-25; 6-9 27-23; 18-27 32-23; 1-5 25-22; 11-15 30-25. White wins. *Analysis by J. Loy*

21. **12-16 24-20; 8-12** 28-24; 3-8 32-28?! (22-18, 23-18 and 24-19 are all stronger); 16-19 runs parallel to Examples 1 and 2 ... even position.
22. **12-16 24-20; 10-15** 21-17?! (both 22-18 and 28-24 have more bearing on the situation and are markedly stronger; this has the merit of originality); 8-12! (gaining time) ... even position.
23. **12-16 24-20; 10-15** 22-17?!; 8-12! (gaining time again) ... even position.

### Lesson 147: Putting the Question (Time)

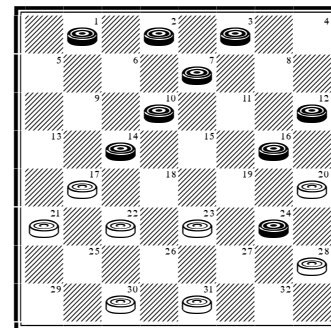
When faced with the choice of two jumps, questions of tempo often arise. The importance of jumping the men out correctly—both from an attacking and a defensive viewpoint—cannot be overemphasized.

As an aside, it's worth noting that taking two men in one jump, as opposed to making two single jumps, gains a move. For example: **11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 is the same as **10-14 22-18; 11-15** 18-11; 8-15 24-19; 15-24 28-19; 6-10 25-22 with the colors reversed.

### Examples

1. **9-13 21-17; 6-9** 25-21; 11-15 30-25; 9-14 22-18?! (24-19 is best); 15-22 25-9 and now 5-14! “puts the question” to the White man hanging on 17 and favors Black, whereas 13-22 26-17; 5-14 is soft.
2. **Illustrative Game 92: 9-13 21-17; 6-9** 25-21; 11-15 24-19 (a defense favored by Marion Tinsley because of its utility and beauty); 15-24 28-19; 8-11 22-18; 13-22 26-17; 9-14 18-9; 5-14 29-25; 11-15 27-24; 4-8 25-22; 8-11 32-28; 11-16 24-20; 15-24 (Diagram 496).

Diagram 496



White to Play

Continue from Diagram 496: ... 20-11 (Tinsley played this in at least 4 important games. He was well aware that 28-19!, which puts the question to the Black man hanging on 16, is easier, but couldn't resist the follow-up.); 7-16 28-19; 3-8 17-13; 8-11 22-18; 1-5 18-9; 5-14 31-26! (30-26? loses. The position, and its delightful continuation, originally arose from one of the most difficult 3-move ballots, known as the *Octopus*. Although the run-up has since been shown to be unsound, the midgame lives on under at least 3 different 3-move ballots.); 2-7 13-9; 11-15 9-6; 15-24 6-2; 7-11 2-6; 11-15 6-9; 15-18 23-19; 16-23 26-19; 24-27 9-6; 10-15 19-10. Drawn. *R. Hunt vs. M. Tinsley 1950*

3. **9-13 22-17; 13-22** 25-18; 11-15 18-11; 8-15 29-25; 4-8 25-22; 5-9 23-18; 8-11 21-17; 9-14 18-9; 6-13 27-23; 2-6 32-27; 6-9 30-25; 9-14 25-21; 3-8 24-19; 15-24 28-19; 1-5 22-18; 13-22

and now 26-17! puts the question to the Black man hanging on 14 and favors White slightly, whereas 18-9; 5-14 26-17 is soft, permitting immediate equality.

4. **9-13 22-18; 10-15** 25-22; 6-10 23-19; 11-16 18-11; 16-23! (8-15? allows White to gain a tempo with 24-20! and loses) 27-18; 8-15! (this blunts White's attack; 7-16? loses after 18-14!) 18-11; 7-16 22-18 ... to a draw, although White is strong on account of the ballot.
5. **9-13 22-18; 12-16** 24-20; 8-12 27-24; 3-8 24-19; 11-15 18-11; 8-24 28-19! (Putting the question to the Black man hanging on 16, forcing Black to find a good waiting move. Instead, 20-11; 7-16 28-19 defuses the tension, allowing Black to develop naturally with 4-8, and leads to equality.); 10-14 20-11; 7-16 19-15 ... White is best.
6. **9-13 23-19; 6-9** 27-23; 9-14 22-18; 11-15 18-9; 5-14 25-22; 7-11 30-25; 1-5 22-17; 13-22 25-9; 5-14 26-22; 11-16 24-20; 15-24 and now 20-11! 8-15 28-19; 15-24 22-18 retains a definite edge for White, whereas 28-19 transfers that edge to Black after 3-7 20-11; 8-24 32-28; 7-11 28-19; 11-15 ... .
7. **9-14 22-18; 11-16** 18-9; 5-14 23-19; 16-23 27-9; 6-13 24-19; 8-11 26-23; 11-15 28-24; 7-11 30-26; 1-5 26-22; 3-7 32-28; 11-16 24-20; 15-24 and now 28-19! retains White's advantage after 5-9 (awkward, but forced) 20-11; 7-16 22-18, whereas 20-11; 7-16 28-19 allows White to equalize with 4-8! (gaining a tempo) 22-18; 8-11 ... .
8. **10-14 24-19; 6-10** 22-17; 11-15 26-22; 15-24 28-19; 8-11 (7-11 is best) 22-18; 9-13 (the radical 11-15 exchange is okay) 18-9; 13-22! (5-14? loses as it allows White to gain a tempo by jumping two men with one move: 27-24; 13-22 25-9; 1-5 9-6; 2-9 29-25 etc. ...) 25-18; 5-14 (but here all the jumps are singles and Black is able to draw; it is almost always wise not to give your opponent "free" moves when you are defending) 18-9; 1-5 9-6; 2-9 23-18 ... to a draw.
9. **12-16 22-18; 16-19** 24-15; 10-19 23-16; 11-20 25-22; 6-10 22-17; 8-11 29-25; 1-6 17-14; 10-17 21-14; 3-8! (the equalizer, also mentioned under Lesson 77) 26-23; 11-15 18-11

and now 8-15! draws out a king-row man on 30 or 31, whereas 9-18 23-14; 11-18, although drawable, permits White more scope—for example with 27-23.

The final two examples are of a somewhat different nature, but nevertheless exemplify the importance of carrying out jumps in the correct order.

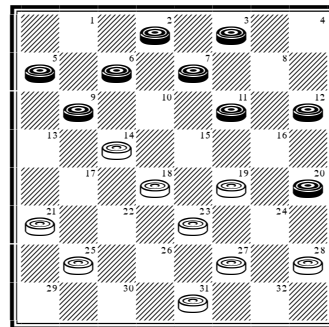
10. **11-16 23-18; 16-20** 24-19; 10-14 26-23; 8-11 22-17; 7-10 30-26; 4-8? (11-16 draws) 19-15; 10-19 and now 17-10!; 6-22 23-7!; 3-10 25-18 ... White has a winning position.
11. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 26-22; 10-14 19-15; 3-8? (12-16 draws) 22-17; 7-10 30-26; 10-19 and now 17-10!; 6-22 23-7!; 2-11 13-6; 1-10 26-17 is a winning position for White.

#### Lesson 148: Squeezing a Defended Man (Time)

Squeezing a man which is already defended may appear pointless, but can prove to be a very effective way of forcing the opponent to make an undesired waiting move.

1. **Illustrative Game 93: 11-15 21-17; 9-13** 25-21; 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-16 22-18; 13-22 26-17; 8-11 17-14; 10-17 21-14; 16-20 25-21 (25-22 is easier); 6-9 29-25; 1-6 32-28? (this weakens White's long dyke formation, as discussed in Lesson 18, and loses: 31-26 is a narrow draw) (Diagram 497).

Diagram 497



Black to Play and Win

Continue from Diagram 497: 6-10! (drawing out the White man on 31) 31-26; 10-17 21-14; 11-16 (pressing against White's weak elbow) 19-15; 16-19 23-16; 12-19 15-10; 9-13 18-15; 13-17 25-21; 7-11 15-8; 3-12 27-23; 20-24 23-16; 12-19 10-7; 2-11 14-10;

11-15 21-14; 15-18. Black wins. *M. Tinsley vs. E. Lowder 1979*

2. **11-16 22-18; 16-20** 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-21; 11-16 26-23; 6-9 22-18; 1-6 30-25; 6-10! (the only way, but more than good enough, this again draws out the White man on 31) 31-26 (21-17? would be disastrous); 10-17 21-14; 7-10 14-7; 3-10 26-22; 9-13 25-21; 2-6 18-15; 10-14 ... to a standard draw.
3. **11-15 22-17; 15-19** 24-15; 10-19 23-16; 12-19 25-22; 7-10 (inferior to 8-11) 27-24! (the man on 8 is now diverted to 12); 8-12 24-15; 10-19 32-27! (drawing out the man on 3 before playing 22-18, so that the 9-14 break will not be available); 3-7 22-18 ... White has the edge.
4. **12-16 21-17; 16-20** 17-13; 11-15 24-19; 15-24 28-19; 8-11 22-18; 9-14 18-9; 5-14 25-22; 11-15 19-16; 14-17 29-25; 4-8 25-21? (This is a loser. Instead, 23-18 draws easily.); 8-12 21-14; 10-17! (Artfully drawing out the White man on 32. Instead, 12-19? is extremely delicate for *Black*. The precision of checkers!) 32-28; 12-19 23-16; 7-10! ... to a Black win.

### Lesson 149: The Delayed Steal (Time)

Although essentially a space-gaining maneuver, time yet again has a vital role to play. This is because after the squeeze, the opponent has two precious moves to play with. Thus while this device has a number of important applications, it must be used with caution. Examples 1 to 6 bring out its strengths; Examples 7 to 9 demonstrate its hazards.

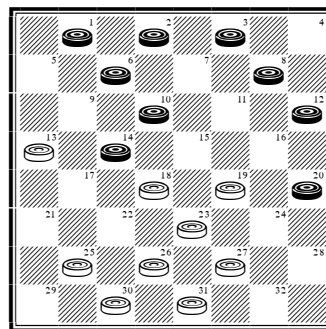
#### Examples

1. **Illustrative Game 94: 11-16 21-17; 16-20** 17-13; 8-11 22-18; 10-15 25-22; 7-10 29-25; 9-14 18-9; 5-14 24-19; 15-24 28-19; 11-15 32-28; 15-24 28-19; 4-8 22-18 (Diagram 498).

Continue from Diagram 498: 8-11! (Black has a difficult decision to make; the man on 14 is being threatened and there appears to be no satisfactory way to defend it. 1-5 is hardly appealing and 6-9 is clearly very weak, while 14-17 allows the powerful 18-14! On the other hand, Black has played logically and consistently to this point, so there should be a good way out. The answer is this delayed steal.) 18-9; 11-15! (gaining space and the essen-

tial follow-up) 19-16; 12-19 23-16; 1-5 (of course Black must regain the man now) 16-11 (logical); 5-14 26-23 (ditto); 14-17 31-26; 10-14 25-22; 6-10 13-9; 3-7 (beautiful timing) 22-13; 7-16 9-6; 2-9 13-6; 15-19 26-22; 19-26 30-23; 10-15 6-2; 15-19 22-18; 19-26 18-9; 16-19 27-23; 19-24. Drawn. *Analysis by N. Wezler*

Diagram 498



Black to Play

2. **9-14 22-18; 5-9** 24-20; 10-15 28-24; 15-22 26-10; 7-14 25-22; 1-5 22-17; 14-18 23-14; 9-18 30-26; 3-7 26-22; 18-25 29-22; 7-10 27-23; 5-9 17-13; 9-14 24-19!; 11-16?! (11-15 32-28; 15-24 28-19; 2-7 is best) 20-11; 8-24 22-18! (the unexpected delayed steal, which presents Black with a space problem); 6-9? 13-6; 2-9 32-28; 4-8 28-19 ... to a White win by Tom Wiswell.
3. **10-15 23-18; 9-14** 18-9; 5-14 26-23; 15-18 22-15; 11-18 21-17; 14-21 23-14; 6-10 31-26; 10-17 24-19! (by regaining the man in this way, rather than with the immediate 25-22, White exerts greater control over the center); 8-11 27-23!; 7-10 25-22 (Finally!); 11-15 22-13; 15-24 28-19 ... White has the edge.
4. **10-14 23-19; 11-16** 22-17; 16-23 17-10; 7-14 26-19; 8-11 25-22; 6-10 27-23; 11-15 24-20; 15-24 28-19; 4-8 22-18; 8-11 29-25; 9-13 18-9; 5-14 25-22; 11-15 32-28; 15-24 28-19; 3-8 22-18? (incredibly soft, but has caught many players); 8-11! 18-9; 11-15! ... to a Black win of frequent occurrence.
5. **Illustrative Game 95: 9-14 22-18; 11-15** 18-11; 8-15 25-22; 5-9 23-18; 14-23 27-11; 7-16 22-18; 16-20 24-19; 4-8 29-25; 10-14 26-23; 8-11 25-22; 6-10 31-27 (28-24 is simple, giving rise to a position where both sides ready themselves for an extensive dissolution. For more details see Book 5, Lesson 323.); 3-7

30-25?; 9-13! (the killer) 18-9; 11-15 28-24; 1-5 9-6; 2-9 21-17; 7-11 25-21; 11-16 23-18; 16-23 18-11; 23-26 11-7; 10-15. Black wins.  
*Analysis by N. Wezler*

6. **9-13 24-20; 10-15** 28-24; 5-9 23-19; 6-10 27-23; 1-5 23-18; 11-16 20-11; 7-23 18-11; 8-15 26-19; 3-7 30-26; 7-11 26-23; 9-14 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 2-7 24-20! (looks dramatic, but in this instance is just a neat way of securing a draw); 15-24 22-18! (the familiar follow-up); 14-17 21-14; 10-17 32-28; 24-27 31-24 ... to a draw.
7. **9-13 23-18; 11-15** 18-11; 8-15 22-17; 13-22 25-11; 7-16 21-17; 5-9 17-13; 4-8 29-25; 16-20 24-19; 9-14 27-23; 8-11 25-22; 11-15?! (11-16 22-18; 14-17 18-15; 3-8 is standard and draws comfortably) 32-27; 15-24 28-19; 3-7 22-18; 7-11? (no good here) 18-9; 11-15 19-16; 12-19 23-16; 1-5 26-23!; 5-14 16-11! ... to a White win.
8. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 26-22; 9-14 18-9; 5-14 22-18; 1-5 18-9; 5-14 29-25; 11-15 25-22? (this loses, but interestingly 30-26!; 15-24 32-28 is sound, as Black cannot invade later with 17-22); 15-24 22-18; 14-17 21-14; 10-17 32-28; 17-22! 28-19; 7-10! (by now you will recognize this as the standard winning motif) ... to a Black win.
9. **Illustrative Game 96: 10-14 24-20; 11-16** 20-11; 8-15 22-18; 15-22 25-18; 4-8 29-25; 8-11 25-22; 6-10 28-24; 9-13 18-9; 5-14 23-18; 14-23 27-18; 12-16 18-14; 10-17 21-14; 11-15 14-9?; 16-19! 32-28; 1-5 31-27; 5-14 27-23 (White gets his man back, but at a terrible cost; Black has plenty of time to set things up for an artistic finish); 14-17 23-16; 15-19 24-15; 7-11 16-7; 3-19 22-18; 17-22 26-17; 13-22 18-15; 2-7. Black wins. *R. Pask v B. Lucas 1986*

### Lesson 150: Gambit/Man-Down Openings (Time)

As mentioned in Book 1, in a free and open position, the gain of a single piece is enough to ensure a won game. From this it may be understood that when playing a man down in the opening or early midgame, some definite form of compensation has to be obtained in return.

Typically, this amounts to an advantage in time, where the opponent's development has been *sped up* (the opposite motive of a gambit in chess), in combination with an advantage in space. This space advantage can take many forms, for example, cramping or congesting the opponent's single-corner or double-corner, or enticing an enemy man into square 5.

Even where definite compensation exists, it is only through years of detailed analysis and practical play that the soundness of these developments can ultimately be established.

Because of the odd nature of the resulting positions and the heavy reliance on prepared analysis, unless forced to engage, many players understandably shy away from these developments with both sides.

### Examples

1. **9-14 23-19; 5-9** 22-17; 11-15 17-13; 14-18! 19-16; 12-19 26-23; 19-26 30-5; 15-18 (for the 15-19 exchange, see Example 5) ... Also mentioned in Book 2, in this *Fife* development, Black's compensation for the man is that White is over-developed and has a man buried on square 5. If anything, Black is slightly favored.
2. **10-14 22-18; 12-16** 24-20! (anything else is soft); 16-19! (forced, in order to break a crippling single-corner cramp) 23-16; 14-23 26-19; 8-12! (essential, to grip the White men) ... In this *White Doctor* development, Black's is compensated by White's over-development and the awkward configuration of men on his double-corner side. That said, White still has a strong theoretical advantage.
3. **11-15 23-19; 8-11** 21-17 (daring); 9-13! (in a mirror-image of Example 2, if Black doesn't play this White's gamble pays off and he gains the edge) 17-14! (forced, or White's single-corner gets swamped); 10-17 19-10; 7-14 25-21! (essential, to grip the Black men) ... In this *Black Doctor* development, White is compensated by Black's over-development and the awkward configuration of men on his double-corner side. However, Black still has a strong theoretical advantage.
4. **11-15 22-17; 8-11** 23-19; 3-8 25-22; 11-16 27-23; 7-11 24-20!; 15-24 28-19; 10-14 (this is easily best) 17-10; 6-24 22-18 ... In this *Alma*

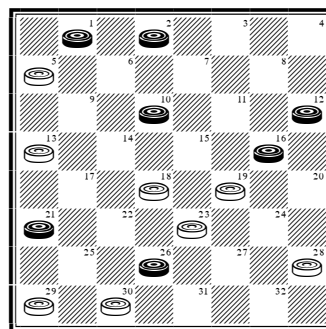
development, White is compensated by the extremely cramped nature of Black's single-corner. The strength is evenly divided.

5. **10-14 22-17; 14-18** 23-14; 9-18 17-13; 5-9 24-20; 11-15! 20-16 (against 26-23; 1-5! equalizes); 12-19 26-23; 19-26 30-5; 15-19 ... not quite as good for Black as in Example 1; here the strength is equally divided.
6. **10-15 23-19; 6-10** 21-17!?!; 9-13!?! (1-6 is the conservative approach) 17-14!; 19-10; 7-14 25-21 (essential, to grip the Black men) ... this White development was highly praised by the late, great Richard Fortman in his masterly *Basic Checkers* series, but has yet to be adopted in practice. As a consequence, its actual status is unclear.
7. **10-14 22-18; 7-10** 25-22; 11-16 29-25; 8-11 18-15; 11-18 22-15; 10-19 24-15; 3-7 26-22; 9-13! 31-26; 16-19! 23-16; 12-19 27-23; 19-24! 28-19; 4-8 ... hard-boiled analysis has shown that, although White is best, Black can draw using this man-down approach—something which is definitely not visible to the naked eye!
8. **10-14 22-18; 7-10** 25-22; 11-16 24-20; 16-19 23-16; 12-19 27-23; 8-12 23-16; 14-23! 26-19; 4-8 ... Black is compensated by White's overdevelopment and the awkward configuration of men on his double-corner side. White has a definite, though not large, advantage.
9. **11-16 21-17; 9-13** 25-21; 5-9 23-18; 1-5 29-25; 8-11 17-14; 10-17 21-14; 6-10 24-20!; 10-17 28-24; 17-21 27-23; 7-10 24-19; 3-7 32-28 ... here, White's compensation for the man takes the form of Black's severely cramped single-corner. The strength is equally divided.
10. **12-16 24-20; 8-12** 28-24; 3-8 23-18; 9-13 18-14; 10-17 21-14; 6-10 22-17!?! (22-18?! is another way); 13-22 25-18; 10-17 29-25; 17-21 25-22 ... here, White's compensation for the man is Black's severely cramped single-corner. The strength is equally divided.
11. **12-16 24-20; 10-15** 22-18; 15-22 25-18; 8-12 28-24; 6-10 24-19; 9-14 18-9; 5-14 26-22; 3-8 21-17!; 14-21 22-18; 1-6! ... White's compensation is Black's hugely cramped single-corner.
12. **12-16 21-17; 9-13** 24-20; 11-15 20-11; 7-16 25-21; 5-9 30-25; 9-14 27-24; 8-11! 24-19;

15-24 28-12 transposes into Example 11 with CR.

13. **Illustrative Game 97: 11-15 22-17; 8-11** 17-13; 4-8 23-19; 15-18 24-20; 11-15 28-24; 8-11 26-23; 9-14 31-26; 5-9! 21-17! (as is often the case, it is best to take the man offered); 14-21 23-5 (Black is compensated by the White men on squares 5 and 13); 15-18 26-23; 18-22 25-18; 10-15 19-10; 6-22 23-18; 7-10 24-19; 3-7 27-23; 11-16 20-11; 7-16 32-28; 22-26? (2-6 draws) (Diagram 499).

Diagram 499



White to Play and Win

Continue from Diagram 499: ... 28-24; 16-20 18-15!; 20-27 15-6; 1-10 (2-9 also loses) 19-15; 10-19 23-16; 12-19 30-16. White wins. *Analysis by J. Drummond* This is a nice example of the advanced rebound shot. Further examples are given under Lesson 157.

### Lesson 151: Sacrificing for a King

Some of the “advice” given on checkers by non-players in books dealing with a range of games is nothing if not amusing: “If you are going to lose a man, make sure you extract a greater toll from your opponent.” A nice trick if you can do it.

In a similar vein, these same quacks place far too much emphasis on the importance of obtaining the first king. Obviously, if you have a secure (not necessarily intact) king-row, have level pieces and a roaming king which is able to harass the opponent's men from behind, you are in heaven. But obtaining such riches in combination inevitably calls for very weak play on the part of your opponent, and is too large a goal, akin to gaining a man for nothing, to form part of a player's regular thought process.

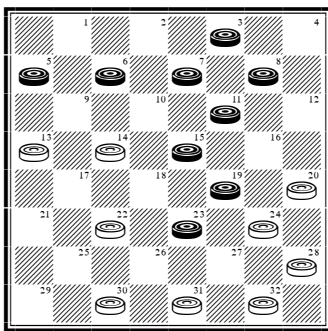
Moving on to reality: Obtaining a free king (one which is not trapped in the single-corner, for ex-

ample) may well justify the long-term sacrifice of a man. Typically, there are two ways in which it pays dividends. First, inexperienced players in particular often feel jittery when a king is breathing down their neck and miss the best continuation. Secondly, some players lose by trying to hold on to the extra piece for too long. As ever, Marion Tinsley summed up the situation beautifully: “It is always wise to decide immediately whether your opponent has blundered or played a brilliancy when he gives you a man. If you feel he has done the latter, then make haste to see how you can return the loan at the most opportune moment.”

### Examples

1. **Illustrative Game 98: 11-16 24-20; 16-19 23-16 12-19; 22-18; 9-14 18-9; 5-14 25-22; 10-15 22-17; 6-10 29-25; 8-11 17-13; 4-8 25-22; 2-6 27-24?** (22-17 is best. Although weak, the text move still draws, but I will leave White to find out how!); 14-18; 22-17 18-23 17-14?; 10-17 21-14; 1-5 26-22 (Diagram 500).

Diagram 500



Black to Play

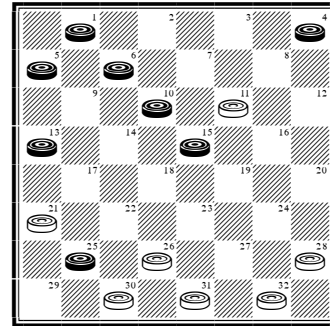
Continue from Diagram 500: 23-26! 30-16; 15-19 24-15; 11-25 32-27 (28-24 also lost: **R. Pask vs. G. Cann 1995**); 25-30 27-23; 30-25 28-24; 25-21 24-19; 21-17 23-18; 17-10 31-26; 6-9 13-6; 10-1 16-12; 5-9 26-22; 1-5 19-15; 9-14 18-9; 5-14. Black wins. **R. Pask vs. H. Devlin 1986**

2. **9-13 23-18; 12-16 18-14; 10-17 21-14; 6-10 24-20; 10-17 25-21; 16-19 21-14; 11-15 29-25; 2-6 25-21; 8-11 14-10!; 7-14 27-23; 14-18 23-7; 18-25 20-16!** (a great “cook”—prepared innovation—by Marion Tinsley); 3-10 16-11 (Diagram 501).

From this position, Chinook lost to Don Lafferty in the 1992 Southern States Tourney when it overplayed its hand by hanging on to the extra man for

too long. Frankly, virtually anyone would get the shakes defending against Lafferty in this position! To his eternal credit, the great Don finished his career with a plus score against Chinook consisting of 8 wins, 7 losses and 109 draws.

Diagram 501



Black to Play

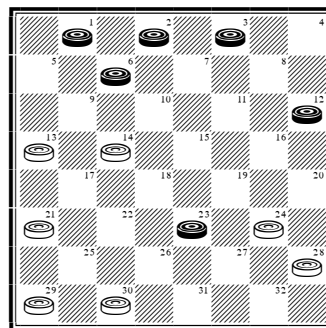
3. **9-14 22-17; 5-9 24-19** (17-13 is best); 11-15 17-13; 15-24 28-19; 1-5 (natural, to prepare for the break, but getting to the center “Firsttest with the mostest” with 8-11 is best) 25-22; 14-17 21-14; 9-25 29-22; 10-14 (7-11 would be the conservative way, transposing back into play arising from 17-13 at the 4<sup>th</sup> move) 22-18; 14-17 18-14!? (preparing to play a man down); 6-10 23-18; 17-21 27-23; 10-17 13-9; 5-14 18-9; 8-11 9-5 and now, with correct play, Black is best. However, a topsyturvy six-hour game played in the 1952 US National Tourney resulted in a hair-raising draw for Black after White missed a win: **M. Loew vs. H. Koff**. One of the great things about checkers is that, while its most able human exponents are able to play at a satisfyingly high standard, perfection is always beyond their reach.
4. **Illustrative Game 99: 11-16 24-20; 16-19 23-16; 12-19 22-18; 8-11 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 11-16 20-11; 7-16 25-22; 10-14 29-25; 6-10 18-15; 9-13 15-6; 1-10 22-18; 2-7 18-9; 5-14 25-22; 10-15** and now White continues with ... 21-17!; 14-21 23-18; 7-11 18-14 and Black has a problem to solve. Continue: 16-20 14-9; 3-8! (part of a carefully conceived plan to return the man and break through the king-row for a clean draw) 9-6; 11-16! 6-2; 8-12! 2-7; 15-18! 22-15; 21-25 30-21; 19-24 28-19; 16-30. Drawn. **T. Wiswell vs. M. Hopper 1951**



5. **10-15 23-18; 7-10** 27-23; 3-7 24-20; 9-13 28-24; 15-19 24-15; 10-19 23-16; 12-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 21-17; 13-22 25-18; 6-10 and now White continues with 18-15!; 11-18 20-16 and Black has to carefully think out a plan to draw. In fact, as the leading computer programs so clearly demonstrate, Black has nothing to fear if he stays calm.
6. **10-15 23-18; 7-10** 26-23; 10-14 24-19; 15-24 28-19; 11-16 27-24; 16-20 31-27; 8-11 22-17; 11-16 17-10; 6-22 25-18; 9-14 18-9; 5-14 29-25 and now Black breaks through with 14-18! 23-14; 16-23 27-18; 20-27 32-23; 12-16 and White has to take stock. Interestingly, this position has led to several White wins in important play, so both sides need to be careful.
7. **11-15 21-17; 9-14** 25-21; 8-11 17-13; 11-16 22-17; 16-20 24-19; 15-24 28-19; 4-8 29-25; 14-18! (a remarkable sacrifice, which is hardly likely to be found across the board; definitely one for the midnight oil) 23-14; 8-11 26-23; 11-15 32-28; 15-24 28-19; 5-9!; 14-5 10-14 17-10; 6-24 and yet another position where the man-up side is perfectly safe provided it a) doesn't panic and b) doesn't overplay its hand.
8. **12-16 22-17; 16-20** 17-13 (From a theoretical standpoint, 17-14 is "best," but the text is one of several fighting moves White has available. By timing his moves correctly, Black can always obtain an advantage, but White secures winning chances if he doesn't.); 11-15 25-22; 8-11 24-19; 15-24 28-19; 11-15 19-16; 4-8 29-25; 8-12 22-17; 12-19 23-16; 15-19 25-22?!; 10-15 27-23; 19-24 23-18; 15-19 (7-11! is best, but this is hard to resist) 16-11!; 7-16 32-28 and now 19-23! 26-12; 24-27 31-24; 20-27 leaves Black with a free king and a powerful king-row. However, given the material imbalance, both sides have winning chances.
9. **11-16 23-19; 16-23** 26-19; 8-11 27-23; 4-8 22-18; 11-16 24-20; 8-11 28-24; 9-13 32-28; 10-14 18-9; 5-14 25-22; 13-17! 22-13; 14-18 23-14; 16-23 24-19 and now 23-27 31-24; 11-16 20-11; 7-23 (Diagram 502) leaves White

with a headache. It should be noted that this ballot is massively in favor of Black and for a long time was banned from competition.

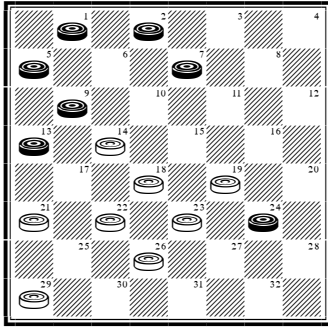
Diagram 502



White to Play

10. **9-14 22-17; 11-15** 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22; 11-15 19-16; 12-19 23-16; 14-17?! (a difficult proposition, with 15-19 best) 21-14; 10-17 27-23; 15-19?! (Going for broke and probably a theoretical loser. Instead, 1-5 draws.) 32-28 and now 19-24 28-19; 20-24 looks threatening, but after 16-11; 7-16 19-12 Black doesn't get sufficient compensation for the sacrificed man.
11. **11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 4-8 24-20; 15-24 28-19; 10-15 19-10; 6-15 22-18; 15-22 26-10; 7-14 30-26 (this draws, but 31-27; 8-11 23-18; 14-23 27-18 is more thematic and easier); 8-11 26-22; 11-15 22-17 and now 14-18! 23-14; 15-18 is a deeply unattractive proposition for White, although the draw is still there.
12. **12-16 24-20; 10-15** 22-17; 8-12 27-24; 9-13 25-22; 5-9 32-27; 6-10 30-25; 16-19 23-16; 12-19 27-23; 1-6! 23-16; 9-14 16-12; 4-8 26-23; 15-18 22-15; 11-27 24-19; 13-22 25-9; 6-13 31-24 and now 13-17 21-14 10-17 leads to a man-down draw which almost plays itself.
13. **Illustrative Game 100: 11-15 22-17; 15-19** 24-15; 10-19 23-16; 12-19 26-22; 8-12 22-18; 4-8 30-26; 12-16 17-14; 8-12 27-23; 16-20 23-16; 12-19 25-22; 9-13 31-27; 6-9 27-23; 3-8 23-16; 8-12 32-27; 12-19 27-23; 19-24! 28-19; 20-24 (Diagram 503).

Diagram 503



White to Play

Continue from Diagram 503: ... 19-15; 24-27 21-17; 27-31 29-25; 31-27 25-21; 27-24 15-10; 7-11 10-6; 1-10 14-7; 11-16 7-3; 24-27 3-8; 16-20 8-11; 20-24 11-15; 24-28 23-19; 27-23 19-16; 23-30 16-11; 28-32 15-19; 32-27 11-8; 2-7 19-23; 27-31 23-26 (8-3? loses to 30-25!); 30-14 17-3. Drawn. *M. Tinsley vs. D. Oldbury 1958* Under enormous pressure, White kept calm and secured a brilliant draw.

Of course, if it takes mature judgment to sacrifice a man in order to obtain a free king, going two men down is entering the outer limits. The following game had a profound impact on the loser.

14. **Illustrative Game 101: 11-15 21-17; 8-11 17-13; 11-16** (9-14 first is more accurate) 25-21; 9-14 24-20; 16-19?! (3-8 is best, but the text move was held to be a powerful attack by Arthur Reisman) 23-16; 12-19 27-23; 19-24 28-19; 15-24 32-28; 7-11 (the motivation behind 16-19) 28-19; 11-15 19-16; 15-19 16-11; 19-24 23-19; 14-18? (going 2 men down, but still thought to be strong for Black!) 22-15; 24-28 21-17! (a fine move by Tom Wiswell which wins without a struggle); 28-32 29-25; 32-28 25-21; 28-24 26-23; 24-28 23-18; 28-24 18-14; 24-28 14-7; 3-10 19-16; 10-19 11-7; 2-11 16-7. White wins. *M. Tinsley vs. M. Chamblee 1947*

15. **11-16 22-18; 8-11 25-22; 16-20 22-17; 9-14 18-9; 5-14 29-25; 11-15 25-22; 7-11 17-13; 4-8 24-19; 15-24 28-19; 11-16** (the natural 11-15 is far easier) 22-18; 8-11 18-9; 11-15 9-5!; 15-24 23-18; 16-19? 32-28; 10-15! (a very good try) 18-11; 19-23 27-18; 24-27 31-24 20-27 ... discussing this 1973 game, Marion Tinsley writes, "Milton (Loew) expressed *complete* satisfaction with his position at this

stage, but ever since I went two pieces down and lost vs. Chamblee in our 1947 match, I have distrusted such odds." An eventual White win.

Of course, there are always exceptions, as the final two examples show.

16. **12-16 22-17; 16-20 24-19; 9-14 25-22; 11-15 17-13; 15-24 28-19; 8-11 22-18; 4-8 18-9; 5-14 29-25 11-15 19-16; 15-18 16-12; 10-15!?** 26-22 (21-17 would simplify matters and obtain a quick draw) and now the inspired 20-24! 27-20; 18-27 32-23; 14-18! 23-14; 15-19 led to an amazing, unforced Black win with 2 men short: *R. Leschensky vs. D. Oldbury 1989*.
17. **12-16 22-17; 16-20** (a fascinating ballot with a vast amount of scope, provided White doesn't simplify with 17-14) 17-13; 11-15 25-22; 8-11 24-19; 15-24 28-19; 11-15 19-16; 4-8 29-25; 8-12 22-17; 12-19 23-16; 15-19 25-22?!; 9-14 (varying from Example 8) 27-23?; 19-24 23-19; 5-9 30-25; 14-18! 22-15; 9-14 32-27; 24-28! 27-23; 14-18! (Here we go!) 23-14; 28-32 26-23; 32-27 31-24; 20-27 25-22; 27-31 23-18; 31-27 and even with 2 men to the good, White's position is hopeless.

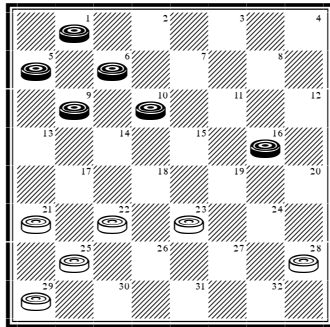
### Lesson 152: The Run-Off

The term "run-off" describes the process by which an outpost man is squeezed two or three times in succession. Often used by the beginner as an attempt to simplify a position, and just as often back-firing, the value of the theme depends largely upon the strength of the outpost itself.

### Examples

1. **11-16 24-20; 16-19 23-16; 12-19** (the man is well established on 19) 27-23?! (although it draws, this run-off is not to be recommended as it weakens White's double-corner while developing Black's single-corner, and serves only to magnify the modest advantage conferred on Black by the ballot); 8-12 23-16; 12-19 31-27; 4-8 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-23; 8-12 23-16; 12-19 20-16; 7-11 16-7; 2-11 26-23; 19-26 30-23; 11-16 (Diagram 504)... an unpleasant endgame for White, particularly against relentless exponents such as Alex Moiseyev, Ron King and Michelle Borghetti.

Diagram 504



White to Play

2. **11-15 21-17; 15-19** 24-15; 10-19 23-16; 12-19 27-24 (With 22-17 played at the 2<sup>nd</sup> move, this move would magnify Black's slight advantage. However, here it is the trunk line of a ballot which favors White.); 7-10 24-15; 10-19 32-27 (drawing out the man on 3); 3-7 27-24 (But this combined with the later 31-27 makes matters easy for Black. However, unlike Example 1 where Black wound up with the advantage, here the strength of the ballot is sufficient for White to force a clear draw.); 7-10 24-15; 10-19 31-27 (continuing the process); 9-14 17-10; 6-15 27-23; 8-12 23-16; 12-19 26-23; 19-26 30-23 ... to a draw.
3. **11-16 22-18; 16-19** 24-15; 10-19 23-16; 12-19 (in many ways a sister ballot to that in Example 2, the presence of the White man on 18 largely spoils Black's dyke aspirations) 27-24; 9-14 18-9; 5-14 24-15; 7-10 32-27 (this is soft, whereas 25-22; 10-19 22-17 retains White's advantage); 10-19 27-24; 3-7 24-15; 7-10 31-27; 10-19 27-24; 2-7 24-15; 7-10 25-22; 10-19 26-23; 19-26 30-23 ... to an easy draw.
4. **11-15 24-20; 15-18** (dead even) 22-15; 10-19 23-16; 12-19 27-23 (White has better options in 25-22; 27-24 and 21-17, but this is okay for a draw); 8-12 23-16; 12-19 32-27; 4-8 27-23; 8-12 23-16; 12-19 31-27; 3-8 27-23; 8-12 23-16; 12-19 20-16; 7-11 16-7; 2-11 26-23; 19-26 30-23; 11-16 ... Black retains a slight edge, but with a man less per side this is not as marked as in Example 1.
5. **11-16 22-18; 16-20** 18-14; 9-18 23-14; 10-17 21-14; 8-11 (the man on 14 is well supported and squeezing with 6-9 or 6-10 would simply increase the white advantage) 26-23 (but this rarely seen move—both 25-22 and 24-19 are more logical and stronger—renders the run-off the best policy); 6-10 25-21; 10-17 21-14; 1-6 29-25; 6-10 25-21; 10-17 21-14; 2-6 30-25; 6-10 25-21; 10-17 21-14; 7-10 (characteristic) 14-7; 3-10 23-18; 12-16 ... and despite White's impressive-looking double-corner, this is an easy draw for Black.
6. **12-16 21-17; 9-13** (Black has a tiny edge) 25-21; 16-19 23-16; 11-20 17-14 (taking a key square, but inviting the run-off); 10-17 21-14; 6-10 29-25; 10-17 25-21; 1-6 21-14; 6-10 30-25; 10-17 25-21; 2-6 21-14; 6-10 22-17; 13-22 26-17; 8-11 24-19 ... to a draw.
7. **12-16 22-17; 16-19** 24-15; 11-18 23-14; 9-18 (here the outpost man is of average strength) 26-23; 6-9 23-14; 9-18 30-26; 1-6 26-23; 6-9 23-14; 9-18 31-26; 8-11 (better than 2-6) 26-23; 2-6 23-14; 6-9 28-24; 9-18 17-14; 10-17 21-14 ... to a draw.
8. **12-16 22-17; 16-20** 17-14 (theoretically best, but hardly advisable if a win is needed); 9-18 23-14; 10-17 21-14; 6-9 (With the man standing firm on square 11, the run-off is fine. This is in contrast to Example 5.) 26-23; 9-18 23-14; 1-6 30-26; 6-9 26-23; 9-18 23-14; 2-6 24-19; 6-9 31-26; 9-18 19-15; 8-12 15-8; 4-11 27-24; 20-27 32-14 ... to a draw.
9. **11-15 22-17; 8-11** 17-14 (from the standpoint of creating a dyke, this is ineffective for a similar reason to Example 3, but with CR); 9-18 23-14; 10-17 21-14; 12-16 26-23; 16-19 23-16; 11-20 24-19; 15-24 28-19; 6-9 30-26; 9-18 26-23; 1-6 23-14; 6-9 31-26; 9-18 27-24; 20-27 32-14; 2-6 ... to a draw.
10. **11-15 22-17; 15-18** 23-14; 9-18 (here, the outpost on 18 is of average strength and the run-off results in a tame draw) 26-23; 6-9 23-14; 9-18 30-26; 1-6 26-23; 6-9 23-14; 9-18 31-26; 8-11 (2-6 is inferior) 26-23; 2-6 23-14; 6-9 24-19; 9-18 17-14; 10-17 21-14 ... to a draw.

11. **10-15 22-17; 15-19** 24-15; 11-18 23-14; 9-18 (here the outpost man on 18 is very weak) 26-23! (Both this and the subtler 17-13 are very strong for White. Note that exchanging with 25-22 would solve all of Black's problems at a stroke!); 6-9 23-14; 9-18 30-26!; 5-9 (1-6? and 2-6? both lose) 26-23!; 9-14 17-10; 7-14 25-22; 18-25 29-22 ... White is strong.
12. **10-14 22-17; 14-18** 23-14; 9-18 (the outpost on 18 is again weak, but not as bad as in Example 11) 26-23! (again, 17-13 is a subtler attack); 6-9 23-14; 9-18 30-26!; 5-9 (2-6 is a tough draw) 26-23!; 9-14 17-10; 7-14 24-19 ... White is best.
13. **9-13 23-18; 6-9** 18-15! (creating a powerful outpost); 10-19 24-15; 11-18 22-15; 7-11 (proponents of this approach, such as myself, say that it limits White's attacking scope; those not in favor say that it crystallizes Black's weakness) 26-22; 11-18 22-15; 3-7 (consistent) 28-24; 1-6 25-22; 8-11 15-8; 4-11 ... White is still best because of the ballot, but Black has established a sturdy defensive structure ready to meet anything.
14. **10-14 23-19; 7-10** 19-15! (creating a powerful outpost); 11-18 22-15; 10-19 24-15; 3-7 (as in Example 13, arguably the best of a bad deal) 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 ... White is of course still best.

## Chapter 18: Classic Late Midgame Positions

### Introduction

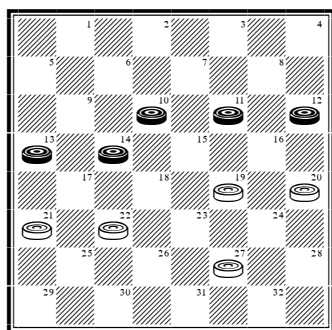
The classic late midgame positions featured here and in Chapters 25 and 32 have been chosen for two reasons. First, because they arise with the greatest frequency in top-level play; secondly, because they contain tricky points which require careful attention.

The student's goal should be three-fold: to memorize the positions; to learn the correct continuations; to angle for them (or avoid them!) at an early stage, be they as given or with the colors reversed. The final point requires expansion. In a late midgame position when it is your move, the simplest way to see if any of these positions is attainable (assuming no exchanges are required), is to count up the number of moves needed to get each set of forces onto the desired squares. If the numbers match, you may infer that it is possible. Whether it is probable or desirable is a matter for precise analysis.

### Lesson 153: Fifth Position (5 vs. 5)

This also featured under Lesson 20 but is covered here in greater depth.

Diagram 505



White to Play and Draw

Continue from Diagram 505: ... 20-16! (both 27-23? and 27-24? are hopeless after 11-15); 11-20 27-23 (preparing to squeeze); 20-24 (A,B) 22-18; 24-27 18-9; 10-14 (C) 9-6 (9-5 also draws); 27-31 6-2; 31-27 2-6; 27-18 6-9; 13-17 19-15!; 18-11 9-18; 17-22

18-25; 11-15 25-22! Drawn. Note that at the last move, the innocent-looking 21-17? loses to 15-18!

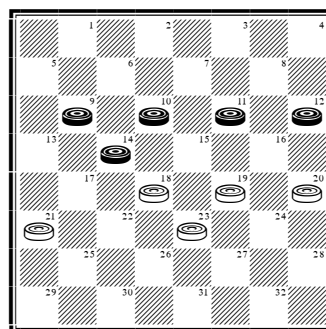
A: 13-17 (Frequently leads to wins on both sides!) 22-13; 20-24 13-9; 24-27 9-6 (9-5 also draws); 27-31 6-2; 31-26 2-7 (2-6 forces a draw, but White is looking for more!); 26-22! (a very deceptive position; the natural 26-31? loses eventually to 7-11 and the unattractive 12-16 exchange is also a loss, but both 14-18 and 10-15 draw) 7-2!; 22-26! (Repeating the earlier position and forcing a draw. Instead, 22-18? which seeks to win after 2-6?; 18-27 6-15; 27-24 forms Diagram 193 and loses by force.) Drawn.

B: Black also has 12-16 19-12; 10-15 12-8; 20-24 after which both the 21-17 pitch and 23-19 draw, but both 8-3? and 8-4? lose.

C: 27-31 23-18; 10-14 18-15; 31-27 15-11; 27-23 19-15; 23-19 15-10 and White escapes as the Black man on 13 provides unwilling support! Drawn.

### Lesson 154: Lucas' Position (5 vs. 5)

Diagram 506



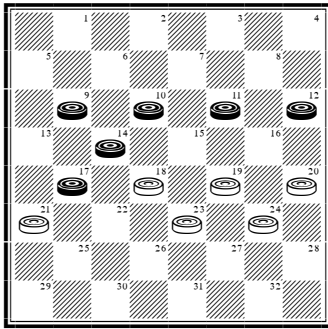
White to Play and Win

Continue from Diagram 506: ... 20-16!; 11-20 18-15; 20-24 15-6; 24-27 6-2 (6-1 also wins); 27-31 2-6; 31-27 (9-13 6-9; 31-27; 9-18 27-24; 19-15 is equally futile) 6-13; 27-18 13-9. White wins.

What is so dangerous about this position is that, in looking ahead, the losing side may actually think it is winning. As Derek Oldbury so aptly expressed it, "This is definitely one to see coming!"

**Lesson 155: Cowan's Coup (6 vs. 6)**

Diagram 507

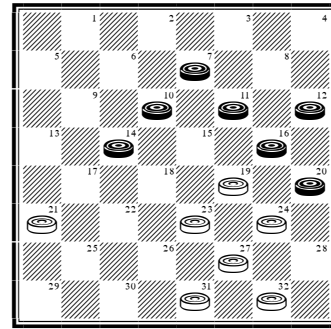


White to Play and Draw

Continue from Diagram 507: ... 19-16! (Anyone capable of visualizing this position in advance and, without prior knowledge, spying the escape, may safely be said to have super-human aptitude for the game! For myself, I don't believe any such player has ever existed.); 12-28 (or 12-26 24-19; 14-23 21-7; 26-31 7-3; 31-27 3-8 and a similar draw) 23-19; 14-23 21-7; 28-32 7-3; 32-27 3-8. Drawn.

**Lesson 156: Strickland's Draw (7 vs. 7)**

Diagram 508



White to Play and Draw

Although, for consistency, White has been asked to achieve the desired terms, I must confess that I have yet to see a sensible game leading to this position other than with CR.

Continue from Diagram 508: ... 23-18!; 14-23 27-18; 16-23 24-19; 20-24 (A) 21-17!; 24-28 17-13!; 11-16 31-27; 7-11 (C) 19-15!; 10-19 27-24. Drawn.

A: 11-16 31-27; 7-11 21-17; 23-26 (B) 18-14; 16-23 14-7!; 11-16 27-18; 16-19. Drawn.

B: 10-15 19-10; 16-19 18-14; 23-26 27-23; 12-16 23-18; 26-30 14-9; 30-26 18-14. Drawn.

C: 23-26 18-15; 16-23 15-6; 7-11 27-18. Drawn.

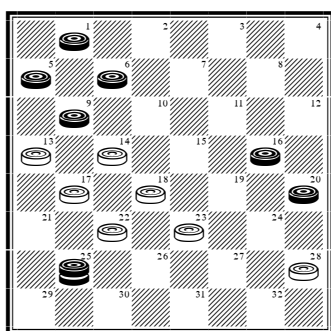
## Chapter 19: Advanced Tactics

### Lesson 157: Advanced Rebound Shot

This double-action device was also covered in Lesson 11, but is here addressed in its more advanced form. It arises so frequently in practical play that complete mastery is a must. Indeed, because there are so many examples in this section, when diagramming a shot I have taken the liberty of simply referencing the CC:R (*Complete Checkers: Repertoire*) game number.

1. Ex 11-15 23-19; 8-11: CC:R #1656.

Diagram 509

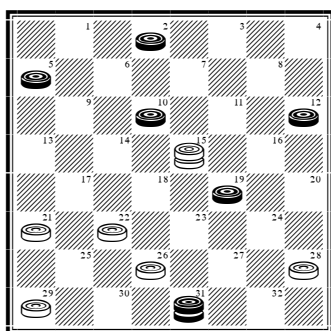


White to Play and Draw

Continue from Diagram 509: ... 28-24!; 20-27 14-10; 6-15 13-6; 1-10 18-11; 25-18 23-7. Drawn. *Analysis by J. McIndoe*

2. Ex 9-13 22-18; 6-9: CC:R #43.

Diagram 510



Black to Play and Draw

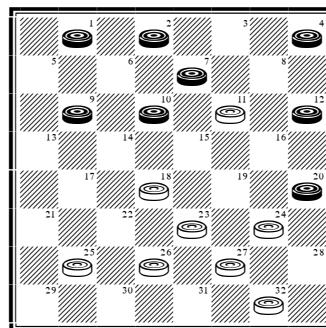
Continue from Diagram 510: 19-23! 26-19; 31-26 15-6; 26-17 21-14 2-18. Drawn. *Analysis by M. Tinsley*

3. 9-13 22-18; 10-14 18-9; 5-14 26-22; 6-9 24-19; 7-10 30-26; 11-16 22-18; 2-6 18-15; 14-18 23-7; 16-30 7-2; 8-11 15-8; 4-11 27-23; 1-5 25-22; 30-25: White to Play and Draw.

Continue: ... 2-7!; 25-27 7-16; 12-19 32-16 ... to a draw.

- 4.

Diagram 511 by T. Wiswell

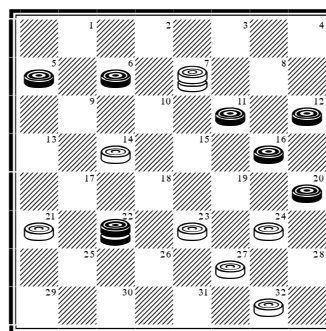


White to Play and Draw

Continue from Diagram 511: ... 25-21; 7-16 18-14; 9-18 23-7; 2-11 26-23; 1-6 (against 1-5 White draws easily with 24-19) 21-17; 6-10 17-13; 4-8 13-9; 10-14 9-6; 14-17 6-2; 17-22 2-7; 22-26 23-19! (the stroke made famous by C. Roger); 16-23 27-18; 20-27 7-16; 12-19 32-16. Drawn.

- 5.

Diagram 512 by J. Wyllie

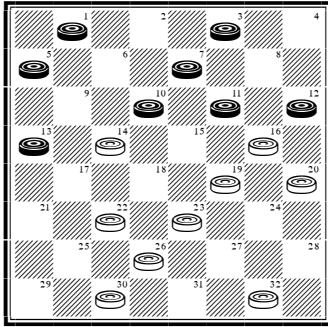


White to Play and Win

Continue from Diagram 512: ... 21-17!; 22-13 14-9; 5-14 23-19; 16-23 27-2; 20-27 7-16; 12-19 32-16. White wins.

6. Ex 10-14 22-18; 12-16: CC:R #927.

Diagram 513

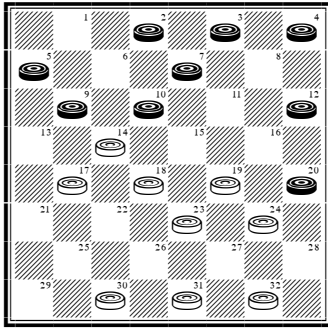


White to Play and Draw

Continue from Diagram 513: ... 22-18!; 10-17 26-22 (or 19-15 first); 17-26 19-15; 12-19 15-8; 3-12 23-16; 12-19 30-16. Drawn. *F. Dunne vs. W. Strickland 1874*

7.

Diagram 514 by P. Lee

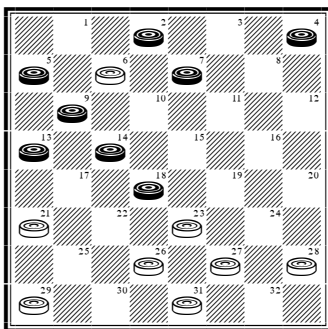


White to Play and Draw

Continue from Diagram 514: ... 31-26!; 20-27 18-15; 9-18 15-6; 2-9 23-14; 9-18 32-14; 7-10 14-7; 3-10. Drawn.

8. Ex 9-13 24-19; 10-14: CC:R #381.

Diagram 515

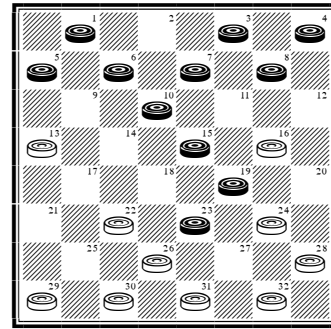


Black to Play and Draw

Continue from Diagram 515: 14-17! 21-14; 18-22 26-17; 9-18 23-14; 2-18 17-14; 18-22. Drawn. *Analysis by W. Hellman*

9. Ex 10-15 24-20; 15-19: CC:R #1449.

Diagram 516

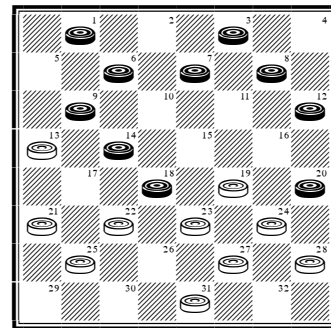


Black to Play and Draw

Continue from Diagram 516: 23-27! (not forced) 32-23; 7-11 16-7; 8-11 23-16; 11-27 31-24; 15-18 22-15; 10-19 24-15; 3-19. Drawn. *D. Oldbury vs. Borchek 1981*

10. Ex 10-15 21-17; 15-18: CC:R #1195.

Diagram 517

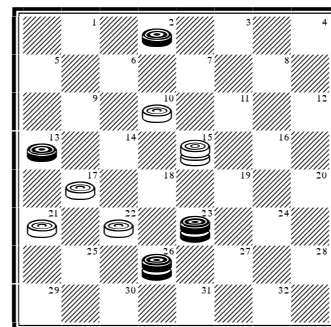


Black to Play and Draw

Continue from Diagram 517: 7-10! (or 12-16 first) 22-15; 12-16 19-12; 10-26 31-22; 6-10 13-6; 14-18 22-15; 10-19 24-15; 1-19 21-17; 8-11 17-14; 11-16. Drawn. *A. Long vs. Chinook 1992*

11.

Diagram 518 by W. Strickland



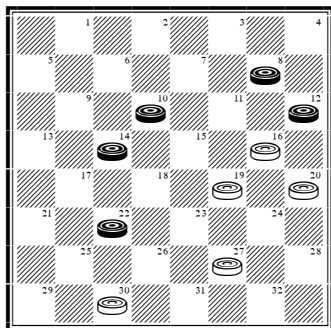
White to Play and Win



Continue from Diagram 518: ... 10-6!; 2-9 15-18; 23-14 17-10 26-17; 21-5. White wins.

12.

Diagram 519 by D. Oldbury

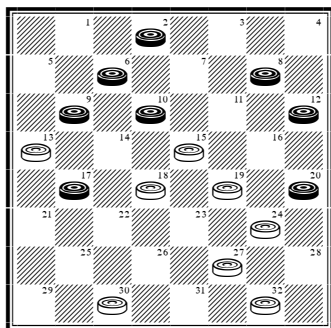


White to Play and Draw

Continue from Diagram 519: ... 27-23; 22-26 19-15!; 10-19 16-11; 8-15 23-16; 12-19 30-16. Drawn. Derek used this to swindle a draw from Walter Hellman in their 1965 world championship match.

13.

Diagram 520 by C. Freeman

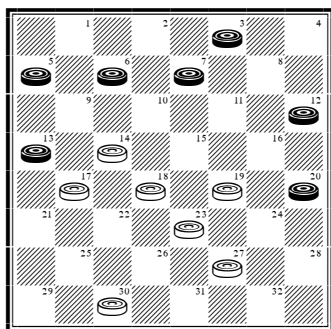


White to Play and Win

Continue from Diagram 520: ... 27-23!; 20-27 18-14; 9-18 23-7; 2-18 32-14; 8-11 30-26; 17-21 26-22; 11-16 19-15; 21-25 22-18; 25-30 14-9. White wins.

14.

Diagram 521 by W. Ryan & T. Wiswell



White to Play and Draw

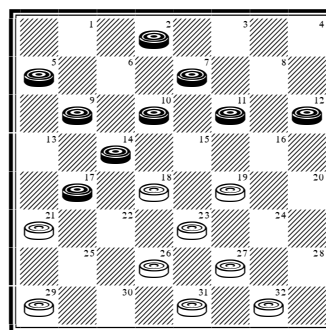
Continue from Diagram 521: ... 19-15!; 13-22 14-10; 7-14 18-2; 22-26 2-7!; 3-19 23-16; 12-19 30-16. Drawn.

15. **9-14 22-18; 5-9** 24-19; 11-16 26-22; 7-11 (8-11 was shown under Lesson 94, Example 12) 22-17; 16-20 30-26? (This is a howler. Instead, 17-13 is very forceful and gives White the best of it.): Black to Play and Win.

Continue: 20-24! 27-20; 11-16 20-11; 8-22 25-18; 9-13 18-9; 13-22 26-17; 6-22 ... to a Black win.

16. Ex **9-13 24-19; 10-14**: CC:R #394.

Diagram 522

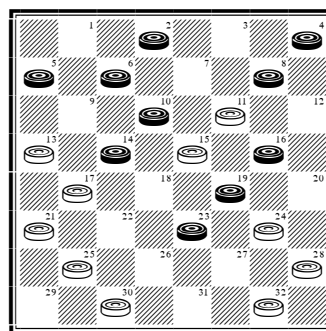


White to Play, Black Draws

Continue from Diagram 522: ... 18-15; 11-18 26-22; 17-26 31-6; 14-17! 21-14; 9-18 23-14; 2-18 29-25; 7-10 27-23; 18-27 32-23; 5-9 25-22. **Drawn. G. W. Miller vs. G. Lopez (Postal) 1995**

17. Ex **10-14 22-18; 7-10**: CC:R #892.

Diagram 523

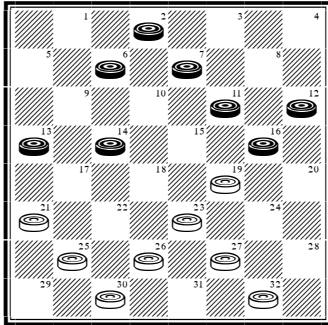


Black to Play and Draw

Continue from Diagram 523: 23-27! 32-23; 19-26 30-23; 10-26 17-1; 8-15 1-6; 2-9 13-6. Drawn. **Analysis by J. Wyllie**

18. Ex **10-15 22-18; 15-22**: CC:R #1317.

Diagram 524

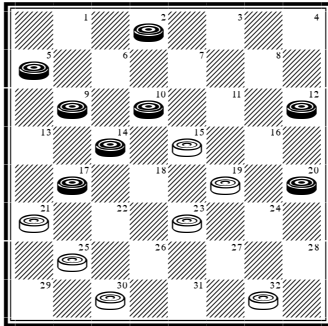


White to Play and Draw

Continue from Diagram 524: ... 27-24! (The natural 25-22? loses. Can you see why?); 16-20 23-18!! (Finding this when told a draw exists is hard enough; to find it across the board would be incredible. For KingsRow and the like it is shelling peas.); 14-23; 19-15; 11-18 26-19; 20-27 32-14. Drawn. *Analysis by G. Vidlak*

19. Ex 10-14 22-18; 11-15: CC:R #909.

Diagram 525



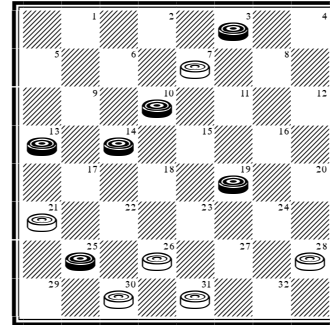
Black to Play and Draw

Continue from Diagram 525: 12-16! (Newell Banks has pointed out that the prosaic 14-18 also draws) 15-6; 14-18 21-14 (or 19-12; 18-27 21-14 same); 18-27 19-12; 9-18 32-14; 2-18 25-22; 18-25 30-21. Drawn. *E. Hunt vs. A. Long 1936*

20. Ex 9-13 23-18; 12-16: CC:R #280.

Continue from Diagram 526: 14-17! 21-14; 10-17 30-14; 3-17 26-22; 17-26 31-22. Drawn. *P. McCarthy vs. P. Davis 1989*

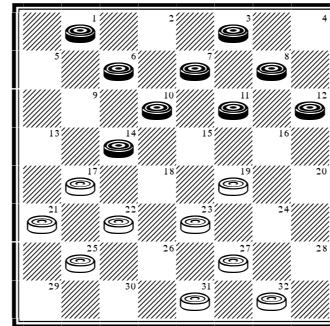
Diagram 526



Black to Play and Draw

21. Ex 9-14 22-17; 6-9: CC:R #519.

Diagram 527

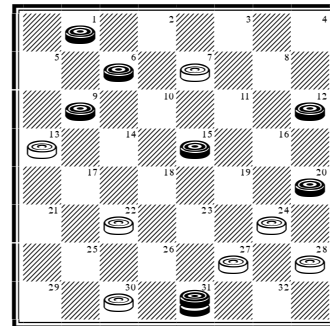


Black to Play and Draw

Continue from Diagram 527: 6-9! (the only way out as a brief examination will reveal) 17-13; 11-15 13-6; 15-24 27-20; 14-18 22-15; 10-26 31-22; 1-10 22-18; 8-11 25-22; 10-15 18-14; 7-10 14-7; 3-10. Drawn. *Analysis by D. Lafferty*

22. Ex 11-16 24-19; 7-11: CC:R #1977.

Diagram 528

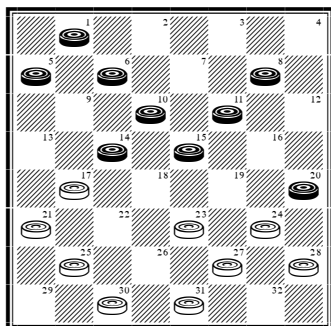


Black to Play and Draw

Continue from Diagram 528: 6-10! (Black could delay this with 12-16 7-2; and then 6-10!) 13-6; 15-18 22-15; 10-19 24-15; 1-19 27-23; 19-26 30-23; 31-26 23-18. Drawn. *M. Chamblee vs. W. Hellman 1951*

23. Ex 11-16 24-19; 7-11: CC:R #1980.

Diagram 529

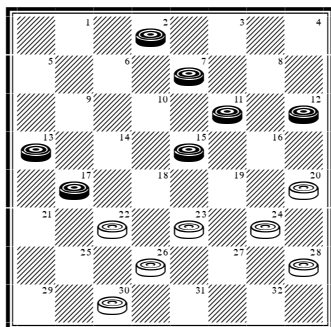


Black to Play and Draw

Continue from Diagram 529: 6-9! (very similar in nature to Example 21, and again the only way) 17-13; 11-16 13-6; 15-19 24-15; 10-26 30-23; 1-10 25-22; 5-9 27-24; 20-27 31-24; 16-20 24-19; 20-24 22-18; 24-27 18-15; 27-31 15-6; 31-27 6-1; 27-18 1-6; 18-23 6-13; 23-16. Drawn. *M. Loew vs. W. Hellman 1952*

24. Ex 9-14 24-20; 11-16: CC:R #765.

Diagram 530

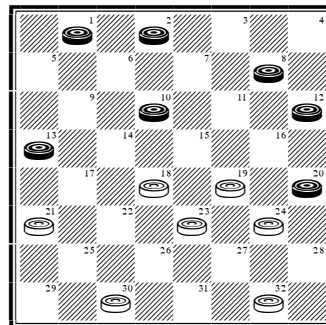


White to Play and Win

Continue from Diagram 530: ... 23-19!; 7-10 26-23; 17-26 19-16; 12-19 23-7; 2-11 30-23 13-17 23-19. White wins. *N. Proffitt vs. R. Pask 1988*

25. **Illustrative Game 102: 11-15 23-19; 9-13 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 26-22; 11-16 24-20; 14-17 21-14; 6-10 20-11; 10-26 31-22; 7-16 29-25; 3-7 25-21; 4-8 22-18; 7-10 28-24; 16-20 (Diagram 531).**

Diagram 531

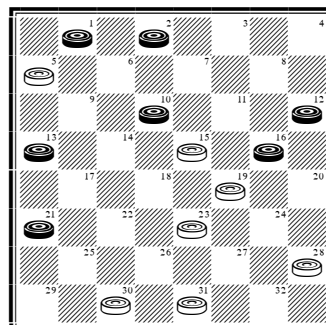


White to Play and Draw

Continue from Diagram 531: ... 30-26!; 20-27 19-15; 10-19 23-16; 12-19 32-16; 8-11 16-7; 2-11 26-23; 1-5 18-14! Drawn. *Nexus vs. R. Pask 1999*. At the last move of this completely thematic game, 23-19? would have lost by First Position.

26. Ex 9-14 22-18; 5-9: CC:R #574.

Diagram 532



Black to Play and Win

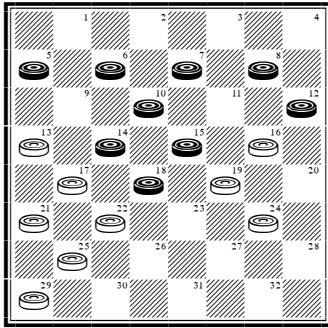
Continue from Diagram 532: ... 21-25! 30-21 (or 15-6) 13-17 15-6 (or 21-7); 2-9 21-14; 9-27 31-24; 16-23. Black wins. *Analysis by K. Grover*

**Lesson 158: Compound Shot**

Difficult to define precisely, this device can basically be viewed as a shot within a shot. Millard Hopper famously pulled off Example 6 against the legendary Samuel Gonotsky in 1920. To be fair to Gonotsky he was still very much in the developmental stage at this point, much as Chinook was when I narrowly defeated it in a series of offhand games played in 1989. To be fair to Hopper, more renowned as a champion of checkers than at checkers, he came very close to unseating Tom Wiswell in their 1953 freestyle world championship match—an extremely worthy feat.

1. Ex 11-15 23-18; 8-11: CC:R #1562.

Diagram 533

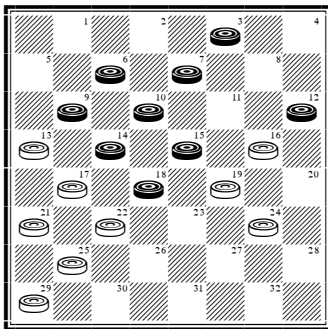


White to Play and Win

Continue from Diagram 533: ... 13-9!; 6-13 24-20; 15-24 22-6; 13-22 25-9; 12-19 6-2; 5-14 2-4. White wins. *Analysis by R. Martins*

2. Ex 11-15 23-18; 8-11: CC:R #1561.

Diagram 534

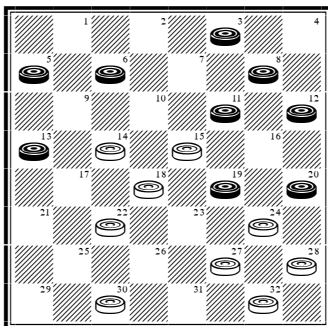


White to Play and Draw

Continue from Diagram 534: ... 16-11! (24-20 also draws, but this is prettier); 7-23 24-19; 15-24 22-15; 10-19 17-1; 9-14 25-22. *Analysis by D. Oldbury*

3.

Diagram 535 by M. Tinsley

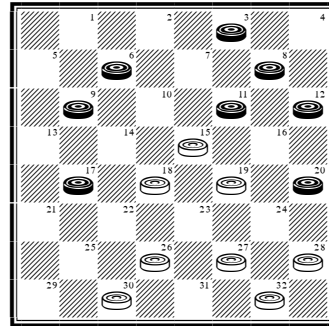


White to Play and Win

Continue from Diagram 535: ... 15-10! (in fairness to Dr. Tinsley, it should be pointed out that this is not intended as a problem setting and that the shot is not forced); 6-15 14-9; 5-23 27-18; 20-27 32-7; 3-10 18-4. White wins. Tinsley defeated Derek Oldbury with this in their world championship match of 1958.

4. Ex 9-13 22-18; 12-16: CC:R #195.

Diagram 536

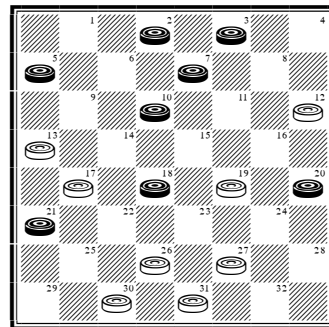


White to Play and Draw

Continue from Diagram 536: ... 18-14! (19-16 also draws, but I have never seen it played in this position); 9-18 19-16; 12-19 15-10; 6-15 27-24; 20-27 32-7; 3-10 26-22; 17-26 30-7; 15-19. Drawn. *M. Tinsley vs. D. Lafferty 1994*

5. Ex 11-16 21-17; 16-20: CC:R #1809.

Diagram 537

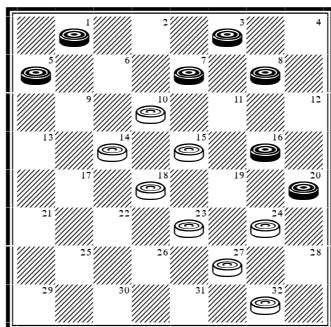


White to Play and Win

Continue from Diagram 537: ... 13-9! (the order of moves may vary); 5-14 12-8; 3-12 19-16; 12-19 26-23 (27-23 also wins); 19-26 31-6; 2-9 17-3. White wins. *Analysis by D. Oldbury*

6. Ex 11-15 22-18; 15-22: CC:R #1528.

Diagram 538

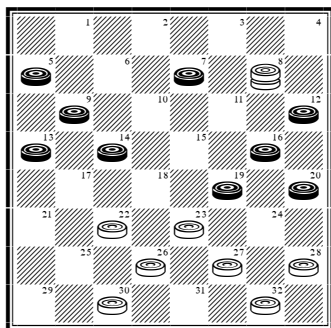


Black to Play and Win

Continue from Diagram 538: 16-19! 23-16; 5-9 14-5; 7-23 27-18; 20-27 32-23; 8-11 16-7; 3-26. Black wins. *Analysis by E. Jacques*

7. Ex 11-15 22-18; 15-22: CC:R #1532.

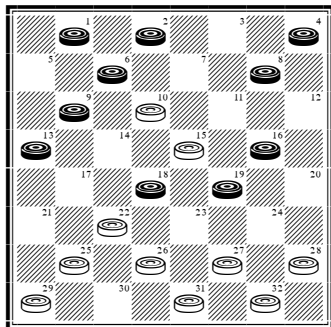
Diagram 539



Black to Play and Win

Continue from Diagram 539: 19-24! 28-19; 7-11 8-15; 14-18 23-14; 9-25 30-21; 16-30. Black wins. *Analysis by J. Cox*

8. Diagram 540 by M. Tinsley



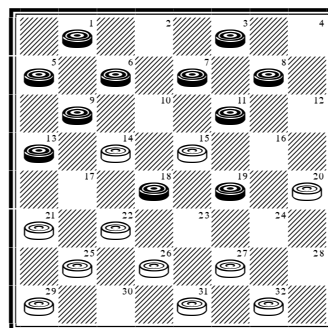
White to Play and Win

Continue from Diagram 540: ... 28-24! (Remarkable!); 19-28 26-23; 9-14 (Black has no choice)

23-19; 16-23 10-7; 2-11 25-21; 18-25 27-2; 11-18 29-15. White wins.

9.

Diagram 541 by N. Bailey

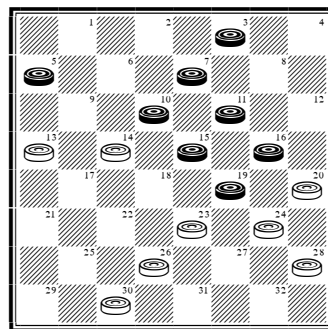


White to Play and Win

Continue from Diagram 541: ... 14-10! (or 15-10! first); 7-14 15-10; 6-15 27-23; 18-27 32-7; 3-10 22-17; 13-22 25-4. White wins.

10. Ex 11-16 24-20; 16-19: CC:R #2015.

Diagram 542



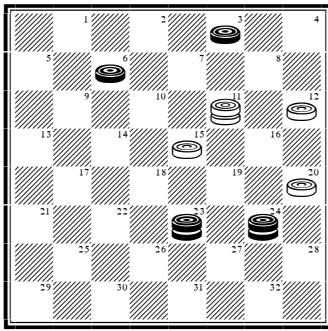
White to Play and Draw

Continue from Diagram 542: ... 23-18!; 10-17 30-25; 15-31 24-8; 3-12 20-2. Drawn. *Analysis by WCCP*

### Lesson 159: Whirligig Shot

This shot, sometimes referred to as the swing-around shot or the roundhouse shot, is the stuff that dreams are made of and is much beloved of film and television directors. For myself, I confess that in over 1000 serious match, tournament and practice games I have only once consummated a four-jump. As Willie Ryan would say, I must be a ham. The first 5 examples merely serve as a warm up.

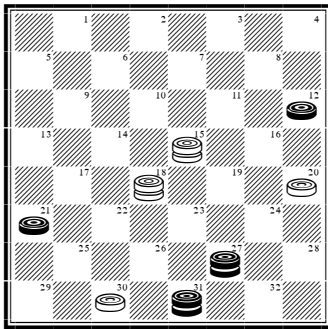
1. Diagram 543 by Anon.



White to Play and Win

Continue from Diagram 543: ... 12-8!; 3-12 20-16; 12-19 15-10; 6-15 11-20. White wins.

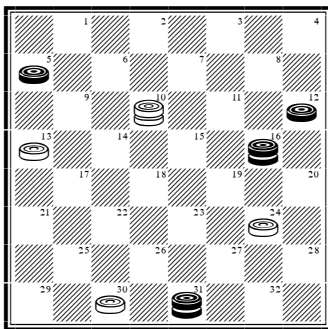
2. Diagram 544 by Anon.



White to Play and Win

Continue from Diagram 544: ... 30-26!; 31-22 18-25; 21-30 20-16; 12-19 15-31. White wins.

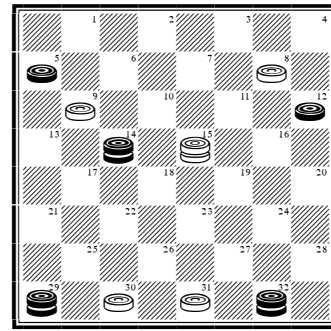
3. Diagram 545 by Anon.



White to Play and Win

Continue from Diagram 545: ... 30-26!; 31-22 24-19; 16-23 13-9; 5-14 10-19. White wins.

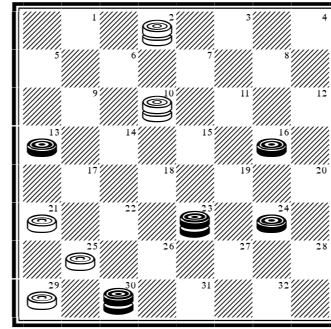
4. Diagram 546 by Anon.



White to Play and Win

Continue from Diagram 546: ... 30-25! (the order of moves can be varied); 29-22 31-27; 32-23 15-10; 14-7 8-3; 5-14 3-19. White wins.

5. Diagram 547 by D. Oldbury

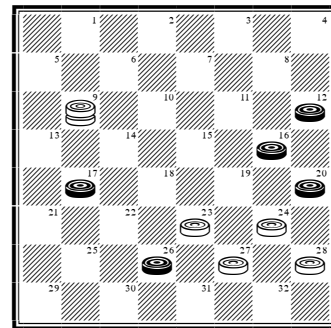


White to Play and Win

Continue from Diagram 547: ... 21-17!; 13-22 (30-7 also loses) 25-18; 23-7; 2-27. White wins. Derek almost caught Marion Tinsley with this in game 20 of their 1958 world championship match.

6. Ex 11-16 24-19; 8-11: CC:R #1984.

Diagram 548

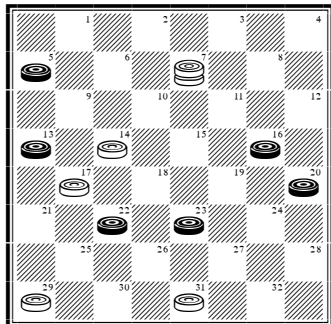


White to Play and Draw

Continue from Diagram 548: ... 23-19!; 16-32 9-13; 20-27 13-24; 12-16. Drawn. *M. Lieber vs. S. Gonotsky 1928*

7. Ex 10-14 22-17; 7-10: CC:R #777.

Diagram 549

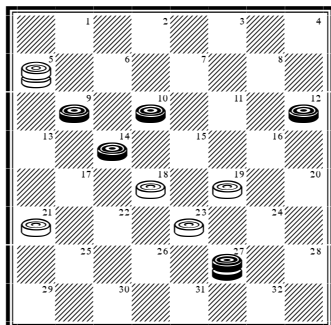


White to Play and Draw

Continue from Diagram 549: ... 29-25!; 22-29 7-10; 13-22 14-9; 5-14 10-12. Drawn. *E. Bruch vs. T. Watson 1983*. Mr. Watson reported that his opponent was highly impressed with this finish, and that it pained him to admit it was old published play!

8.

Diagram 550 by B. Case



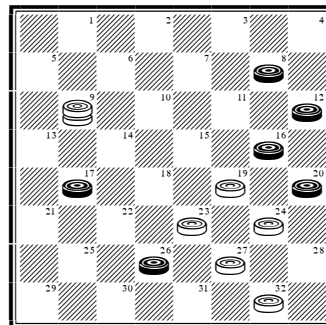
White to Play and Win

Continue from Diagram 550: ... 18-15! (improves Jesse Hanson, who played 21-17? to a draw in a game with August Heffner); 27-11 21-17; 14-21 5-16; 21-25 16-11. White wins. *P. McDonald vs. B. Case 1929*

9. Ex 9-13 22-18; 10-14: CC:R #74.

Continue from Diagram 551: ... 23-18!; 16-23 32-28 (not forced, but pretty); 23-32 9-13; 20-27 13-24. Drawn. *A. Vanderpool vs. C. Marshall (Postal) 1998*

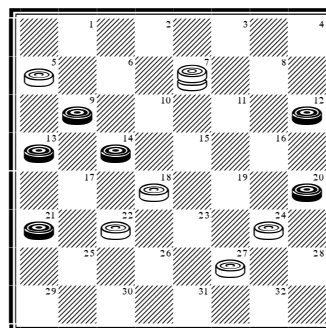
Diagram 551



White to Play and Draw

10. Ex 9-14 22-18; 11-15: CC:R #628.

Diagram 552

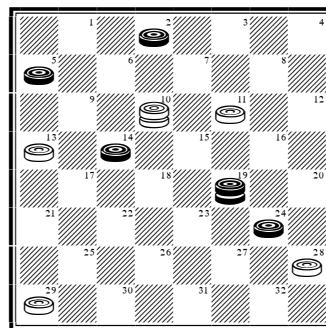


White to Play and Draw

Continue from Diagram 552: ... 27-23!; 20-27 7-10; 14-17 10-15; 17-26 18-14; 9-18 15-24. Drawn. *Analysis by W. Ryan*

11. Ex 9-14 23-18; 14-23: CC:R #673.

Diagram 553

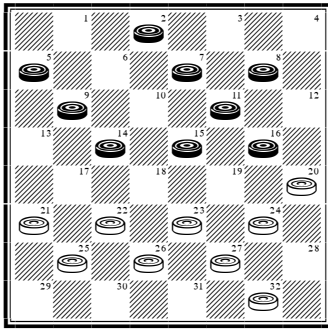


Black to Play and Win

Continue from Diagram 553: 5-9! 13-6 (of course, 10-17 also loses); 2-9 10-17; 9-14 17-10; 19-23 28-19; 23-14. Black wins. *Analysis by D. Oldbury*

12. Ex 10-14 23-19; 11-15: CC:R #986.

Diagram 554

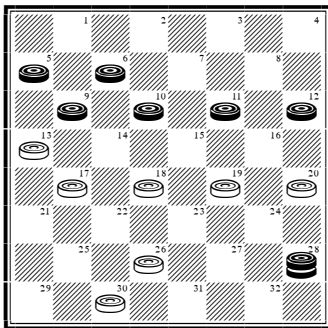


White to Play and Draw

Continue from Diagram 554: ... 21-17!; 14-30 23-19; 30-23 19-3 (either way!); 23-26 3-19; 26-17 19-23. Drawn. *R. Fortman vs. D. Oldbury (Postal) 1987*

13. Ex 11-15 24-20; 15-18: CC:R #1772.

Diagram 555



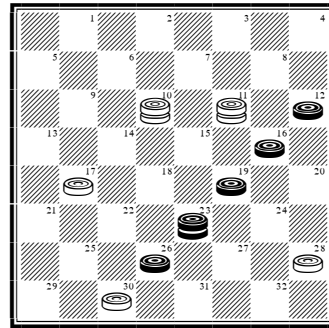
Black to Play and Draw

Continue from Diagram 555: 10-14! 17-1; 28-24 13-6 24-31. Drawn. *Analysis by WCCP*

To lose a game of checkers, a player has to make a fatal mistake. Of course, mistakes come in all shapes and sizes. Beginners make howlers all of the time; experts and masters, only rarely. It was Derek Oldbury who suggested that a book comprised entirely of these rarities might prove to be a best seller—provided its title was suitably disingenuous (*Play like the Masters!*). Most authors dismiss blunders as mere aberrations, but John Denvir, author of *Traps and Shots*, took a different view. He saw them as an integral part of the game, a part which greatly added to its excitement. Make your own mind up as you look over Examples 14 to 19. Irving Chernev, for one, viewed Example 14 as a flash of brilliance by Black.

14.

Diagram 556

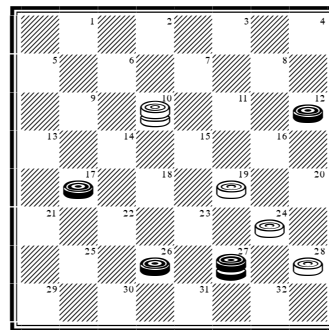


Black to Play and Win

Continue from Diagram 556: 26-31 (White has just played 7-11??) 11-20; 12-16 20-11; 19-24 28-19; 23-21. Black wins. *A. Jordan vs. G. Buchanan 1903*

15.

Diagram 557

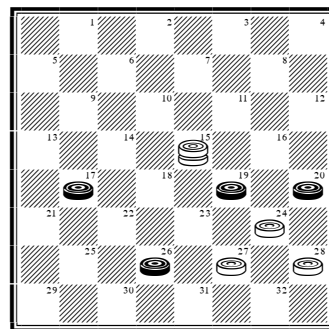


White to Play and Win

Continue from Diagram 557: ... 10-15! (Black has just played 31-27??); 27-20 28-24; 20-27 19-16; 12-19 15-13. White wins. *M. Borghetti vs. L. Kondlo 2018*

16. Ex 11-16 24-19; 8-11: CC:R #1984.

Diagram 558



White to Play and Win

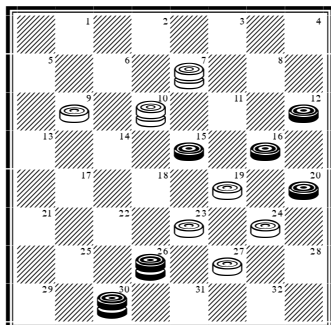
Continue from Diagram 558: ... 27-23! (Black has just exchanged with 16-19?? 23-16; 12-19); 20-27



15-13 (an optical illusion; Black was expecting 23-16??). White wins. *L. Levitt vs. L. Munger 1949*

17.

Diagram 559

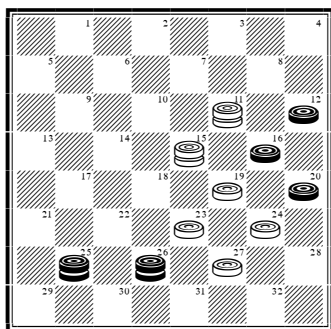


White to Play and Win

Continue from Diagram 559: ... 7-11! (Black has just played 11-15??); 15-18 23-14; 16-32 10-15; 20-27 11-16; 12-19 15-22. White wins. *T. Watson vs. E. Markusic 1973*

18.

Diagram 560 by C. Freeman



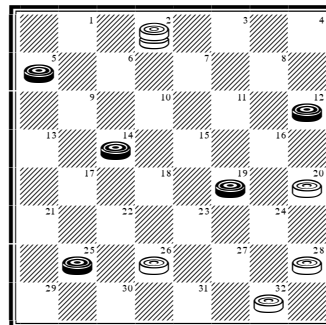
White to Play and Win

Continue from Diagram 560: ... 23-18! (Black has just played 22-25??); 16-32 18-14; 20-27 11-16; 12-19 15-29. White wins.

19. Ex 10-15 23-18; 11-16: CC:R #1375.

Continue from Diagram 561: 25-30! (White has just played 7-2?) 2-7; 30-23 7-10; 5-9! 10-17; 9-14 (or 12-16 first) 17-10; 12-16 20-11; 19-24 28-19; 23-14. Black wins. *E. Bruch vs. W. Edwards 1989*

Diagram 561



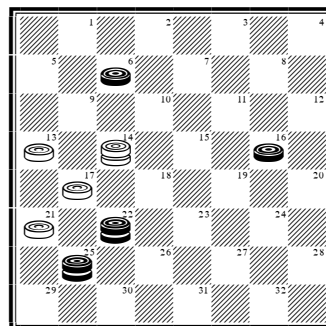
Black to Play and Win

**Lesson 160: Trigger Shot**

So named by Julius D’Orio, after some initial nudging into position this device typically involves a “slip” and culminates in a three-for-one.

1.

Diagram 562 by J. D’Orio

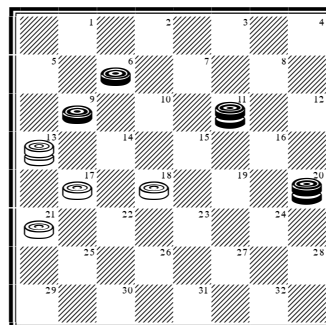


White to Play and Win

Continue from Diagram 562: ... 14-9; 6-10 9-6 (nudging); 10-15 13-9!; 22-13 6-1; 13-6 1-12. White wins.

2.

Diagram 563 by W. Steel

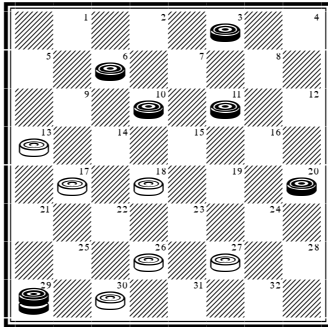


White to Play and Win

Continue from Diagram 563: ... 17-14; 11-15 14-5; 15-22 5-1; 6-10 21-17; 20-24 (any move of the king at 22 allows a two-for-one, while 10-15 loses by 13-9; 22-6 1-19) 1-6; 10-15 13-9!; 22-13 6-1; 13-6 1-28. White wins.

3.

Diagram 564 by W. Fraser

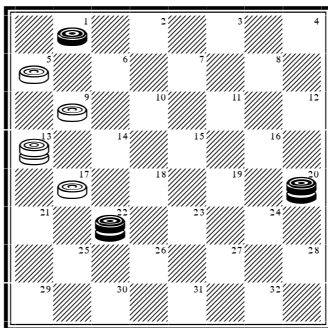


White to Play and Win

Continue from Diagram 564: ... 18-14; 10-15 (11-16 14-7; 3-10 27-23; 10-15 26-22—17-14 also wins—15-19 23-18; 19-23 18-15; 23-27 17-14; 27-31 22-17! and the man on 6 is a sitting duck) 14-10; 15-18 10-1; 18-22 26-23; 22-26 23-19; 26-31 19-16; 31-24 16-7; 3-10 1-6; 10-15 30-25!; 29-22 13-9; 22-13 6-1; 13-6 1-28. White wins.

4.

Diagram 565 by L. Vair

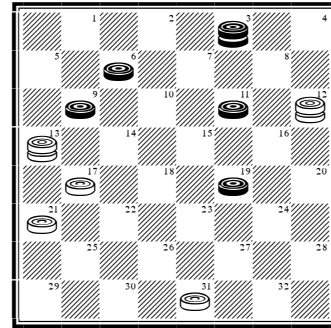


White to Play and Win

Continue from Diagram 565: ... 9-6; 1-10 5-1 (now into the solution to Diagram 563); 20-16 (rather than 20-24) 1-6; 10-15 13-9!; 22-13; 6-1 13-6; 1-12. White wins.

5.

Diagram 566 by M. Johnson



White to Play and Draw

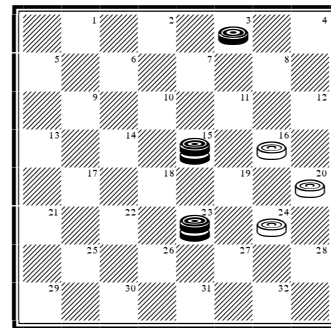
Continue from Diagram 566: ... 31-26; 3-7 26-22; 11-15 12-16; 19-23 16-19!; 15-24 22-18; 7-11 17-14; 11-15 14-5; 15-22 5-1; 6-10 21-17! (getting ready) ... Drawn!

**Lesson 161: Cross-Country Shot**

At first glance, it would appear that this device does not belong in a chapter on advanced tactics. However, on a crowded board there is strong evidence that it is apt to be overlooked. Specifically, Marion Tinsley himself has done so on three important occasions (Examples 10-12).

1.

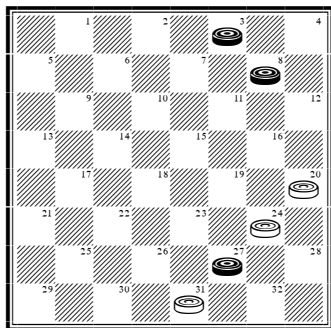
Diagram 567 by Anon.



White to Play and Win

Continue from Diagram 567: ... 16-11!; 15-8 24-19; 23-16 20-4. White wins.

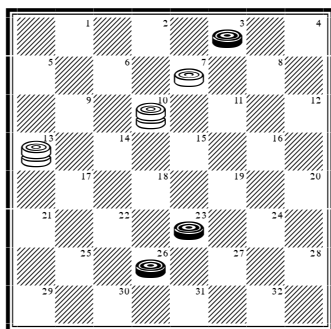
2. Diagram 568 by Anon.



White to Play and Win

Continue from Diagram 568: ... 24-19; 27-32 31-27!; 32-16 20-4. White wins.

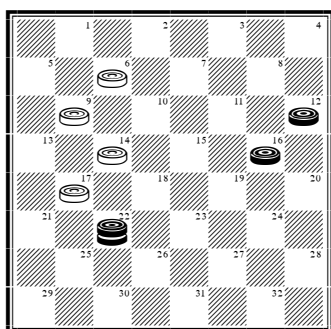
3. Diagram 569 by Anon.



White to Play and Win

Continue from Diagram 569: ... 10-14!; 3-17 13-31. White wins.

4. Diagram 570 by Anon.

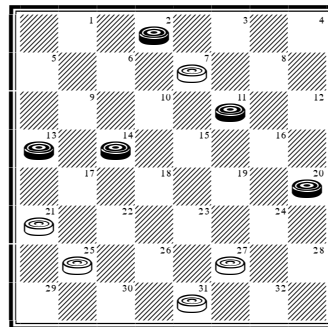


White to Play and Win

Continue from Diagram 570: ... 17-13; 22-17 14-10; 17-14; 6-2!; 14-5 13-9; 5-7 2-20. White wins.

5. Ex 10-15 22-17; 7-10: CC:R #1230.

Diagram 571

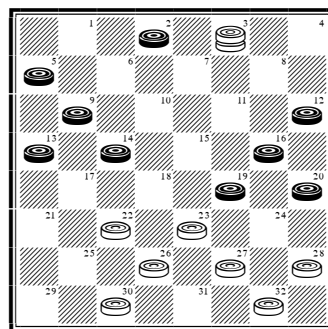


Black to Play and Draw

Continue from Diagram 571: 11-16 (11-15 will also draw, but this is easier) 7-3; 2-7! (again, 16-19 will draw) 3-17; 13-29. Drawn. *H. Looser vs. M. Rex (Postal) 1979*

6. Ex 11-15 22-18; 15-22: CC:R #1532.

Diagram 572

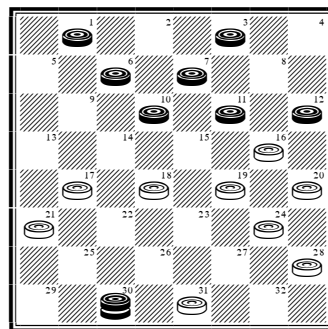


Black to Play and Draw

Continue from Diagram 572: 14-18! 22-15; 2-7 3-10; 19-24 (9-14 also draws) 28-19; 9-14 10-17; 13-31 32-28; 31-24 23-18; 16-23 28-19. Drawn. *Analysis by J. Cox*

7. Ex 10-14 22-18; 12-16: CC:R #932.

Diagram 573

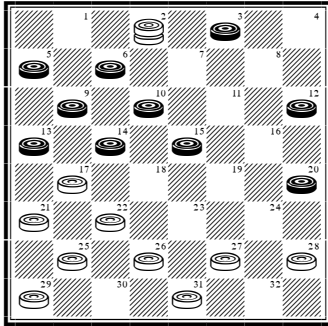


White to Play and Draw

Continue from Diagram 573: ... 19-15!; 12-19 15-8; 3-12 24-15; 10-19 31-26; 30-14 17-3. Drawn. *Analysis by WCCP*

8. Ex **10-14 24-19; 7-10**: CC:R #1046.

Diagram 574

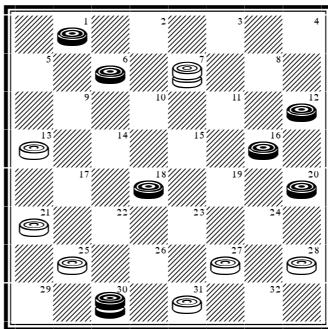


Black to Play and Win

Continue from Diagram 574: 3-7! (White has just played 7-2?) 2-18; 14-30. Black wins. *Analysis by G. O'Connor*

9. Ex **12-16 22-18; 16-19**: CC:R #2121.

Diagram 575

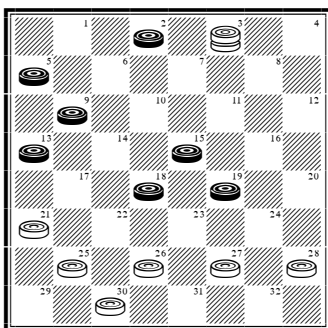


Black to Play and Draw

Continue from Diagram 575: 30-26! 31-15; 6-9 13-6; 1-19. Drawn. *Analysis by W. Hellman*

10. Ex **10-15 23-18; 7-10**: CC:R #1343.

Diagram 576

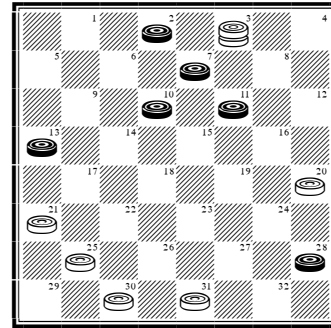


Black to Play and Win

Continue from Diagram 576: 2-7! (White has just played 8-3??) 3-10; 9-14 10-17; 13-31 27-24; 19-23 21-17; 31-26 25-21? (25-22!; 18-25 30-21 draws); 26-22 17-13; 23-27 21-17; 27-32 24-19; 15-24 28-19; 32-27 19-15; 27-23 15-10; 23-19 10-6; 19-15 17-14; 22-17 14-10; 17-14. Black wins. *A. Cameron vs. M. Tinsley 1950*

11.

Diagram 577

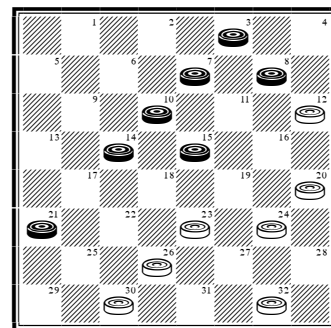


Black to Play and Win

Continue from Diagram 577: 10-14! (White has just played 29-25??) 3-17; 13-29 21-17; 28-32 17-13; 2-6 30-26; 29-25 26-23; 11-15 20-16; 25-21 16-11; 21-17. Black wins. *E. Fuller vs. M. Tinsley 1975*

12. Ex **12-16 21-17; 9-14**: CC:R #2059.

Diagram 578



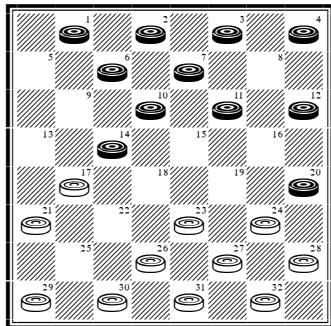
White to Play and Draw

Continue from Diagram 578: ... 30-25! (Black has just played the inferior 10-14 13-6; 1-10 permitting this snap draw, rather than the stronger 9-14); 21-30 23-19; 30-16 20-2; 14-17 2-7; 10-14 7-11; 15-18 11-4. Drawn. *M. Tinsley vs. P. Davis 1975*

## Chapter 20: 2-Move Landings

### Lesson 162: Key Landing #1

Diagram 579: Master Pioneer Landing



White to Play

This landing, together with its sub-landings, #2 and #3, constitute what is commonly called the *Pioneer* system. Although its utility is prone to be somewhat exaggerated, it does embrace a wide number of ballots and formed the basis of an excellent book, *Championship Checkers*, by the talented Arthur Reisman.

**Route 1 (B/W): 9-14 22-17; 11-16 25-22; 8-11 22-18; 16-20 18-9; 5-14 Forms Landing.**

**Route 2 (B/W): 11-16 21-17; 9-14 25-21; 8-11 22-18; 16-20 18-9; 5-14 Forms Landing.**

**Route 3 (B): 11-16 21-17; 16-20 25-21; 8-11 22-18; 9-14 18-9; 5-14 Forms Landing.**

**Route 4 (B): 11-16 22-17; 16-20 25-22; 8-11 22-18; 9-14 18-9; 5-14 Forms Landing.**

**Route 5 (B): 11-16 22-18; 8-11 25-22; 16-20 22-17; 9-14 18-9; 5-14 Forms Landing.**

**Route 6 (B): 11-16 22-18; 16-20 25-22; 8-11 22-17; 9-14 18-9; 5-14 Forms Landing.**

**Route 7 (B): 12-16 22-18; 16-20 25-22; 8-12 22-17; 9-14 18-9; 5-14 Forms Landing.**

#### Continuation from Diagram 579

**Trunk:** ... 29-25[R] (V7); 11-15! 25-22[R] (V6); 7-11 17-13[R] (V5); 4-8 24-19 (V2); 15-24 28-19; 11-15 32-28 (V1); 15-24 28-19; 8-11 19-16 ...

**V1(T):** ... 19-16; 12-19 23-16; 15-18! 22-15; 10-19 32-28 ...

**V2(T):** ... 30-25[R] (V3) **Forms Key Landing Number 2.**

**V3(2):** ... 22-17; 15-18 30-25 (V4); 11-16 24-19; 2-7 26-22; 7-11 22-15; 11-18 31-26 ...

**V4(3):** ... 24-19; 18-22 19-16; 12-19 23-7; 2-11 26-23 ...

**V5(T):** ... 24-19; 15-24 28-19; 11-15 19-16; 12-19 23-16; 2-7 17-13; 4-8 21-17 ...

**V6(T):** ... 26-22; 7-11 17-13; 4-8 30-26 **Forms Key Landing Number 2.**

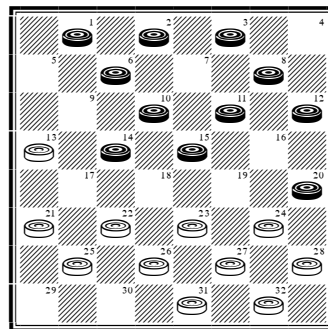
**V7(T):** ... 24-19; 11-15 19-16 (V8); 12-19 23-16; 4-8 29-25; 6-9 17-13; 2-6; 26-23 8-11 ... and now 25-22, 31-26, 28-24 & 16-12 are all met with 1-5 while the 23-19 exchange is met with 11-15.

**V8(7):** ... 29-25; 15-24 28-19; 4-8 25-22; 8-11 19-16 (V9); 12-19 23-16; 11-15 26-23 ...

**V9(8):** ... 17-13 **Forms Key Landing Number 3.**

### Lesson 163: Key Landing #2

Diagram 580 Pioneer Sub-Landing



Black to Play

In addition to the 7 routes given under Key Landing #1, there are the following.

**Route 1 (B/W): 10-15 21-17; 11-16 17-13; 16-20 23-18; 8-11 26-23; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 Forms Landing.**

**Route 2 (W): 10-15 23-18; 12-16 26-23; 8-12 30-26; 16-20 21-17; 7-10 17-13; 4-8 25-21; 9-14 18-9; 5-14 29-25 Forms Landing.**

**Route 3 (B/W): 11-16 21-17; 8-11 17-13; 16-20 22-18; 10-15 26-22; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 Forms Landing (definite sacrifice of strength by White).**

**Route 4 (B/W): 11-16 21-17; 16-20 17-13; 8-11 22-18; 10-15 26-22; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 Forms Landing.**<sup>23</sup>

**Route 5 (B): 11-16 23-18; 8-11 26-23; 16-20 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 7-11 17-13; 4-8 30-26 Forms Landing (some sacrifice of strength by White).**

**Route 6 (B): 11-16 23-18; 9-14 18-9; 5-14 22-17; 16-20 25-22; 8-11 26-23; 11-15 29-25; 7-11 17-13; 4-8 30-26 Forms Landing.**

**Route 7 (B): 11-16 23-18; 16-20 26-23; 8-11 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 7-11 17-13; 4-8 30-26 Forms Landing.**

**Route 8 (B/W): 12-16 21-17; 16-20 17-13; 8-12 22-18; 10-15 26-22; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 Forms Landing.**

**Route 9 (B): 12-16 23-18; 16-20 26-23; 8-12 (11-15 is good) 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 7-11 17-13; 4-8 30-26 Forms Landing.**

#### Continuation from Diagram 580

**Trunk:** 11-16! [R] (A) (V3) 24-19; 15-24 28-19; 3-7! (B) 22-18; 1-5 [R] (V2) 18-9; 5-14 19-15 [R] (V1); 10-19 25-22; 8-11 ... and now White has good options in 13-9, 22-18, 32-28 and 27-24.

**V1(T):** ... 26-22; 14-17 21-14; 10-26 31-22; 7-10 22-18; 8-11 ...

**V2(T):** 14-17 21-14; 10-17 25-21; 6-10 21-14; 10-17 18-14! ...

**V3(T):** 15-18 22-15; 11-18 24-19; 3-7 19-16; 12-19 23-16 ...

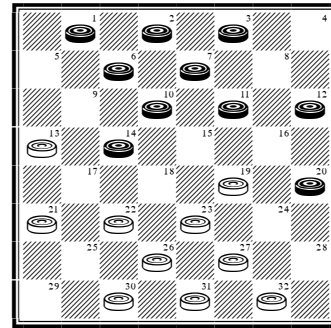
#### Notes

A: Both 2-7? and 3-7? are often played, but should be avoided.

B: 8-11 is both illogical, wasting a crucial tempo, and inferior. White's obvious reply with 22-18! is strong.

### Lesson 164: Key Landing #3

Diagram 581 Pioneer Sub-Landing



Black to Play

In addition to the 7 routes given under Key Landing #1, there are the following:

**Route 1 (B/W): 9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22 Forms Landing.**

**Route 2 (B): 9-14 22-18; 11-16 18-9; 5-14 24-19; 8-11 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-17; 8-11 25-22; 16-20 17-13 Forms Landing (big sacrifice of strength by White).**

**Route 3 (B): 9-14 24-19; 11-16 22-18; 8-11 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-17; 8-11 25-22; 16-20 17-13 Forms Landing (big sacrifice of strength by White).**

**Route 4 (B): 11-15 21-17; 8-11 17-13; 9-14 25-21; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22 Forms Landing.**

**Route 5 (B/W): 11-15 21-17; 9-14 25-21; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22 Forms Landing**

**Route 6 (W): 11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 9-14 18-9; 5-14 29-25; 8-11 25-22 Forms Landing (some sacrifice of strength by Black).**

**Route 7 (B): 11-16 22-17; 8-11 25-22; 11-15 17-13; 9-14 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25 16-20 25-22 Forms Landing.**

<sup>23</sup>The same ballot was given under Key Landing #1, but as can be seen, this particular route gives a completely different order of moves.

Routes 8, 9 and 10 are all completely sound, but wouldn't be my preference with either side. They are given for the sake of completeness.

**Route 8: 11-16 24-19; 8-11 22-18; 4-8 25-22; 16-20 22-17; 9-14 18-9; 5-14 29-25; 11-15 25-22; 15-24 28-19; 8-11 17-13 Forms Landing.**

**Route 9: 11-16 24-19; 16-20 22-18; 8-11 25-22; 4-8 22-17; 9-14 18-9; 5-14 29-25; 11-15 25-22; 15-24 28-19; 8-11 17-13 Forms Landing.**

**Route 10: 12-16 24-19; 16-20 22-18; 8-12 25-22; 4-8 22-17; 9-14 18-9; 5-14 29-25; 11-15 25-22; 15-24 28-19; 8-11 17-13 Forms Landing.**

### Continuation from Diagram 581

**Trunk:** 11-16[R] (V3) 30-25[R] (V1); 14-17(A) 21-14; 10-17 13-9!; 6-13 25-21 2-6 21-14; 1-5 ...

**V1(T):** ... 22-18 (V2); 14-17 21-14; 10-17 18-14(B); 1-5 23-18; 16-23 26-19 ...

**V2(1):** ... 22-17; 7-11 26-22; 11-15 23-18; 14-23 (C) 27-11; 16-23 31-27!(D); 3-7 27-18; 7-16 30-26 ...

**V3(T):** 11-15 32-28; 15-24 28-19; 10-15(E) 19-10; 6-15 22-18; 15-22 26-10; 7-14 30-26 ...

### Notes

A: 3-8 transposes into play arising from Key Landing #2 and grants White the advantage.

B: The 26-22 exchange is inferior after 17-26 31-22; 7-10 22-17; 2-7!

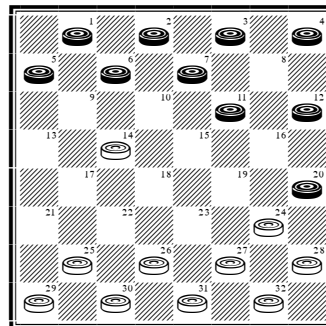
C: Strictly speaking 15-24 is stronger, but this has netted many wins.

D: Against 11-8?; 10-15! wins.

E: Natural and best. The unnecessary 7-11 is inferior and transposes into play favoring White from 9-14 22-17; 11-16.

## Lesson 165: Key Landing #23

Diagram 582



White to Play

**Route 1 (B/W): 11-16 22-17; 8-11 17-14; 9-18 23-14; 10-17 21-14; 16-20 Forms Landing.**

**Route 2 (B/W): 11-16 22-17; 16-20 17-14; 9-18 23-14; 10-17 21-14; 8-11 Forms Landing.**

**Route 3 (B): 11-16 22-18; 8-11 18-14; 9-18 23-14; 10-17 21-14; 16-20 Forms Landing.**

**Route 4 (B/W): 11-16 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-11 Forms Landing.**

**Route 5 (W): 12-16 22-17; 16-20 17-14; 9-18 23-14; 10-17 21-14; 8-12 Forms Landing.**

The following route would not be my preference with either side, but is certainly sound.

**Route 6: 12-16 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-12 Forms Landing.**

### Continuation from Diagram 582

**Trunk:** ... 25-22[R] (V6); 11-15[R] (V4) 24-19[R] (V3); 15-24 28-19; 4-8 29-25; 8-11 25-21[R] (V1); 11-16 26-23; 6-9 22-18; 1-6 ... and now White has good options in 21-17, 31-26 and 30-25.

**V1(T):** ... 22-18; 11-15 18-11; 7-23 27-18 (V2); 12-16 25-22; 2-7 ... and now both 14-10 and 31-27 are good.

**V2(1):** ... 26-19; 6-9 30-26; 9-18 26-23; 18-22 25-18; 5-9 ...

**V3(T):** ... 29-25; 6-9 26-23; 9-18 23-14; 1-6 24-19; 15-24 28-19; 6-10 30-26; 10-17 22-13 ...

**V4(T):** 6-10 29-25; 10-17 22-13; 11-15 (V5) 24-19; 15-24 28-19; 4-8 25-22; 8-11 22-18 ...

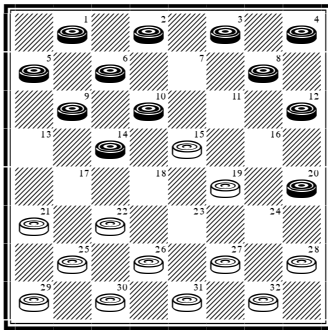
**V5(4):** 7-10 24-19; 11-16 27-23; 4-8 25-22; 10-14 22-18; 14-17 18-14 ...

**V6(T):** ... 24-19; 11-16 25-21 (V7); 16-23 27-18; 4-8 31-27; 8-11 28-24; 6-9 26-23; 1-6 29-25; 11-16 ... and now White has options in 24-19, 25-22 and 30-26.

**V7(6):** ... 25-22; 16-23 27-18; 6-10 32-27; 10-17 22-13; 4-8 26-23; 8-11 29-25; 7-10 25-22 ...

### Lesson 166: Key Landing #10

Diagram 583



White to Play

**Route 1 (B/W):** 11-16 23-18; 16-20 24-19; 10-14 18-15; 7-10 Forms Landing.

**Route 2 (B/W):** 11-16 24-19; 16-20 23-18; 10-14 18-15; 7-10 Forms Landing.

**Route 3 (B):** 10-14 23-19; 11-16 19-15; 16-20 24-19; 7-10 Forms Landing.

**Route 4 (B):** 11-16 23-18; 10-14 18-15; 16-20 24-19; 7-10 Forms Landing (some sacrifice of strength by White).

In addition, the following two ballots transpose into the Trunk line below at the 3<sup>rd</sup> move.

**Route 5 (B):** 9-13 23-19; 10-14 27-23; 11-16 19-15; 16-20 24-19; 7-10 22-17.

**Route 6 (B):** 9-13 23-19; 11-16 27-23; 10-14 19-15; 16-20 24-19; 7-10 22-17.

### Continuation from Diagram 583

**Trunk:** ... 22-17(A); 9-13!(B) 27-23[R] (V2); 13-22 25-9; 5-14 29-25; 3-7!(C) 31-27[R] (V1); 1-5!(D) 25-22; 20-24! 27-20; 7-11 22-17; 11-27 32-23; 6-9!(E) 19-15(F): ...

**V1(T):** ... 32-27(G); 7-11!(H) 26-22; 11-18 22-15; 8-11 15-8; 4-11 25-22; 11-16 30-26 ...

**V2(T):** ... 26-23; 13-22 25-9; 5-14 29-25; 12-16 19-12; 10-26 30-23; 8-11 25-22; 2-7 22-17 ...

### Notes

A: 27-23; 9-13! 22-17! returns to the Trunk.

B: 2-7? loses to 26-22!

C: 1-5? loses to 32-27!; 3-7 25-22; 5-9 22-18; 7-11 21-17!

D: 7-11? loses to 21-17!

E: The natural 8-11? loses to 30-25!

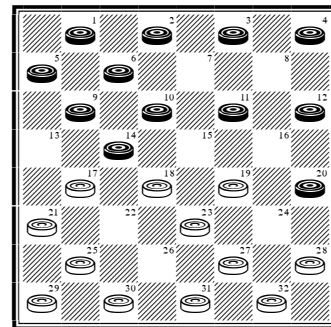
F: 17-13 allows a soft draw after 10-15 in reply.

G: A good twister. Instead, 25-22? would be a disaster!

H: And now 1-5? loses as per Note C.

### Lesson 167: Key Landing #9

Diagram 584



White to Play

**Route 1 (B/W):** 11-16 23-18; 16-20 24-19; 10-14 26-23; 8-11 22-17; 7-10 Forms Landing.

**Route 2 (B/W):** 11-16 24-19; 16-20 23-18; 10-14 26-23; 8-11 22-17; 7-10 Forms Landing.

**Route 3 (B/W):** 11-16 22-18; 8-11 24-19; 10-14 26-22; 16-20 22-17; 7-10 Forms Landing.

**Route 4 (B/W):** 11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 22-17; 7-10 Forms Landing.

**Route 5 (B/W):** 12-16 22-18; 16-20 24-19; 10-14 26-22; 8-12 22-17; 7-10 Forms Landing.

**Route 6 (B/W):** 12-16 24-19; 16-20 22-18; 10-14 26-22; 8-12 22-17; 7-10 Forms Landing.

**Route 7 (B/W):** 12-16 23-18; 16-20 24-19; 10-14 26-23; 8-12 22-17; 7-10 Forms Landing.



**Route 8 (B): 11-16 22-18; 16-20** 24-19; 8-11 26-22; 10-14 22-17; 7-10 Forms Landing.

**Route 9 (B/W): 10-14 22-18; 11-16** 26-22; 7-10 24-19; 8-11 22-17; 16-20 Forms Landing (some sacrifice of strength by White).

**Route 10 (B/W): 11-16 23-18; 10-14** 26-23; 7-10 24-19; 8-11 22-17; 16-20 Forms Landing (some sacrifice of strength by White).

**Route 11 (B/W): 11-16 23-18; 8-11** 26-23; 16-20 24-19; 10-14 22-17; 7-10 Forms Landing (some sacrifice of strength by White).

**Route 12 (B): 10-14 24-19; 11-16** 22-18; 8-11 26-22; 16-20 22-17; 7-10 Forms Landing (definite sacrifice of strength by White).

**Route 13 (B): 10-14 22-18; 7-10** 24-19; 11-16 26-22; 8-11 22-17; 16-20 Forms Landing (big sacrifice of strength by White).

**Route 14 (B): 10-14 24-19; 7-10** 22-18; 11-16 26-22; 8-11 22-17; 16-20 Forms Landing (big sacrifice of strength by White).

Interestingly, Routes 12 and 14 are frequently adopted by master players when playing White.

#### Continuation from Diagram 584

**Trunk:** ... 30-26[R] (V3); 11-16 26-22 (V1); 9-13 18-9; 5-14 22-18; 13-22 18-9; 6-13 25-18; 4-8 29-25; 8-11 ... and now White has options in 18-14, 18-15 and 28-24.

**V1(T):** ... 28-24 (V2); 9-13 18-9; 13-22 25-18; 5-14 18-9; 6-13 32-28; 4-8 19-15; 10-19 24-15; 16-19 23-16; 12-19 29-25 ...

**V2(1):** ... 17-13; 3-7 26-22; 14-17 21-14; 10-26 31-22; 7-10 25-21; 10-14 29-25; 2-7 28-24 ...

**V3(T):** ... 28-24 (V4); 4-8 30-26; 9-13 18-9; 13-22 25-18; 5-14 18-9; 6-13 32-28; 11-16 into Variation 1.

**V4(3):** ... 17-13; 3-7! 31-26; 12-16! 19-12; 4-8 12-3; 14-17 21-14; 10-17 3-10; 6-31 13-6; 31-24 28-19; 1-10 23-18 ...

#### Lesson 168: Key Landing #5

**Route 1 (W): 11-16 24-19; 8-11** 22-18; 4-8 26-22; 16-20 22-17; 9-14 18-9; 5-14 Forms Landing.

**Route 2 (W): 11-16 22-18; 8-11** 24-19; 4-8 26-22; 16-20 22-17; 9-14 18-9; 5-14 Forms Landing.

**Route 3 (W): 12-16 22-18; 16-20** 24-19; 8-12 26-22; 4-8 22-17; 9-14 18-9; 5-14 Forms Landing.

**Route 4 (W): 12-16 24-19; 16-20** 22-18; 8-12 26-22; 4-8 22-17; 9-14 18-9; 5-14 Forms Landing.

**Route 5 (W): 11-16 23-18; 8-11** 26-23; 16-20 24-19; 4-8 22-17; 9-14 18-9; 5-14 Forms Landing (some sacrifice of strength by White).

Note: Although not my personal preference with either side, the following 4 routes are also sound.

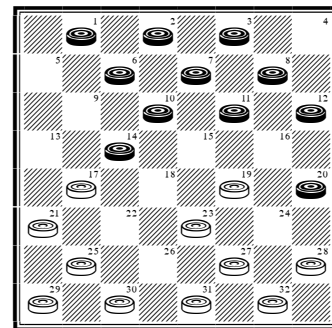
**Route 6: 11-16 22-18; 16-20** 24-19; 8-11 26-22; 4-8 22-17; 9-14 18-9; 5-14 25-22 Forms Landing.

**Route 7: 11-16 24-19; 16-20** 22-18; 8-11 26-22; 4-8 22-17; 9-14 18-9; 5-14 25-22 Forms Landing.

**Route 8: 11-16 23-18; 16-20** 26-23; 8-11 24-19; 4-8 22-17; 9-14 18-9; 5-14 25-22 Forms Landing.

**Route 9: 12-16 23-18; 16-20** 26-23; 8-12 (11-15 is good) 24-19; 4-8 22-17; 9-14 18-9; 5-14 Forms Landing.

Diagram 585



White to Play

#### Continuation from Diagram 585

**Trunk:** ... 25-22(A) 11-15!(B) 30-26; 15-24 28-19; 8-11 22-18!(C); 11-16 (V1) 18-9; 6-22 26-17; 2-6 17-14; 10-17 21-14 ...

**V1(T):** 11-15 (V2) 18-11; 7-16 26-22; 3-8 17-13; 8-11 22-18; 1-5 18-9; 5-14 29-25 ...

**V2(1):** 1-5 18-9; 6-22(D) 26-17; 11-15 32-28; 15-24 28-19; 7-11 17-14 ...

#### Notes

A: Or 30-26; 11-15! (11-16? loses to 26-22!) 25-22 same.

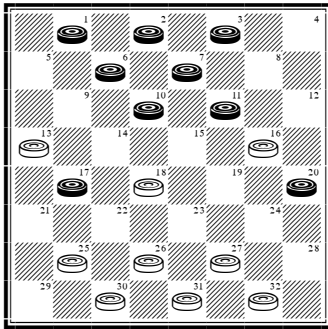
B: 11-16? loses to 30-25!

C: Logical and best by far.

D: 5-14 19-16; 12-19 23-16; 11-15 29-25; 6-9 17-13; 15-18 13-6; 2-9 32-28!; 9-13 26-22; 10-15 28-24 forms Diagram 334 CR.

**Lesson 169: Key Landing #4**

Diagram 586



Black to Play

This landing is commonly known as the “Harrhy” Position, which can and should be avoided by Black. The evidence of published play shows that, if unfamiliar with the correct continuation, Black is very apt to fall into a loss, so a knowledge of the run-ups and the wins should prove very productive.

**Route 1 (W): 11-16 21-17; 8-11 17-13; 16-20 22-18; 9-14 (10-15 is best) 18-9; 5-14 25-22 (Marion Tinsley’s 26-22! is also strong); 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 Forms Landing (definite sacrifice of strength by White).**

**Route 2 (W): 11-16 21-17; 16-20 17-13; 8-11 22-18; 9-14 18-9; 5-14 25-22; 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 Forms Landing.**

**Route 3 (W): 12-16 21-17; 9-14 17-13; 16-20 22-18; 8-12 18-9; 5-14 25-22; 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 Forms Landing.**

**Route 4 (W): 12-16 21-17; 16-20 17-13; 8-12 22-18; 9-14 18-9; 5-14 25-22; 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 Forms Landing.**

**Continuation from Diagram 586**

**Trunk:** 17-21 (V4) 25-22; 6-9! (V2) 13-6; 2-9 26-23; 9-13! (V1) 23-19 ...

**V1(T):** 1-5? 32-28; 9-13 31-26; 5-9 28-24; 10-14 24-19 ... White wins.

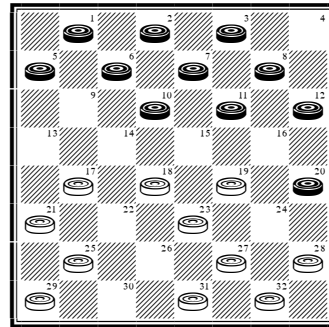
**V2(T):** 10-15? (V3) 18-14; 15-19 22-18; 1-5 32-28 ... White wins.

**V3(2):** 1-5? 22-17; 10-15 18-14; 6-9? 13-6; 2-18 17-14 ... White wins.

**V4(T):** 1-5?! 16-12!; 17-21 25-22; 10-15 13-9!; 6-13 18-14; 13-17 22-13; 15-18 14-9! 5-14 13-9 ...

**Lesson 170: Jack Cox Key Landing**

Diagram 587



Black to Play

**Route 1 (B/W): 9-13 22-18; 12-16 24-19; 8-12 26-22; 16-20 30-26; 4-8 22-17; 13-22 26-17 Forms Landing.**

**Route 2 (B/W): 9-13 24-19; 11-16 22-18; 8-11 26-22; 16-20 30-26; 4-8 22-17; 13-22 26-17 Forms Landing.**

**Route 3 (W): 11-16 24-19; 8-11 22-18; 4-8 26-22; 16-20 22-17; 9-13 (Inferior to 9-14) 30-26; 13-22 26-17 Forms Landing.**

**Route 4 (W): 11-16 22-18; 8-11 24-19; 4-8 26-22; 16-20 22-17; 9-13 30-26; 13-22 26-17 Forms Landing.**

**Route 5 (W): 12-16 22-18; 16-20 24-19; 8-12 26-22; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing.**

**Route 6 (W): 12-16 24-19; 16-20 22-18; 8-12 26-22; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing.**

**Route 7 (W): 11-16 23-18; 8-11 26-23 (some sacrifice of strength by White); 16-20 24-19; 4-8 22-17; 9-13 (returning the compliment) 30-26; 13-22 26-17 Forms Landing.**

Note: Although not my personal preference with either side, the following 4 routes are also sound.

**Route 8: 11-16 22-18; 16-20 24-19; 8-11 26-22; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing.**

**Route 9: 11-16 24-19; 16-20 22-18; 8-11 26-22; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing.**

**Route 10: 11-16 23-18; 16-20 26-23; 8-11 24-19; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing.**

**Route 11:** **12-16 23-18; 16-20** 26-23; 8-12 (11-15 is good) 24-19; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing.

**Continuation from Diagram 587**

**Trunk:** 11-16 17-14; 10-17 21-14; 6-10! 25-21[R] (V2); 10-17 21-14; 7-10 14-7; 3-10 29-25; 5-9 25-21; 9-13 28-24[R] (V1) into **11-15 23-19; 8-11** 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16

24-20; 16-19 25-22; 9-14 29-25; 5-9 17-13 4-8 22-17; 8-11 26-23 19-26; 30-23 11-15 CR same.

**V1(T):** ... 18-15; 2-7 into **11-16 21-17; 8-11** 17-14; 10-17 22-13; 4-8 24-19; 9-14 25-22; 16-20 29-25; 11-16 25-21; 14-17 21-14; 6-9 13-6; 2-25 30-21; 7-10 26-22; 5-9 22-18; 9-13 18-15; 3-7 same.

**V2(T):** ... 31-26; 10-17 25-21; 17-22 26-17; 2-6 29-25; 5-9! 17-13 ...



## Chapter 21: 2-Move Ballots

### Introduction

As we saw in Book 2, of the 156 3-move ballots, 18 of them may fairly be described as freestyle ballots. A further 54 of them may be defined as 2-move ballots; that is to say, where Black's 2<sup>nd</sup> move was regularly adopted in 2-move days. The operation of this form of restriction had three main impacts.

- First, it highlighted the amazing defensive resources which checkers affords. Namely, of the 49 possible ways of playing Black's first move and White's reply, 46 of them are sound! The fact that the game is founded on such a rock of soundness accounts for its practically limitless scope and guarantees that even when it is ultimately solved by a computer (in the strongest possible sense) it will live on as an eternally-challenging mind sport.
- Secondly, it raised what might be termed "the threshold of difficulty" demanded of the top players, inasmuch as, though tame by 3-move ballot standards, some of the ballots favored one side or the other quite strongly.
- Thirdly, it hugely increased the scope of the game. As a consequence, the masters were forced to organize their lines of play methodically, placing a higher priority on transpositions and the use of key landings such as those embraced by the Pioneer system.

Given willing opposition, be it a human opponent or a computer program, it makes sense for a developing player to adopt the following course of action.

- First, play solely freestyle.
- Secondly, ballot randomly from among the 18 freestyle (3-move) ballots, playing both sides of the ballot.
- Thirdly, ballot randomly from among the 18 freestyle and 54 2-move ballots (72 in total).
- Fourthly, add in the 42 balanced 3-move ballots covered in Book 4 (114 in total).
- Finally, add in the 42 unbalanced 3-move ballots covered in Book 5 (156 in total).

**Lesson 171: 9-14 22-17; 11-15 [50/50] & 11-15 21-17; 9-14 [50/50] & 11-15 21-17; 8-11 [49/51]**

This lesson should be studied in conjunction with Lesson 46 for a move-by-move account and Lesson 164 for the associated key landing. The three ballots featured here are strongly interlinked and characterized by the triangle formations employed by both sides which tend to lead to very orthodox developments.

**Trunk: 9-14 22-17; 11-15 25-22[R] (V12); 8-11[R] (V11) 17-13[R] (V9); 11-16[R] (V8) 24-19[R] (V6); 15-24 28-19; 4-8 22-18[R] (V5); 8-11 18-9; 5-14 29-25; 16-20[R] (V4) 25-22[R] (V1) Forms Key Landing Number 3.**

**V1(T):** ... 19-16; 12-19 23-16; 11-15 25-22; 15-19 22-17 (V2); 10-15 17-10; 7-14 16-11 ...

**V2(1):** ... 22-18; 14-23 27-18; 19-24 21-17 (V3) ...

**V3(2):** ... 26-22 ...

**V4(T):** 11-15 25-22; 15-24 27-11; 7-16 22-18; 1-5 18-9; 5-14 26-22 ...

**V5(T):** ... 22-17(A); 8-11 29-25; 11-15 25-22; 15-24 27-11; 7-16 23-19; 16-23 26-19; 2-7! 30-26! ...

**V6(T):** ... 29-25 (V7); 16-20 24-19; 15-24 28-19; 4-8 22-17; 14-18! 23-14; 8-11 26-23; 11-15 32-28; 15-24 28-19; 5-9 14-5; 10-14 17-10; 6-24 23-18 ...

**V7(6):** ... 24-20; 3-8 20-11; 7-16 29-25; 16-19 23-16; 12-19 22-17; 8-12 27-24; 4-8 32-27; 2-7 25-22; 5-9 26-23 ...

**V8(T):** 3-8 22-17; 11-16 24-19; 15-24 28-19; 7-11 29-25; 11-15 25-22; 15-24 27-11; 8-15 31-27 ...

**V9(T):** ... 23-19 (V10) into **11-15 23-19; 8-11 22-17; 9-14 25-22** same.

**V10(9):** ... 29-25; 4-8 23-19; 6-9 17-13 2-6 into **11-15 23-19; 8-11 22-17; 9-14 25-22; 6-9 17-13; 2-6 29-25; 4-8** same.

**V11(T):** 15-19 into **9-14 22-17; 11-16 25-22; 16-19** same.

**V12(T):** ... 23-19; 7-11 into **10-15 23-19; 7-10 22-17; 9-14** same.

**Trunk:** **11-15 21-17; 9-14** 25-21(B) into **9-14 22-17; 11-15** 25-22 same.

**Trunk:** **11-15 21-17; 8-11** 17-13[R](C) (V3); 9-14[R] (V2) 22-18(D) (V1); 15-22 25-9; 5-14 29-25; 11-15 25-22; 14-18 23-14; 10-17 27-23; 4-8 24-20; 8-11 28-24 into **9-13 24-20; 11-15** 22-17; 13-22 25-11; 8-15 21-17; 5-9 17-13; 9-14 29-25; 4-8 25-22; 8-11 28-24; 14-18 23-14; 10-17 27-23 same.

**V1(T):** ... 25-21[R] into **9-14 22-17; 11-15** 25-22; 8-11 17-13 same.

**V2(T):** 4-8 23-19; 15-18 22-15; 11-18 25-21 into **11-15 23-19; 8-11** 22-17; 4-8 25-22; 15-18 22-15; 11-18 17-13 same.

**V3(T):** ... 17-14(E); 9-18(F) 23-14; 10-17 22-13; 4-8 26-23; 5-9 23-18; 15-22 25-18; 7-10 29-25 ...

#### Notes

A: 29-25; 8-11 22-18?; 10-15! is a Black win which has been secured on many occasions.

B: 17-13?!; 15-19 24-15; 10-19 23-16; 12-19 13-9!?!; 6-13 27-24; 19-23 26-19; 8-11 leads into wild cross-board channels.

C: Developing the man on 21 in this way and retaining that on 22 distinguishes this ballot and permits the tiniest of White advantages.

D: Consistent with the previous two moves; instead, 25-21 is a matter of convenience.

E: A good mixer which is underused.

F: In these situations it is almost always best to jump out all of the men in order to prevent a cramping of the double-corner.

**Lesson 172:** **9-14 22-18; 5-9 [50/50] & 9-14 24-19; 5-9 [50/50] & 9-14 24-20; 5-9 [50/50]**

This lesson should be studied in conjunction with Lessons 37, 43, 44 and 45 which all give move-by-move accounts. A thorough understanding of these lessons should make it easy for the reader to absorb the details given herein.

**Trunk:** **9-14 22-18; 5-9** 25-22 (V3); 11-16 18-15 (V2); 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17 14-18; 17-13 (V1) 9-14 29-25; 8-12 31-27 ...

**V1(T):** ... 17-14; 9-13 29-25; 3-7 31-27 ...

**V2(T):** ... 24-19; 8-11 28-24(A); 16-20 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 11-16 26-17; 10-14 17-10; 7-14 29-25; 3-7! 25-22 ...

**V3(T):** ... 24-19 (V6); 11-15 18-11; 8-24 28-19; 4-8 25-22 (V5); 8-11 22-18; 11-16 29-25; 7-11 25-22 (V4); 1-5 27-24 ...

**V4(3):** ... 18-15; 11-18 21-17; 14-21 23-5; 16-23 26-19 ...

**V5(3):** ... 26-22; 8-11 27-24; 1-5 22-18; 9-13 18-9; 5-14 25-22; 11-15 32-28 ...

**V6(3):** ... 24-20[R] (V11); 11-16[R] (V8) 20-11; 8-22 25-18; 4-8 28-24 (V7); 8-11 29-25; 10-15 25-22; 7-10 24-20; 3-7 27-24; 1-5 32-28(B) ...

**V7(6):** ... 27-24[R]; 8-11 24-19; 11-16 29-25; 7-11 25-22(C) ...

**V8(6):** 10-15(D) 28-24; 15-22 26-10; 7-14 25-22; 1-5 (V10) 30-26; 3-7 (V9) 24-19; 11-16 20-11; 8-24 27-20; 6-10 20-16 ...

**V9(8):** 6-10 32-28; 3-7 24-19; 11-16 20-11; 8-24 28-19 ...

**V10(8):** 9-13 30-26; 6-10 22-18; 1-5 18-9; 5-14 26-22; 10-15 23-18 ...

**V11(6):** ... 26-22; 10-15 24-19; 15-24 28-19 7-10 into **11-15 24-19; 15-24** 28-19; 9-14 22-18; 5-9 26-22!; 7-11 same.

**Trunk:** **9-14 24-19; 5-9** 22-18 (V1) into **9-14 22-18; 5-9** 24-19 same.

**V1(T):** ... 27-24[R](E) into **9-14 23-19; 5-9** 27-23 same.

**Trunk:** **9-14 24-20; 5-9** 22-18[R] (V1) into **9-14 22-18; 5-9** 24-20 same.

**V1(T):** ... 28-24; 11-15 23-19; 7-11 22-17; 3-7 into **11-15 24-20; 8-11** 28-24; 3-8 23-19; 9-14 22-17; 5-9 same.

#### Notes

A: This is trickier than the immediate 22-17, which is also met with the 9-13 break.

B: White has options in 32-27 and the tricky 23-19; 14-23 32-28.

C: A critical position: Both 1-5? and 3-7? lose, while 10-15 and 3-8 draw. Also, 16-20?! is inferior after 19-16!

D: This might be termed the open or fighting defense (attack?) as compared with the closed or conservative option in 11-16.

E: Both 28-24 and 22-17 are comfortably met with the natural 11-15.

**Lesson 173: 9-14 22-17; 11-16 [47/53] & 11-16 21-17; 9-14 [47/53]**

A close comparison between Lesson 171 and this lesson should prove most illuminating. In the earlier lesson, typified by Key Landing Number 3, the power is shared equally because the center is so shared. Here, where the man on 11 is moved to the side rather than to the center, White takes the center first. As a result of this there is an exchange which puts Black ahead in time, and as a consequence Black is forced to break his triangle (the men on 1, 2, 3, 6, 7 and 10) before White. All of this combines to give White a slight edge. Because under Key Landing Number 1 White is calling the tune, Black quite often dykes with 16-19 on his 3<sup>rd</sup> move. This too favors White of course, but arguably is more proactive.

**Trunk: 9-14 22-17; 11-16 25-22[R] (V6); 8-11[R] (V1) 22-18(A); 16-20 18-9; 5-14 Forms Key Landing Number 1.**

**V1(T):** 16-19 24-15; 10-19 23-16; 12-19 17-10; 6-15 21-17; 5-9 (V3) 27-24; 2-6 (V2) 22-18; 15-22 24-15; 9-13 32-27!; 6-9 26-23 ...

**V2(1):** 1-6 22-18; 15-22 25-18; 7-10(B) 30-25; 10-19 25-18; 6-10 32-27 ...

**V3(1):** 1-6 (V5) 29-25; 5-9 17-13; 7-10 25-21; 8-12 (V4) 27-24; 4-8 32-27 ...

**V4(3):** 9-14 27-24; 8-11! 21-17; 14-21 22-18; 15-22 24-8; 4-11 26-17 ...

**V5(3):** 2-6 29-25; 5-9 25-21; 7-10 17-13; 8-12 27-23; 4-8 23-16; 12-19 32-27 ...

**V6(T):** ... 24-19(C) (V7); 8-11 25-22; 11-15 17-13; 15-24 28-19 into **9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19** same.

**V7(6):** ... 26-22(D); 8-11 30-26; 11-15! 22-18; 15-22 25-9; 6-22 26-17; 4-8! 29-25; 2-6! 17-14; 10-17 21-14 ...

**Trunk: 11-16 21-17; 9-14 25-21 into 9-14 22-17; 11-16 25-22** same.

### Notes

A: 24-20 is comfortably met with the natural 16-19 exchange, after which running off the man results in a tiny edge for Black.

B: 9-13 is well met with 32-27!

C: Played with the objective of (needlessly) preventing the *Double-Corner Dyke*, this transposes into what might be termed the soft version of the *Pioneer* and cedes White's advantage.

D: Very rarely played, but not to be sniffed at.

**Lesson 174: 11-16 22-18; 8-11 [47/53] & 11-16 22-18; 16-20 [46/54] & 11-16 22-17; 8-11 [50/50] & 11-16 22-17; 16-20 [46/54] & 12-16 22-18; 16-20 [47/53]**

In combination, these ballots have two main characteristics. First, they embrace a remarkable number of transpositions, including Key Landings Number 23 and Number 1. Secondly, in part they define a player's style. Namely, whether he favors dyking (with 17-14 or 18-14) or the *Pioneer* formations arising from 25-22.

**Trunk: 11-16 22-18; 8-11 25-22 (V1); 16-20 into 11-16 22-18; 16-20 25-22; 8-11** same.

**V1(T):** ... 24-19[R] (V2) into **11-16 24-19; 8-11 22-18** same.

**V2(1):** ... 18-14 (V3) into **11-16; 22-17 8-11 17-14** same.

**V3(2):** ... 24-20 (V4) into **12-16 24-20; 8-12 22-18** same.

**V4(3):** ... 26-22 into **11-16 23-18; 8-11 26-23** same.

**Trunk: 11-16 22-18; 16-20 18-14[R] (V1); 9-18 23-14 10-17 21-14; 8-11 Forms Key Landing Number 23.**

**V1(T):** ... 25-22 (V7); 8-11 22-17 (V2); 9-14 18-9; 5-14 **Forms Key Landing Number 1.**

**V2(1):** ... 24-19 (V6); 10-14 19-15 (V4); 4-8 22-17; 9-13! 17-10; 7-14 18-9; 5-14 29-25 (V3); 11-18 26-22; 2-7 22-15; 7-10! 23-19; 3-7 ... and now White has good options with 31-26 and 30-26.

**V3(2):** ... 30-25; 11-18 26-22; 3-7 22-15; 7-11 23-18; 14-23 27-18; 12-16 25-22 ...

**V4(2):** ... 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 5-9 26-17; 9-13 17-14; 4-8 29-25; 11-16 25-22 (V5); 7-10 14-7; 3-10 22-18 ...

**V5(4):** ... 14-9; 7-10 25-22; 3-7 28-24 ...

**V6(2):** ... 30-25; 10-14 22-17; 7-10 24-19 into **11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 22-17; 7-10 30-26** same.

**V7(1):** ... 24-19; 8-11 26-22; 10-14 into **11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20** same.

**Trunk: 11-16 22-17; 8-11 17-14[R] (V3); 9-18 23-14; 10-17 21-14; 4-8 (V2) 26-23; 16-19 24-15; 11-18 28-24; 8-11 24-19; 11-16 (V1) 31-26; 6-9 26-22** ...

**V1(T):** 11-15 19-10; 6-15 25-22; 18-25 29-22; 15-19 23-16; 12-19 31-26 ...

**V2(T):** 16-20[R] **Forms Key Landing Number 23.**

**V3(T):** ... 25-22 (V4); 11-15! 17-13; 9-14! into **9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16** same.

**V4(3):** ... 23-18 (V5); 3-8! 26-23; 16-19 23-16; 12-19 24-15; 10-19 30-26 into **11-16 23-18; 7-11 26-23; 3-7 30-26; 16-19 24-15; 10-19 23-16; 12-19 22-17** same.

**V5(4):** ... 24-19 (V6); 9-14! into **9-14 22-17; 11-16 24-19; 8-11** same.

**V6(5):** ... 17-13; 9-14! 25-22; 11-15! into **9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16** same.

**Trunk: 11-16 22-17; 16-20 17-14[R] (V1) into 11-16 22-18; 16-20 18-14** same.

**V1(T):** ... 25-22 (V2); 8-11 22-18 into **11-16 22-18; 16-20 25-22; 8-11 22-17** same.

**V2(1):** ... 24-19 (V3); 8-11 17-14; 9-18 23-14; 10-17 21-14 into **Key Landing Number 23 V6**

**V3(2):** ... 23-18; 10-15! 18-11; 8-15 17-13; 9-14 25-22; 4-8 22-17; 7-10 26-23; 8-11 29-25; 3-7! 23-19 ...

**Trunk: 12-16 22-18; 16-20 25-22 (V1); 8-12 into 11-16 22-18; 16-20 25-22; 8-11** same.

**V1(T):** ... 24-19[R] (V2) into **12-16 24-19; 16-20 22-18** same.

**V2(1):** ... 18-14 (V3) into **12-16 22-17; 16-20 17-14** same.

**V3(2):** ... 26-22; 8-12 into **11-16 23-18; 16-20 26-23; 8-11** same.

**Lesson 175: 11-16 23-18; 16-20 [48/52] & 11-16 24-19; 16-20 [48/52]**

These ballots again make wide use of transpositions and key landings. White's tiny advantage really relates to the choice of lines more than anything else.

**Trunk: 11-16 23-18; 16-20 24-19[R] (V3); 10-14[R] (V2) 18-15[R] (V1); 7-10 Forms Key Landing Number 10.**

**V1(T):** ... 26-23; 8-11 22-17 7-10 **Forms Key Landing Number 9.**

**V2(T):** 10-15(A) 19-10; 7-23 26-19; 6-10 22-18; 8-11 25-22; 1-6 27-23; 3-7 22-17; 4-8 30-25 ...

**V3(T):** ... 26-23; 8-11 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 7-11 17-13; 4-8 30-26 **Forms Key Landing Number 2.**

**Trunk: 11-16 24-19; 16-20 23-18[R] (V1) into 11-16 23-18; 16-20 24-19** same.

**V1(T):** ... 22-18 (V2) into **11-16 22-18; 16-20 24-19** same.

**V2(1):** ... 22-17 into **11-16 22-17; 16-20 24-19** same.

## Notes

A: When seeking to break new ground it is best to do it early and this double exchange achieves that goal. Against a superior player however, it would likely be best to stick with the regulation 10-14.

**Lesson 176: 11-16 24-19; 8-11 [49/51]**

In addition to the material here, a detailed study of Lesson 38, which provides a move-by-move account, together with Lessons 167 and 168 should give the reader an excellent grasp of this ballot.

**Trunk: 11-16 24-19; 8-11 22-18[R] (V3); 10-14[R] (V2) 26-22[R] (V1); 16-20 22-17; 7-10 Forms Key Landing Number 9.**

**V1(T):** ... 25-22; 7-10! 30-25; 16-20 22-17 into **Key Landing Number 9 Trunk.**

**V2(T):** 4-8 26-22; 16-20 22-17; 9-14 18-9; 5-14 **Forms Key Landing Number 5.**

**V3(T):** ... 28-24; 11-15! 24-20 (V4); 15-24 20-11; 7-16 27-11 into **9-13 21-17; 5-9 25-21; 9-14 22-18; 13-22 18-9; 6-13 26-17; 13-22 CR** same.



**V4(3):** ... 22-18; 15-22 25-18; 16-20 32-28 into **11-15 23-19; 8-11** 22-18; 15-22 25-18; 11-16 27-23; 16-20 32-27 same.

**Lesson 177: 11-16 21-17; 9-13 [51/49]**

Although White's single-corner is slightly cramped, with the man on 16 rather than 15 as in the *Switcher* (11-15 21-17; 9-13) there is no real pressure.

**Trunk: 11-16 21-17; 9-13** 25-21[R] (V7); 5-9[R] (V5) 23-18[R] (V2); 10-15[R](A) (V1) 18-11; 8-15 24-19(B); 15-24 27-11; 7-16 30-25!(C); 3-7!(D) 17-14(E); 9-18 22-15 ... and now Black has options in 7-11, 16-19 and 16-20.

**V1(T):** 1-5 29-25!; 8-11 17-14; 10-17 21-14; 6-10 24-20!; 10-17 28-24; 17-21 27-23; 7-10 24-19; 3-7! 32-28 ...

**V2(T):** ... 29-25 (V3); 10-15 24-19; 15-24 28-19; 9-14 17-10; 6-24 27-11; 8-15 21-17; 4-8 17-14 ...

**V3(2):** ... 24-19 (V4); 8-11 28-24!; 16-20 30-25; 9-14 22-18; 13-22 18-9; 6-13 26-17; 13-22 25-18; 2-6 18-14; 10-17 21-14 ...

**V4(3):** ... 30-25; 10-15 17-14; 9-18 23-14; 16-20 22-17; 13-22 25-11; 8-15 29-25; 12-16 26-23 ...

**V5(T):** 16-19 (V6) 24-15; 10-19 23-16 12-19 into **11-15 21-17; 9-13** 25-21; 15-19; 24-15; 10-19 23-16 12-19 same.

**V6(5):** 8-11 29-25; 16-20 17-14; 10-17 21-14 into **9-13 22-18; 12-16** 25-22; 8-12 29-25; 16-20 18-14; 10-17 21-14 same.

**V7(T):** ... 23-18; 5-9 27-23 into **9-13 23-18; 5-9** 27-23; 11-16 21-17 same.

#### Notes

A: By occupying this square Black hopes to effect a genuine single-corner cramp.

B: Which White promptly prevents.

C: Note that after the "automatic," but woeful, 29-25?! Black dominates with 9-14! 17-10; 6-15. It is always essential to look at least one move ahead!

D: And 4-8?! here is the Black counterpart, White gaining the advantage with 17-14; 9-18 22-15.

E: Against 32-27! Black forces matters to a drawn conclusion with 7-10! 22-18; 13-22 26-17; 9-14 18-9; 6-22 25-18 and 16-19.

**Lesson 178: 10-15 21-17; 11-16 [46/54] & 11-16 21-17; 16-20 [46/54]**

Although heavily explored during the 2-move era, 10-15 21-17; 11-16 continues to produce original games today, a particular classic being the Chinook-Tinsley clash in the 1990 US National tournament. Possessing enormous scope, the ballot also provides fertile ground for internal transpositions. For a move-by-move account see Lesson 39. From Black's standpoint, a notable feature is how important it is to form up promptly with 7-10 and 3-7, avoiding a crucial loss of tempo with the lazy 4-8.

**Trunk: 10-15 21-17; 11-16** 17-13[R] (V8); 16-20[R] (V7) 22-18(A) (V4); 15-22 25-18; 8-11 29-25; 9-14 18-9; 5-14 25-21 (V1); 7-10! 26-22; 3-7! 22-17; 11-15 24-19; 15-24 28-19 ...

**V1(T):** ... 24-19; 11-16 19-15 (V2); 4-8 23-19; 16-23 27-9; 7-10! 25-22; 10-19 22-18; 3-7 32-27 ...

**V2(1):** ... 26-22 (V3); 14-17 31-26; 7-10! 28-24; 10-14! 25-21; 3-7! 22-18 ...

**V3(2):** ... 25-21; 7-10! 26-22; 3-7! 22-18; 14-17 21-14; 10-17 31-26; 4-8 28-24; 6-9 13-6; 1-10 ...

**V4(T):** ... 23-18[R](B) (V5); 8-11 26-23; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 **Forms Key Landing Number 2.**

**V5(4):** ... 24-19(C); 15-24 28-19; 8-11 22-18; 11-16 26-22 (V6); 7-10! 25-21; 9-14 18-9; 5-14 29-25; 3-7! 22-18 ...

**V6(5):** ... 25-22; 7-10 29-25; 4-8 25-21; 8-11 22-17; 9-14 18-9; 5-14 into **Key Landing Number 3 V2.**

**V7(T):** 16-19(D) 23-16; 12-19 22-18; 15-22 24-15; 7-11 25-18; 9-14 18-9; 11-18 29-25; 5-14 26-22; 3-7 22-15; 7-10 27-24; 10-19 24-15; 6-9 13-6; 1-19 32-27 ...

**V8(T):** ... 17-14(E); 9-18 23-14; 8-11 22-17 into **10-15 22-17; 11-16** 17-14; 9-18 23-14; 8-11 21-17 same.

**Trunk: 11-16 21-17; 16-20** 17-13[R] (V6); 10-15 (V1) into **10-15 21-17; 11-16** 17-13; 16-20 same.

**V1(T):** 8-11[R] 22-18; 10-15! (V5) 25-22 (V4); 7-10 29-25 (V3); 9-14 18-9; 5-14 24-19 (V2); 15-24 28-19; 11-15 19-16; 12-19 23-16; 2-7 25-21 into **Key Landing Number 1 V5.**

**V2(1):** ... 23-19; 14-18 19-16; 12-19 26-23; 19-26 30-7; 3-10 24-19; 15-24 28-19 ...

**V3(1):** ... 24-19; 15-24 28-19; 11-16 into **10-15 21-17**; **11-16** 17-13; 16-20 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 7-10 same.

**V4(1):** ... 26-22[R] into **10-15 21-17**; **11-16** 17-13 16-20; 23-18 8-11; 26-23 same.

**V5(1):** 9-14(F) 18-9; 5-14 25-22(G); 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 **Forms Ley Landing Number 4.**

**V6(T):** ... 25-21 (V7) into **11-16 22-17**; **16-20** 25-22 same.

**V7(6):** ... 17-14(H); 9-18!(I) 23-14; 10-17 22-13; 8-11 24-19; 7-10 25-22; 11-15 26-23; 15-24 28-19; 4-8 22-18; 10-14 18-9; 5-14 29-25; 8-11 25-22 ...

### Notes

A: The single-corner attack.

B: The consolidated attack.

C: The double-corner attack.

D: In its favor, this defense is rock-solid; the downside is that Black gets pushed around a lot.

E: Leads to a complex short dyke formation.

F: Natural, but inferior to 10-15.

G: Marion Tinsley's odd-looking 26-22! is arguably even more powerful.

H: An excellent mixer.

I: In order to avoid a slight cramping of the double-corner, in such positions it is almost always best to jump out all of the men.

### Lesson 179: 10-15 22-17; 11-16 [48/52]

Not possessing a man on square 22, this ballot lacks the scope of 10-15 21-17; 11-16.

**Trunk: 10-15 22-17; 11-16** 23-18[R](A) (V4); 15-22 25-18; 9-14(B) 18-9; 6-22 26-17; 8-11 29-25[R] (V3); 4-8 24-20[R] (V1); 16-19 17-14(C); 11-15 25-22 ... and now both 1-6 and 2-6 are well met with 22-17.

**V1(T):** ... 24-19 (V2); 16-23 27-18; 12-16 28-24; 16-20 ... and now White has options in 32-27 and 31-27.

**V2(1):** ... 17-14; 1-6 21-17 ... and now Black runs off the man to a draw.

**V3(T):** ... 27-23; 11-15 24-19; 15-24 28-19; 5-9 29-25; 2-6 17-13; 4-8 25-22; 8-11 30-26; 7-10 22-18(D) ... and now the 10-15 break to a clean draw.

**V4(T):** ... 17-14(E); 9-18 23-14; 8-11 21-17; 4-8 25-21(F); 6-10 29-25 (V5); 1-6 24-20; 16-19 25-22; 12-16 27-24 ... and now the surprising 19-23! leads to a convincing man-down draw.

**V5(4):** ... 24-20; 1-6 17-13; 10-17 21-14; 16-19 29-25 ...

### Notes

A: Attempting to control the center.

B: Parrying this attempt.

C: 25-22 first allows Black to get in 7-10.

D: Against 32-27 the 10-15 exchange draws.

E: For those seeking an open crossboard game, 24-19 and 23-19 are good alternatives.

F: Notice how quickly a short dyke formation can be erected.

### Lesson 180: 10-15 22-18; 15-22 [49/51]

In contrast with its illustrious *Single-Corner* relative (11-15 22-18; 15-22), the vacation of square 10 rather than square 11 has two effects. First, here Black is very slightly inferior; secondly, the scope is dramatically reduced. That said, it is still an interesting ballot which produces wins.

**Trunk: 10-15 22-18; 15-22** 25-18; 9-13[R] (V9) 29-25[R] (V5); 11-15 18-11; 8-15 25-22; 4-8 23-18[R] (V3); 8-11 27-23[R] (V2); 5-9 21-17[R] (V1); 1-5!(A) 30-25; 7-10 25-21 ...

**V1(T):** ... 32-27; 6-10 24-19; 15-24 28-19; 2-6 27-24 ...

**V2(T):** ... 26-23; 7-10 24-20; 3-7 30-26; 6-9 27-24 ...

**V3(T):** ... 24-19 (V4); 15-24 28-19; 8-11 22-18; 6-10 into **11-15 23-18**; **9-14** 18-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 8-11 27-23; 11-15 24-20 CR same.

**V4(3):** ... 24-20; 8-11 28-24; 6-10 23-18; 5-9 27-23 ...

**V5(T):** ... 24-19 (V6); 11-15 18-11; 8-24 28-19; 4-8 29-25; 8-11 23-18; 6-10 25-22; 2-6 26-23; 6-9 27-24 ...

**V6(5):** ... 23-19 (V8); 7-10(B) 19-15(C); 10-19 24-15; 5-9 29-25; 1-5 26-23; 12-16 30-26 (V7); 9-14 18-9; 5-14 ... and now White has options in 26-22 and 28-24.

**V7(6):** ... 31-26; 3-7 28-24; 8-12 15-8; 4-11 ... and now White has options in 32-28 and 24-19.

**V8(6):** ... 18-14; 11-15 24-19; 15-24 28-19; 8-11 29-25; 11-16 25-22; 6-9 22-18; 1-6 26-22; 16-20! 30-25 ...

**V9(T):** 6-10 (V10) 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23; 1-6(D) 32-27; 9-13 24-19; 15-24 28-19; 11-16 22-17; 13-22 26-17 ...

**V10(9):** 11-15(E) (V11) 18-11; 8-15 29-25(F); 4-8 25-22; 8-11 23-18; 6-10 into Variation 9.

**V11(10):** 11-16(G) 29-25; 9-13 18-14; 16-20 24-19; 8-11 23-18; 6-9 19-15; 11-16 27-23 into **10-15 22-17; 9-13** 17-14; 11-16 23-18; 15-22 25-18; 6-9 27-23; 8-11 24-19; 16-20 19-15; 11-16 29-25 same.

### Notes

A: This subtle waiting move makes Black's life easy.

B: **11-15 23-19; 9-13** 22-18; 15-22 25-18; 7-11 same.

C: 27-23 is my preference when playing White and was shown from the other ballot.

D: 9-14 18-9; 6-13 is well met with 31-27; 1-6 24-20; 3-8 23-18; 14-23 27-18.

E: This fighting move, inviting the aggressive 21-17, has been played by several grandmasters including Leo Levitt.

F: But both this and 24-19, which is even gentler, restore the equilibrium.

G: On the minus side, this allows White to build up a strong center. On the other hand, it virtually forces complications—whether this is desirable or not depends on who is Black and who is White!

### Lesson 181: 10-15 23-18; 12-16 [50/50]

This ballot embraces two major developments. One of them tends to simplification while the other leads to mind boggling complications, thus the one selected will be a further indicator of a player's style.

**Trunk:** **10-15 23-18; 12-16** 26-23[R] (V4); 16-19[R] (V3) 23-16; 11-20 18-11; 8-15 22-18(A); 15-22 25-18; 4-8 24-19; 8-11 29-25; 11-15[R] (V1) 18-11; 7-23 27-18; 6-10 30-26 ...

**V1(T):** 9-14 (V2) 18-9; 5-14 25-22; 6-10 30-26; 11-15 26-23; 15-24 28-19; 2-6(B) 22-17; 6-9 17-13 ...

**V2(1):** 6-10 27-23; 2-6 25-22; 9-13 30-26; 5-9 19-15; 10-19 23-16; 6-10 32-27 ...

**V3(T):** 8-12(C) 30-26; 16-20 21-17; 7-10!(D) 17-13; 3-7!(D) 24-19; 15-24 28-19; 9-14 18-9; 5-14 22-18; 14-17! 25-21; 11-16 21-14; 10-17 26-22 ...

**V4(T):** ... 21-17 (V8); 9-13 24-20; 16-19 17-14; 6-9 27-24 (V6); 1-6 32-27 (V5); 8-12 25-21; 12-16 27-23!(E); 7-10!(F) 14-7; 3-10 22-17 ...

**V5(4):** ... 25-21; 8-12 21-17; 7-10; 14-7 3-10; 20-16; 11-27 18-11; 10-15 31-24 ...

**V6(4):** ... 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-23 (V7); 11-16 20-11; 7-16 18-11; 9-27 31-15 ...

**V7(6):** ... 27-24; 1-6 25-21; 13-17 22-13; 15-22 26-17; 9-18 24-15 ...

**V8(4):** ... 22-17(G); 15-22 25-18; 9-14 18-9; 6-22 26-17; 11-15 27-23 8-12 into **10-15 22-17; 11-16** 23-18; 15-22 25-18; 9-14 18-9; 6-22 26-17; 8-11 27-23; 11-15 same.

### Notes

A: Exchanging from the double-corner gives Black a tiny edge after 9-14 in reply.

B: 7-11 19-16; 2-7? forms the "Phantom Fox Den" position, and an incredible White win after the initial, and highly unnatural, 31-26!

C: Often described as weak, in my opinion this move is underrated.

D: A logical and strong combination which gives Black a perfectly stable game with some winning chances.

E: 21-17? is taking the duplication too far and, after an initial 7-10 exchange, eventually loses by dint of Black taking the center first. Try it and see.

F: But now 6-10? would be catastrophic for Black—losing to a complete block after 21-17! in reply.

G: Initially played by Dr. Samuel's famous IBM program in the 1960s, this is very unusual but appears to be perfectly sound.

### Lesson 182: 10-15 23-18; 7-10 [48/52]

Although fundamentally a 2-move ballot, the student will note that in freestyle play this could reasonably arise via 11-15 23-18; 7-11 and is best understood in this light. Namely, at the 3<sup>rd</sup> move, the natural 8-11 is not only stronger but permits far more scope for both sides. Thus this ballot is a poor man's *Cross*.

**Trunk: 10-15 23-18; 7-10 27-23[R]** (V8); 3-7(A) 24-20[R] (V3); 15-19[R] (V2) 23-16; 12-19 18-15(B); 11-18 22-15; 7-11[R] (V1) 32-27; 11-18 26-23; 19-26 30-7; 2-11 ... and now 21-17, 25-22 and 27-23 are all well met with 6-10.

**V1(T):** 9-14 25-22; 7-11(C) 29-25; 11-18 22-15; 5-9 32-27; 9-13 27-23; 8-12 23-16; 10-19! 16-11 ...

**V2(T):** 9-13 28-24; 15-19 24-15; 10-19 23-16; 12-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 30-26(D) ...

**V3(T):** ... 32-27; 15-19 24-15; 10-19 23-16; 12-19 18-15 (V5); 11-18 22-15; 7-11 27-24 (V4); 11-18 24-15; 9-14 28-24 ...

**V4(3):** ... 26-22; 11-18 22-15; 9-14 30-26 ...

**V5(3):** ... 27-24 (V6); 7-10 24-15; 10-19 31-27; 9-14 18-9; 5-14 27-23 ...

**V6(5):** ... 27-23 (V7); 9-14 18-9; 5-14 23-16; 11-20 26-23; 8-11 22-18; 6-9 25-22 ...

**V7(6):** ... 21-17; 11-16 18-15; 7-10 17-14; 9-18 26-23; 19-26 30-7; 2-18 22-15 ...

**V8(T):** ... 26-23; 10-14 24-19 (V9); 15-24 28-19; 11-16 27-24; 16-20 31-27; 8-11 22-17; 11-16 17-10; 6-22 25-18; 9-14 18-9; 5-14 29-25 ...

**V9(8):** ... 23-19; 14-23 19-10; 6-15 27-18; 3-7 30-26; 9-14 18-9; 5-14 24-19; 15-24 28-19; 7-10 26-23 ...

### Notes

A: Logical and best, although the radical 11-16 exchange will draw after 18-11; 8-15 22-18; 15-22 25-18.

B: Natural and best. For instance, 22-17?! allows Black to build up a strong center with 9-14 18-9; 5-14 while the horrific 26-23 exchange is crushed by the cramping 9-13.

C: The committal 14-18, typical of a rugged cross-board player, is well met with the thematic, consolidating 29-25.

D: This might be termed the conservative continuation, but is strong nonetheless. Instead, 21-17; 13-22 25-18; 6-10 18-15!; 11-18 20-16 is a double-edged sacrifice.

### Lesson 183: 10-15 23-19; 6-10 [50/50]

Black's 2<sup>nd</sup> move opens up his double-corner very slightly, but White is not in a position to make anything of it. The point at which the Trunk line fin-

ishes furnishes a landing which has been the source of literally thousands of wins over the years.

**Trunk: 10-15 23-19; 6-10 22-17[R]** (V2); 1-6 25-22; 11-16 29-25; 16-23 26-19; 7-11[R](A) (V1) 17-13; 11-16 22-17; 16-23 27-11; 8-15 24-19; 15-24 28-19; 4-8 ... and now White has options in 25-22 and 30-26.

**V1(T):** 8-11(B) 17-13; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 22-18; 4-8 30-26 ...

**V2(T):** ... 21-17 (V4); 1-6! 17-13; 11-16 25-21 (V3); 16-23 26-19; 7-11 29-25 into Trunk.

**V3(2):** ... 22-18; 15-22 25-18; 16-23 26-19; 9-14 18-9; 5-14 29-25; 8-11 25-22; 11-15 27-23; 4-8 into **10-15 23-19; 7-10 27-23**; 11-16 22-18; 15-22 25-18; 10-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 28-24; 6-10 24-19 CR same.

**V4(2):** ... 22-18 (V5); 15-22 25-18; 11-15 18-11; 8-15 29-25; 4-8 25-22; 9-13 27-23; 8-11 24-20; 15-24 28-19; 5-9 22-18; 2-6 26-22 **Forms Key Landing Number 13 CR.**

**V5(4):** ... 27-23; 9-14 22-18; 15-22 25-9; 5-14 into **9-13 23-19; 6-9 27-23**; 9-14 22-17; 13-22 25-9; 5-14 same.

### Notes

A: The closed defense.

B: The open defense.

### Lesson 184: 10-15 24-19; 15-24 [52/48]

Although obviously not possessing the scope of its more illustrious *Second Double-Corner* relative (11-15 24-19; 15-24), this ballot is far more interesting than some would have us believe. For example, Derek Oldbury strayed into losses in both the 1978 and 1982 Irish Open Championship; playing against Elbert Lowder in 1983 both of us won with White; playing against Brian Lucas in the 1990 English Match Championship I won both sides.

**Trunk: 10-15 24-19; 15-24 28-19; 6-10[R]** (V4) 22-17[R] (V3); 9-14 25-22; 11-15 27-24; 8-11[R] (V2) 23-18! [R](A) (V1); 14-23 17-14; 10-17 21-14; 7-10 14-7; 3-10 31-27; 5-9 27-18; 1-5 32-28(B) ...

**V1(T):** ... 32-28; 11-16 22-18; 15-22 19-15; 10-19 17-10; 7-14 24-15; 14-17 21-14; 3-7 26-17; 7-10 15-6; 2-27 31-24 ...

**V2(T):** 5-9(C) 17-13; 2-6 30-25; 7-11 22-18; 15-22 25-18; 11-15 18-11; 8-15 29-25; 4-8 25-22; 8-11 32-28 ...

**V3(T):** ... 22-18(D); 11-15 18-11; 8-24 27-20; 9-14 25-22; 4-8 22-18; 8-11 18-9; 5-14 29-25; 10-15 25-22 ...

**V4(T):** 9-14(E) (V9) 22-18; 5-9 (V8) 25-22; 7-10 (V6) 19-15; 10-19 23-7; 14-23 (V5) 27-18; 3-10 21-17; 1-5 17-14; 10-17 22-13 ...

**V5(4):** 3-10 26-23; 12-16 22-17; 8-11 17-13; 16-20 32-28; 4-8 28-24; 8-12 24-19 ...

**V6(4):** 6-10 (V7) 22-17; 11-15 18-11; 8-24 27-20; 4-8 17-13; 2-6 31-27!(F); 8-11! 29-25; 10-15 25-22 ...

**V7(6):** 11-16; 18-15; 7-10(G) 22-18; 8-11!(H) 15-8; 4-11 18-15; 11-18 21-17; 14-21 23-5; 16-23 26-19 ...

**V8(4):** 7-10 18-9; 5-14 25-22; 11-15 32-28; 15-24 28-19; 8-11 into **11-15 24-19**; **15-24** 28-19; 8-11 22-18; 9-14 18-9; 5-14 25-22; 11-15 32-28; 15-24 28-19; 7-11 same.

**V9(4):** 11-16(I) 22-18; 8-11 25-22; 16-20 29-25; 11-16 18-15; 4-8 22-18; 7-10 25-22; 3-7 22-17; 9-14 18-9; 5-14 17-13 ... and now Black has options in 7-11 and 14-17!

#### Notes

A: Effectively breaks up the center and similar in theme to “Martins’ Rest” (Lesson 96). Because the trunk line has been used as a matter of convenience on countless occasions, the ballot has acquired the reputation of being dull. Not so!

B: 29-25 also draws, but leads to a Classic Late Mid-game shown in Book 5, Lesson 329 and is harder to manage. After the superior 32-28, many wins have been registered with both sides.

C: A fighting move favored by Willie Ryan.

D: Another Willie Ryan favorite; it opens up a wide field for both sides.

E: Another double-edged option.

F: Setting up a possible in-and-out shot and preferred by Norman Wexler, but 29-25 is also good and is the move which tripped up Oldbury.

G: If 16-20? first, then 29-25! in reply is powerful; meeting 7-11 with 22-17! However, if White replies with 22-18? rather than 29-25! then 7-11! upsets the apple cart (Oldbury lost with White).

H: Avoiding 16-20? 29-25!; 1-5 25-22; 3-7 32-28!; 7-11 and 21-17! to a White win.

I: And yet another combative move. Quite why this is played so rarely I have no idea.

#### Lesson 185: 10-15 24-20; 15-19 [53/47]

When a ballot is drawn from the deck, one good step is to think through the moves which you might have played *had you had the chance*. For example, 10-15 is the 4<sup>th</sup> best move at Black’s disposal; however, White didn’t follow up with 21-17, the best move, but instead played the passive 24-20; Black responded naturally, posting a man on square 19. Another is to compare the ballot with similar ones. For example, although this ballot has the same disposition of strength as 11-15 24-20; 15-19—known as the *Bristol* and bizarrely listed under 11-16 24-20; 16-19—with the man removed from square 10 it doesn’t possess a fraction of its scope.

**Trunk:** **10-15 24-20**; **15-19** 23-16; 12-19 27-24[R](A) (V7); 7-10[R] (V6) 24-15; 10-19[R] (V5) 21-17[R] (V3); 11-15[R] (V2) 32-27; 6-10(B) 17-14; 9-18 26-23; 19-26 30-7; 3-10[R] (V1) 20-16 ... and now Black has options in 8-11, 8-12, 10-14 and 5-9.

**V1(T):** 2-11(C) 27-23; 1-6 22-17 ... and now the in-and-out shot forces the draw.

**V2(T):** 11-16(D) 20-11; 8-15 into **12-16 23-18**; **16-19** 24-15; 10-19 27-24; 7-10 24-15; 10-19 21-17; 11-15 18-11; 8-15 same.

**V3(T):** ... 32-27(E) (V4); 9-14 27-23; 2-7 23-16; 8-12 22-17; 12-19 17-10; 6-15 21-17...

**V4(3):** ... 22-18(F) into **10-15 21-17**; **9-13** 17-14; 11-16 23-19; 16-23 26-10; 6-15 CR same.

**V5(T):** 11-18(G) 22-15; 10-19 into **11-15 24-20**; **15-18** 22-15; 10-19 23-16; 12-19 27-24; 7-10 24-15; 10-19 same.

**V6(T):** 11-15(H) 22-18; 15-22 24-15; 7-10 25-18; 10-19 32-27; 6-10 29-25; 9-14 18-9; 5-14 25-22 ...

**V7(T):** ... 22-18(I) (V8); 9-14(J) 18-9; 5-14 25-22; 11-15 into **11-16 24-20**; **16-19** 23-16; 12-19 22-18; 9-14 18-9; 5-14 25-22; 10-15 same.

**V8(7):** ... 21-17(K); 11-15 27-24; 7-10 17-13(L); 9-14 20-16; 2-7 22-18!; 14-23 25-22 ... and now the rebound shot draws.

#### Notes

A: If White’s principal objective is to draw, then this is the best move. Note that from the *Bristol*, this squeeze would be markedly inferior, being well met with 9-14; 24-15; 10-19.

B: 9-14? is a howler which has appealed to many players. Continue: ... 17-10; 19-24 28-19; 15-24

20-16; 6-15 27-20; 8-12 16-11; 3-8 11-7!; 2-11 26-23 and there's a funeral coming.

C: Less natural than the 3-10 jump and sacrifices Black's tiny edge.

D: Removes White's relatively weak man on 20 and results in equality.

E: Although sound, continuing the run-off magnifies Black's advantage.

F: Markedly inferior and an apt illustration of the importance of timing in checkers.

G: An excellent fighting alternative to the regular jump.

H: More complex than 7-10, but sacrifices Black's edge and allows White to call the tune.

I: Certainly more natural than 27-24, but from the theoretical standpoint slightly weaker.

J: 6-10 is slightly stronger, but this exchange is also good and a worthwhile transposition to know.

K: Double-edged and favored by players with a combative style.

L: 22-18; 15-22 24-15; 10-19 25-18 is an alternative draw and also comes about by playing 22-18 at the 12<sup>th</sup> move of the Trunk (rather than 32-27). However, instigating complications with 21-17 and then baling out in this manner is inconsistent, Black simplifying further to advantage with 9-14 17-10; 6-22 26-17; 8-11.

### Lesson 186: 10-14 24-19; 6-10 [43/57]

24-19 being the strongest reply to 10-14, and 6-10 in turn Black's best continuation, it should come as no surprise that this is an extremely interesting ballot possessing great scope. White's only telling attack comes from attacking the double-corner with 22-17, but pleasingly after the solid 9-13 rejoinder Black is able to utilize a thematic defense with the moves, 11-15, 7-11 and 11-16 against virtually all continuations. For a move-by-move account see Lesson 40.

**Trunk:** 10-14 24-19; 6-10 22-17 (V8); 9-13[R](A) 28-24; 13-22 25-9; 5-14 26-22 (V5); 11-15 29-25 (V4); 7-11 23-18 (V1); 14-23 27-18; 11-16 18-11; 8-15 31-27; 16-23 27-11; 3-8 11-7; 2-11 ... and now White has options in 22-17, 21-17 and 22-18.

**V1(T):** ... 22-17; 11-16 17-13 (V3); 2-6!(B) 25-22 (V2); 16-20 23-18 ...

**V2(1):** ... 30-26(C); 16-20! 32-28; 3-7 25-22 ...

**V3(1):** ... 25-22; 16-20 23-18; 14-23 27-11; 20-27 31-24; 8-15 30-26 ...

**V4(T):** ... 22-17; 7-11 17-13; 2-6 30-25; 15-18 25-22; 18-25 29-22 ...

**V5(T):** ... 29-25; 11-15 25-22; 7-11 23-18 (V6); 14-23 27-18; 11-16 18-11; 16-23 26-19; 8-15 30-26 ...

**V6(5):** ... 22-17; 11-16 23-18 (V7); 14-23 27-11; 16-23 26-19; 8-15 17-14; 10-17 21-14; 2-6 19-10; 6-15 14-10 ...

**V7(6):** ... 17-13; 3-7!(D) 13-9; 8-11 9-5; 15-18 24-20 ...

**V8(T):** ... 22-18 (V9); 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 22-18; 9-13 18-9; 5-14 29-25; 1-6 into **9-13 24-19; 6-9** 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 29-25; 8-11 22-18; 1-6 18-9; 5-14 same.

**V9(8):** ... 27-24[R] (V11) 9-13[R](E) (V10) into **9-13 23-19; 6-9** 27-24 9-14 same.

**V10(9):** 11-15(F) 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 9-13 18-9; 5-14 25-22 ...

**V11(9):** ... 28-24; 11-15 22-18; 15-22 25-18; 9-13 18-9; 5-14 into **9-13 24-19; 11-15** 28-24; 6-9 22-18; 15-22 25-18; 9-14 18-9; 5-14 same.

### Notes

A: This was the original defense and is best. For a while 11-15 held sway, but the spindly nature of Black's position after 17-13; 15-24 13-6; 2-9 28-19—look at that hole on square 2!—eventually caused it to fall from favor.

B: With the man on 25 rather than 26 this is essential, as 3-7? instead permits the fatal invasion with 13-9!; 8-11 31-26!

C: The 24-20 exchanges favor Black after 4-8 31-27; 15-19 23-16; 12-19.

D: Here, in contrast to Note B, with the man on 26 rather than 25 the situation is radically different. Namely, 2-6? is inferior after the 24-20 exchanges, because after the succeeding 4-8 White has the necessary backing for the powerful 20-16 exchange. However, with the text move Black assumes the attack, because it will be seen that after 13-9; 8-11 White has to commit the man to the dog hole.

E: A matter of convenience rather than conviction; this makes the most of the lines which have to be known from other ballots.

F: Objectively this is best, a possible downside being that it opens up a wide field of play. Although not fashionable, 11-16 is a good, fighting alternative.

**Lesson 187: 10-14 22-18; 11-15 [48/52] & 10-14 24-20; 6-10 [49/51] & 11-15 23-18; 10-14 [48/52]**

**Trunk: 10-14 22-18; 11-15** 18-11; 8-15 26-22[R] (V5); 6-10[R] (V4) 22-17[R] (V3); 4-8 23-19(A); 8-11[R] (V2) 17-13; 1-6 (V1) 25-22; 14-17 21-14; 9-15 29-22; 5-9 27-23 ...

**V1(T):** 2-6[R](B) 31-26(C); 14-17(D) 21-14; 9-18 25-22; 18-25 29-22; 10-14 19-10; 6-15 27-23 ...

**V2(T):** 7-11 17-13; 1-6 25-22; 15-18 22-15; 11-18 19-15; 10-19 24-15; 3-7 30-26 ...

**V3(T):** ... 22-18(E); 15-22 25-18; 4-8 29-25; 8-11 25-22; 10-15 24-19; 15-24 28-19; 7-10 27-24 ...

**V4(T):** 7-11(F) 22-18; 15-22 25-18; 6-10 into **10-14 23-19; 11-15** 19-10; 6-15 26-23; 8-11 22-18; 15-22 25-18; 7-10 same.

**V5(T):** ... 24-20 (V7); 6-10 28-24[R]; 1-6[R](G) (V6) 23-19; 9-13 25-22; 6-9 29-25; 4-8 26-23; 14-18(H) 23-14; 10-26 19-10; 7-14 31-22 ...

**V6(5):** 4-8(I) 23-19; 8-11 25-22; 14-18!(J) 29-25; 9-14 26-23; 2-6 30-26; 6-9 32-28 ...

**V7(5):** ... 24-19; 15-24 28-19; 6-10 25-22 into **11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 CR same.

**Trunk: 10-14 24-20; 6-10** 22-18[R] (V3); 11-15[R] (V1) 18-11; 8-15 into **10-14 22-18; 11-15** 18-11; 8-15 24-20; 6-10 same.

**V1(T):** 10-15 (V2) 28-24; 15-22 26-10; 7-14 25-22; 1-6 into **9-14 22-18; 5-9** 24-20; 10-15 28-24; 15-22 26-10; 7-14 25-22; 1-5 same.

**V2(1):** 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 24-19 into **10-14 24-19; 6-10** 22-18; 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 22-18 same.

**V3(T):** ... 22-17(K); 11-15 17-13; 1-6 28-24; 8-11 23-19; 15-18 26-23; 3-8 into **11-15 24-20; 8-11** 28-24; 3-8 23-19; 9-14 22-17; 5-9 17-13; 1-5 26-23; 15-18 same.

**Trunk: 11-15 23-18; 10-14** 18-11; 8-15 26-23[R] (V1) into **10-14 22-18; 11-15** 18-11; 8-15 26-22 same.

**V1(T):** ... 22-17; 6-10 17-13; 1-6 into **11-15 23-18; 9-14** 18-11; 8-15 22-17; 5-9 17-13; 1-5 same.

### Notes

A: 17-13 is too early after 1-6 23-19; 15-18!

B: A rare occasion where moving the man on square 2 early in the game may be the preferred option.

C: 30-26 and the natural 25-22 are also playable.

D: 3-8 and the natural 14-18 are also playable.

E: This is soft, the given continuation being totally natural. Against 23-19. instead of 22-18, Black consolidates nicely with 7-11 22-17; 9-13.

F: Less natural than 6-10 and consequently transposes into a weaker ballot.

G: Black wastes no time in constructing an effective echelon formation.

H: The break with 14-17 is also sound.

I: Although sound, this is inferior because Black wastes a tempo in his development.

J: Essential. Instead, 9-13? 27-23 has led to countless White wins.

K: 28-24 runs similarly.

**Lesson 188: 10-14 22-18; 11-16 [45/55] & 11-16 23-18; 10-14 [45/55]**

Both ballots frequently transpose into standard lines of play arising from the 11-16s. However, by adopting a precise order of moves, White can if he so chooses avoid them, and in so doing garner additional attacking strength.

**Trunk: 10-14 22-18; 11-16** 26-22[R] (V4); 7-10(A) 24-19[R] (V1); 8-11 22-17; 16-20 **Forms Key Landing Number 9.**

**V1(T):** ... 22-17(B); 16-19(C) 24-15 (V3); 10-26 30-23; 8-11 17-10; 6-22 25-18; 3-7(D) 29-25; 1-6(D) 28-24 (V2); 9-14 18-9; 5-14 25-22, 7-10 ...

**V2(1):** ... 31-26(E); 6-10! 18-14; 9-18 23-14; 10-17 21-14; 11-15 ...

**V3(1):** ... 23-16(F) 14-23 27-18; 12-19 24-15; 10-19 30-26; 8-11 32-27; 6-10 17-14(G); 10-17 21-14; 11-15 18-11; 9-18 ...

**V4(T):** ... 25-22 (V6); 16-20 24-19 (V5); 8-11 into **11-16 22-18; 16-20** 25-22; 8-11 24-19; 10-14 same.

**V5(4):** ... 29-25(H); 8-11 18-15(I); 11-18 22-15; 7-10 25-22(I); 10-19 23-16; 12-19 24-15; 4-8 22-17; 14-18 17-13 ...

**V6(4):** ... 24-19; 8-11 into **11-16 24-19; 8-11** 22-18; 10-14 same.

**Trunk:** **11-16 23-18; 10-14** 26-23[R] (V1) into **10-14 22-18; 11-16** 26-22 same.

**V1(T):** ... 18-15 (V2) into **10-14 23-19; 11-16** 19-15 same.

**V2(1):** ... 24-20(J); 14-23 20-11; 8-15 27-11(K); 7-16 21-17; 3-7 22-18; 7-10 25-21 into **11-15 23-19; 8-11** 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 25-22; 7-16 22-18 same.

### Notes

A: White's movement of the apex man (26-22) was the best available, and Black replies in kind, solidifying his position and preparing for the 16-19 break.

B: Theoretically stronger than the 24-19 trunk move.

C: 16-20, with a view to transposing into the trunk (which White can deny), is also sound, but 8-11, with the same objective, is unsound.

D: Natural consolidating moves which should be noted.

E: 25-22; 7-10 28-24; 9-14 18-9; 5-14 transposes back into Variation 1.

F: Sacrifices some of the strength of White's position, but often gets into new territory.

G: Both 27-23?? and 27-24?? are murdered by 10-14! in reply.

H: Sound *when understood!* However, in practice it is often adopted by the rough-and-ready crossboard player who invariably falls into ancient losses. As Derek Oldbury once pointed out, many players, desperate to avoid the study of book play in order to be "original," appear to find some strange merit in this!

I: Avoiding 24-19 and the dangers of overcrowding.

J: The new line of play which this ballot affords.

K: For consistency, White should play 26-10 and take Black into the woods. However, the transposition given is too useful to omit.

### Lesson 189: 10-14 22-17; 7-10 [49/51]

Filling in with 7-10 on his second move is far superior to allowing an exchange with 9-13, 11-15, 11-16 or 14-18 and puts Black on virtually an even keel.

**Trunk:** **10-14 22-17; 7-10** 17-13[R] (V8); 3-7[R](A) (V7) 25-22[R](B) (V4); 14-17 21-14; 9-25 29-22; 11-15 23-19 (V2); 5-9 26-23 (V1); 9-14 30-25; 7-11 23-18; 14-23 27-18; 6-9 13-6; 2-9 31-27 ...

**V1(T):** ... 27-23; 7-11 32-27; 9-14 24-20; 15-24 28-19 ...

**V2(T):** ... 24-20 (V3); 7-11(C) 23-18; 12-16(C) 27-23; 15-19(C) 30-25; 10-15(C) ... and now White has options with 32-27 and 25-21.

**V3(2):** ... 23-18[R]; 5-9 18-11; 8-15 27-23; 9-14 31-27(D); 14-18 23-14; 10-17 27-23 ...

**V4(T):** ... 24-20(E); 14-18 23-14; 9-18 26-23 (V6); 10-14 28-24; 6-10 31-26 (V5); 1-6 25-22; 18-25 29-22; 11-16 20-11; 8-15 into **11-15 23-18; 9-14** 18-11; 8-15 22-18; 14-23 27-11; 7-16 25-22; 4-8 26-23; 16-20 24-19; 8-11 30-26; 2-7 22-18; 5-9 32-27 CR same.

**V5(4):** ... 30-26; 1-6 32-28; 14-17! 23-14; 10-15 and now White has options with 26-23, 27-23 and 14-10.

**V6(4):** ... 21-17; 18-22 25-18; 11-16 20-11; 8-22 30-25; 5-9 25-18; 9-14 18-9; 1-5 17-14; 10-17 ...

**V7(T):** 11-15(F) 25-22; 8-11 23-19(G); 2-7 into **11-15 23-19; 8-11** 22-17; 9-14 25-22; 6-9 17-13; 2-6 same.

**V8(T):** ... 24-19; 9-13 28-24(H); 13-22 25-9; 5-14 29-25; 11-15 25-22; 6-9 23-18; 14-23 27-11; 8-15 26-23; 9-14 32-28 ...

### Notes

A: The natural move to develop an echelon formation and prepare for the 14-17 break against 25-22, the disadvantage being that it partially weakens Black's single-corner.

B: Virtually forcing Black to open up the position with 14-17. Of course the freedom Black gains with this break is counterbalanced by the relative weakening of his double-corner; to gain a point you must give a point. (Usually!)

C: An unnatural development which is clearly indicative of detailed analysis. Taken together, these moves form a restrictive defense.



D: The natural 24-19 exchange is also sound, although the great Newell Banks once came to grief with it.

E: Subtly attacking Black's single-corner. White has options in 24-19 and 23-19.

F: A fighting move favored by Derek Oldbury.

G: 24-20; 2-7 29-25; 4-8 23-18!; 14-23 27-18 is stronger; the White men on 13 and 18 serving to cramp Black's double-corner in the manner indicated in Diagram 89. However, the text makes good use of some of the freestyle knowledge covered earlier.

H: 25-22 is well met with 5-9 27-24; 11-15 24-20; 15-24 28-19 and 8-11.

### Lesson 190: 10-14 23-19; 11-16 [50/50]

A ballot which in theory allows for extreme complications, but which in practice tends to be rather limited in nature.

**Trunk:** 10-14 23-19; 11-16 26-23[R] (V4); 6-10 (V1) 30-26; 1-6 19-15; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-13; 7-10 25-22 18-25 29-22 ... and now both 3-7 and 2-7 are sound

**V1(T):** 9-13[R] (V2) into **9-13 23-19; 11-16 26-23; 10-14 same.**

**V2(1):** 16-20 30-26; 8-11 19-16; 12-19 24-8; 4-11 23-19; 6-10 (V3) into **9-14 23-19; 11-16 26-23; 16-20 30-26; 8-11 19-16; 12-19 24-8; 4-11 23-19; 6-9 same.**

**V3(2):** 9-13 22-17; 13-22 25-9; 5-14 29-25; 6-10 25-22 into **10-15 23-18; 12-16 26-23; 16-19 23-16; 11-20 18-11; 8-15 22-18; 15-22 25-18; 4-8 24-19; 8-11 29-25; 9-14 18-9; 5-14 25-22; 6-10 30-26 same.**

**V4(T):** ... 19-15 (V7); 16-20(A) 24-19 (V5) into **11-16 23-18; 16-20 24-19; 10-14 18-15 same.**

**V5(4):** ... 22-17 (V6); 7-11 17-10; 11-18 26-22; 6-15 24-19; 15-24 22-15; 1-6 28-19; 8-11 15-8; 4-11 32-28; 9-14 25-22 ...

**V6(5):** ... 26-23; 12-16!(B) 15-10; 6-15 24-19; 15-24 28-12; 7-10 22-17; 9-13 23-19; 13-22 25-9; 5-14 19-16; 2-7 29-25 ...

**V7(4):** ... 27-23 (V8); 9-13 into **9-13 23-19; 11-16 27-23; 10-24 same.**

**V8(7):** ... 22-17(C); 16-23 17-10; 7-14 26-19; 8-11(D) 25-22; 6-10 27-23; 4-8 22-18; 9-13 18-9; 5-14 24-20; 11-15 29-25(E) ...

### Notes

A: The natural 16-19 leads into the complications mentioned in the introduction.

B: An excellent, aggressive move which threatens to hem White in.

C: Extremely soft and typically weaves in and out of Variation 8.

D: 14-18 is also fine—and is forced from 10-14 23-19; 14-18—and led to a lollypop win for Derek Oldbury vs. Tom Landry in the 1988 British Open Championship when Tom failed to recognize the Lucas Position (Lesson 154).

E: Links up with Variation 3 of 10-14 22-18; 11-15 at a later stage, as a little experimentation will confirm.

### Lesson 191: 10-14 24-20; 11-15 [51/49]

White's passive reply to 10-14 allowed Black to take the center and the initiative. For the creative player this ballot permits both sides a great deal of scope for originality. "Strong for both!" as Newell Banks was apt to say.

**Trunk:** 10-14 24-20; 11-15 22-18[R] (V9); 15-22 25-18[R] (V6); 7-10[R] (V5) 26-22; 8-11 27-24; 10-15 24-19[R] (V4); 15-24 28-19; 3-7[R](A) (V1) 19-15; 7-10 15-8; 4-11 ... and now White has options with 29-25(B) and 31-27.

**V1(T):** 6-10 (V3) 32-28; 3-8 (V2) 30-26; 11-16(C) 20-11; 8-24 28-19; 4-8 18-15; 9-13 15-6; 1-10 29-25; 8-11 22-18 ...

**V2(1):** 1-6 29-25; 3-8(D); 30-26 11-16 20-11; 8-14 28-19; 4-8 18-15 ...

**V3(1):** 3-8 32-28; 11-16 20-11; 8-24 28-19; 6-10 30-26 into Variation 1.

**V4(T):** ... 23-19; 14-23 19-10; 6-15 31-26; 23-27 32-23; 4-8 21-17 ...

**V5(T):** 6-10(E) 26-22; 8-11 27-24; 3-8 24-19; 1-6 32-27!(F); 11-15 18-11; 8-24 28-19; 7-11 22-18; 9-13 18-9; 5-14 30-26 ...

**V6(T):** ... 26-10(G); 6-15 21-17 (V7); 8-11 17-13; 9-14 28-24; 4-8 32-28; 15-19 24-15; 11-18 23-19; 14-17(H) 25-22 ...

**V7(6):** ... 28-24 (V8); 8-11 25-22; 4-8 29-25; 9-13 21-17; 5-9 17-14; 9-18 23-14; 1-5 32-28 ...

**V8(7):** ... 25-22; 8-11 30-26; 4-8 29-25; 15-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-24 ...

**V9(T):** ... 22-17; 6-10 into **10-14 24-20; 6-10** 22-17; 11-15 same.

### Notes

A: Many years ago this was a significant “cook”—a prepared innovation—now it is but a standard attack. Of course, for players who have never seen it before it still packs the same punch!

B: Instead of 29-25, the point of the cook is provided by 22-17?; 9-13 18-9; 13-22 30-25; 6-13 25-18; 10-15 18-14; 2-7 29-25; 15-19 23-16; 12-19 and it's goodbye to the man on 14. Black wins.

C: Both this and the 11-15 double-exchange are easy to meet, continuing along natural lines.

D: 3-7? 28-24; 4-8 31-26 led to a classic White win by one of the geniuses of the game, Samuel Gonotsky.

E: The 12-16 break creates a wide open, even position.

F: 30-26? instead leads to a Black win after 11-16 20-11; 8-24 28-19; 7-11 32-27; 11-16. It will be noted that 32-27! gains a vital tempo, so that after 11-16 20-11; 8-24 28-19; 7-11? 27-24! fits in beautifully and leads to a White win. In short, logical checkers.

G: Again opens up a huge field of play.

H: 8-11! 19-15; 18-23! is a good alternative which White would never expect.

**Lesson 192: 12-16 24-20; 8-12 [42/58] & 11-16 24-20; 7-11 [42/58]**

The first-named ballot bears a strong resemblance to the *Switcher* (11-15 21-17; 9-13), but with the colors reversed and a move out. What it shares is a need for the defender to quickly attend to the cramp on his single-corner side. The second-named ballot is clearly closely related, but bizarrely was banned for many years. For a move-by-move account, the reader should refer to Lesson 41.

**Trunk: 12-16 24-20; 8-12** 28-24[R] (V9); 3-8[R] (V7) 22-18[R] (V3); 16-19 24-15; 10-19 23-16; 12-19 25-22[R](A); 6-10[R] (V2) 29-25; 9-14 18-9; 5-14 22-17; 8-12! 25-22; 11-15 26-23[R] (V1) ...

**V1(T):** ... 17-13(B); 1-6 ... and now White has options in 27-23 and 22-18.

**V2(T):** 9-14 18-9; 6-13!(C) 27-23; 8-12 23-16; 12-19 22-18; 4-8 29-25; 5-9 32-28 ...

**V3(T):** ... 23-18 (V6); 9-13 18-14 (V5); 10-17 21-14; 6-10 25-21 (V4); 10-17 21-14; 16-19 24-15; 11-25 29-22; 1-6 30-25; 12-16! 20-11; 8-15 ...

**V4(3):** ... 14-9(D); 5-14 24-19; 16-23 27-9; 1-5 25-21(E); 5-14 30-25; 14-17 21-14; 10-17 ...

**V5(3):** ... 21-17(F); 16-19 24-15; 10-19 18-15; 11-18 22-15; 13-22 25-18; 7-10 ... and now White has options in 27-23 and 26-22, both of which are met with 10-14, and 32-28 which is met with the 12-16 in-and-out-shot.

**V6(3):** ... 24-19(G); 11-15 20-11; 15-24 27-20; 7-16 20-11; 8-15 22-18; 15-22 25-18; 4-8 31-27; 9-14 18-9; 5-14 29-25; 8-11 25-22 ...

**V7(T):** 9-14 (V8) 22-18; 3-8 18-9; 6-13 23-19; 16-23 27-9; 6-13 26-23; 10-15 31-27; 1-6 23-19; 15-18 25-22; 18-25 29-22 ...

**V8(7):** 10-15 into **12-16 24-20; 10-15** 28-24; 8-12 same.

**V9(T):** ... 22-18; 3-8 into **11-16 24-20; 7-11** 22-18; 3-7 same.

**Trunk: 11-16 24-20; 7-11** 28-24[R] (V2); 3-7[R] (V1) into **12-16 24-20; 8-12** 28-24 3-8 same.

**V1(T):** 9-14 22-18; 3-7 into **12-16 24-20; 8-12** 28-24; 9-14 22-18; 3-8 same.

**V2(T):** ... 22-18 (V4); 3-7 25-22; 16-19 23-16; 12-19 29-25; 9-14 18-9; 6-13!(H) 27-23 (V3); 8-12 23-16; 12-19 ...and now White has options with 22-18, 32-27 and 31-27.

**V3(2):** ... 20-16(I); 11-20 27-24; 20-27 31-6; 1-10 22-18 ...

**V4(2):** ... 21-17; 9-14 25-21 (V7); 3-7 28-24 (V5); 16-19 24-15; 11-25 29-22; 12-16! 20-11; 8-15 23-18; 14-23 27-11; 7-16 17-14; 10-17 21-14; 2-7 ... and now White has options with 30-25, 26-23, 31-27, 32-28, 32-27 and 22-18.

**V5(4):** ... 29-25 (V6); 5-9 17-13; 11-15 20-11; 7-16 **Forms Key Landing Number 19.**

**V6(5):** ... 17-13(J); 11-15 into **9-14 22-17; 11-15** 25-22; 8-11 17-13; 11-16 24-20; 3-8 same.

**V7(4):** ... 17-13; 3-7 22-18; 5-9 28-24; 16-19 24-15; 10-19 23-16; 12-19 25-22; 14-23 27-18; 9-14! 18-9; 1-5 29-25; 5-14 25-21 ...

### Notes

A: 21-17; 6-10 leads to a wide open, crossboard game.

B: Allowing Black to keep his center renders the position even.

C: Jumping towards the center with 5-14 is of course the standard procedure, but this appears to be sound. The origin of this idea lies in the companion ballot.

D: White has a number of hair-raising gambit options here. Lesson 150 discusses one of them.

E: 26-23 is a good alternative. However, in both cases White has to spend time getting his man back, which affords Black the necessary tempi to establish a clear-cut defense.

F: Against 27-23, Black delays with 5-9 21-17 and then 16-19, getting the better game in the process.

G: Somewhat soft and allows Black to equalize; White sacrifices his double-corner for Black's single-corner!

H: Painful experience has shown that this radical exchange is easily best, a definite case of knowledge being power!

I: 21-17; 5-9 and then the 3 for 3 is arguably a little stronger for White.

J: 30-25; 11-15 20-11; 7-16 22-18 etc. ... is another good option.

**Lesson 193: 12-16 23-18; 16-20 [48/52] & 12-16 24-19; 16-20 [48/52]**

Here, Black has two main options. First, to play a closed game and transpose into well known landings; secondly, to play an open, fighting game by taking a 2 for 2.

**Trunk: 12-16 23-18; 16-20 24-19[R] (V5); 10-14[R](A) (V1) 26-23(B); 8-12 into 11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 same.**

**V1(T):** 11-15(C) (V4) 18-11; 8-24 (V3) 28-19; 9-14 (V2) 26-23; 4-8 22-18; 5-9(D) 25-22; 8-11(E) 30-26; 3-8 27-24; 20-27 31-24; 8-12 24-20; 1-5 32-27; 11-16 20-11; 7-16 29-25(F) ...

**V2(1):** 4-8 22-18; 8-11 25-22 into **12-16 24-19; 16-20 22-18; 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 23-18 same.**

**V3(1):** 7-23(G) 26-19(H); 8-11(I) 22-18; 4-8 25-22; 2-7 29-25; 9-13 31-26; 5-9 18-14! ...

**V4(1):** 9-14(J) 18-9; 5-14 26-23; 11-15 22-18; 15-24 18-9; 6-13 28-19; 8-11 21-17; 13-22 25-18; 2-6 30-25; 4-8 25-22 ...

**V5(T):** ... 26-23(K) (V6); 8-12(L) into **11-16 23-18; 16-20 26-23; 8-11 same.**

**V6(5):** ... 22-17; 11-15 18-11; 8-15 17-13; 4-8 25-22; 8-12 29-25; 9-14 22-17; 7-11 26-23 into **11-16 22-17; 16-20 23-18; 10-15 18-11; 8-15 17-13; 9-14 25-22; 4-8 22-17; 7-10 26-23; 8-11 29-25 same.**

**Trunk: 12-16 24-19; 16-20 22-18[R] (V3); 10-14[R] (V2) 26-22[R] (V1); 8-12 into 11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 same.**

**V1(T):** ... 25-22; 8-12 into **11-16 22-18; 16-20 25-22; 8-11 24-19; 10-14 same.**

**V2(T):** 11-15(M) 18-11; 8-24 28-19; 4-8 25-22; 8-11 23-18; 9-13(N) 29-25; 10-15 19-10; 6-15 21-17 ... and now Black has options with 5-9 and 1-6, both of which are met with 26-23.

**V3(T):** ... 23-18 (V4) into **12-16 23-18; 16-20 24-19 same.**

**V4(3):** ... 22-17 into **12-16 22-17; 16-20 24-19 same.**

#### Notes

A: The closed approach; less chance of losing, less chance of winning.

B: The 18-15 exchange favors Black after 8-12 25-22 4-8 in reply.

C: The open, fighting approach; more chance of winning, more chance of losing.

D: Consistent with Black's earlier 9-14. Instead, the 8-11 exchange is easy for White after 19-16 in reply.

E: Stronger than 8-12 29-25; 1-5 31-26.

F: Refer to Lesson 106, Note B. Continue: ... 30-26; 8-11 32-27; 2-6 22-17; 13-22 26-17; 3-8 and it is the same position colors reversed.

G: An excellent and largely unexplored move. Again, both sides are strong.

H: Retaining as much strength as possible in the double-corner, and in my mind the natural move, However, no doubt the 27-18 jump is sound too.

I: 9-14 22-17; 8-11 25-22; 4-8 30-26 and 9-13 22-18; 8-11 18-15 etc. ... are other options.

J: 8-12?? would be unwise!

K: Preferred by some because it doesn't offer Black the double-exchanges, this necessarily has an attendant disadvantage.

L: Namely, Black has a good option here with the 11-15 exchange.

M: Again, the preferred choice of most crossboard players.

N: 9-14 18-9; 5-14?! falls foul of the standard flanking response adopted when the opponent has occupied the center prematurely. Namely, 22-17!; 11-15? 19-16!; 15-19 29-25; 6-9 25-22; 9-13 32-28 to a White win.

**Lesson 194: 12-16 23-18; 16-19 [46/54]**

With a well established man on square 19, this is a lively ballot with winning opportunities for both sides.

**Trunk: 12-16 23-18; 16-19** 24-15; 10-19 27-24[R] (V5); 7-10[R] (V4) 24-15; 10-19 18-15[R] (V2); 11-18 22-15; 9-14[R] (V1) 25-22; 5-9 into **9-14 22-18; 5-9** 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 same.

**V1(T):** 8-11 15-8; 4-11 32-27; 6-10 27-23; 3-7 23-16; 11-20 25-22 ...

**V2(T):** ... 21-17 (V3); 11-15 18-11; 8-15 22-18; 15-22 25-18; 9-14 17-10; 6-22 26-17; 4-8 29-25 ...

**V3(2):** ... 32-27; 9-14 18-9; 5-14 27-23 3-7 into **10-15 23-18; 7-10** 27-23; 3-7 32-27; 15-19 24-15; 10-19 23-16; 12-19 27-23; 9-14 18-9; 5-14 same.

**V4(T):** 9-14 18-9; 5-14 24-15; 11-18 22-15 into **11-16 22-18; 16-19** 24-15; 10-19 23-16; 12-19 27-24; 9-14 18-9; 5-14 24-15 same.

**V5(T):** ... 18-15 (V10); 11-18 22-15; 7-11 26-22 (V9); 11-18 22-15; 9-14 25-22; 5-9 22-17; 14-18 17-13 (V7); 9-14 29-25; 8-12 30-26 (V6) ...

**V6(5):** ... 31-26 into **9-14 22-18; 5-9** 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-13; 9-14 29-25; 8-12 31-27 same.

**V7(5):** ... 17-14; 9-13 29-25; 3-7 30-26 (V8) ...

**V8(7):** ... 31-26 into **9-14 22-18; 5-9** 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-14; 9-13 29-25; 3-7 31-27 same.

**V9(5):** ... 27-24; 11-18 24-15; 9-14 26-22; 3-7 32-27; 7-10 30-26; 10-19 22-15; 8-11 15-8; 4-11 25-22 ...

**V10(5):** ... 21-17; 9-14 17-10; 7-23 27-18; 11-15 18-11; 8-15 22-18; 15-22 25-18; 6-10 ... and now White

has options in 29-25 and 32-27, both being met with 4-8.

**Lesson 195: 12-16 22-17; 16-20 [51/49]**

If White chooses to dyke with 17-14 in the opening, then by running off the man three times Black can virtually force a draw. Declining the dyke with 24-19, 25-22, 17-13 or 23-18, while theoretically weaker, leads to positions where it is far easier for Black to go astray. You pay your money and you take your choice!

**Trunk: 12-16 22-17; 16-20** 17-14[R] (V2); 9-18 23-14; 10-17 21-14; 6-9(A) 26-23; 9-18 23-14; 1-6 30-26; 6-9 26-23; 9-18 23-14; 2-6 24-19[R] (V1); 6-9 31-26(B); 9-18 19-15(C) ...

**V1(T):** ... 25-22; 6-10 22-17; 11-15 ... and now White has options with 29-25 and 24-19

**V2(T):** ... 24-19 (V3); 9-14 25-22; 11-15 17-13; 15-24 28-19; 8-11(D) 22-18; 4-8 18-9; 5-14 29-25; 8-12 into **9-14 22-17; 11-15** 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 same.

**V3(2):** ... 25-22 (V4); 11-15 29-25; 9-14 24-19; 15-24 28-19; 7-11! 19-15; 11-18 22-15; 10-19 17-10; 6-15 23-16; 8-12 27-23; 12-19 23-16; 2-7 21-17 ...

**V4(3):** ... 17-13 (V6); 11-15 25-22; 8-11 24-19 (V5); 15-24 28-19; 11-15 19-16; 4-8 29-25; 8-12 22-17; 12-19 23-16; 15-19 ... and now both 16-12 and 25-22 are tough propositions for White

**V5(4):** ... 23-18; 4-8 26-23; 8-12 24-19; 15-24 28-19 into **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 26-22 same.

**V6(4):** ... 23-18 into **12-16 23-18; 16-20** 22-17 same.

**Notes**

A: Electing not to run off the man provides White with the tempi required to consolidate his position using natural developing moves.

B: Both 25-21 and 19-16!? are drawing options.

C: 27-24 also draws, but 26-23? is a howler after 11-15! in reply.

D: Marion Tinsley's remarkable 7-11! would be the choice of an attacking player. It will be noted that a similar idea is employed in Variation 3, and also in Lesson 169 with the colors reversed.

**Lesson 196: 12-16 22-17; 16-19 [50/50]**

The ideas underpinning this ballot bear a striking resemblance to the previous one as will shortly be revealed.

**Trunk: 12-16 22-17; 16-19** 24-15[R] (V7); 11-18[R](A) (V6) 23-14; 9-18 26-23[R](B) (V5) 6-9 23-14; 9-18 30-26[R] (V4); 1-6 26-23[R] (V3); 6-9 23-14; 9-18 31-26[R] (V2); 8-11!(C) 26-23[R] (V1); 2-6(D) 23-14; 6-9 28-24; 9-18 ...

**V1(T):** ... 17-14(E); 10-17 21-14; 11-15 28-24; 4-8 26-23 ...

**V2(T):** ... 17-14(F); 10-17 21-14; 8-11 28-24; 11-15 32-28; 4-8 24-19 ...

**V3(T):** ... 17-14(G); 10-17 21-14; 8-11 28-24; 11-15 32-28; 6-10 25-21; 10-17 21-14; 4-8 24-19 ...

**V4(T):** ... 17-14(H); 10-17 21-14; 8-11 28-24; 11-15 32-28; 4-8 24-19; 15-24 28-19; 8-11 25-21 ...

**V5(T):** ... 17-14(I); 10-17 21-14; 8-11 28-24; 11-15 26-23; 4-8 23-19; 8-11 19-10; 6-15 30-26; 1-6 32-28 ...

**V6(T):** 10-19(J) 23-16; 11-20 25-22 into **12-16 21-17; 16-19** 24-15; 10-19 23-16; 11-20 25-21 same.

**V7(T):** ... 23-16(K); 11-20 17-13; 9-14 25-22 into **12-16 21-17; 9-14** 17-13; 16-19 23-16; 11-20 25-21 same.

**Notes**

A: Jumping this way posts a well-defended man on square 18. The disadvantage of this procedure when playing a weaker opponent and/or when desperate for a win, is that a run-off is available to White which virtually forces a draw.

B: The run-off mentioned; very little chance of losing, very little chance of winning.

C: This has 3 purposes. It gains a tempo in getting to square 15 if the 17-14 exchange is taken next; it allows the option of the 10-14 exchange against 26-23 if desired; it prepares for the 10-15 line-up.

D: Arguably the 10-14 exchange is slightly better; it's really a matter of taste.

E: Taking the 17-14 exchange at any stage allows Black to occupy the center. The later the exchange is taken, the smaller the opportunity for complications; the earlier it is taken, the greater the opportunity for complications. Here, there is virtually nothing left to play for.

F: Getting more complicated.

G: Affords yet more scope for both sides.

H: And more.

I: The most complex place the exchange can be taken; more winning chances, more losing chances.

J: Theoretically inferior to the other jump but has two points in its favor. First, it has to be known from two other ballots anyway; secondly, it does not permit an easy run-off for White. Thus in this, and billions of other positions, it is futile to talk of "strong" moves and "weak" moves, let alone the "best" move.

K: Inferior to the double-jump as it leads to a slight cramping of White's double-corner.

**Lesson 197: 12-16 21-17; 9-13 [52/48]**

This curious ballot offers both sides the opportunity to cramp the opponent's single-corner to a certain degree if they wish. Because Black has the initiative as a result of moving first, he necessarily holds a tiny advantage.

**Trunk: 12-16 21-17; 9-13** 25-21[R](A) (V3); 16-19[R](B) (V1) 23-16; 11-20 17-14(C); 10-17 21-14; 6-10(D) 29-25; 10-17 25-21; 1-6 21-14; 6-10 30-25; 10-17 25-21; 2-6 21-14; 6-10 22-17; 13-22 26-17; 8-11 24-19(E) ...

**V1(T):** 5-9 (V2) 22-18!(F); 13-22 26-17; 9-14(G) 18-9; 6-22 24-19(H); 8-12(I) 30-26; 11-15 26-17; 15-24 28-19 ...and now Black has options with 10-14 into Lesson 114 Variation 4 or with 4-8.

**V2(1):** 8-12 into **11-16 21-17; 9-13** 25-21; 8-11 same.

**V3(T):** ... 24-20 (V6); 11-15(J) 20-11; 7-16 25-21(K); 5-9 23-18 (V5); 16-20 18-11; 8-15 26-23(L); 4-8 23-18; 8-11 30-25 (V4); 2-7 28-24 ...

**V4(3):** ... 30-26; 1-5 26-23 ...

**V5(3):** ... 30-25; 9-14 27-24; 8-11! 24-19; 15-24 28-12 into **12-16 24-20; 10-15** 22-18; 15-22 25-18; 8-12 28-24; 6-10 24-19; 9-14 18-9; 5-14 26-22; 3-8 21-17!; 14-21 CR same.

**V6(3):** ... 22-18 (V7); 13-22 26-17; 16-19 23-16; 11-20 17-13; 8-11 24-19; 11-15 18-11; 7-23 27-18; 4-8 25-22; 8-11 29-25; 5-9 32-27 ...

**V7(6):** ... 24-19; 8-12 25-21; 5-9 into **11-16 21-17; 9-13** 25-21; 5-9 24-19; 8-11 same.

## Notes

A: The most conservative move and also the most popular one; it has a finessing aspect also present in the previous lessons.

B: If Black doesn't take this exchange then White obtains at least an equal game.

C: The follow-up to 25-21 and offers Black two distinct choices.

D: Black can vary the move order to some extent, but if he doesn't take this run-off it grants White the tempi to consolidate to advantage.

E: What might be termed the defining position of this ballot; it has arisen on literally thousands of occasions in master play.

F: Another beautiful finessing move.

G: 1-5 17-13; 16-20 29-25; 10-15 25-22 runs very evenly.

H: The clever follow-up to the 22-18 exchange.

I: This position can also arise from Lesson 172, Note A.

J: The most aggressive move, and the natural one to develop the single-corner cramp.

K: 23-18; 5-9 18-11; 8-15 26-23; 16-20 25-21 would run the same way.

L: 27-23; 9-14 23-19; 15-24 28-19; 4-8 26-23; 8-11 19-16; 11-15 16-11; 20-24 gives Black the edge.

### Lesson 198: 12-16 21-17; 16-20 [50/50]

This ballot may truly be said to be "Strong for both sides!" as there are no inherent weaknesses and tremendous scope for originality.

**Trunk:** 12-16 21-17; 16-20 17-13[R] (V5); 8-12[R](A) (V1) into 11-16 21-17; 16-20 17-13; 8-11 same.

**V1(T):** 11-15(B) (V4) 24-19; 15-24 28-19; 8-11(V3) 22-18; 9-14!(C) 18-9; 5-14 25-22; 11-15!(D) 19-16; 14-18 (V2) 23-14; 10-17 29-25; 4-8(E) 25-21 ...

**V2(1):** 14-17 29-25; 4-8 23-18!(F); 15-19 25-21 ... and now Black has options in 8-11 and 8-12, both of which are met with 32-28.

**V3(1):** 9-14(G) 22-18; 5-9!(H) 25-22; 8-11 29-25; 1-5 25-21; 14-17 21-14; 10-17 19-16; 4-8 16-12 ...

**V4(1):** 10-15(I) 24-19; 15-24 28-19; 8-12 into 10-15 21-17; 11-16 17-13; 16-20 24-19; 15-24 28-19; 8-11 same.

**V5(T):** ... 17-14(J) (V6); 9-18(K) 23-14; 10-17 22-13; 11-15 25-22; 8-11 24-19; 15-24 28-19; 4-8 29-25(L); 8-12 22-18; 11-16 26-23 ...

**V6(5):** ... 25-21 into 12-16 22-17; 16-20 25-22 same.

## Notes

A: The conservative choice, favored for its restrictive qualities.

B: Getting to the center first and theoretically best.

C: 4-8 voluntarily cedes the center and is inferior after 25-22; 8-12 29-25.

D: 4-8 is again inferior, favoring White after the obvious 22-18 in reply.

E: Voluntarily entering the dust hole with 17-21 strongly favors White after 22-17; 4-8 16-12; 8-11 25-22.

F: 25-21? loses after 8-12 21-14; 10-17! (leaving White hanging) 32-28; 12-19 23-16; 7-10! 16-11; 1-5 and now both 27-23 and 27-24 fail.

G: Played early with a definite purpose.

H: The heavy-duty follow-up courtesy of the great Walter Hellman. Not a good choice for the student starting out!

I: Although sound, 9-14 is unnecessarily early, being met with the obvious 22-18.

J: A great mixer favored by the crossboard artists.

K: Jumping this way retains freedom of movement as mentioned in an earlier lesson.

L: 22-18; 7-10 and the 18-15 3 for 3 is simpler.

### Lesson 199: 9-13 22-18; 12-16 [34/66] & 9-13 24-19; 11-16 [42/58]

In the days of the 2-move restriction, the ballot 9-13 22-18 was known as the "Dreaded Edinburgh," the toughest proposition there was. As Richard Fortman has pointed out, compared with some of the 3-move horrors which are now on offer it was actually relatively mild. Of the six sound options, 12-16 and 10-15 quickly became Black's preferred 2<sup>nd</sup> move. And since it invites an attack on the single-corner rather than the double-corner and leads to clearer endgames, it is little wonder that the former secured top spot. (See Lesson 42 for a move-by-move account.)

It must be emphasized however that the scope for White attacks is enormous in both cases, and that

both here, and even more so with the weak 3-movers, I have given only the most skeletal coverage. There are two reasons for this. First, *Complete Checkers: Insights* is geared towards the expert player rather than the master or grandmaster. Secondly, asking the reader to memorize an undue amount of material runs counter to the objective underpinning the work, that of applying general principles to each phase of the game.

**Trunk: 9-13 22-18; 12-16** 24-20 (V7); 8-12 25-22 (V4); 10-15 18-14 (V2); 16-19 23-16; 12-19 30-25 (V1); 6-9 14-10; 7-14 27-23; 2-7 23-16; 14-17 21-14; 9-18 16-12 ...

**V1(T):** ... 14-10; 7-14 27-23; 14-18 23-7; 18-25 29-22; 2-11 ... and now White has options in 26-23 and 32-27.

**V2(T):** ... 30-25 (V3); 16-19 23-16; 12-19 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 5-9 23-16; 6-10 16-12; 10-14 26-23; 15-19 23-16; 14-23(A) ...

**V3(2):** ... 29-25; 5-9 21-17; 1-5 25-21; 6-10 27-24; 3-8 31-27; 16-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 ... and now White has options in 32-27 and 17-14.

**V4(T):** ... 27-24 (V6); 3-8 24-19 (V5); 11-15 18-11; 8-24 28-19; 10-14 20-11; 7-16 25-22(B); 4-8 22-18; 6-10 18-9; 29-25; 8-11 into **9-13 24-19; 6-9** 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 27-24; 8-11 24-20; 11-16 20-11; 7-16 22-18; 3-7 18-9; 5-14 29-25; 7-11 same.

**V5(4):** ... 25-22(C); 16-19 24-15; 10-19 23-16; 12-19 18-14; 6-10 29-25; 10-17 21-14; 1-6 25-21; 6-10 32-27; 10-14 21-14 ...

**V6(4):** ... 28-24; 4-8 18-14(D); 10-17; 21-14 16-19; 24-15; 11-18 26-22(E); 7-11 22-15; 11-18 14-10(F); 6-15 23-14; 3-7 25-22 ...

**V7(T):** ... 24-19[R] (V11); 8-12 18-14 (V9); 10-17 21-14; 6-9 26-22 (V8); 9-18 22-8; 4-11 25-22; 7-10 29-25; 3-7 22-18(G); 10-14 18-9; 5-14 ... and now White has options in 28-24 and 31-26.

**V8(7):** ... 28-24; 9-18 23-14; 16-23 27-18; 1-6(H) 26-23; 6-9(I) 23-19; 7-10 14-7; 3-10 25-22 ...

**V9(7):** ... 26-22[R] (V10); 16-20 30-26; 4-8 22-17; 13-22 26-17 **Forms The Jack Cox Key Landing.**

**V10(9):** ... 25-22; 5-9 29-25; 10-14 28-24; 16-20 18-15; 11-18 22-15; 7-10 32-28; 2-7 19-16; 12-19 23-16; 10-19 24-15(J) ...

**V11(7):** ... 25-22(K); 8-12 29-25; 16-20 24-19; 11-16

18-14; 10-17 21-14; 6-10(L) 25-21; 10-17 21-14; 1-6(L) 22-18; 13-17(L) ... and now White has options in 28-24, 18-15, 26-22 and 19-15.

**Trunk: 9-13 24-19; 11-16** 22-18[R] (V1); 8-11 into **9-13 22-18; 12-16** 24-19; 8-12 same.

**V1(T):** ... 28-24; 16-20 32-28; 8-11 19-16; 12-19 24-8; 4-11 23-18 (V2); 10-15 18-14; 6-9 26-23(M); 9-18 23-14; 1-6 30-26; 6-9 ... and now White has options in 22-18 and 26-23.

**V2(1):** ... 23-19(N); 6-9 26-23; 1-6 30-26; 9-14 22-17; 13-22 25-9; 6-13 ...

## Notes

A: Black is a man down but his positional advantage is ample compensation.

B: 26-22; 4-8 and 19-15; 6-10 are also good.

C: The 18-14 exchange is also strong for White.

D: 24-19 releases the tension prematurely after the 10-15 and 16-19 exchanges.

E: 23-19 is also good.

F: Both 23-19 and 25-21 are good.

G: 31-26, 25-21, 30-26 and 28-24 are other good options.

H: 12-16 is sound but double-edged.

I: Covering up the vulnerable double-corner.

J: Eventually transposes into the trunk line of 9-13 23-18; 5-9.

K: Against the 18-14 exchange, 16-19 is vital to prevent White establishing an overwhelming center.

L: Gaining some breathing space.

M: The 22-18 exchange leads to a more complex position.

N: 22-18 tends to run into Variation 1.

**Lesson 200: 9-13 22-18; 10-15 [30/70] & 10-15 22-17; 9-13 [34/66]**

As in the previous lesson, the ballots featured possess an incredible amount of scope, affording attacks of all varieties.

**Trunk: 9-13 22-18; 10-15** 25-22[R](A) (V6); 6-10(B) 23-19(C) (V3); 11-16(D) 18-11; 16-23(E) 27-18; 8-15(E) 18-11; 7-16 22-18; 4-8(F) 29-25 (V1); 8-11(F) 18-14; 10-17 21-14; 3-7(F) 32-27; 1-6(F) ... and now White has options in 26-23 and 27-23.

**V1(T):** ... 18-15(G); 10-19 24-15; 3-7 29-25 (V2); 1-6 28-24; 16-20 31-27(H); 7-10 24-19 ...

**V2(1):** ... 30-25; 7-10 15-6; 1-10 25-22; 8-11 32-27; 11-15 27-24 ...

**V3(T):** ... 24-20[R](I); 5-9[R](J) (V5) 27-24[R] (V4); 10-14 into **9-13 24-20; 10-14** 22-18; 5-9 27-24; 6-10 25-22; 10-15 same.

**V4(3):** ... 28-24; 10-14 into **9-13 24-20; 10-14** 22-18; 5-9 25-22; 6-10 28-24; 10-15 same.

**V5(3):** 15-19 23-16; 12-19 18-14; 10-17 21-14 into **9-13 23-18; 12-16** 18-14; 10-17 21-14; 6-10 24-20; 10-17 25-21; 16-19 21-14,

**V6(T):** ... 18-14 into **10-15 22-17; 9-13** 17-14 same.

**Trunk:** **10-15 22-17; 9-13** 17-14 11-16[R] (V8) 23-18 (V3); 15-22 25-18; 6-9 29-25 (V1); 8-11 24-20; 1-6 28-24(K); 11-15 18-11; 9-18 32-28(L); 7-10 26-23 ...

**V1(T):** ... 27-23; 8-11 32-27 (V2); 16-20 29-25(M); 1-6 24-19; 11-16 19-15(N); 7-11! 15-8; 4-11 26-22 ...

**V2(1):** ... 24-19; 16-20 19-15(O); 11-16 29-25; 16-19 23-16; 12-19 32-27; 4-8 25-22 into **10-15 21-17; 9-13** 17-14; 11-16 24-19; 15-24 28-19; 6-9 22-18; 8-11 25-22; 16-20 29-25; 11-16 19-15; 16-19 23-16; 12-19 32-28; 4-8 25-21 same.

**V3(T):** ... 24-20 (V5); 8-11 23-18 (V4); 15-22 25-18; 16-19 29-25; 3-8 25-22; 19-23 26-19; 6-10 21-17 ...

**V4(3):** ... 25-22 into **9-13 22-18; 12-16** 24-20; 8-12 25-22; 10-15 18-14 same.

**V5(3):** ... 21-17[R]; 13-22 25-11; 8-15 24-19[R] (V6); 15-24 27-11; 7-16 23-18; 4-8(P) 29-25; 8-11 28-24 ... and now Black has defensive options in the 6-10 exchange, 2-7, 6-9 and 16-20.

**V6(5):** ... 24-20 (V7); 6-10 20-11; 10-17 28-24; 7-16 24-20; 16-19 23-16; 12-19 27-23; 19-24 32-28; 24-27 31-24; 5-9 29-25; 4-8 ... and now White has options in 24-19, 20-16 and 23-19.

**V7(6):** ... 29-25(Q); 6-10 24-20; 10-17 20-11; 7-16 25-21; 17-22 26-17; 16-19 23-16; 12-19 30-26 ...

**V8(T):** 15-19 (V9) 24-15; 11-18 28-24; 8-11 24-20; 11-15 26-22; 6-10 22-17; 13-22 27-24; 10-17 21-14; 18-27 25-11; 7-16 20-11; 3-7 32-23; 7-16 14-10 ...

**V9(8):** 6-9 24-20 into **9-13 24-20; 6-9** 22-18; 10-15 18-14 same.

## Notes

A: Of the seven moves at White's command, this and 18-14 are the most logical and strongest choices. The text move provides backup from the single-corner while 18-14 takes command of a key square. Moves such as 23-19, 24-19 and 26-22 are neither as logical nor as strong, but because the ballot is strongly weighted in White's favor are still perfectly playable, all three transposing into other ballots. (In passing, against 24-19 Black should continue 15-22! 25-18; and then 11-15.) Neither 24-20 nor 21-17 is seen in polite company, but might conceivably be adopted in an all-or-nothing situation. All of this highlights an important point made many years ago by Maurice Chamblee; that to gain a firm grasp of a weak ballot, the student has to understand it in terms of the positional weaknesses the *defender* has to overcome and rectify. By contrast, the *attacker* often possesses a strong degree of latitude; namely, illogical, ostensibly inferior moves may still pack a punch.

B: Getting ready for 23-19 and preventing 29-25?? because of 13-17! The reader should compare this with 11-15 23-18 8-11 27-23; 4-8 24-20 (inferior to the regular 23-19) which threatens the cheap 20-16 against careless play.

C: Threatening to completely smother Black.

D: Essential in order to get freedom of movement.

E: Failing to jump out all of the men gifts White the tempi needed to establish a crushing center.

F: Natural developing moves which solidify Black's position.

G: 24-20; 16-19 32-27; 3-7 holds up the Black position, while after 26-23; 1-6 24-19 and 8-11 Black has virtually equalized.

H: 24-19 is well met with 7-11 26-22; 11-18 22-15; 5-9 25-22 and 9-14.

I: The 18-14 exchange is met with the 15-19 2 for 2, while against 21-17 Black firms everything up with 1-6 29-25 and 15-19.

J: Not as natural as the 15-19 exchange, but arguably best and also makes good use of the transposition concept.

K: 27-24 is well met with 13-17!

L: 26-23; 6-9 23-14; 9-18 31-26; 7-10 27-23 is a good alternative.



M: 23-19 is well met with 1-6 19-15; 4-8 29-25; 7-10 14-7; 3-19 24-15; 9-14.

N: 25-22 is neatly met with 6-10 30-25; 10-17 21-14 and the 7-10 exchange.

O: 29-25 is well met with 12-16! 19-12 and the 11-15 exchanges.

P: Analysis has shown that 3-7? 29-25; 6-10 25-21; 10-17 21-14; 1-6 does not hold up, despite its natural appearance.

Q: 23-19; 16-23 26-10; 6-15 is dead even, while 14-10; 7-14 24-20 is well met with 3-8! 20-11; 15-18.

### Lesson 201: 9-13 24-19; 11-15 [46/54]

A well balanced ballot presenting White with a good deal of room for maneuver.

**Trunk:** 9-13 24-19; 11-15 28-24(A); 6-9(B) 22-18[R] (V5); 15-22 25-18; 9-14 18-9; 5-14 29-25[R] (V4); 8-11[R] (V3) 25-22[R] (V1); 11-15 23-18; 14-23 27-11; 7-23 26-19 ...

**V1(T):** ... 24-20; 11-15 19-16; 12-19 23-16; 1-6 25-22 (V2); 14-18 22-17 ...

**V2(1):** ... 27-23; 15-18 23-19 ...

**V3(T):** 7-11 25-22; 11-15 23-18; 14-23 27-11; 8-15 26-23 ...

**V4(T):** ... 23-18; 14-23 27-18; 8-11 29-25; 11-15 18-11; 7-23 26-19; 4-8 25-22; 8-11 22-18; 3-7 ... and now White has options in 31-27 and 31-26.

**V5(T):** ... 23-18 (V7); 1-6(C) 18-11; 7-23 26-19 (V6); 8-11 32-28; 11-16 19-15; 10-19 24-15; 3-7(D) 30-26; 7-11 15-8; 4-11 ... and now White has options in 27-23 and 26-23.

**V6(5):** ... 27-18; 12-16 26-23; 8-12 24-19; 4-8 30-26; 8-11 32-28; 3-7 19-15 ...

**V7(5):** ... 22-17; 13-22 25-11 (V9); 8-15 21-17 (V8); 9-14 17-13; 4-8 29-25; 8-11 25-22; 1-6 30-25(E) ...

**V8(7):** ... 29-25; 9-14 25-22; 5-9 **Forms Key Landing Number 25 CR.**

**V9(7):** ... 26-17; 9-14 25-22; 8-11 30-26; 11-16!(F) 24-20; 15-24 20-11; 7-16 27-11; 3-7 22-18 ...

### Notes

A: 22-18 is inferior here, as Black counters with 15-22! 25-18; 8-11 and the superior game.

B: 5-9 is weaker though sound, transposing into another ballot, but 8-11?, although drawable, is to be

avoided after 23-18!; 11-16 (or get suffocated) 18-11; 16-23 27-18; 7-16 18-14; 10-17 21-14 and White dominates the center. At this point, Jack Latham and Tom Landry both played 4-8?? with Black and both missed the 14-10 shot with White!! The text prepares for both 22-18 and 23-18.

C: Cleverly avoiding the suffocation loss of Note B.

D: Preparing to cut off the man on 15 without permitting the devastating 2 for 2 which 3-8? would allow.

E: The great Marion Tinsley continued with 11-16 here, but the student may prefer the simpler 6-9 exchange.

F: The *Glasgow* idea comes into play once more. This is yet another application of the finesse principle. If White doesn't take the break up he suffers; if he does take it, Black simplifies to advantage. However, the student is apt to dismiss 11-16 out of hand because "it loses a man."

### Lesson 202: 9-13 23-18; 5-9 [48/52]

In the main lines of this ballot a classic formation arises. Namely, White occupies the center and Black takes the flanks with a pincer attack in mind. If you refer back to Lesson 47, you will see this in action with the colors reversed. Indeed the positions reached are sometimes identical but with a move out. Such "parallel" positions undoubtedly embody similar principles, but it should be noted that that one move can have a major impact!

**Trunk:** 9-13 23-18; 5-9 26-23[R] (V8); 11-16(A) 30-26(B); 10-14 24-19[R] (V6); 8-11[R] (V5) 28-24 (V3); 16-20 18-15 (V2); 11-18 22-15; 7-10 32-28; 2-7 19-16 (V1); 12-19 23-16; 10-19 24-15 ...

**V1(T):** ... 25-22(C); 1-5 19-16; 12-19 23-16; 10-19 24-15; 14-17 ...

**V2(T):** ... 19-15; 7-10 15-8; 4-11 24-19; 12-16! 19-12; 10-15 22-17 ...

**V3(T):** ... 22-17[R]; 13-22 26-10; 6-22[R] (V4) 25-18; 9-13 29-25; 4-8 28-24; 16-20 18-14 into **Key Landing Number 12 V3 CR.**

**V4(3):** 7-14 25-22; 6-10 29-25; 1-6 18-15; 11-18 22-15; 9-13 15-11 ...

**V5(T):** 7-10 28-24; 16-20 32-28; 2-7 19-15; 10-19 24-15; 13-17 22-13; 7-10 15-11; 8-22 26-17 ...

**V6(T):** ... 22-17 (V7); 13-22 26-10; 6-22 25-18; 9-13 18-14 **Forms Key Landing Number 12 CR.**

**V7(6):** ... 18-15; 16-19 23-16; 12-19 15-11(D); 8-15 22-17; 13-22 25-11; 7-16 24-15; 14-18 28-24 ...

**V8(T):** ... 27-23 (V10); 11-16 21-17(E); 1-5 25-21; 16-19 24-15; 10-19 23-16; 12-19 17-14; 7-11 29-25 (V9); 11-16 31-27; 16-20 27-24 ...

**V9(8):** ... 32-27; 11-15 18-11; 9-25 29-22; 8-15 27-23 ...

**V10(8):** ... 18-15(F); 11-18 22-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 3-7 28-24; 8-11 15-8; 4-11 21-17 ...

### Notes

A: Or 10-14 first.

B: Or 24-19 first.

C: Grants Black a tempo to further consolidate his position.

D: 24-20; 14-18 27-23; 18-27 32-16; 8-11 15-8; 3-19 is an alternative.

E: 32-27 is comfortably met with the 16-19 double exchange.

F: 24-19; 11-16 26-23; 10-14 30-26 returns to the trunk line. The text is an attempt to mix it, but Black doesn't have to play ball.

### Lesson 203: 9-13 23-18; 12-16 [44/56]

Precisely the kind of ballot a grandmaster wishes for when playing an expert; there are excellent opportunities to complicate matters—winning chances—with both sides.

**Trunk: 9-13 23-18; 12-16** 18-14[R] (V6); 10-17 21-14; 6-10[R] (V5) 24-20[R] (V3); 10-17 25-21; 1-6[R] (V2) 21-14; 6-9 14-10[R](A) (V1); 7-14 22-18; 14-23 26-12; 13-17(B) ... and now White has options in 27-23 and 28-24.

**V1(T):** ... 29-25; 9-18 22-15; 11-18 20-11; 8-15 26-23; 2-6 23-14; 6-9 31-26 ...

**V2(T):** 16-19 21-14; 11-15 29-25; 2-6 25-21; 8-11 14-10!; 7-14 27-23; 14-18 23-7; 18-25 ... and now White has options in 7-2 and 20-16!

**V3(T):** ... 27-23 (V4); 10-17 24-19; 8-12(C) 25-21; 1-6 21-14; 13-17 22-13; 6-9 13-6; 2-27 32-23; 7-10 29-25; 11-15 ... and now White has options in 25-22, 26-22 and 28-24.

**V4(3):** ... 14-9(D); 5-14 24-19; 16-23 27-9; 1-5 25-21; 5-14 30-25; 14-17 21-14; 10-17 25-21; 11-15 21-14 ...

**V5(T):** 6-9(E) 26-23; 9-18 23-14; into **9-13 22-18; 6-9** 18-14; 9-18 23-14; 10-17 21-14; 12-16 26-22 same.

**V6(T):** ... 24-20(F); 16-19 18-14; 10-17 21-14; 6-9 27-24; 9-18 22-15; 11-18 24-15; 5-9 28-24; 9-14 24-19 ...

### Notes

A: Although it is normally inadvisable to enter the dust hole in this way, the peculiarities of the position render it a good attack.

B: Black develops the men on his double-corner side, keeping in hand the threat of a 2 for 2 with 17-22.

C: To call 17-21 double-edged hardly does it justice. It's a very dangerous weapon *in the right hands*.

D: Against 25-21; 10-17 21-14 Black equalizes with 16-19 24-15; 11-25 29-22; 1-6.

E: Creating unnecessary difficulties.

F: Leading to a counterpart position where Black has a tiny advantage on account of having the initiative. The radical 27-23!?! is well met with 16-19 24-15; 10-19 23-16; 11-20 18-14; 6-9 22-18; 8-11 32-27; 4-8 26-23; 8-12 30-26; 1-6 28-24; 6-10 24-19; 10-17 21-14; 11-16.

### Lesson 204: 9-13 24-20; 11-15 [ 50/50] & 11-15 22-17; 9-13 [50/50]

The first ballot listed is known as the *Wagram* and in practice tends to run along a few narrow channels. The second ballot affords enormous scope for both sides, but more often than not transposes into the *Wagram* as a matter of convenience.

**Trunk: 9-13 24-20; 11-15** 22-17[R] (V4); 13-22 25-11; 8-15 21-17(A) (V2); 5-9 17-13; 9-14 29-25; 4-8 25-22; 8-11 28-24 (V1); 14-18(B) 23-14; 10-17 27-23 ...

**V1(T):** ... 27-24; 14-18 23-14; 10-17 ... and now White has options in 31-27 and 32-27.

**V2(T):** ... 29-25[R]; 4-8 25-22; 5-9 (V3) 23-18; 8-11 27-24; 10-14(C) 26-23; 7-10 30-26 ... and now Black has options in 3-7, 9-13 and 3-8.

**V3(2):** 6-9[R] 23-18; 8-11 into **10-15 22-18; 15-22** 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23 CR same.

**V4(T):** ... 28-24(D); 6-9 into **9-13 24-20; 6-9** 28-24; 11-15 same.

**Trunk: 11-15 22-17; 9-13 24-20[R]** (V1) into **9-13 24-20; 11-15 22-17** same.

**V1(T):** ... 17-14; 10-17 21-14; 8-11 23-19(E) (V3); 15-18 26-23(F) (V2); 13-17 19-15; 4-8 24-19; 6-9 28-24; 9-13 24-20; 2-6 32-28; 17-21 28-24 ...

**V2(1):** ... 19-15; 4-8 24-19; 6-10 15-6; 1-17 25-22; 18-25 30-14; 13-17 27-23; 2-6 23-18 ...

**V3(1):** ... 24-19; 15-24 28-19; 11-16 25-21 (V4); 6-9 29-25; 9-18 23-14; 16-23 26-19(G); 4-8 25-22; 8-11 22-18; 11-16 27-23; 16-20 31-27 ...

**V4(3):** ... 25-22; 6-10 29-25; 10-17 25-21; 1-6 21-14; 6-10 30-25; 10-17 25-21; 2-6 21-14; 6-10 22-17; 13-22 26-17 ...

### Notes

A: As explained in Lesson 17, this is arguably the most logical and dynamic option, although 29-25 is very popular too.

B: More complicated than the routine 3-8 23-18; 14-23 27-18; 10-14 18-9; 15-19 24-15; 11-25 30-21; 1-5 but has greater utility.

C: 9-13 is distinctly inferior, although sound, after 32-27; 6-9 27-23; 1-5 24-19; 15-24 28-19 etc., White getting to the center first; but the radical 9-14 exchange draws easily, forming a dead even, natural position which virtually plays itself.

D: 23-18; 8-11 27-23; 5-9 28-24; 10-14 23-19; 14-23 19-10; 7-14 26-19; 3-7 has a rugged crossboard appearance, but should lead to a draw with normal care on both sides.

E: More commonly arises from 11-15 23-19; 8-11 22-17; 9-13 17-14; 10-17 21-14 same.

F: With White I favor the restrictive 24-20. However, with Black the student must also be ready to meet 26-23 and 19-15.

G: The 27-18 jump also draws after 12-16 26-23; 4-8 32-27.

**Lesson 205: 9-13 22-17; 13-22 [51/49]**

Immediately exchanging off the source of the Black weakness eliminates White's advantage; being slightly behind in development gives Black the tiniest of edges.

**Trunk: 9-13 22-17; 13-22 25-18; 11-15[R]** (V7) 18-11; 8-15 21-17[R] (V4); 4-8 23-19[R] (V3); 5-9 17-13; 9-14 29-25; 8-11 26-23[R](A) (V1); 14-17 25-21; 17-22 21-17 ...

**V1(T):** ... 27-23 (V2); 15-18 19-15(B) 18-27 15-8 12-16 32-23; 3-12 25-22 ...

**V2(1):** ... 26-22; 3-8 31-26; 15-18 22-15; 11-18 25-21 ...

**V3(T):** ... 24-20; 15-19 23-16; 12-19 17-13; 10-15 29-25; 5-9 27-23; 8-12 23-16; 12-19 32-27; 7-10 20-16; 2-7 25-22 ...

**V4(T):** ... 29-25 (V6); 4-8 25-22; 5-9 23-18; 8-11 26-23 (V5); 10-14 24-19; 15-24 28-19; 7-10 27-24 into **11-15 24-19; 15-24 28-19; 9-14 22-18; 5-9 26-22; 7-11 27-24; 11-15 18-11; 8-15 22-18; 15-22 25-18; 4-8 29-25; 8-11 25-22** same.

**V5(4):** ... 21-17; 9-14 18-9; 6-13 27-23(C); 2-6 32-27; 6-9 30-25 ...

**V6(4):** ... 24-19; 15-24 28-19 into **9-14 24-20; 11-16 20-11; 8-15 22-18; 15-22 25-9; 5-14 CR** same.

**V7(T):** 6-9 (V8) into **10-15 22-18; 15-22 25-18; 6-10** same.

**V8(7):** 12-16 29-25; 10-15 18-14; 16-19 23-16; 11-20 24-19; 15-24 28-19; 8-11 25-22; 4-8 22-18; 6-9 26-23 ...

### Notes

A: 25-21; 14-18 26-23; 18-22 comes to the same thing.

B: 31-27 is well met with 11-15 19-16; 12-19 23-16; 15-19 24-15; 10-19.

C: 26-23; 2-6 30-25; 11-16! has led to several Black wins over the years.



*Book Four*

**Checkers for the Three-Move Expert:**

**Balanced Ballots**



## Introduction to Book 4

It was the great Maurice Chamblee, writing in his brilliant *Checkers and the Experts*, who lamented the lack of a coordinated teaching program in checkers. Obviously the goal of *Complete Checkers: Insights* and *Complete Checkers: Repertoire* is to fill that void, and it will be left to readers to decide the extent to which I have been successful.

While seeking to provide a comprehensive program, it is certainly not my intention to discourage readers from exploring the fascinating and vast literature of checkers. On the contrary, I very much hope they will feel encouraged to do so.

Initially however, they may find this field rather daunting. Partly this is because of the 1000-plus books which have been produced, only a minority are of the highest quality; partly it is because of these, most of the authors leave their moves to do the talking. While this is fine once a player has achieved expert status, it is hardly ideal in the early stages of his development.

### The Great Teachers

With a view to establishing a parallel teaching program, and identifying the game's great teachers, I thoroughly recommend that readers seek to acquire the following small, but exceptionally useful, library. The books have been presented in the order in which I feel they should be studied to best advantage.

1. *Checkers Made Easy* by Arthur Reisman (downloadable from *The Checker Maven* site).

Synopsis: Provides the beginner with a wonderful introduction to the game, with an emphasis on its beauty and charm.

2. *The Clapham Common Draughts Book* by George Trott (downloadable from *The Checker Maven* site).

Synopsis: A graded course of simple tactics, essential to master before any more progress can be made.

3. *Familiar Themes* by Ben Boland (hard to obtain).

Synopsis: The author's first book, and in my opinion his best, this presents a wonderful storehouse of endgame tactics, with each theme providing an evening's study.

4. *Principles of Strategy in the Game of Checkers* by Louis Ginsberg (downloadable from *The Checker Maven* site).

Synopsis: Provides a move-by-move exposition of all aspects of the dyke formation—the first formation the student needs to master.

5. *The Wonderful World of Checkers & Draughts* by Tom Wiswell and Jules Leopold (second-hand copies available online).

Synopsis: Includes some crystal-clear lessons for the beginner by Mr. Leopold to consolidate what has been learned so far, together with 100, largely practical, problems compiled by Mr. Wiswell.

6. *Standard Positions* (2 Volumes) by Joe Duffy (hard to obtain).

Synopsis: A truly brilliant presentation of the classic endgame situations. With an emphasis on clarity and practicality, this is a masterpiece.

7. *Checkers and the Experts* by Maurice Chamblee (hard to obtain).

Synopsis: Provides a wonderful explanation of what makes the opening phase tick, together with the deeply annotated 1947 Tinsley-Chamblee match games.

8. *Tricks, Traps and Shots* by Willie Ryan (reprints available online).

Synopsis: A graded course of advanced tactics arising from actual play, together with a beautiful explanation of how, in checkers, basic ideas are blended together.

9. *Checkers in Ten Lessons* by Tom Wiswell (second-hand copies available online).

Synopsis: As the title implies, this provides the reader with many valuable lessons, the highlight of which is a section on the openings largely provided by the great Marion Tinsley. In common with annotators such as Samuel Gonotsky, Samuel Levy and Nathan Rubin, Tinsley's words are worth their weight in gold.

10. *Let's Play Checkers* by Kenneth Grover and Tom Wiswell (downloadable from *The Checker Maven* site).

Synopsis: Includes a fabulous freestyle opening repertoire provided by Mr. Grover and 100 sparkling problems compiled by Mr. Wiswell.

11. *Move Over* by Derek Oldbury (downloadable from *The Checker Maven* site).

Synopsis: A thought-provoking guide to general strategy, with many interesting things to say about the facets of time.

12. *Basic Checkers* by Richard Fortman (available to purchase online).

Synopsis: The classic guide to the 3-move restriction, by the game's greatest annotator. The text is greatly enhanced by the author's historical observations.

So let's hear it for the golden dozen:

- Arthur Reisman
- George Trott
- Ben Boland
- Louis Ginsberg
- Tom Wiswell
- Jules Leopold
- Joe Duffy
- Maurice Chamblee
- Willie Ryan
- Kenneth Grover
- Derek Oldbury
- Richard Fortman

All great champions of checkers!



## Chapter 22: Man-Down Endgames

### Introduction

Although the relative importance of the opposition has been wildly exaggerated by some writers in the past, there is no doubt that in the classic endgames it comes into its own.

Namely, as we saw in Chapters 8 and 15, in many of the classic level endgames, *where other necessary conditions are in place*, possession of the opposition may be the deciding factor which enables a win to be scored.

By contrast, in this chapter, where one side is a piece down, *and other necessary conditions, including holding a man immobile on a vertical edge of the board (the pivot man), are in place*, possession of the opposition may be the deciding factor in enabling a draw to be registered or at least putting up a very stern defense. (It should be noted that the immobile man is ignored during the pairing off process.)

Naturally the goal of the attacker is the opposite of that of the defender, seeking to win by forcing the defender to relinquish his hold.

For consistency, in all cases White is the defender. To be methodical, our journey begins on the lower single-corner side of the board (as White sees it) working its way upwards, then transfers to the lower double-corner side of the board and works its way upwards. For further clarity, the lessons begin with just a single man on the board.

As Derek Oldbury explained in his brilliant series of articles entitled “The Last Hundred Moves,” the chances of holding the pivot man increase the further advanced it is. This is because when the pivot man has made little advancement, the accompanying kings have more room to maneuver and so are more easily able to drive off the defending kings. That is, while the relative mobility of the attacking kings increases with the mobility of the man, that of the defending kings does not alter to any great extent; they are at all times more or less tied to preventing the pivot man from escaping.

More generally, it’s also worth noting the following three points.

First, although invariably used, when the word *position* is given in the titles of these endgames, it actually refers to a notable *situation* which embraces thousands of individual positions.

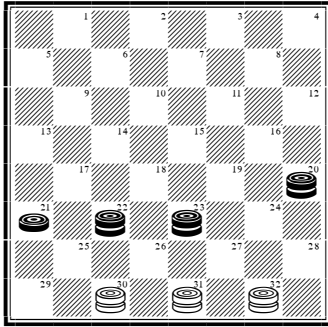
Secondly, while there is widespread agreement that First Position and Second Position represent the two most important endgames in checkers, no such weight should be attached to Third Position and Fourth Position, although they are undoubtedly important and belong in any extended series of endgames such as the 50 given in *Complete Checkers: Insights*.

Finally, the impression given in some beginners’ books that these classic endgames constantly crop up in master play is extremely misleading. (I illustrate this point in Lesson 206.) Their true function is quite different. Essentially, they provide the bedrock upon which all other phases of the game are founded. Namely, assessing the opening phase accurately depends upon a keen grasp of the midgame; assessing the midgame phase accurately depends upon a keen grasp of the endgame; and the endgame itself is centered upon the endgame classics treated in Chapters 8, 15, 22 and 29. In carrying out these assessments and devising precise analyses, everything is ultimately referenced to them. Thus, while relatively few of them may actually arise in play, they play a prominent part “in the notes.”

### Lesson 206: Fourth Position (Black man on 21)

In this 3 vs. 4 situation White is able to secure a draw if, ignoring the Black man in the dust hole, his 3 pieces have the opposition on Black’s 3 kings. Indeed, the draw almost plays itself and is a forceful illustration of the point made by Derek Oldbury in the introduction. When Black has the opposition, he wins with care using a method similar to that given in Lesson 7.

Diagram 588



White to Play and Draw  
Black to Play and Win

### Part 1: White to Play

Continue from Diagram 588: ... 31-27; 22-18 27-31; 23-19 31-27; 19-24 27-31; 18-23 31-26. Drawn. In Derek Oldbury's words: "The situation is such that, in effect, White has an extra double-corner—formed by the pieces on 21 and 30—and Black has no means of either attacking the defending kings simultaneously or forcing an exchange."

### Part 2: Black to Play

Knowing the best procedure, which was worked out with great skill by J. Duffy and W. Hoadley, renders the win quite simple; I will not punish the reader by showing all of the bad approaches!

Continue from Diagram 588: 22-18 31-27; 23-19 32-28; 18-14!(A) 27-31; 20-24!(B) 28-32(C); 24-28 30-26(D); 19-15!(E) 26-30; 14-18 31-26; 15-11 26-31; 11-16 31-26(F); 16-20 26-31; 18-23! 31-27; 23-26! 30-23; 28-24. Black wins.

A: The most efficient method. Note that 18-22 27-31; 20-24 28-32; 24-28?? 30-26! would be careless.

B: Restricting White's mobility.

C: Both 30-26 and 31-26 permit the simplifying 19-23.

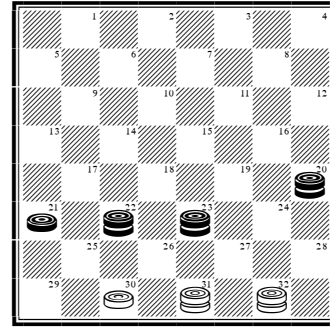
D: Against 31-26 Black replies with 14-10 and against 31-27 with 19-16.

E: This prevents 26-22 by 14-18 22-26; 21-25.

F: 31-27 and 32-27 lose similarly, while 30-26 loses to 16-20 31-27; 21-25.

I deliberately began with the situation where White has 3 kings as this is much harder for Black to win. However, the fact that, with the opposition, White can draw when the piece on 30 is only a man, amply illustrates why Joe Duffy describes Fourth Position as "one of the great basic draws of checkers."

Diagram 589



White to Play and Draw; Black to Play and Win

### Part 1: White to Play

Continue from Diagram 589: ... 31-27; 22-18 27-31; 23-19 31-27; 19-24 27-31; 18-23 31-26. Drawn. (Exactly as before.)

### Part 2: Black to Play

Continue from Diagram 589: 22-18(A) 31-27; 23-19 32-28!(B); 18-14(C) 27-31; 20-24 28-32; 24-28 31-27(D); 14-17 27-24; 19-16 24-27; 16-20 27-31; 17-22 31-27; 22-26!(E) 30-23; 28-24. Black wins.

A: Ed Trice and Gil Dodgen have demonstrated definitively that, from the strictly scientific viewpoint, the anti-intuitive 22-25! 31-27; 23-19 32-28; 25-29! is the quickest route to victory. However, from a teaching standpoint the approach given is to be preferred. Note that 20-24 is just a time waster.

B: Certainly this puts up a stiffer defense than the soft 27-31; which allows the immediate invasion with 19-24 32-27; 24-28 27-32; 18-22 (or 18-23). Black wins.

C: 18-15 works out similarly.

D: Against 31-26; 19-24 provides the most efficient route to victory.

E: From both Diagrams 588 and 589, it is the placement of Black kings on squares 20 and 28 which provides the key to victory.

A quick skim through of some 3000 master games rendered a very poor harvest indeed in terms of the number of times the classic endgames arose in concrete form. For example, Fourth Position only turned up 3 times! I give two of the games, virtually without notes, as a matter of record. The third game has wider relevance.

### Associated Games

- 10-14 22-17; 14-18 23-14; 9-18 17-13; 5-9 21-17; 12-16? 24-20?; 1-5 28-24; 7-10 25-21;

10-15 17-14?; 18-22 26-17; 9-18 17-14; 3-7 21-17; 16-19 29-25; 19-28 25-21; 6-10 13-9; 18-23 27-18; 15-22 17-13; 10-17 21-14; 11-16 20-11; 7-16 14-10; 5-14 13-9; 14-17 10-6; 17-21 6-1; 22-25 1-6; 25-29 6-10; 29-25 31-26; 16-20 10-14; 25-29 14-18; 20-24 18-22; 24-27 32-23; 28-32 23-18; 32-27 9-5; 27-31 26-23; 8-12 (29-25!) 18-14; 12-16 14-10; 4-8 5-1; 8-12 23-18; 16-19 1-5; 19-23 5-9; 23-27 18-15; 27-32 15-11; 32-27 10-7; 12-16 7-3; 16-19 9-14; 19-23 14-18; 27-32 18-27; 32-23 3-7; 23-19 7-10; 19-16 11-8; 16-12 8-3; 31-27 10-15; 27-23 22-26; 23-27 26-22; 27-24 15-18; 24-19 22-26; 29-25 26-31; 19-16 31-26; 16-11 3-7; 2-6 7-16; 12-19 26-31; 19-16 31-27; 16-11 27-23; 11-7 23-26; 7-10 26-31; 10-7 31-26; 6-10 26-23; 7-2 23-26; 2-6 26-31; 6-9 18-23; 25-22 23-27; 10-14 27-32; 14-17 32-27; 9-13 27-32; 22-18 31-27; 17-22 27-31; 22-25 31-27; 25-29 27-31; 29-25 31-27; 25-22 27-31 (At this point White claimed a draw, presumably hoping to convince his opponent that he had the opposition! Black duly refused.) 18-15 31-27; 15-11 27-31; 13-9 31-27; 9-6 32-28; 6-10 28-32; 10-15 27-31; 11-16 32-27; 16-20 27-32; 22-18 31-27; 15-19 32-28; 18-22 27-31; 22-18 31-27; 18-15; 28-32; 19-24 27-31; 24-28 31-27; 15-18 27-31; 18-22 31-27; 22-26 30-23; 28-24. 193 moves! Black wins. (Or, as the match book says, "Black won." Did White play on?) *R. Jordan v J. Wyllie 1892*

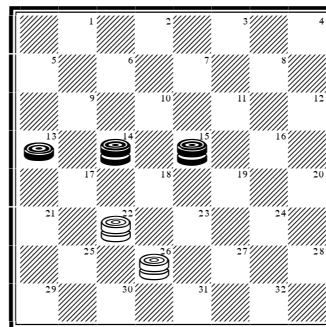
2. **10-15 22-18; 15-22** 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23; 5-9 21-17; 7-10 23-19; 11-16 18-11; 16-23 26-19; 9-14 11-8; 14-21 8-4; 10-14 4-8; 6-9 8-11; 1-5 22-18; 14-23 11-15; 9-14 15-18; 23-26 18-9; 5-14 31-22; 14-17 22-18; 17-22 18-14; 22-25 32-27; 25-29 27-23; 29-25 14-9; 2-7 9-6; 7-10 23-18; 25-22 6-2; 22-15 2-7; 12-16 7-14; 16-23 24-19; 15-24 28-19 (the reader should now recognize this as a phase of Fourth Position); 23-27 19-15; 13-17 15-10; 17-22 14-18; 22-25 18-22; 25-29 10-6; 27-31 6-2; 31-27 2-6; 3-7 6-2; 7-11 2-7; 11-16 7-10; 16-20 10-14; 20-24 14-17; 24-28 17-13; 28-32 13-17; 32-28; 17-13 28-24; 13-17 27-23; 17-13 24-19; 13-17; 19-15 17-14; 23-19 14-17; 15-10 17-13; 19-15 13-17; 15-11 17-13; 11-7 13-17; 7-2 17-13; 10-6 13-17;

6-9 17-13; 2-6 13-17; 9-13 17-14; 6-1 14-18; 1-5 18-23; 5-9 22-26; 29-25 26-31. Drawn. *H. Christie vs. H. Reynolds 1927*

3. **11-15 24-20; 8-11** 28-24; 4-8 23-19; 12-16 19-12; 15-18 22-15; 10-28 21-17; 11-15 17-13 ... for the complete game see Lesson 244. *T. Wiswell vs. M. Hopper 1951*

### Lesson 207: Payne's Single-Corner Draw (Black man on 13)

Diagram 590



White to Play and Draw

As has often been pointed out, if the attacking side overreaches in the stubborn belief that "there must be a win lurking somewhere," then he may end up losing! True, the defending side has a couple of things to watch out for (Notes B and D), but they really aren't very difficult. Needless to say, without possession of the opposition it is impossible to muster any form of defense.

Continue from Diagram 590: ... 26-23 (or 26-30); 14-17 23-26 (or 22-25/22-26!); 15-10 22-25(A); 17-21 25-22; 10-14 26-30(B); 21-17(C) 30-26 (or 22-25/22-26); 14-9 22-18 (or 22-25); 9-5 18-22; 17-14 26-30 (or 26-23/26-31); 5-1 30-26(D). Drawn.

A: This is cheeky, asking for 10-14?? 25-21! and a White win. Instead of 22-25, 22-18 will also draw.

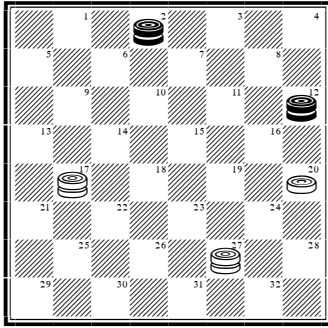
B: 26-23? loses after 14-17 23-26; 21-25! 22-29; 17-22 26-17; 13-22.

C: 14-17 asks for 30-26? and the win of Note B. Instead, White replies with 22-18 after which Black must continue with 17-14 18-9; 13-17 to draw; as 17-22? 18-25 and now both 13-17 and 21-17 lose to the 25-22 exchange.

D: Now the careless 30-25? loses to 13-17! 22-13; 14-9 13-6; 1-10 25-22; 10-14.

And now two fine problems which have this situation at their heart.

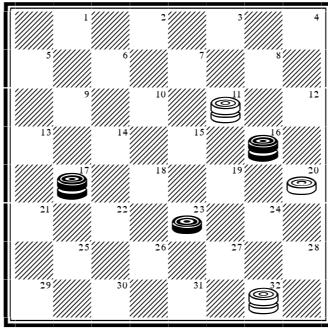
Diagram 591 by G. Slocum



White to Play and Win

Continue from Diagram 591: ... 17-22; 2-7 22-26; 7-11 26-31; 11-15 27-23! (27-24? permits a draw with 12-8); 15-11 23-19; 12-8 20-16! (see Note D above); 11-20 19-24; 20-27 31-24; 8-11 24-19. White wins.

Diagram 592 by T. Wiswell

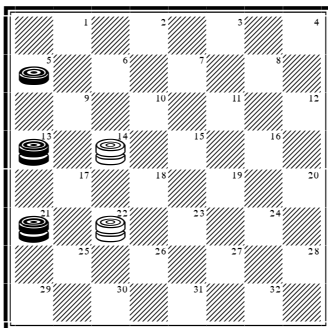


White to Play and Win

Continue from Diagram 592: ... 11-15; 16-12 15-18; 23-26 18-22; 17-14 22-31; 14-10 32-27; 10-15 ... into the solution to Diagram 591. White wins.

**Lesson 208: Third Position (Black man on 5)**

Diagram 593



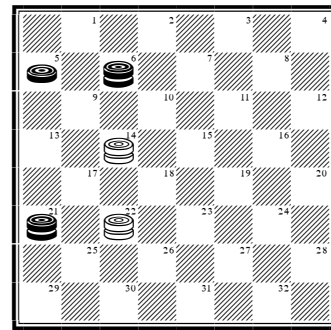
Black to Play and Win

If one wanted but a single example to knock on the head the ludicrous contention that checkers is a game of memory, then Third Position would fit the bill admirably. It is an exceptionally delicate endgame situation which can easily be misplayed, the prime danger being that of allowing the defender to obtain the draw of Lesson 207. As ever, of course, the defender possesses the opposition.

The coverage given here is thorough in two senses. First, it clearly illustrates several different phases of the situation, so that the reader does not fixate on the specific position given above; secondly, in contrast with some texts which conclude the play too early, it continues the win to the bitter end.

Continue from Diagram 593: 13-9 22-18; 9-6 18-22(A) (Diagram 594).

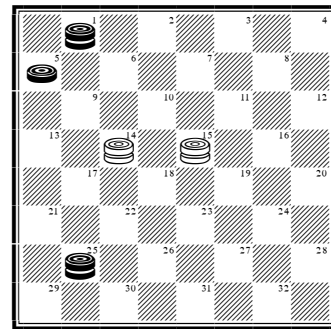
Diagram 594



Black to Play and Win

Continue from Diagram 594: 6-1!(B) 22-18(C); 21-25 18-15(D) (Diagram 595).

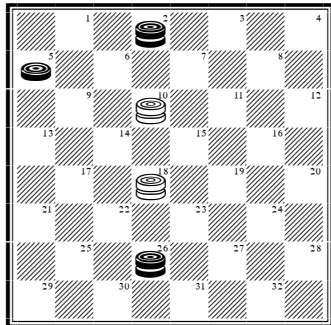
Diagram 595



Black to Play and Win

Continue from Diagram 595: 1-6!(E) 14-17; 6-2(F) 17-14; 25-22 15-10; 22-26 14-18 (Diagram 596).

Diagram 596

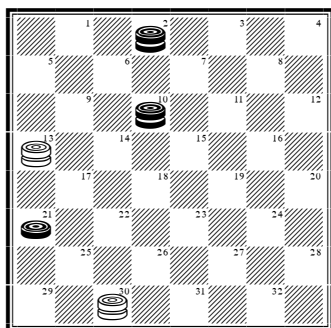


Black to Play and Win

Continue from Diagram 596: 26-31!(G) 18-22(H); 31-27 22-18; 27-24 18-14; 24-19 14-18; 5-9! 18-22(I); 9-13 10-14; 19-15 14-9; 15-10 22-25; 13-17 9-13; 17-21 25-30(J) (Diagram 597).

Continue from Diagram 597: 10-14 13-17; 14-18 17-13; 2-6 13-17; 6-10(K) 17-13; 18-22 13-9; 10-15 9-13; 15-18 13-9; 22-17 9-13; 18-22 13-9; 17-13 9-6; 22-17 6-1; 13-9 1-5; 17-14 5-1; 9-5 1-6; 5-1 6-2; 14-18 30-26; 18-15 26-22; 15-11 22-18; 21-25. Black wins.

Diagram 597



Black to Play and Win

A: This puts up the stiffest defense. However, 18-15 is a legitimate “twister,” looking for 6-1? 15-10 and the see-saw draw of Note E. Against 18-15; 21-25 (6-2 also wins) runs back into the main line in a few moves,

B: The first critical moment. Against 6-2? White draws with 14-10; 5-9 10-6; 9-13 6-10; 21-17 22-18; 17-21 18-22 and we have see-saw number 1.

C: The premature 14-10 allows the lollypop win with 5-9! 22-18; 1-5 10-14; 21-17 14-21; 9-14 18-9; 5-14.

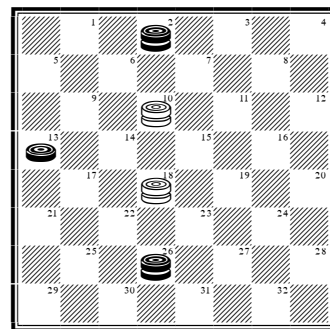
D: 14-17 is again soft after 5-9! 17-21 (or 18-15; 25-21 17-22 21-17! Black wins); 9-14 18-9; 1-5 21-30; 5-14. Black wins.

E: 25-22? 15-10; 22-26 14-17 26-23; 17-14 and now see-saw draw number 2.

F: Of course, 5-9?? is unthinkable!

G: This is far more efficient than the original play which gave 5-9 here. Namely, 5-9 10-6; 9-13 6-10 (Diagram 598).

Diagram 598



Black to Play and Win

Continue from Diagram 598: 26-31 10-14; 31-27! (2-7? permits a draw with 18-22!) 18-22; 27-23 (stopping 14-17) 22-25; 2-7! (23-26 wastes time, while 23-19? permits a draw with 14-18!) 25-22; 7-11 22-25 (14-10; 23-27 10-14 11-15 same); 11-15 25-22 (arguably the phase of Third Position most likely to arise in crossboard play); 23-27! (23-19? permits a draw with 14-17!) 22-26 (this approach gives Black the most chances to go wrong); 27-24 (heading for square 3 while at the same time preventing White from playing 14-17) 26-22; 24-20! (24-19? permits a draw with 14-17!) 22-26 20-16; 26-22 16-12! (16-11? permits a draw with 14-17!) 22-26; 12-8 26-22; 8-3 14-9; 15-10 22-25; 13-17 9-13; 17-21 25-30; 10-14 13-17; 14-18 17-13; 3-7 13-17; 7-10 and now into the main line, but after an additional 16 moves. Black wins. While the preferred 26-31! might appear to render this delicate win superfluous, it must be kept in mind that it may arise in other ways and therefore needs to be mastered.

H: After this, Black works his king around to square 19, while retaining that on square 2, and *then* releases the man on 5. Note that 18-23 transposes into the trunk play after 5-9 23-18; 31-27 18-22; 27-23 10-6; 9-13 6-10; 23-19 same.

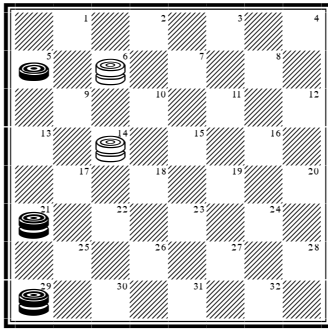
I: 10-6; 9-13 6-10; 13-17 10-14; 17-21 18-22. Black wins.

J: 25-22; 21-25! 22-29; 10-14 29-25; 14-9 13-6; 2-9. Black wins.

K: Black's plan is to completely immobilize the White king on square 17.

Here is another phase of Third Position which is more likely to arise in crossboard play than the standard setting.

Diagram 599

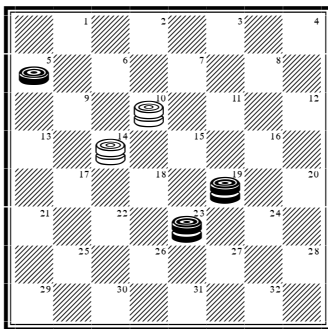


Black to Play and Win

Although a rather lengthy process, Black's basic strategy here is simple; establish a king on square 2 by first planting one on square 3, then bring the king on 3 round to the key square 19 and the win of the main line.

Continue from Diagram 599: 29-25 6-10 (the 2 for 1 threat prevents a direct attack by Black); 25-30 10-15; 21-25 15-10; 25-22 10-15; 30-26 15-10 26-31; 10-15 31-27; 15-10 22-26 10-15; 26-23 15-10; 23-19 14-17; 27-23 17-14 (Diagram 600).

Diagram 600

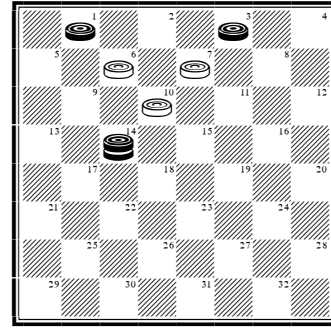


Black to Play and Win

Continue from Diagram 600: 19-16 (the Black kings continue their inexorable journey) 10-15; 16-12 15-10; 12-8 10-15; 8-3! 15-10; 23-19 14-17; 19-16 17-14; 16-11 10-6; 11-7 14-18; 7-2! 6-10; 3-8! (5-9? permits a draw after 10-14; 9-13 18-22; 3-7 14-18; 7-10 18-23 etc. ... ) 18-14; 8-11 14-18; 11-16 18-22; 16-19 22-18 ... the main line. Black wins.

I round off the lesson with a recurring 3 vs. 3 bridge position which runs naturally into Third Position.

Diagram 601 by B. Woolhouse



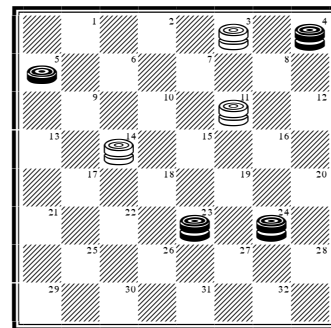
Black to Play and Win

Continue from Diagram 601: 14-9 6-2; 1-5 10-6; 3-10 6-1; 9-13 1-6; 10-15 6-10; 15-19 10-14; 13-9 14-10; 19-23 2-7; 23-26 7-11; 26-30 11-15; 30-25 15-18; 25-21 10-14 ... into the main line at the 2<sup>nd</sup> move. Black wins.

**Lesson 209: Barker's Triangle (Black man on 5)**

The situation is characterized by a pivot man on square 5, a Black king on square 4 held by a White king and White's two free kings having the opposition on Black's two free kings. In combination, it means that the attacker is completely unable to make inroads either on the single-corner or double-corner side of the board.

Diagram 602



White to Play and Draw

Continue from Diagram 602: ... 3-8!(A); 24-20(B) 8-12!; 23-19 11-7; 20-16 7-2; 16-11 12-8(C); 19-15 8-12!(D) Drawn.

A: The key move to prevent Black invading on the single-corner side.

B: Or 23-19 8-12 24-20 same. The alternative double-corner attack is stymied with similar ease. Continue: 24-19 8-12; 23-26 11-7 (14-10 is also sound, looking for the quick draw with 5-9, 11-15!

but is unnecessarily theatrical); 19-15; 7-2 26-23; 2-6 15-18; 6-9 18-15; 9-6; 15-11; 6-2 23-19 ... and back into the main line.

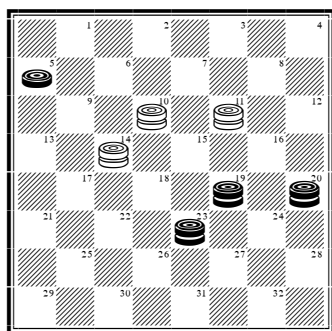
C: 14-17 also draws, asking for 5-9, 2-6; 9-13 12-8!

D: 8-3? loses to 11-16, but there is really no reason to play anything other than the correct 8-12.

**Lesson 210: Strickland's Position (Black man on 5)**

This is unquestionably one of the toughest endgames there is and has often proved to be a stumbling block in expert practice. Namely, several players have been forced to concede a draw in competition, because they were unable to recall the correct winning procedure and it was too difficult to find across the board. Incidentally, this is a classic example where the 40-move rule, which allows for virtually no missteps, is unfair and should be replaced with the original 50-move rule. (See Lesson 2 footnote 22.)

Diagram 603



Black to Play and Win

This situation is not usually diagrammed at this point, but I have done so in order to make a direct comparison between it and that in Diagram 600. The reader will note that they are identical save for the extra White king on 11 and Black king on 20. As always, ignoring the pivot man, it is essential for the defender to have the opposition in order to put up any kind of defense—and in this case a very sturdy one! (The distant possibility of obtaining a draw via Fourth Position should also be noted.)

Should Black adopt the winning procedure of Diagram 600, he gets nowhere: 19-16 10-7; 23-19 14-17; 16-12 17-14; 19-16 14-17 and now 5-9? is ruled out because of 17-13; 9-14 7-3; 16-7; 3-17. Drawn. Therefore he must launch his attack via *White's*

single-corner, something which was stymied before because of a 2 for 1 threat.

In outline, the winning method consists of five stages.

Stage 1: Black occupies square 21 with one of his kings.

Stage 2: Black prevents White from occupying square 13.

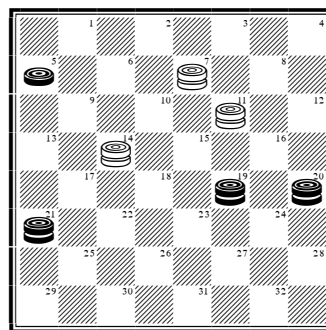
Stage 3: Black occupies square 13 himself.

Stage 4: Black plays a waiting move, 21-25, in order for his king on 31 to have the opposition on White's only free king. He then pursues it down the board.

Stage 5: A pathway is cleared for the man on square 5 to advance towards the king-row.

Continue from Diagram 603: 23-26 10-7; 26-30 7-10; 30-25 10-7; 25-21 (Stage 1) (Diagram 604).

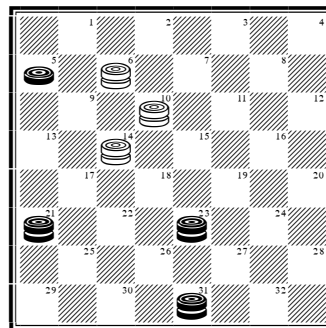
Diagram 604



White to Play, Black Wins

Continue from Diagram 604: ... 7-10; 20-24 11-7; 24-27 7-2; 27-31 2-6; 19-23! (Stage 2) (Diagram 605).

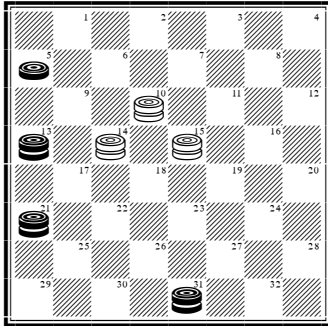
Diagram 605



White to Play, Black Wins

Continue from Diagram 605: ... 10-15; 23-26 6-10; 26-22(A) 10-6(B); 22-17 6-10; 17-13 (Stage 3) (Diagram 606).

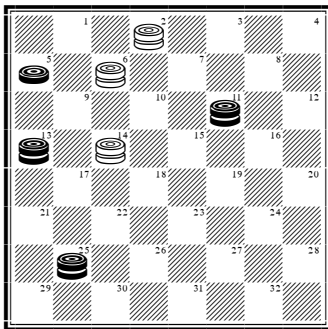
Diagram 606



White to Play, Black Wins

Continue from Diagram 606: ... 10-6; 21-25! 15-19(C); 31-26 19-15; 26-23 15-10; 23-19 10-7(D); 19-15 7-2; 15-11 (Stage 4) (Diagram 607).

Diagram 607



White to Play, Black Wins

Continue from Diagram 607: ... 6-1(E); 25-21 14-10; 5-9 10-6; 21-17 1-5; 17-14 6-1; 13-17!(F) 1-6; 9-13 6-9; 14-18 9-6; 17-14 6-1; 18-15 1-6 (or 2-6); 13-17 (Stage 5). Black wins.

A: This was not playable from Diagram 600.

B: 15-19; 31-26 19-15; 22-17 15-19; 17-13 10-6 21-25! is back into the main line.

C: 15-10; 31-26 14-18 (10-15 26-23 is back into the main line); 5-9 10-15; 26-22 18-23; 25-29 6-10; 22-25. Black wins.

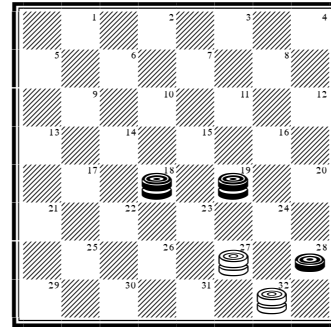
D: 14-18 13-17! is a killer. Black wins.

E: Against 6-10 Black wins quickly with 13-9 14-18; 25-21. Likewise, 14-18 allows the immediate 5-9! 18-23; 11-15 6-1/2-7; 9-14. Black wins.

F: Derek Oldbury considered this to be a more useful route than the fancy 11-15 1-6; 15-19 2-7; 19-23 5-1; 14-18 7-2; 23-19 2-7; 9-14! 6-9; 13-6 1-17; 19-15. Black wins.

**Lesson 211: Payne's Double-Corner Draw (Black man on 28)**

Diagram 608



White to Play and Draw

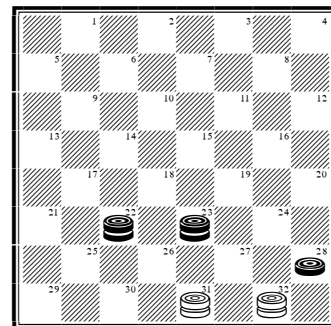
In addition to having the opposition on the two Black kings (the pivot man on 28 is ignored as usual), it is vital for White that he can freely occupy squares 24 and 20 as required. His defense then consists of a perpetual see-saw movement between these two squares.

Continue from Diagram 608: ... 27-24; 18-15 24-20!(A); 15-11 20-24; 19-16 24-20!(B). Drawn.

A: 24-27? permits Black to occupy square 20 and loses as follows: 19-16 27-24; 16-20 24-27; 15-11! 27-31; 20-24 31-26 (or 32-27; 11-15 27-20; 15-19 20-24; 19-23 24-20; 28-32 31-27; 23-19 27-31; 19-24 20-27; 32-23. Black wins); 11-16 26-23; 16-20 23-26; 24-19 26-31; 20-24 32-27; 28-32 27-20; 19-24 20-27; 32-23. Black wins.

B: Of course, 24-27? would lose as before with 16-20.

Diagram 609



Either to Play, Black Wins



In this companion piece, White is unable to hold the draw with or without the opposition, because he is unable to command square 20.

Black wins in two stages.

Stage 1: By occupying square 20.

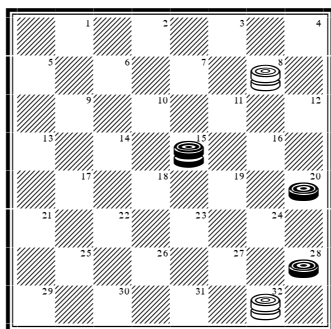
Stage 2: By then temporarily sacrificing a piece.

Continue from Diagram 609 (Black to Play): 23-19 31-27; 19-16 27-24; 16-20 (Stage 1) 24-27; 22-17 27-31; 17-14 31-27; 14-10 27-31; 20-24! 32-27; 10-15! (Stage 2) 27-20; 15-19 20-24; 19-23 24-20; 28-32 31-27; 23-19 27-31; 19-24 20-27; 32-23. Black wins.

Continue from Diagram 609 (White to Play): ... 31-27; 22-18 27-31 (against 27-24 Black wins easily with 23-26 24-27; 26-31 27-24; 18-23 24-20; 31-27 20-16; 23-19!); 23-19 31-27; 19-16 27-24; 16-20 (Stage 1) 24-27; 18-15 27-31; 20-24! 32-27; 15-19! (Stage 2) 27-20; 28-32 31-26; 19-24 20-27; 32-30. Black wins.

Unpromising as it appears at first glance, in Diagram 610 White is able to stave off defeat by utilizing Payne's Double-Corner Draw. Indeed, Derek Oldbury informs us that this phase of the situation frequently arises in play.

Diagram 610



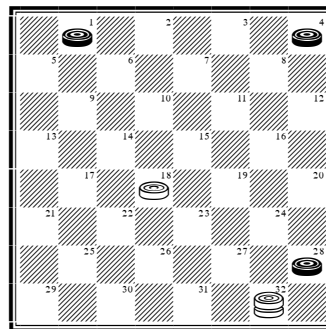
White to Play and Draw

Continue from Diagram 610: ... 8-12; 15-19 12-8; 19-15 8-12; 20-24 (or see-saw perpetually) 12-8! (not 12-16? of course); 15-19 8-12 (in fact, any move with the king draws!); 19-23 12-16; 24-27 16-20; 27-31 20-24. Drawn.

Continue from Diagram 611: ... 18-15; 4-8 (With the goal of occupying square 20 himself. Instead, 1-6 is even more straightforward.) 15-10; 8-12 10-7; 12-16 7-2; 16-20 2-7; 1-6 7-11; 6-10 11-16; 10-15

16-11; 15-19 11-16; 19-23 16-19; 23-26 19-15 (Not 19-24?; 20-27 32-30; 28-32. Black wins!); 26-31 15-19; 31-26 19-15; 26-23 15-11 (the link with Diagram 610 should now be readily apparent); 20-24 11-16; 24-27 16-20; 27-31 20-24. Drawn.

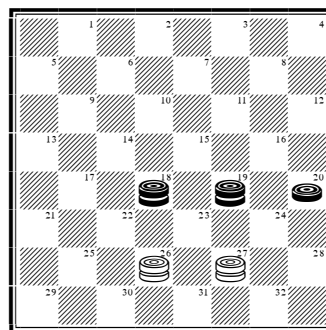
Diagram 611 by J. Leopold & T. Wiswell



White to Play and Draw

I conclude this lesson with another situation which has at its heart a thorough understanding of Payne's Double-Corner Draw.

Diagram 612 by C. Roger



Black to Play, White Draws

Continue from Diagram 612: 19-24(A) 27-32; 24-28 26-31; 18-23 31-27; 23-19 27-31(B); 19-16(C) 31-27; 16-11 27-31; 20-24 31-26!(D). Drawn.

A: 19-15 26-31; 15-10 27-32; 10-14 (20-24 32-27; 24-28 27-32 is Payne's Double-Corner Draw) 32-27; 14-17 27-32; 18-23 31-27; 23-26 27-31 (of course, 27-24? loses); 17-22 32-27; 26-30 27-32; 20-24 32-27 (32-28? loses); 24-28 27-32. Drawn.

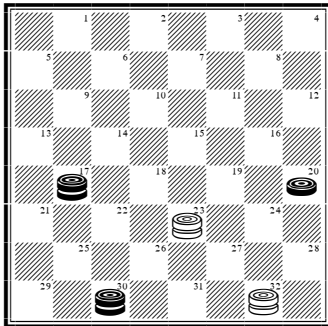
B: Not 27-24?

C: Against 20-24 31-26! draws, but 32-27? loses.

D: Again, 32-27? would lose.

**Lesson 212: Roger's Draw (Black man on 20)**

Diagram 613



White to Play and Draw

When the pivot man in on square 20 (or on square 12 as we shall see in Diagram 617), White need not, and sometimes should not, attempt to hold it in that position; rather, he merely keeps the opposing kings at a distance until the man moves.

Continue from Diagram 613: ... 32-27(A); 17-22 27-31!(B); 30-25(C) 31-27; 25-21 27-32; 21-17 32-27; 17-14 23-19; 14-10 27-23; 10-7 23-27; 22-18 27-32; 18-14 32-27; 14-10 27-23; 7-11 23-18; 10-7 18-23; 7-3 23-27; 3-8 27-23; 8-12 23-27; 11-16 27-23. Drawn.

A: Actually, 23-19, 23-27 and 32-28 also draw, but the text move brings out all of the key points in the situation.

B: 27-32 also draws, but this entices 20-24.

C: 20-24 23-27; 24-28 27-32; 30-26 31-27; 26-31 27-24; 22-18 24-20; 18-23 20-24 (or 20-16): Payne's Double-Corner Draw.

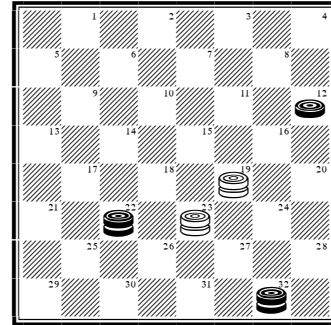
If you refer back to Lesson 21, you will note it states that the opposition *may* be changed when a man enters the dog hole. In these man-down endgames the opposition is not changed; the pivot man is discounted from the pairing-up process wherever it is held.

**Lesson 213: Howard's Draw (Black man on 12)**

Here White draws comfortably by keeping the Black kings at bay while preventing the Black man on 12 from ever advancing safely.

Continue from Diagram 614: ... 19-24; 22-17(A) 24-19; 17-14 19-24; 14-10 23-19(B) 32-28 24-20; 10-7 19-15; 28-32 20-24; 7-2(C) 24-19(D). Drawn.

Diagram 614



White to Play and Draw

A: Of course, 12-16 permits 24-20 and a quick draw. Instead, Black correctly attempts to bring his king on 22 into the action, via a roundabout route.

B: 24-19 also draws here, but this is the simplest method, and is played with the occupation of square 20 in mind.

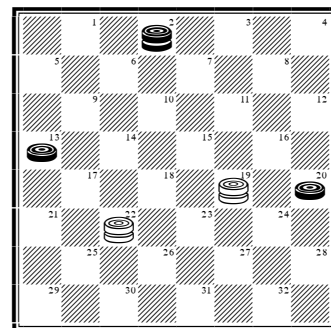
C: Again, 12-16 is met with 24-20 and an immediate draw.

D: There is simply no way in which Black can make inroads into the White fortress.

**Lesson 214: Holding on the Left or the Right?**

When there is a choice of holding a man on either side of the board, the side chosen should be that which allows the defending kings, while holding the man, the power of opposition over the defending kings. This is brought out forcibly in Diagram 615, where it will be seen that, assuming he plays correctly, White has the opposition whether it is White to play or Black to play!

Diagram 615



Either to Play, White Draws!

Continue from Diagram 615 (Black to Play): 2-7 22-26! (White observes that, ignoring the man on 20,

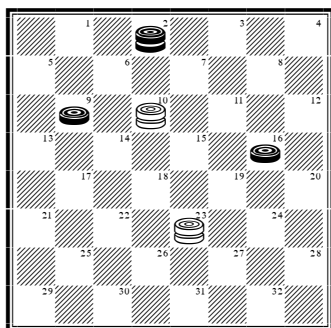
he has the opposition on the other two Black pieces; he therefore holds the man on 20. This would not be the case if he held the man on 13); 13-17 26-31; 17-22 31-27; 22-26 27-31; 26-30 31-27! (19-23? is too early, eventually allowing the king on 7 access to square 20, and would lose); 7-10 27-32 (or 27-31); 10-14 19-23; 14-17 ... forming Diagram 613: Roger's Draw.

Continue from Diagram 615 (White to Play): ... 19-23! (White observes that, ignoring the man on 13, he has the opposition on the other two Black pieces. He therefore holds the man on 13. This would not be the case if he held the man on 20); 20-24 23-26; 24-27 26-30; 27-31 30-25; 2-6 25-30; 6-10 30-25; 10-14 25-21; 31-27 21-25; 27-24 25-30; 24-19 30-26; 19-15 ... forming Diagram 590: Payne's Single-Corner Draw.

Incidentally, the same draws would hold if, in Diagram 615, the White king on 19 were on 27.

The following position embraces the same logic but is diagrammed at an earlier stage.

Diagram 616



Either to Play, White Draws

Continue from Diagram 616 (Black to Play): 9-13 10-15! (holding the Black man on 13 would not work, that is 10-14? loses, as Black would have the opposition, so White forces the other Black man into 20 and holds it there); 13-17 15-19; 16-20 23-27; 17-22 27-31; 22-25 31-27; 25-30 27-31; 2-7 ... and into the Diagram 615 continuation (Black to Play) above.

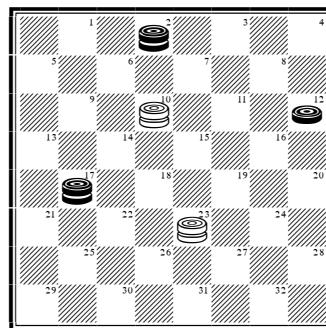
Continue from Diagram 616 (White to Play): ... 23-18! (This is slightly harder to assess because neither Black man is currently on the side, but White should be able to see that if he forces the man into 20, to be held there, then he will lack the opposition. That is, 10-15? loses. Contrariwise, by forcing the man into 13, to be held there, he will

have the opposition.); 16-19 10-14; 9-13 18-22; 19-23 14-18; 23-27 22-25; 27-31 18-22 ... and into the Diagram 615 continuation (White to Play) above.

At the risk of stating the obvious, holding the pivot man on that side of the board which allows the defending kings the power of opposition over the attacking kings is a *necessary* but *not sufficient* condition to secure a draw.

This is brought out forcibly in the following situation, which is an apt partner to that featured in Diagram 613. There the man on 20 was invited to progress towards the king-row; here it is the man on 12.

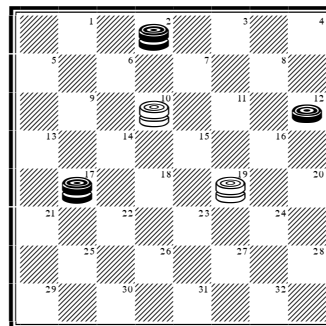
The Great Divide  
Diagram 617



White to play and Draw

Continue from Diagram 617: ... 23-18! (The Black kings are kept "under observation" until the Black man is safely on square 20. Instead, the natural 23-19? loses as shown in Diagram 618.) 17-13 18-14; 12-16 10-15 2-6 14-9!; 6-1 9-14; 1-5 14-18; 5-9 18-23; 9-14 23-27; 13-9 27-32!; 9-6 15-11; 16-20 (with the White king on 32, 16-19 is easily met with 11-15; 19-24 and 15-19) 11-15; 6-9 15-19; 9-13 19-23; 13-17 32-27; 17-22 27-32; 22-25 32-27; 25-30 27-32; 14-17 ... forming Diagram 613: Roger's Draw. *Analysis by J. Lyons*

Diagram 618

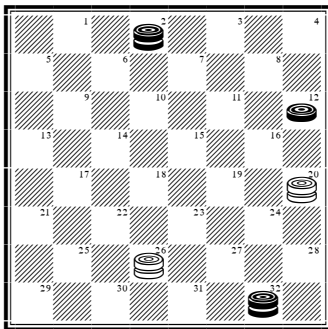


Black to Play and Win

Continue from Diagram 618: 17-13 19-23; 13-9! (12-16? allows a draw) 23-19; 9-5 19-23; 5-1! (12-16? allows a draw) 23-19; 2-6 10-14; 1-5 14-18; 6-10 18-23; 5-9 23-27; 9-14 27-23; 14-17 23-27; 17-22 27-23; 10-14 23-27; 22-18 27-32; 14-17 32-27; 17-21 27-32; 21-25 32-27; 25-30 19-23; 18-15 27-24; 12-16 24-28; 30-25 28-24; 25-22 24-28; 22-17 28-24; 17-14 24-28; 15-18 23-26; 16-19. Black wins. *Analysis by A. Hynd*

And finally, a modern contribution which runs into Diagram 617.

Diagram 619 by T. Ignatovig

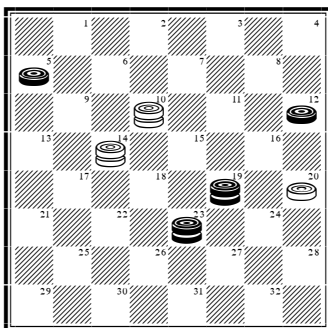


White to Play and Draw

Continue from Diagram 619: ... 26-23! (20-24? loses); 2-7 23-19; 32-27 19-15; 27-31 20-24! (15-19? loses to 7-10!); 7-2 24-19; 31-26 15-10; 26-22 19-23; 22-17 ... forming Diagram 617. Drawn.

**Lesson 215: McCulloch's Draw (Black men on 5 and 12, White man on 20)**

Diagram 620



Black to Play, White Draws

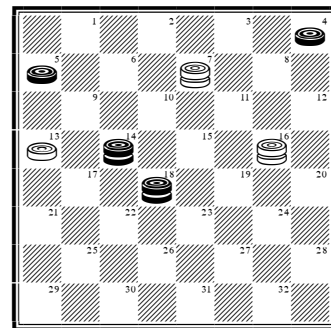
I have arranged the situation with Black to play in order that a direct comparison can be made with Diagram 600. Ignoring the man on 5, the White

kings again have the opposition on the Black kings, and here the earlier attack is unavailable to Black as the pair of men on 12 and 20 prevent any ingress. As a consequence, once this situation has been set up, the draw plays itself.

Continue from Diagram 620: 19-24 10-15; 23-19 15-10; 24-27 14-17; 27-23 17-14. Drawn. There is simply nothing Black can do.

**Lesson 216: Miller's Draw (Black men on 4 and 5, White man on 13)**

Diagram 621



White to Play and Draw

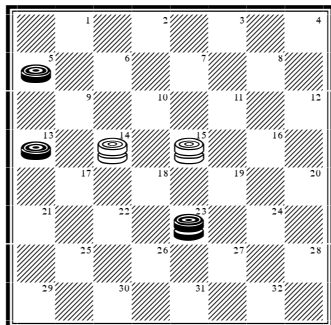
This is clearly a companion piece to the previous lesson. Thus, ignoring the Black man on 4, the White kings have the opposition on the black kings, while the pair of men on 5 and 13 prevent any ingress.

Continue from Diagram 621: ... 16-11; 14-17 7-10; 18-14 10-7; 17-22 11-16; 22-18 16-11; 18-23 11-16; 14-18 (against 23-27 White draws with 16-11; 27-24 11-16; 24-20 7-11) 7-10; 23-27 16-11; 27-24 11-16; 18-23 16-11; 24-20 10-7; 23-18 7-10. Drawn. As in the previous lesson, Black's attacking options are zero.

**Lesson 217: Dr. Brown's Draw (Black men on 5 and 13)**

This situation differs significantly from the man-down endgames dealt with so far. First, a distinct one vs. two hold is in operation (Hold 1 of Lesson 25). And secondly, considering the remaining two pieces separately, the attacking king has the opposition on the defending king. A closer look will reveal that, were this not the case, the draw would be automatic. In the solution below, the attacker probes every possible opening before submitting to a one-for-one which crystallizes the draw.

Diagram 622



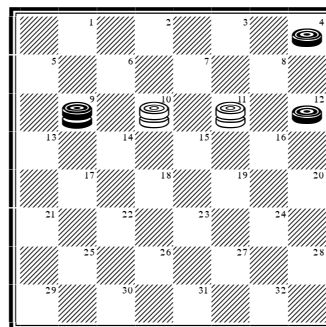
White to Play and Draw

Continue from Diagram 622: ... 15-10; 23-19 (23-26 14-18!; 26-30 18-22; 5-9 22-18; 30-25 10-15; 25-21 18-14!; 9-18 15-22. Drawn.) 10-6; 19-15 6-2; 15-11 2-6; 11-7 6-2; 7-11 2-6; 11-15 6-2; 15-19 2-6; 19-23 6-10; 23-26 14-18!; 5-9 10-15; 26-31 15-10; 31-27 10-15; 27-24 15-10; 24-19 10-6; 19-16 6-10; 16-11 18-22!; 11-16 22-18; 16-19 10-6; 19-24 6-10; 24-27 10-15; 27-31 15-10; 31-26 10-15; 26-30 18-14!; 9-18 15-22. Drawn.

**Lesson 218: Sinclair's Draw (Black men on 4 and 12)**

This situation is clearly partnered with the previous one. Again, a distinct one vs. two hold is in operation (Hold 7 of Lesson 25), and again the attacking king has the opposition on the defending king. Predictably, the solution reveals a similar mode of attack and a similar finale.

Diagram 623



White to Play and Draw

Continue from Diagram 623: ... 10-15; 9-14 15-19; 14-18 11-7!; 4-8 7-3; 18-22 19-15 (or 3-7); 22-17 3-7; 17-14 7-3; 14-9 3-7; 9-6 7-2; 6-9 2-7; 9-14 7-3; 14-17 3-7; 17-22 7-3; 22-26 3-7; 26-23 7-3 (or 7-10); 23-27 3-7; 27-24 7-10; 24-20 15-11!; 8-15 10-19. Drawn.



## Chapter 23: Endgame Themes

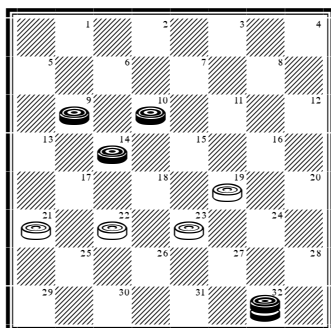
### Introduction

Here are a dozen more beautiful themes to enjoy and master. The more ideas you assimilate, the more powerful an endgame tactician you will become.

### Lesson 219: Self-Imposed 2 for 1

As the same suggests, here through perfect timing, the “other” side is compelled to open itself up to a 2 for 1.

Diagram 624 by A. Schaefer

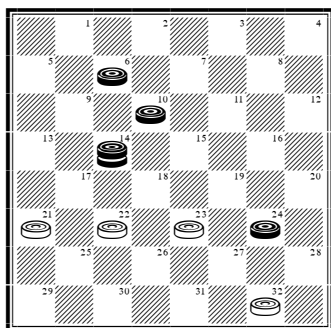


White to Play and Draw

Continue from Diagram 624: ... 22-18(A); 32-27 19-16; 27-24 16-12; 24-20 12-8; 20-16 23-19!; 16-23 8-3; 23-27 (or 23-26) 3-7; 14-23 7-5. Drawn.

A: 19-16; 32-27 and now 22-18 transposes back into the main solution and draws. However, 23-19? (instead of 22-18) loses after 9-13! 16-11; 27-24 (27-31 also wins) 19-15; 10-19 11-7; 24-27 7-2; 19-24 (27-31 2-6; 31-27 6-9; 19-23 also wins) 2-6; 24-28 6-9 (of course 6-10 is hopeless); 28-32 9-18; 27-23 18-27; 32-23. Black wins.

Diagram 625 by C. Greensword

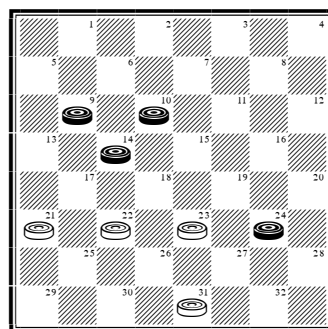


White to Play and Draw

Continue from Diagram 625: ... 22-17!(A); 24-27 (24-28 32-27!; 28-32 23-18; 14-23 27-18; 32-27 17-13; 27-23 18-14; 10-17 21-14 and a draw) 23-19!; 6-9 32-23; 9-13 19-15!; 10-26 17-10 (White has the opposition). Drawn.

A: 22-18? is tempting—for the person who is familiar with the theme in question!—but loses here, a case of being “good enough to lose.” Namely: ... 22-18; 6-9 32-28; 24-27 28-24; 27-31 24-19; 31-27 19-16; 27-24 16-12; 24-20 12-8; 20-16 23-19; 16-23 8-3; 23-26! 3-7; 14-23 7-5; 26-22 and Black wins by First Position.

Diagram 626 by J. Searight



White to Play and Draw

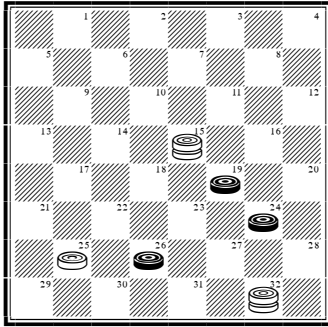
Continue from Diagram 626: ... 31-26!(A); 24-27 22-17!; 27-31 26-22!; 31-27 23-18!; 14-23 17-13; 9-14 22-18. Drawn.

A: A miraculous move and continuation to say the least, it will be apparent that this position was selected for its similarity of appearance rather than the theme. Instead of 31-26! the natural 22-18? loses after 24-28 31-27; 28-32 27-24; 32-27 24-19; 9-13; 18-9; 27-18 9-6 (this allows a snap finish, but White is lost anyway); 10-15! 19-10; 13-17 21-14; 18-2. Black wins. *R. Pask vs. D. Harwood 2002*

### Lesson 220: Flotation

This theme is strongly linked with Lesson 75, Compression and Lesson 135, Vice, and embodies a coordinated attack by two kings.

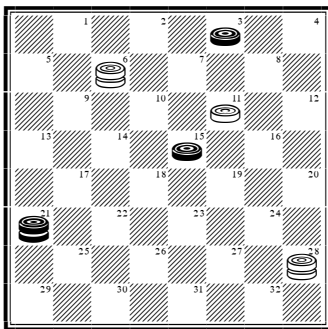
Diagram 627 by F. Dunne



White to Play and Win

Continue from Diagram 627: ... 25-22; 26-30 (19-23 loses to 32-28; 24-27 28-24) 32-28; 30-26 15-11!; 26-17 11-16. White wins.

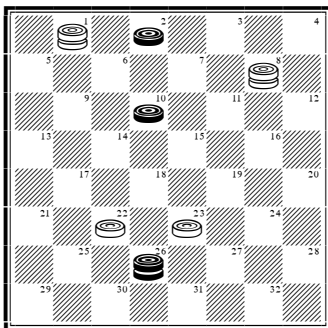
Diagram 628 by W. Beattie



White to Play and Win

Continue from Diagram 628: ... 28-24; 21-17 24-20; 17-22 20-16; 22-17 11-7!; 3-10 16-11. White wins.

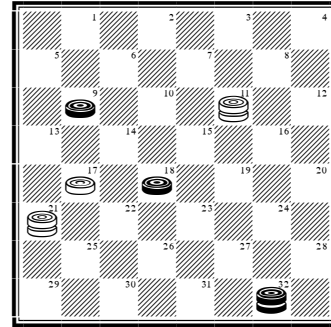
Diagram 629 by J. George



White to Play and Win

Continue from Diagram 629: ... 23-18; 26-17 18-14; 10-15 14-10; 17-22 1-5; 22-26 5-9; 26-23 (or 26-22 9-14; 22-26 10-7!; 2-11 14-10) 9-14; 23-27 10-7!; 2-11 14-10. White wins.

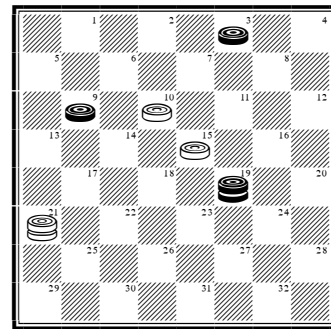
Diagram 630 by J. Gregg



White to Play and Win

Continue from Diagram 630: ... 11-15; 18-22 17-14!; 9-18 21-17. White wins.

Diagram 631 by C. Shirra



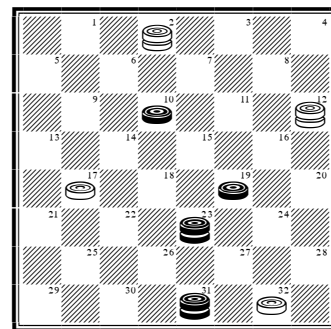
White to Play and Draw

Continue from Diagram 631: ... 21-17; 9-13 17-22; 3-8 22-18; 13-17 18-14; 17-21 (17-22 allows 15-11!; 8-15 14-18) 14-9; 21-25 9-6; 25-30 6-2; 30-26 2-7; 26-22 7-3! (essential, as White has to gain access to square 12); 22-17! 3-12; 17-14 12-16!; 19-12 10-7. Drawn.

Note: In Diagram 145 a similar escape was attempted. There it failed because the attacker was able to force the American Position.

To conclude this lesson, here is a typically impish contribution from L. J. Vair.

Diagram 632 by L. Vair



White to Play and Win

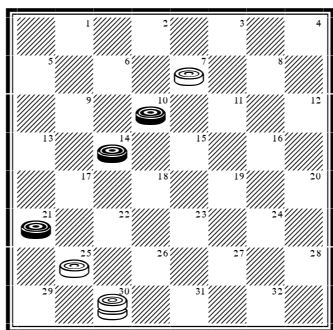


Continue from Diagram 632: ... 2-7; 10-15 7-11; 23-18 32-27!; 31-24 12-16. White wins.

**Lesson 221: Single-Corner Grip**

Whereas in Diagrams 429 and 430 White utilized the restricted mobility of the single-corner zone to engineer a man-down draw, in this related and specialized theme, he uses it to secure a win.

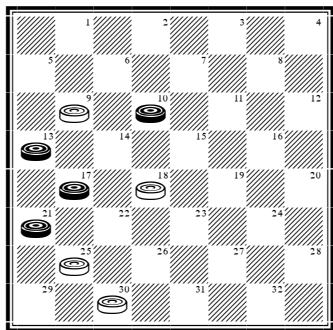
Diagram 633 by T. Wiswell



White to Play and Win

Continue from Diagram 633: ... 7-2!; 14-18 2-6; 10-14 6-9; 14-17 25-22!; 18-25 9-13; 17-22 13-17; 25-29 (or 22-26 30-23; 25-29 23-26) 17-26; 29-25 26-31; 25-22 30-26; 22-18 (or 22-25 31-27 etc...) 26-23; 18-27 31-24. White wins.

Diagram 634 by T. Wiswell



White to Play and Win

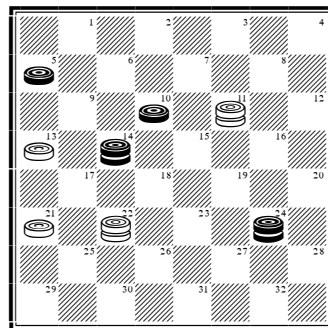
Continue from Diagram 634: ... 9-6; 17-22 6-2!; 22-29 2-7! (2-6?; 29-25 6-15; 25-22 18-14; 22-17 15-10; 17-22 14-9; 22-17/22-18 only draws); 10-14 (Black's best hope) 18-9; 29-25 7-10 (or 7-11); 25-22 10-15; 22-17 9-6; 17-14 6-2; (threatening the 15-10 exchange); 14-9 15-18; 13-17 30-26! (2-7? would allow Black to draw via Sixth Position: Lesson 117). White wins.

**Lesson 222: Major Grip**

In this theme two pieces are used to grip four. The first three examples, complete with deadly pitch,

represent the theme in its mainstream form; the final three examples are affiliates.

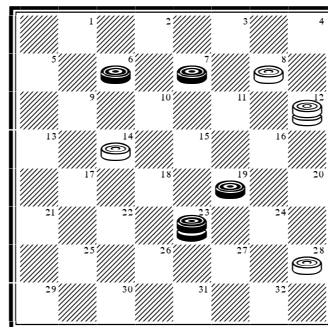
Diagram 635 by N. Broad



White to Play and Win

Continue from Diagram 635: ... 22-17; 14-18 11-7; 18-14 13-9; 24-19 7-2; 19-15 2-6; 14-18 17-13!; 5-14 13-9. White wins.

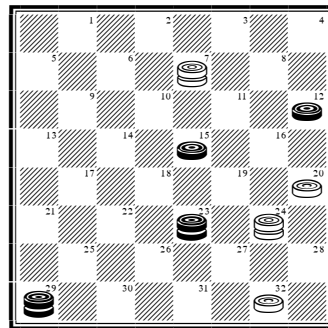
Diagram 636 by H. Smith



White to Play and Win

Continue from Diagram 636: ... 8-3; 7-11 3-8; 11-15 8-11; 15-18 14-10! (12-16 also wins); 6-15 12-16. White wins.

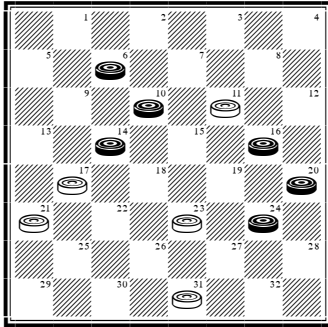
Diagram 637 by T. McLaren



White to Play and Win

Continue from Diagram 637: ... 32-28; 29-25 7-10; 23-19 20-16; 25-22 10-7; 22-18 7-11; 19-23 24-20!; 12-19 20-16. White wins.

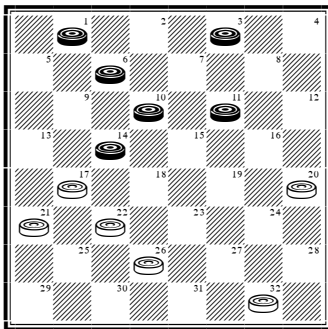
Diagram 638 by J. Cary



White to Play and Draw

Continue from Diagram 638: ... 11-7; 24-27 (6-9 7-2; 9-13 2-6; 13-22 6-15; 24-27 31-24; 20-27 15-19! Drawn) 31-24; 20-27 7-2; 6-9 2-6; 27-31 6-13; 31-27 23-19; 16-23 13-9; 14-18 9-14; 10-15 17-13 (forced to waste a move); 27-24 (against 15-19 14-10 draws) 14-10; 24-19 10-14; 19-16 14-10; 16-19. Drawn. **T. Wiswell vs. J. Cary 1967**

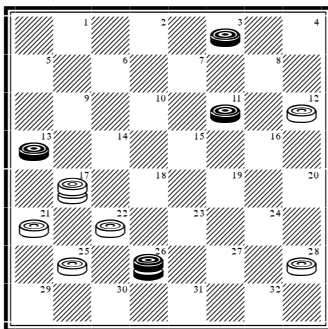
Diagram 639 by R. Fortman



White to Play and Draw

Continue from Diagram 639: ... 32-27; 3-8 27-23; 6-9 17-13 (23-19 will also draw); 10-15 13-6; 1-10 22-17; 15-18 23-19; 11-15 19-16; 8-12 16-11; 18-22 26-23; 22-25 11-7; 25-30 7-2; 30-26 2-6 (2-7 also draws); 26-19 6-9; 15-18 9-6; 19-15 6-9; 15-19. Drawn. **M. Tinsley vs. R. Fortman 1986**

Diagram 640 by T. Wiswell



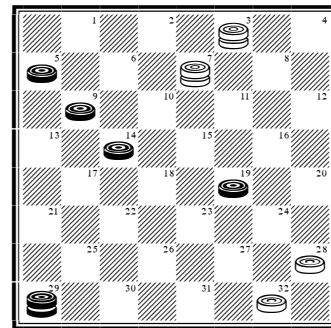
White to Play and Win

Continue from Diagram 640: ... 28-24; 11-15 24-20; 15-19 (15-18 leaves White a man up and with the opposition. White wins.) 20-16; 19-24 16-11; 24-27 11-8; 27-31 8-4; 31-27 4-8; 27-23 8-11; 23-19 (23-27 11-15 27-24; 15-10 24-19; 17-14!; 26-17 14-9. White wins) 17-14!; 26-10 11-15. White wins.

**Lesson 223: The Sentinel**

In this theme, which might also be called Delayed Breaches, a sentinel (a king) stands guard, waiting for an opportune moment to form some breaches (Lesson 13).

Diagram 641 by T. Wiswell

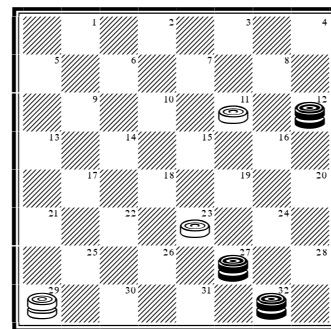


White to Play and Draw

Continue from Diagram 641: ... 7-10; 9-13 (best try; 14-17 permits a quick draw as you will discover) 10-17; 13-22 32-27; 5-9 (Against 29-25, 3-8! draws, but 3-7? loses after 22-26! 27-23; 19-24! 28-19; 26-31 23-18; 31-27 19-16; 27-23 18-14; 23-18 14-10; 18-15 10-6; 15-11. Black wins.) 3-7; 9-14 7-10; 14-18 10-14; 19-23 14-17; 23-32 17-26. Drawn.

Refer to Diagram 69 and you will see that there the same theme was used to score a win.

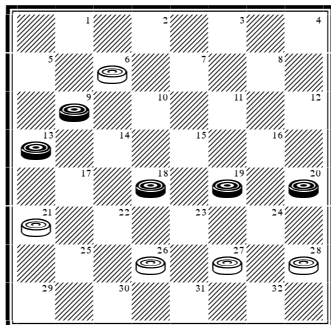
Diagram 642 by L. Stearns



White to Play and Draw

Continue from Diagram 642: ... 23-18; 27-23 18-14; 23-18 14-9; 18-14 9-6; 14-10 6-2; 32-27 29-25; 27-23 25-22; 23-19 22-17; 19-15 11-8!; 12-3 2-7; 10-6 7-10. Drawn.

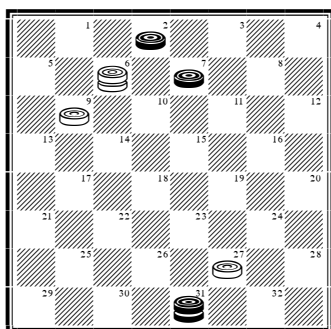
Diagram 643 by T. Wiswell



White to Play and Win

Continue from Diagram 643: ... 6-1! (6-2? allows a draw with 18-22 26-17; 13-22 2-7; 9-14 7-10; 22-26 10-17; 26-31); 18-22 (9-14 1-6; 13-19 6-10!; 18-22 27-23; 22-31 23-16; 31-26 16-12! etc. ... White wins) 26-17; 13-22 1-5!; 9-14 5-9; 14-18 9-14; 19-23 14-17; 23-32 17-26. White wins.

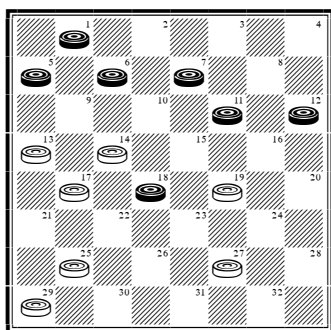
Diagram 644 by T. Wiswell



White to Play and Draw

Continue from Diagram 644: ... 27-24! (27-23? loses to 31-26 23-18; 26-22 18-15; 22-26!); 31-27 24-20; 27-23 6-1!; 23-18 20-16!; 18-14 9-6!; 2-9 1-6; 9-13 6-10. Drawn.

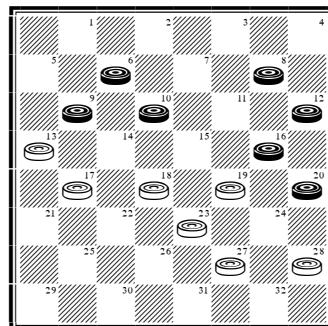
Diagram 645 by M. Tinsley



White to Play and Draw

Continue from Diagram 645: ... 25-21; 5-9! 14-5; 11-16 19-15; 16-20 17-14; 6-9 13-6; 1-19 5-1; 19-23 1-6; 23-32 6-10; 7-11 10-15; 18-22 15-8. Drawn.

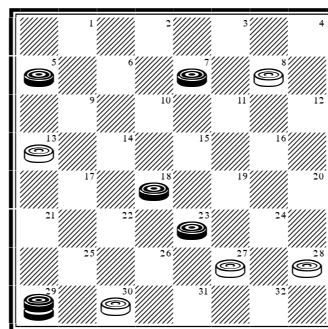
Diagram 646 by M. Tinsley



White to Play and Draw

Continue from Diagram 646: ... 18-14! (easy to spot at the point of impact of course, but had to be foreseen in the actual game); 9-18 23-7; 16-32 7-2; 6-10 2-7; 10-15 7-11; 15-18 11-4. Drawn. **W. Ryan vs. M. Tinsley 1946**

Diagram 647 by J. Sturges



White to Play and Win

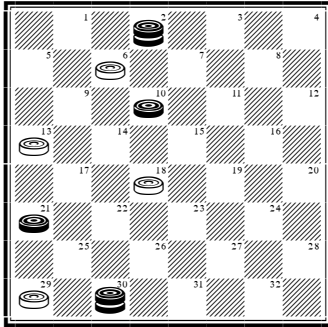
Continue from Diagram 647: ... 13-9! (or 30-25!); 23-32 (or 5-14) 30-25; 29-22 8-3; 5-14 3-26; 32-27 26-23. White wins.

**Lesson 224: Masked Steal**

This involves a squeeze which results in a steal because the squeezed man is blocked off by a “friendly” piece.

The examples which follow “explain” the idea more lucidly than mere words ever could, and taken in combination with all the other lessons will lead to a greater understanding of the game.

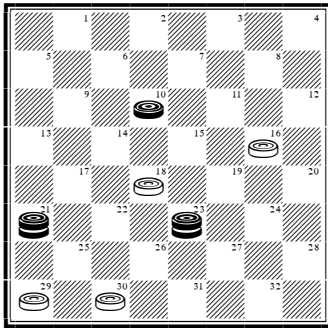
Diagram 648 by T. MacGregor



White to Play and Draw

Continue from Diagram 648: ... 29-25; 2-9 13-6; 30-26 18-14!; 10-17 25-22. Drawn.

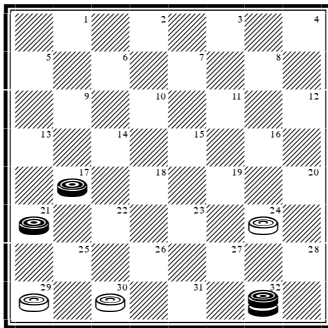
Diagram 649 by R. Holding



White to Play and Draw

Continue from Diagram 649: ... 18-14!; 10-17 30-26!; 23-30 29-25; 30-26 25-22. Drawn.

Diagram 650 by J. D'Orio



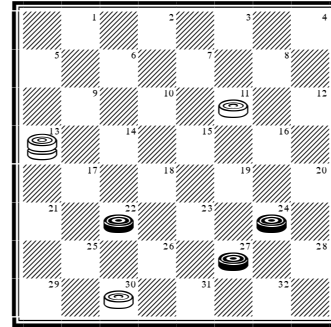
White to Play and Draw

Continue from Diagram 650: ... 29-25! (although originally thought to hold out for a draw, 30-26? loses after a lengthy ending); 32-27 24-20; 27-23 30-26!; 23-30 20-16; 30-26 25-22. Drawn.

**Lesson 225: The Push-Away**

Here we have a squeeze followed by a 2 for 1 (possibly just threatened) or a killing exchange.

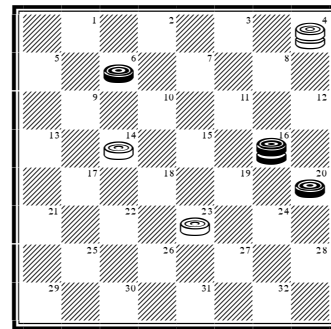
Diagram 651 by W. Horsfall



White to Play and Win

Continue from Diagram 651: ... 13-9; 27-31 9-14; 24-27 14-10! (14-18? only draws); 27-32 10-15; 32-27 30-26! (15-18? only draws); 22-25 26-23; 27-18 15-29. White wins.

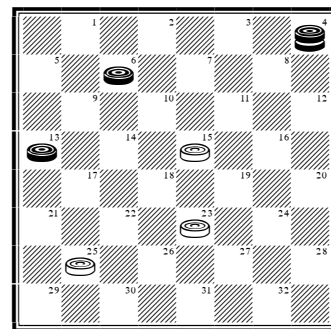
Diagram 652 by G. Shivas



White to Play and Draw

Continue from Diagram 652: ... 4-8; 20-24 8-12; 16-11 14-10!; 6-15 23-19; 15-18 19-15; 18-23 (11-7? loses) 15-8. Drawn.

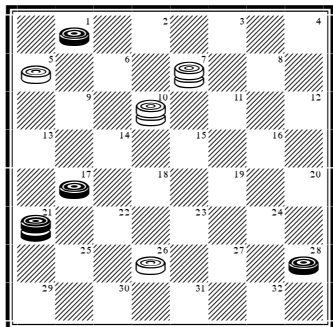
Diagram 653 by J. Mackenzie



White to Play and Win

Continue from Diagram 653: ... 25-22; 4-8 23-18; 8-12 18-14; 12-16 14-9!; 16-19 9-2; 19-10 22-18; 13-17 18-14; 10-15 14-10; 15-6 2-9. White wins.

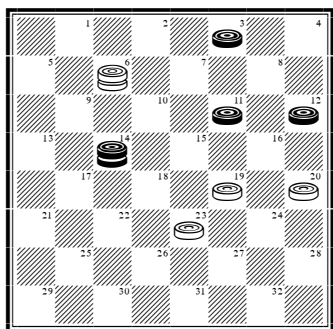
Diagram 654 by C. Nelson



White to Play and Win

Continue from Diagram 654: ... 10-14! (10-6? only draws after 1-10 7-14; 28-32 5-1; 32-27 1-6; 27-24 6-9; 24-19 9-13; 17-22 26-17; 19-15!); 28-32 14-9; 32-27 9-13; 17-22 26-17; 21-14 13-9! White wins.

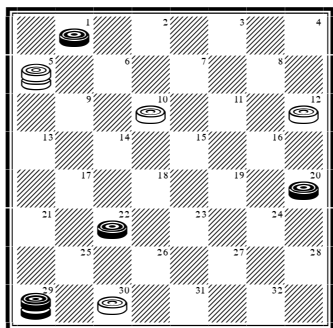
Diagram 655 by S. Terry



White to Play and Draw

Continue from Diagram 655: ... 6-2; 14-10 (not the tempting 3-8? which loses to 23-18!; 14-16 2-7; 11-15 20-4 and a win via First Position) 23-18; 3-8 20-16!; 11-20 18-15; 10-14 15-10; 14-7 2-4. Drawn.

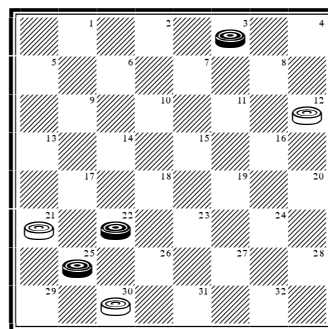
Diagram 656 by Anon.



White to Play and Win

Continue from Diagram 656: ... 12-8; 20-24 8-3; 24-27 3-7; 27-32 10-6; 1-10 7-14; 32-27 5-9; 27-23 14-17; 22-26 9-13!; 26-31 30-25; 29-22 17-19. White wins.

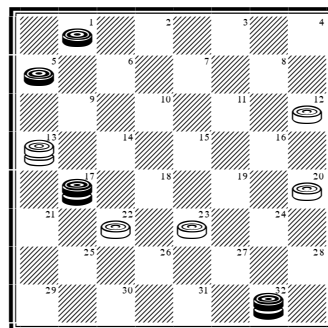
Diagram 657 by P. Semple



White to Play and Win

Continue from Diagram 657: ... 21-17; 25-29 17-13! (setting up for the future); 3-7 12-8; 7-10 8-3; 10-15 3-7; 15-18 7-10; 18-23 10-14; 22-26 (or 23-27 13-9; 27-31 14-17. White wins) 14-17; 26-31 30-25; 29-22; 17-19. White wins.

Diagram 658 by T. Wiswell



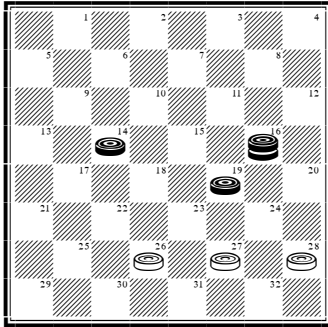
White to Play and Win

Continue from Diagram 658: ... 22-18; 17-22 20-16; 22-15 16-11; 15-8 12-3; 32-27 (passivity would just lead to a slow death) 23-18; 27-23 3-7!; 23-14 13-9; 14-18 (although a man to the good, Black is lost) 9-6; 1-10 7-23. White wins.

### Lesson 226: The Square of Exchange

This theme has strong links with Lesson 136, Hobson's Choice and Lesson 137, Optional Jumps, and is based upon putting a king on the right square in readiness for a killing exchange.

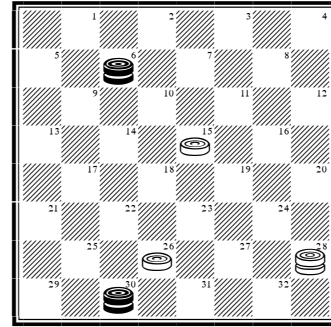
Diagram 659 by W. Graham



White to Play and Win

Continue from Diagram 659: ... 27-24; 14-17 24-15; 16-19 15-10 (or 15-11); 19-15 10-7; 15-18 28-24 (or 7-3); 17-21 7-3!; 21-25 26-22; 18-14 3-8; 25-30 8-12!; 30-26 22-18!; 14-23 24-19; 23-16 12-19. White wins.

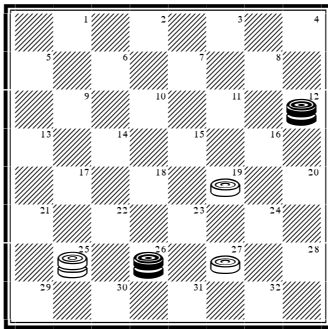
Diagram 662 by H. Lyman



White to Play and Win

Continue from Diagram 662: ... 26-23! (here 26-22? would lead to a man-down draw via Lesson 212); 30-26 (other moves are pointless) 15-10!; 6-15 23-19; 15-24 28-19. White wins.

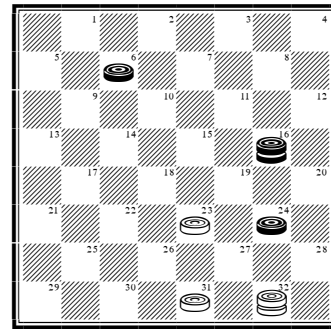
Diagram 660 by H. Lyman



White to Play and Win

Continue from Diagram 660: ... 19-16! (the point of this problem is that otherwise Black obtains a man-down draw via Lesson 207); 12-19 25-30; 26-22 (or 26-31) 27-23; 19-26 30-23. White wins.

Diagram 663 by O. Richmond



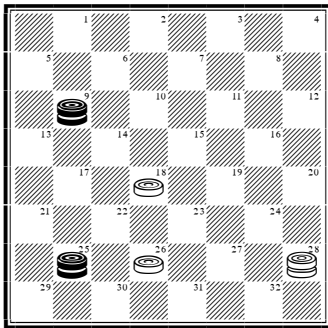
White to Play and Win

Continue from Diagram 663: ... 32-28; 24-27 31-24; 16-20 24-19; 20-24 19-15; 24-27 23-19!; 27-23 15-10!; 6-24 28-26. White wins.

**Lesson 227: Perpetual Check**

This is the situation where an inferior force holds a superior force at bay via a see-saw operation. For basic examples the reader should refer back to Diagrams 11, 19, 20, 23 and 24.

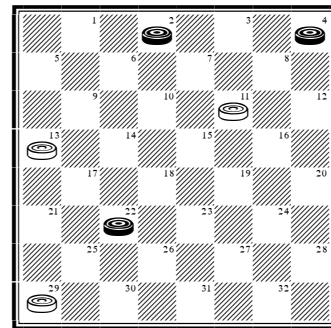
Diagram 661 by H. Lyman



White to Play and Win

Continue from Diagram 661: ... 28-32! (getting ready); 25-30 (or suffer a slow death) 18-14!; 9-18 26-23; 18-27 32-23. White wins.

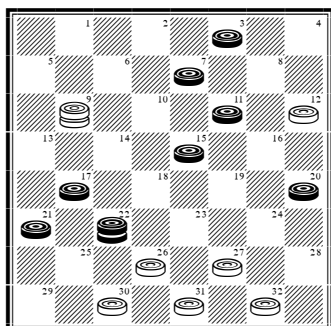
Diagram 664 by T. Wiswell



White to Play and Draw

Continue from Diagram 664: ... 13-9; 22-26 29-25; 26-30 25-21 (or 25-22); 30-26 21-17; 26-23 17-13; 23-19 9-6; 2-9 13-6; 19-15 6-2!; 15-8 2-7. Drawn.

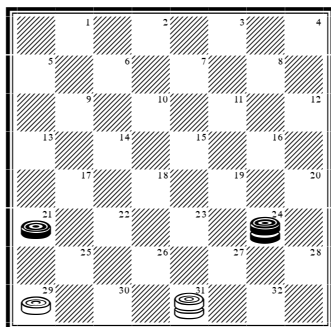
Diagram 665 by D. Oldbury



White to Play and Draw

Continue from Diagram 665: ... 9-6; 22-25 (nothing better) 6-9; 25-22 (ditto) ... Drawn. This type of perpetual check—where both sides have alternatives, but there is no advantage to be gained by altering the status quo—is more common than you might think.

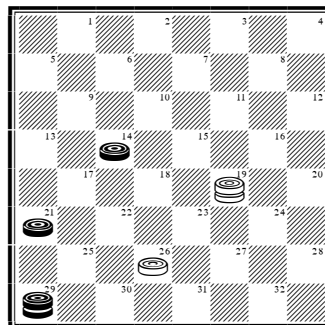
Diagram 666 by J. Kear



White to Play and Draw

Continue from Diagram 666: ... 31-26; 24-19 (or 24-27) 26-30! (not 26-22? which loses by First Position after 21-25 22-17; 25-30 17-14; 19-15 etc. ...); 19-23 29-25; 23-18 25-22!; 18-25 30-26. Drawn. This position, on its own, should convince any open-minded person that there is far more to checkers than meets the eye.

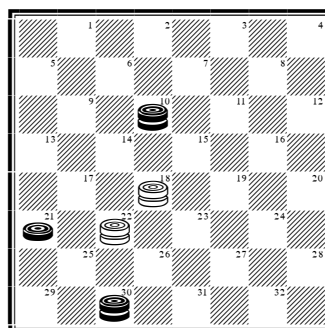
Diagram 667 by Anon.



White to Play and Draw

Continue from Diagram 667: ... 26-22; 21-25 (or 29-25) 22-18!; 14-23 19-26; 25-30 26-22. Drawn. I pulled off a similar escape in correspondence play with Mario Bezzina of Malta in 1981.

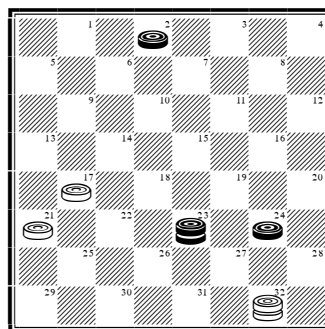
Diagram 668 by J. Saukell



White to Play and Draw

Continue from Diagram 668: ... 18-23; 10-15 22-25!; 30-26 23-30; 15-18 25-22!; 18-25 30-26. Drawn.

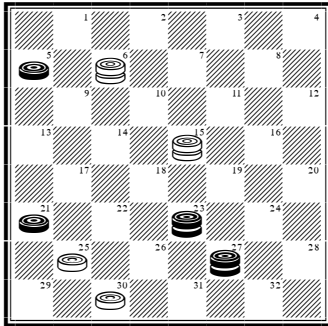
Diagram 669 by G. Price



White to Play and Draw

Continue from Diagram 669: ... 17-14 (or 32-28); 2-6 32-28; 24-27 21-17; 23-18 28-32; 18-9; 32-23; 9-13 17-14; 13-17 14-9!; 6-13 23-18. Drawn.

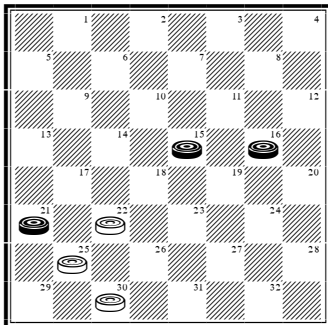
Diagram 670 by J. Patterson



White to Play and Draw

Continue from Diagram 670: ... 15-10!; 23-26 30-23; 27-18 25-22!; 18-25 6-9; 5-14 10-17. Drawn.

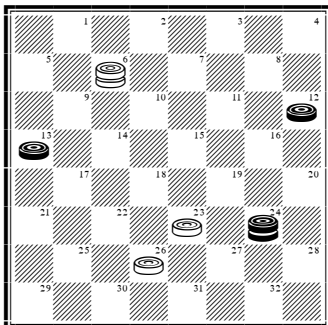
Diagram 671 by E. Spiller



White to Play and Draw

Continue from Diagram 671: ... 22-17; 15-18 17-14 (or 17-13, but as a general rule it makes sense to keep as many crowning options open as possible); 16-19 14-10 (or 14-9); 19-23 10-6 (or 10-7); 23-27 6-2 (or 6-1); 27-31 2-6!; 31-27 6-9!; 18-23 9-13!; 23-26 30-23; 27-18 25-22!; 13-17. Drawn.

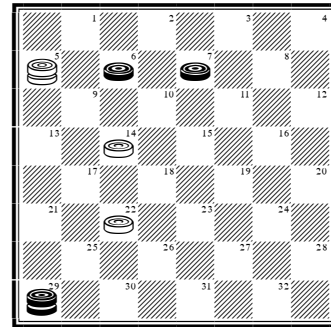
Diagram 672 by J. White



White to Play and Draw

Continue from Diagram 672: ... 26-22 (6-10 also draws, but this is more forceful); 24-27 23-19; 27-23 (or 27-31 6-10; 31-26 10-15!; 26-17 15-18; 17-21 18-22. Drawn.) 6-10!; 23-16 10-15; 16-20 15-19; 20-16 19-15. Drawn.

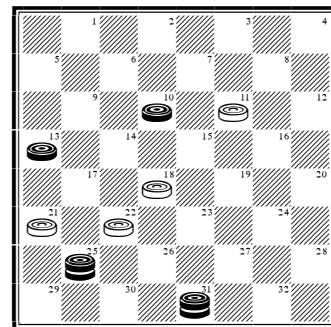
Diagram 673 by S. Pickering



White to Play and Draw

Continue from Diagram 673: ... 22-17!; 6-9 14-10!!; 7-21 5-14. Drawn.

Diagram 674 by G. Staines



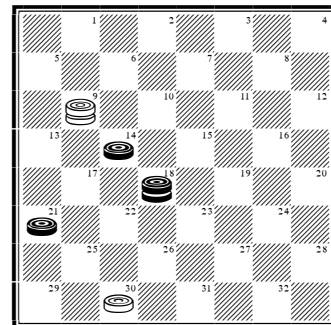
White to Play and Draw

Continue from Diagram 674: ... 11-7; 31-27 7-2; 27-23 21-17!; 23-21 2-6; 25-18 6-22. Drawn.

**Lesson 228: Masked 2 for 1**

In this theme the proactive color executes a delayed 2 for 1 on the “blind side.”

Diagram 675 by J. Saukell

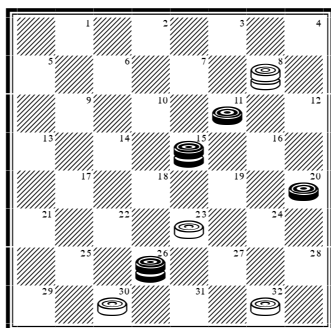


White to Play and Draw



Continue from Diagram 675: ... 30-26!; 14-17 9-13; 18-22 26-23; 21-25 23-18; 22-15 13-29; 15-18 29-25. Drawn.

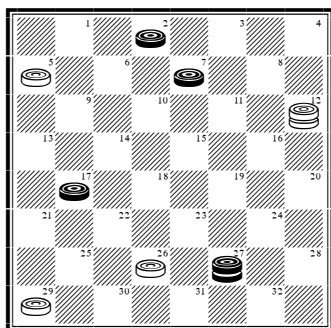
Diagram 676 by J. Mackenzie



White to Play and Draw

Continue from Diagram 676: ... 32-27!; 26-19 27-23; 19-26 30-23; 11-16 8-12; 15-19 23-18; 20-24 18-15; 19-10 12-28. Drawn.

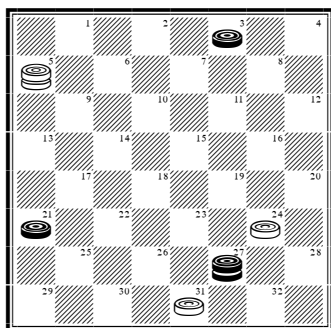
Diagram 677 by W. Perrett



Black to Play, White Draws

Continue from Diagram 677: 27-31 26-23; 31-27 23-19; 27-24 19-16; 24-19 29-25 (5-1 also draws); 17-21 25-22; 21-25 22-17 (5-1 also draws); 25-30 17-13 (5-1 also draws); 30-26 5-1!; 26-23 1-5!; 23-27 13-9!; 27-24; 9-6!; 2-9 5-14; 24-20 16-11; 7-16 14-18; 20-24 18-15; 19-10 12-28. Drawn.

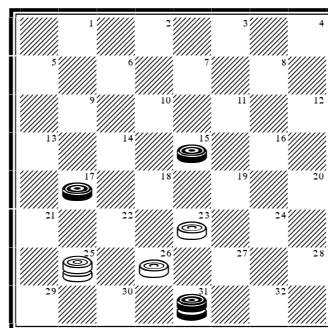
Diagram 678 by B. Boland



White to Play and Draw

Continue from Diagram 678: ... 24-19!; 27-23 19-15!; 3-7 5-9; 23-18; 15-10!; 7-14 31-26 ... into Diagram 675 at the first move. Drawn.

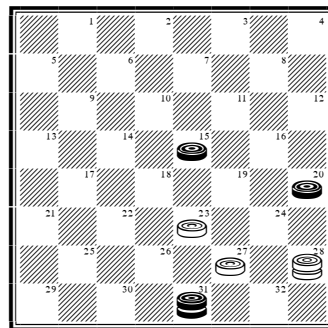
Diagram 679 by M. Brennan



White to Play and Win

Continue from Diagram 679: ... 26-22!; 17-26 25-30; 31-27 23-18; 15-22 30-32. White wins.

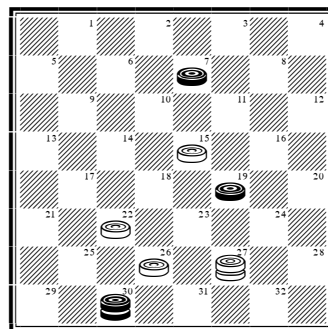
Diagram 680 by W. Banks



White to Play and Win

Continue from Diagram 680: ... 27-24!; 20-27 28-32; 31-26 23-18; 15-22 32-30. White wins.

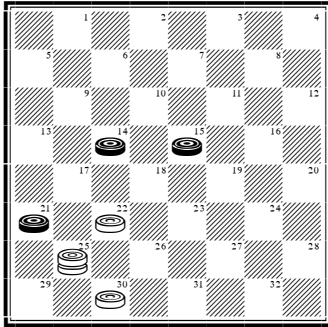
Diagram 681 by Bert Berry



White to Play and Win

Continue from Diagram 681: ... 26-23!; 19-26 15-10!; 7-14 27-31; 30-25 22-17; 14-21 31-29. White wins.

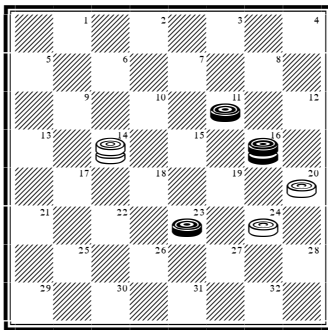
Diagram 682 by C. Greensword



White to Play and Win

Continue from Diagram 682: ... 25-29!; 15-19 (14-18 30-26; 18-25 29-22; 15-19 26-23; 19-26 22-31. White wins.) 30-26!; 21-25 26-23!; 19-26 22-18 (or 22-17); 14-23 29-31. White wins.

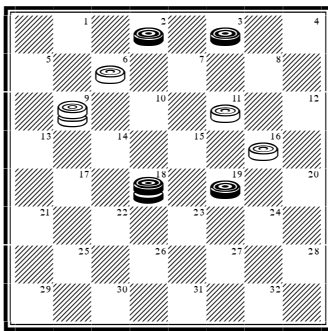
Diagram 683 by H. Lyman



White to Play and Win

Continue from Diagram 683: ... 24-19; 16-12 14-10!; 11-15 19-16; 12-19 20-16; 19-12 10-26; 12-16 26-23 White wins.

Diagram 684 by R. Banks



White to Play and Win

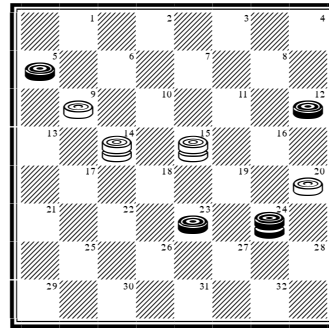
Continue from Diagram 684: ... 9-13!; 2-9 13-6; 18-15 11-7!; 3-10 16-11; 15-8 6-24; 8-11 24-19. White wins.

**Lesson 229: Threat and Execution**

In this theme the attacker tantalizes the defender with a threat before finally executing it at an opportune moment.

It must be conceded that the first example, which depicts the idea in embryo, consists solely of the execution!

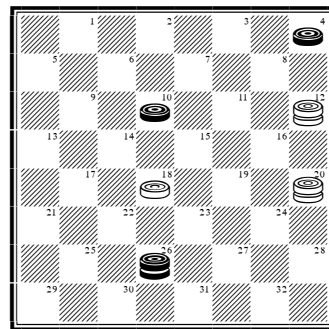
Diagram 685 by J. Sturges



White to Play and Win

Continue from Diagram 685: ... 20-16!; 12-19 14-18; 5-14 18-20. White wins.

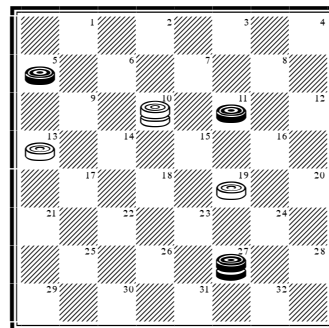
Diagram 686 by H. Lyman



White to Play and Draw

Continue from Diagram 686: ... 20-16; 26-23 16-11; 23-14 12-8! (creating a threat which cannot be avoided); 14-9 (or any other move) 11-7; 4-11 7-5. Drawn.

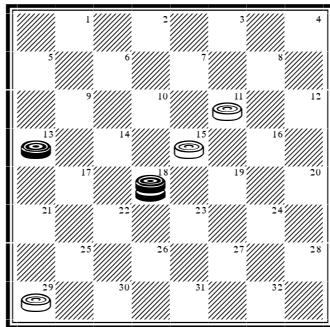
Diagram 687 by A. Stoddard



White to Play and Draw

Continue from Diagram 687: ... 10-14! (of course 10-7? loses to 27-24); 27-23 19-15!; 11-18 13-9!; 23-26 14-30; 5-14 30-25; 14-17 25-21; 17-22. Drawn.

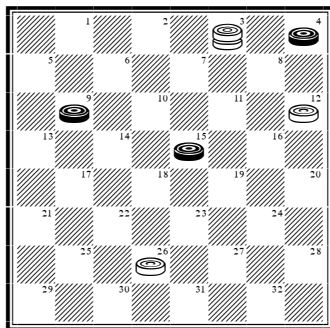
Diagram 688 by Dr. T. Brown



White to Play and Win

Continue from Diagram 688: ... 29-25; 13-17 25-21; 18-14 11-7!; 14-18 21-14; 18-2 14-10. White wins.

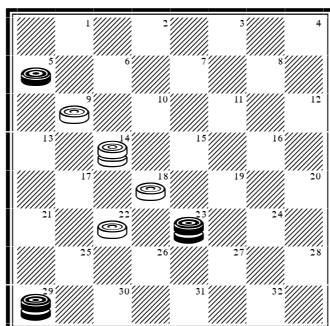
Diagram 689 by M. Wardell



White to Play and Win

Continue from Diagram 689: ... 3-7! (26-23? allows a quick draw with 15-19 23-16; 4-8); 15-18 7-11!; 9-13 12-8!; 18-22 (13-17 of course gets 11-15!) 26-17; 13-22 11-7; 4-11 7-16. White wins.

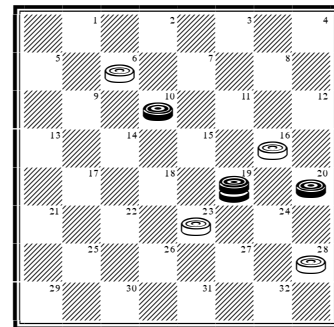
Diagram 690 by L. Vair



White to Play and Win

Continue from Diagram 690: ... 18-15!; 29-25 15-10!; 25-18 10-6! White wins. The threat is just too great!

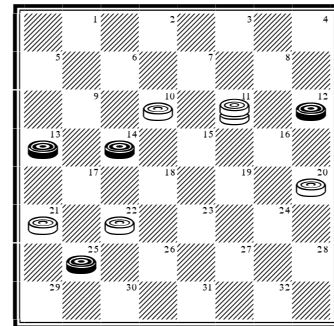
Diagram 691 by H. Smith



White to Play and Win

Continue from Diagram 691: ... 23-18!; 19-12 6-2; 12-16 2-7; 16-19 7-14; 20-24 14-10!; 19-23 28-19; 23-7 19-15. White wins.

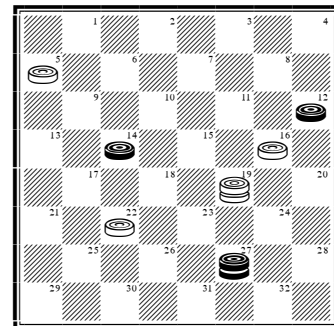
Diagram 692 by R. Kemmerer



White to Play and Win

Continue from Diagram 692: ... 11-15!; 25-30 15-19 (getting into position); 30-26 10-6 (or 10-7); 26-17 6-2 (or 6-1); 17-22 2-6; 14-18 20-16! (the killer); 22-26 19-15; 12-19 15-31. White wins.

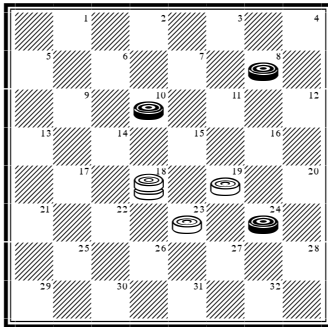
Diagram 693 by C. Hefter



Black to Play, White Wins

Continue from Diagram 693: 27-31 5-1; 31-26 1-6 (or 1-5); 26-17 6-9!; 14-18 19-15; 12-19 15-13. White wins.

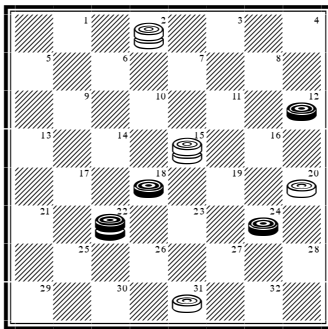
Diagram 694 by W. Wragg



White to Play and Win

Continue from Diagram 694: ... 18-15; 10-14 19-16 (these squeezes constitute the threat); 8-12 23-18! (and this the execution); 14-23 (or 12-19 18-9) 15-18; 12-19 18-20. White wins.

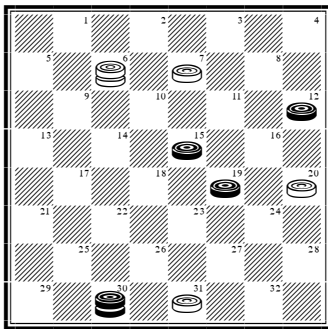
Diagram 695 by A. Glasson



White to Play and Win

Continue from Diagram 695: ... 15-19 (of course both 2-6? and 2-7? permit 22-26); 24-28 20-16!; 28-32 2-7 (or 2-6); 32-28 7-10 (or 7-11); 28-24 19-28; 12-19 10-15; 19-23 15-19; 23-26 31-27!!; 26-31 19-15; 31-24 28-19. White wins. An absolute masterpiece.

Diagram 696 by R. Pask



White to Play and Win

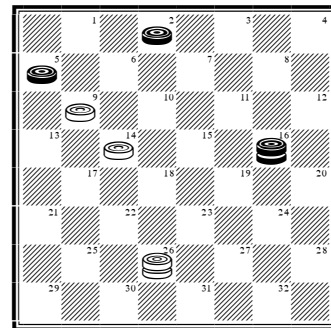
Continue from Diagram 696: ... 6-10; 30-25 7-3 (or 7-2); 25-22 3-7; 15-18 10-15!; 19-24 (19-23 is hopeless) 15-19; 24-28 20-16!; 28-32 31-27; 32-23 19-17; 12-19 7-11 (or 7-10). White wins. There is simply no way in which Black can avoid the fork.

**Illustrative Game 103: 10-15 24-20; 7-10 28-24; 12-16?!** (asking for a single-corner cramp) 22-18; 15-22 25-18 (getting it!); 8-12? 18-14?; 10-17 21-14; 9-18 23-14; 3-7 29-25; 6-10 25-21; 10-17 21-14; 4-8 24-19!; 16-23 27-18 (claiming square 18 once more); 2-6 30-25; 6-10 25-21; 10-17 21-14; 1-6 26-23; 6-10 14-9; 5-14 18-9; 11-15 9-6; 15-18 23-14; 10-17 6-2; 8-11 32-27; 17-22 27-23; 22-25 23-18; 7-10 2-6; 10-15 18-14; 25-30 14-10! (gaining access to square 3); 15-19 10-7; 11-15? (30-25 draws) (Diagram 696) ... *A. Butcher vs. R. Pask 1996*

**Lesson 230: Double-Corner Grip**

As the name implies, in this theme one side holds an awkward grip in the double-corner zone.

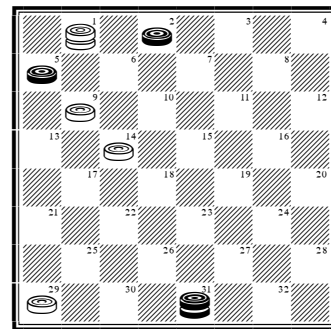
Diagram 697 by P. Lee



White to Play and Draw

Continue from Diagram 697: ... 26-22!; 16-11 22-17!; 11-15 17-21 (17-13 also draws, but this is more natural); 15-18 21-25 (or 21-17); 2-7 25-30 (25-21 and 25-29 also draw, but this is thematic); 7-11 30-26; 11-15 26-31; 15-19 31-27; 19-23 27-31; 18-22 9-6. Drawn. Of course, White has the opposition in this position, and it proves to be critical.

Diagram 698 by Anon.

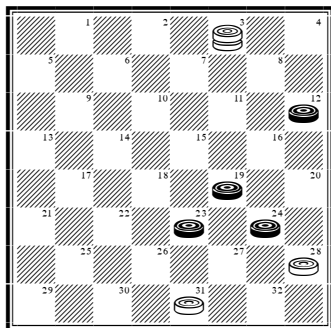


Either to Play, White Wins

Continue from Diagram 698 (White to Play): ... 1-6; 31-26 6-10; 26-22 29-25!; 22-29 10-15; 29-25 (of course 2-7 loses to 9-6) 9-6!; 2-18 15-29. White wins.

Continue from Diagram 698 (Black to Play): 31-26 29-25; 26-30 25-21; 30-26 1-6; 26-23 6-10; 23-18 21-17; 18-23 10-15; 23-27 15-18; 27-32 9-6; 2-9 17-13; 32-27 13-6. White wins.

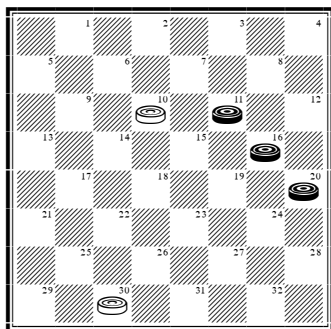
Diagram 699 by W. Robertson



White to Play and Draw

Continue from Diagram 699: ... 3-7; 23-27 7-10!; 27-32 10-14; 32-27 14-17; 27-23 17-21 (or 17-22); 23-18 21-25; 12-16 25-30; 18-15 30-26. Drawn.

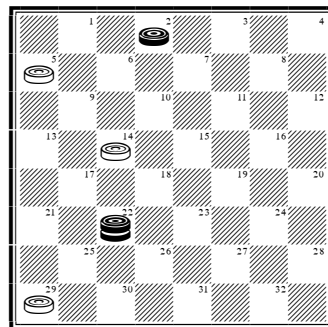
Diagram 700 by O. Richmond



White to Play and Draw

Continue from Diagram 700: ... 10-7; 16-19 7-3; 19-23 3-8; 11-16 8-12; 16-19 12-16; 20-24 16-11; 24-28 11-15; 19-24 15-19; 23-27 19-23; 27-31 30-25!; 28-32 25-22; 31-27 22-18; 27-31 23-19; 32-28 19-23. Drawn.

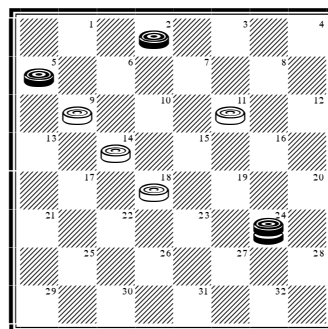
Diagram 701 by W. Avery



White to Play and Win

Continue from Diagram 701: ... 14-9; 22-17 29-25!; 17-14 25-22 (or 25-21); 14-10 5-1; 10-14 1-5; 14-10 22-17!; 10-6 17-14!; 6-13 14-10. White wins.

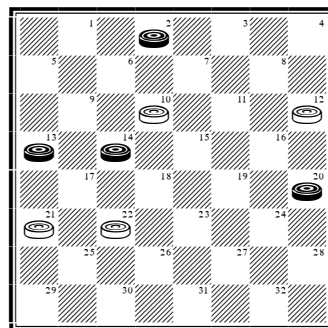
Diagram 702 by F. Collins



White to Play and Win

Continue from Diagram 702: ... 11-8; 24-27 8-3; 27-31 (27-23 loses instantly to 14-10!) 18-15; 31-26 15-10; 26-22 3-8; 22-17 8-11; 17-22 11-15; 22-17 (no choice) 9-6!; 2-18 15-13. White wins.

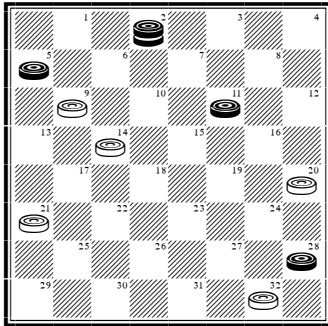
Diagram 703 by W. Ryan



White to Play and Draw

Continue from Diagram 703: ... 12-8; 20-24 8-4 (or 8-3); 24-27 4-8; 27-31 8-11; 31-26 10-6! (or 11-15); 2-9 11-15; 26-17 15-10; 14-18 21-5; 18-23. Drawn.

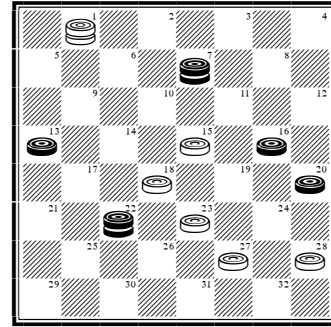
Diagram 704 by T. Wiswell



Black to Play, White Wins

Continue from Diagram 704: 11-15 20-16; 15-19 16-11; 19-23 11-8; 23-26 8-3 (or 8-4); 26-31 3-8; 31-26 8-11; 26-22 11-15; 22-17 (against 2-7, 9-6 wins); 14-10!; 5-14 10-6; 2-9 15-18; 14-23 21-5; 23-26 5-1; 26-31 1-6; 31-26 6-10; 26-23 10-15. White wins.

Diagram 705 by T. Wiswell



White to Play and Win

Continue from Diagram 705: ... 15-10!; 7-14 18-9; 22-26 (13-17 is pointless) 1-6!; 26-19 6-10; 13-17 9-6; 17-22 6-2; 22-26 2-7; 26-31 7-11!; 31-24 11-15. White wins.

As the reader may have already noted, both Diagram 703 and Diagram 705 might equally well have been located under Lesson 222, Major Grip. This is the nature of classifications in checkers; they are necessarily fluid and often overlap.

## Chapter 24: Midgame Themes

### Introduction

Here are 14 more practical themes to add to your repertoire. Mastering all 40 will transform the “muddle game” (Tom Wiswell) into a coherent, manageable landscape, and greatly assist you in making the “dozen well played moves” (Arthur Reisman) the middle game is said to require.

### Lesson 231: The Outpost Man on Square 15 (18 for Black)

There are three main responses to an outpost man on this square.

- Response 1: Exchanging it off, possibly after squeezing it first (linked with Lesson 152: The Run-Off).
- Response 2: Creating a dual outpost, leading to very complex positions (linked with Lesson 83: The Mixed Formation).
- Response 3: Flanking on one or both sides of the board in an attempt to bind the opponent’s men in the center.

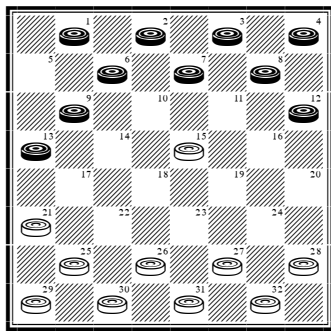
The response chosen will depend partly upon the style of the player involved and partly upon the strength of the outpost. The examples given below, which are far from exhaustive, reflect my personal preferences. In each case I have indicated the approximate strength of the outpost.

### Examples

1. **9-13 23-18; 5-9** 18-15 (average); 11-18 22-15; 10-19 24-15 (Diagram 706).

Continue from Diagram 706: ... 7-10 27-24; 10-19 24-15; 3-7 28-24; 8-11 15-8; 4-11 ... Response 1.

Diagram 706



Black to Play

2. **9-13 23-18; 6-9** 18-15! (Strong); 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 3-7 28-24; 1-6 25-22; 8-11 15-8; 4-11 ... Response 1.
3. **9-13 23-18; 12-16** 18-15 (favors Black and is markedly inferior to 18-14); 11-18 22-15; 10-19 24-15; 16-20 26-23; 5-9 23-19; 8-12 25-22; 4-8 ... Response 3.
4. **9-13 23-19; 5-9** 19-15 into Example 1.
5. **9-13 23-19; 6-9** 19-15! (strong) into Example 2.
6. **9-13 23-19; 10-14** 19-15 (average); 11-18 22-15; 7-11 (playing for a draw) 26-22; 11-18 22-15; 3-7 25-22; 7-11 29-25; 11-18 22-15; 2-7 24-19; 7-11 31-26 (or 30-26); 11-18 26-22; 5-9 22-15; 8-11 15-8; 4-11 ... Response 1.
7. **9-13 23-19; 10-14** 19-15; 11-18 22-15; 14-18! (playing for a win) 24-19; 5-9 26-23; 9-14 28-24; 7-10 24-20; 3-7 30-26; 1-5 32-28 ... Response 2.
8. **9-13 23-19; 11-16** 19-15 (average); 10-19 24-15; 16-20 26-23; 12-16 23-18; 16-19 30-26 ... Response 3.
9. **9-13 24-19; 10-14** 19-15 (quite strong); 11-18 22-15; 7-11 26-22; 11-18 22-15; 3-7 25-22; 13-17 22-13; 6-9 13-6; 1-26 30-23 ... Response 1.
10. **9-14 22-18; 5-9** 25-22; 11-16 18-15 (Average); 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-14 (both this and 17-13 were shown under Lesson 83); 9-13 29-25; 3-7 31-27; 1-5 ... Response 2.
11. **9-14 23-19; 5-9** 19-15 (average); 11-18 22-15; 10-19 24-15; 12-16 25-22; 7-10 27-24; 10-19 24-15; 16-19 into Example 10.
12. **9-14 23-19; 11-16** 19-15? (very weak as the outpost has no support); 10-19 24-15; 7-10 27-24; 10-19 24-15; 2-7 and now both 31-27 and 32-27 are subject to strong Black attacks ... Response 1.
13. **9-14 23-19; 14-18** (weak) 22-15; 11-18 26-22 (Obviously White can’t play 21-17 immediately!); 7-11 22-15; 11-18 21-17; 3-7 25-21 ... Response 1.

14. **10-14 22-17; 14-18** (Very weak and parallel to Example 12. However, here Black has no choice!) 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9 (1-6?! almost loses to an attack which combines elements of pressing and surrounding) 26-23; 9-14 17-10; 7-14 24-19 ... Response 1.
15. **10-14 23-19; 6-10** 19-15 (strong); 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 25-22; 3-7 28-24; 7-10 27-23 ... Response 1.
16. **10-14 23-19; 7-10** 19-15 (strong); 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23 into Example 15.
17. **10-14 23-19; 11-16** 19-15 (average); 16-20 24-19; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 ... Response 3.
18. **10-14 23-19; 14-18** (average) 22-15; 11-18 21-17; 8-11 17-13; 9-14 26-23; 11-16 31-26; 16-20 25-21; 4-8 29-25 ... Response 3.
19. **10-14 23-19; 14-18** (average) 22-15; 11-18 21-17; 8-11 17-13; 4-8! (good when understood) 24-20; 7-10! 25-21; 2-7! 28-24; 10-14 29-25; 7-10 26-23 ... Response 3.
20. **10-14 24-19; 14-18** (favors White) 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20 ... Response 3.
21. **10-14 24-20; 14-18** (favors White) 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 25-21; 10-14 28-24; 4-8 29-25; 3-7 24-19; 6-10 26-23 into Example 20.
22. **10-15 21-17; 15-18** (favors White) 22-15; 11-18 23-14; 9-18 24-19 into Example 20.
23. **10-15 22-17; 15-19** (very weak) 24-15; 11-18 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9 26-23; 9-14 17-10; 7-14 25-22; 18-25 29-22 ... Response 1.
24. **11-15 22-17; 15-18** (average) 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 1-6 26-23; 6-9 23-14; 9-18 31-26 ... Response 1.
25. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 10-14 19-10; 14-23 26-19; 7-14 24-20; 14-18 (average) 22-15; 11-18 32-27 (bringing up the troops before exchanging); 9-14 30-26; 5-9 25-22; 18-25 29-22; 6-10 27-23 ... Response 1.
26. **11-15 23-19; 8-11** 22-17; 4-8 25-22; 15-18 (average) 22-15; 11-18 17-13; 7-11 24-20 into Example 19.

27. **11-15 24-20; 8-11** 28-24; 4-8 23-19; 15-18 (favors Black) 22-15; 11-18 26-22; 7-11 22-15; 11-18 30-26; 8-11 25-22; 18-25 29-22; 11-15 27-23 ... Response 1.
28. **11-16 23-18; 7-11** 18-15 (strong); 11-18 22-15; 10-19 24-15; 9-14! (Mixing things up also turns out to be the safest approach!) 25-22; 5-9 22-17; 14-18 17-14; 9-13 29-25; 3-7! ... Response 2.
29. **11-16 23-18; 10-14** 18-15 into Example 17.

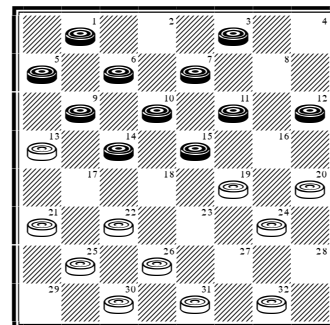
### Lesson 232: Overcrowding the Center

Many elementary guides to the game advise beginners to move their men to the center of the board as a matter of policy, backing these men up so as to not leave any gaps. Granted, sound phalanx and mill formations can be very powerful, but ill-conceived ones are extremely prone to pincher movements. This is amply demonstrated by the following examples, several of which have already appeared under other lessons. For yet more examples the reader should consult Lesson 80.

#### Examples

1. **11-15 22-17; 8-11** 23-19; 4-8 17-13; 9-14 (inferior) 25-22; 5-9? 26-23!; 1-5 22-17. White wins!
2. **11-15 23-19; 8-11** 22-17; 4-8 25-22; 9-14 (inferior) 17-13; 14-18 (extremely delicate) 29-25; 5-9? 26-23; 9-14 22-17; 1-5 30-26; 5-9 26-22. White wins.
3. **11-15 23-19; 8-11** 22-17; 4-8 17-13; 9-14 (inferior) 25-22; 15-18 22-15; 11-18 29-25; 7-11? 26-23!; 2-7 24-20; 11-15 28-24; 8-11 30-26; 5-9 26-22; 1-5 31-26; 3-8 32-28. White wins.
4. **11-15 22-17; 8-11** 23-19; 9-14 25-22; 6-9 17-13; 2-6 29-25; 4-8 24-20; 15-24 28-19; 11-15 27-24; 8-11? (Diagram 707).

Diagram 707



White to Play and Win



Continue from Diagram 707: ... 32-27!; 3-8 22-17; 15-18 26-23; 11-15 30-26; 8-11 26-22. White wins.

5. **11-15 23-19; 8-11 22-17; 9-14 25-22; 5-9** (inferior) 17-13; 3-8? 22-17! 11-16 29-25; 16-23 26-19; 7-11 27-23; 11-16 24-20; 15-24 28-19!; 1-5 20-11; 8-24 25-22! ... White wins.
6. **11-15 22-17; 8-11 23-19; 9-14 25-22; 14-18?** (rushing headlong into disaster) 29-25!; 11-16 26-23; 6-9 23-14; 9-18 17-13; 16-23 24-19; 15-24 22-6; 1-10 28-19; 4-8 27-18; 8-11 18-14; 10-17 21-14; 11-16 14-9; 5-14 31-27; 16-23 27-9. White wins.
7. **10-15 24-19; 15-24 28-19; 9-14 22-18; 5-9 25-22; 11-16 18-15; 7-10 22-18; 16-20? 29-25; 1-5 25-22; 3-7 32-28; 7-11 ...** White wins using the shot shown under Lesson 253.
8. **11-16 24-19; 16-20 23-18; 10-14 18-15; 7-10 27-23; 9-13 22-18?; 5-9!** (White's position is already hopeless) 25-22; 2-7 29-25; 8-11 15-8; 4-11 19-16; 12-19 23-16; 14-23 26-19; 9-14 32-27; 14-17 21-14; 10-26 31-22; 6-10 30-26; 10-14 25-21 ... Black wins. *D. Lafferty vs. Chinook 1991*
9. **10-14 24-19; 11-16 28-24; 16-20 19-15; 7-10 24-19; 9-13 22-18?** (Turning a strong game into a loss with one ill-considered move. The reader should note the affinity with the previous example.); 5-9! 25-22; 2-7 29-25 (22-17 gets 12-16); 1-5 ... Black wins.
10. **Illustrative Game 104: 9-14 22-18; 5-9 25-22; 11-16 24-19; 8-11 28-24; 16-20 29-25?; 11-16!** (after this, Black's bind is killing) 18-15; 4-8 22-18; 7-11 26-22; 1-5 31-26; 3-7 32-28; 9-13 18-9; 11-18 22-15; 5-14 25-22/26-22; 14-18. Black wins. *Analysis by J. Drummond*
11. **Illustrative Game 105: 9-14 22-18; 5-9 25-22; 11-16 24-19 (29-25; 8-11 24-19? same); 8-11 29-25?; 4-8 27-24?; 16-20 31-27; 11-16!** (again, the reader should note how suffocated White's position is) 18-15; 1-5 22-18; 7-11 26-22; 3-7 30-26; 9-13 18-9; 5-14 22-18; 13-17 18-9; 11-18 21-14; 10-17 23-14; 16-30. Black wins. *Analysis by J. Drummond*
12. **Illustrative Game 106: 11-16 24-19; 8-11 22-18; 10-14 25-22; 16-20 (7-10! is an excellent alternative covered under Lesson 90) 29-25?** (Extremely weak, although frequently

adopted, White's men quickly becoming tied up in the center of the board. There are three key points to make with regard to questionable moves. First, whether or not they are definite analytical losses, for practical purposes moves which lead to trouble should be avoided; secondly, even when shown to draw, the defending side often has to contend with a wealth of attacks; and thirdly, lumping all drawable moves together as if they had the same merit has the effect of stifling effective teaching.); 11-16 18-15; 4-8 28-24; 7-10 22-18?; 3-7 26-22; 7-11 31-26; 9-13 18-9; 5-14 22-18; 1-5 18-9; 5-14 26-22; 11-18 22-15; 2-7 25-22; 14-18 23-14; 16-23 27-18; 20-27 32-23; 10-17-26!; 18-14; 26-31. Black wins. *Analysis by W. Ryan*

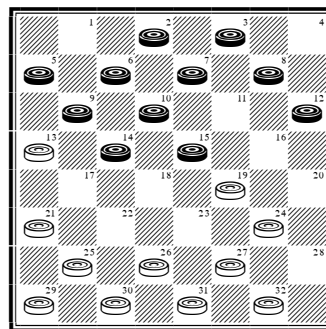
### Lesson 233: The Whip

Closely related to the previous lesson, full credit for this theme and its examples must rest with the gifted Kenneth Grover. Essentially, it involves an unexpected 7-11 or 26-22 move which has the effect of restricting the opponent's replies to deadly effect.

### Examples

1. **10-14 24-20; 11-16 20-11; 8-15 28-24; 6-10 22-17; 4-8 17-13 (23-19 first also calls for 15-18! in reply); 1-6 23-19 (Diagram 708).**

Diagram 708



Black to Play

Continue from Diagram 708: 8-11? (Natural, but fatal, another case of not looking even one move ahead! Instead, 15-18! keeps Black's game sound.) 26-22!(A) ... White wins.

A: Black can choose his fate. Namely, 3-8 22-17; 15-18 19-15 White wins; 11-16 24-20; 15-24 20-11; 7-16 27-11 White wins; 14-18 24-20; 15-24 22-8 White wins; or 14-17 21-14; 9-18 24-20; 15-24 22-8 White wins.

2. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 10-14 27-24; 16-20 31-27; 4-8 32-28? (A deadly transposition of moves. Instead, 29-25! is fine, because 7-11 can then be comfortably met with the 18-15 exchange. In fact, after the correct 29-25 play typically continues with 7-10 32-28.); 7-11! (Expecting 7-10 and then 29-25, White gets a terrible jolt. Playing moves in the correct order is yet another aspect of time/timing, and is addressed in Lesson 244.) ... Black wins.
3. **10-14 22-17; 7-10** 17-13; 3-7 24-20; 11-16 20-11; 8-15 28-24; 4-8 23-19; 8-11? (15-18! draws) 26-22! ... White wins.
4. **11-15 23-19; 8-11** 27-23 (Willie Ryan's famous *Dodger* opening, the merits of which have been hotly contested); 11-16 22-18; 15-22 25-18; 16-20 32-27; 4-8 29-25; 10-14 25-22? (26-22! draws); 7-11! ... Black wins.
5. **11-15 22-18; 15-22** 25-18; 12-16 29-25; 10-14 24-19; 16-20 28-24; 8-12 32-28 (26-22 is easier); 4-8 into Example 4.

### Lesson 234: Faulty Bridge

Before proceeding, the reader should review Lesson 27. Because his understanding of bridge endgames was so exceptional, Derek Oldbury had few qualms about forming a bridge, dismissing the idea that the holding side was necessarily strong. Indeed, to reassure his readers, he asked them to consider two of the most common 4 vs. 4 settings. He concluded that half the time, depending on who possessed the opposition, the holding side won and half the time the situation was a draw. QED. This sounds reasonable until you realize that this only amounts to a 25% return for the forming side!

This would seem to support those who encourage beginners to maintain two king-row men on 30 and 32 when White and 1 and 3 when Black. Unfortunately, for reasons we will explore, the majority of the time this flawed policy creates serious structural weaknesses and the desired bridge endgames are never reached! Thus the correct approach is to move those king-row men which the position demands, and to develop a keen understanding of the dozen or so practical bridge endgames which frequently arise. Chapter 29 addresses these.

The four weaknesses arising out of holding a faulty bridge are as follows.

- The threat, direct or indirect, of a slip shot (Lesson 252).
- A double-corner cramp.
- A single-corner cramp (additional examples are given in Lesson 235).
- In general, the severe restriction of playable moves.

Two final points. First, creative, high-risk grandmasters such as Elbert Lowder frequently move the man on 2/31 at an early stage to advantage; emulating them requires fine judgment. Secondly, when the pieces are reduced, the weaknesses being discussed are of far less relevance.

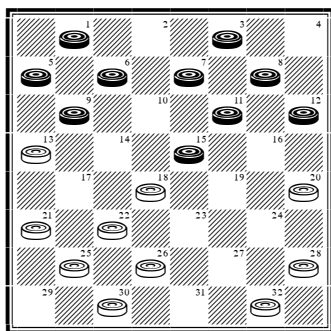
### Examples

1. **9-13 22-18; 6-9** 26-22; 1-6 31-26? (30-26 is a natural and extremely powerful move, whereas this transfers the advantage to Black); 11-15! 18-11; 8-15 (you will note that, in addition to being unable to play 22-17 or 24-19, White is now laboring under a single-corner cramp) 23-18; 7-11! (maintaining the cramp) 26-23; 12-16 24-20; 15-19 18-15; 19-26 15-8; 4-11 30-23; 10-14 28-24; 6-10 22-18; 13-17 ... Black is preparing to go a man down with a powerful game.
2. **9-13 22-18; 6-9** 25-22; 2-6? (by contrast, the natural 1-6 or 11-15 are the accepted defenses) 24-20! (a killing single-corner cramp); 10-14 (Deprived of 11-15, 11-16, 9-14—and 10-15 because of 20-16 in reply—Black's defensive options are severely restricted. Admittedly, one good move is often sufficient, but sadly there are no good moves available here!) 27-24; 6-10 22-17!; 13-22 26-17 ... a brief survey will reveal that Black's position is hopeless.
3. **9-13 23-18; 5-9** 26-23; 10-14 24-19; 11-16 31-26? (the natural 30-26, retaining the 22-17 exchange option, keeps White's position solid, whereas this throws it into total disarray); 16-20 18-15 (playing the horrible 19-16 at this point is just an admission of defeat); 7-10 22-18; 2-7 (a tie up which could also have been shown under Lesson 232) 25-22; 8-11 15-8; 4-11 19-16 (forced now, since both 28-24 and 29-25 fall to the 13-17 shot); 12-19 23-16; 14-23 27-18; 10-14 26-23; 6-10 ... White's resignation will be in order shortly.
4. **9-13 24-19; 10-14** 22-18; 5-9 25-22; 6-10 27-24; 2-6? 24-20! (32-27! also wins) ... and

Black can resign, since the 10-15 exchange loses a man after the 22-17 break while 1-5 is crushed by the 22-17 exchange. Note that, disregarding the ballot, Black made just 3 moves. The first two were the best available, while the third lost the game immediately! Such is the precision of checkers. The following examples, while infinitely more forgivable on Black's part, exhibit a similar conclusion.

5. **9-13 24-19; 5-9** 28-24; 11-15 22-18; 15-22 25-18; 10-14? (1-5! is recommended) 29-25; 8-11 24-20; 4-8 27-24; 6-10 32-28; 2-6 25-22 ... and Black's position is lost.
6. **10-14 22-17; 7-10** 17-13; 11-15 (3-7 is best, but this is angling for the *Souter*) 25-22; 8-11 24-20! (much stronger than 23-19); 2-7 (on this occasion, a key part of the line) 29-25; 4-8 23-18!; 14-23 27-18 (creating a double-corner cramp); 10-14 31-27! (to maintain the cramp); 14-23 27-18 (Diagram 709).

Diagram 709



Black to Play

Continue from Diagram 709: 15-19 21-17; 19-23! (dramatically breaking the cramp, but 7-10 is easier) 26-19; 6-10! 13-6; 10-15 19-10; 7-23 22-18; 1-10 25-22 ... to a narrow draw for Black.

7. **10-14 22-18; 6-10** 25-22; 2-6? (11-15 and 12-16 are the recommended moves) 24-19! (24-20! also wins, but this is more confining); 11-16 (once more, 10-15 loses a man) 28-24; 16-20 22-17; 8-11 26-22; 4-8 29-25; 11-16 31-26; 8-11 17-13 ... and Black can resign.
8. **10-14 23-19; 14-18** 22-15; 11-18 21-17; 8-11 17-13; 9-14 26-23; 11-16 31-26; 16-20 25-21; 4-8 29-25; 7-10 26-22; 2-7 22-15; 7-11 13-9; 6-13 15-6; 1-10 30-26; 11-15 26-22; 14-18! (The natural 8-11? has been played on many occasions, but it loses. The text utilizes the double-corner cramp idea to draw a man

down.) 23-7 3-10 ... to a draw: **A. Long vs. W. Hellman 1948**

9. **10-14 24-19; 6-10** 22-17; 11-15 (The original defense was with 9-13. This was replaced with the text, but its popularity has waned because of the artificial nature of many of its lines.) 17-13 (26-22 is also strong.); 15-24 13-6; 2-9 28-19; 8-11 25-22; 11-15 19-16; 12-19 23-16 ... and the absence of men on squares 2 and 6 begins to be felt.
10. **10-15 21-17; 6-10** 17-13; 2-6? 22-18!; 15-22 25-18 ... the White men on 13 and 18 are effecting a horrific double-corner cramp on Black's position (the four men on 1, 5, 6 and 9), an analytical win for White.
11. **10-15 23-18; 6-10** 27-23; 2-6? (1-6 is natural and best. This is a "Lowder" move!) 23-19; 10-14 (striving to get some freedom of movement) 19-10; 14-23 26-19; 7-14 22-17; 14-18 25-22! (Brian Hinkle); 18-25 29-22 to a win for White.
12. **10-15 23-18; 7-10** 27-23; 2-7? into Example 11.
13. **10-15 23-19; 6-10** 22-17; 2-6? 17-13; 9-14 26-23; 15-18 24-20 ... and the reader may now be able to see the beginnings of a tie up in the center of the board, a win for White.
14. **10-15 24-20; 6-10** 28-24; 2-6? (1-6! is called for) 23-18! (that single-corner cramp again!); 9-13 21-17; 15-19 24-15; 10-19 17-14; 6-9 25-21; 7-10 14-7; 3-10 30-25 ... and White's position is overwhelming.
15. **Illustrative Game 107: 11-15 21-17; 9-14** (a dead even ballot) 25-21; 7-11 (Both 8-11 and 15-19 are stronger. The text creates unnecessary problems.) 24-20! (transposing into **9-14 24-20; 10-15** 22-17; 7-10 25-22 same); 2-7? (The natural 3-7! is called for. The text loses.) 23-18!; 14-23 27-18; 12-16 17-13! (In addition to effecting a single-corner cramp, this move will in due course effect a double-corner cramp!); 8-12 29-25; 4-8 21-17; 5-9 25-21; 1-5 32-27; 15-19 27-24; 10-15 17-14; 7-10 14-7; 3-10 21-17; 19-23 26-19; 16-23 24-19; 15-24 28-19. White wins. Mathematical perfection from the master. **E. Lowder vs. M. Tinsley 1956**
16. **11-15 23-18; 8-11** 27-23; 4-8 31-27? (23-19 is easily best; 24-20 favors Black; 32-27?! strongly favors Black; the text loses); 12-16!

24-20 (In reply to the 18-14 double-exchange onto square 14, Black imposes a murderous double-corner cramp with 16-20. Also, and characteristically, the 23-19 exchange loses a man after the 10-14 break.); 10-14 27-24; 8-12 24-19; 15-24 28-19; 7-10 32-28; 10-15 19-10; 6-15 28-24; 2-7 ... a conclusive Black win.

17. **11-15 23-18; 8-11** 26-23; 10-14 31-26? (30-26! is correct); 12-16! (6-10! also wins) 24-20 (the 23-19 break loses a man); 4-8 into Example 16.
18. **11-16 24-19; 7-11** 22-18; 2-7? (Black is correct to fill in the hole on square 7, but not this way! Instead, the correct 3-7 retains the option of the 11-15 break.) 25-22; 16-20 29-25; 11-16 21-17; 8-11 17-14! (establishing a double-corner cramp); 10-17 22-13; 7-10 26-22; 10-15 19-10; 6-15 13-6; 1-10 25-21; 4-8 21-17 ... White wins. Note that, as the game continued, Black had to resort to ever more radical measures. Note also that the onus was still on White to play accurately; in checkers a game rarely wins itself.
19. **10-15 23-19; 7-10** 22-17; 11-16 26-23; 8-11 31-26? (17-14 draws); 9-14 25-22; 6-9 17-13; 3-8 13-6; 2-9 ... Black wins.

As mentioned earlier, there are obviously occasions where the early movement of the man on 2/31 is completely sound, so to maintain a sense of balance I round off this lesson with four of these.

20. **11-15 23-19; 8-11** 22-17; 9-14 25-22; 6-9 17-13; 2-6 (Forming the *Souter*. It should be noted that 1-6? at this point would lose in short order.) 29-25; 4-8 ... even position.
21. **9-14 22-17; 11-15** 25-22; 8-11 29-25; 4-8 23-19; 6-9 17-13 2-6 (1-6? here would be even worse than before!) into Example 1.
22. **11-15 23-18; 8-11** 27-23; 11-16 (the *Slip Cross*) 18-11; 16-20 31-27; 7-16 22-18; 4-8 25-22; 8-11 29-25 ... even position.
23. **11-15 23-18; 10-14** 18-11; 8-15 26-23; 6-10 22-17; 4-8 23-19; 8-11 17-13 2-6! (1-6 is the regular move and sound, but this is both sound and possesses winning chances) 31-26 (30-26 and 25-22 are no better); 14-17 (14-18 and 3-8 also draw) 21-14; 9-18 25-22; 18-25 29-22 ... even position.

### Lesson 235: Single-Corner Cramp

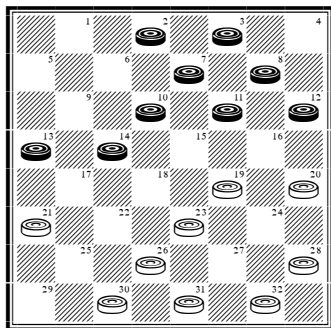
The concept of the single-corner cramp was introduced in Lesson 16, addressed as an endgame theme in Lesson 70, featured heavily in the previous lesson and has cropped up elsewhere too. Clearly of great importance, this midgame theme highlights yet more examples of its utility.

#### Examples

1. **11-15 21-17; 9-13** (the *Switcher*, the principle example of a single-corner cramp) 25-21 (White wastes no time in seeking to break the cramp, the key thing to remember in these positions); 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-15 (Black has several other strong moves here) 17-14; 15-24 27-20; 10-17 21-14; 8-11 32-28! ... to a delicate draw for White.
2. **12-16 24-20; 8-12** (less strong for White than Example 1 was for Black, because here Black has a move in hand) 28-24; 3-8! 22-18 (the apparently cramping 24-19 allows the quick release with 11-15); 16-19 24-15; 10-19 23-16; 12-19 25-22; 6-10 29-25; 9-14 18-9; 5-14 22-17 ... White has a small advantage.
3. **12-16 24-20; 8-12** 28-24; 4-8? 24-19!; 10-15 19-10; 6-15 23-18! (White is single-minded); 9-14 18-9; 5-14 22-18!; 14-23 27-18!; 15-22 25-18! ... to a White win.
4. **9-13 21-17; 5-9** 25-21; 11-15 (9-14 allows the quick release with 22-18) 29-25!; 9-14 23-18; 14-23 27-11; 8-15 17-14; 10-17 21-14 ... Black has a small advantage.
5. **9-13 21-17; 6-9** 25-21; 11-15 30-25!; 9-14 24-19; 15-24 28-19; 5-9 (must cover up) 32-28! (an excellent waiting move); 7-11 19-15 ... and now both sides need to negotiate a series of jumps correctly—a limited draw.
6. **9-13 22-18; 12-16** 24-20; 8-12 (working to break the cramp) 28-24 (27-24 calls for 3-8!); 4-8 24-19 (18-14 is much stronger for White, but sound draws have been established); 10-15! 19-10; 6-22 25-18; 16-19 23-16; 12-19 29-25; 7-10 25-22; 3-7 ... to a draw.
7. **12-16 24-20; 10-15** (long considered unsound, but actually fine) 22-18; 15-22 25-18; 8-12 28-24; 6-10 24-19; 9-14 18-9; 5-14 29-25; 3-8! (stabilizing Black's position) ... White has a slight advantage.

8. **11-16 21-17; 9-13** 25-21; 5-9 23-18; 10-15 (trying to establish a man on 15) 18-11; 8-15 24-19 (dislodging it); 15-24 27-11; 7-16 29-25?! (although sound, this is greatly inferior to 30-25); 9-14! 17-10; 6-15 (this would not have been possible had 30-25 been played) ... White needs to scurry to draw.
9. **Illustrative Game 108: 12-16 21-17; 9-13** 24-20; 11-15 (establishing the cramp) 20-11; 7-16 25-21; 5-9 23-18; 16-20 18-11; 8-15 26-23; 4-8 23-18; 8-11 30-26; 1-5 26-23; 9-14 18-9; 5-14 28-24 (23-18?; 14-23 27-18; 15-19 31-26; 3-7 is an easy win for Black); 6-9 23-18?; 14-23 27-18; 20-27 32-23; 2-7 31-27; 15-19 23-16; 11-20 27-23; 20-24. Black wins. *S. Gonotsky vs. J. Hanson 1929*
10. **10-15 24-20; 7-10** 22-17; 3-7 (holding back 9-14 and best) 25-22?! (17-13 is best); 9-13! (with the man on 15 this is strong) 23-18 (17-14 is best, although it favors Black); 15-19 27-24?; 5-9 24-15; 10-19 26-23 (desperate positions call for desperate measures); 19-26 30-23; 6-10 32-27; 1-5 27-24; 11-15 18-11; 8-15 23-18; 7-11 24-19; 15-24 28-19; 9-14 18-9; 5-14 ... Black wins shortly.
11. **Illustrative Game 109: 11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 6-9 25-22; 9-13 24-20; 4-8 22-18; 1-5? 18-9; 5-14 (Diagram 710).

Diagram 710



White to Play and Win

Continue from Diagram 710: ... 23-18! (crushing); 14-23 31-27; 13-17 21-14; 10-17 23-18; 7-10 26-22; 17-26 30-23; 2-6 32-27; 6-9 18-15; 11-18 23-5. White wins. *J. Wyllie vs. A. Anderson 1847*

12. **Illustrative Game 110: 11-15 23-19; 9-13** 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 29-25; 6-10 25-22; 4-8 24-20; 11-15

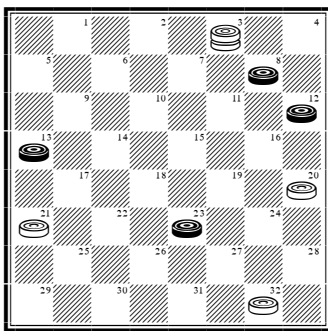
30-25?!; 15-24 28-19; 10-15?! (trying to capitalize on White's cramped single-corner, but overlooking the impending shot; 1-6 is best) 19-10; 2-6 32-28?! (see Lesson 249 for the best continuation); 6-15 23-19; 15-24 28-19; 7-10 26-23; 8-11 22-18; 1-5 18-9; 5-14 31-26; 11-15 26-22 ... drawn via the Jackson Draw featured in Book 5, Lesson 330. *D. Oldbury vs. E. Lowder 1982*

13. **Illustrative Game 111: 10-15 23-18; 6-10** 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 31-27!? (an interesting move made in the days when Chinook was not chock full of book play); 5-9! 25-22; 9-13! (establishing the cramp) 27-23!; 11-16 21-17; 7-11 17-14; 10-17 19-10; 11-15 29-25!; 17-21 23-18; 3-8 18-11; 8-15 24-20; 16-19 20-16; 19-24 (the 19-23 exchange also draws) 16-11; 12-16 11-8!; 4-11 10-7; 2-6 7-2; 6-9 2-7; 9-14 7-10; 15-18! (a dynamic way of clearing things up and breaking White's bridge) 22-8; 16-20 10-17 13-31; 25-22 24-27!; 32-23 31-26. Drawn. The best game of this match. *M. Tinsley vs. Chinook 1992*
14. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 10-14 19-10; 14-23 26-19; 7-14 24-20; 6-10 22-17; 14-18 17-14!; 10-17 21-14; 18-23 31-27; 9-18 25-22; 18-25 27-18 ... and the onus is on Black to sort out his cramped single-corner.
15. **Illustrative Game 112: 11-15 23-18; 9-14** 18-11; 8-15 22-18; 14-23 27-11; 7-16 24-20; 16-19 25-22; 4-8 22-18; 8-11 32-27?; 2-7? (this looked very powerful at the time, but the 11-16 shot is the winner) 27-24? (the 18-14 exchange makes for a relatively comfortable draw); 19-23 26-19; 10-15 19-10; 7-23 24-19; 5-9! (A single-corner cramp in embryo!) 29-25; 9-13! 25-22; 11-15? (logical, but 6-10! is the winner) 19-10; 6-15 21-17; 1-6 17-14; 6-10 14-7; 3-10 31-26; 23-27 26-23; 10-14 23-19; 15-24 28-19; 27-31 19-15; 14-18 15-10; 18-25 30-21. Black wins. *R. Pask vs. T. Landry 1985*
16. **12-16 23-18; 16-20** 24-19; 11-15 18-11; 7-23! (combative) 26-19; 8-11 22-18; 4-8 25-22; 2-7 19-16?! (29-25 is both more natural and easier); 10-14 16-12?!; 14-23 27-18; 6-10 29-25; 9-13! 31-26?; 10-14! 18-9; 5-14 26-23; 11-15! 23-19; 15-24 28-19; 20-24! ... to a Black win.

The final 3 examples, while of a slightly different nature, bring out a common winning technique.

17. **Illustrative Game 113: 9-13 24-19; 11-16 22-18; 8-11 18-14; 10-17 21-14; 6-9 28-24; 9-18 23-14; 16-23 27-18; 1-6 (preparing to fill in the hole on square 9) 26-23; 6-9 23-19; 7-10 14-7; 3-10 25-22; 10-14 31-27; 14-23 27-18; 9-14? (11-16 19-15; 16-19 24-20; 9-14 18-9; 5-14 is easy for Black) 18-9; 5-14 24-20; 4-8 29-25; 2-7 19-15; 11-18 22-15; 14-18 25-22; 18-25 30-21; 7-11 15-10; 11-15 10-7; 15-18 7-3; 18-23 (Diagram 711).**

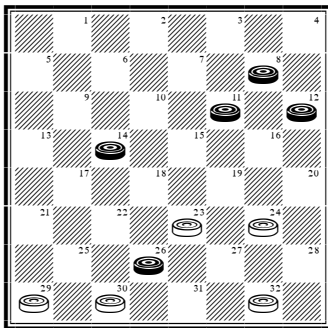
Diagram 711



White to Play and Win

Continue from Diagram 711: ... 32-28; 23-27 28-24; 27-31 24-19; 31-27 (8-11 loses neatly as an examination will reveal) 19-15; 27-23 3-7; 23-18 7-11; 12-16 11-4; 18-11 4-8; 11-4 20-11. White wins. **M. Tinsley vs. C. Avery 1954**

18. Diagram 712 by T. Wiswell

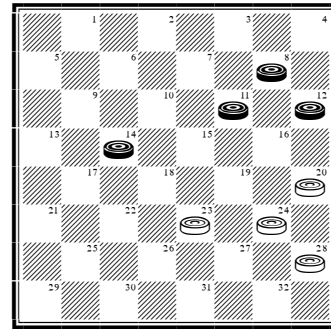


White to Play and Win

Continue from Diagram 712: ... 23-19; 26-31 24-20; 14-18 29-25; 18-23 25-21; 23-26 30-23; 31-27 23-18; 27-24 19-15; 24-19 32-28; 19-10 18-14; 10-17 21-14; 11-15 14-10; 15-19 10-7; 19-23 7-3 (now essentially the same continuation as in Diagram 711); 23-27 28-24; 27-31 24-19; 31-27 19-15; 27-23 3-7; 23-18 7-11; 12-16 11-4; 18-11 4-8; 11-4 20-11. White wins.

19. Ex 11-15 23-18; 8-11: CC:R #1151.

Diagram 713 by R. Pask



White to Play and Win

Continue from Diagram 713: ... 24-19; 14-17 23-18; 17-22 18-14; 22-26 14-10; 11-15 10-7; 15-24 28-19; 26-31 7-3 (should look familiar!); 31-27 19-15; 27-23 3-7; 23-18 7-11; 12-16 11-4; 18-11 4-8; 11-4 20-11. White wins. **Analysis by R. Pask**

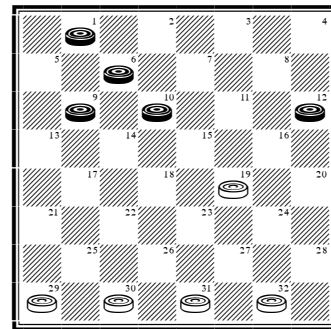
**Lesson 236: Intact King-Row**

As I explained in Lesson 18, making a *policy* of retaining the men in your king-row for as long as possible is disastrous. Occasionally however, as this short lesson demonstrates, it is sound to do so. The reader will find considerable overlap with Lesson 151, where Examples 3 and 4 also find mention.

**Examples**

1. **9-13 23-18; 5-9** 18-15; 11-18 22-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 3-7 28-24; 8-11 15-8; 4-11 21-17; 13-22 25-18; 6-10 24-19; 11-15 18-11; 7-23 26-19; 2-6 (Diagram 714).

Diagram 714



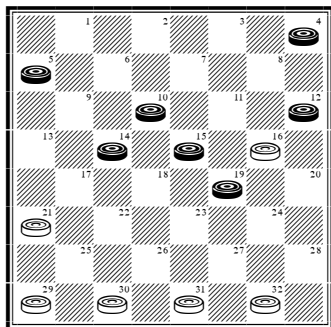
White to Play

Comment: No more than a pretty picture; because checkers is not static White will now have to break his king-row and Black will exchange off the man on 19 obtaining an easy draw.

2. **9-14 22-17; 5-9** 17-13; 1-5 23-19; 11-16 19-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 3-7 15-10!; 6-15 13-6; 2-9 26-22; 7-10! (covering up) 22-17; 9-13 28-24; 13-22 25-11; 8-15 24-20; 16-19 20-16 (Diagram 715).

Comment: Black could easily get the jitters and go wrong here. Instead, it is essential to stay calm and plan a breakthrough based upon exchanging on square 27.

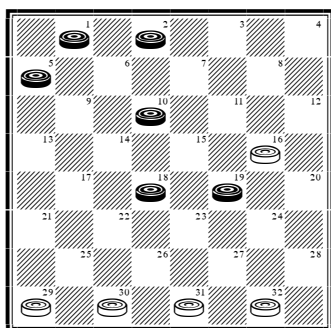
Diagram 715



Black to Play

3. **10-15 23-18; 7-10** 27-23; 3-7 24-20; 9-13 28-24; 15-19 24-15; 10-19 23-16; 12-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 21-17; 13-22 25-18; 6-10 18-15!; 11-18 20-16 (Diagram 716).

Diagram 716

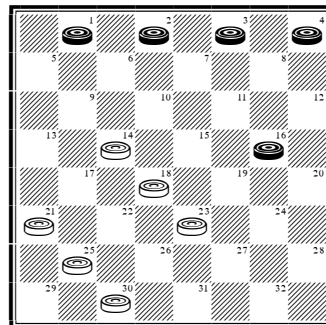


Black to Play

Comment: The position possesses great scope for both sides, so a grandmaster facing an expert would likely fancy his chances both with Black and White.

4. **10-15 23-18; 7-10** 26-23; 10-14 24-19; 15-24 28-19; 11-16 27-24; 16-20 31-27; 8-11 22-17; 11-16 17-10; 6-22 25-18; 9-14 18-9; 5-14 29-25; 14-18! 23-14; 16-23 27-18; 20-27 32-23; 12-16 (Diagram 717).

Diagram 717

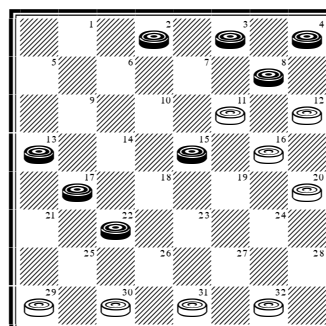


White to Play

Comment: Here it is White who needs to retain his composure, constructing a breakthrough based upon exchanging on square 9. Black likewise must employ careful timing, wins having been scored by both Black and White in the past.

5. **9-13 23-18; 12-16** 18-14; 10-17 21-14; 6-10 24-20; 10-17 25-21; 1-6 21-14; 6-10 14-10; 7-14 22-18; 14-23 26-12; 13-17 27-23; 9-13 28-24; 5-9 23-19; 17-22 19-16; 11-15 16-11; 13-17 20-16; 9-13 24-20 (Diagram 718).

Diagram 718

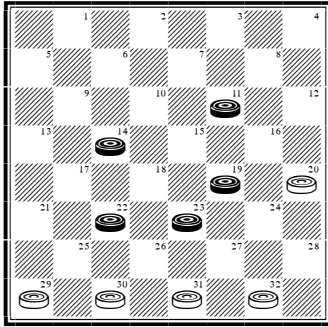


Black to Play

Comment: Here White's intact king-row is of no consequence, as through skillful defensive play Black has prepared for a breakthrough with 22-26. For a different reason, this example also features in the next lesson.

6. **Illustrative Game 114: 11-15 23-18; 15-19** 24-15; 10-19 27-24; 7-10 24-15; 10-19 21-17; 12-16 18-15; 8-12 22-18; 3-7 25-21; 19-23 (the standard thrust in these short dyke formations) 26-19; 16-23 17-14; 12-16 28-24; 16-19 24-20; 7-10 14-7; 2-11 15-8; 4-11 21-17; 6-10 17-13; 10-15 13-6; 15-22 6-2; 1-6 2-9; 5-14 (Diagram 719).

Diagram 719



White to Play

Continue from Diagram 719: ... 30-25 (a remarkable position); 14-18 25-21; 11-15 20-16; 23-26 16-11; 26-30 11-7; 22-25 29-22; 18-25 7-3; 15-18 3-7; 25-29 7-10; 29-25! 10-15; 18-23 15-24; 23-27 32-23; 30-26 31-22; 25-20 21-17. Drawn. *Analysis by W. Hellman*

The best generalizations which can be made in these unusual positions are as follows. First, with both sides it is essential to stay calm and formulate a long-term plan; secondly, an incomplete king-row bolstered by additional men in the double-corner is often sturdier than an intact king-row without such support.

### Lesson 237: Restraint

As the name suggests, this lesson is concerned with restraining or restricting the opponent's attacking intentions. There is a link with Lesson 145 and definite merit in studying the two lessons in conjunction.

At the outset it is important to understand that in several of the examples the restraining move is not the one which was originally played. Rather, it evolved because the natural move allowed the attacking side too many options. Note that this doesn't necessarily relegate this natural move to the unsound or even "weak" category, and against a player who is playing crossboard it is more than likely the move you will have to meet. However, it follows that if the restraining move prevents a certain attack, it is logical to adopt that attack against the natural move.

### Examples

1. **9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11!** (this, in combination with Black's next 2 moves is designed to nullify a White advance to square 18) 25-22; 6-9! 27-24; 3-7 ... and a virtually even position.

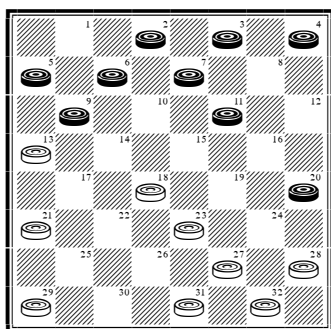
2. **10-14 24-20; 11-16 20-11; 8-15 28-24; 6-10 24-20; 1-6!** (a consolidating waiting move) 22-18 (23-18 allows Black to develop his single-corner with 3-7 after the 3 for 2 and is soft); 15-22 25-18; 3-8! (a good restraining move because of the 12-16 threat) 26-22 (covering up); 9-13 18-9; 5-14 22-18; 6-9 30-25; 7-11! (another good restraining move because of the 11-16 threat) ... and a virtually even position.
3. **9-13 23-18; 12-16 18-14; 10-17 21-14; 6-10 24-20; 10-17 25-21; 1-6 21-14; 6-9 14-10; 7-14 22-18; 14-23 26-12; 13-17!** (Although not essential, other moves are woolly and permit White a lot of attacking scope, whereas this is forceful and restrictive, a sensible strategy when defending. The basic idea is that of the 2 for 2 against moves such as 29-25.) 27-23; 9-13! (same threat) 28-24; 5-9! (same threat) 23-19; 17-22! (essentially the same threat) ... White has a slight edge.
4. **9-14 24-20; 11-16 20-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9!** (although 8-11 is perfectly sound, this is more restrictive as it nullifies the flanking attack with 22-17) 28-24 (22-18 is also good, but 22-17 is inferior after 9-13 when White must either accept a grip with 26-22 or allow the 13-22 exchange, both of which strip him of any attacking force); 8-11 ... and now both 24-19 and 24-20 are both well met with the restraining 1-5! and an even position.
5. **9-14 22-18; 5-9 24-19; 11-15 18-11; 8-24 28-19; 4-8 26-22!** (25-22 is of course perfectly good, but this, in tandem with White's next move, is felt by some players to be more restrictive); 8-11 27-24!; 1-5! (following White's lead and arguably better than 9-13 first) ... and an even position.
6. **11-15 23-18; 12-16 18-11; 8-15 24-20; 9-14 20-11; 7-16 27-23; 16-20 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9!** (far from taking the center, the inferior 10-15 effectively cedes it, allowing White a number of attacking options) 23-19 (22-17 is comfortably met with 9-13); 9-13! ... and White has a small advantage.
7. **Illustrative Game 115: 10-15 23-18; 9-14 18-9; 5-14 22-18; 14-23 26-10; 7-14 27-23; 11-15 25-22; 8-11 30-25; 4-8!** (the first of a se-



ries of quiet waiting moves which remove any possible sting from the White position) 22-18; 15-22 25-9; 6-13 29-25; 3-7! 23-18; 12-16! 32-27; 8-12! 24-20; 16-19 (and now the dissolution) 18-15; 11-18 27-23; 19-26 31-15; 13-17 21-14; 7-10 14-7; 2-18. Drawn. *M. Tinsley vs. E. Lowder 1994.*

8. **Illustrative Game 116: 12-16 22-18; 16-19** (a fascinating, dynamic ballot) 24-15; 10-19 23-16; 11-20 25-22; 6-10 22-17; 8-11 17-13; 1-6 26-23 (seeking original play); 10-15 30-25; 15-22 25-18 (Diagram 720).

Diagram 720



Black to Play

Continue from Diagram 720: 7-10! (As in the previous example, the first of a number of waiting moves which completely tame the position. As Marion Tinsley was the first to admit, his early playing style was strongly modelled on the great Asa Long.) 29-25; 3-7! 25-22; 4-8! 23-19; 9-14 (the right time to make the break) 18-9; 5-14 22-18 (the dissolution); 14-23 27-18; 8-12 18-14; 10-17 21-14; 11-16 19-15; 6-10 15-6; 2-18 28-24; 20-27 32-14. Drawn. *A. Long v W. Edwards 1989*

This concept of consolidating your position with waiting moves before breaking things up, is a recurrent one which should be carefully noted.

9. **11-15 23-19; 9-14 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 7-11 24-20; 15-24 28-19; 11-15 32-28; 15-24 28-19; 6-9!** (Although 4-8 is perfectly sound, it allows White options in both 22-18 and 22-17. By contrast, the text move prevents 22-17? because of 9-13 in reply and a deadly grip on White's single-corner, and encourages White to overplay his position; a trap!) 22-18; 4-8 ... and the reader should consult Lesson 93 for the continuation.

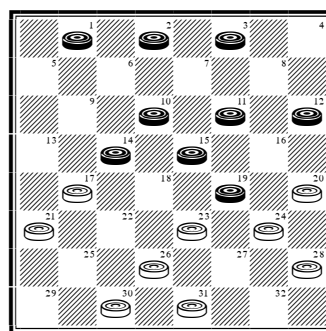
**Lesson 238: Getting behind the Men**

As Lesson 18 made clear, making the correct decision about which king-row man, or men, to move is essential if trouble is to be avoided. Frequently, this choice is informed by the formation under consideration, and as we saw in Lesson 234 particular care should be given before the early movement of the man on square 2/31. In this lesson the wrong man is moved, allowing the opponent to “get in behind” and undermine the entire formation.

**Examples**

- 11-16 24-19; 7-11 22-18; 3-7 25-22; 11-15 18-11; 8-24 27-11; 7-16 22-18; 9-14 18-9; 5-14 29-25; 4-8 25-22; 16-19 23-16; 12-19 31-27; 10-15 26-23; 19-26 30-23; 8-11 27-24; 6-10 24-20; 2-6?** (1-6! draws cleanly as shown in a later lesson) 22-17; 15-18 23-19; 18-23 19-16; 11-15 16-11; 15-18? 11-7 (White is free to wander at will); 6-9 17-13; 10-15 13-6; 1-10 7-2; 23-27 32-23; 18-27 2-6 ... to a White win. Although Black's 3 men mutually protect each other, they are not far enough advanced, and White is able to grip them while bringing other attacking forces to bear.
- 11-15 24-20; 15-18 22-15; 10-19 23-16; 12-19 25-22; 8-12 22-18; 9-14 18-9; 5-14 29-25; 4-8 25-22; 8-11 22-17; 6-10 27-24; 11-15 32-27; 7-11 27-23** (Diagram 721).

Diagram 721



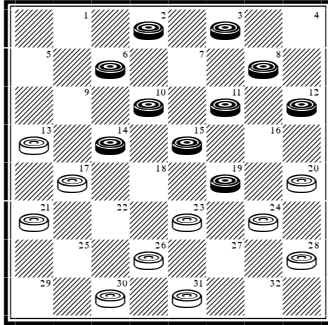
Black to Play

Continue from Diagram 721: 2-7?! (Richard Fortman: “The weak spot, undermining the rearguard ranks and subsequently allowing White to penetrate.” Instead, 3-7! draws comfortably after 23-16; 12-19 26-23; 19-26 30-23; 15-18 24-19; 18-27 31-24; 1-5 etc. ...) 23-16; 12-19 31-27! (With 3-7 played, this would be met with the 11-16 exchange. Checkers hangs on such subtleties, which often ap-

pear obvious after the event.); 3-8? (14-18! draws) 27-23; 8-12 23-16; 12-19 26-23; 19-26 30-23; 15-18 (Black's position is floating in midair) 23-19; 18-22 19-16 ... to an inevitable White win.

3. **10-15 21-17; 6-10** 17-14; 9-18 23-14; 10-17 22-13; 12-16 25-21; 16-19 29-25; 7-10 25-22; 1-6 24-20; 5-9 27-24; 9-14 32-27; 8-12 22-17; 4-8 27-23 (Diagram 722).

Diagram 722



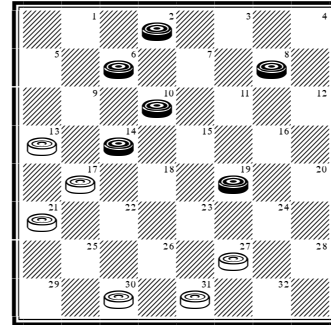
Black to Play

Continue from Diagram 722: 2-7! (on this occasion this is slightly easier than 3-7, although both moves are sound, and has been given both for comparison with the previous example and to avoid the reader getting a “square 2 complex”) 23-16; 12-19 31-27; 8-12 (Black has more waiting moves available in his single-corner region) 27-23; 3-8 (by moving 2-7 rather than 3-7, Black avoided standing on his own toes and freed up this square for the man on 3) 23-16; 12-19 26-23; 19-26 30-23; 15-19! 23-16; 8-12 ... to a clear-cut draw.

4. **Illustrative Game 117: 11-16 22-17; 8-11** 24-19; 9-14 25-22; 11-15 17-13; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 11-15 25-22; 15-24 27-11; 7-16 22-18; 1-5 18-9; 5-14 26-22; 16-19 23-16; 12-19 22-17; 3-8 32-27 (Diagram 723).

Continue from Diagram 723: 8-11? (This hems Black in, restricting his freedom of movement, and may be said to go against general principles. Unfortunately for Black, here it proves fatal. Instead, 2-7! keeps Black's options open, drawing after 27-23; 19-26 30-23; 7-11! 31-27; 11-16! 27-24; 16-20! 24-19; 8-12! 19-15; 10-26 17-1.) 27-23; 19-26 30-23; 2-7 31-27; 11-16 27-24; 16-20 24-19 (White is now running riot); 20-24 19-16; 24-27 23-19; 14-18 16-12; 27-31 12-8; 7-11 8-3; 18-23 17-14; 10-17 21-14. White wins. *A. Jordan vs. L. Ginsberg 1912*

Diagram 723



Black to Play

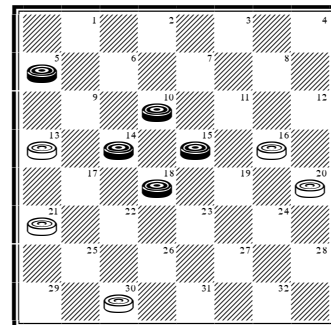
### Lesson 239: The Slow-Moving Juggernaut

In Book 5, Lesson 326 we will look at how three mutually protective men—“the eternal three” as Newell Banks referred to them—can bring the late midgame to a safe conclusion. However, when there are four men bunched in the center of the board, with an enemy king threatening from behind, it takes a great deal of care to nurse them home safely—and as we saw in the previous lesson, sometimes it can't be done. Naturally, *where possible* therefore you should try to avoid this kind of situation with the weak side. Under time pressure and facing a strong opponent you will readily discover how difficult it is to avoid defeat—even when the position may be theoretically drawable.

### Examples

1. **9-13 24-19; 5-9** 28-24; 11-15 22-18; 15-22 25-18; 1-5 29-25; 8-11 24-20; 3-8 19-16; 12-19 23-16; 8-12 27-23; 12-19 23-16; 10-14 25-22; 14-23 26-19; 6-10 32-28; 9-14 31-26; 11-15 16-12; 15-24 28-19; 7-11 12-8; 11-15 19-16!; 4-11 16-7; 2-11 26-23; 13-17 22-13; 15-18 23-19; 11-15 19-16 (Diagram 724).

Diagram 724

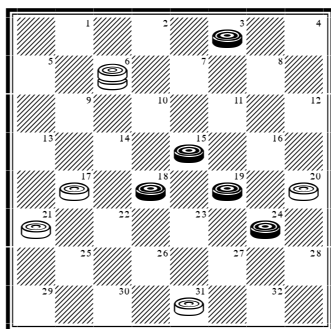


Black to Play

Comment: When crowning and bringing out his kings, Black will need to plan carefully in order to avoid possible forks.

2. **9-13 24-19; 5-9** 28-24; 11-15 22-18; 15-22 25-18; 1-5 32-28; 8-11 19-15; 10-19 24-8; 4-11 29-25; 6-10 27-24; 10-15 25-22; 7-10 23-19; 9-14 18-9; 5-14 26-23; 2-6 24-20; 15-24 28-19; 13-17! (not 11-15? of course) 22-13; 11-15 30-26; 15-24 26-22; 10-15 22-17; 6-10 13-9; 15-19 23-16; 12-19 9-6; 14-18 6-2; 10-15 2-6 (Diagram 725).

Diagram 725

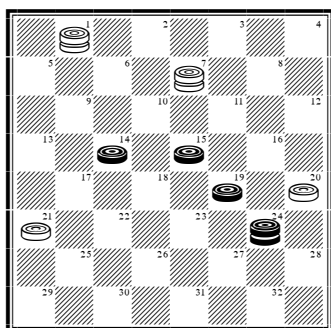


Black to Play

Comment: As in the first example, Black has made no errors of any kind so far, but must exercise considerable caution in order to secure the draw.

3. **Illustrative Game 118: 9-14 24-20; 10-15** 22-17; 7-10 25-22; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 23-19; 15-24 28-19; 16-23 26-19; 8-11 30-26; 11-15 22-17; 15-24 27-20; 4-8 26-23; 8-11 23-19; 14-18! (a clever idea designed to break the double-corner cramp) 17-14; 10-17 21-5; 6-10 31-27; 11-15 27-24; 18-23 25-21; 2-6 32-28; 23-26 20-16; 26-31 16-11; 31-27 24-20; 15-24 28-19; 27-24 19-16; 12-19 11-7; 10-14 7-2; 6-9 13-6; 1-10 2-7; 10-15 5-1 (Diagram 726).

Diagram 726



Black to Play

Continue from Diagram 726: 14-18 1-6; 19-23 6-10; 15-19 7-11; 18-22 11-16; 22-26 10-14; 26-31 14-18; 24-27 18-22; 27-32 21-17; 32-28 17-14; 19-24 16-19; 23-26! (23-27? would lose) Drawn. *P. Davis vs. M. Tinsley 1989*

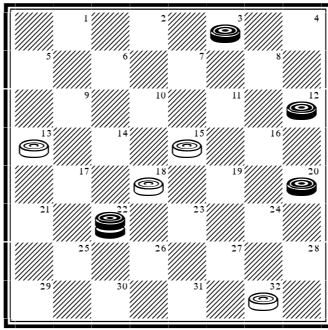
4. **Illustrative Game 119: 11-16 24-20; 16-19** 23-16; 12-19 22-18; 9-14 18-9; 5-14 25-22; 10-15 22-17; 6-10 29-25; 8-11 17-13; 4-8 25-22; 2-6 22-17; 8-12 27-23; 3-8 23-16; 12-19 26-23; 19-26 30-23; 8-12 28-24; 15-18 24-19; 18-27 31-24; 11-15 20-16; 15-18 24-20; 18-22 19-15! (another recurring idea, addressed separately in Book 5, Lesson 325); 12-19 20-16; 14-18 (the first move in a carefully thought out plan designed to get the floating men away) 15-11; 19-24 11-2; 1-5 2-9; 5-14 32-28; 24-27 16-11; 18-23 11-7; 14-18 7-2; 10-15 2-7; 15-19 7-10; 23-26 10-15; 19-23. Drawn. (It should be noted that once your opponent has demonstrated he can get his men away safely, it is best to give the game up as drawn; pointless pursuit can only be to his advantage.) *N. Banks vs. M. Tinsley 1952*

5. **Illustrative Game 120: 9-14 24-20; 5-9** 22-18; 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 29-25; 10-15 25-22; 7-10 24-20; 3-7 27-24; 1-5 32-28; 9-13 18-9; 5-14 24-19; 15-24 28-19; 11-15 19-16; 12-19 23-16; 14-18 22-17; 13-22 26-17; 7-11 16-7; 2-11 17-14; 10-17 21-14; 15-19 31-26; 19-24 30-25; 24-28 26-22; 18-23 22-17; 23-26 17-13; 26-30? (This "automatic" move, although drawable, leads to trouble. Instead, Black's clever drawing plan involves placing a king on square 28 in order to guard against the fork of his men currently on 6 and 11. Namely, 28-32! 25-21; 32-28! 14-9; 6-10 9-6; 10-15 6-2; 15-19 2-7; 11-15 7-11; 15-18 etc. ... In checkers, although occasionally one is called upon to look many moves ahead, far more frequently it is the ability to spot little points such as this which is required.) 25-21; 30-26 14-9; 6-10 9-6; 11-15 6-2; 26-22 2-6; 22-18 13-9; 18-23 9-5; 28-32 5-1; 32-28 1-5; 23-18? (Black buckles under the pressure; he has 5 drawable moves available, but this isn't one of them!) 20-16; 18-23 16-11; 23-19 21-17; 19-23 11-7; 23-18 7-3; 28-24 5-9. White wins. *W. Halliwell vs. C. Barker 1905*

While it doesn't fit perfectly into this lesson, the final example is too good to omit.

6. **Illustrative Game 121: 9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22; 11-16 22-18; 14-17** (a fighting move, in contrast to the tame 1-5) 21-14; 10-17 26-22 (an inferior exchange, surprisingly taken by Marion Tinsley in the final game of his 1979 world championship match with Elbert Lowder); 17-26 31-22; 7-10 22-17! (30-25? loses to 3-7!); 2-7! (this move would have been typical of Lowder's style, but he uncharacteristically let Tinsley off lightly with 3-7) 30-25; 10-15 18-2; 1-5 2-9; 5-30 19-15; 30-26 23-19; 16-23 27-18; 26-22 (Diagram 727).

Diagram 727



White to Play

Continue from Diagram 727: ... 18-14! (13-9? loses in the same manner as the next note); 22-17 14-9! (Although natural, 15-10? eventually succumbs to a vice-like grip as follows: 12-16 13-9; 17-22! 9-5; 22-18 14-9; 18-14 10-6; 14-10 5-1; 3-8 6-2; 8-11 2-6; 11-15 9-5; 16-19 6-2. From here, retaining the crucial king on square 10, Black, who is no hurry, proceeds to crown all of his men, eventually stationing them on squares 10, 15, 19 and 20. Continue: 19-24 32-28; 24-19 2-6; 20-24 6-9; 15-11 9-13 (9-6 loses quickly to 11-7!); 11-7 13-9; 7-2 9-13; 24-27 13-9; 27-23 9-13; 23-18 13-9; 18-22 9-13; 2-6. Black wins.); 17-14; 9-5; 14-18 (3-8 32-28; 12-16 5-1; 16-19 1-6 draws) 15-10; 18-14 10-6; 14-10 6-2; 3-8 5-1; 8-11 2-6; 11-15 6-9; 12-16 9-5; 16-19 13-9. Drawn. **K. Grover vs. W. Ryan 1933**

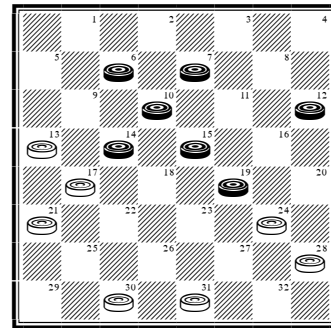
### Lesson 240: Truncated Long Dyke

This particular assemblage may arise out of a recognized long dyke formation, as in Example 1, or may materialize via a more circuitous route. Either way, the continuations are often of a critical nature.

### Examples

1. **9-14 22-18; 11-16 18-9; 5-14 25-22; 16-19 24-15; 10-19 23-16; 12-19 22-17; 6-10 27-24; 2-6 24-15; 10-19 17-10; 7-14** (said to be useless from an offensive standpoint, but many wins on *both sides* have been scored from here) 29-25; 8-11 25-22; 4-8 22-17; 6-10 17-13; 1-6 32-27; 11-15 26-22 (27-24; 8-11 31-27; 11-16 24-20 forms Diagram 521 CR); 3-7 22-17; 8-12 27-24 (Diagram 728).

Diagram 728

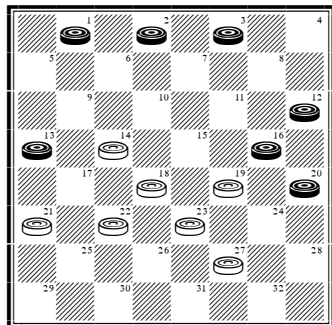


Black to Play and Draw

Continue from Diagram 728: 19-23! 24-19; 15-24 28-19; 7-11 30-25; 23-26! 31-22; 11-15 22-18; 15-29 (14-23 also draws) 19-15; 10-19 17-1. Drawn. Many.

2. **11-15 23-19; 8-11 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 25-22; 7-16 22-18; 9-14 18-9; 6-22 26-17; 5-9 28-24; 10-15** (characteristic) 24-20; 16-19 30-26; 1-6 29-25; 2-7 17-13; 4-8 25-22; 8-11 ... and now the 22-18 exchange is necessary to draw (22-17 and 32-28 lose after 7-10).
3. **11-15 23-19; 9-13 22-18; 15-22 25-18; 7-11** (seeking complications) 27-23! (a beautiful finesse mentioned under Lesson 36; either Black permits the simplification with 10-15 or he grants White time to consolidate his position with at least an even game); 10-15 19-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-13 17-14; 11-15 24-19; 15-24 28-19; 8-11 29-25; 11-16 25-22; 4-8 31-26; 16-20 32-27; 8-11 22-18; 11-16 26-22 (Diagram 729).

Diagram 729



Black to Play

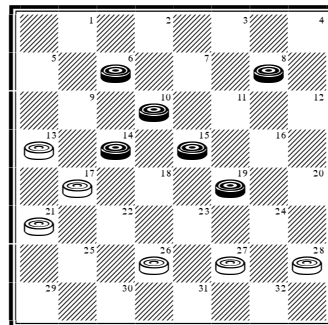
The position is easy to manage for both sides from this point.

4. **11-15 23-19; 8-11 27-23?!** (Willie Ryan's *Dodger* opening which, as the name implies, was created to dodge the complications arising out of 22-17 at this point. However, it is unduly defensive and the winning opportunities extremely limited. Samuel Gonotsky and Derek Oldbury had wildly opposing styles of play, but on this they would agree: Play the stronger 22-17 and let Black do his worst!); 9-13 22-18; 15-22 25-18; 10-15 19-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-13 17-14; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 11-16 32-27!; 7-11 22-18; 16-20 31-26 transposing into Example 3.

5. **Illustrative Game 122: 11-16 22-17; 7-11 17-13; 9-14 25-22; 11-15 24-19; 15-24 28-19; 8-11 22-18; 3-7 18-9; 5-14 29-25; 11-15 25-22; 15-24 27-11; 7-16 22-18; 1-5 18-9; 5-14 26-22; 16-19 23-16; 12-19 22-17; 4-8** (Here my opponent offered a draw, which I declined. I knew 32-27 would form Diagram 723 by transposition, but since I was totally confident of drawing anyway, what had I to lose by playing on?) 30-26? (loses, and is indicative of the critical nature of the game); 2-7 31-27; 7-11 32-28; 11-15 (Diagram 730).

Continue from Diagram 730: ... 26-22; 8-11 27-24; 14-18 24-20; 18-25 17-14; 10-17 21-14; 15-18 (Black now has to get his "juggernaut" away, but it's not too hard here) 14-9; 6-10 9-6; 11-15 6-2; 19-24 28-19; 15-24 2-7; 10-15 7-10; 15-19. Black wins. **R. Pask v J. Caws 1997**

Diagram 730



White to Play, Black Wins

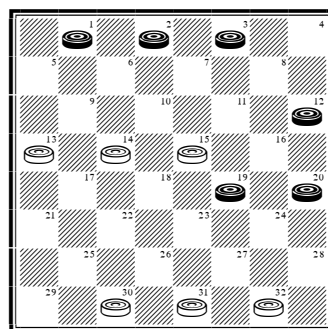
**Lesson 241: Twin Outposts on Squares 14 and 15 (18 and 19 for Black)**

When the forces are somewhat diminished and Black's second row of men denuded, two White men alongside each other on squares 14 and 15 often prove to be an effective attacking weapon. Capable of stabbing at squares 9, 10 and 11, this weapon was much favored by the late, great Pat McCarthy.

**Examples**

1. **Illustrative Game 123: 12-16 22-17; 16-20 17-14; 9-18 23-14; 10-17 21-14; 11-15 24-19; 15-24 28-19; 6-10 25-22; 10-17 22-13; 7-10 29-25; 8-11 25-22; 10-14 26-23; 4-8 22-18; 8-12?!** (3-7 is best here) 18-9; 5-14 23-18! (taking the center); 14-23 27-18; 11-16 19-15; 16-19 18-14 (Diagram 731).

Diagram 731

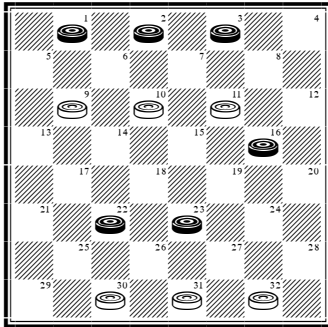


Black to Play

Continue from Diagram 731: 19-24 14-9; 12-16 15-10; 2-7 (nothing better) 32-28; 7-14 28-12; 20-24 9-5 (30-26 is strong, but Black draws the bridge endgame with a man down); 24-28? (14-17 draws) 13-9; 28-32 9-6; 1-10 5-1; 10-15 1-6; 15-19 30-26! White wins. **G. Miller vs. R. Pask 1996**

2. **Illustrative Game 124: 11-16 22-18; 16-20** 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 6-10 29-25; 10-17 22-13; 7-10 24-19; 11-16 27-23; 4-8 25-22; 10-14 22-18; 14-17 18-14; 8-11 23-18!; 16-23 26-19; 17-22 19-15!; 11-16 15-11; 20-24! (Black needs to play proactively) 28-19; 16-23 14-10; 12-16 13-9; 5-14 18-9 (Diagram 732).

Diagram 732



Black to Play

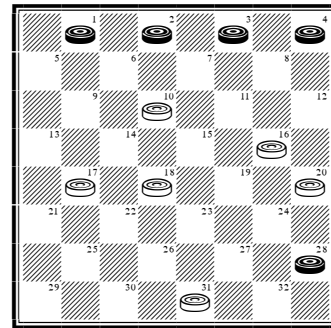
Continue from Diagram 732: 16-20 9-6; 2-9 11-7; 9-14 7-2; 14-17 2-7; 22-25! (concluding things neatly) 30-14; 23-26 31-22; 1-6 10-1; 3-26. Drawn. *L. Levitt vs. M. Tinsley 1951*

3. **10-14 23-19; 6-10** 19-15; 10-19 24-15; 7-11 26-22; 11-18 22-15; 14-17 21-14; 9-18 25-21; 5-9 21-17; 9-13 17-14; 13-17?! (8-11, cutting off the man on 15, is easily best) 15-10! (naturally) ... and now 12-16 gets 14-9 in reply, with the threat of sacrificing 10-6 and getting an early king.
4. **Illustrative Game 125: 9-13 23-19; 6-9** 19-15; 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 13-17 (now the same as Example 3 at the 11<sup>th</sup> move) 21-14; 9-18 28-24; 12-16 24-20; 16-19 25-21; 5-9 29-25 (against 21-17; 18-22! leads to a good draw; in dynamic positions such as this, attack is often the best form of defense); 9-13 15-10! (one of the great “cooks”—innovations); 8-11?! (with Black men on 18 and 19, the counter-attack with 19-23! suggests itself and is indeed best); 30-26; 11-15?! (19-23! best) 27-23; 18-27 32-16; 15-19 25-22; 19-24 22-18; 24-28 21-17; 13-22 26-17 (Diagram 733).

Continue from Diagram 733: 2-6 (clearly this would have also fit well under Lesson 236!) 18-15; 28-32 16-11; 6-9? 17-13; 9-14 13-9; 32-28 11-7; 28-24 7-2; 24-19 2-7; 14-18 9-6; 18-22

6-2; 22-25 15-11; 25-30 11-8; 3-12 7-11; 30-25 31-26; 19-24 10-7; 25-30 26-22; 12-16 7-3; 16-19 22-17; 19-23 17-13; 30-25 2-7; 25-22 11-15; 23-26 15-10? (7-10! holds the win); 26-31 10-14; 24-19 13-9; 19-15 7-11; 15-8 3-12. Drawn (per the endgame databases). *Chinook vs. M. Tinsley 1994* The 10-piece endgame databases endowed Chinook with unworldly strength. No human being would have drawn this endgame against the great Tinsley.

Diagram 733



Black to Play

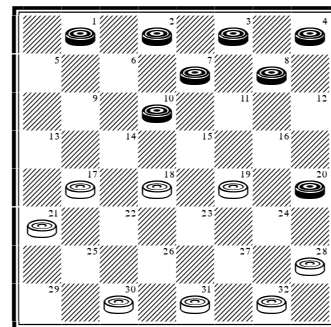
#### Lesson 242: The Finesse (Time)

As explained in *Complete Checkers: Repertoire*, where many examples from master play are given, this kind of move in effect says to your opponent, “Either you do *x* next or I will.” Like virtually every aspect of time, its potency is typically overlooked by most players below the expert class.

#### Examples

1. **11-15 22-18; 15-22** 25-18; 12-16 29-25; 10-14 25-22; 16-20 24-19; 6-10 22-17; 9-13 18-9; 13-22 (leaving the man hanging with 5-14, as per Lesson 147, is arguably more logical, and is probably best met with 23-18! coming to the same thing, although 19-15 is also sound) 26-17; 5-14 23-18! (the finesse); 14-23 27-18 (Diagram 734).

Diagram 734



Black to Play

Continue from Diagram 734: 10-15 (if Black doesn't take this break up, White exchanges 17-14 with the better game) 19-10; 7-23 31-27; 8-11 27-18; 11-16 32-27; 16-19 27-23!; 19-23 30-23 (Another entry for Lesson 236!) ... White draws with moderate care.

2. **11-15 23-19; 8-11 22-17; 9-14 25-22; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 29-25; 4-8 22-18!** (no doubt the most famous finesse of them all); 14-23 17-14; 10-17 21-14; 2-7 (the downside of this particular finesse is that Black can force matters to a drawn conclusion if he wishes; the upside is that White gets at least an even game against all the alternatives) 31-27; 6-10 27-18; 10-17 25-21; 1-6 21-14; 6-10 30-25; 10-17 25-21; 19-23 26-19; 17-22 ... shortly drawn.
3. **10-15 24-19; 15-24 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 8-11 23-18!** (the finesse); 14-23 17-14; 10-17 21-14; 7-10 (the point; this is the only good move at Black's disposal) 14-7; 3-10 31-27; 5-9 27-18; 1-5 32-28! ... Black has a tiny edge.
4. **Illustrative Game 126: 10-15 23-18; 6-10 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 21-17** (soft); 15-24 27-20; 8-11 25-22; 11-15 29-25; 4-8 25-21; 8-11 17-14; 10-17 21-14; 15-19 22-18; 7-10! (a nice finesse) 14-7; 3-10 18-15 (the point; if White doesn't take the break up, Black exchanges 10-14); 11-18 26-23; 18-27 31-6; 2-9. Drawn. *R. Pask vs. D. Harwood 2002*
5. **11-15 23-19; 9-13 22-18; 15-22 25-18; 7-11 27-23!** (a finesse which I have already mentioned); 10-15 (or permit White to consolidate) 19-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-13 17-14; 11-15 24-19; 15-24 28-19 ... Black has a very slight edge.
6. **11-16 21-17; 9-13 25-21; 5-9 23-18; 10-15 18-11; 8-15 24-19; 15-24 27-11; 7-16 30-25; 3-7 32-27!** (The regular play is with the 17-14 exchange, after which Black avoids the complications arising from 16-19 32-27 by exchanging 7-11. By twisting the order of moves, White seeks to drive Black into the more complicated line.); 7-10! (the finesse; Black refuses to play ball and avoids 16-19 17-14; 9-18 22-15) 22-18 (if White refuses to accept this break up, Black obtains a winning position);

13-22 26-17; 9-14 18-9; 6-22 25-18; 16-19 ... the position is dead even.

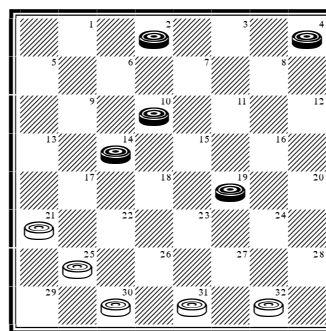
### Lesson 243: Gaining a Tempo (Time)

The essence of this lesson is that of getting a man to a particular square in double-quick time; less positively it might be viewed as avoiding the loss of a tempo in so doing. Either way, it is an important concept which is rarely highlighted.

#### Examples

1. **Illustrative Game 127: 9-13 22-18; 12-16 24-20; 8-12 27-24; 3-8 24-19; 11-15 18-11; 8-24 28-19!** (leaving the man on 16 hanging) 10-14 20-11; 7-16 19-15; 6-10 15-6; 1-10 26-22; 16-19 23-16; 12-19 22-17; 13-22 25-9; 5-14 (Yet another candidate for Lesson 236!) 29-25 (Diagram 735).

Diagram 735



Black to Play

Continue from Diagram 735: 2-6! (Prior to this game, published play gave 4-8. This saves a tempo in getting to square 9.) 25-22; 6-9! 30-26; 4-8 22-17; 9-13 32-27; 13-22 26-17; 8-12 17-13; 12-16 13-9; 19-23 27-18; 14-23. Drawn. *J. Cox vs. T. Wiswell 1930*

2. **Illustrative Game 128: 10-14 24-19; 6-10 22-17; 9-13 28-24; 13-22 25-9; 5-14 29-25; 11-15 25-22; 7-11!** (thematic and typical of the 9-13 defense initiated at the 5<sup>th</sup> move) 23-18; 14-23 27-18; 11-16 18-11; 16-23! (8-15? gifts White an attacking tempo and loses) 26-19; 8-15 30-26; 2-6! (although 4-8 draws. This gains a tempo getting to square 9 and, as in Example 1, leads to a clear-cut finish, most helpful when trying to master a particular line of play) 26-23; 6-9! 21-17; 9-14 17-13; 1-6 32-28; 15-18 (or 12-16 first) 22-15; 12-16 19-12; 10-26 31-22; 4-8 24-19; 8-11 28-24; 11-16 22-18; 14-23 24-20; 23-27 20-11; 27-31

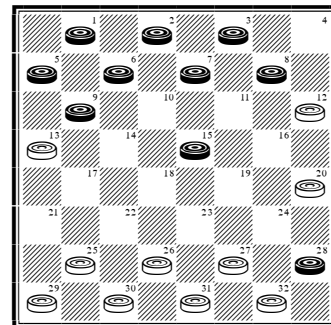
- 19-15; 31-27 12-8; 3-12 11-7; 27-23. Drawn. *D. Lafferty vs. W. Hellman 1972*
3. **9-13 22-18; 6-9** 26-22; 11-15?! (1-6 30-26 then 11-15 is the orthodox route) 18-11; 8-15 22-17; 13-22 25-11; 7-16 24-20; 3-8 20-11; 8-15 21-17! (Wasting no time in developing this man to square 13. Notice that with 1-6 and 30-26 played, 21-17 would be easily parried with 9-13. Comparing two positions in this manner—first shown to me by Norman Wexler—explains many of the mysteries surrounding the early midgame.); 9-14 17-13; 1-6 29-25; 4-8 23-19!; 15-24 28-19 ... White has a strong position.
  4. **Illustrative Game 129: 10-15 23-18; 11-16** 18-11; 8-15 22-18; 15-22 25-18; 16-20 24-19; 4-8 29-25; 9-14 18-9; 5-14 25-22; 8-11 22-18 (In part dictated by the state of play, but typical of Mr. Grover's combative style. The 3-move restriction affords the attacking side billions of opportunities like this, moves which have no great theoretical strength, but which force the opponent onto original ground.); 14-23 27-18; 7-10 18-14; 10-17 21-14; 11-16 26-23 (19-15? led to a clockwork-type Black win: *L. Levitt vs. J. Anderson 1973*); 3-7 30-25; 6-10! (wasting no time squeezing the man on 14: 1-5 might appear necessary, but simply allows White to consolidate with 25-21) 25-21; 10-17 21-14; 1-6! (all part of a carefully thought out defensive plan; as usual, Mr. Long makes it look easy) 28-24; 20-27 31-24; 7-10! 14-7; 2-11 24-20; 6-10 32-28; 10-14 28-24; 14-17 23-18!; 16-23 24-19; 17-22 19-15. Drawn. *A. Long vs. K. Grover 1939*
  5. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 (because of the exchange on the 2<sup>nd</sup> move, White is now forced to break his triangle) 19-16?! (but this isn't the best way to do it, 26-22 being preferred); 12-19 23-16; 10-15! (easily best; the immediate 9-14 exchange throws away Black's advantage in development and allows White to equalize with 29-25) 26-22; 9-14! (with the apex man diverted to square 22, this is now best) 18-9; 5-14 22-17; 14-18! (Black has nothing to fear from 27-24 of course) 17-14; 15-19! (Black wants to get to square 24 and this gains a tempo in so doing since 27-23 in reply is hopeless for White) 29-25; 19-24! (It must be granted that here 11-15 21-17; 19-24 30-26; comes to the same thing. However, the principle has wider application.) 30-26 (of course, 32-28? is defeated by 18-23!); 11-15 21-17; 15-19 (tempting a losing reply; 24-28 is an easy draw) 32-28 (14-9? loses to the crushing 18-23! 27-18; 1-5: James Wyllie defeating Robert Martins in 1867); 6-10 13-9; 1-5 ... the position is complex and even.
  6. **10-15 24-20; 15-19** 23-16; 12-19 27-24; 7-10 24-15; 10-19 21-17; 11-15 32-27; 6-10 17-14; 9-18 26-23; 19-26 30-7; 3-10 20-16; 8-12 27-24; 12-19 22-18; 15-22 24-6; 1-10 25-18; 5-9 (4-8 28-24; 8-11 24-19 is the standard draw, but the text gives Black a winning chance) 28-24; 2-7 24-19? (squanders a vital tempo; both 29-25 and 31-26 are easy); 7-11 31-26; 4-8 29-25; 10-14 26-23; 14-17 25-21; 17-22 21-17; 9-13 17-14; 22-26 ... care is needed by White to usher his men through safely.
- Examples 7, 8 and 9 employ the same idea: Gaining a tempo through the threat of a shot.
- Example 10 is related and improves upon a game which I won (!) against Colin Young in the 1985 Scottish Open.
7. **10-14 23-19; 11-15** 19-10; 6-15 22-18; 15-22 26-10; 7-14 25-22; 8-11 24-19; 11-16 27-23; 4-8 22-18; 9-13 18-9; 5-14 29-25; 3-7 25-22; 8-11? (7-10! is called for) 28-24! ... If Black plays 16-20 White wins with 22-17!; 13-22 30-26!; 20-27 26-3 and if Black doesn't play 16-20 White employs the winning 24-20 cramp.
  8. **10-15 22-18; 15-22** 25-18; 9-13 18-14; 11-15 24-19; 15-24 28-19; 8-11 29-25; 11-16 25-22; 6-9 22-18; 1-6 26-22; 4-8? (16-20! is required) 27-24! ... If Black plays 16-20 White wins with 14-10!; 7-14 22-17!; 13-22 30-26!; 20-27 26-1 and if Black doesn't play 16-20 White wins with 24-20.
  9. **9-13 24-19; 11-16** 22-18; 8-11 18-14; 10-17 21-14; 6-9 26-22; 9-18 22-8; 4-11 25-22; 7-10 29-25; 3-7 25-21; 10-14 (1-6 is best: 28-24; 16-20 22-18; 6-9 31-26; 9-14 18-9; 5-14 and now 23-18 leads to a simple draw, whereas 32-28? gets tied up with 11-15! 19-16; 12-19 23-16; 7-11 16-7; 2-11 26-23; 11-16 30-25; 13-17. Black wins.) 27-24!; 1-6 (16-20? would



- lose to 22-17! of course) 24-20!; 6-10 28-24; 14-17 21-14; 10-26 31-22; 7-10 30-25; 10-14 25-21 ... Black draws with care.
10. **11-16 24-19; 8-11** 22-18; 9-14 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-18; 14-17? 21-14; 10-17 27-24! (25-22; 17-21 18-14 was my winning route; the text is emphatic!); 17-21 (If 16-20 White wins a man at once with 25-22; 20-27 22-13. The text is just one of numerous duds Black has to choose from.) 24-20; 8-11 19-15; 3-8 18-14 ... White wins.
  11. **10-15 21-17; 7-10** 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 24-20; 15-19 20-11; 8-15 29-25; 10-14 25-21; 3-7 22-17; 7-10 30-26; 4-8 27-23; 8-12 23-16; 12-19 31-27; 2-7 27-24; 7-11 32-27; 11-16! (gains a tempo because 24-20 would be met with 14-18! and a quick draw) 17-13; 16-20! ... for the classic finish see Diagram 320.
  12. **Illustrative Game 130: 11-15 22-17; 8-11** 17-13; 9-14 25-22; 11-16 29-25; 16-20 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 19-16; 12-19 23-16; 11-15 25-22; 15-19 22-18; 14-23 27-18; 19-24 21-17; 10-14 18-9; 1-5 17-14; 7-11 16-7; 3-17 32-28; 5-14 28-19; 20-24 19-16; 14-18! (forces a quick draw) 26-22 (if White plays 16-11, for example, Black gets to square 22, meeting 26-23 with the 22-26 exchange); 18-25 30-14; 24-27 31-24; 6-10 14-7; 2-27. *Drawn. R. Pask vs. L. Edwards 1982*
  13. **12-16 21-17; 16-20** 17-13; 8-12 22-18; 10-15 25-22; 7-10 30-25 (favored by Derek Oldbury, and also covered under Lesson 181 Variation 3); 3-7! (A definite improvement on the lazy 4-8, this might also be filed under Lesson 144; in checkers, themes inevitably overlap. After 4-8 25-21; 9-14 18-9; 5-14 29-25 Black gets pushed around.) 24-19 (but here 25-21; 9-14 18-9; 5-14 29-25 is easily met with the 14-17 exchange, the advantage of having the man on 3); 15-24 28-19; 9-14 18-9 5-14 ... to a comfortable draw.
  14. **12-16 22-18; 16-19** 24-15; 10-19 23-16; 11-20 25-22; 7-10 22-17; 3-7 17-13; 9-14 18-9; 5-14 29-25; 7-11?! and now Asa Long's 26-23!; 11-15 23-19!; 15-24 28-19 secures a promising White position and improves Marion Tinsley's 25-22; 11-15 22-17.
- Lesson 244: Correct Order of Moves (Time)**
- Edwin Hunt's brilliant article in the Introduction to Book 3 noted the importance of playing moves in the correct order and the utter futility of attempting to do so through rote learning. The given examples bring out some of the reasons to which he was referring.
- Examples**
1. **9-14 22-17; 11-16** 25-22; 8-11 22-18; 16-20 18-9; 5-14 29-25; 4-8? (Both this and 11-16? are illogical, voluntarily ceding the center. Instead, 11-15! 25-22; 7-11! is called for.) 25-22 ... and now 11-15 is unplayable and, with correct play, White is able to force a win.
  2. **9-14 22-17; 11-16** 25-22; 8-11 22-18; 16-20 18-9; 5-14 24-19! (Essential if White wishes to employ the specific attack featured here. If 29-25; 11-15 is played first, the 24-19 advance loses most of its potency because of the exchange from the double-corner.); 11-15 19-16!; 12-19 23-16; 4-8 29-25; 6-9 17-13; 2-6 26-23; 8-11 ... White has a wide range of good moves from which to choose.
  3. **11-15 22-17; 8-11** 23-19; 4-8 17-13; 15-18 24-20; 11-15 28-24; 9-14 26-23; 8-11 31-26; 6-9 13-6; 2-9 26-22; 1-6! 22-17; 18-22 25-18; 15-22 23-18! (17-13? loses after the 14-17 double-exchange); 14-23 27-18 ... to an ancient draw.
  4. **11-15 23-19; 8-11** 22-17; 4-8 17-13; 15-18 24-20; 9-14 28-24; 11-15 26-23; 8-11 31-26; 6-9 13-6; 2-9 26-22; 3-8! 22-17; 18-22 25-18; 15-22 17-13! (But here the opposite applies, with the 23-18 exchange losing to the return 9-14 exchange. Because they exhibit a mirror-image approach, Examples 3 and 4 are known as "twisters."); 1-6 23-18; 14-23 27-18 ... to another ancient draw.
  5. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 29-25; 3-7! (the natural 1-5? loses to 32-27!; 3-7 25-22; 5-9 22-18; 7-11 21-17!) 31-27!; 1-5! (7-11? loses to 21-17!) 25-22; 20-24! 27-20; 7-11 ...and it will be seen that 22-17! is essential to draw as 22-18? loses to the 6-9 slip.
  6. **11-16 24-19; 16-20** 23-18; 10-14 18-15; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 29-25; 3-7! 32-27!; 7-11! (Essential in this case, as

- 1-5? would lose per Example 5. In particular it should be noted that after 1-5? 25-22; 20-24 27-20; 7-11 22-18! the 6-9 slip shot is unavailable.) 26-22; 11-18 22-15; 8-11 15-8; 4-11 25-22 ... to an even draw.
7. **10-14 24-19; 11-16** 28-24; 16-20 19-15; 7-10 24-19; 9-13! 22-17; 13-22 25-9; 5-14 29-25; 3-7! (1-5? 32-28! transposes into the loss mentioned in Examples 5 and 6) 25-22 (White could still try for the same win with 32-28!, transposing into Example 6) 20-24! 27-20; 7-11 22-18 ... White has a definite advantage on account of Black's premature 11-16.
  8. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 7-10 27-23! (rather than the usual 22-17; 9-13 27-23); 9-13! (steering things back to chartered territory; 3-7?! is inferior after 22-18! in reply) 22-17!; 13-22 25-9; 5-14 ... and the standard draws shown above.
  9. **9-14 22-17; 11-16** 25-22; 8-11! (played towards the center and natural) 22-18! (should White now decline to take the center, for example with the tepid 24-19, Black is ready to equalize with 11-15!); 16-20 18-9; 5-14 ... White for choice.
  10. **9-14 22-17; 11-16** 25-22; 16-20 (not as logical, nor as good, as 8-11) 30-25! (of course, 22-18; 8-11 18-9; 5-14 transposes into Example 9 and is good, but this attack, unavailable in Example 9, poses Black new problems); 8-11 22-18; 4-8 18-9 ... and now 6-22 is essential, as 5-14? 26-22; 11-16 24-19; 8-11 22-18; 1-5 18-9; 5-14 25-22 transposes into the win featured in Example 1.
  11. **9-13 22-18; 12-16** 18-14; 10-17 21-14; 16-19 24-15; 11-18 28-24; 8-11 23-19; 4-8! (An essential consolidating move. Instead, the premature 11-15 exchange is hopeless after 26-23; 4-8 23-19; 2-6 19-10; 6-15 30-26.) 25-21 (but now 26-23?! is well met with 13-17!); 11-15! (now in order) 19-10; 6-15 ... Black has equalized.
  12. **10-14 22-18; 11-15** 18-11; 8-15 26-22; 6-10 22-17; 4-8 23-19! (17-13 is too early after 1-6 23-19; 15-18!); 1-6! (8-11 17-13; 1-6 25-22 is the usual order of moves and favors White) 25-22! (again, 17-13; 15-18! gives Black the best of it); 8-11 17-13 ... White retains the edge.
  13. **10-14 24-20; 7-10** 27-24; 10-15 22-18; 15-22 26-10; 6-15 21-17; 1-6 23-19; 15-18 17-14; 3-7 19-15?!; 9-13! (Preventing 30-26 and forcing the desired line. Instead, 12-16 first allows White an easy out with 30-26!; 16-19 31-27!—not 32-27?!—and the 18-23 shot to a clear-cut draw.) 32-27; 12-16 30-26; 16-19 26-23; 19-26 31-22 ... and now both 13-17 and 11-16 are powerful for Black.
  14. **11-15 23-19; 8-11** 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22; 10-15! (4-8 29-25; 10-15 17-13 is the normal order of moves) 17-13! (not the careless 29-25?! which permits Black good options in both 9-13! and 6-10!); 4-8 29-25 ... Black has a slight edge.
  15. **10-14 23-19; 7-10** 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23; 2-7! (Although 9-13?! appears to be sound, Black's position is thrown out of kilter after the excellent waiting move, 29-25!—rather than the expected 22-18; 2-7 18-9; 5-14—and the drawing play becomes rather unnatural and academic; definitely not desirable! By contrast, the text move is thematic, creating a line of 3 men on squares 7, 10 and 14, as per Lesson 143, and allows for the *possibility* of an easy draw.) 22-18 (After 24-19; 11-15 32-28; 15-24 28-19 Black is ready with 7-11! Also, the 29-25 waiter is now easily met with 11-15!); 9-13 18-9; 5-14 29-25; 11-15 ... White still has a lot of attacking scope due to the nature of the ballot.
  16. **Illustrative Game 131: 11-15 24-20; 8-11** 28-24; 4-8 23-19; 12-16 19-12; 15-18 22-15; 10-28 21-17; 11-15 17-13 (Diagram 736).

Diagram 736



Black to Play

Continue from Diagram 736: 8-11? (9-14! 25-22; 6-10 29-25 is called for) 25-22; 11-16? (Black now realizes that 9-14 is unavailable because of the 12-8!; 3-12 22-18 shot. This is easy to see now, but not nearly as obvious a couple of moves earlier.) 20-11; 7-16 26-23; 15-19 30-26 (31-26 wins more easily); 9-14 27-24; 2-7 24-15; 6-9 13-6; 1-19 31-27; 7-10 27-24; 10-15 24-20; 19-24 20-11; 24-27 23-19? (11-8! forces a clear-cut win after 27-31 8-4; 31-27 29-25!; 27-18 4-8); 15-24 32-23; 24-27 23-19; 27-31 19-15; 14-17 22-13; 31-22 15-10; 22-18 10-6; 18-15; 11-8; 28-32 6-2; 32-27 8-4; 27-23 4-8; 23-18 29-25; 18-14 25-21; 15-10 2-7; 10-6 7-11; 5-9 11-16; 6-10 13-6; 10-1 8-11; 1-6.

As Marion Tinsley explains, “The setting is now a special case of the Fourth Position draw. Replacing the man on 21 with a king yields the general form of Fourth Position.” Drawn. *T. Wiswell vs. M. Hopper 1951*

17. **Illustrative Game 132:** 10-14 24-20; 7-10 22-18; 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 24-19; 9-13 18-9; 5-14 29-25; 3-7 25-22; 1-5 23-18; 14-23 27-18; 6-9? (the 11-15

double-exchange followed by 6-9 32-27; 2-7 27-23; 7-11 makes for an easy draw; this loses) 26-23; 11-15 18-11; 7-16 30-26! (22-18? permits a draw with the 9-14 exchange); 2-7 32-27! (22-18? is again met with 9-14 and a draw); 16-20 23-18! (once again, 22-18? gets 9-14 and a draw); 10-14 26-23; 7-11 27-24; 20-27 31-24. White wins. *J. Marshall vs. M. Tinsley 1957*

18. **9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 24-19; 1-5!** (A subtle one this. Playing 1-5 first consolidates Black’s position, cuts out 31-27, and tempts 28-24 which is well met with 11-15 18-11; 8-15. By contrast, 11-15 18-11; 8-24 28-19; 1-5 allows 31-27—not particularly strong, but an extra line to master—and prevents White from playing the inferior 28-24. *Basic Checkers* gives 11-15 before 1-5, but as Marion Tinsley memorably remarked to me, “The books may give 11-15 first, but I’m telling you what’s right!”) 25-22; 11-15 18-11; 8-24 28-19; 14-17 21-14; 9-27 32-23 ... White still has a definite advantage by virtue of the ballot.



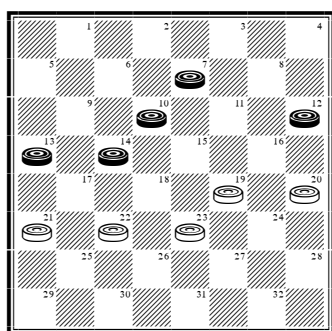
## Chapter 25: Classic Late Midgame Positions

### Introduction

Here are four more classics for you to master. Because they arise so frequently in play, you will find the effort well worthwhile.

#### Lesson 245: Hefter's Win (5 vs. 5)

Diagram 737

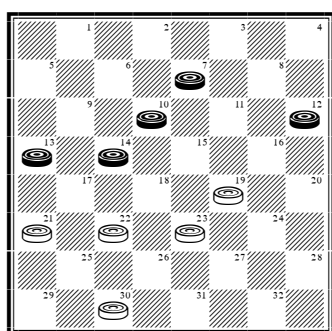


White to Play and Win

Continue from Diagram 737: ... 22-18; 14-17 21-14; 10-17 19-15 (or 18-14 first); 17-22 18-14; 22-25 (22-26 loses fast by 20-16; 12-19 23-16) 23-19; 25-30 15-10 (20-16 also wins); 7-11 10-7; 30-26 7-3; 26-22 (26-23 loses immediately to 3-8) 14-9; 22-18 9-5; 18-14 (11-16 loses by First Position after 20-11; 18-23 3-7; 23-16 7-2; 16-7 2-11) 3-7; 14-18 7-16; 18-23 5-1; 13-17 1-6; 17-22 6-2 (6-10 also wins); 22-26 16-11!; 23-7 2-11; 26-31 11-15. White wins.

#### Lesson 246: Ross' Win (5 vs. 5)

Diagram 738



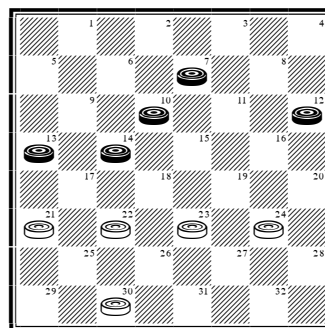
White to Play and Win

Continue from Diagram 738: ... 22-18; 14-17 21-14; 10-17 18-15 (19-15 also wins); 17-22 23-18; 13-17 18-14; 17-21 14-9; 22-25 9-5; 25-29 5-1; 29-25 1-6!; 7-10 15-11; 10-14 6-10; 14-18 10-15 (11-7 also wins); 25-22 (the best try; against 18-23 both 11-7 and 19-16 win) 11-7; 18-23 7-2 (19-16 also wins); 22-26 19-16!;

12-19 15-24; 26-31 24-28 (White is setting about creating a bridge); 31-27 28-32; 27-24 2-7; 24-19 7-10; 19-24 10-14; 24-27 14-17; 27-31 17-22. White wins.

#### Lesson 247: Bell's Win (5 vs. 5)

Diagram 739



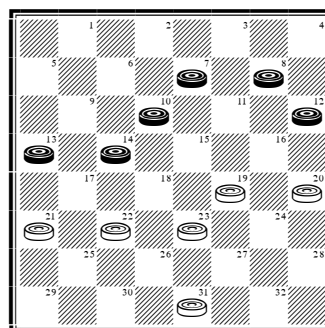
White to Play and Win

Continue from Diagram 739: ... 22-18; 14-17 21-14; 10-17 18-15 (23-19 and 24-20 come to the same thing); 17-22 23-18; 13-17 18-14; 17-21 24-20; 22-25 15-10; 7-11 10-7; 11-15 7-3; 25-29 (Or 15-18 3-7; 18-23 7-10; 23-27 10-15; 27-32 14-10; 25-29 10-7; 29-25 15-18; 32-27. White crowns the man on 7, uses it to force Black's king into square 29, then crowns the man on 20 and brings it back for an easy win.) 3-7; 29-25 7-10; 15-18 (running the other way transposes into the earlier win) 10-15; 25-22 30-26!; 22-31 15-22; 31-27 14-10; 27-23 10-7; 23-19 7-3; 19-15 3-8 (Black can either retreat to White's double-corner and lose via the First Position family, or enter his own double-corner and lose more quickly via a phase of Second Position). White wins.

#### Lesson 248: Robertson's Draw (6 vs. 6)

Often wrongly declared a White win, and a beautiful one at that, this remarkable position actually permits a narrow Black draw.

Diagram 740



White to Play, Black Draws

Continue from Diagram 740: ... 22-18; 14-17 21-14; 10-17 18-14; 17-22 14-9; 22-25 9-6; 25-30 6-2; 8-11! (7-11? 31-26; 13-17 2-6; 17-21 6-9; 21-25 9-14; 25-29 14-17; 29-25 17-21; 25-29 26-22; 29-25 23-18; 25-29 18-15!; 11-25 19-15 or 20-16. White wins, a beautiful single-corner block win by Fred Allen.) 2-6; 30-25 23-18; 25-22 18-14; 13-17! (22-18? 6-9; 18-23 14-10; 23-16 10-3; 16-19 3-8; 11-15 9-14; 19-23 8-11; 15-19 11-15; 19-24 15-18; 23-27—23-19 loses to

the 18-23 exchange—14-10; 13-17 10-15; 27-32 15-19; 32-28 20-16; 17-21 16-11; 21-25 18-23. White wins.) 14-9; 17-21 9-5; 21-25 5-1; 25-30 1-5; 30-26 5-9; 26-23 6-10; 23-16 10-3; 16-19 9-14; 19-23 14-10; 23-19 3-8; 11-15 8-11; 15-18 11-15; 19-24 (or 19-23) 10-14; 18-23 20-16 (not 14-18?); 12-19 14-18; 23-26 (One of five drawing moves!) 18-25; 26-30 25-21. Drawn.

## Chapter 26: Advanced Tactics

### Lesson 249: Shot to the King-Row (Easier)

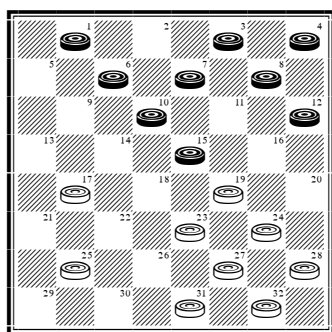
The shots featured here and in the succeeding lesson represent some of the most popular in the game, and typically prove to be very popular to newcomers. As ever, almost all are shown to arise soundly (from “our” viewpoint at least!) from actual play. I make no apologies for including one or two rather simple examples; they have caught out many players in the past and will continue to do so.

1. **9-14 23-18; 14-23** 27-18; 12-16 18-14; 10-17 21-14; 6-9 14-10; 7-14 22-18; 14-23 26-12; 11-15 25-22; 8-11 24-19; 15-24; 28-19; 1-6 22-18; 6-10 29-25; 4-8 (sneakier than the immediate 9-14 exchange) 30-26?? (25-22 draws): Black to Play and Win.

Continue: 3-7! 12-3; 11-15 18-11; 7-30. Black wins.

2. Ex **9-14 23-19; 5-9**: CC:R #716.

Diagram 741

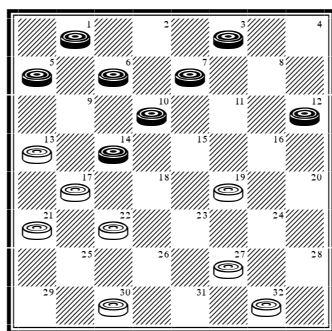


Black to Play and Win

Continue from Diagram 741: 15-18! 23-14; 6-9 14-5; 10-15 19-10; 7-30 31-26; 30-23 27-18; 12-16 18-15; 8-11 15-8; 4-11 ... Black wins. *Analysis by W. Ryan*

3. Ex **9-14 22-17; 11-15**: CC:R #538.

Diagram 742

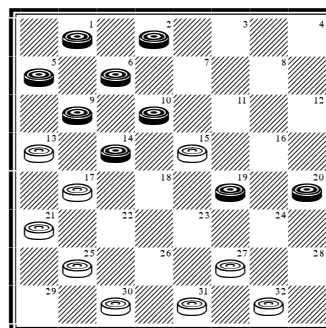


Black to Play and Win

Continue from Diagram 742: 14-18! 22-15; 7-11 15-8; 10-14 17-10; 6-31 8-4; 12-16. Black wins. *Analysis by A. Reisman*

4. Ex **11-15 24-19; 15-24**: CC:R #1695.

Diagram 743



Black to Play and Win

Continue from Diagram 743: 19-23! 27-18; 10-19 17-10; 6-29 13-6; 1-10. Black wins. *Analysis by M. Pomeroy*

5. **10-14 24-20; 6-10** 22-17; 11-15 17-13; 1-6 28-24; 8-11 23-19; 15-18 25-22?? (26-23 draws); 18-25 29-22: Black to Play and Win.

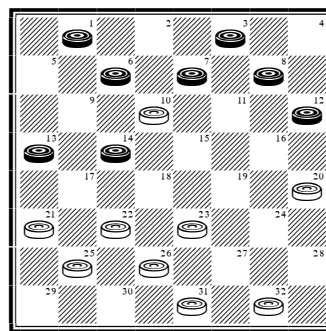
Continue: 14-17! 21-14; 9-25 30-21; 11-16 20-11; 7-30. Black wins.

6. **10-14 24-19; 6-10** 22-17; 9-13 26-22? (Only White’s 3<sup>rd</sup> move and already a loss!); 5-9 22-18; 13-22 30-26: Black to Play and Win.

Continue: 14-17! 21-5; 2-6 26-17; 10-15 19-10; 7-30 18-15; 11-18 23-14; 12-16 (not 3-7?) ... Black wins. *Analysis by J. Loy*

7. **11-15 23-19; 9-13** 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 29-25; 6-10 25-22; 4-8 24-20; 11-15 30-25?!; 15-24 28-19; 10-15?! 19-10 2-6 (Diagram 744).

Diagram 744



White to Play and Draw

Continue from Diagram 744: ... 31-27! (20-16! leads to the same thing, while 21-17! *could* lead to the same thing. By contrast, 32-28?! leads to a tough draw for White.) 6-15; 21-17; 14-30 20-16; 12-19 23-16; 30-23 27-2; 8-11 16-7; 3-10 22-18; 1-5 2-6; 10-14 18-9; 5-14. Drawn. *Analysis by D. Oldbury*. This might also be filed under Lesson 94.

8. **9-13 22-18; 10-14 18-9; 5-14 24-19; 6-10 25-22; 11-15 28-24; 7-11 30-25 1-5; 22-17; 13-22 25-9; 5-14 26-22; 11-16 22-17; 16-20 29-25; 8-11 17-13; 11-16 25-22; 3-7 22-17; 2-6:** White to Play and Draw.

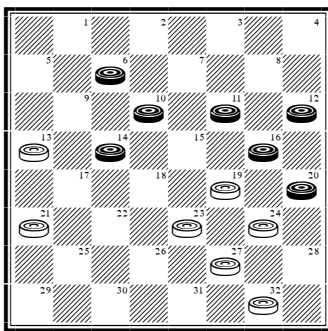
Continue: ... 13-9 (23-18 also draws and may be stronger); 6-22 23-18; 14-23 27-2; 16-23 2-6; 20-27 6-15; 22-26 31-24; 26-31. Drawn. *Analysis by WCCP*

9. **10-15 21-17; 11-16 17-13; 16-20 22-18; 15-22 25-18; 8-11 29-25; 9-14 18-9; 5-14 25-21; 7-10 26-22; 3-7 22-17; 11-15 24-19; 15-24 28-19; 7-11 30-26; 4-8 19-16; 12-19 23-7; 2-11 26-23 11-15:** White to Play and Draw.

Continue: ... 13-9! (32-28 also draws and contains one winning chance); 6-22 23-18; 14-23 27-4 ... Drawn. *M. Chamblee vs. M. Tinsley 1947*

10. Ex **9-13 22-18; 12-16:** CC:R #198.

Diagram 745

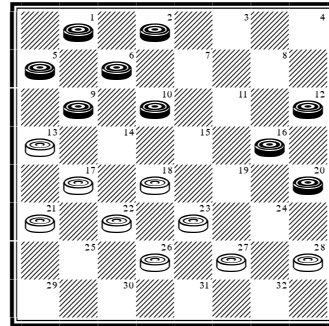


White to Play and Draw

Continue from Diagram 745: ... 19-15!; 10-26! (11-18? loses) 24-19; 16-23 27-2. Drawn. *Analysis by D. Oldbury*

11.

Diagram 746 by R. Pask



Black to Play and Win

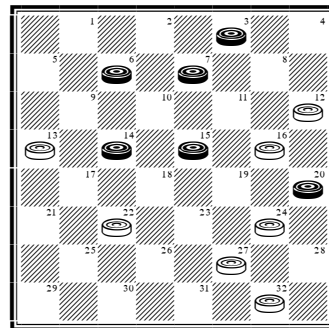
Continue from Diagram 746: 9-14! 18-9; 5-14 22-18; 16-19! 18-9; 19-24! (easy to miss at the diagram) 28-19; 10-14 17-10; 6-31 26-22 ... Black wins.

12. **9-13 23-19; 11-16 26-23; 10-14 22-17; 13-22 25-9; 5-14 29-25; 7-11 24-20??** (25-22 draws): Black to Play and Win.

Continue: 14-18! 23-14; 16-23 27-18; 11-16 20-11; 8-29. Black wins.

13. Ex **9-14 22-17; 11-16:** CC:R #559.

Diagram 747



White to Play and Win

Continue from Diagram 747: ... 22-18!; 15-22 16-11; 7-16 24-19; 16-23 27-2. White wins.

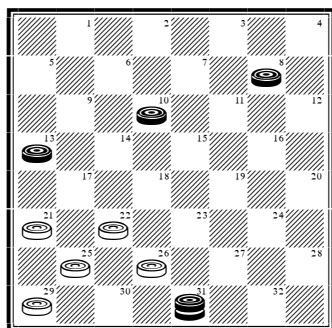
14. **9-14 23-19; 5-9 22-17; 11-15 26-23; 9-13 24-20; 15-24 28-19; 13-22 25-9; 6-13 29-25; 1-5 23-18??** (25-22 draws): Black to Play and Win.

Continue: 10-15! 19-10; 7-23 27-18; 12-16 20-11; 8-29. Black wins.



15. Ex 10-14 24-19; 7-10: CC:R #1039.

Diagram 748



White to Play and Win

Continue from Diagram 748: ... 22-18!; 31-15 21-17; 13-22 25-4. White wins. *J. Cox vs. M. Tinsley 1950*

16. 10-15 22-17; 7-10 17-14; 10-17 21-14; 9-18 23-14; 3-7 24-19; 15-24 28-19; 11-16 19-15; 8-11 15-8; 4-11 25-22; 6-10 29-25; 10-17 22-13; 16-19 25-22; 11-15? (7-10 draws): White to Play and Win.

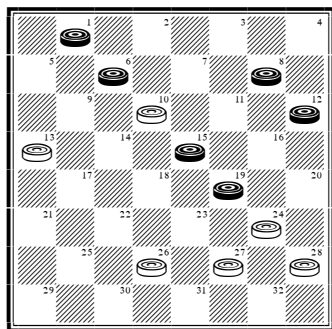
Continue: ... 13-9! (or 27-24! first); 5-14 27-24; 19-28 22-18; 14-23 26-3. White wins.

17. 10-15 22-17; 6-10 17-14; 9-18 23-14; 10-17 21-14; 11-16 25-22; 16-19 30-25; 2-6: White to Play and Draw.

Continue: ... 14-9! (26-23 first does not come to the same thing); 5-14 26-23; 19-26 22-18; 14-23! (15-22? loses) 27-2; 26-30 2-9; 30-21 9-14 ... Drawn. *D. Oldbury vs. A. Long (Postal) 1963*

18. Ex 10-15 22-17; 7-10: CC:R #1227.

Diagram 749



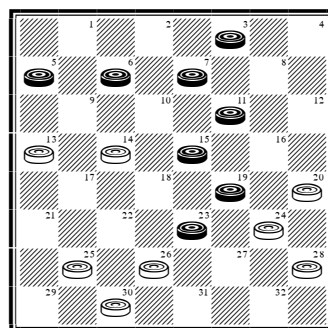
Black to Play and Draw

Continue from Diagram 749: 15-18! 24-15; 18-23 26-19 (or 27-18); 8-11 15-8; 6-31. Drawn. *Analysis by W. Ryan* Of course, Mr. Ryan never intended this to be exhibited as a setting in its own right (far

too simple); crucially, however, it is one of the key components of the Black defense employed here.

19. Ex 10-15 24-20; 15-19: CC:R #1450.

Diagram 750

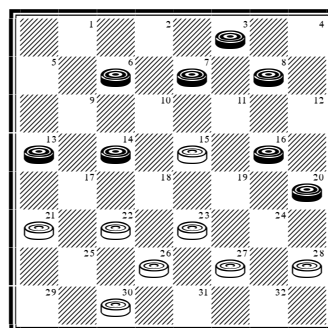


White to Play and Draw

Continue from Diagram 750: ... 20-16!; 11-27 28-24; 19-28 26-1. Drawn. *Analysis by A. Huggins*

20. Ex 11-15 24-19; 15-24: CC:R #1704.

Diagram 751

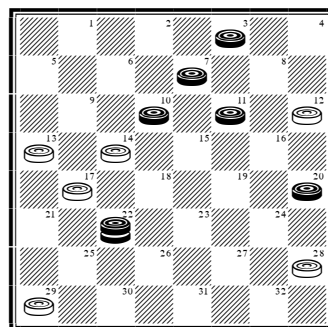


White to Play and Draw

Continue from Diagram 751: ... 15-11! (or 27-24! first); 8-15 27-24; 20-27 23-18; 14-23 26-1 ... Drawn. *S. Cohen v D. Oldbury 1955*

21. Ex 11-16 24-19; 8-11: CC:R #1996.

Diagram 752



Black to Play and Win

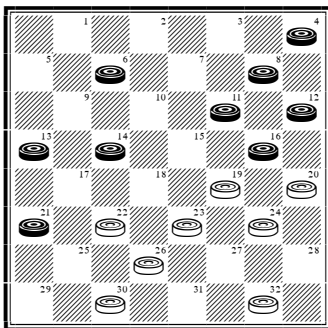
Continue from Diagram 752: 22-18! (not the only way to win, but certainly the prettiest) 29-25; 18-9 13-6; 20-24! 28-19; 10-15 19-10; 7-30. Black wins. *J. Morrison vs. H. Devlin 1995*

- 22. 12-16 21-17; 9-14 24-19; 14-21 19-12; 11-15 22-18; 15-22 25-18; 8-11 29-25; 5-9 28-24; 11-16 25-22; 4-8 24-20; 8-11 22-17? (27-24 draws); Black to Play and Win.

Continue: 16-19! 23-16; 21-25 30-21; 10-14 17-10; 7-30 16-7; 2-11 ... Black wins.

- 23. Ex 12-16 24-20; 10-15: CC:R #2191.

Diagram 753

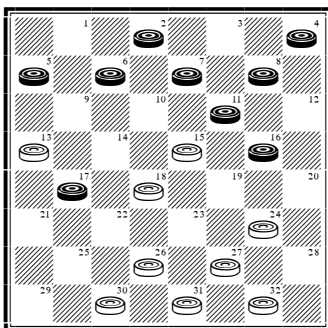


White to Play and Draw

Continue from Diagram 753: ... 23-18! (this is given to illustrate the device; 22-18 draws more easily); 14-23 19-15; 11-25 20-11; 8-15 26-1 ... Drawn. *J. D'Orio vs. N. Rubin 1931*

- 24. 9-14 22-17; 5-9 17-13; 1-5 25-22; 14-17 21-14; 9-25 29-22; 10-14 22-18; 14-17 23-19; 7-10 19-15; 10-19 24-15; 12-16 28-24; 3-7? (16-19 draws) (Diagram 754).

Diagram 754

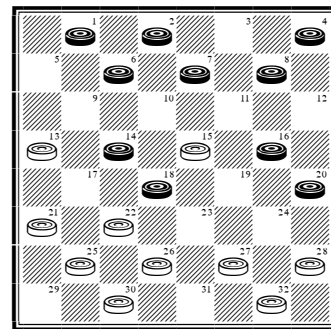


White to Play and Win

Continue from Diagram 754: ... 13-9!; 6-13 15-10; 7-23 26-3. White wins. *E. Ingram vs. M. Tinsley 1978*

- 25. 11-16 23-18; 7-11 18-15; 11-18 22-15; 10-19 24-15; 9-14 25-22; 5-9 22-17; 14-18 17-13; 9-14 29-25; 16-20 26-22; 12-16 31-26; 3-7? (16-19 draws) (Diagram 755).

Diagram 755



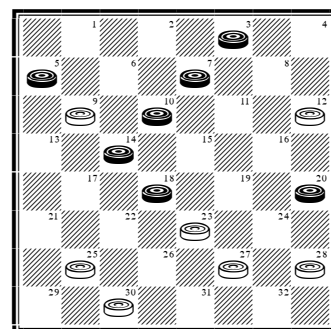
White to Play and Win

Continue from Diagram 755: ... 27-24!; 20-27 32-23; 18-27 22-18; 14-23 26-3; 7-10 15-11; 10-15 11-7; 2-11 3-7; 11-16 7-11. White wins. *P. Davis vs. Checkers 3.0 1992*

**Lesson 250: Shot to the King-Row (Harder)**

Get ready for fireworks!

- 1. Diagram 756 by A. Mantell

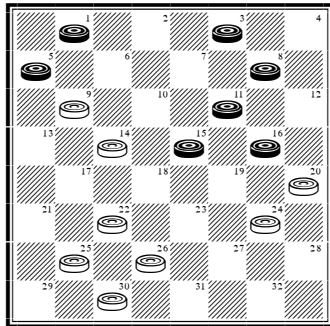


Black to Play and Draw

Continue from Diagram 756: 3-8!! (14-17!! first works the same miracle) 12-3; 14-17 23-14; 17-22 25-18; 10-17 3-10; 5-32. Drawn.

2. Ex 11-15 23-19; 8-11: CC:R #1650.

Diagram 757



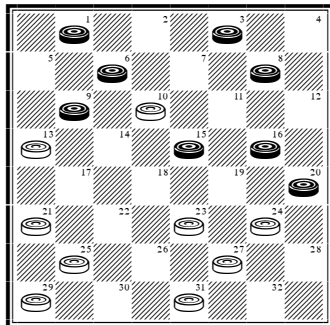
White to Play and Win

Continue from Diagram 757: ... 24-19!; 15-24 14-10; 5-14 10-7; 3-10 22-18; 14-23 26-3. White wins.

*Analysis by J. Drummond*

3. Ex 9-13 23-18; 5-9: CC:R #208.

Diagram 758



White to Play and Draw

Continue from Diagram 758: ... 24-19!; 15-24 21-17; 6-15 13-6; 1-10 31-26; 24-31 17-13; 31-22 25-4. Drawn. *D. Oldbury vs. M. Tinsley 1983*

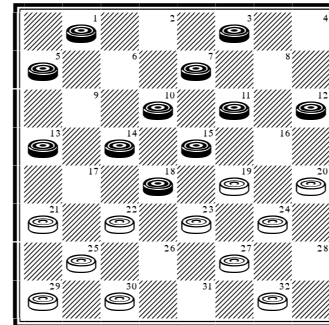
4. 11-16 23-18; 7-11 18-15; 11-18 22-15; 10-19 24-15; 9-14 25-22; 5-9 22-17; 14-18 17-14; 9-13 29-25; 3-7! (holds Black's position together) 28-24; 16-19 24-20: Black to Play and Draw.

Continue: 18-23! 27-18; 6-10 15-6; 1-17 21-14; 12-16 20-11; 8-29 14-9 ... Drawn. *Analysis by C. Cantor*

5. 11-15 23-19; 8-11 22-17; 4-8 17-13; 15-18 24-20; 11-15 28-24; 8-11 26-23; 9-14 31-26; 6-9 13-6; 2-9 26-22; 9-13? (Diagram 759).

Continue from Diagram 759: ... 22-17! (or 20-16! first); 13-22 20-16; 11-20 21-17; 14-21 23-14; 10-17 25-2 ... White wins. *Analysis by J. Sturges* Discussed under Lesson 28, this is unquestionably the most famous shot in checkers.

Diagram 759



White to Play and Win

6. 11-15 22-17; 8-11 23-19; 4-8 17-13; 15-18 24-20; 9-14 28-24; 10-15 19-10; 6-15 26-23; 12-16? (15-19 draws): White to Play and Win.

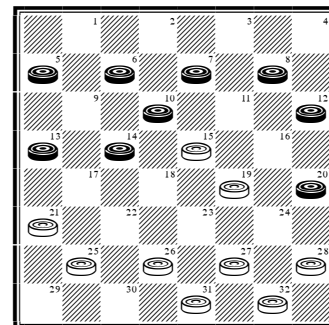
Continue: ... 23-19!; 16-23 20-16; 11-20 25-22; 18-25 27-4; 20-27 29-22. White wins. *Analysis by W. Hay*

7. 11-15 24-20; 8-11 28-24; 3-8 23-19; 9-14 22-17; 5-9 17-13; 1-5 26-23; 15-18 31-26; 11-15? (11-16 draws) 26-22! (Binding); 8-11 30-26 (ditto); 11-16 20-11; 7-16: White to Play and Win.

Continue: ... 21-17!; 14-30 23-7; 30-23 (Of course, 16-23 loses to 26-1) 19-1; 2-11 27-18; 9-14 18-9; 5-14 13-9. White wins. *Analysis by G. Tanner*

8. 11-16 22-18; 16-20 25-22; 8-11 24-19; 10-14 19-15; 4-8 22-17; 9-13 17-10; 7-14 18-9; 5-14 29-25; 11-18 26-22; 2-7 22-15; 7-10 23-19; 3-7 30-26! (A beautiful twister which might also have appeared under Lesson 244. Against the more commonly played 31-26; 1-5 draws and 14-17? loses.); 1-5? (But here the opposite is the case, with 14-17 being correct. After nearly blundering with this against Hugh Burton in the 4<sup>th</sup> international match, I literally sat on my hands for 30 seconds!) (Diagram 760).

Diagram 760



White to Play and Win

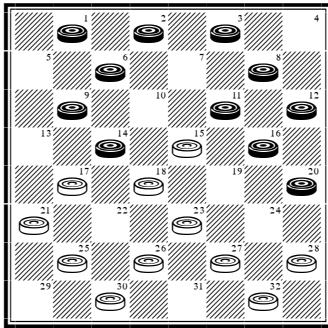
Continue from Diagram 760: ... 19-16!; 12-19 (10-19 comes to the same thing); 28-24; 19-28 25-22; 10-19 22-17; 13-22 26-3; 8-12 (nothing better) 27-24; 20-27 31-15 ... White wins. **D. Zevenia vs. R. Cornell 1964**

9. **11-15 24-20; 8-11** 28-24; 4-8 23-19; 15-18 22-15; 11-18 32-28; 10-14 26-23; 9-13 30-26? (19-15 draws): Black to Play and Win.

Continue: 14-17! 21-14; 5-9 14-5; 8-11 23-14; 11-16 20-11; 7-30 25-21; 6-9 14-10; 2-6 10-7; 3-10 ... Black wins. **A. Long vs. J. Anderson 1973**

10. **9-14 22-18; 5-9** 25-22; 11-16 24-19; 8-11 27-24? (22-17 and 28-24 are both good); 16-20 31-27 (32-27 loses to 11-16 30-25; 4-8 22-17; 8-11 25-22; 11-15! 18-11; 14-18! 22-15; 9-14); 11-16 29-25; 4-8 19-15; 10-19 24-15; 7-11 22-17 (Diagram 761).

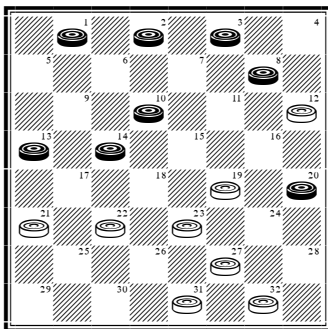
Diagram 761



Black to Play and Win

Continue from Diagram 761: 16-19! 17-10; 19-24 (compare with Lesson 249, Number 11) 28-19; 9-14 18-9; 11-18 23-14; 6-31. Black wins. **Analysis by J. Denvir**

Diagram 762 by F. Wendumuth



Black to Play and Win

Continue from Diagram 762: 3-7! 12-3; 14-17 21-14; 10-26 31-22; 2-6 3-10 6-31. Black wins.

11. **9-14 22-18; 11-15** 18-11; 8-15 25-22; 5-9 23-18; 14-23 27-11; 7-16 24-20; 16-19 22-18; 9-13 29-25? (18-14 draws): Black to Play and Win.

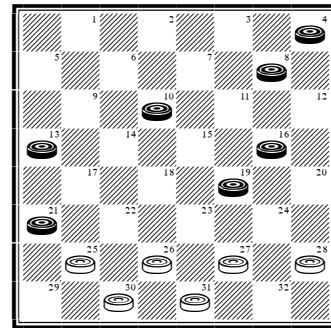
Continue: 12-16! 20-11; 19-23 26-19; 10-15 19-10; 6-29. Black wins. This type of device has been designated the blind shot because it is so easily missed.

12. **10-14 22-17; 7-10** 17-13; 3-7 25-22; 14-17 21-14; 9-25 29-22; 10-14 22-18; 14-17 24-19; 6-10 27-24; 1-6 19-15; 10-19 24-15; 12-16? (6-9 draws): White to Play and Win.

Continue: ... 15-10!; (compare with Lesson 249, Number 24) 6-22 13-9; 5-14 23-18; 14-23 26-3 ... White wins. **C. Barker vs. J. Reed 1889**

13. Ex **10-14 22-18, 7-10**: CC:R #893.

Diagram 763



White to Play and Draw

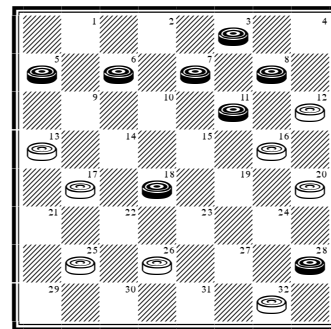
Continue from Diagram 763: ... 27-24!; 10-15 26-23!; 19-26 30-23; 21-30 24-19; 15-24 28-3. Drawn. **M. Rex vs. L. Goans (Postal) 1980**

14. **9-14 22-18; 11-15** 18-11; 8-15 25-22; 5-9 22-17; 4-8 17-13; 1-5 23-18; 15-22 26-17; 12-16 24-20; 8-11 29-25; 14-18 17-14; 10-17 21-14; 16-19 31-26; 11-15 25-21; 18-22 26-17; 9-18 30-26; 18-22: White to Play and Draw.

Continue: ... 20-16!; 22-31 27-23; 19-26 32-27; 31-24 28-1. Drawn. **W. Hellman vs. E. Fuller 1946**

15. Ex **10-15 21-17; 7-10**: CC:R #1138.

Diagram 764



Black to Play and Draw

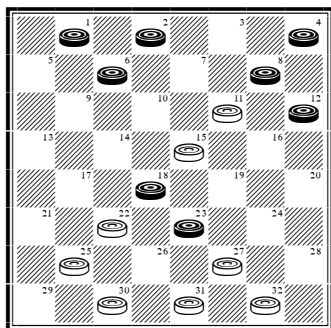
Continue from Diagram 764: 18-23! (or 6-9! first; although 6-10 also draws) 26-19; 6-9 13-6; 11-15 19-10; 7-30 (note the resemblance to Lesson 249, Number 21). Drawn. *Analysis by D. Oldbury*

16. **10-15 21-17; 9-13** 17-14; 11-16 24-19; 15-24 28-19; 6-9 22-18; 8-11 25-22; 16-20 29-25; 11-16 19-15; 16-19 23-16; 12-19 32-28; 4-8 25-21; 8-12 15-10: Black to Play and Draw.

Continue: 19-23!! (a remarkable drawing resource) 26-19; 2-6 28-24; 6-15 19-10; 13-17! 22-6; 5-9 14-5; 7-32 6-2; 20-27 31-24; 12-16. Drawn. *Analysis by A. Mantell*

17. Ex **12-16 24-20; 8-12**: CC:R #2171.

Diagram 765



Black to Play and Win

Continue from Diagram 765: 6-10! 15-6; 1-10 22-6; 2-9 27-18; 8-29. Black wins. *Analysis by T. Goldsboro*

18. **11-16 24-20; 7-11** 22-17; 9-14 (Black does not need to commit this; 3-7! being preferable) 28-24; 3-7 26-22! (a strong attack which could have been avoided); 11-15 20-11; 7-16 24-20; 15-19? (Remarkably, at this early stage the text move is a definite loss. Instead, 16-19 draws.) 20-11; 8-15 23-16; 12-19 17-13; 5-9 (the only option, as an examination will reveal; Black's position is horribly overdeveloped on account of the 15-19 exchange) 30-26; 4-8 (both 1-5 and 2-7 fall to 27-23; 19-24 31-27!) 27-23; 8-12 (19-24 loses by 31-27!; 24-31 22-17; 31-22 25-4) 23-16; 12-19 31-27; 1-5 (again, 2-7 loses to 27-23; 19-24 32-27!) 27-23; 19-24 (no choice this time): White to Play and Win.

Continue: ... 32-27!; 24-31 22-17; 31-22 25-11. White wins. *J. Reed vs. C. Barker 1891*

19. **11-15 23-19; 8-11** 22-17; 9-14 25-22; 6-9 17-13; 2-6 29-25; 4-8 24-20; 15-24 28-19; 11-15

27-24; 14-17 21-14; 9-18 26-23; 18-27 32-23; 15-18? (a loser, but hard to beat across the board) 22-15; 5-9: White to Play and Win.

Continue: 30-26!; 9-14 20-16!; 8-11 15-8; 10-15 19-10; 12-28 25-22; 6-15 13-9; 3-12 22-18; 15-22 26-3. White wins.

20. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 7-10 22-17; 2-7? (a dead loss) 26-22!; 9-13 (Going out in glory!) 19-16!; 12-19 27-24; 20-27 32-16; 10-19 17-10; 7-14 (or 6-15) 22-17; 13-22 25-2. White wins. *Analysis by H. Shearer*

21. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 4-8 29-25; 10-14 27-24; 16-20 31-27; 6-10 32-28; 1-6 19-15; 10-19 24-15; 9-13 18-9; 5-14 22-18; 6-9 15-10; 12-16 18-15 (28-24 is stronger): Black to play and Draw.

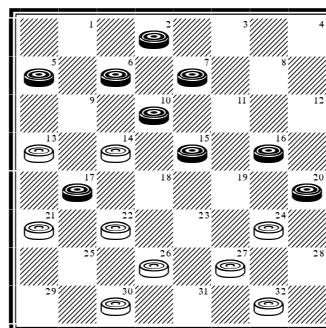
Continue: 16-19! 23-16; 8-11 15-8; 3-19 10-3; 2-7 3-17; 13-31 27-23; 19-26 30-26; 31-26 23-19; 9-14. Drawn. *A. Jordan vs. H. Lieberman 1920*

22. **10-15 23-18; 12-16** 26-23; 8-12 30-26; 16-20 21-17; 9-13 17-14; 6-9 23-19?? (24-19! is strong for White): Black to Play and Win.

Continue: 13-17! 22-6; 1-17 19-10; 7-30. Black wins.

23. Ex **12-16 21-17; 9-14**: CC:R #2047.

Diagram 766

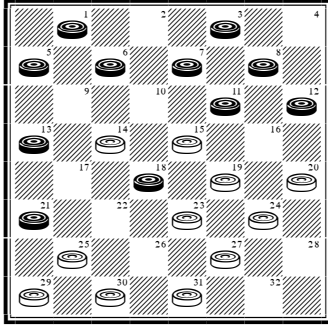


White to Play and Draw

Continue from Diagram 766: ... 14-9! (or 27-23! first); 5-14 27-23; 20-27 23-18; 14-23 21-14; 10-17 26-1; 17-26 30-23; 7-10 23-18; 27-31 1-6; 2-9 13-6. Drawn. *D. Oldbury vs. A. Long (Postal) 1963*

24. **11-15 22-17; 9-13** 17-14; 10-17 21-14; 8-11 23-19! (forcing Black into the *Mixed* opening, good "blind-spot" strategy); 15-18 26-23; 13-17 19-15; 4-8 24-19; 6-9 28-24; 9-13 24-20; 2-6 32-28; 17-21 28-24 (31-26 is met with a similar shot) (Diagram 767).

Diagram 767

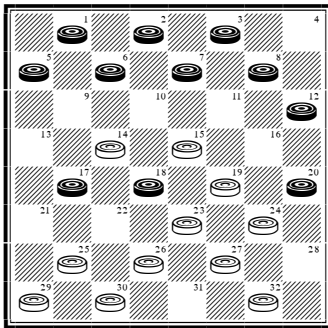


Black to Play and Draw

Continue from Diagram 767: 6-10! 15-6; 1-17 23-14; 11-15 19-10; 17-22 25-18; 5-9 14-5; 7-32 31-27; 32-23 24-19; 23-16 20-4 ... Drawn. **W. Hellman vs. E. Lowder 1958**

25. **11-15 23-19; 8-11 22-17; 9-13 17-14; 10-17 21-14; 15-18** (here, the *Mixed* opening is a matter of choice) 19-15; 4-8 24-19; 13-17 (6-10 is simpler, while 11-16? is a howler after 26-22!) 28-24; 11-16?! (6-9 26-23 is safe, returning to the play in Number 24) 26-23; 16-20 31-26? (15-10!; 6-15 19-10 is very powerful for White) (Diagram 768).

Diagram 768



Black to Play and Win

Continue from Diagram 768: 18-22! (or 12-16 first) 25-18; 12-16 19-12; 7-10 14-7; 3-28 12-3; 2-7 3-10; 6-31. Black wins. **Analysis by J. Steel**

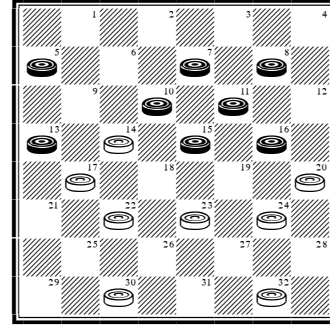
**Lesson 251: Tempo Shot**

As the name suggests, during the operation of the shot a free move is engineered, often to deadly effect.

1. Ex **11-15 23-18; 9-14**: CC:R #1574.

Continue from Diagram 769: ... 24-19!!; 15-24 22-18; 13-22 32-28 (the free move); 10-17 28-3. White wins. **Analysis by J. Ferrie**

Diagram 769



White to Play and Win

2. **9-13 24-19; 6-9 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 22-18; 8-11 18-9; 5-14 29-25; 1-6 25-22; 11-15 32-28; 15-24 28-19; 14-17 21-14; 10-17 27-24; 6-10 24-20; 7-11 31-27?** (Failing to spot the danger in time. Instead, 19-16 draws.); 11-15 27-24; 17-21 23-18: Black to Play and Win.

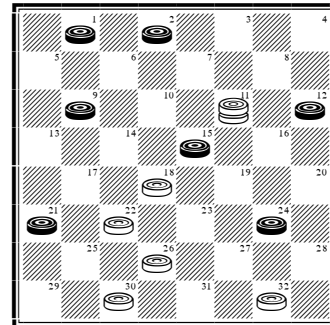
Continue: 21-25! 30-21 (or 18-11); 3-7 (the free move) 18-11; 7-30. Black wins.

3. **11-15 23-18; 8-11 27-23; 10-14 22-17; 15-22 17-10; 6-15 26-17; 11-16 24-19; 15-24 28-19; 7-10 17-13; 9-14 25-22; 4-8 22-18; 8-11 18-9; 5-14 29-25; 3-7 13-9; 11-15??** (16-20 draws: **M. Tinsley vs. R. Pask 1983**. And no, I was not expecting Dr. Tinsley to fall for this!): White to Play and Win.

Continue: ... 9-6!; 2-9 (or 15-24 first) 32-27; 15-24 27-2. White wins.

4. **10-14 23-19; 11-15**: See Lesson 243, Example 7.
5. **10-15 22-18; 15-22**: See Lesson 243, Example 8.
6. **9-13 24-19; 11-16**: See Lesson 243, Example 9.
- 7.

Diagram 770 by H. Freyer

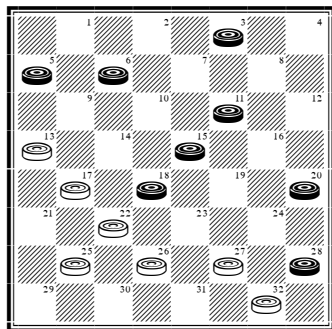


Black to Play and Win

Continue from Diagram 770: 21-25! (or 9-14! first) 30-21; 9-14 18-9; 1-5 (the free move) 11-18; 5-30. Black wins.

8. Ex **9-14 22-17; 11-15**: CC:R #533.

Diagram 771

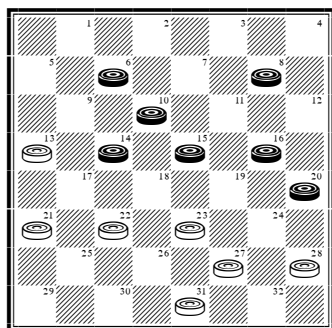


Black to Play and Draw

Continue from Diagram 771: 20-24!! 27-20; 11-16! (not forced, but surely pretty) 20-11; 3-7! 11-2; 15-19! 22-15; 19-24 (Black finally obtains his free move) 2-9; 5-30. Drawn. *H. Cravens vs. D. Oldbury 1982*

9. Ex **12-16 22-18; 16-19**: CC:R #2097 & CC:R #2112.

Diagram 772



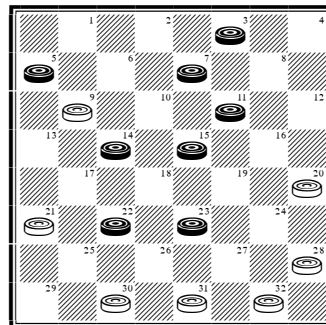
White to Play and Draw

Continue from Diagram 772: ... 22-18!! (or 21-17!!); 15-22 31-26! (or 21-17!); 22-31 21-17! (the miracle); 14-21 23-18 (the free move manifests itself); 31-24 28-3; 10-15 18-11; 6-10. Drawn. *A. Long vs. C. Walker 1984*

10. Ex **10-14 22-17; 14-18**: CC:R #861.

Continue from Diagram 773: ... 20-16! (or 21-17! first); 11-20 21-17; 14-21 31-27 (the free move); 5-14 27-2. White wins. *Analysis by W. Ryan*

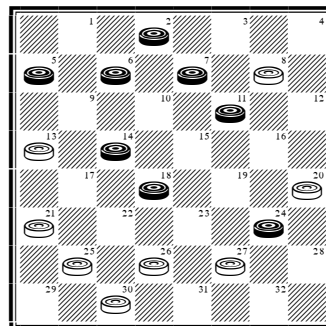
Diagram 773



White to Play and Draw

11. **10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19; 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 31-26; 8-11 19-16; 12-19 23-16; 10-15 16-12; 15-19 12-8; 19-24?** (11-16 draws) (Diagram 774).

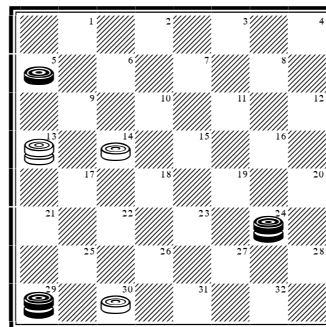
Diagram 774



White to Play and Win

Continue from Diagram 774: ... 25-22!! (Black was expecting 26-23?; 24-31 8-3; 18-27 3-1 and an easy draw); 18-25 (of course, 24-31 would result in total devastation after 22-15; 11-18 8-3; 31-22 3-26) 8-3; 24-31 3-17; 31-22 17-26; 11-15 21-17; 25-29 26-23! (credit Derek Oldbury); 6-10 20-16; 15-18 23-7; 2-20 17-14; 20-24 13-9; 24-27 9-6; 27-31 6-2; 31-27 2-6; 27-23 6-9; 23-19 9-13; 19-24 (Diagram 775).

Diagram 775 by E. Benjamin



White to Play and Win

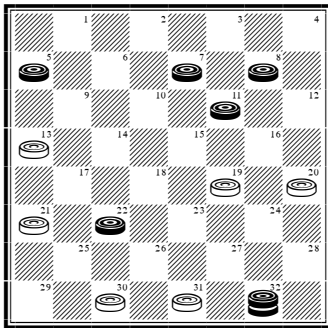
Continue from Diagram 775: ... 13-17; 24-19 17-22; 19-15 30-26; 15-19 14-10; 19-15 10-6; 15-10 6-1; 5-9 22-17; 29-25 17-21; 25-29 1-5; 10-14 26-22; 9-13 5-1; 14-9 22-18; 9-5 18-15; 5-9 1-6!; 9-2 15-10. White wins. This is a win of stunning beauty and a wonderful example of Lesson 25, Hold 5 in action.

12. **12-16 21-17; 9-14** 24-19; 14-21 19-12; 11-15 22-17; 5-9 17-13; 9-14 25-22; 8-11 28-24; 14-18 23-14; 10-17 27-23; 11-16 24-20; 7-11 31-27?; 15-19! 32-28: Black to Play and Win.

Continue: 19-24! (or 6-9! first) 28-19; 6-9 13-6; 1-10 22-13; 11-15 20-11; 15-31. Black wins.

13. Ex **9-14 22-18; 11-15**: CC:R #611.

Diagram 776



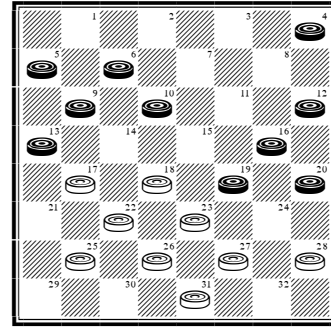
White to Play and Win

Continue from Diagram 776: ... 19-16!; 8-12 13-9!; 5-14 (or 12-19 first) 30-26; 12-19 26-3. White wins.

14. **10-15 23-18; 12-16** 26-23; 8-12 30-26; 16-20 21-17; 9-13 17-14; 6-9 24-19; 15-24 28-19; 11-16 25-21; 1-6 19-15; 7-10? (16-19 is the draw, but the continuation is too good to omit!) 14-7; 3-19 32-28? (18-15! wins); 2-7 (Making life difficult. Instead, 9-14! 18-9; 5-14 22-17; 13-22 26-1; 19-26 31-22; 16-19 leads to a clean-cut draw, as Black can't be prevented from lining up to take a 2 for 1 with 19-24 28-19; 16-32.) 21-17; 7-10 (7-11 29-25; 11-15!! works equally well) 29-25 (Diagram 777).

Continue from Diagram 777: 10-15!!; 18-11; 20-24! 27-20; 4-8! 11-4; 6-10 20-11; 9-14 23-16; 14-30 11-7; 12-19 7-2; 30-23 4-8; 10-14 8-11; 23-26 22-18; 14-23 31-22; 23-26 11-15; 19-23 15-18; 26-30 18-27; 30-26 22-18; 26-23 (the Sentinel theme). Drawn. *Analysis by H. Henderson*

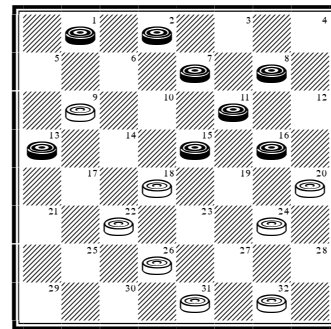
Diagram 777



Black to Play and Draw

15. **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 7-11 (8-11 25-22; 10-15 22-17; 7-10 same) 25-22; 11-15 22-17; 8-11 26-22; 4-8 23-18 (better than 27-24); 14-23 27-18; 6-9 30-26; 9-13 17-14; 10-17 21-14; 3-7 28-24? (32-27; 12-16 26-23 is a solid draw); 12-16 14-9 (Diagram 778).

Diagram 778

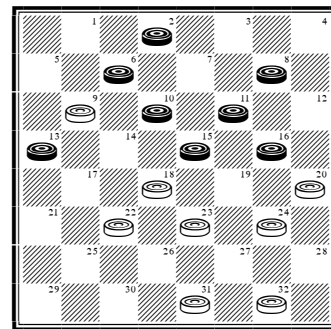


Black to Play and Win

Continue from Diagram 778: 15-19!! (for 7-10 26-23; 1-6? see Diagram 779) 24-15; 8-12 15-8; 1-5 (the free move) 20-11; 5-30. Black wins. *Analysis by D. Oldbury*

- 16.

Diagram 779



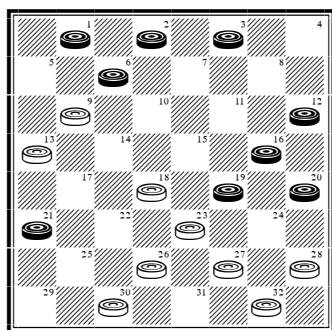
White to Play and Win



Continue from Diagram 779: ... 24-19!!; 15-24 22-17 (32-28 also wins); 13-22 32-28 (the free move); 6-13 28-3. White wins. **F. Gallagher vs. A. Huggins 1958**

17. **12-16 21-17; 9-14** 17-13; 16-19 24-15; 10-19 23-16; 11-20 26-23; 8-11 22-18; 7-10 18-9; 5-14 25-22; 4-8 22-18; 14-17 31-26; 10-15 18-14; 8-12?! (11-16 is a safe draw; the text move represents a gamble) 29-25? (28-24! is good for White); 11-16 25-22; 17-21 14-9; 15-19 22-18 (Diagram 780).

Diagram 780



Black to Play and Win

Continue from Diagram 780: 21-25!! 30-21; 20-24! 27-11; 1-5 23-16; 5-30. Black wins. **D. Lafferty vs. E. Zuber 1986**

**Lesson 252: Slip Shot**

In normal parlance, to make a slip means to make an error or blunder. In checkers, to slip a man means to uncover a jump by moving away the man which was providing support. It has many different forms and, as ever, is easier to demonstrate than to describe.

Before moving on to the heart of the lesson, let's examine some elementary examples.

**11-15 23-18; 8-11** 27-23; 11-16 (the slip) 18-11; 16-20 31-27 (White has two moves to play with); 7-16 22-18; 4-8 25-22; 8-11 29-25 ... about even.

**Illustrative Game 133: 10-15 22-18; 15-22** 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23; 5-9 21-17; 6-10? (the subtle waiting move with 1-5! is easily best) 30-25; 1-5? (Fatal. Although weak, the slip with 11-16 18-11; 16-20 31-27; 7-16 23-18; 2-7 17-14; 10-17 25-21 leads to a narrow draw: **A. Long vs. E. Hunt 1936.**) 25-21; 9-14 18-9; 5-14 24-19; 15-24 28-19; 12-16 (if 11-15 then 32-27!; 15-24 27-20; 7-11 and White slips

to win with 22-18!; 13-22 26-17) 19-12; 11-15 32-28; 7-11 28-24; 11-16 24-19!; 15-24 22-18! (the slip); 13-22 26-17; 24-28 18-9; 10-15 17-13; 2-7 9-6. White wins. **C. McKenna vs. R. Pask 1981**

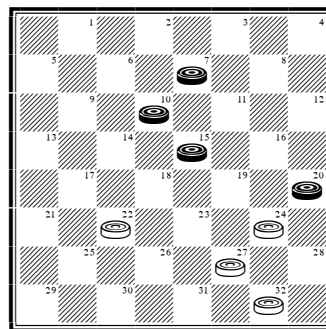
**9-13 22-18; 10-15** 25-22; 6-10 23-19; 5-9? (11-16 is called for) 26-23; 1-5 30-25; 11-16 18-11; 8-15 22-17; 13-22 25-11; 16-20 (Black regains the man using the slip maneuver, but at a terrible cost) 31-26; 7-16 19-15; 10-19 24-15 ... and White has a powerful position: I have scored with this over 100 times on the Internet!

**9-14 23-19; 5-9** 27-23; 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 10-15 25-22; 6-10 32-28; 3-7 24-19; 15-24 28-19; 1-5 22-17; 9-13 18-9; 5-14! (As we have seen, it is generally best to leave the man hanging, although in this instance there is not much in it. Namely, 13-22 26-17; 5-14 30-26 to a similarly tame draw.) 26-22; 11-15 (forced) 30-26!; 15-24 22-18 (the slip); 13-22 26-17 ... to a draw.

**Illustrative Game 134: 10-14 22-18; 7-10** 25-22; 11-16 29-25; 8-11 24-20; 10-15 27-24; 6-10 24-19; 15-24 28-19; 3-8! (a crucial preparatory move, all part of a clever plan to relieve the cramp on Black's single-corner) 32-28; 9-13 18-9; 5-14 22-18 (If White covers up with 28-24?; 11-15! 20-11; 1-6 proves to be a killer slip!); 1-5 18-9; 5-14 25-22 (28-24; 11-15! 20-11; 15-18 is easy for Black); 11-15! (the slip) 20-11; 15-24 28-19; 8-24 22-18; 12-16 18-9; 16-20 21-17; 13-22 26-17. Drawn. **Analysis by W. Fraser**

**Illustrative Game 135: 12-16 21-17; 9-13** 25-21; 5-9 22-18! (imaginative) 13-22 26-17; 9-14 18-9; 6-22 24-19; 8-12 30-26; 11-15 26-17; 15-24 28-19; 4-8 29-25; 8-11 17-14; 10-17 21-14; 2-6 25-21; 7-10 14-7; 3-10 23-18! (the slip which clears up the position); 16-23 18-14; 10-17 21-14; 12-16 27-18; 16-19 31-26; 1-5 32-28; 6-9 14-10; 9-14 18-9; 5-14 26-22; 11-15. Drawn. **B. Case vs. M. Tinsley 1954**  
Now we are ready to begin!

1. Diagram 781 by W. Ryan

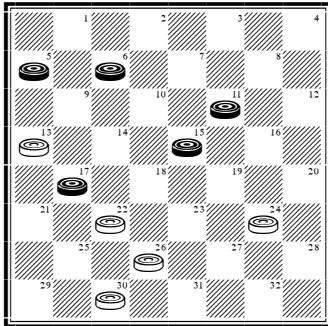


White to Play and Win

Continue from Diagram 781: ... 27-23!; 20-27 23-18; 7-11 32-23. White wins. Mr. Ryan terms this theme a double exposure slip.

2.

Diagram 782 by W. Ryan

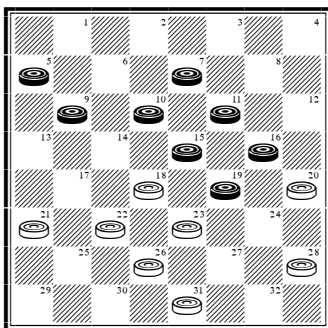


White to Play and Win

Continue from Diagram 782: ... 26-23!; 17-26 23-19; 6-10 30-23. White wins. The similarity with the previous example will be obvious.

3. **9-13 22-18; 11-15** 18-11; 8-15 21-17; 13-22 25-11; 7-16 24-20; 3-8 20-11; 8-15 28-24; 4-8 24-20; 8-11 29-25; 5-9 25-22; 1-5 23-18; 15-19? (The draw is with 9-13 27-23; 5-9. Now watch how White puts this losing move to the sword.) 27-23; 12-16 30-25; 10-15 32-28; 6-10 25-21; 2-7 (Diagram 783).

Diagram 783



White to Play and Win

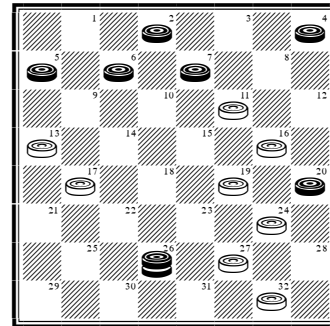
Continue from Diagram 783: ... 22-17! (the slip); 15-22 17-14; 10-17 21-14; 9-27 31-8; 22-31 20-2. White wins. *Analysis by W. Ryan*

4. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 9-14 18-9; 5-14 22-17; 6-9 25-22; 9-13 26-23; 2-6 24-20; 15-24 28-19; 11-15?: White to Play and Win.

Continue: ... 30-25! (20-16! also wins after 15-24 22-18; 12-26 18-2; 13-22 2-4 but this is cleaner); 15-24 22-18; 13-22 18-2. White wins.

5. Ex **9-14 23-19; 11-16**: CC:R #719.

Diagram 784



White to Play and Win

Continue from Diagram 784: ... 27-23! (the slip); 20-27 16-12; 7-16 12-8; 4-11 19-12; 26-19 32-7; 2-11 17-14; 11-16 12-8; 16-19 8-3; 19-23 3-8; 23-27 8-11; 27-31 11-15; 31-27 14-10. White wins. *G. Bullock vs. R. Martins 1851*

6. **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 31-27? (White has 6 perfectly good moves to choose from and he plays this!); 9-13 18-9; 5-14 22-18? (30-26 will draw, but when White played 31-27 he unquestionably had the 22-18 follow-up in mind): Black to Play and Win.

Continue: 13-17! 18-9; 11-15 (the slip) 21-14; 15-31. Black wins.

7. **10-15 24-19; 15-24** 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 8-11 23-18; 14-23 17-14; 10-17 21-14; 7-10 14-7; 3-10 31-27; 5-9 27-18; 1-5 32-28; 9-14 18-9; 5-14 26-23; 2-6 30-26; 4-8? (6-9 draws) 24-20; 15-24 28-19; 11-15: White to Play and Win.

Continue: ... 20-16!; 15-24 22-18; 12-19 18-2 ... White wins as shown in Diagram 69.

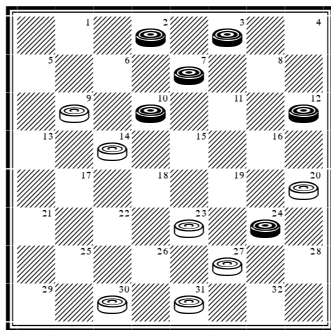
8. **Illustrative Game 136: 11-15 24-20; 12-16** 20-11; 7-16 22-18; 15-22 25-18; 8-11 29-25; 4-8 25-22; 8-12 28-24; 16-20 24-19; 2-7 27-24; 20-27 31-24; 9-13 24-20?! (32-28 reverts to regular play and is best); 6-9 32-27?; 9-14 18-9; 5-14 22-18; 13-17! 18-9; 11-15 21-14; 15-31. Black wins. *R. Pask vs. G. Miller 1995*

9. **Illustrative Game 137: 9-14 24-19; 11-16** 22-18; 8-11 18-9; 5-14 26-22; 11-15 22-18; 15-22 25-9; 6-13 28-24; 16-20 32-28; 4-8 31-26;

10-15! (a highly radical exchange, but carefully calculated to take the sting out of the White attack) 19-10; 7-14 24-19; 8-11 29-25; 3-7 25-22; 7-10 22-18; 13-17! 18-9; 11-15 21-7; 15-31 26-22; 2-11 23-18. Drawn. *M. Tinsley vs. W. Hellman 1956*

10. **11-16 24-19; 7-11** 22-18; 3-7 25-22; 11-15 18-11; 8-24 28-19; 4-8 29-25; 8-11 22-18; 9-13 26-22; 6-9 31-26? (Another example of a faulty bridge, in this case transforming a powerful ballot for White into a loss!) 9-14 18-9; 5-14 22-18 (everything else is equally hopeless); 13-17 (Of course!) 18-9; 11-15 21-14; 15-31. Black wins.
11. **Illustrative Game 138: 11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 6-9 25-22; 9-13 24-20; 11-15 32-27; 15-24 28-19; 4-8 22-18; 1-5 18-9; 5-14 26-22; 8-11? (The easy and obvious draw is with the 14-17 double-exchange. The explanation for this howler will become apparent shortly.) 22-18 (Naturally!); 13-17 (attempting to apply the slip shot) 18-9; 11-15 21-14; 15-24 (Diagram 785).

Diagram 785



White to Play and Win

Continue from Diagram 785: ... 20-16! (Ouch!); 12-26 (or 10-17 first) 27-20; 10-17 31-13; 7-10 9-6; 2-9 13-6. White wins. *J. Wyllie vs. A. Anderson 1847*

### Lesson 253: Deflection

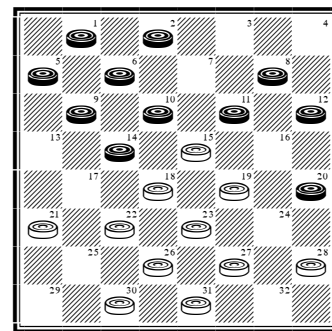
Here, the man which is pivotal in a seemingly fatal central grip is deflected with a pitch, allowing the unleashing of a lethal shot.

The first example given was used by the great James Wyllie to devastating effect—until Andrew Anderson unleashed a monster cook in their 1847

match. Of this cook, Derek Oldbury wrote, “If I had to select but a single example of the very best in (checkers) play then this would be it.”

1. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 29-25? (Falling into a trap of the most subtle kind. Hindsight has taught us to avoid this with 22-17.); 10-14 18-15 (whether or not 19-16 affords a technical draw—it doesn’t—is academic; no one would play 29-25 and 19-16 in conjunction); 4-8 22-18; 7-10? (Highly natural but loses; another genuine trap. The winning cook will be shown in a moment.) 25-22; 3-7 32-28; 7-11 (Diagram 786).

Diagram 786

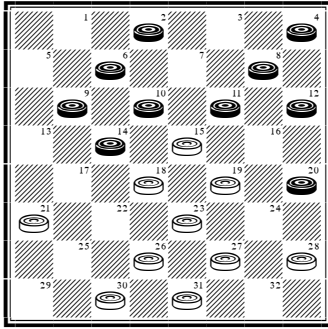


White to Play and Win

Continue from Diagram 786: ... 21-17! (deflecting the man on 14); 14-21 19-16; 12-19 (10-19 is even worse) 23-7; 2-11 27-23; 10-19 23-7; 6-10 22-17 (not 7-3??, which allows the sneaky out with 21-25!) ... White wins. Because he demolished so many opponents with this, the line became known as Wyllie’s *Invincible*. Read on!

2. **Illustrative Game 139: 11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 29-25?; 10-14 18-15; 4-8 22-18; 7-11!! 26-22; 11-16 30-26; 3-7 27-24; 20-27 31-24; 16-20 32-27 (22-17 loses to a shot); 7-10 15-11; 8-15 18-11; 9-13 11-8 (22-18; 5-9 11-8; 2-7 same); 2-7 22-18; 5-9 8-3; 13-17! ... 3-8; 7-11! (the moves may be played in different orders) 8-15; 17-22 26-17; 12-16 19-12; 10-26 17-10; 6-29. Black wins. *A. Anderson vs. J. Wyllie 1847*
3. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 29-25; 1-5? (3-7! draws) 32-27!; 3-7 25-22; 5-9 22-18; 7-11 (Diagram 787).

Diagram 787

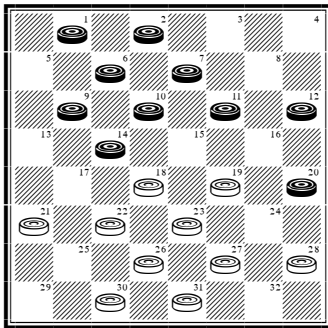


White to Play and Win

Continue from Diagram 787: ... 21-17!; 14-21 19-16; 12-19 (10-19 is hopeless) 23-7; 2-11 27-23; 10-19 23-7 ... White wins.

4. **9-14 24-20; 5-9** 22-18; 11-16 20-11; 8-22 25-18; 4-8 27-24; 8-11 24-19; 11-16 29-25; 7-11 25-22; 3-7? 32-27; 16-20 (Diagram 788).

Diagram 788

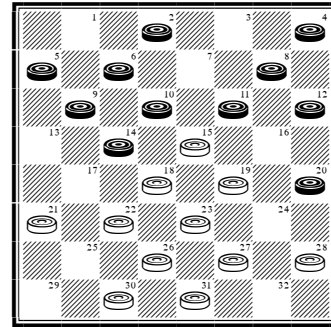


White to Play and Win

Continue from Diagram 788: ... 21-17!; 14-21 19-15; 10-19 23-16; 12-19 27-24; 20-27 31-8 ... White wins.

5. **10-15 24-19; 15-24** 28-19; 9-14 22-18; 5-9 25-22; 11-16 18-15; 7-10 22-18; 16-20? (8-11 draws) 29-25; 1-5 (3-7 25-22; 1-5 same) 25-22; 3-7 32-28; 7-11 (pitching 20-24 27-20 7-11 put up more of a fight, but still lost: *N. Banks vs. R. Stewart 1922.*) (Diagram 789).

Diagram 789



White to Play and Win

Continue from Diagram 789: ... 21-17!; 14-21 19-16; 12-19 23-7; 2-11 27-23; 10-19 23-7 ... White wins.

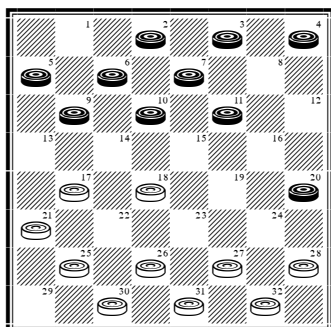
6. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 7-10 27-23; 3-7?! (9-13 reverts to standard play and is best) 22-18; 7-11? (9-13 18-9; 5-14 31-27; 7-11 is an easy draw): White to Play and Win.

Continue: ... 21-17!; 14-21 19-16; 12-19 23-7; 2-11 31-27; 10-19 27-24; 20-27 32-7 ... White wins.

## Chapter 27: 3-Move Landings (Balanced Ballots)

### Lesson 254: Key Landing #18

Diagram 790



White to Play

**Route 1 (B/W): 12-16 22-18; 16-19** 24-15; 10-19 23-16; 11-20 25-22; 6-10 (8-11 22-17; 6-10 same) 22-17; 8-11 29-25; 1-6! Forms Landing.

**Route 2 (W): 12-16 22-17; 16-19** 24-15; 10-19 (11-18 is easier) 23-16; 11-20 25-22; 8-11 (6-10 22-18; 8-11 same) 22-18; 6-10 29-25; 1-6! Forms Landing.

**Route 3 (B/W): 12-16 21-17; 16-19** 24-15; 10-19 23-16; 11-20 25-21; 8-11 (6-10 22-18; 8-11 same) 22-18; 6-10 29-25; 1-6! Forms Landing.

#### Continuation from Diagram 790

**Trunk:** ... 17-13[R] (V7); 10-15 25-22; 7-10 26-23[R] (V6); 3-7[R] (V5) 28-24[R] (V3); 4-8 24-19[R](A) (V1) ...

**V1(T):** ... 23-19; 8-12 27-23(B) (V2) ...

**V2(1):** ... 31-26(C) ...

**V3(T):** ... 23-19 (V4); 15-24 28-19(D) ...

**V4(3):** ... 30-26; 4-8 23-19(E); 15-24 28-19; 8-12 26-23(F) ...

**V5(T):** 4-8 28-24; 8-12 23-19; 3-7 27-23 into Variation 1.

**V6(T):** ... 27-23; 4-8 23-19; 15-24 28-19; 8-12 22-17(G) ...

**V7(T):** ... 17-14; 10-17 21-14; 3-8! 26-23; 11-15 18-11; 8-15! 31-26(H) ...

#### Notes

A: Black has to time his moves very carefully after this clever pitch.

B: White forces the pace to the end after this restrictive move.

C: Now the 11-16 break results in an even, open position.

D: After the return double-exchange with 11-15, Black employs normal care to break through White's bridge.

E: 28-24; 8-12 32-28; 9-14 18-9; 5-14 24-19; 15-24 28-19 is dead even.

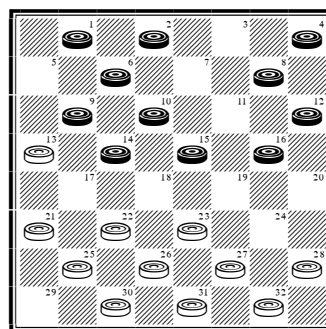
F: Now the tricky 11-15 exchange is the accepted continuation, but the natural 9-14 exchange seems to be perfectly sound; Black eventually effecting a neat pitch to break through White's double-corner.

G: 32-28 is a decent alternative.

H: 30-26 is also sound, and not merely an irrelevant change of move order.

### Lesson 255: Key Landing #19

Diagram 791



White to Play

**Route 1 (B): 9-14 24-20; 10-15** 22-17; 7-10 25-22; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 Forms Landing.

**Route 2 (B): 11-16 24-20; 7-11** 21-17; 9-14 25-21; 3-7 29-25; 5-9 17-13; 11-15 20-11; 7-16 Forms Landing.

**Route 3 (W): 9-14 22-17; 5-9** 17-13; 11-15 25-22; 7-11 24-20; 3-7 29-25; 11-16 20-11; 7-16 Forms Landing.

Although the landing may also arise from the following ballots, Black should not permit it as he has easier play available.

**Route 4: 10-15 22-17; 7-10** 25-22 (or 24-20 into Route 5); 9-14 (11-16 is preferable) 24-20; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 Forms Landing.

**Route 5:** 10-15 24-20; 7-10 22-17; 9-14 (3-7! is markedly better) 25-22; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 Forms Landing.

### Continuation from Diagram 791

**Trunk:** ... 23-19[R] (V3); 15-24 28-19; 16-23 26-19; 8-11 30-26 (22-17; 11-15 30-26 same); 11-15 (4-8 22-17; 11-15 26-23; 15-24 27-20 same) 22-17; 15-24 27-20; 4-8!(A) 26-23; 8-11 32-28[R] (V1); 2-7!(B) 31-26(C); 11-15 20-16; 12-19 23-16; 15-18 26-22; 18-23 22-18; 7-11 16-7; 23-26!(D) ...

**V1(T):** ... 23-19; 14-18! 17-14; 10-17 21-5; 6-10(E) 31-27(F) (V2) ...

**V2(1):** ... 13-9; 11-15 32-28; 15-24 28-19; 1-6 5-1 ...

**V3(T):** ... 22-17; 16-19 23-16; 12-19 27-24; 8-12 32-27; 4-8 26-23; 19-26 30-23; 2-7 24-19; 15-24 27-20; 8-11 into Trunk.

### Notes

A: The natural 2-7? loses as follows: 26-23; 7-11 23-19; 11-15 (4-8 32-28; 11-15 20-16; 15-24 28-19 same) 32-28; 15-24 28-19; 4-8 20-16!; 10-15 19-10; 12-19 10-7; 14-18 7-3; 8-12 17-14; 1-5 3-7; 18-23 7-11; 9-18 11-15; 19-24 15-22: **A. Jordan vs. L. Ginsberg 1925** (and many others to follow!)

B: This subtle waiting move is essential, as the hasty 11-15? loses to the 23-19 exchange: 15-24 28-19; 14-18 (too late to play 2-7 now) 17-14; 10-17 21-5; 2-7 20-16!; 18-23 25-22; 23-26 22-18; 26-30 18-15; 30-25 15-11; 7-10 11-8; 25-22 16-11; 22-18 11-7; 18-23 7-2; 23-16 2-9. White wins. **R. Cornell vs. E. Hunt 1962**

C: Instead of the text, 23-19 demands another man-down draw with 14-18!

D: 23-27? instead would eventually lose via a fork, as a little study will reveal.

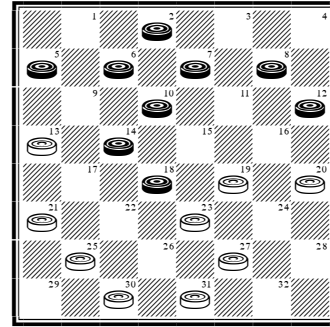
E: This is best, although 18-23, which was once regarded as a loser, will draw with care after 13-9!; 6-13 25-22 ...

F: With a man to the good, White has several ways of bringing considerable pressure to bear on Black.

### Lesson 256: Key Landing #20

**Route 1 (B/W):** 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19 (24-20 is on a par); 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 Forms Landing.

Diagram 792



White to Play

**Route 2 (B/W):** 10-14 24-19; 14-18 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 Forms Landing.

**Route 3 (B/W):** 10-14 24-20; 14-18 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 25-21; 10-14 28-24; 4-8 29-25; 3-7 24-19; 6-10 26-23; 11-15 32-28; 15-24 28-19; 1-6 Forms Landing.

### Continuation from Diagram 792

**Trunk:** ... 30-26[R] (V3); 7-11 19-15; 10-19 23-7; 2-11 26-22; 11-15 22-17[R] (V2); 6-10 13-9[R] (V1) ...

**V1(T):** ... 31-26; 8-11 26-22 ...

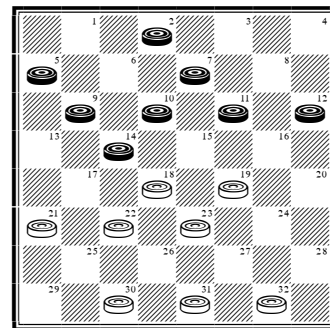
**V2(T):** ... 27-24; 18-23 22-17 ...

**V3(T):** ... 31-26; 8-11 19-16; 12-19 23-16; 10-15 16-12 (V4); 15-19 12-8 ...

**V4(3):** ... 26-22; 6-10 30-26 ...

### Lesson 257: Key Landing #21

Diagram 793



White to Play

**Route 1(B/W):** 9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 Forms Landing.

**Route 2 (B/W): 9-14 24-20; 10-15 22-18; 15-22 25-9; 5-14 29-25; 7-10 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 Forms Landing.**

**Route 3 (B): 9-13 24-20; 10-14 22-17 (soft); 13-22 25-9; 5-14 29-25; 7-10 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 Forms Landing (some sacrifice of strength by White).**

**Continuation from Diagram 793**

**Trunk:** ... 32-28[R] (V1); 11-15 18-11; 7-16 22-17; 9-13 28-24(A) ...

**V1(T):** ... 32-27 (V2); 11-15 18-11; 7-16 22-17; 9-13 27-24 into Trunk.

**V2(1):** ... 31-26 (V3); 9-13 18-9; 5-14 22-18; 14-17 21-14; 10-17 19-15(B) ...

**V3(2):** ... 30-25 (V4); 9-13!(C) 18-9; 5-14 22-18; 14-17 21-14; 10-17 25-21 ...

**V4(3):** ... 30-26 (V5); 9-13; 18-9; 5-14 22-18; 14-17 21-14; 10-17 19-15 ...

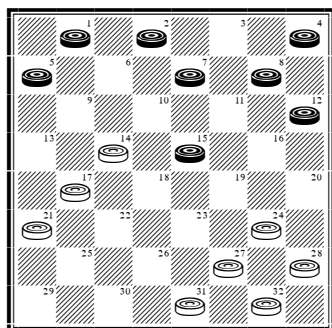
**V5(4):** ... 22-17(D); 9-13 18-9; 5-14 (13-22 first comes to the same thing) 30-26; 13-22 26-17 ...

**Notes**

- A: Black needs to exercise care in this endgame.
- B: 18-14 is a good alternative.
- C: This is best, although the 11-15 exchange will draw with care.
- D: With 6 good moves to choose from, 31-27?, although drawable, would be a poor choice.

**Lesson 258: Key Landing #22**

Diagram 794



Black to Play

**Route 1 (B): 10-15 22-17; 7-10 17-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-16 29-25; 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 Forms Landing.**

**Route 2 (B): 11-16 22-17; 7-11 17-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-15 29-25; 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 Forms Landing.**

**Route 3 (B): 11-16 22-18; 7-11 18-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-15 29-25 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 Forms Landing.**

**Continuation from Diagram 794**

**Trunk:** 7-11 14-9 (V3); 5-14 17-10; 11-16 21-17 (27-23 into Variation 3); 15-18 27-23; 18-27 32-23; 16-20 23-19 (V1) ...

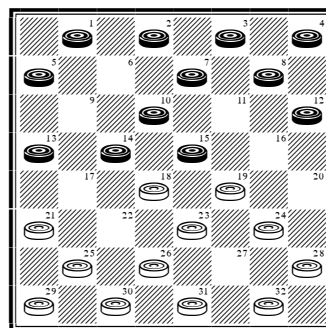
**V1(T):** ... 24-19 (V2); 20-24 19-15 ...

**V2(1):** ... 31-27; 12-16 17-13; 8-12 23-18 ...

**V3(T):** ... 27-23; 11-16 14-9; 5-14 17-10; 16-19 23-16; 12-19 31-26; 8-12 21-17; 4-8 17-13 ...

**Lesson 259: Key Landing #24**

Diagram 795



White to Play

**Route 1 (B/W): 9-13 23-19; 6-9 27-23; 9-14 22-18; 11-15 Forms Landing.**

**Route 2 (B/W): 9-13 24-19; 6-9 27-24; 9-14 22-18; 11-15 Forms Landing.**

**Route 3 (W): 9-13 23-19; 10-14 27-23; 6-10 (a matter of convenience: 11-16 is stronger) 22-18; 11-15 Forms Landing.**

**Route 4 (B/W): 10-14 24-19; 6-10 27-24; 9-13 (a matter of convenience: 11-15 is stronger) 22-18; 11-15 Forms Landing.**

**Route 5 (B/W): 10-14 23-19; 6-10 27-23 (soft); 9-13 22-18; 11-15 Forms Landing (definite sacrifice of strength by White).**

The final route is very unlikely to arise in practice:

**Route 6: 9-13 24-19; 10-14 27-24 (very soft); 6-10 (as noted above, 11-16 is stronger) 22-18; 11-15 Forms Landing (definite sacrifice of strength by White).**

**Continuation from Diagram 795**

**Trunk:** ... 18-9[R] (V3); 5-14 25-22; 7-11!(A) 30-25; 1-5 22-17[R] (V1); 13-22 25-9; 5-14 26-22 ...

**V1(T):** ... 32-27 (V2); 11-16!(B) 22-18; 15-22 25-9; 5-14 19-15 ...

**V2(1):** ... 22-18 (Soft); 15-22 25-9; 5-14 26-22; 11-15 24-20 ...

**V3(T):** ... 18-11; 8-15 23-18 (V8); 15-22(C) 25-9; 5-14 19-16; 12-19 24-6; 1-10 29-25; 4-8 25-22; 8-11 28-24 (V6); 11-15 32-27 (V4); 7-11 26-23 ...

**V4(3):** ... 22-17 (V5); 13-22 26-17 ...

**V5(4):** ... 26-23; 14-18 23-14; 10-26 30-23 ...

**V6(3):** ... 32-27; 11-15 22-17 (V7); 13-22 26-17 ...

**V7(6):** ... 27-23; 7-11 28-24 ...

**V8(3):** ... 24-20 (V9); 15-24 28-19; 4-8 25-22; 8-11 22-18; 1-6 18-9; 5-14 ... **Forms Key Landing Number 7 CR.**

**V9(8):** ... 19-16(D); 12-19 23-16; 4-8 24-20; 8-11 28-24; 1-6 16-12; 6-9 32-27 ...

**Notes**

A: 8-11? is an ancient loss discussed in the Introduction to Book 2.

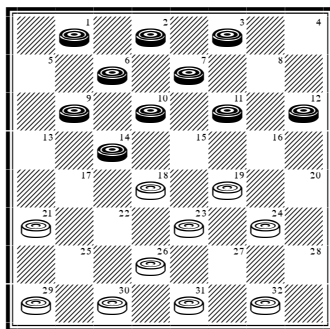
B: 3-7? transposes into the Note A loss.

C: 14-23? is frankly woeful.

D: This type of exchange creates a critical position requiring care by both sides.

**Lesson 260: Key Landing #25**

Diagram 796



Black to Play

**Route 1 (B/W):** 9-14 22-18; 11-15 18-11; 8-15 25-22; 5-9 24-19; 15-24 28-19; 4-8 22-18; 8-11 27-24 Forms Landing.

**Route 2 (B):** 9-14 24-19; 11-15 28-24; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 6-9 Forms Landing CR.

**Route 3 (B):** 9-13 24-19; 11-15 28-24; 6-9 22-17; 13-22 25-11; 8-15 29-25; 9-14 25-22; 5-9 Forms Landing CR.

**Route 4 (B):** 9-13 24-19; 5-9 28-24; 11-15 22-17 (soft); 13-22; 25-11 8-15; 29-25; 9-14 25-22; 6-9 Forms Landing. CR (definite sacrifice of strength by White).

**Route 5 (B):** 9-13 24-19; 6-9 28-24 (soft); 11-15 22-17; 13-22 25-11; 8-15 29-25; 9-14 25-22; 5-9 Forms Landing CR (definite sacrifice of strength by White).

**Continuation from Diagram 796**

**Trunk:** 10-15(A) 19-10; 6-22 26-10; 7-14 29-25; 1-5[R] (V3) 25-22 (V1); 11-15 22-17; 14-18 23-14; 9-18 17-14 ...

**V1(T):** ... 23-19[R]; 3-7 25-22[R] (V2); 9-13 24-20; 11-16 20-11; 7-23 31-26 ...

**V2(1):** ... 30-26; 9-13 26-23; 7-10 24-20; 2-7 32-28 ...

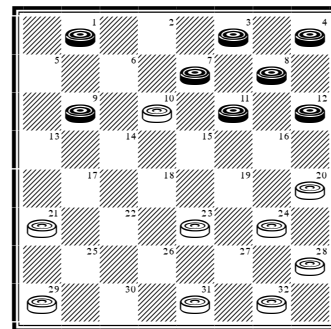
**V3(T):** 11-15 23-19; 2-6 19-10; 6-15 30-26; 14-18 21-17; 3-7 17-14; 1-5 32-27 ...

**Notes**

A: An essential break and would be recognized as such across the board by any expert player. Instead, 1-5?, 3-8? and 11-16?—all examples of terrible waiting moves—get swamped in very short order.

**Lesson 261: Key Landing #15**

Diagram 797



White to Play

**Route 1 (B/W):** 9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 25-22; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing.



**Route 2 (B/W): 9-13 24-20; 5-9 22-18; 10-14 (10-15 25-22; 6-10 27-24; 10-14 same) 27-24; 6-10 25-22; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing.**

**Route 3 (B/W): 9-13 22-18; 10-15 25-22; 6-10 24-20; 5-9 27-24; 10-14 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing.**

**Continuation from Diagram 797**

**Trunk:** ... 10-6[R] (V5); 1-10 31-26[R] (V1); 10-15 24-19; 15-24 28-19 ...

**V1(T):** ... 29-25 (V2); 10-15 23-19; 9-13 19-10; 7-14 24-19 or 31-26 ...

**V2(1):** ... 23-19 (V3); 10-15 19-10; 7-14 24-19; 9-13 32-27 ...

**V3(2):** ... 21-17; 10-14! 17-10; 7-14 29-25 (V4); 14-17! 32-27!; 3-7! 25-22 ...

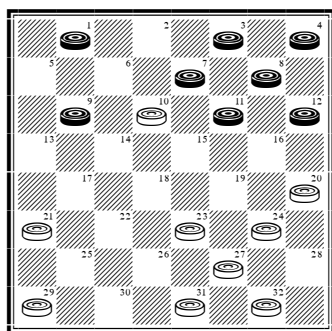
**V4(3):** ... 24-19; 9-13! 29-25; 14-17 25-22 ...

**V5(T):** ... 24-19 (V6); 7-14 31-26; 3-7 32-27; 1-5 19-16 or 29-25.

**V6(5):** ... 29-25; 7-14 25-22; 1-5 31-26; 9-13 24-19; 3-7 28-24 ...

**Lesson 262: Key Landing #16**

Diagram 798



White to Play

**Route 1 (B): 9-13 24-20; 10-14 22-18; 5-9 25-22; 6-10 28-24; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing.**

**Route 2 (B): 9-13 24-20; 5-9 22-18; 10-14 25-22; 6-10 28-24; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing.**

**Route 3 (B): 9-13 22-18; 10-15 25-22; 6-10 24-20; 5-9 28-24; 10-14 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing.**

**Continuation from Diagram 798**

**Trunk:** ... 10-6 (V4); 1-10 29-25 (V2); 10-14 25-22; 7-10 32-28 (V1); 11-15(A) 24-19; 15-24 28-19; 8-11 20-16! ...

**V1(T):** ... 24-19; 11-16 20-11; 8-24 27-20 3-7 22-18; 7-11 31-26; 11-16! 20-11 ...

**V2(T):** ... 21-17; 10-14! 17-10; 7-14 29-25 (V3); 14-17! 32-28! into **Key Landing Number 15 V3**.

**V3(2):** ... 24-19; 9-13 29-25; 13-17! 25-21 ...

**V4(T):** ... 29-25; 7-14 25-22; 1-5 22-17 (V5); 14-18 23-14; 9-18 27-23; 18-27 32-23 ...

**V5(4):** ... 24-19; 9-13 32-28; 3-7 27-24; 7-10 23-18 ...

**Notes**

A: 11-16? 20-11; 8-15 24-19; 15-24 28-19; 4-8 22-18; 8-11 31-26; 11-16 26-22; 3-8 (into Diagram 488!) 18-15!; 14-18 23-5!; 16-32 15-6 (Black visualized this position when he played 11-16?, but overlooked that White would jump first and last). White wins.  
*J. Latham vs. A. Huggins 1967*



## Chapter 28: Balanced 3-Move Ballots

### Introduction

In the introduction to Chapter 5 we saw one definition of the opening phase. Here is another:

The opening is an initial combination of moves, fully executed, resulting in the achievement of definite, complete, preliminary objectives by both sides.—  
*Maurice Chamblee*

In the case of the 84 bona fide 3-move ballots (those which only appeared regularly with the onset of the 3-move era), there is necessarily a degree of artificiality here which poses fresh problems for the student.

Specifically, with many of these ballots, particularly the unbalanced ones featured in Chapter 35, one must assume something of a fiction from the standpoint of the defender for this to hold, his “objective” being simply that of survival!

In order to get a handle on them, it is essential to place yourself in the *defender’s* position. This is because, especially with the lop-sided ballots, the attacker often has a wide degree of latitude; namely, a range of perfectly playable moves—logical or not—which retain an advantage to a greater or lesser degree.

As the defender, you first need to understand the immediate weakness which the ballot presents—a weakened double-corner, a cramp in the single-corner or an over-developed position for example—and secondly, you need to “think yourself in” by considering the moves you could have played *if you had been given the chance*.

*Example:* 11-15 21-17; 15-19 (Lesson 267)

Black opens with the strongest move available. White’s reply is the weakest of his seven options, permitting the strong single-corner cramp with 9-13. However, Black passes this up with the inferior 15-19 dyke. With the man still on square 22, this presents White with a definite advantage.

This kind of “thinking aloud” may appear faintly ridiculous, but is actually essential in order to prevent being committed to a particular development without knowing how or why. Experienced players

go through the process almost automatically and are therefore scarcely aware of it.

**Lesson 263:** 11-15 22-17; 15-18 [48/52]

The freestyle opening formed by 11-15 22-17; 8-11 17-13; 15-18 23-14; 9-18 is known as the *Maid of the Mill* and is strong for Black. Here however, the exchange into square 18 has been made before 17-13 has been committed, allowing White a slight edge. The reason White’s advantage is only slight is because the man on 18 is well supported; as usual with an outpost man on 18, a range of responses is available.

**Trunk:** 11-15 22-17; 15-18 23-14; 9-18 17-14(A) (V4); 10-17 21-14; 8-11 24-20(B) (V3); 6-9(C) 28-24; 3-8(C) 26-23; 1-6(C) 30-26 (V1); 9-13 26-22; 6-9 22-15; 11-18 24-19 ...

**V1(T):** ... 32-28 (V2); 18-22 25-18; 11-16 20-11; 8-22 30-26 ...

**V2(1):** ... 23-19; 18-22 25-18; 11-16 20-11; 8-22 30-25 ...

**V3(T):** ... 24-19(D); 11-16 26-23; 4-8 28-24; 16-20 31-26; 6-9 32-28 ...

**V4(T):** ... 26-23[R](E) (V6); 6-9 23-14; 9-18 30-26 (V5); 1-6! 26-23(F); 6-9 23-14; 9-18 31-26; 8-11! 26-23; 2-6(G) 23-14 ...

**V5(4):** ... 31-26; 2-6! 26-23; 6-9 23-14; 9-18 30-26; 8-11 26-23; 1-6 into Variation 4.

**V6(4):** ... 17-13(H); 8-11 24-20(I); 4-8 21-17; 10-15 26-23; 18-22 25-18; 15-22 23-18; 7-10 27-23 ...

### Notes

A: The sharpest of the available attacks.

B: The flanking follow-up and the strongest line.

C: Key defensive moves which need to be fixed in the mind.

D: The mixing follow-up, after which the position is equal.

E: Very restrictive and rather tame, but Black still needs to time his moves correctly. It is a good choice against a powerful opponent.

F: The untested 25-22 exchange is a computer cook which leads to a strange development affording plenty of scope.

G: The 10-14 exchange is at least as good.

H: Transposing into the *Maid of the Mill* opening mentioned above. This may be considered good “blind-spot” strategy—assuming that Black knows nothing about the opening and White knows a lot!

I: 21-17; 10-15 25-21; 4-8 26-23; 18-22 is another involved option.

**Lesson 264: 11-15 23-18; 15-19 [49/51]**

This, the *Montrose Cross*, is a dynamic, complex ballot with excellent winning chances for both sides. The mystery is why it is not adopted more often at freestyle play, as the man on 19 is extremely well supported and opportunities abound for the aggressive, creative player with a liking for the short dyke formation.

**Trunk:** 11-15 23-18; 15-19 24-15; 10-19 27-24 (V2); 7-10 24-15; 10-19 21-17 (V1); 12-16 18-15; 8-12(A) 22-18; 3-7 25-21; 19-23(B) 26-19; 16-23 17-14 ...

**V1(T):** ... 32-27; 3-7 27-24(C); 7-10 24-15; 10-19 31-27; 2-7 27-24; 7-10 24-15; 10-19 21-17; 12-16 18-15; 8-12 22-18 ...

**V2(T):** ... 22-17[R] (V4); 8-11[R] (V3) 27-24(D); 4-8 24-15; 7-10 17-13; 10-19 21-17; 11-16(E) 25-21; 3-7(F) 29-25; 19-23(G) 26-19; 16-23 28-24 ...

**V3(2):** 7-11 (unnatural) 27-24; 11-15 18-11; 8-15 26-22! (meeting fire with fire); 3-7 22-18; 15-22 24-15; 9-13 25-18; 13-22 28-24 ...

**V4(2):** ... 21-17 (V7); 12-16(H) 17-14 (V5); 8-12 27-23(I); 4-8 32-27; 16-20! 23-16; 12-19 25-21; 9-13 29-25; 8-12 18-15 ...

**V5(4):** ... 25-21 (V6); 8-12 17-13; 4-8 22-17; 7-10 17-14; 10-17 21-14; 3-7 29-25; 8-11 27-23 ...

**V6(5):** ... 27-24; 8-12!(J) 24-15; 7-10 17-13; 10-19 22-17; 4-8 into Variation 2.

**V7(4):** ... 18-14; 9-18 22-15; 7-11 26-22 (V8); 11-18 22-15 into **9-14 23-19; 14-18** 22-15; 11-18 19-15; 10-19 24-15; 7-10 26-22; 10-19 22-15 same.

**V8(7):** ... 27-24; 11-18 24-15 into **9-14 23-19; 14-18** 22-15; 11-18 19-15; 10-19 24-15; 7-10 27-24; 10-19 24-15 same.

**Notes**

A: Erecting a short dyke in double-quick time, entirely characteristic of this ballot.

B: And this is the aggressive “dig” which features so often.

C: Because the man on 19 is so well supported, running it off in this fashion dissipates any edge White possesses and transfers it to Black.

D: The inferior 17-14? is strongly met with 3-8! 26-22; 12-16!

E: 9-14 will also draw here, but the text is more in the spirit of the ballot.

F: 2-7 is less natural but also sound; it sometimes intertwines with 3-7.

G: Logical and arguably best, although 7-10 17-14; 10-17 21-14; and the spectacular 19-24! shot gets a quick draw. Continue: ... 28-19; 16-23 26-19; 12-16 19-3; 2-7 3-10; 6-29 13-6; 1-17. Drawn.

H: Invariably played and thematic, but 9-14 is perfectly sound.

I: The inferior 25-21?! gets 19-23!

J: A beautiful example of a *zwischenzug* (in between move), and yet another case of time/timing in action. Here is another example: **11-15 21-17; 9-13** 25-21; 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-16 22-18; 13-22 26-17; 8-11 17-14; 10-17 21-14; 16-20 and now Karl Albrecht’s 31-26! may be an improvement on both the old 25-21 (torturous) and the new 25-22; 6-10 31-26.

**Lesson 265: 11-15 24-20; 15-18 [50/50]**

A fascinating, dynamic ballot which is strong for both sides. Whether White jumps 22-15 or 23-14, the man on 19 is well supported and the position provides great scope for originality.

**Trunk:** 11-15 24-20; 15-18 22-15[R] (V10); 10-19 23-16; 12-19 25-22[R] (V5); 8-11 (V1) 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 11-16 20-11; 7-16 29-25 ...

**V1(T):** 8-12[R] (V4) 22-18 (V2); 9-14 18-9; 5-14 29-25; 4-8 25-22; 8-11 22-17; 6-10 27-24; 11-15 32-27; 7-11 27-23 ...

**V2(1):** ... 21-17 (V3); 4-8 29-25; 9-14 17-10; 6-15 22-17; 5-9 17-13; 9-14 25-21; 8-11 27-24; 1-5 31-27 ...

**V3(2):** ... 27-24[R]; 7-10 24-15; 10-19 32-27; 6-10 into Variation 5.

**V4(1):** 6-10 22-18; 1-6 29-25; 8-11 25-22; 4-8 27-23; 8-12 23-16; 12-19 31-27; 3-8 27-23; 8-12 23-16; 12-19 26-23; 19-26 30-23 ...

**V5(T):** ... 27-24 (V9); 7-10 24-15; 10-19 32-27; 6-10 25-22 (V8); 8-12 27-24 (V6); 1-6 24-15; 10-19 29-25; 6-10 22-18 ...

**V6(5):** ... 22-18[R] (V7); 9-14 18-9; 5-14 29-25; 4-8 25-22; 8-11 27-24 ...

**V7(6):** ... 29-25; 9-13 22-18; 12-16 20-11 ...

**V8(5):** ... 21-17; 8-12 25-22; 4-8 29-25; 1-6 25-21; 8-11 17-13; 3-7 27-24; 19-23 26-19; 11-16 20-11; 7-23 24-19 ...

**V9(5):** ... 21-17; 8-11 17-13; 4-8 25-22; 9-14 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-23; 8-12 23-16; 12-19 31-27; 11-16 20-11; 7-16 27-23 ...

**V10(T):** ... 23-14; 9-18 22-15; 10-19 25-22; 5-9 21-17; 7-10 17-13; 9-14 29-25; 8-11 25-21; 3-8 22-17; 11-16 20-11; 8-15 27-23 ...

**Lesson 266: 11-15 24-20; 12-16 [40/60] & 10-15 23-18; 11-16 [42/58]**

The first ballot is only slighter weaker than 12-16 24-20; 8-12. From the 12-16 debut Black has to endure a cramped single-corner, whereas here the cramp is avoided at the cost of a damaged single-corner which requires patching up. In the second ballot White has the edge by dint of getting the better center. As will be seen, the two ballots often interlink.

**Trunk: 11-15 24-20; 12-16 20-11; 7-16 22-18[R] (V5); 15-22 25-18; 8-11 29-25[R] (V4); 4-8 25-22; 8-12 28-24; 16-20 24-19[R] (V3); 2-7 30-25[R] (V1); 9-13 18-15; 11-18 23-14; 10-17 21-14 ...**

**V1(T):** ... 19-16 (V2); 12-19 23-16; 10-14 26-23; 6-10 30-26 ...

**V2(1):** ... 32-28; 9-13 19-15; 10-19 23-16; 12-19 27-24; 20-27 31-8; 3-12 18-14 ...

**V3(T):** ... 30-25; 11-16 18-14!; 9-18! 23-7; 3-10 22-18; 5-9 25-22; 1-5 22-17 ...

**V4(T):** ... 28-24; 16-20 24-19; 2-7 19-15; 10-19 23-16; 4-8 26-23; 8-12 30-26; 12-19 23-16; 6-10 29-25 ...

**V5(T):** ... 22-17; 9-14 25-22; 16-20 23-19; 15-24 28-19; 5-9 17-13; 8-11 19-16; 11-15 16-11; 3-7 26-23; 7-16 23-18; 14-23 27-11 ...

**Trunk: 10-15 23-18; 11-16 18-11; 8-15 22-18[R] (V7); 15-22 25-18; 16-20 24-19; 4-8 29-25; 9-14[R] (V6) 18-9; 5-14 25-22[R] (V4); 8-11 27-23[R] (V2); 6-10 22-18[R] (V1); 14-17 21-14; 10-17 19-15[R] or 31-27 or 19-16 or 32-27 ...**

**V1(T):** ... 22-17; 11-15 19-16; 12-19 23-16; 1-5! 32-27; 5-9 into **9-13 23-19; 11-16 27-23**; 10-14 22-17; 13-22 25-9; 5-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 23-19; 6-10 25-22; 11-15 19-16; 1-6 22-17; 6-9 same.

**V2(T):** ... 26-23 (V3); 6-10 22-17; 2-6 17-13; 11-16 31-26 ...

**V3(2):** ... 22-17; 7-10 26-22; 3-8 30-26; 11-16 27-23 ...

**V4(T):** ... 26-22; 8-11 27-23; 7-10 22-17 (V5); 3-8 25-22; 11-16 17-13 ...

**V5(4):** ... 30-26; 10-15; 19-10; 6-15 23-19 ...

**V6(T):** 6-10 25-22; 2-6 27-23; 8-11 32-27 into **11-15 24-20; 12-16 20-11**; 7-16 22-18; 15-22 25-18; 8-11 29-25; 4-8 25-22; 8-12 28-24; 16-20 24-19; 2-7 32-28 same.

**V7(T):** ... 26-23 (V8); 16-20 24-19; 15-24 28-19; 4-8 22-18; 8-11 25-22; 6-10 29-25; 2-6 30-26 into **11-15 24-20; 12-16 20-11**; 7-16 22-18; 15-22 25-18; 8-11 29-25; 4-8 25-22; 8-12 28-24; 16-20 24-19; 2-7 30-25 same.

**V8(7):** ... 24-20; 16-19 22-18; 15-22 25-18 into **11-15 24-20; 15-18 22-15**; 10-19 23-16; 12-19 25-22; 8-12 22-18 same.

**Lesson 267: 11-15 21-17; 15-19 [40/60]**

As explained in the introduction to this chapter, White begins with a decent advantage on account of the man still being on square 22 after Black dyked with 15-19. This brings out the strength of Maurice Chamblee's point about *immediacy* made at the start of Chapter 6. Namely, in response to an initial 11-15, 21-17 is a weaker reply than 22-17, because against the former Black can gain a strong advantage with the immediate 9-13, whereas against the latter he can only obtain a tiny edge; having played the inferior 15-19 however, 21-17 assumes a superiority over 22-17.

**Trunk: 11-15 21-17; 15-19 24-15; 10-19 23-16; 12-19 27-24[R](A) (V5); 7-10 24-15; 10-19 32-27[R](B) (V4); 3-7 22-18[R](C) (V3); 6-10 25-21[R] (V1); 8-11 17-14; 10-17 21-14 1-6 27-24[R] or 29-25 ...**

**V1(T):** ... 18-15; 1-6 25-21 (V2); 8-12 29-25; 4-8 17-13; 9-14 27-23 ...

**V2(1):** ... 17-13; 9-14 25-22; 5-9 29-25; 7-11 27-24; 11-18 22-15 ...

**V3(T):** ... 27-24(D); 7-10 24-15; 10-19 22-18(E); 6-10 25-21; 9-14 18-9; 5-14 31-27 ...

**V4(T):** ... 22-18; 6-10 25-21; 10-15 18-11; 8-15 29-25; 3-7 25-22; 7-10 17-13; 9-14 26-23; 19-26 30-23 ...

**V5(T):** ... 22-18 (V6) into **11-16 22-18; 16-19** 24-15; 10-19 23-16; 12-19 21-17 same.

**V6(5):** ... 17-14(F); 9-18 22-15; 7-11 27-24; 11-18 24-15; 5-9 28-24; 8-12 24-19; 4-8 31-27; 2-7 25-22; 18-25 29-22 ...

### Notes

A: Of course, 25-21 would transpose into the *Dyke* and would be described by some annotators as “weak” or “inferior.” Obviously, in one sense 25-21 is a perfectly good, sound move and in the hands of a freestyle specialist might prove to be a very wise choice. Moreover, it might suit White’s style of play and be alien to Black’s preferred style. From a strictly theoretical viewpoint however, 25-21 unquestionably dissipates White’s strength.

B: Played to draw out the man on 3. (Interestingly, 2-7!? is also sound although far less natural.)

C: Occupying the center with full force.

D: Continuing the run-off makes matters easier for Black. That said, against a very knowledgeable player, wins are unlikely to come from sticking to the main lines.

E: And 31-27 is just seeking a draw.

F: A decent mixer and an ideal choice for the cross-board enthusiast.

### Lesson 268: 9-14 22-18; 11-15 [42/58]

In this ballot, the source of White’s advantage is the early exchange; this puts Black ahead in development, which you will recall is a disadvantage in the opening.

**Trunk:** **9-14 22-18; 11-15** 18-11[R] (V10); 8-15 25-22[R] (V9); 5-9(A) 24-20 (V5); 7-11 22-17 (V3); 4-8 17-13 (V2); 3-7 28-24; 15-19 24-15; 10-19 23-16; 12-19 29-25 (V1); 1-5 26-22 or 32-28 or 27-23 ...

**V1(T):** ... 26-22; 19-23 27-18; 14-23 21-17; 7-10 29-25 ...

**V2(T):** ... 28-24; 12-16 17-13; 8-12 29-25; 3-7 24-19; 15-24 25-22; 1-5 32-28; 16-19 23-16 ...

**V3(T):** ... 28-24 (V4); 4-8 23-19; 9-13 into **9-13 22-18; 11-15** 18-11; 8-15 24-20; 7-11 28-24; 5-9 25-22; 9-14 23-19; 4-8 same.

**V4(3):** ... 27-24; 4-8 24-19; 15-24 28-19; 11-15 32-28; 15-24 28-19; 8-11 22-18; 9-13 (Lesson 149 in action once more) 18-9; 11-15 19-16 ...

**V5(T):** ... 24-19[R] (V6); 15-24 28-19; 4-8 22-18; 8-11 27-24 **Forms Key Landing Number 25.**

**V6(5):** ... 22-17(B); 4-8 17-13 (V8); 1-5 23-19 (V7); 8-11 26-22 into **10-14 22-18; 11-15** 18-11; 8-15 26-22; 6-10 22-17; 4-8 23-19; 8-11 17-13; 1-6 25-22 same.

**V7(6):** ... 23-18; 15-22 26-17; 12-16 24-20; 8-11 29-25; 14-18 17-14; 10-17 21-14 ...

**V8(6):** ... 23-19; 8-11 17-13; 14-18! 24-20; 15-24 28-19; 11-16 20-11; 7-23 26-19; 9-14 30-26 ...

**V9(T):** ... 23-18 into **11-15 23-18; 9-14** 18-11; 8-15 22-18 same.

**V10(T):** ... 18-9; 5-14 25-22; 15-19 into **9-14 22-18; 11-16** 18-9; 5-14 25-22; 16-19 same.

### Notes

A: 7-11?! is inferior in every respect. First, it is illogical as it covers up before there is a threat; secondly, unlike 5-9, it doesn’t allow White the *opportunity* to play a soft line(!); thirdly, it allows White to transpose back with 24-20; 7-11 if desired.

B: For example, the 23-18 break results in a dead even position.

**Lesson 269: 9-14 22-18; 11-16 [38/62] & 11-16 22-18; 16-19 [42/58] & 9-14 24-19; 11-16 [42/58]**

The essence of the first ballot is that the dyke which forms the trunk line is ineffective because the position is quickly reduced to 7 vs. 7 (although wins do lurk for Black!). In the second ballot, Black’s attempt at a dyke is severely inhibited by the presence of the White man on 18. In the final ballot, Black’s second move gifts White the center, whereas in 2-move days 11-15 would unhesitatingly have been played instead.

**Trunk:** **9-14 22-18; 11-16** 18-9; 5-14 25-22 (V4); 16-19 24-15; 10-19 23-16; 12-19 22-17; 6-10 27-24 (V1); 2-6 24-15; 10-19 17-10; 7-14 29-25; 8-11 25-22; 4-8 31-27 or 26-23 or 22-17 ...

**V1(T):** ... 29-25; 8-11 25-22 (V3); 11-15 27-23 (V2); 4-8 23-16; 8-12 17-13; 12-19 13-9 ...

**V2(1):** ... 17-13; 1-6 22-17; 4-8 27-24; 8-12 32-27 ...

**V3(1):** ... 27-23; 4-8 23-16; 11-20 25-22(A); 8-11 26-23; 3-8! 23-19; 8-12 30-26!(B) ...

**V4(T):** ... 24-19[R] (V9); 8-11 25-22[R] (V7); 11-15 29-25; 15-24 28-19[R] (V6); 4-8 22-18; 8-11 18-9; 6-13 25-22[R] (V5); 2-6 23-18; 16-23 26-19 ...

**V5(4):** ... 23-18; 16-23 26-19; 11-15 18-11; 7-23 27-18 ...

**V6(4):** ... 27-11; 7-16 22-18; 1-5 18-9; 5-14 31-27; 4-8 25-22; 16-19 23-16; 12-19 22-18 ...

**V7(4):** ... 26-22; 11-15 22-18; 15-22 25-9; 6-13 28-24 (V8); 16-20 32-28; 4-8 31-26; 10-15 19-10; 7-14 24-19 ...

**V8(7):** ... 29-25; 4-8 25-22; 8-11 28-24; 16-20 31-26; 2-6 23-18 ...

**V9(4):** ... 23-19(C); 16-23 27-9; 6-13 24-19; 8-11 26-23; 11-15 28-24; 7-11 30-26; 1-5 26-22; 3-7 32-27 or 32-28 ...

**Trunk: 11-16 22-18; 16-19** 24-15; 10-19 23-16; 12-19 25-22 (V1); 9-14 18-9; 5-14 into **9-14 22-18; 11-16** 18-9; 5-14 25-22; 16-19 24-15; 10-19 23-16; 12-19 same.

**V1(T):** ... 27-24[R] (V4); 9-14[R] (V3) 18-9; 5-14 24-15; 7-10 32-27(D) (V2); 10-19 27-24; 3-7 24-15; 7-10 31-27; 10-19 27-24 ...

**V2(1):** ... 25-22[R]; 10-19 22-17; 6-10 17-13; 2-6! 29-25; 8-11 25-22 ...

**V3(1):** 7-10 24-15; 10-19 18-15 into **12-16 23-18; 16-19** 24-15; 10-19 27-24; 7-10 24-15; 10-19 18-15; 11-18 22-15 same.

**V4(1):** ... 18-15 (V5) into **12-16 23-18; 16-19** 24-15; 10-19 18-15; 11-18 22-15 same.

**V5(4):** ... 21-17; 9-14! 17-10; 7-23 27-18; 3-7 25-22; 6-10 18-15; 1-6 29-25; 5-9 25-21; 8-11 15-8; 4-11 32-27; 11-15 22-17 ...

**Trunk: 9-14 24-19; 11-16** 22-18; 8-11[R] (V1) 18-9; 5-14 into **9-14 22-18; 11-16** 18-9; 5-14 24-19 same.

**V1(T):** 5-9(E) 26-22; 7-11 (V2) 22-17; 16-20 17-13(F); 11-15 18-11; 8-24 28-19; 4-8 30-26; 8-11 19-16; 12-19 23-7; 2-11 25-22; 3-8 26-23; 8-12 29-25 ...

**V2(1):** 8-11 22-17; 16-20 25-22!; 9-13! 18-9; 1-5 30-25; 5-14 22-18; 13-22 18-9; 6-13 25-18 ...

#### Notes

A: 26-23; 8-11 23-19; 11-15 19-16 is dead even.

B: 30-25?! is inferior and has frequently resulted in a Black win.

C: Opens up an enormous field of play and is ideal for the innovative player.

D: Continuing the run-off in this way gives up White's advantage.

E: Known as the "closed" defense for obvious reasons and a pretty good choice from this ballot. In 2-move play it arises from 9-14 22-18; 5-9 24-19 11-16 same.

F: 30-26? is woeful.

#### Lesson 270: 9-14 22-17; 5-9 [38/62] & 9-14 22-17; 6-9 [36/64]

In both ballots Black needs to cope with a weakened double-corner caused by his unnatural second move. In the first, he can patch it up with an echelon formation or, less naturally, permit a significant double-corner cramp. In the second, due to the movement of the man on 6 rather than 5, White has more scope, being able to force the same echelon formation or choose from other equally subtle attacks.

**Trunk: 9-14 22-17; 5-9** 17-13(A); 1-5[R] (V9) 25-22[R] (V6); 14-17 21-14; 9-25 29-22; 10-15[R] (V4) 24-19 (V1); 15-24 28-19; 7-10 22-17; 11-15 27-24; 5-9 30-25; 8-11 25-21; 9-14 26-22; 3-8 32-28 or 24-20 ...

**V1(T):** ... 30-25[R] (V2); 11-16 24-19; 15-24 28-19; 8-11 22-18; 16-20 26-22; 3-8 18-14 or 18-15 or 32-28 ...

**V2(1):** ... 22-17 (V3); 6-10 24-20; 11-16 20-11; 7-16 17-14; 10-17 13-9; 5-14 23-19; 15-24 28-19; 16-23 27-9; 2-6 9-2; 3-7 2-11; 8-15 26-22; 17-26 31-22(B) ...

**V3(2):** ... 23-18; 11-16 18-11; 8-15 into **11-15 22-17; 15-19** 24-15; 10-19 23-16; 12-19 25-22; 8-11 27-23; 4-8 23-16; 11-20 22-18; 8-11 32-27 CR same.

**V4(T):** 11-15 (V5) 23-19; 5-9 26-23; 9-14 24-20; 15-24 28-19; 14-17 31-26; 8-11 22-18 ...

**V5(4):** 10-14 22-18; 14-17 23-19; 11-16 18-14; 16-23 27-18; 6-10 32-27; 10-15 18-11; 8-15 24-19; 15-24 28-19 ...

**V6(T):** ... 24-19 (V8); 11-16 25-22; 14-17 21-14; 9-25 29-22 (V7); 10-14 22-18; 14-17 27-24(C); 16-20 31-27; 8-11 19-16; 12-19 24-8; 4-11 28-24 ...

**V7(6):** ... 30-21!(D); 10-14 26-22; 7-10 22-17; 8-11 29-25; 3-8 19-15; 11-18 28-24; 8-11! 24-20 ...

**V8(6):** ... 23-19; 11-16 19-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 3-7 15-10; 6-15 13-6; 2-9 26-22; 7-10 22-17; 9-13 28-24; 13-22 25-11; 8-15 24-20; 16-19 20-16 ...

**V9(T):** 11-15 25-22; 7-11 24-20; 3-7 29-25; 11-16 20-11; 7-16 **Forms Key Landing Number 19.**

**Trunk: 9-14 22-17; 6-9** 26-22[R] (V6); 11-15 24-19[R] (V4); 15-24 28-19; 7-11(E) 27-24 (V2); 3-7! 17-13 (V1); 1-6 22-17; 14-18 23-14; 9-18 17-14 or 25-22 ...

**V1(T):** ... 30-26; 1-6 32-28; 14-18 23-14; 9-18 22-15; 11-18 25-22 ...

**V2(T):** ... 30-26[R] (V3); 11-15 17-13(F); 15-24 13-6; 2-9 27-20; 8-11 22-18; 9-13 18-9; 5-14 26-22 ...

**V3(2):** ... 17-13; 11-15 13-6; 15-24 27-20; 2-9 22-17; 9-13 31-27; 13-22 25-9; 5-14 29-25 ...

**V4(T):** ... 22-18 (V5); 15-22 25-18; 7-11 17-13(G); 1-6 29-25; 3-7 31-26; 11-15 18-11; 8-15 24-20; 14-18 23-14; 9-18 26-23 ...

**V5(4):** ... 30-26; 9-13 into **9-13 21-17; 6-9** 25-21; 11-15 30-25; 9-14 same.

**V6(T):** ... 24-19 (V7) into **10-14 24-19; 6-10** 22-17 same.

**V7(6):** ... 17-13 (V8); 1-6 into **9-14 22-17; 5-9** 17-13; 1-5 same.

**V8(7):** ... 25-22; 9-13 22-18; 13-22 18-9; 5-14 26-17; 11-15 29-25; 8-11 25-22; 4-8 31-26; 2-6 23-18; 14-23 27-18; 15-19 24-15; 10-19 18-14 ...

## Notes

A: The only move to sustain White's advantage.

B: This bridge endgame is reviewed in Chapter 29.

C: White has good options in 28-24 and 26-22.

D: A radical jump which typifies the huge scope possessed by the attacking side. Oldbury beat Tinsley with it, so it can't be bad!

E: The logical move, preparing to meet 22-18 with 11-15. However, 8-11 will draw.

F: The natural 32-28 is also strong.

G: 24-19 is comfortably met with the 11-15 break. Where Note D was an example of a radical move which nonetheless retained the advantage, this is an example of a rather nondescript move which releases the tension and whose only real merit is that it breaks new ground. Life is barely long enough to

prepare for the major attacks; crossboard play has to take care of the rest.

**Lesson 271: 9-14 24-20; 10-15 [42/58] & 9-14 24-20 11-15 [48/52]**

Two key landings play a significant role in these ballots and are representative of their respective strengths. The former involves a delicate double-corner cramp which requires delicate handling, the latter a far more easy-going, natural layout where White's strength really just amounts to the fact that he calls the tune.

**Trunk: 9-14 24-20; 10-15** 22-17 (V3); 7-10 25-22 (V2); 3-7 29-25 (V1); 5-9 17-13; 11-16 20-11; 7-16 **Forms Key Landing Number 19.**

**V1(T):** ... 17-13; 11-16 20-11; 7-16 into **9-14 22-17; 11-15** 25-22; 8-11 17-13; 11-16 24-20; 3-8 20-11; 7-16 same.

**V2(T):** ... 28-24; 3-7 23-19 into **11-15 24-20; 8-11** 28-24; 3-8 23-19; 9-14 22-17 same.

**V3(T):** ... 22-18[R]; 15-22 25-9[R] (V4); 5-14 29-25; 7-10 into **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 7-11 same.

**V4(3):** ... 26-10; 6-15 28-24; 1-6 21-17; 7-10 25-21; 11-16! 20-11; 15-19 24-15; 10-26 30-23; 8-15 29-25 ...

**Trunk: 9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 7-11[R](A) (V3) 25-22; 6-9(A) 27-24[R] (V2); 3-7(A) 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18(B); 8-11 26-22[R] (V1); 1-5 **Forms Key Landing Number 21.**

**V1(T):** ... 31-27; 1-5 27-24; 9-13 18-9; 5-14 24-20 ...

**V2(T):** ... 28-24; 3-7 23-19; 11-15 27-23; 8-11!(C) 31-27; 9-13 23-18; 14-23 27-18 ...

**V3(T):** 8-11 25-22; 10-15 22-17; 7-10 26-22; 4-8 23-18!; 14-23 27-18; 6-9 30-26; 9-13 17-14; 10-17 21-14 ...

## Notes

A: A beautiful, thematic and restrictive defense.

B: 22-17 is fine but has no real strength; it is played purely for variety.

C: Although drawable, 9-13? 21-17!; 14-21 22-17!; 13-22 26-17 would be a painful, though highly understandable, mistake, yet another instance where the order of moves is critical.



**Lesson 272: 9-14 24-20; 11-16 [47/53]**

White is presented with a very tiny advantage on account of the exchange Black makes on his second move. However, the disruption to the Black position is minor, and one could easily envisage this being played freestyle.

**Trunk:** 9-14 24-20; 11-16 20-11; 8-15 22-18[R] (V6); 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9[R] (V5) 22-18[R] (V3); 8-11 27-24[R] (V2); 10-15 26-22; 7-10 24-19 (V1); 15-24 28-19 ...

**V1(T):** ... 24-20[R]; 3-7 28-24; 1-5 32-28(A) ...

**V2(T):** ... 28-24; 10-15 26-22; 7-10 24-20; 3-7 27-24 into Variation 1.

**V3(T):** ... 28-24 8-11; 24-20 (V4); 1-5!(B) 22-17; 14-18 23-14; 9-18 17-14 or 17-13 ...

**V4(3):** ... 24-19; 1-5!(B) 22-18; 9-13 18-9; 5-14 26-22 or 32-28 ...

**V5(T):** 8-11(C) 28-24; 10-15 24-20; 6-10 23-18; 14-23 27-18; 15-19 21-17; 10-15 18-14 ...

**V6(T):** ... 22-17; 6-9 28-24 into **10-14 24-20; 11-16** 20-11; 8-15 28-24; 6-10 22-17 same.

**Notes**

A: The position is now “compacted,” the result of both sides quietly building up their forces behind their own lines. Typically, when the break comes in such positions, it quickly results in a forceful, restrictive draw.

B: It is best to hold back 9-13 here, a policy of restraint which prevents White obtaining the strong side of Key Landing Number 13.

C: Less restrictive than 6-9, but appears to be equally good and an excellent choice for the cross-board player.

**Lesson 273: 11-16 23-18; 9-14 [46/54]**

The early exchange naturally favors White, but breaking up Black’s double-corner with 24-19 creates a wide open position and takes some strength out of White’s double-corner too. Instead of 24-19, the other major attack is with 22-17. This retains the edge in a different manner, securing White the choice of lines in a popular *Pioneer* development.

**Trunk:** 11-16 23-18; 9-14 18-9; 5-14 24-19[R] (V6); 16-23 27-9; 6-13 22-18[R] (V5); 8-11 18-14[R] (V2); 10-17 21-14; 4-8 25-22[R] (V1); 11-15 29-25; 12-16 into **11-15 23-18; 9-14** 18-9; 5-14 22-17;

8-11 25-22; 4-8 29-25; 12-16 24-19; 16-23 27-9; 6-13 17-14; 10-17 21-14; 11-16 same.

**V1(T):** ... 26-22; 12-16 22-18; 16-19 25-22; 11-16 29-25; 8-11 30-26 ...

**V2(T):** ... 25-22 (V4); 12-16 28-24 (V3); 4-8 24-20; 10-15 29-25; 8-12 21-17; 16-19 25-21; 19-24 17-14 or 18-14 ...

**V3(2):** ... 29-25; 10-15 21-17; 4-8 25-21; 16-19 17-14; 1-5 32-27 ...

**V4(2):** ... 26-23; 12-16 28-24; 4-8 24-19; 16-20 18-14; 10-17 21-14; 20-24 25-22; 8-12 29-25 ...

**V5(T):** ... 21-17; 8-11 17-14; 10-17 25-21; 11-15 21-14; 4-8 into Trunk.

**V6(T):** ... 22-17 (V7); 16-20 25-22; 8-11 26-23; 11-15 29-25 into **9-14 22-17; 11-16** 25-22; 8-11 22-18; 16-20 18-9; 5-15 29-25; 11-15 26-22 same.

**V7(6):** ... 24-20; 16-19 into **11-15 23-18; 9-14** 18-9; 5-14 24-20; 15-19 same.

**Lesson 274: 11-16 23-18; 8-11 [43/57]**

Taking the inviting and natural 2 for 2 with 18-14 not only retains a definite White advantage, but creates distinctly 3-move play. Other moves transpose into play from the 2-move era and reduce this advantage, but are nevertheless favored by many players.

**Trunk:** 11-16 23-18; 8-11 18-14 (V7); 9-18 22-8; 4-11 26-23 (V3); 16-20 25-22 (V2); 11-15 24-19 (V1); 15-24 28-19; 7-11 30-26(A); 11-15 19-16; 12-19 23-16; 2-7 22-17; 5-9 17-13; 9-14 ...

**V1(T):** ... 23-18; 7-11 29-25; 6-9 30-26; 9-14 18-9; 5-14 26-23; 1-6 24-19 ...

**V2(T):** ... 24-19; 10-14! 25-22; 6-9(B) 22-17; 7-10(B) 17-13; 1-6(B) 29-25; 3-7(B) 31-26; 11-16 28-24 ...

**V3(T):** ... 25-22 (V4); 16-20 29-25; 11-15 21-17; 5-9 25-21; 9-14 17-13; 7-11 26-23; 3-7 23-18 ...

**V4(3):** ... 24-20; 10-15 25-22 (V6); 5-9 27-24 (V5); 9-14 22-17; 6-10 32-27; 16-19 29-25; 11-16 20-11; 7-16 24-20 ...

**V5(4):** ... 21-17; 6-10 17-13; 1-6 29-25; 9-14 27-24; 16-19 25-21; 11-16 20-11; 7-16 22-17 ...

**V6(4):** ... 21-17; 5-9 17-13; 9-14 25-22; 16-19 27-24; 11-16 20-11; 7-16 24-20; 3-7 20-11; 7-16 29-25 ...

**V7(T):** ... 26-23[R]; 16-20[R](V8) 24-19; 10-14 22-17; 7-10 **Forms Key Landing Number 9.**

**V8(7):** 4-8 (V9) 24-19; 16-20 22-17; 9-14 18-9; 5-14  
**Forms Key Landing Number 5.**

**V9(8):** ... 10-15 into **10-15 23-18; 12-16** 26-23;  
 8-12 same.

### Notes

A: This is the most logical move, but 22-18 is also sound and led to a beautiful draw between Kenneth Grover and Walter Hellman.

B: Credit Elbert Lowder for these excellent consolidating moves.

**Lesson 275: 11-16 22-17; 7-11 [36/64] & 10-15 22-17; 7-10 [36/64]**

Both ballots involve the early movement of the “apex man” (that on 7 or 26), so called because it is the apex of the small triangle formed by the men on 2, 3 and 7, and it is worth addressing this first.

Some authorities, notably Francis Tescheleit, have counselled against the early, or relatively early, movement of this man, but there are so many sound exceptions that in practice each case needs to be judged on its merits.

It has to be said that here, based upon Maurice Chamblee’s principle of immediacy, it definitely has a detrimental effect on Black’s position. In the first ballot, 8-11 (16-19 is even stronger) at Black’s second move scores [50/50]; by contrast, 7-11 allows many good attacks, principally that of dyking with 17-14. In the second ballot, 11-16 at the second move scores [48/52], whereas 7-10 again allows several good attacks, with 17-14 being the mainstay.

In the 2-move era, after the opening moves 10-15 22-17 Derek Oldbury frequently adopted 7-10 in preference to 11-16, and in the same vein after an initial 11-16 23-18 preferred 9-14 to the regular 16-20. There were two reasons for this: first, he enjoyed the strategic issues thrown up by these two ballots; secondly, and importantly, at the time whereas he knew a good deal about them his opponents knew very little. Thus, in human competition at least, the terms “weak” and “strong” will always be open to interpretation.

**Trunk: 11-16 22-17; 7-11** 17-14 (V1); 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-15(A) into **10-15 22-17; 7-10** 17-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-16 same.

**V1(T):** ... 24-19[R] (V3); 9-14! 25-22; 11-15 17-13; 15-24 28-19; 8-11 22-18[R] (V2); 3-7!(B) 18-9; 5-14 29-25; 11-15 25-22; 15-24 27-11; 7-16 22-18(C) ...

**V2(1):** ... 29-25; 11-15! 22-17; 15-24 27-11; 3-8! 25-22; 8-15 into **9-14 22-17; 11-15** 25-22; 8-11 17-13; 3-8 22-17; 11-16 24-19; 15-24 28-19; 7-11 29-25; 11-15 25-22; 15-24 27-11; 8-15 same.

**V3(1):** ... 25-22; 11-15 24-19; 15-24 28-19; 8-11 22-18; 9-14(D) 18-9; 5-14 29-25(E); 3-8! 25-22; 11-15 32-28; 15-24 28-19 ...

**Trunk: 10-15 22-17; 7-10** 17-14[R] (V7); 10-17 21-14; 9-18 23-14; 3-7 25-21 (V2); 11-16 29-25 (V1); 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 **Forms Key Landing Number 22.**

**V1T):** ... 21-17; 6-9 26-23; 19-26 30-23; 9-18 23-14; 1-6 27-23; 15-18 25-21 ...

**V2(T):** ... 24-19[R] (6); 15-24 28-19; 11-16 27-23[R] (V5); 6-9 23-18[R] (V4); 16-23 26-19; 1-6 30-26[R] (V3); 8-11 25-22 or 25-21 ...

**V3(2):** ... 31-26; 8-11 32-27; 11-16 27-24; 16-26 26-19 ...

**V4(2):** ... 31-27; 9-18 23-14; 16-23 26-19; 1-6 25-22; 8-11 29-25; 6-10 30-26 ...

**V5(2):** ... 25-22(F); 16-23 26-19; 8-11 29-25; 11-16 27-23; 6-10 22-17; 4-8 25-22; 2-6 22-18 ...

**V6(2):** ... 27-23!?!; 15-19 24-15; 11-27 32-23; 6-9 23-18; 8-11 28-24; 11-16 31-27; 4-8 26-23; 8-11 24-19; 16-20 25-21; 11-16 29-25 ...

**V7(T):** ... 25-22 (V8); 11-16 into **11-16 22-17; 7-11** 25-22; 11-15 same.

**V8(7):** ... 24-20 into **10-15 24-20; 7-10** 22-17 same.

### Notes

A: Running off the man repeatedly with 6-9 is tempting and sound, and initially found favor. However, because the man on 14 is strongly supported it led to endgames which were challenging and it fell out of use, being replaced with 11-15 as in the Trunk. An improvement on the run-off line by Jeff Clayton rehabilitated it somewhat, but a subsequent improvement on the 11-15 line by Karl Albrecht established the Trunk as the favorite once more. Preferred by Tinsley, the Trunk allows Black to equalize against inferior play by White. By contrast, though forceful, the run-off *guarantees* White an endgame advantage.

B: 3-8 allows White to work up a decent attack with 18-9; 5-14 26-22; 11-15 30-25; 15-24 27-11; 8-15 13-9; 6-13 22-17; 13-22 25-11.

C: This shortly transposes into 9-14 22-17; 11-15 Variation 4.

D: 10-14 is an aggressive alternative.

E: The correct response to both 26-22 and 17-13 is 3-7!

F: 19-15 is comfortably met with 8-11 15-8; 4-11 25-22; 6-10.

### Lesson 276: 11-16 21-17; 8-11 [36/64]

Under Lesson 171 Note F, I mentioned that after 11-15 21-17; 8-11 17-14 it was best for Black to carry out the double-jump in order to prevent a slight cramping of his double-corner. And there are of course numerous other 3-move ballots where this principle applies. With the current ballot, the problem is that jumping 9-18 allows 22-8 and an analytical win for White after the crushing 24-20. Thus Black has to play 10-17 and submit to the aforementioned cramp. The argument for 17-13 at the 4<sup>th</sup> move is the pragmatic one of doubling-up one's knowledge.

**Trunk:** 11-16 21-17; 8-11 17-14 (V6); 10-17 22-13; 4-8 24-19 (V4); 9-14 25-22 (V3); 16-20 29-25; 11-16 25-21 (V1); 14-17 21-14; 6-9 13-6; 2-25 30-21; 7-10 26-22 or 21-17 ...

**V1(T):** ... 22-18 (V2); 7-10 18-9; 5-14 25-22(A); 8-11 22-18; 1-5 18-9; 5-14 26-22 ...

**V2(1):** ... 19-15; 7-11 22-18; 3-7 18-9; 5-14 15-10; 6-15 23-19; 15-24 28-19; 16-23 27-9; 11-15 25-22 ...

**V3(T):** ... 25-21; 16-20 29-25; 6-10 25-22; 11-15 22-17; 15-24 28-19; 8-11 19-16; 12-19 23-16; 11-15 32-28 ...

**V4(T):** ... 23-18 (V5); 16-20 24-19; 11-16 27-23; 7-10 25-22; 8-11 29-25; 9-14 18-9; 5-14 22-18; 14-17 25-22; 17-21 32-27! ...

**V5(4):** ... 25-21; 9-14 29-25; 16-20 25-22; 7-10 22-17; 11-15 24-19; 15-24 28-19; 8-11 19-16; 12-19 23-7; 2-11 26-23 ...

**V6(T):** ... 17-13[R]; 16-20 into 11-16 21-17; 16-20 17-13; 8-11 same.

### Notes

A: Both 25-21 and 26-22 are met thematically: 25-21 with 3-7 26-22 and the 14-17 break; 26-22 with 14-17! 31-26; 8-11 28-24; 10-14! 25-21 and 3-7!

**Lesson 277: 10-15 21-17; 15-18 [42/58] & 10-14 24-19; 14-18 [42/58] & 10-14 24-20; 14-18 [42/58]**

Here we have three ballots of immense scope, which give the stronger player excellent opportunities for winning with both sides. Obviously the issue here is the outpost man on square 18. Although White is favored, this man is well supported and it is surprising that under the 2-move restriction the third move wasn't chosen voluntarily more often.

**Trunk:** 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19[R] (V6) 8-11 17-13[R] (V5); 7-10 26-23 (V3); 10-14 31-26 (V2); 4-8 28-24; 6-10 25-21; 11-16 29-25 (V1); 3-7 13-9; 8-11 26-22; 11-15 ...

**V1(T):** ... 21-17; 14-21 23-7; 16-23 27-18; 3-10 24-19 ...

**V2(T):** ... 28-24; 11-16 31-26; 6-10 13-9(A); 3-7 26-22; 14-17! 22-6; 5-14 25-21; 1-10 29-25 ...

**V3(T):** ... 25-21[R]; 10-14 29-25; 4-8 26-23; 3-7[R] (V4) 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 **Forms Key Landing Number 20.**

**V4(3):** 11-16 28-24; 16-20 30-26; 2-7(B) or 8-11 ...

**V5(T):** ... 17-14 into 11-15 22-17; 15-18 23-14; 9-18 17-14; 10-17 21-14; 8-11 24-19 same.

**V6(T):** ... 24-20 (V11); 8-11[R] (V10) 17-13[R] (V9); 7-10 25-21[R] (V7); 10-14 28-24; 4-8 29-25; 3-7 24-19; 6-10 26-23 into Variation 3.

**V7(6):** ... 26-23; 10-14 31-26 (V8); 4-8 25-21; 3-7 29-25; 6-10 28-24; 11-15 23-19 ...

**V8(7):** ... 28-24; 11-15! 25-21; 3-7 30-26; 4-8 29-25; 6-10 13-9 ...

**V9(6):** ... 28-24; 11-15 17-14; 4-8 26-23; 6-10 25-21; 10-17 21-14; 1-6 29-25; 6-10 31-26; 10-17 23-14 ...

**V10(6):** 7-10 25-21; 3-7 28-24; 8-11 24-19; 11-16 20-11; 7-23 26-19; 10-14 17-10; 6-24 27-20 into **9-14 23-19; 14-18** 22-15; 11-18 26-22; 7-11 22-15; 11-18 21-17; 3-7 25-21; 7-11 24-20; 10-14 17-10; 6-24 28-19; 11-16 20-11; 8-24 27-20 same.

**V11(6):** ... 17-14 (V12) into 11-15 22-17; 15-18 23-14; 9-18 17-14; 10-17 21-14 same.

**V12(11):** ... 26-23; 6-9 23-14; 9-18 30-26; 1-6 26-23; 6-9 23-14; 9-18 31-26; 8-11 26-23; 2-6 23-14; 6-9 24-20 9-18 25-22 ...

**Trunk:** 10-14 24-19; 14-18 22-15; 11-18 23-14; 9-18 21-17[R] (V1) into 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19 same.

**V1(T):** ... 19-15 into **9-14 23-19; 14-18** 22-15; 11-18 19-15; 10-19 24-15 same.

**Trunk:** **10-14 24-20; 14-18** 22-15; 11-18 23-14; 9-18 21-17 into **10-15 21-17; 15-18** 22-15; 11-18 23-14; 9-18 24-20 same.

### Notes

A: 26-22 allows Black an easy out with 1-6 and the shot.

B: 3-7? 32-28; 7-11 19-16; 12-19 23-7; 2-11 24-19; 11-15 19-10; 6-15 13-9; 8-11 28-24; 11-16 9-6!; 1-10 26-23; 5-9 31-26; 9-13 26-22. White wins. A. Heffner vs. H. Wright 1885 and by Tom Wiswell many times in simultaneous exhibitions!

### Lesson 278: 10-15 24-20; 6-10 [51/49]

Had White responded to 10-15 with 21-17, which is theoretically best, Black could have done no better than play 11-16 and achieve a rating of [46/54]. White's passive response with 24-20 permitted 8 possible replies. As a one-off, let's look at each of these in turn, starting with the strongest.

- 15-19 [53/47]: Attacks White's double-corner obtaining a slight edge.
- 7-10 [52/48]: Preparing to consolidate with 3-7 (from the single-corner), with the potential for attacking White's double-corner.
- 6-10 [51/49]: Preparing to consolidate with 1-6 (from the double-corner), with the potential for attacking White's double-corner.
- 9-13 [48/52] (Lesson 287): From this move order a rather nondescript choice which transfers Black's slight edge to White. That said, it opens up a very wide field of play.
- 9-14 [42/58] (Lesson 271): A handicap move leading to a double-corner cramp.
- 15-18 [42/58] (Lesson 277): Gives White a definite advantage, but has the advantage of obtaining complications with winning chances.
- 12-16 [40/60] (Lesson 281): From this move order a handicap move which permits a single-corner cramp.
- 11-16 [N/A]: A barred ballot. White wins.

Thus from a 2-move perspective, three of the moves are logical in that they pursue the idea of attacking White's double-corner, two transfer the advantage to White but have the "benefit" of obtaining complications, two are simply handicap moves which permit White to cramp Black's

double/single-corner, and one is an outright loss. While all of this might be viewed as academic from a 3-move standpoint, it should enable the reader to better assess the ballot under consideration.

**Trunk:** **10-15 24-20; 6-10** 28-24[R] (V7); 1-6[R] (V6) 23-18 (V1); 12-16 32-28; 10-14 27-23; 15-19 24-15; 9-13 18-9; 11-27 31-24; 5-14 20-11; 8-15 24-19; 15-24 28-19 ...

**V1(T):** ... 23-19[R]; 15-18 22-15; 11-18 26-22[R] (V5); 7-11[R] (V4) 22-15; 11-18 32-28!; 3-7[R] (V2) 30-26; 7-11 25-22; 18-25 29-22; 10-14 22-17; 14-18 17-13 ...

**V2(1):** 10-14 (V3) 25-22; 18-25 29-22; 8-11 19-16; 12-19 24-8; 4-11 27-23 ...

**V3(2):** 8-11 19-15; 10-19 24-8; 4-11 30-26; 6-10 25-22; 18-25 29-22 ...

**V4(1):** 12-16 19-12; 9-14 22-15; 10-28 25-22; 6-10 27-23; 8-11 22-18; 4-8 18-9; 5-14 29-25 ...

**V5(1):** ... 32-28; 10-14 26-23; 8-11 30-26; 4-8 26-22; 7-10 22-15; 11-18 31-26; 2-7 25-22; 18-25 29-22 ...

**V6(T):** 10-14 22-18; 15-22 26-10; 7-14 25-22; 1-6 into **9-14 22-18; 5-9** 24-20; 10-15 28-24; 15-22 26-10; 7-14 25-22; 1-5 same.

**V7(T):** ... 23-18; 1-6 27-23; 15-19 23-16; 12-19 18-15; 11-18 22-15; 7-11 32-27; 11-18 26-23; 19-26 30-7; 3-10 20-16 ...

### Lesson 279: 10-14 23-19; 14-18 [44/56]

In contrast with the 9-14 23-19; 14-18 ballot, rated [34/66], the outpost man on square 18 receives good support here, and in combination with its inherent complexity this ballot affords excellent winning opportunities for both sides.

**Trunk:** **10-14 23-19; 14-18** 22-15; 11-18 21-17[R] (V6); 8-11 17-13[R] (V5); 9-14[R] (V4) 26-23[R] (V3); 11-16[R] (V2) 31-26(A); 16-20 25-21; 4-8 29-25; 7-10 26-22[R] (V1); 2-7 22-15; 7-11 13-9[R] or 30-26 ...

**V1(T):** ... 19-16; 12-19 24-15; 10-19 23-16; 2-7 16-12 ...

**V2(T):** 6-10 24-20; 1-6 28-24; 14-17 23-14; 17-21 27-23; 10-17 32-28; 3-8 31-26 ...

**V3(T):** ... 24-20(B); 11-16 20-11; 7-23 26-19; 4-8 28-24; 3-7 24-20; 14-17 31-26 ...

**V4(T):** 4-8 24-20; 7-10 25-21 into **11-15 23-19; 8-11** 22-17; 4-8 25-22; 15-18 22-15; 11-18 17-13; 7-11 24-20 same.

**V5(T):** ... 17-14; 9-13 into **11-15 22-17; 9-13** 17-14; 10-17 21-14; 8-11 23-19; 15-18 same.

**V6(T):** ... 26-22 (V7); 7-11 22-15; 11-18 21-17; 8-11 24-20; 9-13 17-14; 4-8 25-21; 11-15 19-10; 6-15 27-24; 8-11 24-19; 15-24 28-19 ...

**V7(6):** ... 19-15; 12-16 21-17; 9-13 17-14; 16-19 24-20(C); 6-10 15-6; 1-17 27-24; 19-23 26-19; 18-23 31-26; 8-11 19-16; 17-21 26-19; 13-17 32-27 ...

### Notes

A: 24-20; 3-8 20-11; 8-24 28-19; 4-8 25-21 (31-26 is met with 7-11); 18-22 is easy for Black.

B: Permitting symmetrical positions with 25-21; 11-16 19-15; 16-20 24-19; 4-8 29-25 grants Black the initiative and the edge, and many wins have been scored for the first side.

C: In freestyle days this arose from 11-15 24-20; 15-19 23-16; 12-19 22-18; 10-14 18-15; 14-18 21-17; 9-13 17-14 same.

### Lesson 280: 10-14 24-20; 11-16 [43/57]

Somewhat weaker than 9-14 24-20; 11-16 [47/53] because of the absence of the man on square 10. (Contrast this with the previous lesson, where the man on 9 gave better support to the outpost on 18.)

**Trunk: 10-14 24-20; 11-16** 20-11; 8-15 28-24 (V7); 6-10 24-20 (V2); 1-6 22-18(A); 15-22 25-18; 3-8 26-22; 9-13 18-9; 5-14 22-18 (V1); 6-9 30-25; 7-11 25-22; 10-15 32-28 ...

**V1(T):** ... 31-26; 12-16 20-11; 8-15 29-25; 6-9!(B) 23-18 ...

**V2(T):** ... 22-18 (V5); 15-22 25-18; 4-8 29-25 (V3); 8-11 25-22; 9-13 18-9; 5-14 23-18(C); 14-23 27-18; 12-16 26-23 or 18-14(D) ...

**V3(2):** ... 26-22 (V4); 8-11 22-17; 10-15 17-10; 7-14 30-26; 15-22 26-10; 2-7 29-25; 7-14 25-22 ...

**V4(3):** ... 24-19[R]; 8-11 into **11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22 CR same.

**V5(2):** ... 22-17; 4-8 23-19; 15-18 17-13; 1-6 26-23(E); 8-11 31-26 (V6); 11-15 26-22; 3-8 **Forms Key Landing Number 14.**

**V6(5):** ... 24-20; 11-15 32-28; 15-24 28-19; 3-8 30-26 ...

**V7(T):** ... 22-18[R] (V9); 15-22 25-18[R] (V8); 4-8 28-24; 6-10 into Variation 2.

**V8(7):** ... 26-10; 7-14 25-22; 6-10 28-24; 4-8 22-18; 8-11 29-25; 3-7 25-22; 1-6 24-19 or 24-20 ...

**V9(7):** ... 22-17; 6-10 28-24 into Variation 5.

### Notes

A: The 23-18 break leads to a wide open position which both sides should be able to handle cross-board.

B: 7-11? is a loser which has served up many wins for Tom Wiswell. Continue: ... 23-18!; 14-23 27-18; 6-9 21-17; 4-8 32-28! (Not 32-27?. See if you can spot why.); 8-12 28-24; 11-16 18-11; 10-15 11-7; 2-11 24-20; 16-19 26-23; 19-26 30-23; 12-16 25-21; 15-19 23-18. White wins. *H. Peck vs. T. Wiswell*

C: By contrast, 24-20 is passive and is easily met with 10-15.

D: This shortly transposes into 11-15 24-19; 15-24 Variation 11.

E: 24-20 is well met with the bold 18-23 thrust.

### Lesson 281: 12-16 24-20; 10-15 [40/60]

Long thought to be unsound because of the “killer cramp” available to White, and consequently barred from use in 3-move competition, modern analysis proves that, when understood, after the initial 12-16 24-20, there is little to choose between 8-12 (the most logical), 11-15 and 10-15.

**Trunk: 12-16 24-20; 10-15** 22-18[R] (V6); 15-22 25-18; 8-12!(A) 29-25[R] (V3); 16-19!(B) 23-16; 12-19 27-23; 4-8 23-16; 8-12 18-15 (V1); 12-19 15-8; 3-12 25-22 or 32-27 or 31-27 ...

**V1(T):** ... 32-27 (V2); 12-19 27-23; 11-16 20-11; 7-16 18-15 ...

**V2(1):** ... 31-27[R]; 12-19 25-22 into **11-15 22-18; 15-22** 25-18; 8-11 29-25; 4-8 24-20; 10-15 25-22; 15-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 31-27 same.

**V3(T):** ... 28-24(C); 6-10 24-19 (V5); 9-14 18-9; 5-14 29-25 (V4); 3-8!(D) 25-22(E); 11-15 20-11; 15-24 27-20; 7-16 20-11; 8-15 31-27 ...

**V4(3):** ... 26-22; 3-8 21-17?(F); 14-21 22-18; 1-6! 29-25; 10-14 18-9; 6-13 25-22 or 19-15 ...

**V5(3):** ... 30-25; 10-15 32-28; 15-22 25-18; 9-14 18-9; 5-14 26-22; 3-8 29-25; 1-6 22-17; 7-10 25-22 ...

**V6(T):** ... 28-24; 8-12 22-18; 15-22 25-18 into Variation 3.

## Notes

A: Superior to 11-15 18-11; 8-15 20-11; 7-16 23-19; 16-23 27-11; 3-8 11-7; 2-11 21-17 etc. ... which permits White far too much attacking scope.

B: 6-10 27-24; 10-15 25-22; 7-10 24-19; 15-24 28-19 is sound enough, but this is logical and best.

C: Cramping Black to the  $n^{\text{th}}$  degree.

D: A 21<sup>st</sup> century stabilizer and a key move to remember.

E: The cover up with 27-24 is easily met with 1-6! 25-22; 14-18!

F: A double-edged gambit. Fairly easy-going alternatives are 27-24, 30-25 and 22-18.

**Lesson 282: 12-16 22-18; 16-19 [38/62] & 12-16 21-17; 16-19 [42/58] & 12-16 21-17; 9-14 [46/54]**

All three ballots possess great scope and winning chances for both sides. Since 22-18 is a stronger response to 12-16 than 21-17, the first ballot is stronger for White than the second. In the final ballot White gains a modest edge by developing the man on 17 to 13; instead, duplicating with 24-19 leads to monstrous complications, which are slightly in favor of Black by virtue of him getting to the center first with 11-15.

**Trunk: 12-16 22-18; 16-19 24-15[R] (V10); 10-19 23-16; 11-20 25-22[R] (V7); 6-10[R] (V4) 22-17[R] (V2); 8-11 (1-6 17-13; 8-11 29-25 same) 29-25[R] (V1); 1-6!(A) Forms Key Landing Number 18.**

**V1(T):** ... 17-13; 1-6 26-23; 10-15 30-25; 15-22 25-18; 7-10 29-25; 3-7 25-22; 4-8 23-19 ...

**V2(T):** ... 29-25; 1-6 26-23 (V3); 8-11 28-24; 10-15 32-28; 7-10 24-19; 15-24 28-19; 9-14 18-9; 5-14 22-18 ...

**V3(2):** ... 27-23; 8-11 32-27; 10-15! 18-14; 9-18 23-14; 6-9 26-23; 9-18 23-14; 7-10 14-7; 3-10 22-17 ...

**V4(T):** 8-11 (V5) 22-17; 9-14 18-9; 6-22 26-17; 5-9 29-25; 11-15 25-22; 4-8 30-26; 7-10 17-13; 9-14!(B) 26-23 ...

**V5(4):** 7-10 22-17; 9-14 (V6) 18-9; 5-14 29-25; 8-11 26-23; 11-15 25-22; 15-18 22-15; 10-26 17-10; 6-15 30-23 ...

**V6(5):** 3-7 17-13; 9-14 18-9; 5-14 29-25; 8-11!(C) 25-22; 11-15 22-17; 4-8 26-23 ...

**V7(T):** ... 21-17(D); 6-10 17-13; 1-6 25-22!; 8-11 26-23 (V8); 10-15! 28-24; 7-10 29-25; 4-8!(E) 25-21; 8-12 23-19; 3-7 into **Key Landing Number 18 V1.**

**V8(7):** ... 29-25; 4-8 26-23; 10-15! 23-19 (V9); 15-24 28-19; 7-10 19-16; 10-14 16-7; 14-23 27-18; 3-10 30-26 or 31-27 ...

**V9(8):** ... 30-26; 9-14 18-9; 5-14 25-21; 3-7 22-17 or 27-23 ...

**V10(T):** ... 23-16(F); 11-20 25-22; 8-11 29-25; 9-14 18-9; 5-14 24-19; 11-15 19-16; 4-8 22-17 into **Key Landing Number 1 V7.**

**Trunk: 12-16 21-17; 16-19 24-15[R] (V5); 10-19 23-16; 11-20 25-21[R] (V3); 8-11[R] (V1) 22-18 into 12-16 22-18; 16-19 24-15; 10-19 23-16; 11-20 25-22; 8-11 22-17 same.**

**V1(T):** 6-10 (V2) 22-18; into **12-16 22-18; 16-19 24-15; 10-19 23-16; 11-20 25-22; 6-10 22-17 same.**

**V2(1):** 7-10 22-18 into **12-16 22-18; 16-19 24-15; 10-19 23-16; 11-20 25-22; 7-10 22-17 same.**

**V3(T):** ... 22-18 (V4) into **12-16 22-18; 16-19 24-15; 10-19 23-16; 11-20 21-17 same.**

**V4(3):** ... 17-13; 9-14 into **12-16 21-17; 9-14 17-13; 16-19 24-15; 10-19 23-16; 11-20 same.**

**V5(T):** ... 23-16(F); 11-20 17-13; 9-14 into **12-16 21-17; 9-14 17-13; 16-19 23-16; 11-20 same.**

**Trunk: 12-16 21-17; 9-14 17-13[R] (V7); 16-19[R] (V6) 24-15[R] (V5); 10-19 23-16; 11-20 26-23[R] (V4); 8-11[R] (V3) 22-18; 7-10 18-9; 5-14 25-22; 4-8 29-25[R] (V1); 14-17 31-26 ...**

**V1(T):** ... 22-18; 14-17 31-26 (V2); 10-15 18-14; 11-16 28-24 ...

**V2(1):** ... 18-14; 3-7 23-19(G) ...

**V3(T):** 7-10!(H) 22-18; 3-7!(H) 18-9; 5-14 23-19!; 8-12 25-22; 4-8 29-25; 14-17 31-26 ...

**V4(T):** ... 25-21; 8-11 26-23; 4-8 22-18(I); 7-10 18-9; 5-14 29-25; 11-15 23-19; 15-24 28-19 ...

**V5(T):** ... 23-16(J); 11-20 25-21; 8-11 22-17; 4-8 26-23; 11-15 30-26; 8-12 24-19; 15-24 28-19; 7-11 19-16; 12-19 23-7; 2-11 26-23 ...

**V6(T):** 16-20 22-18; 8-12 18-9; 5-14 into **11-16 21-17; 16-20 17-13; 8-11 22-18; 9-14 18-9; 5-14 same.**

**V7(T):** ... 25-21 (V8); 16-19 24-15; 11-25 29-22; 8-11 28-24; 4-8 17-13; 8-12 24-20; 10-15 22-18; 15-22 26-10; 7-14 23-19! ...

**V8(7):** ... 24-19; 14-21 19-12; 11-15! 22-17 (V10); 5-9 17-13 (V9); 9-14 25-22; 8-11 28-24; 14-18 23-14; 10-17 27-23; 11-16 24-20; 7-11 32-28! ...

**V9(8):** ... 28-24; 8-11 25-22; 9-13! 23-18!(K); 6-9! 26-23; 11-16(L) 18-11; 16-20 23-18; 7-16 32-28 ...

**V10(8):** ... 22-18; 15-22 25-18; 8-11 29-25; 5-9 28-24; 11-16 25-22; 4-8 24-20; 8-11 27-24(M); 10-14 24-19 ...

### Notes

A: 4-8? amounts to a loss after the board-controlling 17-14 exchange.

B: 2-6? 26-23 leads to a White win after 8-11 23-18 or 8-12 23-19.

C: 8-12?! 25-22; 4-8? loses after 22-17; 8-11 26-23; 11-15 30-25; 7-11 25-22; 6-9 13-6; 2-9 28-24! etc. ...

D: Both 28-24 and 26-23 tend to transpose into lines already covered.

E: 3-7? loses after 23-19!; 4-8 18-14!; 9-18 19-16; 8-12 24-19; 15-24 22-8; 12-19 8-3 etc. ...

F: Inferior to the 24-15 jump for the reasons given under Lesson 276.

G: This eventually intertwines with 11-15 24-20; 12-16 Variation 1.

H: Surely the most logical procedure, but has arrived on the scene too late to supplant the regular 8-11.

I: 29-25; 7-10 22-18; 10-15! 18-9; 5-14 25-22 is about even.

J: See Note F.

K: 24-20? loses to 6-9! 27-24; 9-14 32-28; 4-8.

L: Another example of the slip in action.

M: Of course, 22-17? would be catastrophic.

### Lesson 283: 9-13 24-19; 5-9 [36/64] & 9-13 24-19; 6-9 [38/62]

At the third move, both 5-9 and 6-9 may be viewed as inferior waiting moves (11-15 is natural and best) which amplify White's advantage.

**Trunk: 9-13 24-19; 5-9** 28-24[R] (V5); 11-15(A) 22-18[R] (V4); 15-22 25-18; 1-5!(B) 29-25[R] (V3); 8-11 24-20[R] (V1); 3-8!(C) 19-16; 12-19 23-16; 8-12 27-23; 12-19 23-16; 10-14 26-23[R] or 25-22 or 18-15 ...

**V1(T):** ... 25-22 (V2); 11-16 24-20; 3-8 20-11; 8-24 27-20; 4-8 23-19; 8-11 26-23 ...

**V2(1):** ... 18-14; 9-18 23-14; 10-17 21-14; 6-10 25-21; 10-17 21-14; 2-6 30-25; 6-10 25-21; 10-17 21-14 ...

**V3(T):** ... 32-28; 8-11 19-15; 10-19 24-8; 4-11 29-25; 6-10 27-24; 10-15 25-22; 7-10 23-19 ...

**V4(T):** ... 23-18; 1-5 into **9-13 24-19; 11-15** 28-24; 6-9 23-18; 1-6 same.

**V5(T):** ... 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 22-18; 1-5 18-9; 5-14 23-18(D) (V6); 14-23 27-18; 8-11 26-23; 6-9 29-25; 10-15! 19-10; 7-14 32-27 ...

**V6(5):** ... 29-25 (V7); 8-11 into **9-13 24-19; 6-9** 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 29-25; 8-11 22-18; 1-6 18-9; 5-14 same.

**V7(6):** ... 27-24; 8-11 24-20; 11-15! 19-16; 12-19 23-16; 14-18!(E) 16-11 ...

**Trunk: 9-13 24-19; 6-9** 22-18 (V2); 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 29-25 (V1); 8-11 22-18; 1-6 18-9; 5-14 25-22; 11-15 23-18(F) or 32-28 or 19-16 ...

**V1(T):** ... 27-24; 8-11 24-20; 11-16! 20-11; 7-16 22-18; 3-7 18-9; 5-14 29-25; 7-11 25-22; 2-7 22-17 or 22-18 ...

**V2(T):** ... 27-24[R] (V3) into **9-13 23-19; 6-9** 27-23 same.

**V3(2):** ... 28-24 (soft); 11-15 into **9-13 24-19; 11-15** 28-24; 6-9 same.

### Notes

A: 11-16?! 22-18; 16-20 32-28; 10-14 18-15! leaves White very powerfully arrayed.

B: 10-14? 29-25; 7-10 25-22; 8-11 24-20; 4-8 27-24; 2-7 32-28. White wins. **W. Ferguson vs. R. Pask 1985**

C: Other moves may also draw, but this excellent waiting move has latent strength and is easily best.

D: Typical Tinsley, prosecuting the attack to the n<sup>th</sup> degree. Contrary to the popular image, Tinsley was an extremely aggressive player; Hellman's wonderful defenses were born of necessity!

E: 15-19? 16-11!; 7-16 20-11 was an uncharacteristic howler: **D. Oldbury vs. R. Hallett 1985**.

F: This is easily strongest and eventually intertwines with the Trunk of 10-14 24-20; 7-10.

**Lesson 284: 9-13 23-18; 10-15 [38/62]**

The thrust of White's main attack is against Black's double-corner, opened up by the movement of the men on 9 and 10, but as with all of the other non-critical ballots, with correct play there are no protracted endgames to manage.

**Trunk:** 9-13 23-18; 10-15 27-23[R] (V3); 6-10 32-27; 1-6[R] (V2) 18-14; 10-17 21-14; 15-18 22-15; 11-18 26-22[R] (V1); 12-16 22-15; 7-10 14-7; 3-26 30-23; 6-10 25-21[R] or 25-22 ...

**V1(T):** ... 25-21; 8-11 30-25; 11-16 24-20; 16-19 23-16; 12-19 25-22; 18-25 29-22 ...

**V2(T):** 5-9 18-14; 9-18 23-14; 10-17 21-14; 12-16 24-20; 15-18 22-15; 11-18 20-11; 8-15 26-23; 4-8(A) 30-26; 8-12 26-22; 1-6! 23-19 ...

**V3(T):** ... 26-23 (V6); 6-10 23-19(B); 11-16 18-11; 16-23 27-18; 8-15 18-11; 7-16 22-18; 3-7!(C) 30-26 (V5); 4-8 24-20 (V4); 16-19 18-15; 5-9 15-6; 1-10 21-17 or 32-27 ...

**V4(3):** ... 18-15; 10-19 24-15 into **9-13 22-18; 10-15 25-22**; 6-10 23-19; 11-16 18-11; 16-23 27-18; 8-15 18-11; 7-16 22-18; 4-8 18-15; 10-19 24-15; 3-7 30-25 same.

**V5(3):** ... 25-22(D); 4-8 29-25; 1-6 32-27; 16-20 24-19 ...

**V6(3):** ... 18-14; 6-9 26-23; 9-18 23-14; 15-18 22-15; 11-18(E) 30-26; 8-11 24-20; 11-15 26-22; 12-16 20-11; 7-16 22-17 ...

**Notes**

A: Black's drawing path is a narrow one. For example, 1-5? 30-26; 4-8 26-22; 8-12 23-19; 15-24 28-19; 3-8 22-15; 7-10 15-6; 2-18 31-26; 8-11 19-15; 11-16 26-23 etc. ... is a White win which has been scored on numerous occasions.

B: 30-26; 1-6 18-14; 10-17 21-14; 15-18 22-15; 11-18 26-22; 12-16 22-15; 7-10 14-7; 3-26 31-22; 6-10 27-23 10-14 leaves Black well situated.

C: This is logical, as it prepares to meet the 18-15 exchange with 7-10. Ugly as it looks, 4-8, which has long been viewed as a blunder after 18-15; 10-19 24-15; will draw.

D: 18-15; 10-19 24-15; 7-10 15-6; 1-10 30-26; 4-8 shortly intertwines with the play of Variation 4.

E: White has a lot of scope after this, but the position is virtually even.

**Lesson 285: 9-13 23-19; 11-16 [45/55] & 9-13 23-19; 10-14 [44/56]**

From 2-move, after 9-13 23-19 Black has the opportunity to equalize with 11-15, forming the *Will O' The Wisp*. Passing this up gives White the advantage in varying degrees. In these two ballots Black doesn't have any significant weaknesses to overcome, White's advantage mainly resting in the choice of lines.

**Trunk:** 9-13 23-19; 11-16 27-23[R] (V6); 10-14[R] (V5) 22-17[R] (V4); 13-22 25-9; 5-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 23-19[R] (V3); 6-10[R] (V2) 25-22; 11-15 19-16[R] (V1); 1-6 22-17; 6-9 17-13 ...

**V1(T):** ... 26-23; 15-24 28-19; 7-11 19-16 ...

**V2(T):** 7-10 25-22; 6-9 26-23; 9-13 22-18; 1-5 18-9; 5-14 30-26 ...

**V3(T):** ... 25-22; 11-15 22-18; 15-22 26-10; 7-14 28-24; 6-10 24-19; 2-7 30-26 ...

**V4(T):** ... 19-15; 16-20 24-19; 7-10 22-17 into **11-16 23-18; 16-20 24-19**; 10-14 18-15; 7-10 22-17; 9-13 27-23 same.

**V5(T):** 16-20(A) 32-27 into **9-13 24-19; 11-16 28-24**; 16-20 32-28 same.

**V6(T):** ... 26-23 (V8); 10-14 22-17 (V7); 13-22 25-9; 5-14 29-25; 7-11 25-22!; 6-10 22-18; 1-5 18-9; 5-14 30-25; 11-15 25-22 ...

**V7(6):** ... 22-18; 6-10 18-9; 5-14 24-20; 1-5 20-11; 8-24 28-19; 7-11 25-22; 11-15 32-28; 15-24 28-19; 4-8 22-18 ...

**V8(6):** ... 19-15 (V9); 10-19 24-15; 16-20 26-23; 12-16 23-18; 16-19 30-26; 6-9 27-24; 20-27 32-16; 8-11 15-8; 3-19 31-27!(B) ...

**V9(8):** ... 22-18(C); 16-23 26-19; 10-14 18-9; 5-14 25-22; 8-11 27-23 into **11-15 23-19; 9-13 22-18**; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 26-22 same.

**Trunk:** 9-13 23-19; 10-14 27-23[R] (V2); 11-16[R] (V1) into **9-13 23-19; 11-16 27-23**; 10-14 same.

**V1(T):** 6-10 into **9-13 23-19; 6-9 27-23**; 9-14 same.

**V2(T):** ... 19-15 (V4); 11-18 22-15; 14-18(D) 24-19; 5-9 26-23; 9-14 28-24; 7-10 24-20; 3-7 30-26 (V3); 1-5 32-28; 13-17 20-16 ...

**V3(2):** ... 32-28(E); 1-5 31-26; 7-11 19-16 ...



**V4(2):** ... 26-23 (V5); 11-16 into **9-13 23-19; 11-16** 26-23; 10-14 same.

**V5(4):** ... 22-17; 13-22 25-9; 5-14 27-23; 7-10 into **10-15 23-19; 7-10** (F) 27-23; 9-14 22-18; 15-22 25-9; 5-14 same.

#### Notes

A: 8-11! is a fighting defense suggested by Derek Oldbury, which is perhaps best met with 24-20; 11-15 20-11; 15-24 28-19; 7-16 and a virtually even game with scope for both sides.

B: Best. Instead, 21-17?; 1-6 17-14?; 6-10! is a Black win by Alex Moiseyev.

C: Radical but sound.

D: The run-off with 7-11 also draws, but would seem to be too passive here.

E: 31-26? loses to 7-11!

F: I gave this under 11-15 23-19; 7-11, because that is how it was formed in the freestyle era.

**Lesson 286: 9-13 23-19; 5-9 [43/57] & 9-13 23-19; 6-9 [40/60]**

Of the two ballots, the second affords White far more attacking scope on account of the man having vacated square 6 rather than square 5.

**Trunk: 9-13 23-19; 5-9** 27-23[R] (V6); 11-15[R] (V5) 22-18[R] (V4); 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 32-27[R] (V2); 6-10[R] (V1) 18-14; 9-18 23-14; 10-17 21-14; 11-15 29-25; 12-16 25-22 ...

**V1(T):** 1-5 into **9-13 24-19; 5-9** 28-24; 11-15 22-18; 15-22 25-18; 1-5 32-28; 8-11 19-15; 10-19 24-8; 4-11 same.

**V2(T):** ... 28-24(A); 6-10 29-25(B); 10-15 25-22; 12-16 31-27 (V3); 7-10 21-17 ...

**V3(2):** ... 24-20; 7-10 32-28; 1-5 28-24; 3-8 23-19 ...

**V4(T):** ... 23-18; 1-5 18-11; 7-23 26-19; 8-11 32-27 into **9-13 24-19; 11-15** 28-24; 6-9 23-18; 1-6 18-11; 7-23 26-19; 8-11 32-28 same.

**V5(T):** 9-14 22-18; 6-9 25-22; 1-5 **Forms Key Landing Number 17.**

**V6(T):** ... 22-18 (V8); 11-15 18-11; 8-15 26-22 (V7); 9-14 22-17; 13-22 25-9; 6-13 27-23; 2-6 29-25; 6-9 25-22; 9-14 30-26 or 31-26 ...

**V7(6):** ... 25-22; 9-14 27-23; 4-8 24-20; 15-24 28-19; 8-11 22-18; 1-5 18-9; 5-14 **Forms Key Landing Number 7 CR.**

**V8(6):** ... 26-23 (V9); 11-15 22-18; 15-22 25-18; 1-5 29-25; 8-11 25-22; 3-8 31-26(C); 11-16 19-15; 10-19 24-15; 16-19 23-16; 12-19 21-17 ...

**V9(8):** ... 19-15 into **9-13 23-18; 5-9** 18-15 same.

**Trunk: 9-13 23-19; 6-9** 27-23[R] (V4); 9-14[R] (V3) 22-18[R] (V2); 11-15[R] (V1) **Forms Key Landing Number 24.**

**V1(T):** 5-9 25-22; 1-5 **Forms Key Landing Number 17.**

**V2(T):** ... 22-17; 13-22 25-9; 5-14 29-25; 11-15 25-22; 7-11 32-27; 11-16!(D) 24-20; 15-24 20-11; 8-15 28-19; 15-24 27-20; 1-5 22-18; 5-9(E) ...

**V3(T):** 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 9-14 18-9; 5-14 into **10-14 24-19; 6-10** 27-24; 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 9-13 18-9 5-14 same.

**V4(T):** ... 22-18 (V6); 11-15 18-11; 7-23 27-18; 8-11 25-22; 3-7 32-27 (V5); 10-15 27-23(F); 7-10 23-19; 9-14 18-9; 5-14 26-23 ...

**V5(4):** ... 26-23; 9-14 18-9; 5-14 22-18; 1-5 18-9; 5-14 29-25; 11-15 24-19 ...

**V6(4):** ... 19-15; 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 3-7 28-24; 1-6 25-22; 8-11 15-8; 4-11 30-26 (V7); 6-10 26-23; 9-14 22-18 ...

**V7(6):** ... 22-18 (V8); 6-10 29-25; 9-14 18-9; 5-14 27-23; 11-15 32-27; 2-6 into **10-14 23-19; 7-10** 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23; 2-7! 22-18; 9-13 18-9; 5-14 29-25; 11-15 32-27; 1-6 same.

**V8(7):** ... 27-23; 6-10 30-26 or 31-26 or 29-25 ...

#### Notes

A: 31-27 runs along similar lines to the trunk.

B: 32-27 is easily met with 10-15.

C: 30-26; 9-14 18-9; 5-14 22-17; 13-22 26-17; 6-9 17-13; 11-16 is even.

D: 3-7? 21-17!; 14-21 22-17 would be a source of regret for Black.

E: Now into a popular line of 11-15 24-19; 15-24 but with CR. Note that after 5-9 31-27? would lose to 12-16!

F: 26-23; 9-14 18-9; 5-14 30-25; 1-5 is easy for Black.

**Lesson 287: 9-13 24-20; 10-15 [48/52]**

Aptly described by Newell Banks as “strong for both sides!”, this fascinating ballot involves a great deal of subtle maneuvering in the early stages. Given its scope, subtlety and winning chances, it’s again a mystery why it wasn’t adopted more often in the 2-move era.

**Trunk: 9-13 24-20; 10-15 28-24[R]** (V10); 5-9[R] (V8) 23-18[R] (V6); 1-5[R] (V5) 27-23[R] (V3); 6-10 23-19[R] (V2); 11-16 20-11; 7-23 18-11; 8-15 26-19; 3-7 30-26[R] (V1); 7-11 22-18[R] or 26-23 ...

**V1(T):** ... 21-17; 7-11! 17-14 ...

**V2(T):** ... 32-28; 10-14 23-19; 14-23 19-10; 7-14 26-19; 14-18 22-15; 11-18 25-22; 18-25 29-22 ...

**V3(T):** ... 21-17 (V4); 7-10 17-14; 10-17 27-23; 17-21 23-19; 6-10 32-28; 2-6 26-23; 13-17 22-13; 15-22 25-18; 11-16 20-11; 8-22 23-18 ...

**V4(3):** ... 32-28; 7-10! 27-23; 3-7 into **9-13 24-20; 6-9 28-24**; 11-15 23-18; 8-11 27-23; 1-6 32-28; 3-8 same.

**V5(T):** 6-10 21-17!; 1-5 25-21; 12-16(A) 27-23; 8-12 32-28; 9-14 18-9; 5-14 22-18; 15-22 30-25; 14-18 23-14; 10-15 25-18; 15-22 26-23 ...

**V6(T):** ... 23-19; 6-10 26-23 (V7); 1-5 30-26; 9-14 22-17; 13-22 25-9; 5-14 26-22; 14-18 23-14; 10-26 19-10; 7-14 31-22 ...

**V7(6):** ... 27-23; 1-5 23-18 into Trunk.

**V8(T):** 6-10 (V9) 23-19; 5-9 27-23; 1-5 23-18 into Trunk.

**V9(8):** 7-10 23-18; 3-7 27-23 into **10-15 23-18; 7-10 27-23**; 3-7 24-20; 9-13 28-24 same.

**V10(T):** ... 23-18; 5-9 28-24 into Trunk.

**Notes**

A: 2-6? looks terrible and is terrible! See if you can spot the quick knockout which befell the great Alfred Jordan.

**Lesson 288: 9-13 24-20; 5-9 [40/60] & 9-13 24-20; 10-14 [38/64]**

After 9-13 24-20, Black has 8 possible moves. Two of these lose (13-17?? and 12-16?), two are logical and essentially equal (11-15 and 10-15) and four (5-9, 6-9, 10-14 and 11-16) are handicap moves which have no real merit; they have simply been prescribed by the 3-move ballot. It may fairly be said that the two ballots which form our current

focus are defined by Key Landing Number 15 and Key Landing Number 16.

**Trunk: 9-13 24-20; 5-9 22-18; 10-14[R](A)** (V1) into **9-13 24-20; 10-14 22-18**; 5-9 same.

**V1(T):** 10-15 25-22; 6-10 (V2) 27-24; 10-14 into **9-13 24-20; 10-14 22-18**; 5-9 27-24; 6-10 25-22; 10-15 same.

**V2(1):** 7-10 (V3) 27-24; 10-14 23-19; 14-23 19-10; 6-15 26-10; 2-6 10-7; 3-10 32-27; 10-15 30-25; 1-5 27-23 ...

**V3(2):** 1-5 into **9-13 22-18; 6-9 25-22**; 1-6 24-20; 10-15 same.

**Trunk: 9-13 24-20; 10-14 22-18[R]** (V5); 5-9[R] (V4) 27-24[R] (V3); 6-10! 25-22[R] (V1); 10-15! 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-19; 2-7 **Forms Key Landing Number 15**.

**V1(T):** ... 24-19; 1-5! 25-22 (V2) into **9-13 24-19; 10-14 22-18**; 5-9 25-22; 6-10 27-24; 1-5! 24-20 same.

**V2(1):** ... 32-27; 11-15 18-11; 8-24 28-19; 4-8 25-22; 14-17 21-14; 9-25 29-22; 8-11 30-25 ...

**V3(T):** ... 25-22 (28-24; 6-10 25-22 same); 6-10 28-24 (27-24 into Trunk.); 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10 2-7 **Forms Key Landing Number 16**.

**V4(T):** 7-10 18-9; 5-14 into **10-14 24-20; 7-10 22-18**; 9-13 18-9; 5-14 same.

**V5(T):** ... 28-24 (subtle); 5-9! 22-18 (V6); 6-10 25-22 into Variation 3.

**V6(5):** ... 22-17; 13-22 26-10; 7-14 into **9-14 22-18; 5-9 24-20**; 10-15 28-24; 15-22 26-10; 7-14 same.

**Notes**

A: Although natural in appearance and attractive because it reduces the pieces, in human practice the 11-16 2 for 2 does not work out well for Black.

**Lesson 289: 9-13 24-20 6-9 [38/62]**

A feature of the more balanced ballots is that the weaker side often has the choice of two (or more) distinctive defenses, in this instance 1-6 of the Trunk or 15-18 of Variation 3. Of course, some players master both defenses and are able to select the one which is most appropriate to the opponent and the occasion.

**Trunk: 9-13 24-20; 6-9 22-18[R]** (V5); 10-15(A) 18-14[R] (V4); 9-18 23-14; 1-6[R] (V3) 27-23[R]

(V1); 15-19(B) 23-16; 12-19 25-22; 7-10 14-7; 3-10 32-27; 8-12 30-25[R] or 27-24 or 22-18 ...

**V1(T):** ... 28-24 (V2); 6-9 26-23; 9-18 23-14; 15-18 32-28(C); 11-15 30-26; 8-11 25-22 or 26-23 ...

**V2(1):** ... 25-22; 15-18 22-15; 11-18 26-23; 8-11 28-24; 3-8 (dynamic) 32-28(D); 6-9 30-25; 13-17 24-19 ...

**V3(T):** 15-18 28-24; 11-15 26-23; 8-11 23-19; 2-6 19-10; 6-15 30-26; 18-22 25-18; 15-22 26-17; 13-22 27-23 ...

**V4(T):** ... 25-22; 15-19 23-16; 12-19 27-24; 9-14 18-9; 5-14 24-15; 11-25 29-22; 8-11 32-27; 4-8 27-23 ...

**V5(T):** ... 28-24 (V6); 11-15 23-18; 8-11 27-23; 1-6 32-28; 3-8 23-19; 9-14 18-9; 5-14 22-17; 13-22 25-9; 6-13 26-23 ...

**V6(5):** ... 23-18; 10-14 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 1-6 28-24; 3-7 25-22; 14-17 21-14; 9-25 29-22 ...

#### Notes

A: The 11-16 2 for 2 should be avoided.

B: The radical 6-10! 25-22 (32-27 is another option); 10-17 21-14; 15-18 22-15; 11-27 32-23; 12-16 20-11; 8-15 14-10; 7-14 23-18; 14-23 26-10 is also sound: *R. King vs. S. Scarpetta 2019*.

C: 24-19 is comfortably met with 11-16 20-11; 8-24 27-20; 3-8 25-22; 18-25 29-22; 12-16 20-11; 8-15, while the alluring 21-17; 13-22 14-9? loses after 5-14 27-23; 18-27 25-9; 11-15 32-23; 8-11 etc. ...

D: 24-19 is again quite easy to meet after 11-16 20-11; 8-24 27-20; 18-27 32-23; 4-8 29-25; 8-11 30-26 etc. ...

#### Lesson 290: 9-13 21-17; 6-9 [52/48]

Derek Oldbury had a particularly low opinion of this ballot, arguing that because it was formed by three inferior moves—weakening both sides as it were—its scope was necessarily limited. On the evidence of master practice, he would seem to be correct.

**Trunk: 9-13 21-17; 6-9** 25-21; 11-15[R] (V4) 30-25[R] (V3); 9-14 24-19; 15-24 28-19; 5-9 32-28; 7-11[R] (V1) 19-15; 10-19 17-10; 2-7 23-16; 11-20 27-23; 7-14 22-17; 13-22 26-10 ...

**V1(T):** 2-6 (the natural 8-11 is also sound, being met with 19-15) 22-18; 13-22 26-17; 8-11 (V2) 25-22; 12-16! 19-12; 11-16 12-8!; 4-11 27-24 ...

**V2(1):** 7-11 25-22; 11-15 18-11; 8-24 28-19; 4-8 22-18; 8-11 27-24 ...

**V3(T):** ... 24-19; 15-24 28-19; 8-11 22-18; 13-22 26-17; 9-14 18-9; 5-14 29-25; 11-15 27-24; 4-8 25-22; 8-11 32-28 ...

**V4(T):** 9-14 into **9-14 22-17; 6-9** 25-22; 9-13 same.



*Book Five*

**Checkers for the Three-Move Expert:**

**Unbalanced Ballots**



## Introduction to Book 5

### Style

Style is everything.—*Derek Oldbury*

To the uninitiated, the idea that all great checker players possess a distinctive style is little short of incredible. But then to the uninitiated, the idea that checkers is worth studying seriously at all is surprising. The fact remains that style does exist and exists under all opening conventions.

Two points are worth making at the outset. First, as in other areas of life, in checkers there are two basic styles, successful and unsuccessful. Cultivating an unsuccessful style is the easiest thing in the world—anyone can do it with no effort. Here I am only concerned with successful styles. Secondly, it makes little sense to talk of style when a winning position has been obtained. At this point a player simply seeks to win as efficiently as possible, something strongly emphasized by Marion Tinsley.

#### 1: *Positional Aspects*

While far from exhaustive, the following points may fairly be regarded as representative. The extent to which a player embraces each of them substantially identifies his or her style, keeping in mind that it may change over time.

1. In 3-move there are dozens of opportunities to create a long dyke formation. How often are these taken?
2. A similar question may be asked of the triangle formation, which is often equated with the *Pioneer* group of openings.
3. Is the mixed formation actively sought or avoided? (A book devoted solely to mixing things up—*3-Move Mixers*—would seem in order!)
4. Is the open formation—the antithesis of the mixed—actively sought or avoided?
5. Does the player seek to restrict the opponent's replies or allow him free rein? Naturally, each approach has pros and cons. Restrictive (simplicity): Less chance of losing but less chance of winning. Free rein (complexity): More chance of winning but more chance of losing.
6. Does the player follow regular published play in the opening and early midgame, play less popular lines or seek to avoid published play entirely?
7. Is a thematic approach—playing natural, logical moves—actively preferred?
8. To what extent is a player willing to sacrifice some of a ballot's strength in order to transpose into another ballot or particular midgame landing?
9. What is the player's attitude towards sacrificing a man to gain an early king? How does he react when his opponent does this?
10. Are lengthy endgames sought or does the player seek to decide matters in the midgame?
11. Does the player actively seek to hold the bridge position? This amounts to his willingness to move the man on 2 or 31 at an early stage, as opposed to that on 3 or 30.
12. In the early stages, is the generally more dynamic 7-11 (26-22) preferred over 8-11 (25-22)? Likewise, is 3-8 (30-25) preferred over 4-8 (29-25)?
13. Are the same attacks and defenses always adopted, or are they varied according to the opponent? For example, when playing Black against inexperienced opposition, seeking to complicate by establishing a supported man on square 17 (square 16 with White).

#### 2: *Risk-Taking*

Before proceeding, it will be necessary to look carefully at the words *right*, *wrong*, *sound* and *unsound*.

On *right* and *wrong*: It surely can't be correct to say that it is *right* to seek complexity and *wrong* to seek simplicity, or that it is *right* to strive for lengthy endgames and *wrong* to try to avoid them. Better surely just to emphasize the advantages and disadvantages of each approach, and the particular set of skills

needed to make each one work. The choice is then up to the player. And of course the same rationale applies to the other positional aspects listed above.

On *sound* and *unsound*: Strictly speaking, playing *soundly* means not going into a loss while playing *unsoundly* means the converse. (I'm not going to address missing wins here.) However, for practical purposes this is too simplistic.

I would suggest that a line of play is *sound* if, when countered as strongly as possible, it results in a position where a draw exists which can either be found crossboard or reconstructed from memory. I would further suggest that a line of play is *unsound* not merely when it loses but when, on being countered as strongly as possible, it results in a position where for human beings the draw is too hard to find or recall. It was Marion Tinsley who pointed out that a line which was manageable in correspondence play was not necessarily suitable over the board. With the advent of the latest computer programs, the issue has been further exacerbated, with super-fine draws established which are far beyond human capabilities. In the literature these draws are designated in a number of ways: *impractical*, *hypothetical*, *technical*, *untenable*, *problematic*, *theoretical*, *critical* or even *practically a loss*. Why not replace all of them with *unsound*. It's simpler, tells the student what he needs to know and will only upset those of the purest disposition, those for whom a draw is a draw!

That done, let me first make the point that, although based upon the 13 points above a player may be characterized as combative, it does not necessitate unsound play—taking risks. While “keeping the draw in sight” does admittedly imply remaining in the shallows, “playing not to lose” is not negative. It is merely an acknowledgement that you cannot win a game unless your opponent makes a fatal error. In everyday terms, when playing 3-move it amounts to attacking with the strong side and defending with the weak side.

Risk-taking is generally frowned upon in the literature. For example, it is said to be wrong to play a losing move with the hope of befuddling the opponent, the so-called Goat-Getters advocated by Julius D'Orio and Derek Oldbury. Likewise, students are told it is wrong to compromise their position in order to tempt the opponent into a shot or stroke. I would state it slightly differently. It's neither right nor wrong to take risks, but if you do so you are certain to lose a goodly number of games! Also, it's foolish for a player to start taking risks until he has learned how to play soundly. That's attempting to run before you can walk.

Easily the most valuable way to evaluate risk-taking is to consider the qualities needed to be successful in this field. An exponent needs to have the following.

1. Sufficient knowledge of published play to be able to vary from the main lines. As Derek Oldbury observed, the player who is determined not to consult a book will never know if what they are doing is original. Most likely, they will simply repeat the losses of countless thousands before them.
2. Excellent crossboard ability—or at least better than the current opponent! Here, complete honesty is called for. If the opponent is far more skillful, then better to put him in a cleft stick by hewing to time-tested play.
3. A highly-developed endgame technique.
4. Excellent selectivity (part 1): Being able to identify variations where it is virtually impossible for the opponent to simplify matters.
5. Excellent selectivity (part 2): Being able to identify variations where the winning chances more than offset the losing chances.
6. Creativity: The ability to devise suitable risk-taking variations. Were one ever to publish a book of these—*3-Move Wildcats* (?)—the need to be disingenuous would be paramount, showing only the wins in one's favor and not the losses. For as Oldbury discovered, one can hardly advocate a risky line and then show how to beat it!
7. The ability to nail down winning positions (Tinsley's point).

My number one risk-taker of all time: Elbert Lowder.



*3: Demeanor*

During my 25 years of active competition, I discovered that the level of sportsmanship in checkers is exceptionally high. Since checker players are human it is of course not perfect, and aside from incredibly rare examples of actual cheating one occasionally encounters gamesmanship. Examples include a player declaring aloud that his position is hopeless but continuing to play on, or tantalizingly holding a man over the square where he wishes you to crown (or not as the case may be). In all such cases a straightforward, brisk response is called for—"Are you resigning?"—followed by an appeal to the referee if required.

Also irritating is the practice of dragging out hopeless all-king endgames. Among novices, these endgames *should* be played out, but among experts it's just bad manners.

Ironically, bad sportsmanship reaches its nadir in so-called "friendly" games with certain members of the general public. "I've never lost six games in a row before," is a common lament from someone mortified at losing a non-existent reputation. "I've never won six games in a row before," is the standard, though risky, retort.

What students should aim for is the example set by all of the great players, namely a strict adherence to the rules, no hint of gamesmanship, and moving decisively, with no hand-hovering. And for his bolt upright posture, composure and authoritative manner, my number one choice is Asa Long. To quote Tom Watson, "Like having your work marked by the teacher!"



## Chapter 29: Bridge Endgames

### Introduction

During the 1994 American National Tournament, Marion Tinsley played a number of practice games against one of the leading contenders, Don Lafferty being an interested spectator. “How’s it going?” Don was asked. “All even,” came the reply. “Five wins and five draws in Tinsley’s favor!”

This story is an echo of the findings of Lesson 234. Although roughly 75% of the time it is not advisable to maintain the king-row men on squares 30 and 32 (1 and 3 for Black), when a bridge endgame is reached with 4 pieces versus four the holding side scores around 75% of the points (winning half and drawing half of the games). Obviously, these figures are only approximations, but as rules of thumb they are quite useful.

Why form a bridge (Black: Posting a keystone man on 23; White: Posting a keystone man on 10) at all then? Why not just break up this king-row configuration? There are three reasons.

First and foremost, *this simply may not be possible*; better to crown under a bridge rather than not to crown at all!

Secondly, provided you are sure of your ground, crowning under a bridge has the effect of crystallizing the situation, converting a potentially messy endgame into a highly defined one. This is perhaps most relevant when an advanced player is preparing his defensive lines on one of the trickier ballots and *knows* that the bridge will draw.

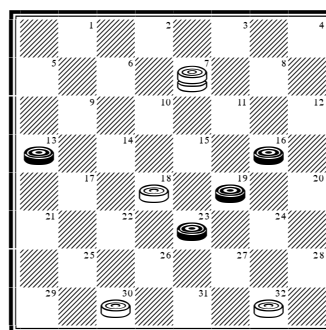
Thirdly, and rarely, it may afford *winning* opportunities.

While acknowledging the merit of points two and three, it generally makes sense to break things up if possible, so before moving on to a study of the key 3 vs. 3 and 4 vs. 4 bridges, we’ll look at the seven main methods which are available.

For consistency, throughout this chapter in all of the diagrams White *holds* the bridge while Black *forms* the bridge. Obviously in practice all of the ideas apply with equal force to both sides and this is reflected in some of the associated games. Incidentally, these games have deliberately not been annotated in detail; their primary purpose is to show how bridges arise in top-level play.

### Method 1: The Line-Up

Diagram 799



Black to Play

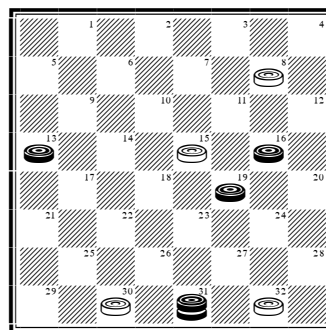
Continue from Diagram 799: 23-26 (Just in time!) 30-23; 19-26. Drawn.

Note that the man on 23 could be on 22, whereupon Black would play 22-26 30-23; 19-26. Alternately, Black could line up three men on 14, 18 and 23 and play 23-27; 32-23 18-27 (or switch the man on 23 to 24 and play 24-27 32-23; 18-27). For more examples of this, the most common method, see Lesson 322.

**Bridge Game #1: 11-15 23-18; 8-11 27-23; 4-8 23-19; 9-14 18-9; 5-14 22-17; 15-18 26-22; 18-23 19-15; 11-18 22-15; 10-19 24-15; 14-18 31-27; 7-11 28-24; 2-7 24-19; 11-16 17-14; 7-10! 14-7; 3-10 25-22; 18-25 29-22; 6-9 15-6; 1-10 27-18; 16-23 22-17; 9-13 17-14; 10-17 21-14; 8-11 14-10; 12-16 10-7; 16-19 7-3; 11-16 3-7 (Diagram 799). *T. Watson vs. R. Pask 1988***

### Method 2: Reverse Line-Up

Diagram 800



Black to Play

Continue from Diagram 800: 31-26 30-23; 19-26. Drawn.

Alternately, Black could line up two men on 14 and 18 and play 31-27 32-23; 18-27. Once you become

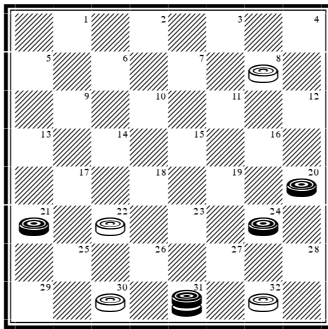
familiar with this method, you will find it arising again and again.

**Bridge Game #2: 9-13 24-20; 6-9 22-18; 10-15 25-22; 15-19 23-16; 12-19 27-24; 9-14 18-9; 5-14 24-15; 11-25 29-22; 8-11 32-27; 4-8 27-23; 11-15 23-18; 14-23 26-10; 7-14 28-24; 8-11 24-19; 2-7 30-26; 7-10 19-16; 11-15 16-11; 14-18 22-17; 13-22 26-17; 18-23 11-7; 15-18 7-2; 10-15 17-14; 23-26 31-22; 18-25 21-17; 15-18 (Diagram 800 CR) *R. Pask vs. G. Miller 1995***

*Method 3: The Pitch-Fork*

As the name suggests, a man is pitched in order to break up the configuration, and the sacrificed material recovered through the use of a fork.

Diagram 801



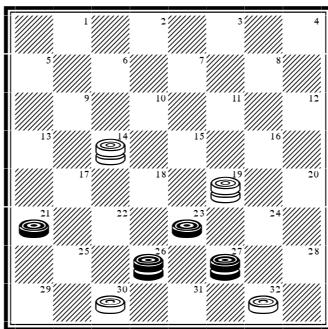
Black to Play

Continue from Diagram 801: 24-27! 32-23; 31-26. Drawn.

**Bridge Game #3: 10-15 23-18; 6-10 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 31-27; 5-9 25-22; 9-13 27-23; 11-16 21-17; 7-11 17-14; 10-17 19-10; 11-15 29-25; 17-21 23-18; 3-8 18-11; 8-15 24-20; 16-19 20-16; 19-24 16-11; 12-16 11-8; 4-11 10-7; 2-6 7-2; 6-9 2-7; 9-14 7-10; 15-18 22-8; 16-20 10-17; 13-31 25-22 (Diagram 801). *M. Tinsley vs. Chinook 1992***

*Method 4: The Breeches*

Diagram 802

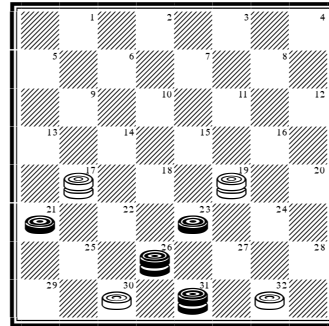


Black to Play

Continue from Diagram 802: 26-31! 19-26; 31-22 32-23; 22-18 (breeches). Drawn.

*Method 5: 2 for 2*

Diagram 803



Black to Play

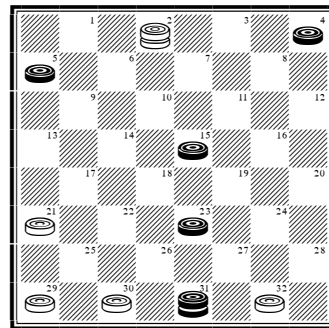
Continue from Diagram 803: 21-25! 30-21; 26-30 19-26 31-13 (2 for 2). Black wins!

Incidentally, the diagram was formed when White blundered with 13-17? Interestingly, this is quite a common occurrence, a prime example of trying too hard to win.

*Method 6: Pitch and Retrieve*

This typically involves the following steps: posting a man on 23, crowning under the bridge on 31, posting a man on 15, sacrificing the man on 23 by playing 23-26 or 23-27 as appropriate, and regaining the sacrificed material by playing 31-26 or 31-27 as required.

Diagram 804



Black to Play

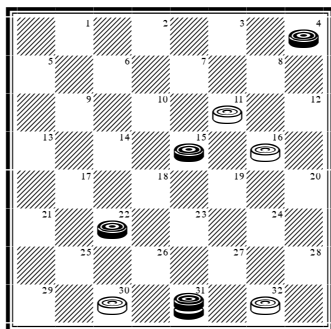
Continue from Diagram 804: 23-27! 32-23 31-27 30-26; 27-18 26-22; 18-25 29-22; 4-8 2-7; 15-19. Drawn.

**Bridge Game #4: 9-13 21-17; 6-9 25-21; 11-15 30-25; 9-14 24-19; 15-24 28-19; 5-9 32-28; 7-11 19-15; 10-19 17-10; 2-7 23-16; 11-20 27-23; 7-14 22-17; 13-22 26-10; 12-16 23-18; 9-13 18-15; 8-12 15-11; 16-19 21-17; 13-22 25-18; 19-23 11-7; 23-27 31-24;**

20-27 7-2 27-31 (Diagram 804 CR) *Analysis by B. Case*

In Diagram 805 it is a White man on 23 which enables Black to crown under the bridge and that on 22 which is sacrificed, but the basic principle is the same.

Diagram 805



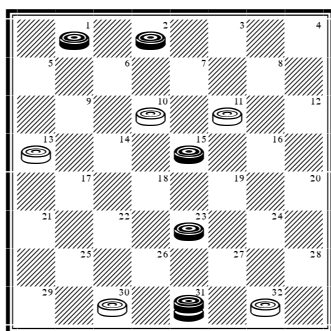
Black to Play

Continue from Diagram 805: 22-26! 30-23; 31-26 23-19; 15-24. Drawn.

**Bridge Game #5: 9-13 24-19; 11-15 28-24; 6-9 22-18; 15-22 25-18; 8-11 29-25; 9-14 18-9; 5-14 24-20; 11-15 19-16; 12-19 23-16; 15-18 26-22; 1-6 22-15; 10-19 25-22; 6-10 22-18; 14-23 27-18; 13-17 21-14; 10-17 18-14; 7-11 16-7; 3-10 14-7; 2-11 31-26; 19-24 26-23; 24-27 23-19; 27-31 19-16; 11-15 16-11; 17-22 20-16 (Diagram 805). W. Edwards vs. L. Levitt 1989**

As mentioned earlier, the side holding the bridge is not invulnerable. This is well illustrated in the following example, also given under Lesson 122, which uses the pitch and retrieve method for breaking the bridge.

Diagram 806



Black to Play

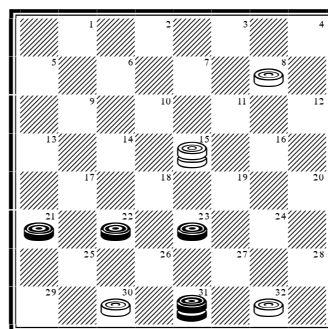
Continue from Diagram 806: 23-27! 32-23; 31-27 23-18; 15-22 10-7 (White has the opposition); 27-23 7-3; 22-26 11-8; 26-31 8-4; 31-26 4-8; 26-22 8-11;

23-18 3-8; 18-14 8-12; 22-18 12-16; 14-10 16-19; 2-6 19-16; 1-5 16-19; 5-9 30-25; 9-14 25-21; 18-22 11-15; 22-26 13-9; 6-13 15-6. Drawn. A tough battle for White.

**Bridge Game #6: 9-14 24-19; 11-16 22-18; 8-11 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-18; 18-9; 6-13 25-22; 2-6 23-18; 16-23 26-19; 11-16 27-23; 7-11 30-26; 6-9 22-17; 13-22 26-17; 9-13 17-14; 10-17 21-14; 16-20 19-15; 11-16? (Asking for trouble. Instead, 12-16!, removing the backward man on 3, is best and clears up immediately.) 15-10; 16-19 23-16; 12-19 14-9; 19-23 9-6; 13-17 6-2; 17-22 (Diagram 806 CR) E. Hunt vs. W. Hellman 1946**

*Method 7: Pitch and Threaten*

Diagram 807



Black to Play and Draw

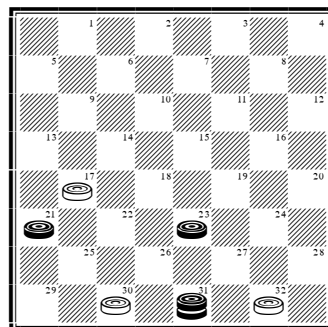
Continue from Diagram 807: 23-27! (easiest) 32-23; 31-27 15-18 (Nothing better. Of course, 23-19?? would not be good!); 22-26 8-3; 26-31 3-7; 31-26 7-10 26-19. Drawn.

**Lesson 291: 3 vs. 3s**

Here we have six main cases to consider.

*Case 1: Black man on 21*

Diagram 808

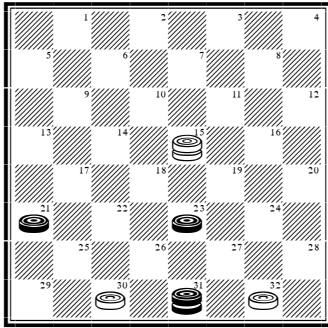


White to Play and Win

The ending has been set back at an early stage in order to include both of the key points.

Continue from Diagram 808: ... 17-14 (White has the opposition); 31-27 14-10; 27-24 10-7; 24-19 7-3; 19-15 3-7; 15-19 (23-26 is ineffective after 30-23; 21-25 32-28!) 7-10 (7-11; 19-24 11-16? allows the breeches with 23-26! 30-23; 24-19, so White must find ingress via the single-corner zone); 19-24 10-14; 24-27 14-17; 27-31 17-22. White wins. The conclusion of Lesson 246 features the same finish.

Diagram 809

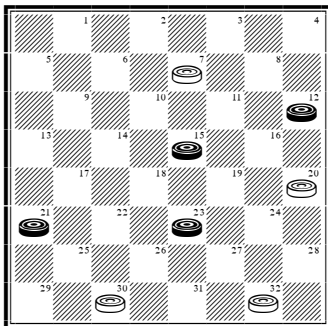


White to Play, Black Draws

Here, of course, Black has the opposition and the draw plays itself. Try it.

Although featuring 4 pieces against 4, the next setting is so closely related that it finds natural inclusion here. Black lacks the opposition, but the presence of an extra Black man on 12 and White man on 20 permit a beautiful escape. Note: With White to play, it is an easy White win, changing the opposition with an exchange.

Diagram 810

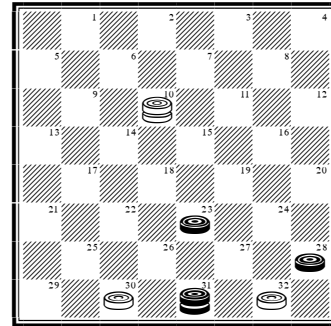


Black to Play and Draw

Continue from Diagram 810: 15-19 (15-18 also draws) 7-3; 19-24 3-7; 24-27 7-10; 27-31 10-14; 31-27! 14-17; 27-24! 17-22; 24-19! 22-17; 19-15 17-22; 15-19. Drawn.

Case 2: Black man on 28

Diagram 811



Either to Play, Black Draws

Continue from Diagram 811 (White to play): ... 10-15 (White has the opposition); 31-27! (Retaining access to square 24. Instead, 31-26? loses after 15-11; 26-31 11-16; 31-27 16-20; 27-31 20-24. White wins.) 15-10 (against 15-11; 27-24! draws); 27-31 (back to the start; 27-24 also draws) 10-14; 31-27 (or 31-26) 14-17; 27-31 (or 27-24) 17-22; 31-27 (the man on 28 provides support). Drawn.

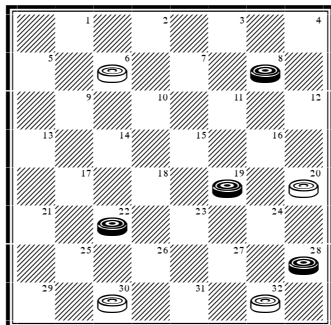
As in the previous case, with Black to play he has the opposition and the draw is a formality. Note also that, although in some phases of this endgame, with or without the opposition, the pitch and retrieve option is available to Black (where he can post his king on square 15), here it simply isn't necessary.

**Bridge Game #7: 11-16 21-17; 8-11 17-14; 10-17 22-13; 4-8 24-19; 9-14 25-22; 16-20 29-25; 11-16 19-15; 7-11 22-18; 3-7 18-9; 5-14 15-10; 6-15 23-19; 15-24 28-19; 16-23 27-9; 11-15 25-22; 8-11 (12-16 is simpler) 22-17; 15-19 9-6; 1-10 13-9; 11-15 17-13; 19-23 26-19; 15-24 9-6; 2-9 13-6; 7-11 6-2; 10-15 2-6; 15-18 6-10; 18-23 10-7; 24-28 7-16; 12-19 31-27; 20-24 27-18; 19-23 18-14; 24-27 14-10; 27-31 10-7; 31-27 7-3; 27-24 3-7; 24-27 7-10; 27-31 (Diagram 811). *N. Wexler vs. W. Fraser 1958***

As with the previous case, there is a related 4 vs. 4 setting which fits in naturally here.

Continue from Diagram 812: 8-12! (in Bridge Game #8, I played 19-23?—14-10 CR—and after 20-16; 8-12 16-11 White had an easy win with two kings free to run riot and invade at will) 6-2 (of course, 20-16 permits 22-26!); 19-23 2-7; 22-26 7-10; 26-31 10-14; 31-26 14-17; 26-31 17-22; 31-27. Drawn.

Diagram 812



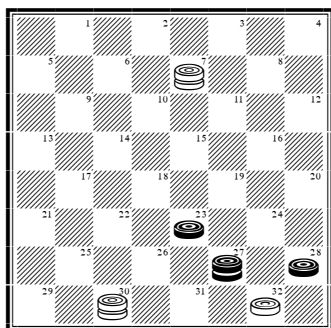
Black to Play and Draw

**Bridge Game #8: 12-16 21-17; 16-19 24-15; 10-19 23-16; 11-20 25-21; 6-10 22-18; 9-14?! 18-9; 5-14 29-25; 8-11 25-22; 4-8 17-13?; 11-15? 13-9!; 14-18 22-17; 10-14 17-10; 7-14 30-25? (26-23!; 8-11 31-26! wins); 8-11 9-5; 2-6 26-23; 6-9 23-19; 15-24 28-19; 18-23 27-18; 14-23 19-16?; 11-15 21-17; 15-18 16-11; 9-13? 17-14; 23-27 31-24; 20-27 32-23; 18-27 (Diagram 812 CR): *J. Morrison vs. R. Pask 1983***

*Case 3:* Black man on 28 and the White piece on 30 is a king

The presence of the White king makes this a far more involved proposition than the previous case and has led to numerous errors in expert competition.

Diagram 813



White to Play and Win  
Black to Play and Draw

Continue from Diagram 813 (White to Play): ... 7-11 (White has the opposition); 27-24 11-15 (not 11-16? of course); 24-27 30-25!; 27-31 (27-24 25-22) 15-19! (Perfect timing); 31-26 19-24; 26-31 (26-30 loses to 25-22) 25-30. White wins.

Continue from Diagram 813 (Black to Play): 27-24 (Black has the opposition) 7-10; 24-27 10-14; 27-24 14-17; 24-27!(A) 17-22; 27-31!(B) 30-25; 31-27

22-17(C); 27-24 25-22; 24-27 17-14; 27-24(D) 14-10; 24-27 10-7; 27-24 7-11; 24-20!(E). Drawn. Clearly, Black needs to take care!

A: 24-19? loses after 17-22; 19-24 22-26; 24-19 32-27!; 23-32 26-23; 19-26 30-23. White wins

B: 27-24? loses as before.

C: 25-21; 27-31 21-17; 31-27! (23-26? loses) same.

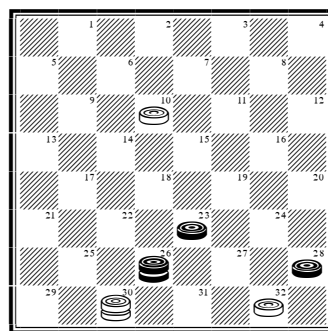
D: 27-31 14-10; 31-27! (23-26? loses) same.

E: 24-27? loses after 11-16; 27-31 22-25; 31-27 (31-26 25-30; 26-31 19-23!) 16-20; 27-31 20-24. White wins.

**Bridge Game #9: 11-15 24-20; 8-11 28-24; 9-13 22-18; 15-22 25-18; 4-8 29-25; 5-9 18-14?! (25-22 is best); 9-18 23-14; 10-17 21-14; 11-15 14-9; 7-10 9-5; 6-9 27-23; 9-14 25-22; 8-11 32-28; 3-7 30-25?; 11-16? 20-11; 7-16 24-19?; 15-24 28-19; 13-17 22-13; 14-18 23-7; 16-30 25-22; 2-11 22-18; 30-25 18-14; 25-22 14-10; 22-18 10-7; 18-14 7-3; 11-15? (14-10! wins) 3-7; 15-18 31-26? (31-27! draws); 12-16 7-11; 16-19 11-16; 19-24 16-11; 14-10 13-9; 24-27 26-23; 10-15! 23-14; 15-18 14-10; 27-31 9-6; 31-26 6-2; 8-3 (26-22 also wins) 31-27 (Diagram 813 CR) *R. Martins vs. J. McKerrow 1859***

The following setting is a valuable companion piece, with Black foreseeing the danger and taking evasive action.

Diagram 814



Black to Play and Draw

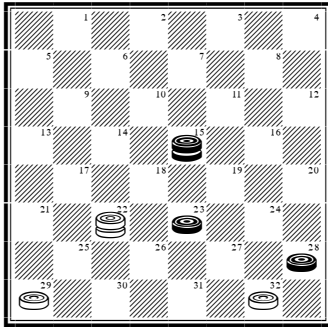
Continue from Diagram 814: 26-22! (delaying with 26-31? 10-7; 31-27 7-3; 27-24 3-7; 24-27 forms Diagram 813 and loses) 10-7; 22-18! (heading for square 15, the key to the position) 7-3; 18-15 3-7; 23-27! 32-23; 28-32. Drawn.

**Bridge Game #10: 11-15 23-19; 9-14 22-17; 5-9 17-13; 14-18 19-16; 12-19 26-23; 19-26 30-5; 15-18 25-22; 18-25 29-22; 10-14 22-18; 14-23 27-18; 8-11**

32-27; 11-16 31-26; 16-20 24-19; 4-8 19-16; 8-12 27-23; 12-19 23-16; 3-8 26-23; 8-12 23-19; 20-24 18-15; 24-27 15-11; 27-32 11-8; 32-27 8-3; 27-23 3-10; 6-24 28-19; 23-27 21-17; 27-24 19-15; 12-19 13-9; 19-23 15-10; 24-19 17-13; 19-16 9-6; 2-9 13-6; 16-11 6-2; 11-8 2-7; 8-3 (Diagram 814 CR) **R. Martins vs. H. Coltherd 1849**

Concluding this case is a beautiful problem which brings several of the key ideas together.

Diagram 815 by M. Wardell

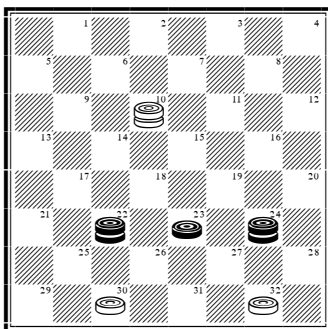


Black to Play and Draw

Continue from Diagram 815: 15-11! 29-25; 11-16! 25-21; 16-20! 21-17; 20-24! 17-14; 24-27! 14-10 (22-25; 27-24 25-30; 24-19 14-10; 19-15 10-7; 23-27! just allows Black to obtain the same outcome more quickly); 27-31 22-25; 31-26! 25-30 (Diagram 814) ... Drawn.

*Case 4:* Black crowns two kings under the bridge

Diagram 816



Black to Play and Win  
White to Play and Draw

Continue from Diagram 816 (Black to play): Black's basic plan is to use his two kings to attack White's lone king, forcing one or both single White men to move. Black is then able to obtain a third king and the situation resolves into one of those covered under Chapter 8.

An exhaustive analysis would take too long and be of limited value. What is crucial is for the holding side to recognize their vulnerability. In 1979 I lost a similar ending in a practice game with sparring partner Harry Gibson, because I realized too late that, far from being the aggressor, I needed to run for the draw.

Continue from Diagram 816 (White to play): ... 10-15!; 22-26(A) 15-18; 24-27 18-15. Drawn.

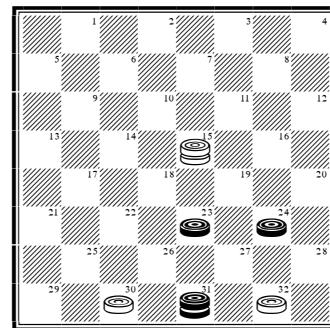
A: 24-27 15-19; 22-26 19-15. Drawn.

A: 22-17 15-18; 24-27 18-15; 27-31 15-10. Drawn.

A: 24-28 15-19; 22-26 32-27; 23-32 30-23. Drawn.

A: 24-20 15-19; 22-26 32-27; 23-32 30-23. Drawn.

Diagram 817



White to Play, Black Draws

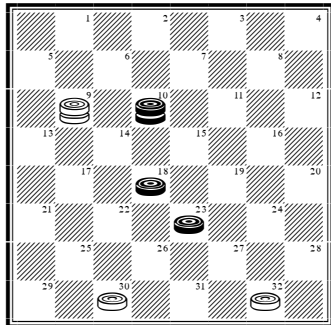
Continue from Diagram 817: ... 15-11 (said to be an earlier phase of Diagram 816, but White never allows it); 31-26! (24-28? loses as shown under Diagram 811) 11-15 26-31! (24-27? 15-18; 26-31 18-22 White wins). Drawn.

In Diagram 818, the holding side possesses the opposition, but the situation is still fraught with danger. In fact, Asa Long lost this in a world championship match with Marion Tinsley, and Ben Boland, arguably the leading authority on endgames, erred in his analysis. So much for the "simple" game of checkers!

Continue from Diagram 818: ... 32-28; 18-22 28-24; 23-27 24-19; 27-32 19-16; 32-27 16-11; 27-23 11-8; 22-26 8-3; 26-31 3-8; 31-27 9-5; 10-15 30-25; 15-10 25-21; 10-14 8-11; 23-18 5-1; 27-23 11-8; 18-15 1-5; 23-19 5-1; 14-10 1-5; 19-16 5-1; 16-11 8-4? (8-3! is the draw); 10-14 (see Lesson 60) 1-6; 15-19 6-1; 19-16 1-6; 16-12 6-1; 12-8 1-6; 8-3 6-1; 14-9 1-5; 9-6 21-17; 11-7 5-1; 6-9 17-13; 9-6 1-10; 7-14. Black wins.



Diagram 818



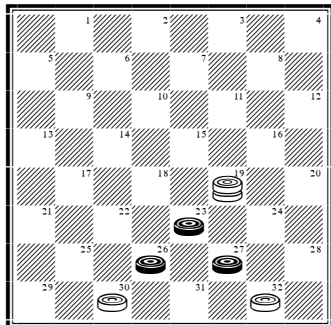
White to Play and Draw

**Bridge Game #11:** 11-16 22-18; 16-19 24-15; 10-19 23-16; 12-19 25-22; 9-14 18-9; 5-14 22-17; 6-10 29-25; 8-11 25-22; 4-8 22-18; 14-23 27-18; 10-15 18-14; 11-16 17-13; 16-20 14-9; 8-12 32-27; 7-10 9-6; 2-9 13-6; 19-24 28-19; 15-24 6-2; 10-15 21-17; 15-18 17-14; 24-28 14-10; 28-32 2-7; 32-23 26-19; 18-23 7-11; 23-27 31-24; 20-27 11-15; 27-32 19-16; 12-19 15-24; 32-28 24-19; 28-32 30-25; 32-27 25-22; 27-32 22-18; 32-27 19-23; 27-24 18-15 (Diagram 818 CR)

**A. Long vs. M. Tinsley 1981**

*Case 5:* Black men on 23, 26 and 27

Diagram 819 by B. Woolhouse



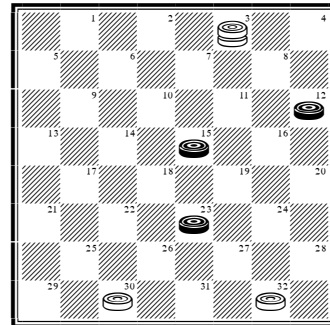
White to Play and Win

Continue from Diagram 819: ... 19-24; 27-31 32-28; 23-27 30-23; 27-32 24-20; 32-27 23-18; 27-23 18-14; 23-19 20-24; 19-23 14-10; 31-26 10-7; 26-22 7-3; 22-18 3-8; 18-15 8-12; 23-19 and into Third Position (Lesson 208). White wins.

*Case 6:* Avoiding First Position

Continue from Diagram 820: 15-18! (15-19? 3-7; 19-24 7-11; 24-27 11-15; 27-31 15-19; 31-26 32-27; 23-32 30-23 ... White wins by First Position) 3-7; 18-22 7-11; 22-26 11-15; 12-16! (26-31? loses by First Position as before) 15-19 (or 15-11); 16-20 19-15; 26-31! (20-24? 15-18; 24-27 18-22 and now 27-31 32-28 or 26-31 30-25. White wins). Drawn.

Diagram 820



Black to Play and Draw

**Bridge Game #12:** 9-14 22-17; 6-9 17-13; 1-6 25-22; 14-17 21-14; 9-15 29-22; 10-15 22-17; 6-10 24-20; 11-16 20-11; 7-16 17-14; 10-17 13-9; 5-14 23-19; 15-24 28-19; 16-23 27-9; 2-6 9-2; 3-7 2-11; 8-15 26-22; 17-26 31-22; 12-16 22-17; 16-19 17-14; 19-23 14-10; 4-8 10-7; 8-12 7-3 (Diagram 820). **W. Hellman vs. B. Case 1953**

**Bridge Game #13:** 11-15 21-17; 9-13 25-21; 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-15 17-14; 15-24 27-20; 10-17 21-14; 8-11 32-28; 6-10 25-21; 10-17 21-14; 11-15 29-25; 15-18 22-15; 7-10 14-7; 2-27 31-25; 5-9 25-21; 9-14 20-16; 12-19 24-15; 14-18 15-10; 18-22 26-17; 13-22 28-24; 22-26 24-19; 26-30 19-15 (Diagram 820 CR after 1<sup>st</sup> move) **Analysis by WCCP**

**Lesson 292: 4 vs. 3s**

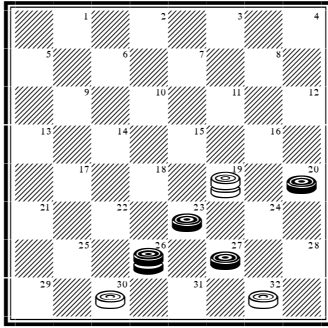
Consider a man-down endgame where the side in deficit is holding a bridge. With two floating kings available to the holding side, the evidence suggests that the drawing chances are high. Because such endgames occur only rarely however, there is little practical point in devoting much attention to them.

Of far more relevance are 4 vs. 3 settings, of which there are four main cases to consider, but here the outcomes for the holding side are significantly less rosy. The reason is simple; at any point the forming side may jettison a piece to break the bridge, leaving a numerically even endgame where the men of the side which was formerly holding are barely developed.

Continue from Diagram 821: ... 19-15 (19-24 is soft after 27-31 24-19; 20-24! 19-28; 31-27 30-25; 27-24 28-19; 26-31 19-26 31-29. Black wins); 27-31 15-18; 31-27 18-15; 20-24 15-18 (32-28 is soft); 24-28. This forms Diagram 822, which is fundamental. For ex-

ample, James Marshall defeated Derek Oldbury in game 14 of their 1955 match.

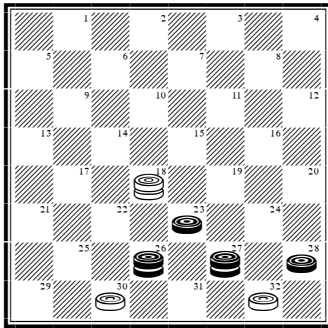
Case 1: Diagram 821 by J. Saukell



White to Play, Black Wins

Continue from Diagram 822: ... 18-15; 26-22 15-19; 22-25! 30-21; 27-31 19-26; 31-22 32-27; 28-32 27-23; 32-27 23-19; 27-23 19-15; 23-18 15-10; 22-17 21-14; 18-9. Black wins.

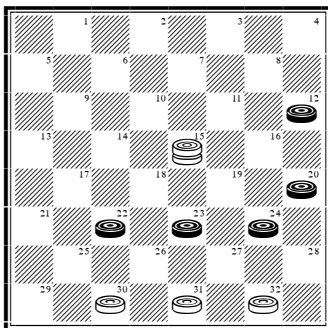
Diagram 822



White to Play, Black Wins

A forerunner of Saukell's win is the following position, which has arisen on numerous occasions in crossboard play.

Diagram 823



Black to Play and Win

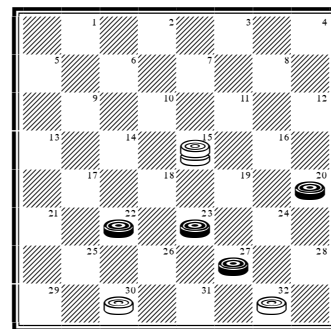
Continue from Diagram 823: 24-27 31-24; 20-27 15-19; 22-26 19-24; 26-31 24-19; 31-26 19-24; 27-31 24-19; 31-27(A) 19-15; 12-16 15-19; 16-20 19-15; 20-24 15-18; 24-28 into Diagram 822. Black wins.

**Bridge Game #14: 11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 9-13 17-14 (a good sacrifice line, but 30-25 is my preference); 10-17 21-14; 6-10 14-9; 5-14 18-9; 1-5 9-6; 2-9 23-18; 10-14 18-15; 7-11 15-8; 4-11 29-25; 14-17 25-22; 9-14 22-18? (32-28 draws); 14-23 27-18; 17-22 26-17; 13-22 19-15; 12-16 15-8; 3-12 18-14; 16-19 14-10; 5-9 (19-24 10-7; 5-9 7-2; 9-14 2-7; 14-18 7-10; 18-23 10-15 same: *J. Searight vs. A. Jordan 1899*) 10-6; 9-14 6-2; 19-24 2-7; 14-18 7-11; 18-23 11-15 (Diagram 823). *G. Buchanan vs. J. Hynd 1899***

**Bridge Game #15: 11-16 23-18; 9-14 18-9; 5-14 24-19; 16-23 27-9; 6-13 22-18; 8-11 26-23; 12-16 28-24; 4-8 24-19; 16-20 18-14; 10-17 21-14; 20-24! 25-21; 8-12 29-25; 11-16 25-22; 16-20? (Too aggressive. 7-10 14-7; 3-10 30-26 is best.) 23-18!; 7-11 19-15; 11-16 15-11; 24-27 32-23; 16-19 23-16; 12-19 30-26? (21-17! wins); 19-24 22-17; 13-22 26-17; 24-27 31-24; 20-27 14-9; 27-31 17-13; 31-26? (Loses. Ironically, breaking the bridge with 3-7! 11-8; 7-11 draws.) 18-15; 26-23 15-10; 23-18 (Diagram 823 CR) *R. Pask vs. Cornell Program 1996***

A: Because it's quicker, Cornell chose to win with 23-27! 30-23; 31-26 19-16; 12-19 23-16; 27-31 32-28; 26-23 16-11; 23-19 11-7; 19-15 7-2; 15-10 28-24; 31-26 24-19; 26-22 19-16; 22-17 16-11; 17-13 11-8; 10-6 2-9; 13-6. Beautiful!

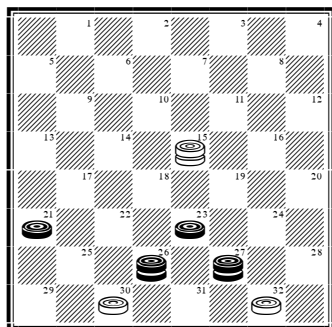
Case 2: Diagram 824 by J. Lyons



White to Play and Draw

Continue from Diagram 824: ... 15-18! (15-19? 22-26 runs into the previous loss in a few moves); 22-26 18-22; 26-31 (if 27-31 32-28 draws) 30-25; 23-26 32-23; 26-30 25-21; 20-24 23-18. Drawn.

Case 3: Diagram 825



Black to Play, White Draws

Closely related to Diagram 816, White's draw virtually plays itself.

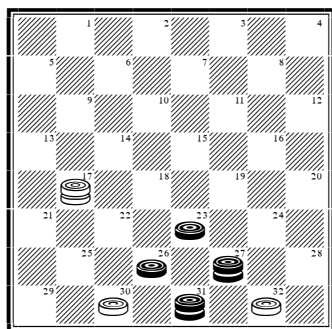
Continue from Diagram 825: 26-22(A) 15-19; 22-26 19-15. Drawn.

A: 27-24 15-18; 24-27 18-15. Drawn.

A: 26-31 15-19; 31-26 19-15. Drawn.

A: 27-31 15-18! (not 15-19? of course); 31-27 18-15. Drawn.

Case 4: Diagram 826 by T. Murphy



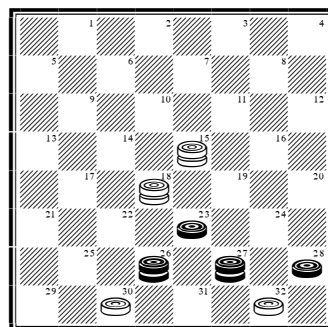
White to Play and Draw

Continue from Diagram 826: ... 32-28! (To hold the draw, White has to break the bridge!); 27-32 17-22!; 32-27 22-17. Drawn.

**Lesson 293: 4 vs. 4 Black man on 28**

Lessons 293 through 298 are intimately linked, because in each case there are Black kings on squares 26 and 27. Obviously there is always a Black man on square 23, so what separates them is the position of the fourth Black piece. With regard to the situation featured here and in the next lesson, Derek Oldbury writes, "Master (these two bridges) and you have something really useful in this field." The reason they are so vital is this: Because the men on 28 and 21 are as advanced as possible, they are the bedrock upon which the other lessons depend.

Diagram 827 by R. Fraser & W. Thompson



White to Play and Win  
Black to Play and Draw

Continue from Diagram 827 (White to play): ... 15-10 (White has the opposition and can also win with 15-11; 26-31 11-16; 31-26 16-20; 26-31 18-22); 26-31 10-14; 31-26 14-17; 26-31 17-22. White wins.

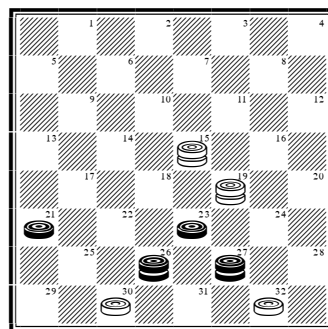
Continue from Diagram 827 (Black to play): 26-31 (Black has the opposition) 15-19 31-26; 19-16 (it's impossible for White to gain entry via the single-corner zone, so this represents the best winning attempt) 27-31!(A) 18-27; 31-24 30-23; 24-19. Drawn.

A: 26-31? loses after 16-20; 31-26 18-15!; 26-31 (27-31 15-19 31-27 same) 15-19; 31-26 19-24; 26-31 30-25! White wins.

**Bridge Game #16: 9-13 22-18; 10-14 18-9; 5-14 26-22; 6-9 22-18; 7-10 25-22; 1-5 29-25; 3-7 24-19; 11-15 18-11; 8-24 28-19; 14-17 21-14; 10-26 31-22; 7-10 22-18; 9-14 18-9; 5-14 25-22; 14-17 22-18; 4-8 18-14; 17-22 14-7; 2-11 19-15; 11-18 23-14; 8-11 14-10; 11-15 27-24; 15-18 10-7; 18-23 24-19; 22-26 19-15; 26-31 15-10; 13-17 7-2; 17-22 10-7; 31-27 7-3; 22-26 2-6; 26-31 6-10; 31-26 10-15; 27-24! 15-18; 24-27 3-7; 12-16 7-11; 16-20 11-15; 20-24! 15-11; 24-28 11-15 (Diagram 827). *Analysis by WCCP***

**Lesson 294: 4 vs. 4 Black man on 21**

Diagram 828 by J. Saukell & W. Bell



White to Play and Win  
Black to Play and Draw

Continue from Diagram 828 (White to play): ... 15-11 (White has the opposition); 27-31 11-16; 31-27 16-20; 27-31 20-24. White wins.

Continue from Diagram 828 (Black to play): 27-31 (Black has the opposition) 15-11; 31-27 11-16; 27-31 16-20; 31-27 19-24; 26-31 24-19; 31-26 20-16; 27-31; 16-11; 31-27 11-15 (Back to the beginning!); 27-31 15-10; 31-27 10-6 (10-14 allows a snap draw as shown earlier); 27-31 6-9; 31-27 9-13; 27-31 13-9 (avoiding 13-17?, which was shown earlier). Drawn.

**Bridge Game #17: 9-13 24-19; 5-9 28-24; 11-15 22-18; 15-22 25-18; 1-5 29-25; 8-11 24-20; 3-8 19-16; 12-19 23-16; 8-12 27-23; 12-19 23-16; 10-14 26-23; 6-10 25-22; 14-17 21-14; 10-26 31-22; 9-14?** (loses; 7-10 draws) 18-9; 5-14 22-18; 14-17 23-19; 17-22 19-15; 13-17 15-8; 4-11 16-12; 11-16 20-11; 7-16 12-8; 16-19 8-3; 19-23 3-8(A); 22-26 18-15? (permits a draw; 8-11! and 18-14! both win); 2-6? (loses; 17-22 and 26-31 both draw) 15-11; 6-9 11-7; 17-21 7-2; 9-13 2-6? (Unnecessarily passive and permits a draw. As a general principle, in these endgames the holding side should be as proactive as possible, centralizing their kings and affording them maximum flexibility. Here, for example, the commanding 8-11! wins.); 13-17 6-9; 17-22 9-14; 26-31 ...8-11; 31-27 14-18; 22-26 11-15; 26-31 15-19; 31-26 18-15 (Diagram 828). Drawn. *E. Bruch vs. R. Pask 1983*

A: ... 18-15; 22-26 15-11; 26-31 3-7; 2-6 7-2? (permits a draw; 11-8! wins); 6-10? (loses; 6-9! 2-6; 9-13 6-10; 17-21 11-7; 13-17 10-15; 17-22 draws via the Saukell-Bell route) 2-6; 10-15 6-10; 15-19 10-14; 17-22 14-18. White wins. *V. Monteiro vs. W. Van Leer 1974*

**Bridge Game #18: 10-14 23-19; 7-10 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23; 2-7 22-18; 9-13 18-9; 5-14 29-25; 11-15 31-26; 7-11 25-22; 11-16 21-17; 14-21 23-18; 15-19 (16-19 is simpler) 24-6; 1-10 26-23; 16-20 23-19; 20-24 18-15; 12-16 15-6; 16-23 22-18; 24-27 18-15; 27-31 15-10; 13-17 6-2; 17-22 2-7; 31-27 7-11; 22-26 11-15; 26-31 15-19; 31-26 10-7; 27-31 7-3; 31-27 3-7; 27-31 7-11; 31-27 11-15 (Diagram 828). Drawn. *E. Bruch vs. E. King 1980***

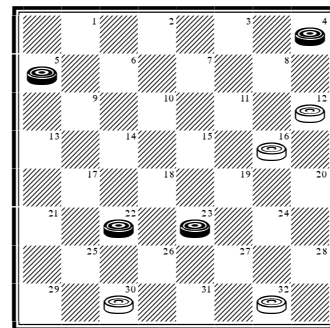
In a 4 vs. 4 bridge situation, there are a number of reasons why the forming side may come to grief;

he may be unable to coordinate his kings under the bridge, the opposition may be wrong, or the holding side may be able to infiltrate via square 24 or square 22, causing suffocation or bringing intolerable pressure to bear on the keystone man. In truth, it is much easier to define the conditions under which the forming side may draw than those under which the holding side may win. That said, it seems appropriate to gather together some of these wins under the title "The Bridge of Sighs." Certainly, the winning techniques are worthy of study.

### The Bridge of Sighs

**Bridge Game #19: 11-16 22-18; 7-11 25-22; 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 21-17; 11-15? (9-13 draws) 18-11; 8-15 27-23; 9-13 23-16; 15-18 22-15; 13-29 15-11; 5-9 28-24; 9-13 26-22; 6-9 24-20; 9-14 16-12; 7-16 20-11; 2-6 11-7; 6-9 7-2; 1-5 (threatening to break through the double-corner with 29-25 30-21; 14-17 21-14; 9-25) 22-18! (Foiled!); 14-23 2-6; 9-14 31-26; 29-25 26-19; 25-22 6-9; 14-18 9-14; 18-23 19-16; 22-18 14-10; 18-14; 10-17 13-22 (Diagram 829).**

Diagram 829

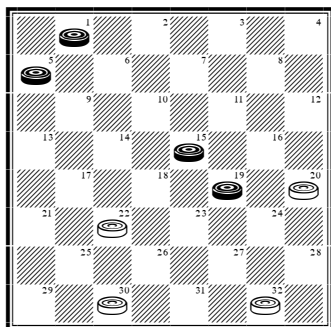


White to Play and Win

Continue from Diagram 829: ... 16-11; 22-26 12-8; 26-31 8-3; 5-9 11-7!; 9-14 7-2; 31-27 2-7; 27-24 7-11; 24-27 11-15; 27-31 15-10; 14-17 10-14; 17-21 14-18; 31-27 18-22 (invasion); 27-31 3-7; 4-8 7-3; 8-12 3-7; 12-16 7-11; 16-20 11-15; 31-27 15-19. White wins. *P. Semple vs. A. Long 1937*

**Bridge Game #20: 9-14 23-19; 14-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 21-17; 3-7 31-26; 8-11 19-15; 10-19 24-8; 4-11 17-14; 11-15 28-24; 6-9 (6-10 is easier) 26-23; 7-10 14-7; 2-11 23-14; 9-18 25-22; 18-25 29-22; 11-16? (overlooking the double steal theme; see Lesson 128 for the correct 5-9!) 24-20; 16-19 20-16; 19-24 27-20; 12-19 (Diagram 830).**

Diagram 830

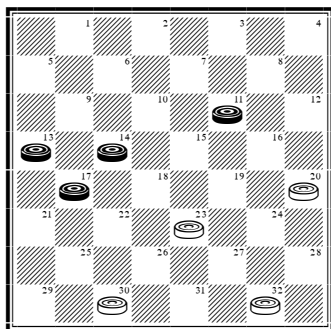


White to Play and Win

Continue from Diagram 830: ... 20-16; 19-23 16-11; 15-19 11-7; 19-24 7-3; 24-27 22-18; 27-31 18-15; 5-9 (you should work out why pitching the keystone man here loses quickly) 3-7; 9-14 (and here) 7-10; 14-17 15-11; 31-26 (critical point: against 31-27 10-15!; 17-22 15-19; 22-26 11-7 wins easily, whereas 10-14?; 17-22 14-18; 22-26 11-7 is just a draw) 10-14; 17-21 14-17; 1-6 11-7; 6-10 7-3; 10-15 3-7. White wins. *D. Oldbury vs. M. Tinsley 1958*

**Bridge Game #21: 9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 31-27; 1-5 27-24; 9-13 18-9; 5-14 24-20; 14-17 (11-15 is natural and easy) 21-14; 10-17 19-16; 12-19 23-16; 7-10 16-7; 2-11 26-23; 10-14? (loses; 11-15 is a simple draw) (Diagram 831).**

Diagram 831

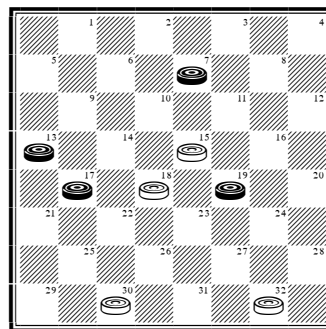


White to Play and Win

Continue from Diagram 831: ... 23-19; 17-22 19-16; 11-15 15-11; 15-19 11-7; 19-23 7-2; 22-26 2-7; 26-31 7-11; 14-17 20-16; 31-27 11-15; 27-31 16-11; 31-26 11-8; 17-21 15-11; 13-17 8-3; 17-22 3-7; 22-25 11-16; 26-31 16-20; 25-29 7-10; 29-25 10-15; 25-22 20-24 (invasion); 21-25 30-21; 22-26 15-19; 26-30 19-26; 30-23 21-17; 31-26 17-14; 26-22 14-9; 22-18 9-6; 18-14 6-1; 14-10 24-27; 23-19 32-28. White wins. *B. Case vs. W. Hellman 1963*

**Bridge Game #22: 9-14 24-20; 10-15 22-18; 15-22 25-9; 5-14 29-25; 7-10 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 31-27; 1-5 27-24; 9-13 18-9; 5-14 24-20 (also arrived at in the previous game); 11-16? 20-11; 7-16 26-22; 2-7 22-18; 14-17 21-14; 10-17 19-15; 16-19 23-16; 12-19 (Diagram 832).**

Diagram 832

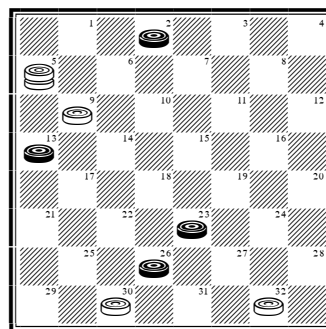


White to Play and Win

Continue from Diagram 832: ... 18-14; 19-23 14-9; 17-22 9-5; 22-26 5-1; 26-31 1-6; 7-10 15-11; 10-14 6-9; 14-17 9-14; 17-21 11-7; 31-26 7-2; 26-22 2-7; 22-18 14-9; 18-22 7-11; 22-18 11-16; 18-15 16-20; 15-19 9-6; 13-17 6-10 ... 17-22 10-14; 22-25 14-18. White wins. *J. Anderson vs. H. Cravens 1973*

**Bridge Game #23: 10-14 23-19; 11-16 26-23; 9-13 22-17; 13-22 25-9; 5-14 29-25; 7-10?! (my preference is 7-11) 25-22; 3-7 24-20; 6-9 20-11; 8-24 28-19; 9-13 31-26; 4-8 23-18; 14-23 27-18; 8-11 18-14; 10-17 21-14; 11-16 26-23; 1-6 14-9; 6-10 9-5; 10-14 22-18; 14-17 19-15; 16-19? (this loses; 17-22 draws) 23-16; 12-19 5-1; 17-22 1-5; 19-23 15-10; 7-14 18-9; 22-26 (Diagram 833).**

Diagram 833



White to Play and Win

Continue from Diagram 833: ... 5-1; 26-31 1-6; 2-7 9-5; 13-17 6-2; 7-11 2-7; 11-16 7-11; 16-20 11-15; 31-26 5-1; 17-21 15-11; 26-22 1-6; 22-26 6-10; 26-22

10-15 ... 22-26 15-18; 26-31 18-27; 31-24 11-15; 24-28 15-19. White wins. *J. Charles vs. A. Long 1983*

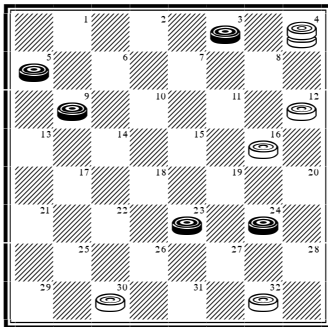
To conclude, here are a couple of 5 vs. 5 settings, both featuring the legendary Asa Long, one of the greatest endgame players of all time. The fact that the latter example contains rather a large number of errors does not detract from its instructive value in the least but, as in Lesson 241, demonstrates the startling power of the 10-piece endgame databases.

**Bridge Game #24: 9-13 23-18; 11-15 18-11; 8-15 22-17; 13-22 25-11; 7-16 24-20; 16-19(A) 29-25; 4-8(A) 21-17; 5-9(A) 17-13; 9-14(A) 27-23; 10-15(A) 23-16; 12-19 32-27; 2-7(A) 25-22; 14-18(B) 22-17; 19-23!(B) 26-10; 7-21 31-26; 6-10 13-9; 10-14 20-16; 14-17 26-23; 18-22 23-19; 22-25 27-24; 25-29 16-11?; 8-15 19-10 (Diagram 834 CR). *A. Long vs. H. Koff 1984***

A: Watch how Black builds up his position thematically.

B: Striving to achieve an endgame advantage.

Diagram 834

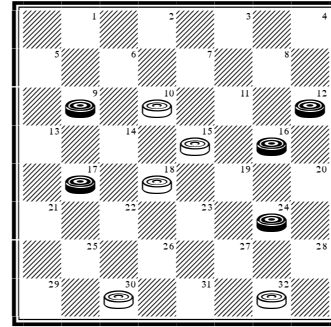


White to Play and Win

Continue from Diagram 834: ... 4-8; 24-27 8-11; 27-31 11-15; 9-13 16-11; 5-9 11-8; 13-17 8-4; 17-21 4-8; 31-26 15-10; 9-13 8-11; 26-31 11-16; 31-27 10-15; 27-31 16-20; 13-17 20-24 (invasion). White wins.

**Bridge Game #25: 12-16 21-17; 9-14 25-21; 16-19 24-15; 11-25 29-22; 8-11 28-24; 4-8 24-20; 8-12 17-13; 10-15 22-18; 15-22 26-10; 7-14 31-26; 2-7 23-18; 14-23 27-18?; 6-10? (permits a draw; 7-10! forces the win) 26-22; 10-14! 18-9; 5-14 30-26; 11-15 26-23; 15-19 23-16; 12-19 32-28; 7-11 13-9; 19-23 22-17; 14-18 28-24?; 11-15 20-16 (Diagram 835 CR). *A. Long vs. C. McCarrick 1989***

Diagram 835

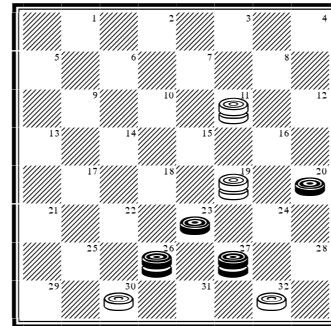


White to Play and Win

Continue from Diagram 835: ... 10-6; 17-22 6-2; 16-19 2-7; 19-23 7-11? (7-10! wins); 22-26? 15-10; 26-31 18-15? (10-7! wins); 9-14? 10-7; 24-28 15-10; 31-26 7-2; 26-22 11-15; 14-17 10-6; 22-26 6-1 (White holds the bridge and has 3 roaming kings!); 12-16 2-7; 17-21 7-11; 16-20 15-18; 26-31 18-27; 31-24 11-15. White wins.

**Lesson 295: 4 vs. 4 Black man on 20**

Diagram 836 by F. Allen &amp; B. Boland



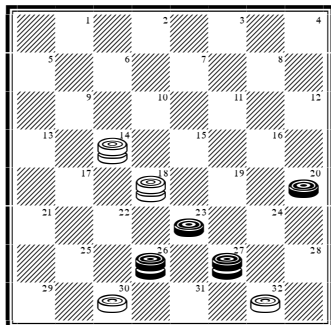
White to Play and Win

Black to Play and Draw

Continue from Diagram 836 (White to play): ... 11-15 (White has the opposition); 27-31 19-24! (a sweet pitch); 20-27 15-19. White wins.

Continue from Diagram 836 (Black to play): 27-31 (Black has the opposition) 11-15; 31-27 19-24; 27-31 24-19; 31-27 15-10; 27-31 10-14; 31-27 19-15; 26-22! (This is vital, in order to get out of the cramp when White takes square 18; anything else loses. For example, 26-31? 15-18; 31-26 14-17; 26-31 17-22. White wins.); 14-18 22-17! (Of course, 22-26? loses to 15-10; 26-31 10-14; 31-26 14-17; 26-31 17-22. White wins.) Drawn.

Diagram 837 by W. Thompson



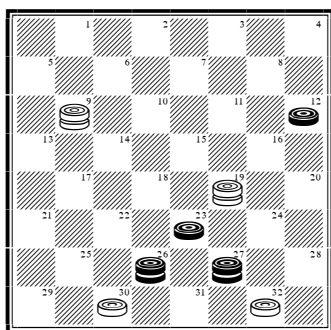
Black to Play and Draw

Currently, White has the opposition. Were Black to play carelessly, allowing White to switch the holding king from square 18 to 19, then White would win as in Diagram 836. For example: 26-31 18-15; 31-26 14-10 (15-19 would allow the snap draw with 26-31!); 26-31? 15-19!; 31-26 10-15 ... White wins. Therefore, Black finds an opportune moment to move the man from square 20 to 28, thus changing the opposition and drawing as per Lesson 293.

Continue from Diagram 837: 20-24! (a sweet finesse) 14-17 (of course, 32-28 only draws after 26-31! 28-19; 27-32); 24-28. Drawn.

**Lesson 296: 4 vs. 4 Black man on 12**

Diagram 838 by W. Leggett

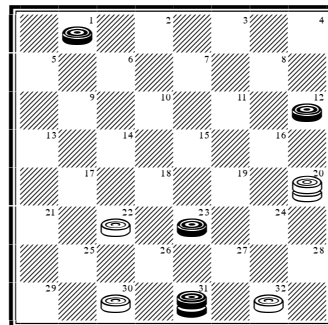


Either to Play, White Wins

Continue from Diagram 838 (White to play): ... 9-6! (White has the opposition. Of course, 9-14? permits a snap draw with 26-31!); 27-31 6-10; 31-27 10-15; 27-31 32-28! White wins.

Continue from Diagram 838 (Black to play): 27-31 (Black has the opposition, but to no avail) 9-6; 31-27 6-10; 27-31 10-15. White wins.

Diagram 839 by T. Wiswell

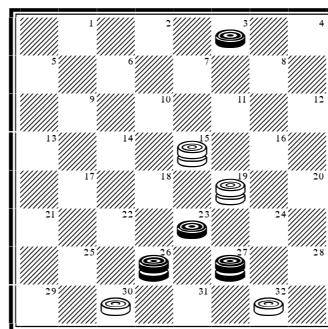


White to Play and Win

Continue from Diagram 839: ... 22-18; 31-27 18-15; 1-6 15-11; 6-10 11-7; 10-14 7-2; 14-17 2-6; 17-22 6-10; 22-26 10-15; 26-31 30-25! White wins.

**Lesson 297: 4 vs. 4 Black man on 3**

Diagram 840 by P. Thirkell



White to Play and Win; Black to Play and Draw

**Introduction**

With White to play, Black has the opposition. White's winning plan consists of moving his active king currently on 15 to 20 in order to contain the active Black king currently on 27, thus forcing the man on 3 to advance into trouble. In so doing, White has to ensure that this man does not access square 21, for then Black would obtain the draw of Lesson 294.

With Black to play, White has the opposition. Fortunately for Black, the draw is simplicity itself; the man on 3 simply stands pat leaving no attack of merit available to White.

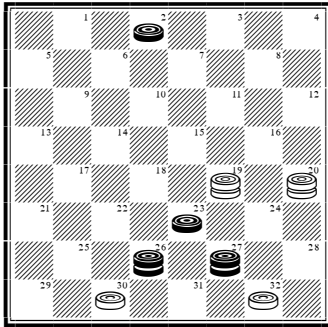
Continue from Diagram 840 (White to play): ... 15-11; 27-31 11-16; 31-27 16-20; 3-7 (3-8 would be hopeless) 19-15! (20-16?; 7-10 16-11; 10-14 11-15; 14-17 15-10; 17-21 14-18 and the draw mentioned earlier); 26-22 20-16; 27-31 (27-24 16-12; 23-27

32-23; 24-27 23-18; 27-23 18-14. White wins) 16-12; 31-26 32-28!; 22-17 15-18. White wins.

Continue from Diagram 840 (Black to play): 27-31 15-11; 31-27 11-16; 27-31 16-20; 31-27 19-24; 26-31 30-25 (or get repetitious); 3-7 (3-8 also draws, but this in combination with Black's next move transposes into the draw of the next lesson, doubling-up on knowledge) 25-21; 7-10 21-17; 10-15 17-14; 15-18 14-10; 18-22 10-7; 22-25 7-3 (or 7-2; 25-30 2-6; 30-25 6-9; 25-21 9-14; 21-25 14-18; 25-30 18-22; 30-26 22-25; 26-30 25-21; 30-26. Drawn); 25-30 3-8; 30-26 8-11; 26-30 11-16; 30-26. Drawn.

### Lesson 298: 4 vs. 4 Black man on 2

Diagram 841 by B. Boland & W. Gray



Either to Play, Black Draws

### Introduction

Here, the side to play has the opposition. Thus with White to play, White would be more than happy for Black to advance the man on 2 into 21, since this would result in the loss featured in Lesson 294. However, as with the previous lesson, the man on 2 simply stands pat. Contrariwise, with Black to play, Black seeks to advance the man in this way.

Continue from Diagram 841 (White to play): ... 19-24 (against 20-16; the man on 2 remains stationary, allowing White to go all around the houses to no effect); 26-31 30-25 (or get repetitious); 2-6 25-21; 6-10 and the play given in the previous lesson ... Drawn.

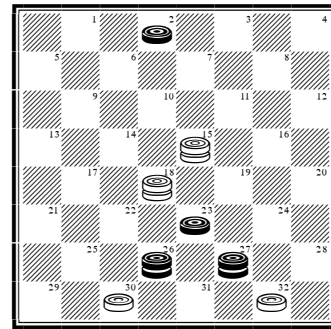
Continue from Diagram 841 (Black to play): 2-6! (of course, 2-7? would lose to 19-15! as shown in the previous lesson) 19-24 (And 20-16 permits 6-9 and onto 21 as explained earlier); 26-31 30-25 (or get repetitious); 6-9 25-21; 9-13 24-19; 31-26; 19-24 26-31. Drawn.

**Bridge Game #26: 11-16 22-18; 16-20** 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 6-10 29-25; 10-17 22-13; 11-15 24-19; 15-24 28-19; 4-8 25-22; 8-11

22-18; 11-16 26-23; 7-10 18-15; 3-7 15-6; 1-10 31-26; 7-11 23-18; 16-23 26-19; 10-14? (loses; 2-7 draws) 18-9; 5-14 13-9; 14-17 9-5; 17-22 5-1; 11-16 1-5; 16-23 27-18; 12-16 5-9; 16-19 18-15; 19-23 9-14; 22-26 15-11; 26-31 11-8; 31-26 8-3? (permits a draw; 14-10! wins); 26-22 14-10; 20-24 10-15; 24-27 15-19; 22-26 3-8; 27-31 8-11; 31-27 11-16; 27-31 16-20; 31-27 (Diagram 841).

Continue: ... 19-24; 26-31 24-19; 31-26 20-16; 27-31 16-11; 31-27 11-15; 2-6? (doing nothing with 27-31 draws) 15-11; 6-9 11-15; 9-13 15-10; 13-17 10-14; 17-21 14-9 (wasting time; 14-10 is quicker); 27-31. Draw agreed! *L. Edwards vs. P. Davis 1983* Interestingly, Bill Edwards made a similar mistake with the defending side, losing to Asa Long in the 1984 British open championship.

Diagram 842 by R. Fraser



White to Play and Win  
Black to Play and Draw

### Introduction

There is a definite kinship here with Diagram 840. Namely, with White to play Black has the opposition, but because of the peculiar nature of the situation and the fact that the man on 2 is unable to reach 21, through skillful play White can force a win. Also, with Black to play White has the opposition, but Black can obtain a draw by leaving the man on 2 where it is.

Continue from Diagram 842 (White to play): ... 15-10; 26-31 10-14; 31-26 14-17; 26-31 17-22; 2-7 (2-6 does not have the desired effect here because both Black kings are hemmed in: 2-6 30-25; 6-9 25-21; 9-13 21-17. White wins.) 30-25! (18-15? permits a draw by Samuel Gonotsky after 27-24 22-17; 24-20 17-14; 31-27 14-9; 27-24. Drawn.); 7-11 25-21; 11-16 22-25! (cleverly erecting the winning bridge); 16-20 25-30; 31-26 21-17; 26-31 (The win is now just a matter of time. Also, were Black to enter the dog-hole, it would simply transfer the opposi-

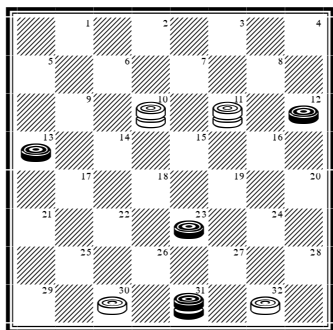


tion to White and he could choose to win via Lesson 293.) 17-13; 31-26 13-9; 26-31 9-6; 31-26 6-2; 26-31 2-6; 31-26 6-9; 26-31 9-14; 31-26 14-17; 26-31 17-22; 27-24 18-27; 24-19 27-24; 19-28 22-18; 28-24 18-15; 24-28 15-19. White wins.

Continue from Diagram 842 (Black to play): 26-31 15-10; 31-26 10-14; 26-31 14-17; 31-26. Drawn.

### Lesson 299: 4 vs. 4 Black men on 12 and 13

Diagram 843 by R. Petterson



Black to Play and Draw

### Introduction

Aside from the need to have the opposition (without it White wins easily), central to Black's defense is that the men on 12 and 13 stay put. By so doing, White is unable to make any attempt at a win until he voluntarily relinquishes holding the bridge. It must be granted however that the second phase of the operation demands great care.

Continue from Diagram 843: 31-26 10-14; 26-31 11-15; 31-26!(A) 32-28(B); 26-31 14-18(C); 31-27!(D) 28-24; 27-20 18-27; 13-17(E) 15-19(F); 20-16!(G) 19-15; 16-20 15-11; 12-16 27-23(H); 17-21 30-26; 21-25 26-22; 25-30 22-18; 30-25 18-15; 25-22 15-10; 22-17 10-7; 17-14 7-3; 14-10 3-8; 10-15!(I) 11-18; 16-19 23-16; 20-4. Drawn.

A: 31-27? 30-26!; 23-30 32-23; 12-16 (30-25 23-19; 25-21 19-16!; 12-19 15-24; 13-17 24-19; 17-22 19-23; 22-25 23-26. White wins: the American Position) 15-18!; 16-20 18-22; 20-24 14-18; 24-27 23-19; 27-32 18-23. White wins.

B: Otherwise Black see-saws endlessly between squares 31 and 26.

C: 15-18 allows 23-27 to be played.

D: 23-27? 28-24; 27-32 30-26!; 31-22 18-25; 32-28 24-20; 13-17 15-18; 17-21 25-22; 28-24 18-15; 24-28 15-19. White wins (using the method of Lesson 56).

E: 12-16? loses quickly to 30-26; 13-17 26-23.

F: White is happy to repeat a few moves in order to try for a sneaky win.

G: 17-21? 27-23!; 20-16 23-26; 16-23 26-19. White wins.

H: ... 11-15; 17-21 27-32; 20-24 15-18; 16-19 32-28; 24-27 18-22; 27-23 28-32; 19-24 22-26; 23-19 26-31; 24-28. Drawn.

I: The 2 for 2 which saves the day.

**Bridge Game #27: 9-13 22-18; 10-14 18-9; 5-14 25-22; 11-15 22-18; 15-22 26-10; 7-14 29-25; 6-10 25-22; 3-7 31-26; 8-11 24-20; 1-5 28-24; 4-8 24-19; 11-15 19-16; 12-19 23-16; 15-19 22-18; 14-23 27-18; 8-12 18-14; 10-17 21-14; 13-17 16-11; 7-16 20-11; 2-6 11-7; 6-9 14-10; 9-13 7-2; 17-22 26-17; 13-22 2-7; 19-23 7-11; 5-9 10-6; 9-13 6-2; 22-26 2-6; 26-31 6-10 (Diagram 843). Drawn. *Analysis by WCCP***

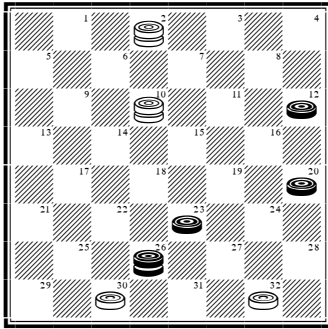
**Bridge Game #28: 10-14 24-19; 6-10 22-17; 9-13 28-24; 13-22 25-9; 5-14 29-25; 11-15 26-22; 7-11 23-18; 14-23 27-18; 11-16 18-11; 8-15 31-27; 16-23 27-11; 3-8 11-7; 2-11 22-17; 12-16 (10-15! 17-14; 11-16 forces an easy draw) 24-20; 16-19 17-14; 10-17 21-14; 1-6 25-22; 19-23 22-17; 11-16 20-11; 8-15 14-10; 6-9 10-7; 9-13 17-14; 15-18 14-10; 4-8 7-3; 8-12 3-7; 18-22 7-11; 22-26 10-7; 26-31 7-2; 31-26 2-7; 26-31 7-10 (Diagram 843).**

Continue: 31-27 10-14; 27-31 11-15; 31-26 32-28; 26-31 14-18; 31-27 28-24; 27-20 18-27; 12-16? (See Note E) 30-26; 13-17 26-23; 17-22 15-19. White wins. **H. Moulding vs. T. O'Grady 1927**

**Bridge Game #29: 11-16 21-17; 8-11 17-14; 10-17 22-13; 4-8 24-19; 16-20 25-21; 11-16 26-22; 8-11 29-25; 9-14 22-17; 6-10 25-22; 11-15 23-18; 14-23 27-11; 16-23 11-8; 12-16 22-18; 3-12 18-15; 10-19 13-9; 5-14 17-3; 23-26 31-22; 19-24 28-19; 16-23 3-8; 20-24 8-11; 1-6! 22-18; 24-27 21-17; 27-31 18-14 (17-14 is an excellent alternative, but Black draws with careful play); 31-27; 17-13 27-31; 14-9 31-27; 9-5 6-9 13-6; 2-9 5-1 9-13; 1-6 27-31; 6-10 (Diagram 843). Drawn (as shown above). **H. Cravens vs. M. Tinsley 1974****

**Lesson 300: 4 vs. 4 Black men on 12 and 20**

Diagram 844 by J. Searight, G. Crookston &  
B. Oldman



Either to Play, White Wins

**Introduction**

With Black to play, he has the opposition and can put up a terrific fight. However, with super-accurate play, the combined effort of many skilled players and analysts, White is able to force the win.

With White to play, he has the opposition and the win is much more straightforward.

Continue from Diagram 844 (Black to play): 26-31 10-15; 31-26 2-7; 26-31 7-11 (7-10 also wins) 31-26 (20-24 11-7; 24-28 15-19; 31-26 19-24!—invasion—26-31 7-11. White wins.) 15-10; 26-31 10-14; 31-27 14-17; 27-24 (27-31 17-22!—invasion—12-16 11-8; 20-24 8-11; 16-20 11-15. White wins.) 17-22!; 24-19 11-7; 20-24 7-11; 24-27 11-16; 27-31 (19-15—19-24 16-20; 24-19 is the same—16-20; 15-19 22-18 is an easy White win) 16-20; 19-15 20-24; 12-16 24-20; 16-19(A) 20-16; 31-27 30-25; 27-24 16-20; 24-27 25-21; 19-24 32-28; 15-19 21-17; 23-26 22-31; 27-32 20-27; 32-23 (now into a phase of Third Position) 17-14; 19-15 14-9!; 15-10 9-5!; 10-6 5-1; 6-10 28-24; 10-15 1-6; 15-11 6-10; 23-27 24-20; 27-23 10-14; 23-19 ... White wins.

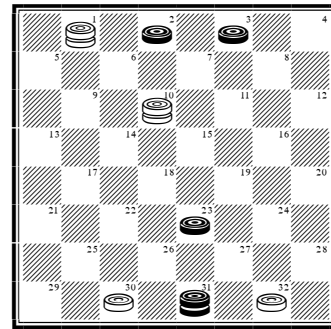
A: 15-11 22-18; 31-27 30-25; 16-19 25-21; 19-24 21-17; 24-28 17-14; 11-7 14-9; 7-10 9-5; 10-6 5-1; 6-10 1-5; 10-6 18-22; 6-10 5-9; 27-31 22-25; 10-15 20-24; 15-18 25-30; 18-15 9-13! 15-18; 13-17 18-15; 17-22. White wins.

**Bridge Game #30: 10-14 24-19; 6-10 22-17; 9-13 28-24; 13-22 25-9; 5-14 29-25; 11-15 26-22; 7-11 23-18; 14-23 27-18; 11-16 18-11; 8-15 31-27; 16-23 27-11; 3-8 11-7; 2-11 22-17; 1-6? (loses; 10-15! is best as shown under Bridge Game #28) 17-14; 10-17 21-14; 12-16 25-21! (the annotator, Eugene Frazier, noted that 24-20?; 16-19 25-21 19-23 21-17**

was an alternative win, but in fact it just transposes into the Petterson draw); 16-19 24-15; 11-18 21-17; 8-11 17-13; 18-23 14-9; 6-10 9-6; 10-15 6-2; 4-8 2-6; 15-19 6-10; 11-16 13-9; 8-12 9-6; 16-20 6-2; 19-24 10-14; 24-27 14-17; 27-31 17-22; 20-24 (12-16 2-7; 20-24 7-11 transposes into the 2<sup>nd</sup> note of the win shown above) 2-7; 24-28 7-11. White wins. **K. Albrecht vs. D. Oldbury 1974**

Continue from Diagram 844 (White to play): ... 2-7! (10-15 only draws because Black effectively gains a tempo by moving his king to 24 with the threat of exchanging off the White king on 15); 26-31 7-11; 31-27 10-14; 27-24 14-17; 24-19 17-22; 20-24 11-16 (the most practical approach); 24-27 30-26 (ditto); 23-30 16-23; 12-16 32-28; 27-32 22-18; 30-25 18-15; 25-22 15-11; 16-20 11-15. White wins.

Diagram 845 by B. Boland



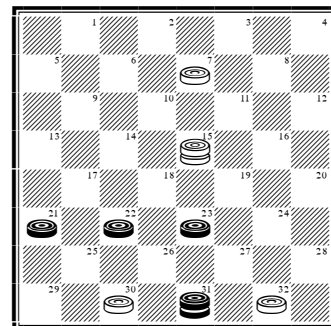
Black to Play and Draw

Continue from Diagram 845: 23-27!(A) 32-23; 31-26 23-19 (or 23-18; 2-6 30-23; 6-22. Drawn); 2-6 30-23 6-24. Drawn.

A: 2-7? 10-6; 7-11 6-10; 3-8 1-6; 8-12 10-7; 11-16 7-11; 16-20 6-10 ... White wins. **F. Bucklow vs. D. Oldbury 1953**

**Lesson 301: 4 vs. 4 Black man on 21 (separated kings)**

Diagram 846 by A. Hynd



Black to Play and Draw

Continue from Diagram 846: 22-25! (White has the opposition. Note that 31-27? loses quickly to both 15-18 and 15-19.) 7-2(A); 25-29 2-6; 29-25 (or 31-27 first) 6-9; 31-27!(C) 9-14; 25-22 15-19; 23-26! (22-26? loses) 32-23; 22-18 14-17; 18-27 30-23; 27-18 19-24; 18-15 17-22; 15-10 24-19; 10-14 19-23; 14-9 23-18; 9-6 18-14; 6-1. Drawn.

A: ... 7-3(B); 25-29 3-8; 29-25! (31-26? loses to 15-11; 29-25 11-16; 25-22 16-19; 22-17 19-24; 26-31 8-11; 17-22 11-15. White wins) 8-12; 25-22 15-11 (12-16 gets 23-27); 31-27 11-16; 27-24 16-20; 24-19 12-8; 22-18 8-11; 18-22 11-7; 22-17 7-10; 17-22 10-14; 22-18 14-17; 21-25! 30-21; 23-26 32-28; 26-31 20-24; 19-23 17-13; 18-14 Drawn. Pretty!

B: ... 15-11; 31-27! (25-29? loses to 11-16; 29-25 7-3; 25-22 3-8; 22-25 16-20; 31-27 8-11; 25-22 11-15; 22-17 15-18; 17-13 18-22; 27-31 20-24! White wins) 11-16; 27-24 16-20; 24-19 7-2; 25-29 2-6; 29-25 6-10 25-22 ... into Note B. Drawn.

C: 25-22? 9-13; 22-25 15-11; 25-22 11-16!; 22-25 16-20; 25-22 20-24! (invasion); 22-26 24-19; 31-27 13-9 ... White wins (using the method of Lesson 294).

**Bridge game #31: 11-16 23-19; 16-23** 26-19; 8-11 27-23; 11-15 22-18; 15-22 25-18; 9-13 29-25; 13-17 21-14; 10-17 18-15; 4-8 24-20; 5-9 28-24; 9-13 31-26; 17-21 25-22; 6-9 32-28; 7-11 15-10; 11-15 20-16; 8-11 16-7; 2-11 24-20; 15-24 28-19; 11-15 19-16; 12-19 23-16; 9-14 26-23; 14-17 23-18; 17-26 18-11; 26-31 11-7; 31-27 7-2; 13-17 16-12; 17-22 20-16; 22-26 30-23; 27-18 16-11; 21-25 11-8 (But with the man on 25, as opposed to 26 CR, 10-6!; 1-10 2-6; 10-15 6-10 is a snap draw! See Diagram 807.); 25-30 into Note A CR at 1<sup>st</sup> move. *Analysis by A. Lyman*

### Lesson 302: Miscellaneous

#### 1. More bluff than stuff!

**Bridge Game #32: 11-15 23-19; 8-11** 22-17; 9-14 25-22; 6-9 17-13; 2-6 29-25; 4-8 24-20; 15-24 28-19; 11-15 27-24; 14-17 21-14; 9-18 26-23; 18-27 32-23; 10-14 19-10; 6-15 13-9; 7-11 23-18; 14-23 31-26; 5-14 26-10; 14-18 22-15; 11-18 25-22; 18-25 30-21, a 4 vs. 4 bridge where Black has the opposition. Barring extremely careless play, this is a simple draw for White.

Continue: 8-11 21-17; 11-15 17-14; 15-18 14-9; 18-23 9-6; 23-27 6-2; 27-32 24-19; 32-27 19-15; 27-23 15-11; 23-18 11-8; 12-16 20-11; 3-12 11-8; 12-16 2-7; 1-5. Drawn. *A. Jordan vs. M. Pomeroy 1913*

**Bridge Game #33: 11-16 24-19; 7-11** 22-18; 3-7 25-22; 11-15 18-11; 8-24 28-19; 4-8 29-25; 8-11 22-18; 9-13 26-22; 6-9 18-15; 11-18 22-6; 1-10 25-22; 9-14 31-26 (a favorite of Tom Watson who has scored many wins with it); 7-11 (14-17? 21-14; 10-17 is simply a case of panicking unnecessarily at the bridge which is in view) 22-18; 2-7 18-9; 5-14 23-18; 14-23 27-18; 16-23 26-19; 11-16 18-15; 16-23 15-6, a 4 x 4 bridge where Black has the opposition. Again, there is nothing for the forming side to fear.

Continue: 7-11 (or 7-10) 6-2; 11-15 2-7; 15-19 (Black can also crown the other way) 7-11; 19-24 11-15; 24-27 30-26 (conceding the draw); 23-30 32-23; 12-16 23-18; 30-26 18-14; 26-31 14-10; 31-27 10-7; 27-24. Drawn. *F. Buckby vs. R. Pask 1994*

#### 2. Double-Bridge

**Bridge Game #34: 9-13 22-17; 13-22** 25-18; 11-15 18-11; 8-15 21-17; 5-9 17-13; 9-14 29-25; 4-8 23-19; 8-11 26-23; 14-17 25-21; 17-22 21-17; 10-14? (6-9 is best) 17-10; 7-14 19-10; 6-15 23-19; 2-6 19-10; 6-15 31-26? (13-9! wins); 22-31 24-20; 31-24 28-10, a 5 vs. 5 bridge where White has the opposition. The onus is now on Black to find the draw.

Continue: 14-18? (loses; 12-16! draws) 13-9; 18-23 9-6; 11-15 6-2; 15-19 2-7; 19-24 7-11; 24-27 11-15; 27-31 20-16; 12-19 15-24. White wins. *E. Rolader vs. H. Cravens 1978*

#### 3. Forming side gets an edge

**Bridge Game #35: 9-14 24-19; 11-15** 22-18; 15-24 18-9; 5-14 28-19; 8-11 25-22; 11-15 32-28; 15-24 28-19; 4-8 22-18; 8-11 18-9; 6-13 29-25; 11-15 27-24; 7-11 25-22; 11-16 21-17; 16-20 17-14; 20-27 31-24; 10-17 19-10; 12-16 24-20; 2-6 20-11; 6-15 23-18; 15-19 18-14; 17-21 (letting White break the bridge with 19-24 11-7; 3-10 14-7 is preferable: *E. Frazier vs. D. Oldbury 1964*); a 5 vs. 5 bridge where White, who has the opposition, has an edge because of the Black men on 13 and 21.

Continue: ... 14-10; 19-24 26-23; 24-27 23-18; 27-31 11-7; 31-27 (1-6! draws promptly) 7-2; 27-23 18-14; 23-19 14-9; 19-23 2-7; 1-5 9-6; 5-9 6-1; 9-14 22-18; 14-17 18-14; 17-22 ... 7-11; 22-26 1-5; 13-17 5-9; 17-22 9-13; 23-27 30-23; 27-9 13-6; 21-25. Drawn. *E. Scheidt vs. D. Oldbury 1976*

## 4. So near and yet so far!

**Bridge Game #36: 10-15 23-18; 9-14 18-9; 5-14 22-17; 7-10 26-23; 11-16 24-19; 15-24 28-19; 8-11 25-22; 16-20 30-26; 11-15 19-16?! (32-28 is best); 12-19 23-16; 15-19 29-25; 4-8 17-13; 2-7 22-17; 8-11 27-23; 19-24 32-28; 11-15 28-19; 15-24 25-22?; 10-15 17-10; 7-14 22-18; 15-22 26-10; 6-15, a 5 vs. 5 bridge where White, who has the opposition, has formulated a precise plan to break things up. As it transpires, the operation is a success but Black wins anyway!**

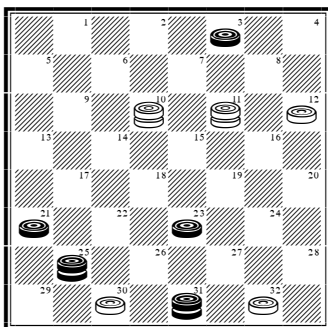
Continue: ... 23-19; 15-18 19-15; 24-28! (24-27 only draws) 15-10; 28-32 16-11; 18-22 11-7; 20-24 7-2; 32-27 2-6; 27-23 6-9; 22-25 9-14; 25-29 21-17; 29-25 10-7; 3-10 14-7; 1-6! Black wins. *M. Tinsley vs. E. Scheidt 1970*

## 5. From Opening to Endgame

As explained in Lessons 124 and 125, given a sufficiently lop-sided ballot, the defending side can be virtually forced into a delicate endgame from the opening. The following two examples provide further evidence of this.

**Bridge Game #37: 11-16 23-19; 16-23 26-19; 8-11 27-23; 11-15 22-18; 15-22 25-18; 9-13 29-25; 13-17 21-14; 10-17 18-15; 4-8 24-20; 5-9 28-24; 9-13 31-26; 17-21 25-22; 6-9 32-28; 7-11 15-10; 11-15 20-16; 8-11 16-7; 2-11 24-20; 15-24 28-19; 11-15 19-16; 12-19 23-16; 9-14 26-23; 14-17 23-18; 17-26 18-11; 26-31 11-7; 31-27 7-2; 13-17 16-12; 17-22 20-16; 22-25 (In Bridge Game #31, 22-26 allowed Black a snap draw, so this would seem to be the preferred option. Note that 27-23 16-11; 22-26 11-8; 26-31 8-4; 31-26 4-8; 26-22 is the same.) 16-11; 25-29 11-8; 29-25; 8-4; 25-22 4-8; 27-23 (Diagram 847 CR). *Analysis by A. Lyman***

Diagram 847 by W. Bryden

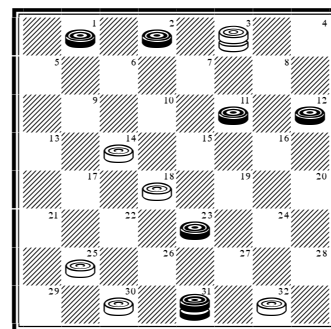


Black to Play and Draw

Continue from Diagram 847: 25-22 (Black has the opposition) 11-16; 22-25! (31-27? loses to 16-19 22-26; 10-15. White wins.) 16-20; 31-27 10-15; 27-31! (25-22? is a howler after 12-8; 3-12 20-16: 12-19 15-31. White wins.) 20-24; 25-22 15-11; 22-25! (22-17? loses to 11-16 while 22-26? loses to 24-19) 11-16; 31-26! (clever) 16-20; 26-22 20-16; 22-26 16-11; 26-31 11-15; 25-22. Drawn.

**Bridge Game #38: 10-14 22-18; 12-16 24-20; 16-19 23-16; 14-23 26-19; 8-12 25-22; 6-10 31-26; 11-15 27-23; 15-24 28-19; 4-8 29-25; 8-11 23-18; 9-14 18-9; 5-14 22-17; 14-18 17-14; 10-17 21-14; 11-15 19-10; 12-19 26-22; 18-23 22-18; 19-24 20-16; 24-27 16-12; 7-11 12-8; 3-12 10-7; 27-31 7-3 (Diagram 848).**

Diagram 848



Black to Play and Draw

Continue from Diagram 848: 31-27 3-8 11-16 8-11; 16-20 18-15; 27-24 11-8 (25-22; 12-16 11-8?; 23-26! 30-23; 16-19 23-16; 24-19! Black wins); 24-19 15-11; 2-6 11-7; 6-10 14-9; 19-15 25-22; 1-5 9-6; 23-26 30-23; 15-11 8-15; 10-26. Drawn. *M. Tinsley vs. A. Long 1981*

To delve deeper, consult Derek Oldbury's *Complete Encyclopedia of Checkers* Pages 199, 441 and 446.

## 6. Secondary Bridge

This is formed when White (the holding side) retains men on squares 29 and 31, and Black (the forming side) posts a man on 22 in order to crown under the bridge with 21-25 or 23-26. Of course, with colors reversed Black retains men on 2 and 4, and White posts a man on 11 in order to crown with 10-7 or 12-8. For several reasons, a secondary bridge does not have the potency of a regular bridge. First, the man on 22 is not as vulnerable to attack as a man on 23; secondly, Black may bypass the secondary bridge entirely, crowning with 28-32; thirdly, the man on 31 may be eliminated with a

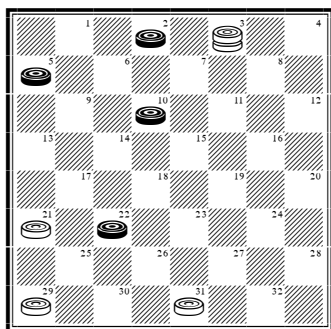
simple exchange such as 23-27 31-24; 20-27 or 24-27 31-24; 20-27.

The two most common ways of breaking up a secondary bridge are as follows.

The first way is akin to Method 1 in the Introduction. Here Black lines up three men on 13, 17 and 22 and exchanges 22-26 31-22; 17-26. (or three men on 13, 17 and 23 and exchanges 23-26 31-22; 17-26.) Alternately, he lines up three men on 15, 18 and 22 and exchanges 22-25 29-22; 18-25 (or three men on 15, 18 and 21 and exchanges 21-25 29-22; 18-25).

The second way is akin to Method 6 in the Introduction and is aptly illustrated by Diagram 849.

Diagram 849



Black to Play and Draw

Continue from Diagram 849: 5-9 3-8; 9-14 8-11; 14-18 11-16; 18-23 21-17; 23-26 17-13; 26-30 13-9; 10-14 (getting ready) 16-19; 22-26! 31-22; 30-26. Drawn. **L. Levitt vs. A. Long 1974**

To conclude this chapter, here are two examples of the secondary bridge in action.

**Bridge Game #39: 9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 28-24; 3-7 23-19; 11-15 27-23; 8-11! 31-27; 9-13 23-18; 14-23 27-18; 12-16! 19-12; 13-17 21-14; 10-17 22-13; 15-31 12-8 (crowning under the bridge); 11-16 20-11; 7-16 8-3; 1-6 24-20; 16-19 20-16; 31-26 30-23; 19-26 ... 32-28 (making preparations); 26-31 28-24; 31-27 24-20; 27-23 3-7!; 2-11 16-7. Drawn. **B. Case vs. L. Taylor 1958****

**Bridge Game #40: 11-15 21-17; 15-19 24-15; 10-19 23-16; 12-19 27-24; 7-10 24-15; 10-19 32-27; 3-7 22-18; 6-10 25-21; 8-11 17-14; 10-17 21-14; 1-6 27-24; 11-15 18-11; 9-18 24-15; 7-16 15-11; 6-10 29-25; 5-9 31-27; 10-15 28-24; 9-13 26-23; 18-22 25-18; 15-22 23-18 (although Black is the holding side here, it is he who must play with care); 13-17 18-14; 17-21 14-10; 22-25 10-7; 25-29 7-3; 29-25 3-8; 16-19 24-15; 2-7 11-2; 4-18. Drawn. **E. Frazier v W. Hellman 1967****

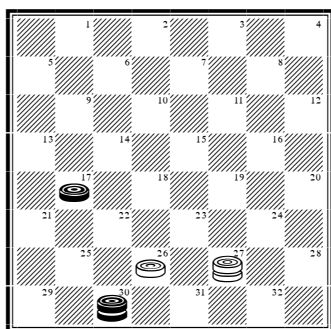


## Chapter 30: Endgame Themes

### Lesson 303: Captive Cossacks

In Tom Wiswell and Ken Grover's excellent *Let's Play Checkers*, the former notes that this theme, where the losing side is forced to commit suicide, often arises in actual play. The first two examples are fundamental.

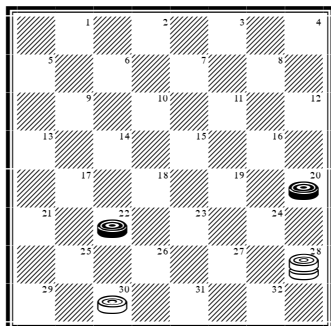
Diagram 850 by Anon.



White to Play and Win

Continue from Diagram 850: ... 26-22!; 17-26 27-31; 30-25 31-29. White wins.

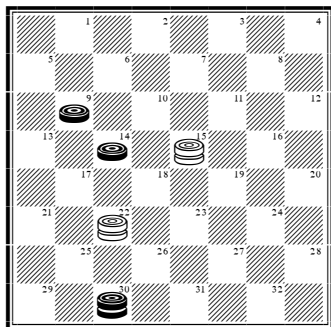
Diagram 851 by Anon.



White to Play and Win

Continue from Diagram 851: ... 28-32; 20-24 32-28; 24-27 30-26!; 22-31 28-32; 31-26 32-30. White wins.

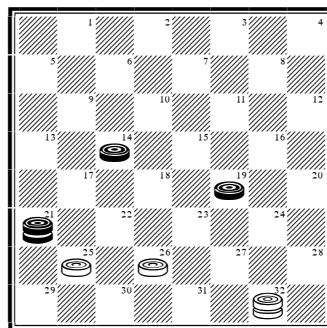
Diagram 852 by W. Gardner



White to Play and Draw

Continue from Diagram 852: ... 15-19! (not 15-10? of course); 9-13 19-23 (or 19-24); 14-17 23-27; 17-26 27-31; 13-17! 31-13; 30-26. Drawn.

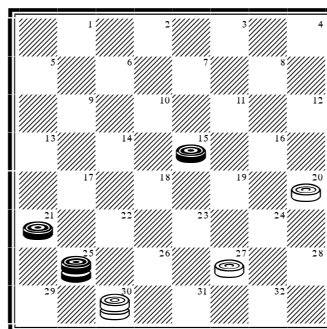
Diagram 853 by G. Trott



White to Play and Draw

Continue from Diagram 853: ... 26-23!; 19-26 32-27; 21-30 27-31; 14-17 (or 30-25, but not 14-18?) 31-13; 30-26. Drawn.

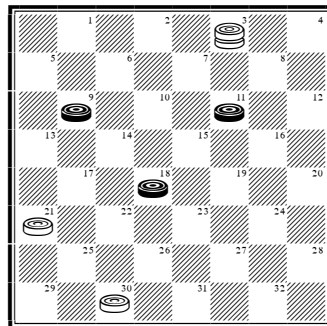
Diagram 854 by M. Wardell



White to Play and Win

Continue from Diagram 854: ... 30-26!; 25-30 (the best try) 26-22; 21-25 22-29; 15-19 20-16; 30-26 29-25! (27-23?; 26-22 only draws); 26-31 27-23!; 19-26 25-30; 31-27 30-32. White wins.

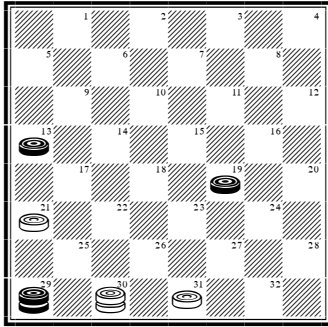
Diagram 855 by J. Wyllie



White to Play and Win

Continue from Diagram 855: ... 3-7 (the king on 3 is sometimes shown on 2); 11-16 7-11; 16-20 11-15; 18-23 15-18; 23-27 21-17; 9-13 18-23; 13-22 23-32; 20-24 32-28; 24-27 30-26!; 22-31 28-32; 31-26 32-30. White wins.

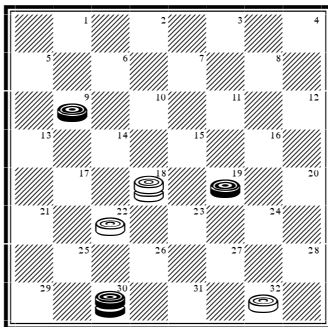
Diagram 856 by J. Mackenzie



White to Play and Win

Continue from Diagram 856: ... 21-17! (31-27! first comes to the same thing, but this is flashier); 13-22 31-27; 29-25 30-21; 22-26 21-25; 26-31 27-23!; 19-26 25-30; 31-27 30-32. White wins.

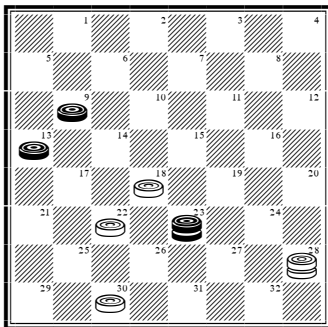
Diagram 857 by J. Weston



White to Play and Win

Continue from Diagram 857: ... 22-17; 9-13 18-22!; 30-25 (Or 30-26 22-31; 13-22 32-27; 22-25 27-23; 19-26 31-29. White wins.) 22-29; 13-22 32-27; 22-26 29-25; 26-31 27-23!; 19-26 25-30; 31-27 30-32. White wins.

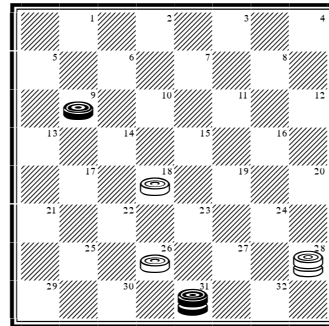
Diagram 858 by L. Vair



White to Play and Win

Continue from Diagram 858: ... 18-15; 9-14 28-32! (getting ready); 14-17 30-26!; 23-30 32-27!; 17-26 27-31. White wins.

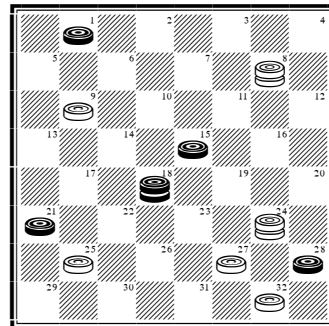
Diagram 859 by W. Veal



White to Play and Win

Continue from Diagram 859: ... 18-14!; 9-18 26-23; 18-27 28-32; 31-26 32-30. White wins. If you don't find this pure magic, throw your board and pieces out of the window forthwith!

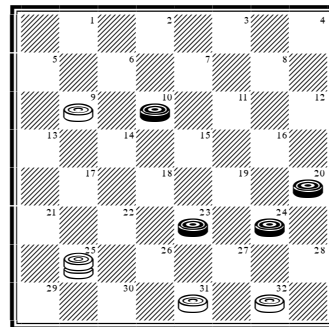
Diagram 860 by T. Wiswell



White to Play and Win

Continue from Diagram 860: ... 25-22!; 18-25 9-6!; 1-10 8-11; 25-22 (25-30 11-18; 21-25 27-23; 25-29 24-27. White wins); 11-25; 21-30 27-23; 10-14 (otherwise White can exchange and win with the opposition) 23-18! (brilliant); 14-23 24-27; 23-26 (30-26 27-18; 26-31 18-22. White wins.) 27-31; 30-25 31-29. White wins.

Diagram 861 by T. Wiswell

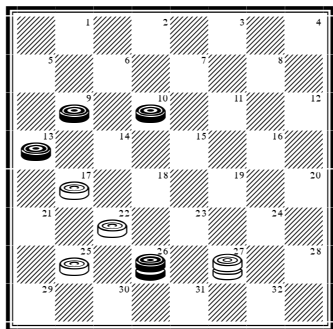


White to Play and Win



Continue from Diagram 861: ... 9-6; 24-27 31-24; 20-27 6-2; 27-31 2-7; 10-15 7-11; 15-19 11-16; 19-24 16-20!; 23-26 (24-28 20-24; 31-26 24-27; 26-30 27-18; 30-21 18-22. White wins.) 20-27 31-24; 32-27!; 24-31 25-30; 31-27 30-32. White wins.

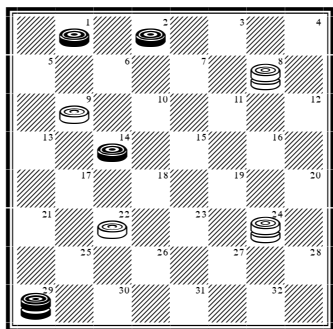
Diagram 862 by D. Oldbury



White to Play and Draw

Continue from Diagram 862: ... 17-14!; 10-17 25-21; 9-14 27-31; 26-30 31-27; 17-26 27-31. Drawn.

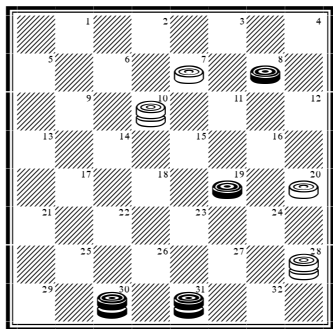
Diagram 863 by T. Wiswell



White to Play and Draw

Continue from Diagram 863: ... 24-19; 29-25 22-18; 14-23 19-26; 25-30 26-22; 1-5 9-6; 2-9 8-11; 9-14 11-16! (11-7?; 5-9 7-10; 9-13 10-17; 30-25 22-29; 13-22. Black wins); 5-9 16-19 (or 16-20); 9-13 19-23; 14-17 23-27; 17-26 27-31; 13-17 31-13; 13-17 30-26. Drawn.

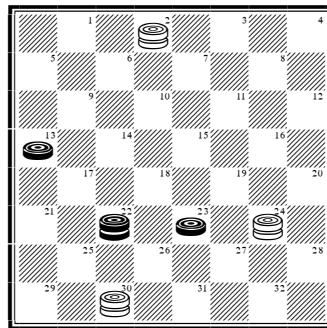
Diagram 864 by H. Lieberman



White to Play and Win

Continue from Diagram 864: ... 10-15; 19-23 15-18!; 23-27 (31-27 28-24; 27-32 18-27; 32-23 24-19; 23-16 20-4. White wins) 7-3; 8-12 20-16!; 12-19 18-23!; 19-26 28-32!; 30-25 (no choice) 32-21. White wins.

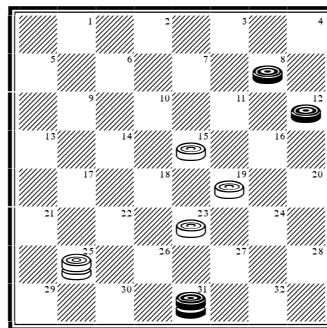
Diagram 865 by F. Miller



White to Play and Win

Continue from Diagram 865: ... 2-7; 13-17 7-11; 22-18 11-16; 18-22 16-19; 22-26 19-15; 26-22 24-28; 23-27 30-26; 22-31 28-32; 17-22 32-23; 22-25 15-18; 25-30 18-22. White wins.

Diagram 866 by A. Long



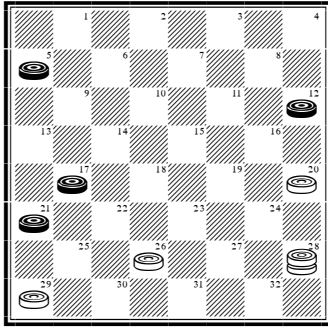
White to Play, Black Draws

Continue from Diagram 866: ... 19-16; 12-26 25-30; 8-12 30-23 ... 12-16 15-10; 16-20 10-7; 20-24 23-27; 24-28 27-32; 31-26 7-2; 26-23 2-7; 23-19 7-11; 19-24. Drawn. **A. Long vs. W. Hellman 1962**

**Illustrative Game 140: 11-16 22-18; 7-11 25-22; 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 21-17; 9-13 17-14; 6-10 27-24; 10-17 24-15; 17-21 32-27; 11-16 18-14; 2-6 22-18; 6-10 15-6; 1-17 18-14; 8-12 27-24; 16-20 24-19; 20-24 19-15; 4-8 28-19; 7-11 14-10; 11-18 26-22; 17-26 31-15; 5-9 10-7; 9-14 7-2; 14-18 2-7; 13-17 7-10; 18-23 10-14; 23-26 30-23; 21-30 14-21; 30-26 21-25; 26-31 (Diagram 866).**

Continue from Diagram 867: ... 28-24 (or 28-32); 5-9 24-27; 9-13 26-22!; 17-26 29-25!; 21-30 27-31; 13-17 31-13; 30-26 13-17. White wins (First Position).

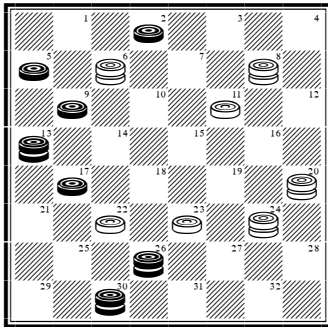
Diagram 867 by R. Martins



White to Play and Win

Continue from Diagram 868: ... 24-27 (arguably the most famous checkers problem ever composed, it is certainly the most notable, the winning idea being employed 3 times); 26-19 11-7; 2-11 8-24; 17-26 27-31; 9-14 31-22; 14-17 24-27; 17-26 27-31; 5-9 31-22; 9-14 20-24; 14-17 24-27; 17-26 27-31. White wins.

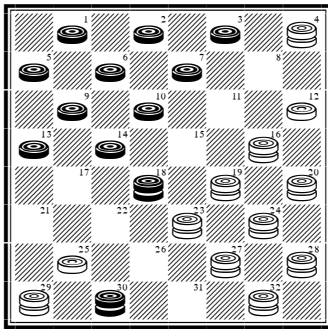
Diagram 868 by H. Robinson



White to Play and Win

Diagram 869, christened “The Weird Sisters,” was accompanied by the motto from Macbeth: “Thrice the brindled cat hath mewed.” Intrigued to see how many times he could make the cat “mew,” Mr. Robinson came up with the following. Keep in mind that the sole object of the composition was to exhibit the maximum number of mews!

Diagram 869 by H. Robinson



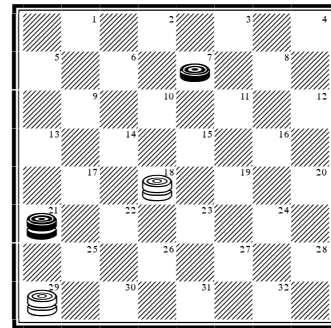
White to Mew Nine Times and Win!

Continue from Diagram 869: ... 25-22; 18-25 29-22; 14-17 4-8; 17-26 27-31(1); 9-14 31-22; 14-17 32-27; 17-26 27-31(2); 10-14 31-22; 14-17 24-27; 17-26 27-31(3); 5-9 31-22; 9-14 8-11; 14-17 23-27; 17-26 27-31(4); 6-9 31-22; 9-14 28-32; 14-17 32-27; 17-26 27-31(5); 7-10 31-22; 10-14 20-24; 14-17 24-27; 17-26 27-31(6); 3-7 31-22; 7-10 16-20; 10-14 20-24; 14-17 24-27; 17-26 27-31(7); 2-6 31-22; 6-9 11-16; 9-14 19-24; 14-17 24-27; 17-26 27-31(8); 1-5 31-22; 5-9 16-20; 9-14 20-24; 14-17 24-27; 17-26 27-31(9). White wins!

**Lesson 304: Isolation**

In this theme a man is held—“stemmed” per Willie Ryan—by an opponent’s piece while a king comes up from behind to snaffle it.

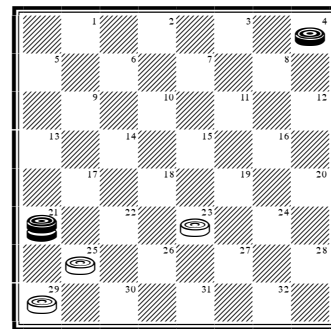
Diagram 870 by Dr. T. Brown



White to Play and Win

Continue from Diagram 870: ... 18-15; 21-17 29-25; 17-13 25-22; 13-9 22-17; 9-6 17-14; 6-1 15-19; 1-6 19-23; 6-1 (6-10 14-9; 10-15 9-6; 7-11 [Or 15-11 23-19; 11-8 6-2; 7-10 2-7; 10-14 19-15. White wins, neatly changing guard.] 23-27; 11-16 6-9; 15-19 9-14; 16-20 14-10; 19-24 27-23; 24-28 10-15; 28-32 15-19; 32-28 23-27; 28-32 19-23; 32-28 27-32. White wins, a First Position finish.) 14-9; 1-5 9-6; 5-1 6-2; 7-10 23-26!; 10-14 (10-15 loses similarly) 26-22 (stemmed); 1-5 2-6; 5-1 6-10 (isolated). White wins.

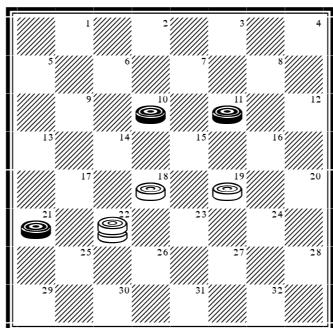
Diagram 871 by O. Richmond



White to Play and Win

Continue from Diagram 871: ... 25-22; 21-25 22-17; 25-22 17-13; 4-8 23-19!; 8-11 29-25!! (13-9? allows Black to pick up the stemmed man on 19); 22-29 13-9; 29-25 9-6; 25-22 6-2; 22-18 2-7. White wins. Magical!

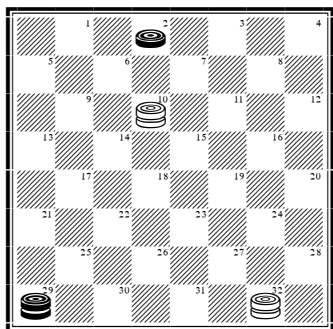
Diagram 872 by H. Byars



White to Play and Win

Continue from Diagram 872: ... 22-17; 21-25 17-21! (17-13? allows a draw with 10-14!); 10-14 (25-30 loses quickly to 18-14) 18-9; 25-30 21-25!! (9-6? only draws); 30-21 9-6; 21-17 6-2; 17-14 2-7. White wins. Yet another example of genius.

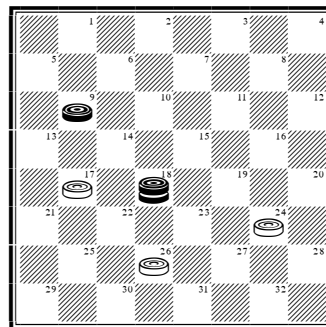
Diagram 873 by Dr. T. Brown



White to Play and Win

Continue from Diagram 873: ... 32-27; 29-25 27-24! (preparing to change guard on the Black pieces); 25-22 10-14!; 22-25 24-19; 25-22 19-15; 22-25 (22-26 14-18; 26-31 18-23; 2-6 15-19; 6-9 19-24; 9-14 24-28; 14-17 23-27; 31-24 28-19. White wins.) 15-18; 25-30 18-22; 2-7 22-18; 30-26 (7-11 18-15; 11-18 14-23. White wins.) 18-15; 26-23 14-9; 23-27 9-6; 7-10 15-18. White wins.

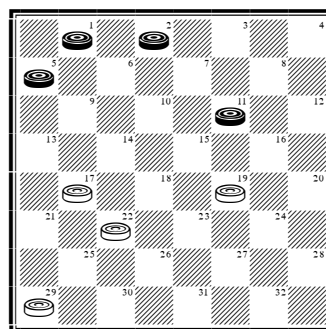
Diagram 874 by R. Holding & D. Oldbury



White to Play and Win

Continue from Diagram 874: ... 17-14; 9-13 14-10; 13-17 10-7; 17-21 7-3 (heading for square 12); 21-25 26-22; 18-14 3-8; 25-30 8-12; 14-10 (In practice, no one would play 30-26 because of the immediate loss with 22-18; 14-23 24-19; 23-16 12-19. However, this was the original solution.) 24-19; 30-26 (10-14 12-16 speeds up the winning process) 22-18! (22-17?; 26-22; 17-13; 10-6 is Roger's Draw, Lesson 212); 26-22 18-15; 10-7 12-16! (19-16? allows an easy draw); 22-18 15-11; 7-3 16-20; 18-23 19-16; 23-19 16-12; 19-15 11-8; 15-11 8-4; 3-7 20-24; 7-3 24-19; 3-7 19-23; 7-3 23-18; 3-7 18-14; 11-15 4-8; 7-3 14-9; 3-7 8-3; 7-11 9-6. White wins.

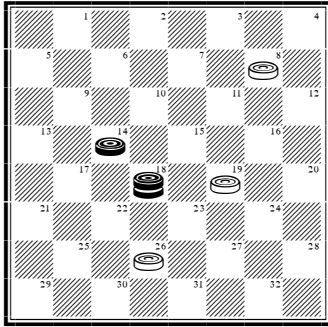
Diagram 875 by J. Keenan



White to Play and Win

Continue from Diagram 875: ... 29-25; 1-6 (2-6 22-18; 6-9 17-14; 9-13 14-10; 13-17 25-21; 17-22 10-7; 22-26 7-3; 26-31 3-7, White wins) 25-21; 6-9 (5-9 22-18; 9-13 17-14; 13-17 19-15; 11-16 14-10 White wins, or 6-10 22-18; 2-6 17-13; 5-9 21-17 White wins) 17-13; 9-14 13-9!; 2-7 21-17!; 14-21 22-17; 5-14 17-3. White wins.

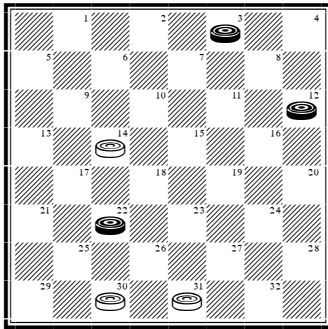
Diagram 876 by R. Holding



White to Play and Win

Continue from Diagram 876: ... 8-3!; 14-17 (18-23 loses to 26-22!; 23-16 3-7) 3-8; 17-21 (18-23 loses to 26-22!; 17-26 8-12; 23-16 12-19) 8-12; 21-25 26-22; 18-14 22-18!; 14-16 12-19. White wins.

Diagram 877 by T. Wiswell



White to Play and Win

Continue from Diagram 877: ... 14-10; 12-16 10-6; 16-20 (A) 6-2; 20-24 2-6; 3-7 30-26!; 22-25 26-23; 25-30 6-2!; 7-10 23-18; 30-25 2-6. White wins.

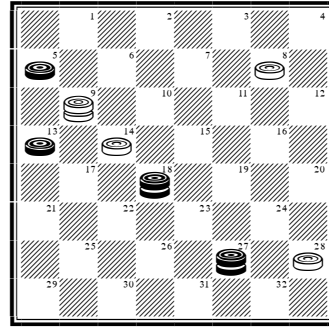
A: 3-7 6-2; 7-10 2-7; 10-14 loses as shown below.

**Associated Game:** 10-14 24-19; 11-16 28-24; 16-20 19-15; 7-10 24-19; 9-13 22-17; 13-22 25-9; 5-14 29-25; 3-7 25-22; 20-24 27-20; 7-11 22-18; 1-5 18-9; 11-27 32-23; 6-13 23-18; 10-15 19-10; 12-16 20-11; 8-22 26-17; 13-22 21-17; 4-8 17-13; 5-9 13-6; 2-9 10-6; 9-14 6-2; 8-12 2-7; 12-16? (Now into the Note A loss. Instead, 14-17! draws.) Continue: ...7-11; 16-20 11-15; 20-24 15-19; 24-28 19-23; 28-32 23-26; 14-17 26-23; 17-21 23-26; 22-25 31-27; 32-23 26-19. White wins. For obvious reasons, this is known as the “shuttle position.”

**Lesson 305: One Holds Two (Optional Jumps)**

This theme is characterized by the clever offering of optional jumps, followed by one king holding two men. Perfect timing does the rest.

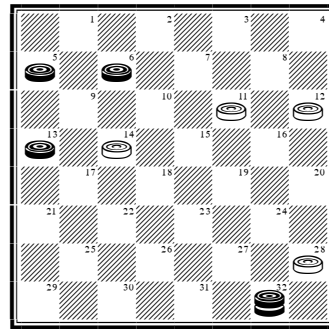
Diagram 878 by J. Lyons



White to Play and Draw

Continue from Diagram 878: ... 8-3; 27-23 3-7; 23-26 28-24; 26-22 24-20; 22-17 7-10; 18-15 10-19; 17-10 19-15!; 10-19 9-14. Drawn.

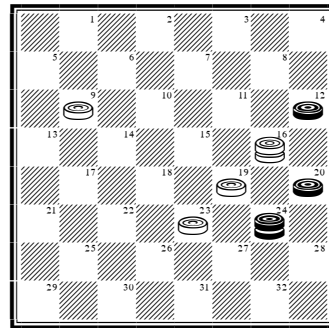
Diagram 879 by W. Benstead



White to Play and Draw

Continue from Diagram 879: ... 28-24; 32-27 24-19; 27-23 19-15; 23-19 14-10; 19-16 10-1; 16-7 1-6; 7-10 6-9!!; 10-19 9-14; 19-23 12-8; 23-26 8-3; 26-22 3-7; 22-25 7-10; 25-21 10-15; 13-17 15-10. Drawn. Quite brilliant and might also have appeared under the Sentinel theme.

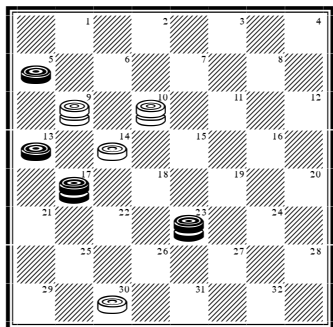
Diagram 880 by S. Pickering



White to Play and Draw

Continue from Diagram 880: ... 9-6; 24-15 23-18!; 15-22 16-19; 22-26 6-2; 26-31 2-7; 31-27 7-11; 27-32 11-15; 32-28 15-18; 20-24 18-23! (not 18-15?; 24-27! Black wins); 12-16 19-12; 28-32. Drawn.

Diagram 881 by A. Schaefer



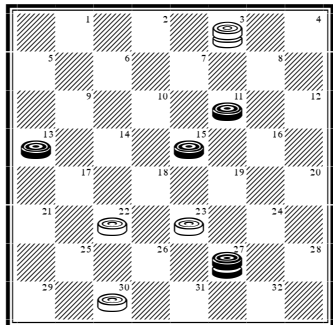
White to Play and Draw

Continue from Diagram 881: ... 30-25; 17-21 25-22; 21-17 22-18; 23-26 18-15; 26-23 15-11; 23-19 11-7; 19-16 9-6; 16-11 6-2; 11-15 10-19; 17-3 19-15; 13-17 15-18; 17-21 18-22; 3-8 2-7; 8-12 7-11; 5-9 11-15; 12-16 22-17; 21-25 (Nothing better. Note that 9-13? 17-22 is a White win.) 17-14; 9-18 15-29; 16-19 29-25; 19-23 25-22. Drawn.

**Lesson 306: One Holds Two (Assorted)**

Something of a catch-all theme, embracing a wide range of ways in which one king can hold two pieces. The first few examples are very basic.

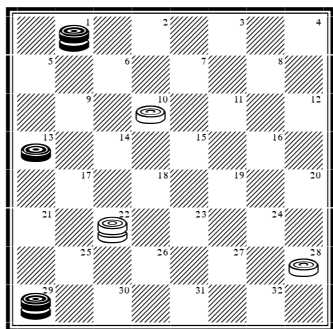
Diagram 882 by Anon.



White to Play and Win

Continue from Diagram 882: ... 22-18!; 15-22 30-25; 27-18 (or 22-29 first) 3-8; 22-29 8-22. White wins. This is known as the spread eagle configuration.

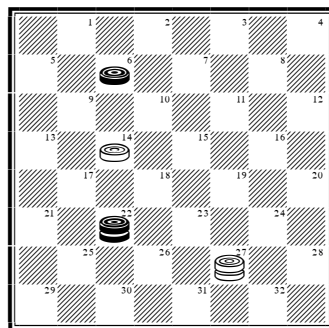
Diagram 883 by A. Jordan



White to Play and Win

Continue from Diagram 883: ... 28-24; 1-5 24-19; 5-9 19-15; 9-14 22-26!!; 14-7 26-22; 7-2 15-10. White wins.

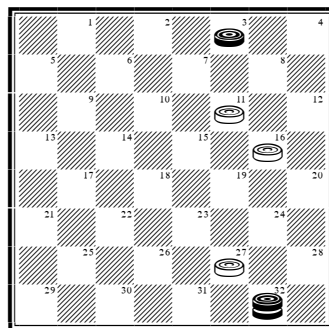
Diagram 884 by Anon.



White to Play and Draw

Continue from Diagram 884: ... 27-23!; 22-17 14-9; 6-13 23-18; 17-21 18-22; 21-17 22-18. Drawn.

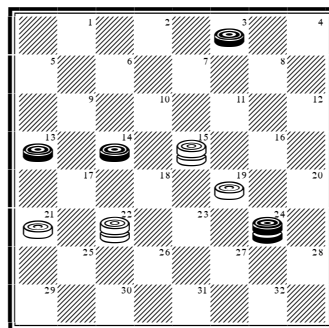
Diagram 885 by J. Sturges



White to Play and Win

Continue from Diagram 885: ... 27-23 (or 27-24); 32-27 23-18 (or 23-19); 27-23 18-15! (18-14? only draws of course); 23-19 15-10!; 19-12 10-6 (in a sense, the man on 11 is holding two Black pieces); 12-16 6-2; 16-7 2-11. White wins.

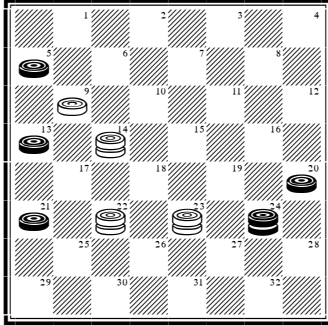
Diagram 886 by W. Payne



White to Play and Win

Continue from Diagram 886: ... 21-17!; 14-21 15-18 24-15; 18-11. White wins.

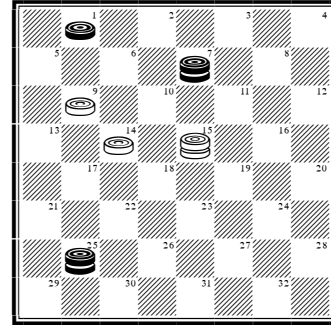
Diagram 887 by J. Sturges



White to Play and Win

Continue from Diagram 887: ... 23-19!; 24-15 14-17; 5-14 17-19. White wins.

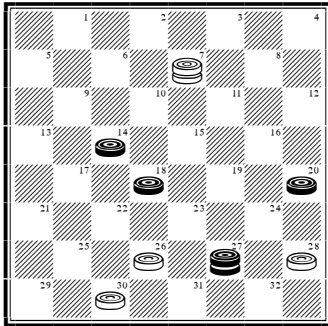
Diagram 890 by F. Allen



White to Play and Draw

Continue from Diagram 890: ... 15-18; 25-21; 18-22; 7-2 14-10; 1-5 22-26!; 5-14 26-22. Drawn.

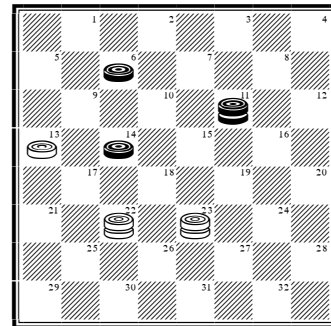
Diagram 888 by T. Muir



White to Play and Win

Continue from Diagram 888: ... 7-11; 27-31 11-15!; 31-22 30-25; 22-29 11-18. White wins.

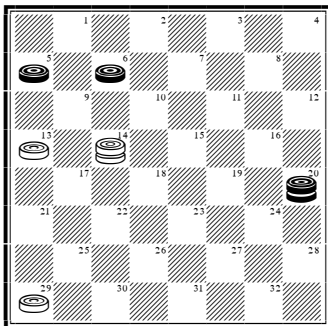
Diagram 891 by A. Schaefer



White to Play and Win

Continue from Diagram 891: ... 22-18; 14-17 23-26!; 11-7 18-14; 17-21 13-9!! (Out of the blue!); 6-13 26-22. White wins.

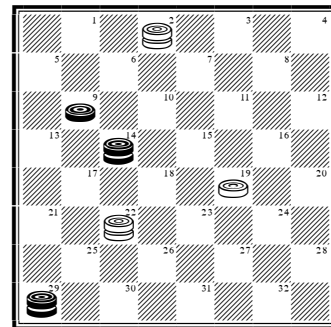
Diagram 889 by C. Barker



White to Play and Win

Continue from Diagram 889: ... 29-25; 20-16 25-22; 16-11 22-18; 11-7 18-15 (or 13-9! immediately); 7-2 13-9!; 6-13 15-10. White wins.

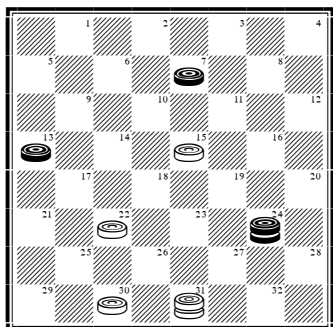
Diagram 892 by H. Spayth



White to Play and Win

Continue from Diagram 892: ... 2-6; 9-13 6-10!; 14-7 19-15; 7-2 15-10. White wins.

Diagram 893 by C. Barker

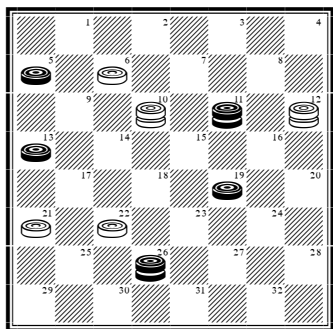


White to Play and Win

Continue from Diagram 893: ... 30-26; 24-19 15-10; 7-14 22-17!; 14-21 26-23; 19-26 31-22. White wins.

**Illustrative Game 141: 9-13 23-19; 5-9 27-23; 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 32-27; 6-10 18-14; 9-18 23-14; 10-17 21-14; 11-15 29-25; 1-5 (12-16 25-22; 1-5 is best) 27-24; 2-6 24-19; 15-24 28-19; 7-11 26-22; 6-10 14-7; 3-10 22-18; 11-16 18-15; 16-23 15-6; 12-16 6-2; 16-20 2-6; 23-27 31-24; 20-27 6-10; 5-9 10-15; 9-14 15-19; 27-32 19-23; 32-28 23-27; 28-32 27-31; 32-28 25-22; 28-24 30-26; 14-17! (24-19? is into the above solution at the 4<sup>th</sup> move). Drawn. *P. Davis vs. H. Devlin 1989***

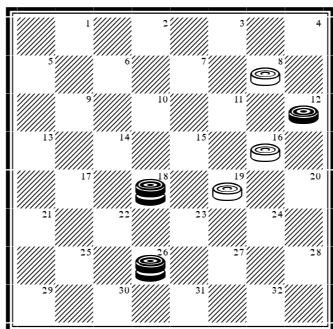
Diagram 894 by L. Vair



White to Play and Win

Continue from Diagram 894: ... 10-7!; 11-9 12-16; 26-17 21-14; 9-18 16-14. White wins.

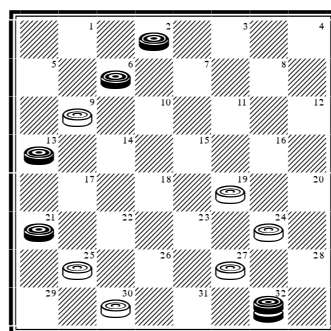
Diagram 895 by D. Milligan



White to Play and Draw

Continue from Diagram 895: ... 16-11; 26-23 19-15; 23-19 15-10; 18-15 10-7; 15-10 8-3; 19-15 3-8!; 10-3 8-4; 15-8 4-11. Drawn.

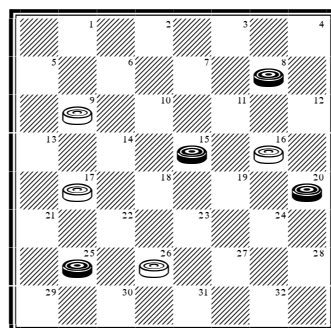
Diagram 896 by T. Wiswell



White to Play and Win

Continue from Diagram 896: ... 24-20; 32-16 20-11; 13-17 (6-10 dies a slow death after 25-22) 11-8!! (9-5; 5-9 5-1; 9-14 1-5; 14-18 5-9; 2-6! 9-2; 17-22. Drawn.); 6-13 8-3; 2-6 3-7; 6-9 7-11; 9-14 11-16; 14-18 16-19; 17-22 19-15; 22-29 15-22. White wins.

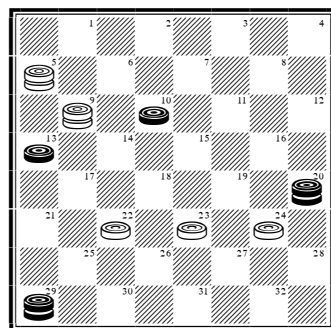
Diagram 897 by P. Semple



White to Play and Draw

Continue from Diagram 897: ... 16-11; 8-12 26-22; 25-30 17-13; 30-25 22-17; 25-21 17-14; 21-17 14-10; 17-14 11-7!; 14-5 13-9; 5-14 7-3; 14-7 3-19. Drawn.

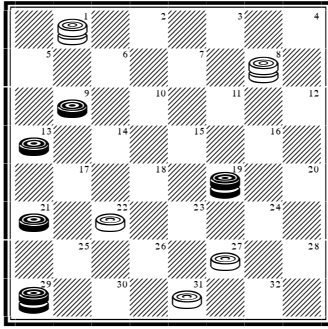
Diagram 898 by W. Ryan



White to Play and Win

Continue from Diagram 898: ... 22-18!; 20-27 9-14; 10-17 18-14; 27-9 5-21. White wins.

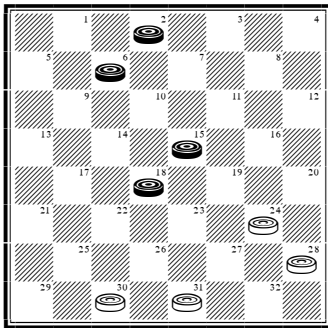
Diagram 899 by T. Wiswell



White to Play and Draw

Continue from Diagram 899: ... 1-6; 9-14 6-10; 14-17 8-11; 17-26 31-22; 29-25 27-24!; 19-28 10-15; 25-18 15-22. Drawn.

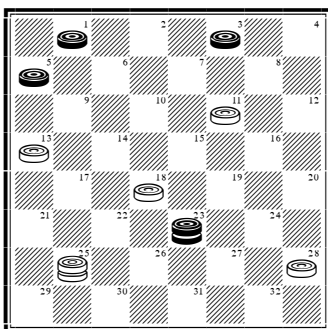
Diagram 900 by W. Salot



White to Play and Win

Continue from Diagram 900: ... 24-20; 18-23 20-16; 2-7 16-12; 7-11 12-8; 11-16 8-3; 16-20 3-7; 15-18 7-2; 6-9 2-6; 9-13 31-26!; 23-27 6-10; 27-31 10-15; 31-22 30-25; 22-29 15-22. White wins.

Diagram 901 by T. Wiswell

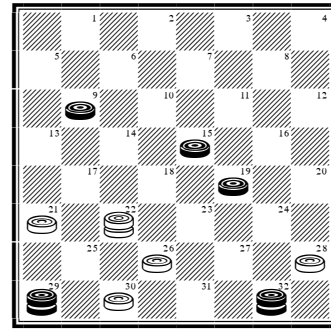


White to Play and Win

Continue from Diagram 901: ... 18-14; 23-19 (23-18 loses softly) 25-21; 19-16 (19-15 also loses to 11-7) 11-7; 3-17 21-14; 1-6 (to prevent 14-10) 28-24; 16-11 (16-20 24-19; 20-24 19-15; 24-19 14-10. White wins.) 24-19; 11-7 19-15 (Or 13-9 first. Now into

the solution to Diagram 889.); 7-2 13-9!; 6-13 15-10. White wins.

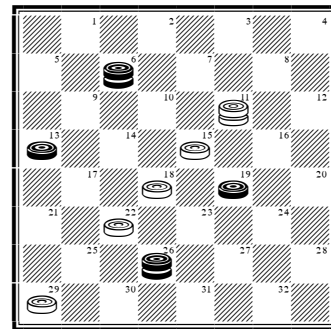
Diagram 902 by T. Wiswell



White to Play and Win

Continue from Diagram 902: ... 21-17; 9-13 17-14 (stripping the position bare, White's focus is the hold that his king on 22 has on the pieces on 13 and 29); 32-27 14-9; 27-31 26-23; 19-26 30-23 (that hold now becomes clear); 31-27 23-19; 15-24 28-19; 27-23 (aiming for square 17 and freedom) 19-16; 23-19 16-11; 19-15 11-7; 15-10 9-5!; 10-3 5-1. White wins.

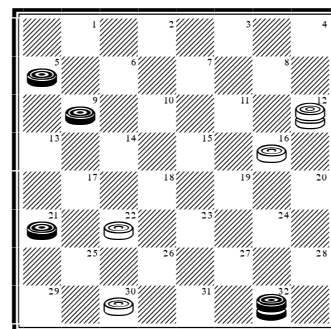
Diagram 903 by J. Charles



White to Play and Win

Continue from Diagram 903: ... 11-16; 26-17 16-23; 6-9 15-10; 17-22 18-15; 9-14 29-25!; 22-29 23-26; 14-7 26-22. White wins.

Diagram 904 by T. Wiswell

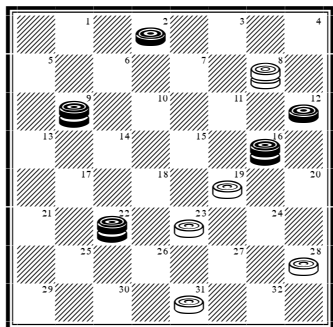


White to Play and Win



Continue from Diagram 904: ... 16-11 (12-8? wastes a move, allowing Black to break through on the single-corner side); 32-27 (now against 9-13 White is ready to march his king to 23) 12-8 (the man stays on square 11 for good reason); 9-13 8-3; 5-9 3-7; 9-14 7-10; 14-17 10-15!; 17-26 30-23; 27-18 15-22. White wins.

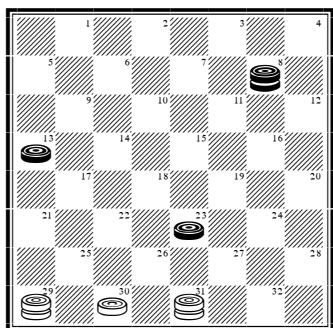
Diagram 905 by T. Wiswell



White to Play and Draw

Continue from Diagram 905: ... 28-24; 22-26! 31-22; 16-20 22-18; 20-27 18-14; 9-18 23-14; 27-23 14-10!; 23-16 10-7; 2-11 8-15. Drawn.

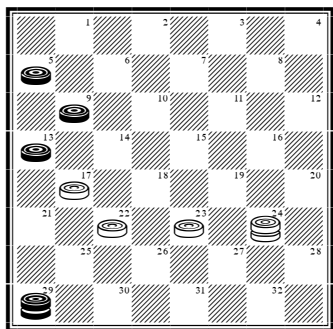
Diagram 906 by G. Slocum



White to Play and Win

Continue from Diagram 906: ... 29-25; 8-11 25-22; 11-15 30-25; 23-26 22-18!; 15-29 31-22. White wins. Breathtaking!

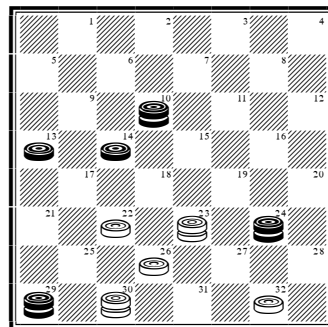
Diagram 907 by G. Slocum



White to Play and Win

Continue from Diagram 907: ... 24-28!; 29-25 17-14!; 25-27 (or 9-27) 28-32; 9-18 32-14. White wins.

Diagram 908 by G. Slocum



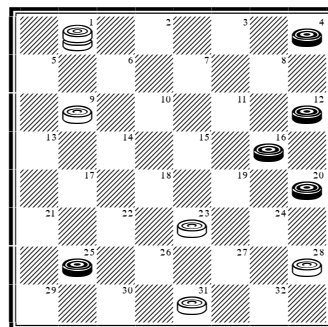
White to Play and Win

Continue from Diagram 908: ... 32-28; 24-20 22-18; 14-17 26-22!; 17-26 18-14; 10-17 28-24; 20-18 30-21. White wins. If you pull this off in a game you deserve a knighthood!

**Lesson 307: Waiting Moves**

Sometimes it pays to wait in the endgame, sometimes it does not. In the context of bridges, two excellent examples were given in Diagrams 838 and 839. Here are some more classics.

Diagram 909 by T. Wiswell

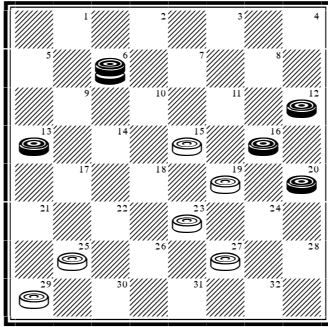


White to Play and Win

Continue from Diagram 909: ... 1-6; 4-8 6-10; 8-11 10-14; 11-15 14-17; 25-30 31-27!! (unexpected and decisive, a great waiter); 30-26 (30-25 loses to 23-18 while 15-19 loses to 17-22) 9-5 (or 9-6); 26-19 17-22. White wins.

Mr. Wiswell's fine work graces many of these pages, his repeated message being that beautiful problems frequently arise in over-the-board play – if only one is alert to them. The possibility of pulling off one of these gems is a considerable attraction.

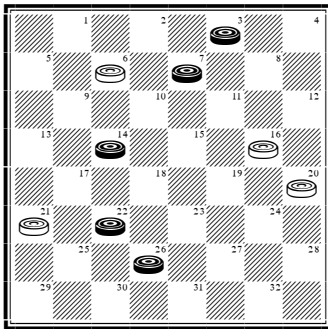
Diagram 910 by T. Wiswell



White to Play and Win

Continue from Diagram 910: ... 25-22; 6-9 29-25; 9-14 22-18; 14-17 (14-9 25-22 is a slow death) 18-14; 17-10 15-6; 13-17 6-2; 17-21 25-22; 21-25 2-7; 25-30 (Surely a draw is in the offing?) 7-11; 30-26 (30-25 gets 19-15) 11-15!; 26-17 15-18; 17-13 18-14. White wins.

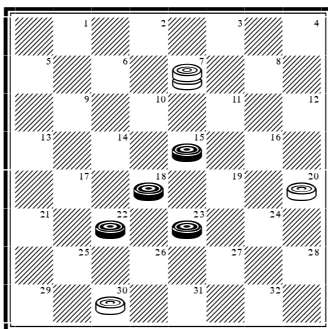
Diagram 911 by W. Ryan



White to Play and Draw

Continue from Diagram 911: ... 6-2; 7-10 2-6; 10-15 6-9; 15-18 9-13; 18-23 13-17; 14-18 16-11! (waiting); 23-27 17-14; 18-23 14-18; 22-25 18-22. Drawn. Compare this with Diagram 79.

Diagram 912 by S. Cohen



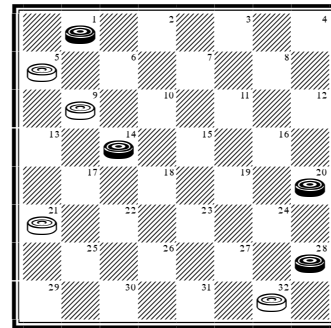
White to Play and Draw

Continue from Diagram 912: ... 20-16! (A beautiful waiter. Unexpected as this was for Black, it shouldn't have been. Namely, since the hoped for 7-10?; 22-26 10-19; 26-31 19-26 31-22 is an obvious

loss by First Position, White was bound to play something else. Interestingly, Irving Chernev made a similar blunder in *Games & Puzzles* magazine #29. In fact it was far worse, as there were four waiting moves available which would have drawn!); 23-27 7-10; 15-19 10-15; 19-23 15-19; 22-26 19-15; 18-22 15-18; 27-31 18-25; 31-27 16-11; 26-31 11-7; 23-26 30-23; 27-18. Drawn.

**Illustrative Game 142: 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 22-17; 16-19 24-20; 8-11 27-24; 4-8 31-26; 8-12 29-25; 3-7 25-22; 5-9 22-18?; 15-31 24-8; 9-13 8-3; 13-22 32-27; 31-24 28-19; 7-11 3-7; 10-14 7-16; 2-7 19-15; 12-19 15-10; 7-11 10-7; 19-23? (Allows a draw. Instead, 14-17 7-3; 17-21 3-7; 11-15 7-10;—7-11 is no better—15-18 10-14; 19-23 14-17; 23-27! 17-26; 27-31. Black wins.) 7-2; 14-18 2-7; 11-15 (Diagram 912). *D. Oldbury vs. S. Cohen 1955***

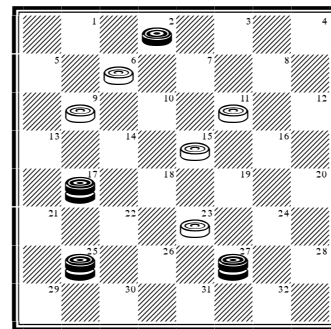
Diagram 913 by E. Hunt



White to Play and Draw

Continue from Diagram 913: ... 9-6; 1-10 5-1; 10-15 1-6; 15-19 6-10; 14-18 21-17! (A counter-intuitive waiting move. Instead, the natural 10-14? lost after 18-23 21-17; 19-24. *E. Hunt vs. H. Mason 1962*); 19-24 (nothing better) 10-15; 18-23 15-19; 23-26 17-14 (or 17-13). Drawn.

Diagram 914 by T. Wiswell



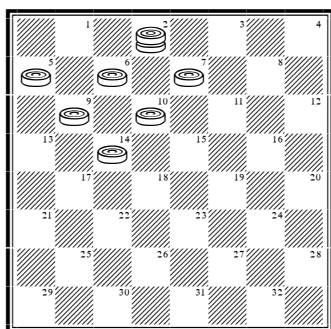
White to Play and Draw

Continue from Diagram 914: ... 6-1!; 27-18 11-7; 18-11 9-6; 2-9 (White now has a waiting move which he uses to devastating effect) 1-5; 11-2 5-30; 2-6 30-26; 6-10 26-23. Drawn. This example might also have been placed under Lesson 251.

**Lesson 308: Fortresses**

There are three basic fortress positions to consider. For clarity, only the White pieces are shown.

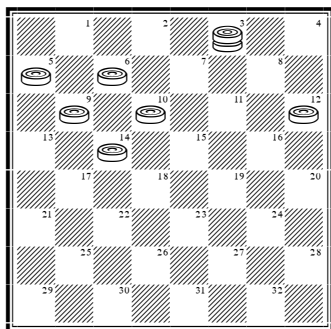
Diagram 915: Fortress One by Dr. T. Brown



White to Play and Draw

Continue from Diagram 915: ... Irrespective of his material deficit (Black could have 12 kings) White draws by playing 5-1 ... 1-5 ... ad infinitum.

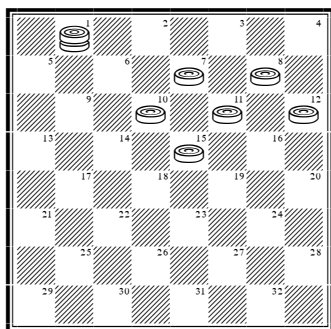
Diagram 916: Fortress Two by Dr. T. Brown



White to Play and Draw

Continue from Diagram 916: ... 5-1 ... 1-5 ... 5-1 ... Drawn.

Diagram 917: Fortress Three by Dr. T. Brown

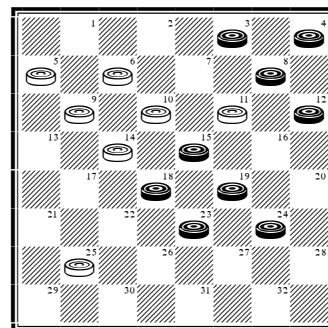


White to Play and Draw

Continue from Diagram 917: ... 8-4 (or 8-3 for variety!) ... 4-8 ... 8-4. Drawn.

Although they are very unlikely to occur in actual play, fortresses are by no means impossible and occasionally prove to be a life saver.

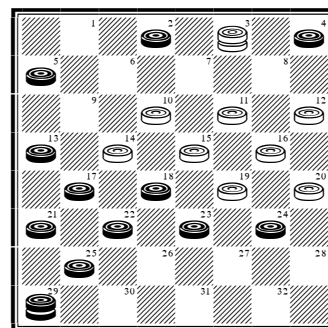
Diagram 918 by Dr. T. Brown



White to Play and Draw

Continue from Diagram 918: ... 25-21! (11-7? loses to 18-22!, with Black preventing the setting up of the fortress); 18-22 (3-7 is no better) 11-7; 22-25 21-17; 25-30 17-13; 30-26 6-2; 26-22 9-6; 22-18 13-9; 23-26 5-1; 26-30 1-5: Fortress One. Drawn. I sent a similar position to Chinook some years ago and it was completely baffled by it, believing that Black had an easily won position.

Diagram 919 by A. Craighead

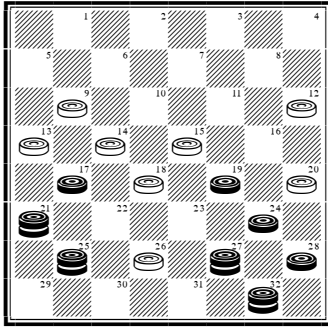


White to Play and Draw

Continue from Diagram 919: ... 10-6; 2-9 11-8; 4-11 16-7; 23-27 14-10; 27-31 10-6; 31-27 15-10; 27-23 19-15; 23-19 20-16; 24-27 16-11; 19-16 6-1; 27-31 3-8: Fortress Three. Drawn.

Effecting one of these escapes in practice would likely have a devastating psychological impact on the opponent. It would certainly render the escapee immortal.

Diagram 920 by H. Robinson

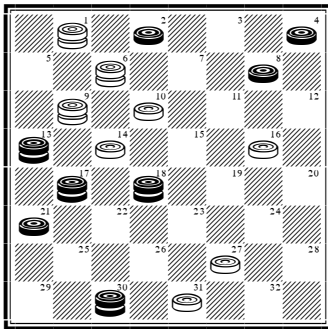


White to Play and Draw

Continue from Diagram 920: ... 9-6; 25-30(A) 15-11; 30-23 6-2; 17-22 18-15; 21-17 14-10; 17-14 2-7; 23-18 12-8; 19-23 20-16; 23-26 16-12: Fortress Three. Drawn.

A: 27-31 14-9; 31-22 9-5; 32-27 13-9; 27-23 18-14; 23-18 15-10; 18-15 20-16!; 19-23 12-8; 15-19 16-12; 19-16 8-3: Fortress Two. Drawn.

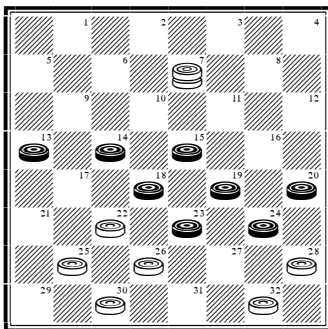
Diagram 921 by D. Oldbury



White to Play and Draw

Continue from Diagram 921: ... 16-12; 8-11 12-8; 11-16 8-3; 18-15 (avoiding the shot) 27-24; 16-20 1-5; 20-27 31-24; 30-26 24-20; 26-22 5-1! (20-16?; 4-8! 3-12; 2-7 10-3; 17-1 9-14; 22-17! Black wins); 22-18 20-16; 15-19 16-12: Fortress two. Drawn.

Diagram 922: The Packing Position by D. Lafferty



White to Play, Black Draws

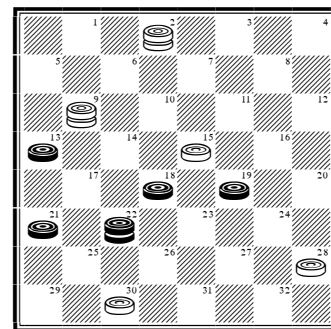
Continue from Diagram 922: ... 7-10 (7-11; 14-17 11-16; 17-21 16-11; 24-27 28-24; 19-28 26-10; 18-23 11-16; 27-31 16-19; 23-26 30-23; 21-30 19-24; 20-27 10-6; 30-25 23-19; 25-18 32-14. Drawn.); 14-17 10-14; 17-21 14-17; 24-27 17-14; 27-31 14-17; 31-27 17-14; 27-31 14-17; 20-24 17-14; 13-17 (31-27 is also sound and more fortress-like!) 22-13; 31-29 30-26; 23-30 14-16. Drawn. *D. Lafferty vs. W. Hellman 1964*

**Illustrative Game 143: 11-16 22-18; 7-11 25-22; 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 27-24; 11-15 18-11; 8-15 31-27; 4-8 24-20; 9-13 20-16; 7-11 16-7; 2-11 27-23; 11-16 23-18; 8-11 21-17; 6-9 18-14!; 9-18 17-14; 16-20 14-10; 18-23 10-7; 11-16 7-3; 20-24 3-7; 16-20 7-3; 5-9 3-7; 1-5 7-3; 9-14 3-7; 5-9 7-3; 14-18 3-7; 9-14 (Diagram 922).**

### Lesson 309: Tip-Toeing Kings

It is an important principle, in approaching an endgame, to ask this: How many more kings do I see in the immediate future? If the answer is more than one, then it is vital that the promotion is handled in such a way that crowning one king does not impede the crowning of the next.—*Derek Oldbury*

Diagram 923 by W. Ryan

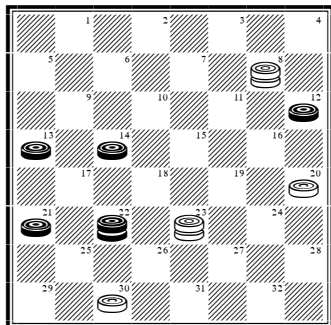


White to Play and Win

Continue from Diagram 923: ... 9-14; 19-23 2-7!(A); 22-25 7-11; 18-22 11-16; 23-27 16-19 27-32 19-24. White wins.

A: In a game with Mike Lieber, Willie Ryan played 2-6? (CR) permitting a draw with 22-25. Ryan wrote, "By placing my king on 6, I blocked my own headway to square 24—which is the only effective square to gain in this particular position. The student is here shown the ever-important principle of bringing out the kings in end play to their most advantageous points."

Diagram 924 by W. Ryan

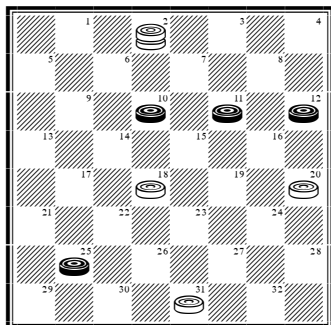


White to Play and Draw

Continue from Diagram 924: ... 23-19! (8-11? blocks the passage of the man on 20 to 2 and loses. Continue: 22-18 23-27; 14-17 27-31; 17-22 31-27; 22-25 27-31; 25-29 31-26 and now both 13-17 and 12-16 lead to eventual Black wins.); 22-18 20-16! (If the king on 8 were on 7, this would lose. Continue: 14-17 16-11; 17-22 11-8—can't access square 2— 13-17 7-11; 18-23! 19-26; 22-31 11-15; 12-16! 8-3; 16-20! 3-7; 20-24 7-10; 24-28 10-14; 28-32 14-9; 32-27. Black wins.); 14-17 16-11; 17-22 11-7; 13-17 8-11; 18-23 19-26; 22-31 11-15; 17-22 (12-16 15-18; 16-20 7-2!; 20-24 2-6; 24-28 6-9; 28-32 9-13. Drawn.) 15-18; 22-25 18-22; 25-29 7-3; 12-16 3-7; 16-19 7-10; 19-23 10-14 (a special case of Fourth Position: Lesson 206). Drawn.

**Illustrative Game 144: 9-13 22-18; 12-16 24-20; 8-12 25-22; 10-15 30-25; 16-19 23-16; 12-19 27-23; 5-9?! (4-8 is correct) 23-16; 6-10 26-23; 10-14 16-12; 15-19 23-16; 14-23 22-18; 1-6 28-24; 6-10 24-19; 10-14 25-22; 23-26 31-27; 14-23 27-18; 26-31 29-25; 4-8 21-17; 9-14 17-10; 7-23 16-7; 2-11 25-21; 31-27 19-16; 11-15 16-11; 27-24 11-4; 24-19 4-8; 23-26 8-11; 15-18 22-15; 19-10 32-28; 26-30 28-24; 30-25 24-19 (Diagram 924 CR). *Analysis by W. Ryan***

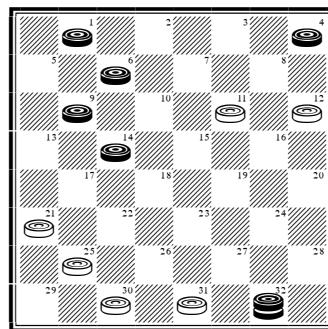
Diagram 925 by R. Pask



White to Play, Black Draws

Continue from Diagram 925: ... 2-6; 10-15 18-14; 25-30 (15-18 14-10; 18-22 is easier for Black) 14-10! (Although both this and 6-10 only draw, on general principles 14-10 is superior as it allows the White kings to cooperate more effectively in attacking Black's men. By contrast, after 6-10, which blocks off access to square 3, it's virtually impossible for Black to go wrong.); 15-19 10-7; 11-15? (panicking: 30-25 draws) (Diagram 696) ... White wins.

Diagram 926 by D. Oldbury



White to Play and Win

All of the following notes are by Derek Oldbury.

Continue from Diagram 926: ... 11-7! (White wants to crown and then place a king on square 7 so as to stop the Black king from advancing to square 19, and this rather than 12-8?, as played in the actual game, is the way to go about it); 32-28 (6-10 also loses) 7-2; 28-24 2-7 (the threat of a second king is on and the Black king is checked as desired); 14-18 (24-20 is a stiffer defense, but this illustrates the key point) 30-26! (couldn't be worked in if the man on 12 were on 11); 9-14 7-11; 6-10 12-8 ... White wins.

**Illustrative Game 145: 11-16 22-18; 7-11 25-22; 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 18-15; 11-18 22-15; 9-14 15-11; 7-16 27-24; 5-9 (2-7 24-15; 7-11 26-22; 11-18 22-15; 5-9 is easier, as analyzed by Richard Fortman) 24-15; 16-19 32-27; 2-7 27-24; 14-18 24-20!; 18-23 15-10!; 7-14 20-16; 8-12? (9-13 draws) 16-11; 12-16 28-24; 19-28 26-12; 28-32 (Diagram 926).**

Continue: ... 12-8?; 32-28 8-3; 14-18 21-17; 18-23? 3-7? (Effectively getting in his own light!); 1-5 17-13; 9-14 25-22? (completely mesmerized now; 30-26 draws); 14-18 22-15; 23-27 31-24; 28-3. Black wins. ***D. Oldbury vs. W. Edwards 1982***

### Lesson 310: Opposition (Exercises)

Before studying this Lesson, it is worth reviewing Lesson 21. Its purpose is twofold. First, to expand on the thorny subject of the opposition and address some of the many misconceptions which attend it; secondly, to display it in action.

But before that, taken from the first edition of Willie Ryan's *Modern Encyclopedia of Checkers*, here is the author's brilliant explanation of what having the opposition means.

Of all the nonsense and over emphasized banter which some writers have *imposed* (my italics) on the principles of scientific play, no angle has been played up more than this "move" (opposition) business. It has been repeatedly pointed out that a player, at any stage of a game, can compute whether he has the move or not. So what? What these writers don't tell you is that the move rarely plays an important part in the early or midgame. When the move, and its changes, becomes an important part of the play, you don't have to start counting things to learn who's got the move. You can tell by looking at the board (pairing up/off) and testing the movement of your pieces. There is not an accomplished player in the realm of our game who calculates any form of strategy by a "count" (an alternative process for determining who has the opposition), for the simple reason that the move may have no bearing whatever on the outcome of the situation! When the move does become a vital issue, more often than not it entails a great many contingencies which certainly cannot be solved theoretically, or simply by proceeding merely on the basis of a "count."

A well known technique when producing a persuasive argument or prosecuting a legal case, is to allude to the key points of the opposing argument in order to remove their sting. Naturally, this shouldn't be overdone as it may remove the focus from your own argument or create confusion.

Never was this danger more apparent than when discussing the opposition—or the "move" as it is

confusingly referred to—and I admit that there was a strong temptation to completely ignore all of the bad teaching which exists. On balance however, since players exploring other texts are bound to encounter expositions on the "move," I have settled on a Q & A section to meet all needs.

#### **Q1: Can you remind me what it means to possess the opposition?**

A1: In any position where the forces are equal, a player is said to possess the opposition if, *in the context of pairing up each of his pieces with those of his opponent*, treating the board as empty each time, he has the last move.

#### **Q2: Does possession of the opposition, per se, have any significance?**

A2: None whatsoever. This can't be emphasized enough. Crucially, possessing the last move in the context described, which makes no allowance for the relative disposition of the opposing forces, should not be conflated with playing the last move in the game! Nothing could be more ridiculous.

#### **Q3: With even forces, does the opposition always exist?**

A3: It follows from the definition that it does. For example, at the start of the game White has the opposition. However, we need to hastily move to Question 4!

#### **Q4: Is it meaningful to ascertain which side has the opposition in the opening and midgame?**

A4: Aside from the exception noted under Question 11, the opposition may be disregarded as irrelevant in the opening and midgame, and only worthy of consideration in the endgame.

#### **Q5: Has any noted author disputed its omnipresence?**

A5: Yes, Derek Oldbury, one of the game's greatest endgame authorities. Alarmed at the propensity of some players to waste time concerning themselves with the opposition in the opening and midgame, he defined it as a factor which only existed in the endgame. Having done so, he was at liberty to deny its existence in the earlier phases of the game. However, see Question 11.

**Q6: When is the opposition important then?**

A6: It has two major applications. First, with equal forces, *and given the correct conditions*, having the opposition may be the deciding factor which enables a win to be scored. And secondly, in a piece-down situation where an opponent's man is held immobile on a vertical edge of the board, having the opposition may enable a draw to be registered. (The immobile man is ignored for the purposes of pairing-up.) Chapters 8, 15, 22 and 29 feature many classic examples.

**Q7: You say that pairing-up is quick and easy, but do you have any tips in this regard?**

A7: Keep in mind that 99 times out of 100 we are only considering situations with five pieces a side or less. First, if there is a man on square 28 held by a piece on square 32 (or a man on square 5 held by a piece on square 1), pair these off separately. Secondly, pair off any remaining opposing pieces on the same file (reading from left to right there are 8 files). Thirdly, pair off any remaining opposing pieces on the same rank (reading from bottom to top there are 8 ranks.) Finally, treating the board as empty each time, "move" any opposing pieces remaining towards each other until they occupy the same file/rank or there is one vacant square between them. With a little practice this can all be completed in a matter of seconds.

**Q8: How can the opposition be changed?**

A8: There are two ways. First, it may (or may not!) be changed through some form of exchange. Secondly, with equal forces it is changed when a man enters the dog hole (squares 5 and 28) to be held by an opposing piece, this being the only situation where paired-off pieces are on adjacent squares. Note however, that in a piece-down situation, entering the dog hole does not have this effect, the immobile man still being disregarded for the purposes of pairing off.

**Q9: Should you always seek to retain or obtain the opposition?**

A9: No, it is impossible to be dogmatic in this way. One classic example is Second Position, where in order to win you have to first relinquish the opposition only to regain it later.

**Q10: In Lesson 21 you described the rules governing the effect of various exchanges on the opposition as confusing and unnecessary. Are there literally no rules worth knowing?**

A10: It is worth knowing that a simple/direct exchange, that is a one-for-one where precisely one of the jumping pieces remains on the board, changes the opposition. However, remember that while such an exchange will certainly change the opposition, it may prove to be the worst move on the board!

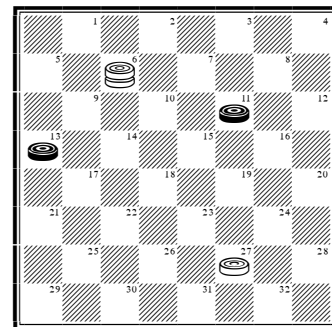
**Q11: What is the slight problem with Oldbury's definition?**

A11: In all of the classic endgame situations the opposition has an important role to play. When one of these is in the offing, ideally, per Oldbury, in the late midgame you should seek to engineer an exchange, or series of exchanges, so that the opposition is manipulated in your favor. Logically, this amounts to a tacit acknowledgement that the opposition necessarily exists at all times.

**Q12: Are there some exercises available to clarify some of the foregoing?**

A12: Yes. In this respect the following 11 positions should prove to be instructive.

Diagram 927 by Anon.

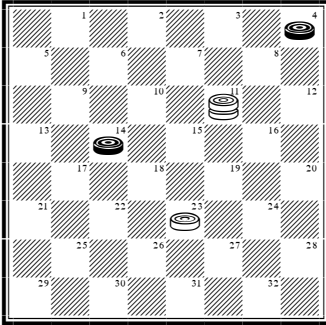


White to Play and Win

Pairing off: 6 & 13; 11 & 27. Black has the opposition.

Continue from Diagram 927: ... 6-10 (6-2 also wins); 13-17 10-7 (driving the man into square 20 in order to execute a simple/direct exchange); 11-16 7-11; 16-20 11-15; 17-22 15-18; 22-26 18-23; 26-31 27-24!; 20-27 23-32. White wins.

Diagram 928 by Anon.

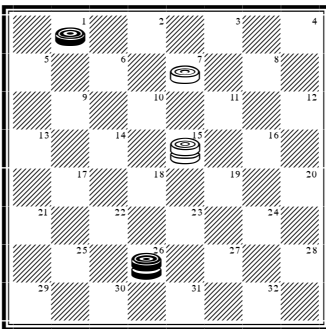


White to Play and Win

Pairing off: 4 & 11; 14 & 23. Black has the opposition.

Continue from Diagram 928: ... 11-15 (first, driving the man into square 21); 14-17 15-18; 17-21 18-22; 4-8 23-19; 8-12 22-18 (second, preparing to execute a simple/direct exchange); 21-25 18-15; 25-30 19-16!; 12-19 15-24; 30-25 24-27. White wins.

Diagram 929 by J. Evans

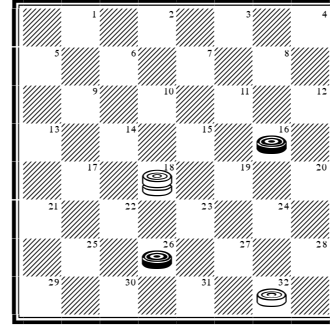


White to Play and Win

Pairing off (remembering that here we are not concerned with analytically sensible moves): ... 7-2; 26-23 shows that Black has the opposition.

Continue from Diagram 929: ... 15-18! (as a first step, White prevents Black's king from reaching the double-corner); 1-5 7-2; 5-9 2-7! (heading for square 20, where White will eventually force a simple/direct exchange, thus changing the opposition); 9-13 7-11; 26-31 (no choice, as 13-17 and 26-30 are clearly both hopeless) 18-23; 13-17 11-16; 17-22 16-20; 22-25 23-27!; 31-24 20-27. White wins. This is a model of mathematical elegance.

Diagram 930 by F. Dunne

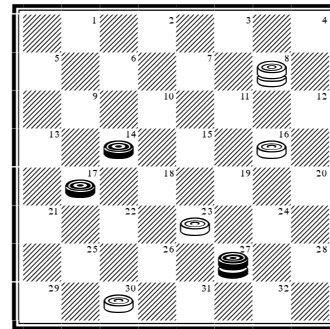


White to Play and Win

Pairing off: 18 & 26; 16 & 32. Black has the opposition.

Continue from Diagram 930: ... 32-28 (With a few deft moves, White changes the opposition through a simple/direct exchange. 18-23 also wins.); 26-30 28-24 (threatening 24-19); 16-20 18-23!; 20-27 23-32. White wins.

Diagram 931 by J. Reed



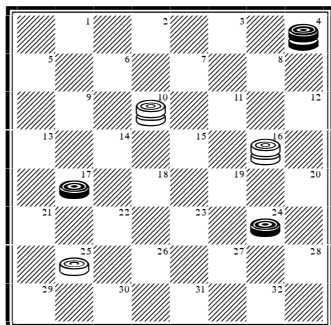
White to Play and Win

Continue from Diagram 931: ... 23-19; 27-24 16-11 (or 8-4); 24-15 8-4; 15-8 4-11 (it should be evident that White has the opposition); 14-18 (Black appears to be escaping) 11-15; 18-23 15-18; 23-27 (almost there!) 30-25! (threatening 25-21); 17-21 (or 17-22) 18-23; 21-30 23-32. White wins.

Note: Since the winning sequence is easily discernible from the diagram, there is no need to compute who has the opposition at any stage. In passing, "theorists" might note that neither jumping piece was removed from the board and that the opposition was not changed. However, this is not always true!



Diagram 932 by Anon.

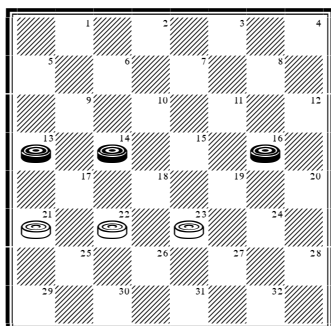


White to Play and Win

Continue from Diagram 932: ... 10-14 (of course); 17-21 (forced) 16-20; 21-30 20-27; 30-26 14-10; 4-8 10-15 (or 10-7). White wins. Simple.

Here, neither jumping piece was removed from the board but the opposition *was* changed! I repeat, don't bother learning complicated rules; they are unnecessary, serve only to confuse and are trumped by the demands of the position.

Diagram 933 by Anon.



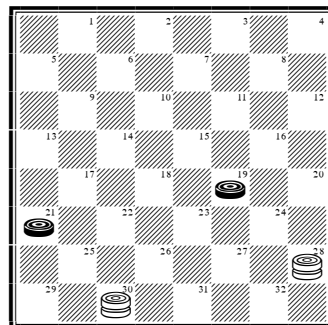
White to Play and Draw

Pairing off: 13 & 21; 14 & 22; 16 & 23. Black has the opposition.

Continue from Diagram 933: ... 23-19! (after 22-18?; 16-19 18-9—23-16 is no better—19-26 9-6; 26-30 it is readily apparent that Black has the opposition and that the conditions are right for him to win by First Position); 16-23 22-18; 23-26 (14-17 is pointless) 18-9; 26-30 9-6. Drawn. No rules required!

In the final position, with Black to play, pair-off 13 & 21 and 6 & 30 to confirm that White has the opposition.

Diagram 934 by F. Allen

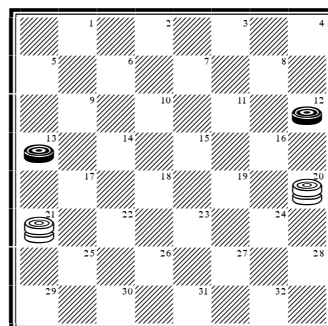


White to Play and Win

Pairing off: 21 & 30; 19 & 28. Black has the opposition.

Continue from Diagram 934: ... 30-26! (the start of a beautiful plan to force the man on 19 to enter the dog hole, thus changing the opposition); 21-25 26-22; 25-30 22-18; 30-25 28-32!; 19-24 (forced, otherwise White will isolate this man with 32-27 and 18-15) 18-15; 25-22 15-19!; 24-28 19-23. White wins.

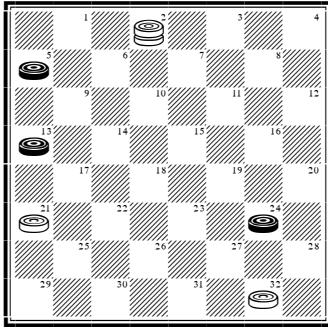
Diagram 935 by Dr. T. Brown



White to Play and Win

Continue from Diagram 935: ... 21-25 (20-24 is the published route, but this is slightly more efficient. Clearly Black has the opposition.); 13-17 25-30; 17-22 (17-21 20-24; 12-16 30-26 [or 24-27; 16-20 27-32; 20-24 30-26; 21-25 26-31; 24-28 31-26. White wins.] 21-25 26-23; 16-20 23-27; 25-30 27-32; 20-27 32-23 White wins) 20-24; 12-16 24-27; 16-20 (16-19 loses to 27-23) 27-32; 20-24 32-28; 24-27 30-26!; 22-31 28-32; 31-26 32-30. White wins. Three winning methods in one problem! Even in a position as sparse as this, the resources available in checkers are astonishing.

Diagram 936 by C. Barker

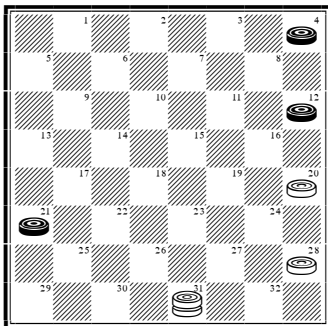


White to Play and Win

White currently has the opposition but Black is about to change that by entering the dog hole. No simple/direct exchange being available, what is White to do? Read on!

Continue from Diagram 936: ... 2-7; 5-9 7-11; 9-14 11-15; 24-28! 15-10 (or 15-11); 14-18 21-17!!; 13-22 10-15! (after 10-14? Black still has the opposition); 18-23 15-18; 22-26 18-27; 26-31 27-24; 31-26 24-19; 26-31 19-15; 31-26 15-18; 26-31 18-22. White wins.

Diagram 937 by O. Richmond



White to Play and Win

Mentally moving ... 31-26; 21-25 tells you that Black has the opposition. Again, no simple/direct exchange is available and there is no opportunity to use the dog hole ploy. Watch how Mr. Richmond solves the problem.

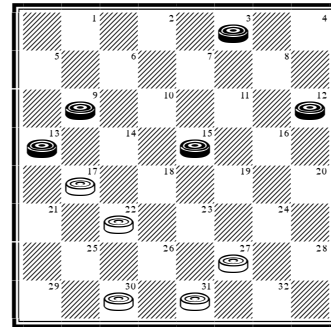
Continue from Diagram 937: ... 31-26; 21-25 26-30; 25-29 28-24; 4-8 24-19; 8-11 30-26; 29-25 19-15!! (a pitch and breeches maneuver which changes the opposition); 11-18 26-22; 18-23 (moving the king loses quickly) 22-29; 23-27 29-25; 27-31 25-22; 31-27 22-18; 27-24 18-15. White wins (by First Position).

In conclusion, although the opposition is an important factor in the classic endgame situations, don't let it dominate your thinking.

### Lesson 311: Opposition (Clockwork)

In contrast with the previous lesson, which featured some very subtle stratagems, this one is simplicity itself, with clear-cut finishes where victory is secured through the mechanical application of the opposition.

Diagram 938 by D. Oldbury

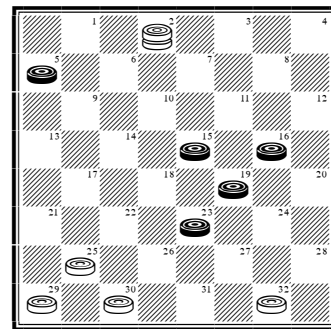


White to Play and Win

Continue from Diagram 938: ... 27-23; 15-19 (or White steals the man on 9) 23-16; 12-19 31-27; 3-7 27-23; 19-26 30-23; 7-10 23-18. White wins. *E. Fuller vs. D. Oldbury 1982*

**Illustrative Game 146: 10-14 22-18; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 25-22; 6-10 22-18; 8-11 29-25; 9-13 18-9; 5-14 23-18; 14-23 27-18; 11-15 18-11; 7-23 26-19; 2-6 25-22; 10-15 19-10; 6-15 21-17; 1-6 32-27; 6-9? (Diagram 938).**

Diagram 939 by L. Levitt

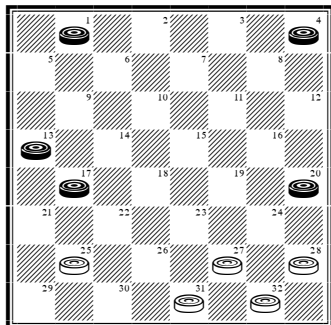


White to Play and Win

Continue from Diagram 939: ... 2-7; 23-26 30-23; 19-26 7-11; 26-30 11-18; 30-21 18-14; 16-19 32-27. White wins. *J. Grant vs. L. Levitt 1995*

**Illustrative Game 147: 9-13 21-17; 6-9 25-21; 11-15 30-25; 9-14 24-19; 15-24 28-19; 5-9 32-28; 7-11 19-15; 10-19 17-10; 2-7 23-16; 11-20 27-23; 7-14 22-17; 13-22 26-10; 12-16 23-18; 16-19 21-17; 9-13 18-14?; 13-22 25-18; 19-23 29-25; 23-27 31-24; 20-27 25-21; 27-31 21-17 (Diagram 939 CR).**

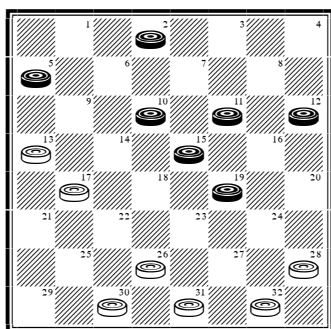
Diagram 940 by R. Pask



White to Play and Win

Continue from Diagram 940: ... 25-22; 17-26 31-22; 1-6 27-24; 20-27 32-23; 6-10 23-18; 4-8 28-24; 8-11 24-19. White wins. *G. Miller vs. R. Pask 1990*

Diagram 941 by E. Bruch



White to Play and Win

Continue from Diagram 941: ... 17-14!; 10-17 26-22; 17-26 30-7; 2-11 28-24; 15-18 31-26; 11-15 32-27; 12-16 24-20; 16-19 20-16. White wins. *L. Levitt vs. E. Bruch 1988*

**Lesson 312: “Hews” Strokes**

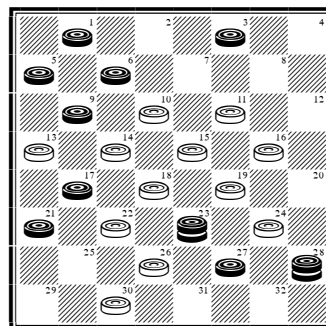
Unquestionably the greatest composer of stroke problems was A. C. Hews—the “Stroke King.” Naturally, as with every type of problem in checkers, the quality of stroke problems varies enormously, but in Mr. Hews’ hands the genre assumes the level of an art form. And this of course is the real merit of the best stroke problems; they are beautiful, entertaining and worthwhile in their own right. Yes, they may help to develop powers of visualization, but if you are hoping to win a game with one of these beauties—well, it hasn’t been done yet.

From Mr. Hews himself, here is the definition of a stroke problem.

A stroke problem may be defined as a problem in which the defending side is compelled at every move to take one or more opposing pieces. Each move of

the attacking side during the solution may be either an ordinary or capturing play, but its final move, at which the required result is attained, is generally a capture of one or more pieces. (This definition does not apply to the deferred or “Slocum” strokes.)

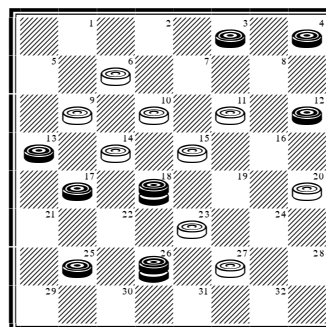
Diagram 942 by A. Hews



White to Play and Win

Continue from Diagram 942: ... 10-7; 3-10 14-7; 23-14 30-25; 21-30 7-2; 30-23 11-7; 17-26 15-10; 6-15 13-6; 1-10 16-11; 23-16 2-6; 28-19 7-2; 16-7 2-9; 5-14 6-22. White wins.

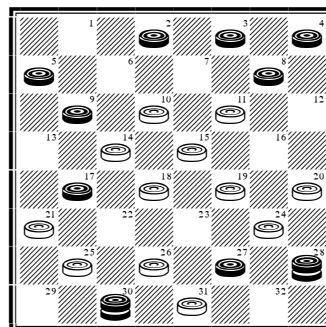
Diagram 943 by A. Hews



White to Play and Win

Continue from Diagram 943: ... 6-2; 26-19 9-6; 18-9 27-23; 19-26 20-16; 12-19 10-7; 3-10 2-7; 9-2 15-6; 2-9 11-8; 4-11 7-5. White wins.

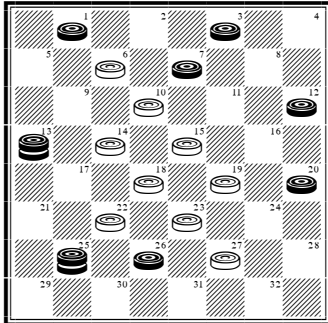
Diagram 944 by A. Hews



White to Play and Win

Continue from Diagram 944: ... 20-16; 30-23 10-7; 3-10 14-7; 23-14 15-10; 8-15 16-12; 2-11 12-8; 14-7 19-3; 28-19 31-15; 11-18 21-14; 4-11 25-22; 18-25 3-8; 9-18 8-29. White wins.

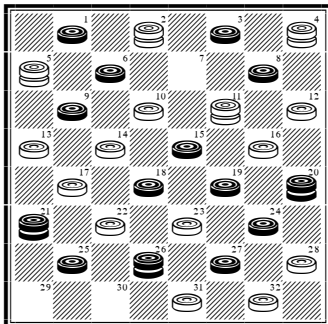
Diagram 945 by D. Oldbury



White to Play and Win

Continue from Diagram 945: ... 27-24; 20-27 14-9; 7-14 15-11; 1-10 11-7; 13-6 18-2; 25-18 23-14; 10-17 19-16; 12-19 2-6; 3-10 6-13. White wins.

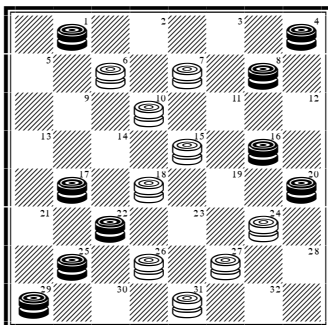
Diagram 946 by W. Veal



White to Play and Win

Continue from Diagram 946: ... 10-7; 3-10 14-7; 21-14 12-3; 26-17 4-8; 19-26 32-23 (the order of moves may be varied); 18-27 31-22; 17-26 28-10; 6-15 13-6; 1-10 11-9; 20-4 3-8; 4-11 9-14; 10-17 2-6; 11-9 5-32. White wins.

Diagram 947 by T. Wiswell



White to Play and Win

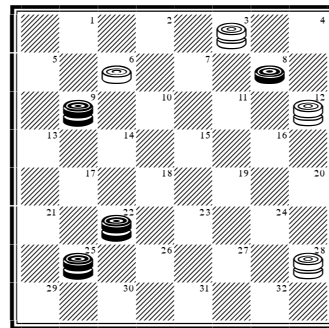
Continue from Diagram 947: ... 27-23; 20-27 31-24; 22-31 24-27; 31-24 15-19; 24-22 23-18; 22-15 10-3; 1-10 7-30. White wins.

**Lesson 313: “Slocum” Strokes**

This type of stroke—aptly referred to as a deferred stroke by A. C. Hews—either sees the attacker nudging the defender deftly into position before delivering the *coup de grace*, or the defender, a piece down, rushing to his own demise in the process of seeking to restore material equality.

In both cases, the initial position invariably has a far more natural appearance than a “Hews” stroke and is therefore far more acceptable to the player for whom practicality is all important.

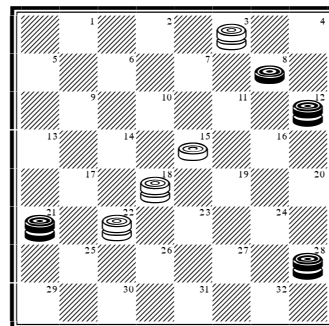
Diagram 948 by G. Slocum



White to Play and Win

Continue from Diagram 948: ... 6-1; 8-11 (or lose this man) 3-7; 11-15 7-10; 15-19 1-5; 9-13 12-16; 19-23 (Black has now been suitably aligned for the stroke) 5-9!; 13-15 16-19; 15-24 28-17. White wins.

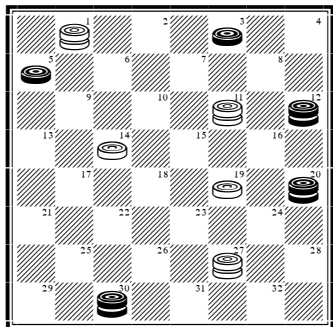
Diagram 949 by G. Slocum



White to Play and Win

Continue from Diagram 949: ... 18-14; 28-24 14-10; 24-27 (24-20 10-7; 20-16 15-11; 8-15 7-11; 16-7 3-19. White wins.) 10-7; 27-23 15-11! (or 22-17! first); 8-15 22-17; 21-14 7-10; 14-7 3-26. White wins.

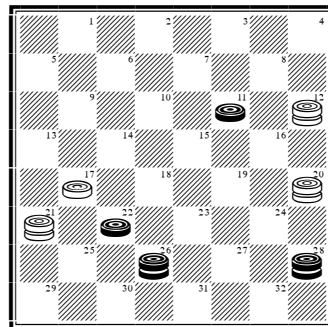
Diagram 950 by G. Slocum



White to Play and Win

Continue from Diagram 950: ... 1-6; 30-25 6-9; 25-22 9-13; 22-18 27-24!; 20-27 19-16; 12-19 11-7; 3-17 13-31. White wins.

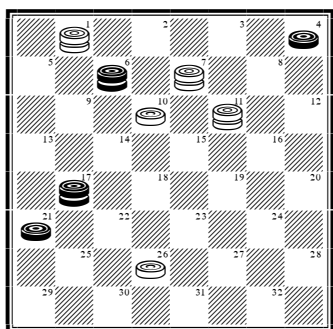
Diagram 953 by C. Greensword



White to Play and Win

Continue from Diagram 953: ... 12-8; 11-15 20-24!! (this is what is meant by genius); 28-19 8-11; 15-18 11-15; 19-10 17-14; 10-17 21-30. White wins.

Diagram 951 by J. Charles

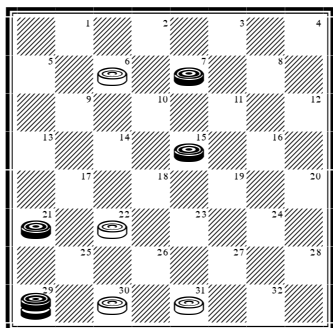


White to Play and Win

Continue from Diagram 951: ... 11-15; 6-2 7-3; 2-7 (Black, a piece down, has to try to regain it) 10-6; 7-2 26-22!!; 17-26 3-8; 4-18 (or 2-9 first) 1-5; 2-9 5-30. White wins.

Per Willie Ryan: "Slow-comes-the stroke!"

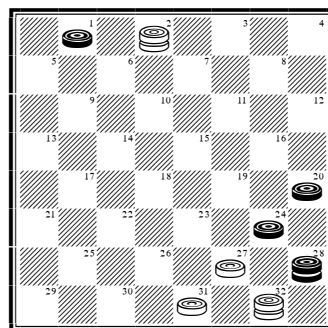
Diagram 952 by W. Steel



White to Play and Win

Continue from Diagram 952: ... 6-2; 7-11 2-7; 29-25 7-16; 25-18 31-26; 18-14 16-11; 15-19 11-16; 19-24 30-25!; 21-30 16-20; 30-23 20-9. White wins.

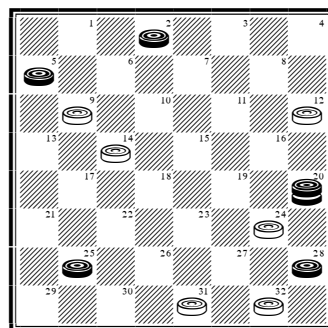
Diagram 954 by O. Richmond



White to Play and Win

Continue from Diagram 954: ... 2-7; 1-6 7-11; 6-10 11-16; 10-14 16-19; 14-17 19-23; 17-22 23-26; 22-25 26-23; 25-29 23-19; 29-25 27-23; 24-27 31-24; 20-27 19-24!; 28-26 32-21. White wins.

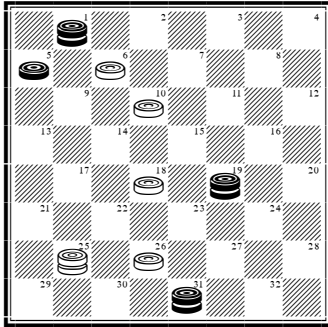
Diagram 955 by T. Wiswell



White to Play and Win

Continue from Diagram 955: ... 31-27!; 25-30 12-8; 30-26 8-3; 26-22 3-8; 22-17 (22-26, 22-25 and 22-18 also fall to shots) 14-10; 5-14 27-23!; 20-18 10-7; 2-11 8-13. White wins.

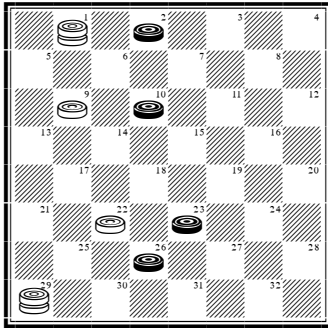
Diagram 956 by J. Charles



White to Play and Win

Continue from Diagram 956: ... 26-22; 19-23 18-15; 23-18 15-11; 18-14 11-7; 14-9 (31-26 25-21; 26-17 7-2) 6-2; 31-26 2-6!; 9-11 10-6; 1-10 25-21; 26-17 21-16. White wins.

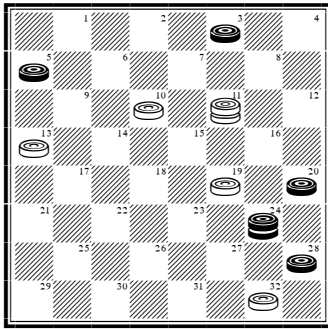
Diagram 957 by M. Johnson



White to Play and Win

Continue from Diagram 957: ... 1-6; 10-15 6-10; 15-19 10-15; 19-24 15-18; 24-27 9-6!; 2-9 18-14; 9-25 29-24. White wins.

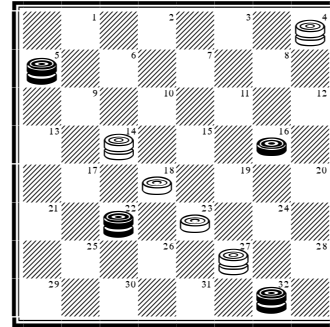
Diagram 958 by A. Jordan



White to Play and Win

Continue from Diagram 958: ... 11-15; 3-8 19-16; 8-12 16-11; 12-16 11-7; 16-19 7-2; 19-23 13-9!; 5-14 15-19; 24-6 2-27. White wins.

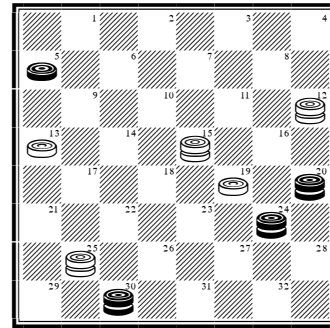
Diagram 959 by G. Slocum



White to Play and Win

Continue from Diagram 959: ... 14-9!; 22-15 23-18!; 15-22 4-8; 5-14 8-12; 32-23 12-10. White wins.

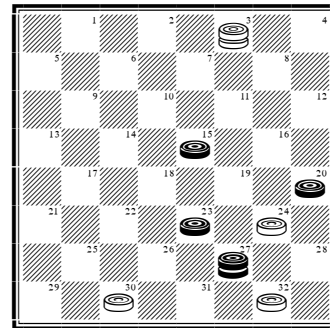
Diagram 960 by P. Semple



White to Play and Win

Continue from Diagram 960: ... 25-22; 20-16 22-26!; 30-23 13-9; 5-14 15-18; 24-22 12-10. White wins.

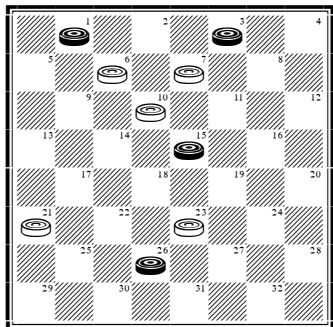
Diagram 961 by G. Slocum



White to Play and Win

Continue from Diagram 961: ... 3-7; 15-18 (27-31 7-10; 20-27 10-26; 31-22 32-23. White wins) 7-10; 18-22 10-14; 22-26 14-17; 26-31 17-22; 23-26 32-23; 20-27 22-18; 27-32 18-15; 32-28 15-19; 28-32 19-24; 32-28 23-18! (not a big stroke, to be sure, but beautifully forced in Mr. Slocum's inimitable manner); 28-19 30-16. White wins.

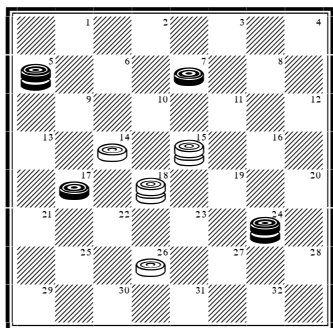
Diagram 962 by J. Charles



White to Play and Win

Continue from Diagram 962: ... 7-2; 26-31 2-7; 31-27 7-11; 27-18 6-2; 15-19 10-7!; 3-10 2-6; 10-14 11-7!; 1-10 21-17; 14-21 7-16. White wins.

Diagram 963 by A. Schaefer



White to Play and Win

Continue from Diagram 963: ... 15-10; 7-11 10-15; 11-16 18-22; 17-21 14-9! (the order of moves may be varied); 5-14 22-25; 21-30 15-11; 30-23 11-9. White wins.

**Lesson 314: The Pitch**

Being able to pitch (throw) a piece at the right moment is a real art form, and the fact that it has an important role to play in the opening, midgame and endgame makes it a key area of study for the aspiring student.

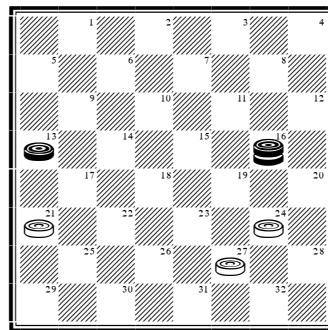
As related by Dr. Arthur Samuel, it proved to be an obstacle for the early computer programs, although the problem has of course now been overcome. Supposedly, Irving Chernev cited both the pitch and some of the advanced tactical devices as the reason why he gave up checkers for chess. His argument was that they came out of the blue and were in a sense “unfair,” destroying ostensibly sound positions which had been built up along logical lines.

Actually, the opposite is true. While there will always be exceptional cases—bona fide traps as per Derek Oldbury—a better understanding of strat-

egy (Chernev’s forte was tactics) reveals that these devices are ruthlessly fair, a just punishment for overcrowding the center, breaking the king-row unsoundly or paying no heed to the development factor, for example. Unfortunately, spying these wins in advance is extremely difficult, and in checkers when a win is missed the initiative frequently switches to the other side. Thus, while checkers is a fair game, it is also a very demanding one!

Fortunately, a remedy is at hand. Carefully study the examples here and in Lessons 316 through 321, and you will acquire a wide repertoire of valuable ideas. Learning to apply them effectively will come with time and effort.

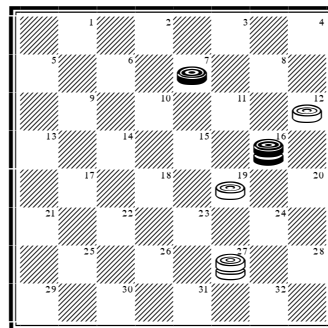
Diagram 964 by R. Gurley



White to Play and Draw

Continue from Diagram 964: ... 21-17!! (the natural 27-23? is met with 16-20 24-19; 20-24 19-15; 24-27 23-19; 27-24!—refer to Diagram 936—and loses by First Position); 13-22 27-23; 16-20 24-19; 22-26 (20-24 gets 23-18!) 23-18; 20-24 19-16; 24-19 16-12. Drawn.

Diagram 965 by F. Dunne

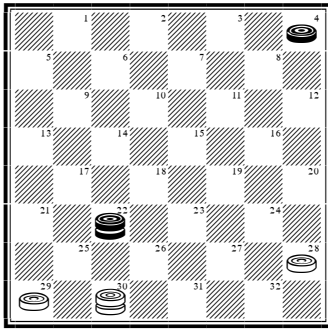


White to Play and Win

Continue from Diagram 965: ... 27-23 (Interestingly, this problem has been published in four slightly different forms, all of which come to the same thing. Of course, 19-15? loses the man after 16-19.); 16-11 12-8! (otherwise the play repeats itself); 11-4 19-15; 4-8 (7-11 is a quick loss) 23-18; 8-12 (ditto) 18-14;

12-8 (ditto) 14-9 (White is determined to get his way!); 7-11 (8-12 loses to 15-10) 9-14; 11-18 14-23. White wins. An absolute gem.

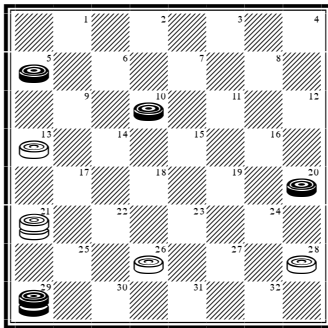
Diagram 966 by C. Hefter



White to Play and Win

Continue from Diagram 966: ... 30-25; 22-26 25-21; 26-22 28-24; 4-8 24-19; 8-11 29-25! (Black was threatening to play 22-26 and then 26-23); 22-29 21-17; 29-25 17-14; 25-22 19-15; 11-18 14-23. White wins.

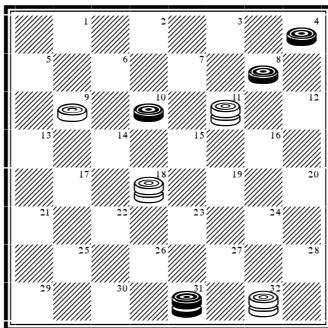
Diagram 967 by T. Wiswell



White to Play and Win

Continue from Diagram 967: ... 26-23; 10-15 21-17; 29-25 23-18; 15-22 17-26; 25-21 13-9!! (the move they all overlook); 5-14 26-22. White wins.

Diagram 968 by T. Wiswell

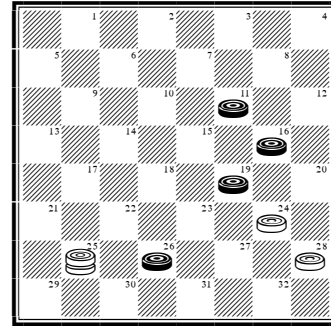


White to Play and Win

Continue from Diagram 968: ... 11-16; 10-15 18-11; 8-15 16-19!!; 15-24 32-28; 24-27 (otherwise White

jumps 28-19 and wins via First Position) 28-32; 4-8 32-23; 8-12 9-6; 12-16 6-2; 16-20 2-6; 20-24 23-27! (changing the opposition using the old dog hole play); 24-28 27-32; 31-26 6-10; 26-23 10-15. White wins.

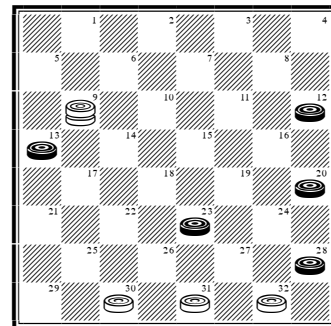
Diagram 969 by T. Wiswell



Black to Play, White Draws

Continue from Diagram 969: 19-23 25-22; 23-27 (26-31 24-19; 16-20 22-18; 23-27 19-16. Drawn.) 22-31 27-32 31-26; 32-27 26-31!!; 27-20 28-24!; 20-27 31-24; 11-15 24-20; 16-19 20-16; 19-23 16-11; 15-18 11-15; 18-22 15-18. Drawn.

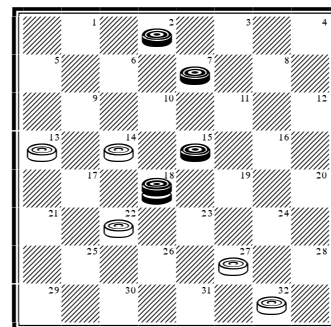
Diagram 970 by T. Wiswell



White to Play and Win

Continue from Diagram 970: ... 31-27!!; 23-26 30-23; 13-17 9-14; 17-22 14-18; 22-26 18-22; 26-31 27-24!!; 20-27 23-19. White wins.

Diagram 971 by T. Wiswell

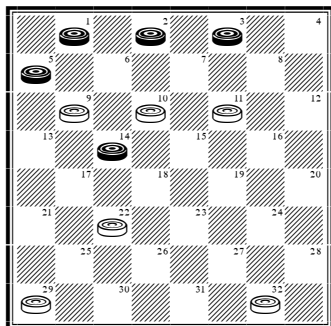


White to Play and Win



Continue from Diagram 971: ... 22-17; 18-9 13-6; 2-9 17-13; 9-14 13-9; 14-18 (7-10 9-6; 14-17 6-2; 10-14 2-6; 15-18 6-9; 17-21 27-23; 18-27 9-18; 27-31 18-22. White wins) 9-6; 7-11 27-24; 11-16 6-2; 16-19 2-7!!; 19-28 7-11! (see Diagrams 936 and 964); 15-19 11-15; 18-23 15-24; 23-26 24-19. White wins.

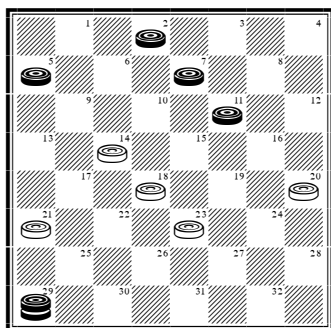
Diagram 972 by T. Wiswell



White to Play and Win

Continue from Diagram 972: ... 9-6! 2-9 29-25; 9-13 25-21; 5-9 10-6!!; 1-10 32-27; 10-15 27-23. White wins.

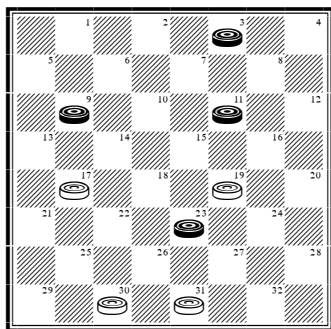
Diagram 973 by T. Wiswell



White to Play and Draw

Continue from Diagram 973: ... 14-9!; 5-14 18-9; 11-15 21-17; 29-25 17-13; 7-11 9-6; 2-9 13-6; 25-21 6-1! (6-2?; 21-17 2-7; 11-16! 20-11; 15-18 23-14; 17-3. Black wins.); 21-17 1-5; 17-14 5-1; 15-18 23-19; 14-10 1-6!; 10-1 19-15. Drawn.

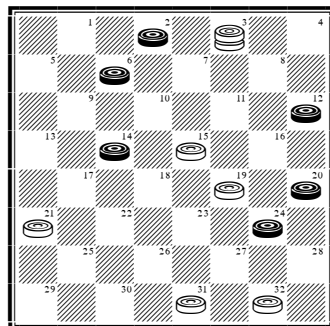
Diagram 974 by T. Wiswell



White to Play and Win

Continue from Diagram 974: ... 17-13; 9-14 13-9; 3-8 9-6; 8-12 6-2; 11-16 2-7; 16-20 (23-27 31-24; 16-23 7-10; 14-17 10-14; 17-21 24-20. White wins. See Chapter 8.) 7-10; 14-17 10-14; 17-21 19-16!; 12-19 14-18. White wins.

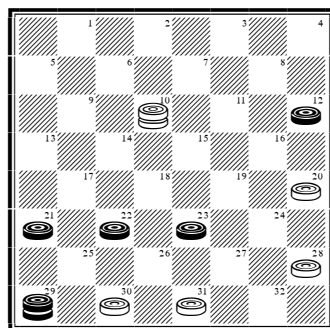
Diagram 975 by T. Wiswell



White to Play and Win

Continue from Diagram 975: ... 15-11; 14-18 3-8; 18-23 11-7; 2-11 8-15; 6-9 21-17; 9-13 17-14; 13-17 19-16!; 12-19 15-18; 17-21 18-27; 21-25 32-28; 25-30 27-32. White wins. **W. Fraser vs. T. Wiswell 1959** (Compare with Diagram 974.)

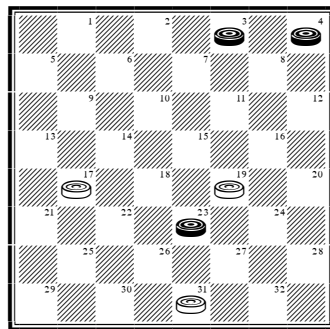
Diagram 976 by E. Frazier



White to Play and Win

Continue from Diagram 976: ... 10-14! (10-15? was played in the famous 1955 M. Tinsley vs. W. Hellman game and a draw resulted); 29-25 20-16!; 12-19 14-18; 23-26 30-16; 25-29 18-25; 29-22; 16-11 (say) ... White wins. (Compare with Diagram 974.)

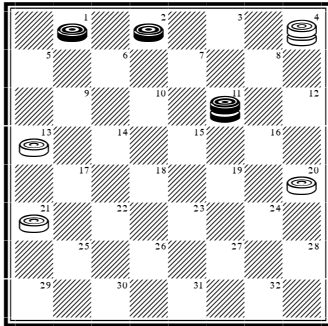
Diagram 977 by J. Botte & T. Wiswell



White to Play and Win

Continue from Diagram 977: ... 17-14; 4-8 14-10; 8-11 10-6; 3-8 6-2; 8-12 2-7; 11-16 7-11; 16-20 11-15; 20-24 15-11; 23-27 (24-28 11-15) 19-16!; 12-19 11-16; 19-23 16-19. White wins.

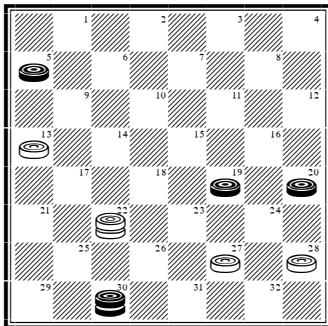
Diagram 978 by T. Wiswell



White to Play and Draw

Continue from Diagram 978: ... 21-17; 2-6 17-14; 1-5 4-8!; 11-4 20-16; 4-8 16-11!; 8-15 14-10. Drawn.

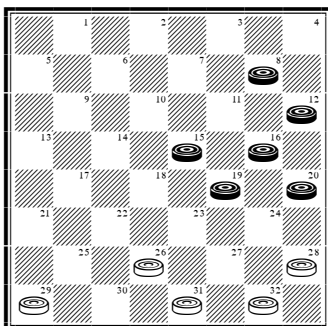
Diagram 979 by A. Anderson



White to Play and Win

Continue from Diagram 979: ... 27-23; 19-26 22-31; 30-25 31-26; 25-21 13-9!!; 5-14 26-22. White wins. (Compare with Diagram 967.)

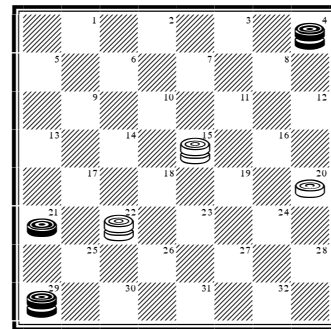
Diagram 980 by F. Allen



White to Play and Win

Continue from Diagram 980: ... 32-27; 15-18 26-23; 19-26 31-15; 16-19 29-25; 12-16 15-11!; 8-15 25-22. White wins.

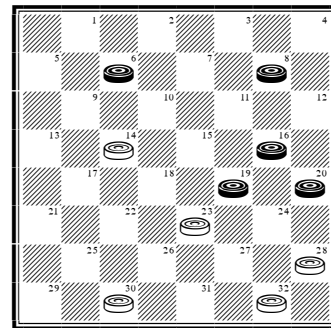
Diagram 981 by B. Greenfield



White to Play and Win

Continue from Diagram 981: ... 20-16; 4-8 16-11; 8-12 22-26; 21-25 11-8!; 12-3 26-30; 3-8 30-21. White wins.

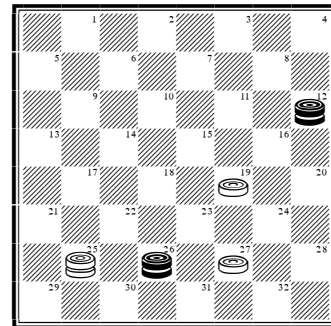
Diagram 982 by A. Heffner



White to Play and Win

Continue from Diagram 982: ... 30-26; 8-11 14-10!; 6-15 32-27; 19-24 28-12!; 11-16 12-8; 15-19 23-18; 19-24 27-23; 24-27 18-15; 27-31 23-18 (or 15-11 first); 31-22 15-11; 22-15 8-3; 15-8 3-19. White wins.

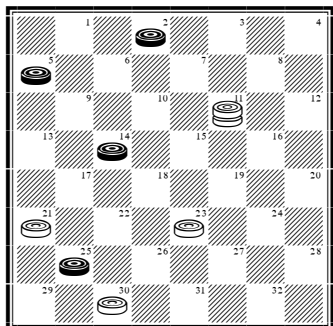
Diagram 983 by H. Lyman



White to Play and Win

Continue from Diagram 983: ... 19-16! (otherwise Black can achieve Payne's Single-Corner Draw); 12-19 25-30; 26-22 27-23; 19-26 30-23. White wins.

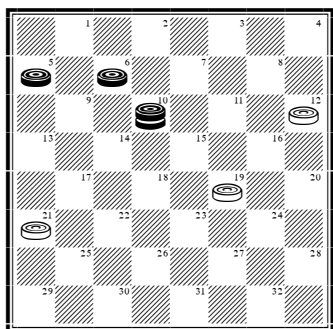
Diagram 984 by T. Wiswell



White to Play and Win

Continue from Diagram 984: ... 11-15; 2-6 21-17!; 14-21 23-18; 25-29 18-14; 29-25 15-18; 25-29 18-22; 6-9 22-18; 9-13 18-22. White wins.

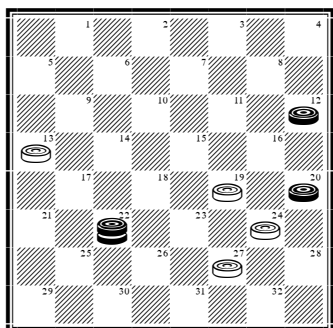
Diagram 985 by C. Parker



White to Play and Draw

Continue from Diagram 985: ... 12-8; 10-7 8-3; 7-11 21-17; 5-9 17-14!; 9-18 19-15; 11-16 15-11; 16-7 3-1. Drawn.

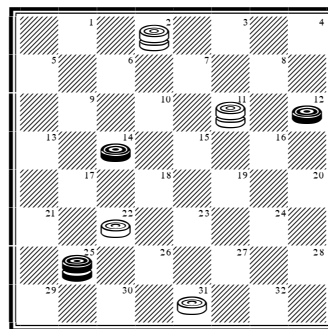
Diagram 986 by J. Keene



White to Play and Win

Continue from Diagram 986: ... 13-9; 22-18 9-6; 18-14 6-2!; 14-10 2-7!; 10-3 19-15; 3-7 24-19. White wins.

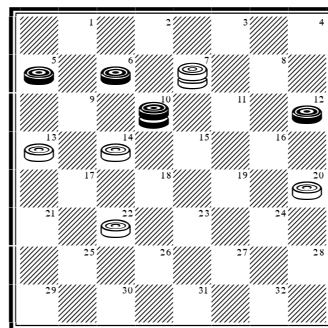
Diagram 987 by R. McCulloch



White to Play and Win

Continue from Diagram 987: ... 2-6; 25-18 6-9; 14-17 9-13; 17-21 13-17; 18-23 31-26!; 23-30 17-22; 21-25 22-29; 30-26 29-25. White wins (First Position).

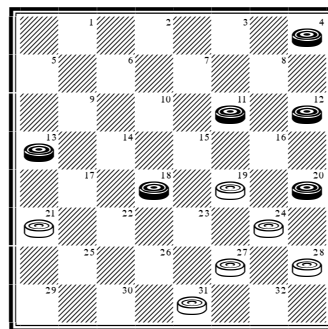
Diagram 988 by D. Robertson



White to Play and Win

Continue from Diagram 988: ... 14-9!; 5-14 22-17; 14-21 7-14; 21-25 14-18; 25-30 13-9!; 6-13 18-22; 13-17 22-13; 30-26 13-17. White wins (First Position).

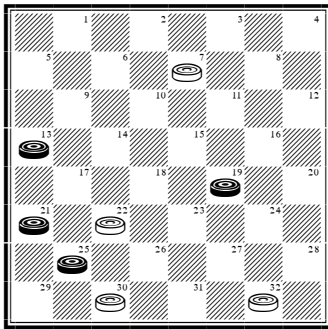
Diagram 989 by T. Wiswell



White to Play and Draw

Continue from Diagram 989: ... 19-16; 12-19 24-8; 4-11 31-26; 11-15 26-23; 18-22 23-18; 15-19 18-15; 22-25 15-10; 25-30 10-7; 30-25 (threatening 25-22 and 19-23) 21-17!; 13-22 7-2; 25-21 2-7; 21-17 7-11. Drawn.

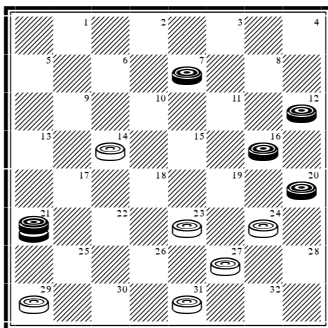
Diagram 990 by T. Wiswell



White to Play and Win

Continue from Diagram 990: ... 32-27; 25-29 7-3!; 29-25 22-17!; 13-22 3-8!; 19-23 27-18; 22-26 30-23; 25-22 18-15; 22-26 23-19. White wins.

Diagram 991 by T. Wiswell



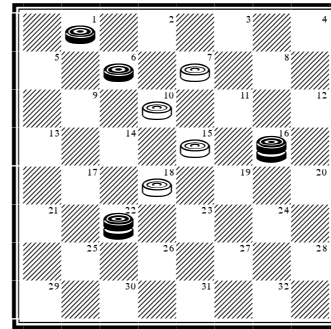
White to Play and Win

Continue from Diagram 991: ... 23-18; 21-17 29-25!; 17-10 18-14!; 10-17 25-22; 17-26 31-22; 16-19 24-15; 12-16 22-18; 16-19 18-14; 19-24 27-23; 24-27 23-19; 27-31 19-16; 31-26 15-11. White wins. This could have also featured under Lesson 127.

**Lesson 315: Miscellaneous**

We have seen that, both for study purposes and the fact that different phases of the game have their own distinctive characteristics, it makes sense to divide checkers into the opening, midgame and endgame. However, we have also seen that these divisions are necessarily flexible and sometimes open to interpretation. Likewise with endgame themes, some positions may straddle two or even three different themes, or defy any form of ready categorization. These are they.

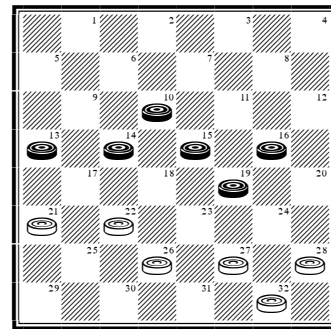
Diagram 992 by C. Nelson



White to Play and Draw

Continue from Diagram 992: ... 15-11! (7-2? loses to 16-11); 6-15 (22-8? 7-3; 6-15 3-10. White wins.) 7-3!; 16-7 (but not 3-19?? of course) 18-2. Drawn. A remarkable optical illusion.

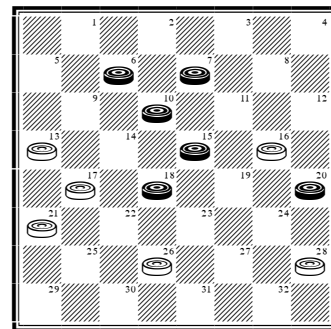
Diagram 993 by W. Bowles



White to Play and Win

Continue from Diagram 993: ... 27-23; 16-20 23-16; 15-19 (14-18 gets 22-17!) 28-24! (32-27? allows a draw with 20-24! 27-20; 10-15 16-11; 14-18); 19-28 26-23; 10-15 16-11; 20-24 11-7; 24-27 7-2; 27-31 2-7! (2-6?; 14-17! 21-14; 31-26. Drawn); 15-18 (but now 14-17 21-14; 31-26 fails after 22-17!; 13-22 7-11; 26-19 11-25) 22-15; 31-26 23-19; 26-23 15-11 (or 7-2 first); 23-16 7-2; 16-7 2-11 (refer to Diagram 936); 14-18 21-17!!; 13-22 11-15; 18-23 15-18. White wins. Often wrongly credited to Jesse Hanson, this was certainly a favorite with the great master.

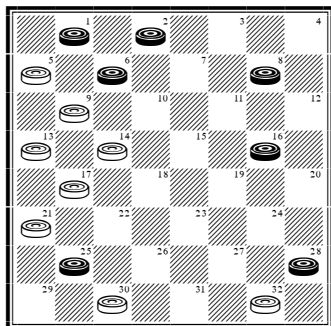
Diagram 994 by W. Ryan



White to Play and Win

Continue from Diagram 994: ... 28-24!!; 20-27 26-23 (squeeze #1); 18-22 23-18 (squeeze #2); 15-19 18-15; 19-24 15-11 (squeeze #3); 10-15 11-2; 6-10 2-7. White wins. Mr. Ryan defeated John Bradford with this “big squeeze” in the 1937 US National tournament.

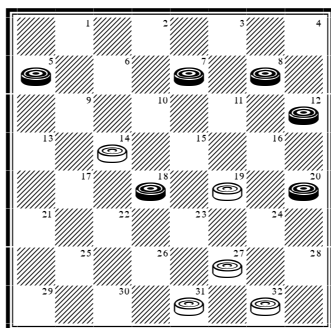
Diagram 995 by T. Wiswell



White to Play and Win

Continue from Diagram 995: ... 14-10; 6-15 17-14; 2-7 21-17 (starting to set things up); 25-29 30-25!! (or 9-6!! first); 29-22 9-6; 1-10 13-9; 22-6 5-1; 10-17 1-10. White wins. This is easily my favorite problem. What a win!

Diagram 996 by N. Banks



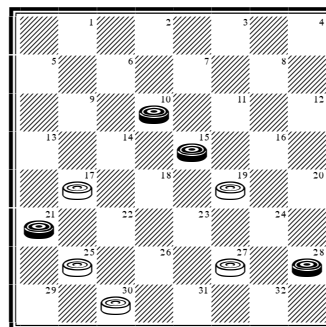
White to Play and Win

Continue from Diagram 996: ... 27-24!!; 20-27 32-23; 18-27 31-24; 7-11 (8-11 is no better) 24-20; 11-15 19-10; 8-11 10-7; 11-15 7-3; 15-18 3-7; 18-23 7-10; 23-27 14-9; 5-14 10-17. White wins (First Position).

It's hard to imagine a more subtle trap than this; looking ahead, with a man to the good, Black must surely have felt that he was winning.

Continue from Diagram 997: ... 27-24; 15-18 19-15; 10-19 24-15; 28-32 15-10; 32-27; 10-6 18-23 6-1; 23-26 30-23; 27-18 1-5 (or 17-14 first); 21-30 17-14; 18-9 5-14. White wins.

Diagram 997 by T. Wiswell



White to Play and Win

**Additional Examples***A1 by T. Wiswell*

Black: Men on 7, 11 &amp; 16; king on 5.

White: Men on 9, 20 &amp; 24; king on 4.

Terms: White to Play and Win

Continue: ... 9-6; 7-10 6-2; 10-14 2-6; 14-17 6-10; 5-9 4-8; 17-21 (16-19 24-15; 11-18 10-14. White wins.) 8-15; 16-19 10-14!; 9-11 24-8. White wins. This win allowed Wiswell to draw a short match with Dr. Julius Belinkoff.

*A2 by M. Johnson*

Black: Men on 19 &amp; 23; king on 28.

White: Men on 31 &amp; 32; king on 8.

Terms: White to Play and Win.

Continue: ...31-27; 23-26 27-23; 19-24 23-19; 26-30 8-11 (or 8-12); 30-26 11-16; 24-27 32-23; 28-24 16-20!; 24-15 23-19; 15-24 20-27. White wins.

*A3 by J. Sunderland*

Black: Men on 8 &amp; 12; king on 17.

White: Men on 19 &amp; 21; king on 14.

Terms: White to Play and Win.

Continue: ... 14-18; 17-13 18-15; 13-9 21-17; 9-13 17-14; 13-17 14-10; 17-22 10-7; 22-26 7-3; 26-23 19-16; 12-19 3-12!; 19-24 15-19; 23-16 12-28. White wins.

*A4 by W. Lewis*

Black: Men on 13, 15 &amp; 21.

White: Men on 22 &amp; 32; king on 31.

Terms: White to Play and Win.

Continue: ... 31-26; 21-25 26-30; 25-29 32-27; 15-19 30-26; 29-25 26-31!; 25-18 27-23; 18-27 31-15. White wins.

*A5 by W. Link*

Black: Men on 10 & 24; king on 32.

White: Men on 12 & 21; king on 11.

Terms: White to Play and Win.

Continue: ... 12-8; 32-27 8-3; 27-23 3-7; 10-14 11-15; 23-19 7-10! White wins. Black has no waiting move.

*A6 by T. Wiswell*

Black: Men on 5, 6, 10 & 12.

White: Men on 19, 23, 27 & 30.

Terms: White to Play and Win.

Continue: ... 23-18; 6-9 18-15; 12-16 19-12; 10-19 12-9; 9-14 8-3; 5-9 30-26; 14-18 3-7; 9-13 7-11; 13-17 11-15 (now the same as W. Hellman vs. M. Tinsley in Game 30 of their 1955 world championship match); 18-22 15-24; 22-31 24-20; 31-24 20-27. White wins.

*A7: by T. Wiswell*

Black: Men on 2, 5, 6, 12, 16 & 20.

White: Men on 13, 14, 18, 23, 27 & 28.

Terms: White to Play and Draw.

Continue: ... 28-24; 6-9 13-6; 2-9 14-10; 9-13 10-6; 13-17 6-2; 17-22; 2-6!; 22-26 6-9!; 5-14 18-9; 26-31 23-18; 31-26 18-14; 26-22 9-6 (or 14-10 first); 22-18 14-10. Drawn. **W. Hannigan vs. T. Wiswell 1973**

*A8 by J. Sturges: Ex 11-15 23-19; 8-11: CC:R #1653.*

Black: Men on 3, 11, 12 & 14.

White: Men on 20, 22, 23 & 31.

Terms: White to Play and Win.

Continue: ... 22-18; 14-17 23-19; 17-22 19-15; 3-8 15-10; 22-25 10-7; 25-30 7-3; 30-25 31-26; 25-30 26-23; 30-25 23-19; 25-22 18-14; 22-18 14-9; 18-14 9-6; 14-10 6-2; 11-15 2-7; 15-24 7-14; 24-27 14-18; 27-32 18-15; 32-28 15-19; 28-32 3-7; 32-27 7-10; 27-32 (27-31 loses quickly to 19-15) 10-15; 32-28 20-16. White wins.

*A9 by W. Russell: The crocodile position or alligator position.*

Black: Men on 1, 3, 8, 12, 16 & 20.

White: Men on 10, 15, 19, 23, 27 & 32.

Terms: White to Play and Win.

Continue: ... 10-6; 1-10 15-6; 3-7 6-2; 7-10 2-6; 10-14 6-9; 14-17 9-14; 17-22 14-17; 22-26 32-28; 26-31 19-15; 31-24 28-19; 20-24 23-18!!; 16-23 15-11; 8-22 17-28. White wins.

*A10 by J. Murray*

Black: Men on 9 & 28; kings on 2 & 29.

White: Men on 15, 26 & 32; king on 1.

Terms: White to Play and Win.

Continue: ... 1-5; 9-14 5-9; 14-17 9-14; 17-21 15-10; 29-25 14-9; 25-30 26-22; 21-25 9-5; 25-29 5-9; 30-25 (it had to come eventually!) 9-5!; 25-18 10-6; 2-9 5-23; 29-25 23-18. White wins.

*A11 by Anon.*

Black: Men on 9, 10, 11 & 12.

White: Men on 18, 20, 27 & 32.

Terms: White to Play and Draw.

Continue: ... 32-28!; 10-15 20-16!; 12-19 27-24; 15-22 24-8. Drawn. Simple, but brilliant. Most players would miss this.

*A12 by W. Ryan*

Black: Men on 8, 22, 24 & 26.

White: Men on 16, 19, 23 & 30.

Terms: White to Play and Win.

Continue: ... 16-12 (squeeze #1); 8-11 23-18; 26-31 19-15 (squeeze #2); 11-16 30-26! (squeeze #3); 22-25 12-8!; 31-22 15-11; 22-15 8-4 (or 8-3); 15-8 4-27. White wins.

*A13 by T. Wiswell*

Black: Men on 6, 16, 17 & 21.

White: Men on 18, 25 & 30; king on 3.

Terms: White to Play and Win.

Continue: ... 18-14; 16-20 3-8! (3-7? permits a draw with 6-10 7-11; 17-22); 20-24 14-10!; 6-15 30-26; 21-30 8-11; 30-23 11-20. White wins.

*A14 by J. Leopold*

Black: Man on 13; kings on 10 & 22.

White: Men on 17 & 32; kings on 16 & 30.

Terms: White to Play and Win.

Continue: ... 16-19; 22-18 19-23!; 18-27 32-23; 13-22 23-18 (The man now pushes the king around!); 10-6 18-14; 6-1 14-9 (or 14-10); 1-5 9-6; 5-9 6-1 (or 6-2);

9-14 1-6; 14-18 6-10; 18-23 10-15; 22-26 (23-18 gets 30-25) 15-19!; 23-16 30-23. White wins.

*A15 by W. Ryan: Ex 10-15 23-18; 6-10: CC:R #1322.*

Black: Men on 12, 19 & 20; king on 29.

White: Men on 18 & 30; kings on 2 & 10.

Terms: White to Play and Win.

Continue: ... 2-6!!; 12-16 (19-23 loses to 10-15; 23-27 15-19 while 19-24 loses to 30-25!; 29-15 10-28; 12-16 6-10; 16-19 10-15; 19-23 15-19; 23-27 28-32; 27-31 19-24; 20-27 32-23) 10-15!; 19-24 30-25!; 29-22 15-10; 22-15 10-28. White wins.

*A16 by G. Slocum*

Black: Men on 3, 4 & 8.

White: Man on 20; king on 10.

Terms: White to Play and Win.

Continue: ... 20-16; 8-12 16-11; 12-16 10-15; 16-20 15-19; 3-8 19-15; 8-12 15-19; 12-16 19-12. White wins (First Position).

*A17 by G. Slocum*

Black: Men on 4 & 6.

White man on 22; king on 29.

Terms: White to Play and Win.

Continue: ... 29-25; 6-10(A) 22-17; 4-8 17-13; 8-12 13-9; 10-15 9-6; 15-19 6-2; 12-16 2-7; 16-20 7-11; 19-24 11-16; 24-28 25-22 (The king moves at last!); 20-24 22-26; 28-32 26-31. White wins. The phase of First Position featured at the close of this masterpiece is not always fully appreciated by the student.

A: 4-8 25-30; 8-12 30-26; 12-16 26-23; 16-20 23-19; 6-9 22-18; 9-13 18-14. White wins (First Position).

*A18 by J. Malloy*

Black: Man on 8; king on 29.

White: Man on 19; king on 22.

Terms: White to Play and Win.

Continue: ... 19-15; 8-12 22-18; 29-25 15-10; 12-16 18-23; 16-20 23-19; 25-22 10-6; 22-26 6-2; 26-31 2-7; 31-27 7-10; 27-32 10-14 32-28; 14-18. White wins. Compare this with A17 Note A.

*A19 by J. Sturges: Ex 11-16 24-19; 8-11: CC:R #1995.*

Black: Men on 11 & 17.

White: Men on 9 & 29.

Terms: Black to Play, White Draws.

Continue: 17-22 9-6; 11-15 6-2; 15-19 2-6; 19-23 6-10!; 23-26 10-15!; 26-31 15-18!; 22-26 29-25! Drawn. All of the moves with exclamation marks are essential, otherwise Black wins by First Position.

*A20 by T. Wiswell*

Black: Kings on 1 & 28.

White: Man on 14; king on 29.

Terms: White to Play and Draw.

Continue: ... 29-25! (14-9?; 1-5 9-6; 5-1 6-2; 28-32 wins for Black and brings out the problem White has to overcome here: Black currently has the opposition, so White has to find the right moment to threaten to enter the dog hole to change it); 28-24 25-22; 24-19 14-9! (now is the moment!); 1-5 (or else 9-5) 9-6; 5-1 22-18!; 1-10 18-15. Drawn. In Derek Oldbury's words, "a modern classic."

*A21 by D. Kirkwood: (Avoiding the American Position)*

Black: Kings on 10 & 13.

White: Man on 22; king on 28.

Terms: White to Play and Draw.

Continue: ... 28-24; 13-9 22-18; 9-13(A) 24-19; 13-17 18-15; 10-7 19-16; 17-14 16-20!(B); 7-3 20-24!(C); 3-8 24-27; 8-3 27-24; 3-7 24-20. Drawn.

A: 9-6 24-19; 6-2 18-15; 10-7 19-16; 2-6 16-19!; 6-9 19-16; 9-14 into the main line ... Drawn.

B: 15-11?; 7-3 16-12; 14-18 11-8; 18-15 8-4; 15-11. Black wins.

C: 20-16?; 14-18 15-10; 18-15 10-6; 15-11 16-7; 3-1. Black wins.

*A22 by J. Craig*

Black: Man on 1; king on 23.

White: Men on 10 & 18; king on 13.

Terms: White to Play and Win.

Continue: ... 18-14; 23-18 13-9; 18-15 9-13!; 15-6 13-17; 6-2 14-9; 2-7 (1-6 gets 17-13) 17-14; 7-2 14-10; 1-5 10-14; 2-7 9-6; 7-11 14-10; 11-16 10-15; 16-20 15-19. White wins.

*A23 by T. Wiswell*

Black: Men on 5, 6 & 9.

White: Man on 21; king on 15.

Terms: White to Play, Black Draws!

Continue: ... 21-17 (with a White man on 32 and a Black man on 28, this would be a White win); 9-13 17-14; 13-17 (6-9? 15-18! White wins) 15-18; 17-21 (6-9? loses to 18-15) 18-22 (left as a White win by Ben Boland in *Familiar Themes*); 21-25! (6-9? 22-18; 9-13 18-22. White wins) 22-29; 6-9 14-10; 9-14 (9-13 also draws, as it happens, but no expert would even consider it) 29-25; 14-18. Drawn.

*A24 by J. George*

Black: Men on 1 & 3; king on 18.

White: Men on 9, 11 & 16; king on 2.

Terms: White to Play and Win.

Continue: ... 9-6!; 1-10 2-6; 10-15 (18-15 gets 16-12) 6-10; 15-19 10-6; 18-15 11-7!; 3-10 16-11 15-8; 6-24. White wins.

*A25 by S. Scarpetta: Ex 9-13 24-19; 10-14: CC:R #380.*

Black: Men on 6, 8, 12, 17 & 28.

White: Men on 14, 20, 21, 30 & 31.

Terms: White to Play and Win.

Continue: ... 31-26 (or 30-25 first); 28-32 30-25; 32-27 26-23!; 27-9 21-5; 6-10 5-1; 10-15 1-6; 15-18 6-10; 18-23 25-22 (or 10-15). White wins. ***M. Borghetti vs. S. Scarpetta 2017***



## Chapter 31: Midgame Themes

This chapter has two major components, the pitch and late midgame transitions. Both elements are extremely important and, as will be seen, quite often overlap.

When handling the late midgame, the player with a good understanding of the endgame naturally has a distinct advantage over one who doesn't; he knows what to play for and what to avoid. This critical transition phase has received very little coverage in the literature, so my hope is that the nine techniques featured, embracing dozens of practical examples, will go some way to rectifying the situation. For those players who have *Complete Checkers: Repertoire*, the references will be found useful but, as with the rest of *Complete Checkers: Insights*, are not essential.

The key point about the late midgame is to recognize the inherent dangers before it is too late. Then the defending side can take the appropriate evasive action and obtain a painless draw. As with other sports and mind sports, the leading exponents often make things look easy; master these techniques and things will be far easier for you too!

When you feel your position no longer warrants playing for a win, start looking for a sound, logical wind-up that will bring the game to an orderly conclusion. In doing so, however, make certain you see the resulting draw clearly, with no chance of a ragged ending resulting.

—*Dr. Marion Tinsley*

The importance of the pitch in the endgame has already been amply illustrated in Lesson 314. In Lessons 316 through 321 we see its value in the opening and midgame; in the last three of these its key role in obtaining clean-cut draws in the late midgame is readily apparent.

The pitch has been called “the soul of checkers” with good reason; in the final analysis its imaginative use may be what distinguishes a master from a grandmaster.

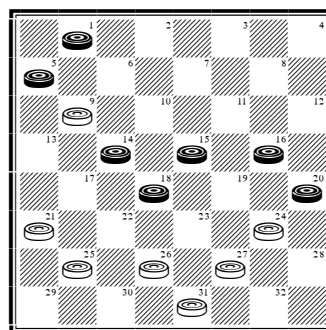
Note: Many of the late midgame positions are given without the run-ups. There are two advantages to this. It makes the point that that they are not ir-

revocably bound to a particular ballot, and when using the CC:R reference, the entire line is studied, it will be retained far more firmly.

### Lesson 316: Pitching to Tie-Up

Tying up the enemy forces through the use of a pitch has produced some of the game's most dramatic moments. Needless to say, and this applies to the succeeding 5 lessons too, it is far harder to spot a pitch 20 moves ahead than it is at the moment of impact. However, if you don't know what you're looking for you're hardly likely to develop the ability to spot it in advance, so the overwhelming emphasis will be on that climactic moment.

Diagram 998



White to Play and Win

### Examples

*Example 1:* Ex 10-15 21-17; 15-18: CC:R #1196.

Continue from Diagram 998: ... 9-6!; 1-10 26-23; 5-9 31-26; 9-13 26-22. White wins. **A. Heffner vs. H. Wright 1885**

*Example 2*

**Illustrative Game 148: 9-13 24-20; 10-15 28-24; 5-9 23-18; 6-10 21-17!; 1-5 25-21; 2-6?:** White to Play and Win.

Continue: ... 24-19!!; 15-24 32-28. White wins. **A. Jordan vs. R. Atwell 1903**

*Example 3*

Black: Men on 3, 9, 11, 12, 14 & 20.

White: Men on 19, 21, 24, 27, 28 & 32.

Terms: Black to Play and Win.

Continue: 12-16! 19-12; 11-15 27-23; 20-27 28-24; 9-13 ... 23-19; 15-18 32-23; 18-27 19-15; 27-31 15-10;

31-27 24-20; 27-23; 10-6; 23-18 6-1; 18-15 (compare with Diagram 3). Black wins. *M. Tinsley vs. E. Lowder 1979*

*Example 4:* Ex **11-15 22-18; 15-22:** CC:R #1548.

Black: Men on 1, 3, 14, 15, 16 & 19.

White: Men on 21, 23, 24, 26, 28 & 30.

Terms: White to Play and Win.

Continue: ... 21-17!; 14-21 24-20; 1-6 20-11. White wins. *Analysis by J. Lees*

*Example 5*

**Illustrative Game 149: 11-16 24-20; 16-19 23-16; 12-19 22-18; 9-14 18-9; 5-14 25-22; 10-15 22-17; 6-10 29-25; 8-11 17-13; 4-8 25-22; 2-6 22-17; 8-12 27-23; 3-8 23-16; 12-19 26-23; 19-26 30-23; 8-12 32-27?; 12-16 27-24:** Black to Play and Win.

Continue: 14-18! 23-14; 1-5 31-26; 15-18. Black wins. *P. Thompson vs. M. Tinsley 1956*

Note: This game actually arose by transposition from the 11-16 24-19; 7-11 ballot, but the ballot given represents the original source of the win.

*Example 6*

**Illustrative Game 150: 9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 25-22; 1-5?! (although impossible to criticize in general terms, analysis has shown that this should be avoided, with 10-15! preferred) 31-27!; 14-17 (10-15? 23-19; 14-23 27-18!; 7-10 26-23; 3-7 30-25 is a quick win scored by Pat McCarthy over Ken Lovell) 21-14; 10-17 29-25; 17-21 18-14; 9-18 23-14; 11-15 27-23; 8-11? (using KingsRow, Bob Newell has discovered that the 15-18 3 for 3 will hold out for a draw):** White to Play and Win.

Continue: ... 14-10!; 7-14 23-19! (the follow-up that is so hard to spot); 3-8 19-10; 11-16 20-11; 8-15 32-27; 12-16 (the tougher 14-18 was played to a loss by Walter Hellman vs. Basil Case in the 1963 world championship match, but the text is instructive) 24-20; 16-19 10-7!; 2-11 27-23. White wins. **Analysis by B. Case.**

*Example 7*

Black: Men on 7, 8, 9, 11, 12, 13, 17 & 21.

White: Men on 15, 18, 20, 22, 23, 24, 26 & 30.

Terms: White to Play and Win.

Continue: ... 15-10!; 7-14 24-19. White wins. *D. Glennie vs. R. Pask 1984*

*Example 8*

**Illustrative Game 151: 11-16 24-20; 7-11 21-17; 9-14 25-21; 3-7 30-25; 5-9?! (11-15 is best) 27-24; 11-15? 20-11; 7-16 24-19; 15-24 28-19; 8-11 22-18; 9-13 18-9; 13-22 25-18; 6-13 29-25; 2-6 25-22; 6-9 32-28; 4-8 21-17!; 1-5:** White to Play and Win.

Continue: ... 19-15!; 10-19 31-27. White wins. *D. Lafferty vs. Chinook 1991*

*Example 9*

Black: Men on 7, 8, 9, 11, 12, 13, 17 & 21.

White: Men on 15, 18, 20, 22, 23, 28, 30 & 31.

Terms: White to Play and Win.

Continue: ... 15-10!; 7-14 31-26; 12-16 28-24; 8-12 24-19. White wins. *D. Shields vs. R. Pask 1985*

*Example 10:* Ex **11-15 21-17; 9-13:** CC:R #1466.

Black: Men on 3, 5, 7, 10, 15, 19 & 20.

White: Men on 13, 14, 16, 17, 26, 27 & 28.

Terms: White to Play and Win.

Continue: ... 16-11!; 7-16 14-7; 3-10 26-22. White wins. *Analysis by A. Heffner*

*Example 11*

**Illustrative Game 152: 11-15 23-19; 9-13 22-18; 15-22 25-18; 7-11 19-15; 10-19 24-15; 5-9 29-25; 1-5 26-23; 12-16 31-26; 3-7 28-24; 8-12 15-8; 4-11 26-22; 6-10 24-20; 10-15 21-17?; 15-19 18-14; 19-26 30-23; 9-18 23-14; 16-19 25-21:** Black to Play and Win.

Continue: 19-23! 27-18; 12-16 32-27; 16-19. Black wins. *H. Lieberman vs. M. Chamblee 1950*

*Example 12:* Ex **11-15 22-18; 15-22:** CC:R #1527.

Black: Men on 5, 7, 10, 12, 17 & 20.

White: Men on 14, 19, 24, 27, 30 & 32.

Terms: Black to Play and Win.

Continue: 17-22 14-9; 5-14 32-28; 22-26! 30-23; 7-11. Black wins. *J. Denvir vs. H. Morrall 1905*

*Example 13*

**Illustrative Game 153: 10-14 24-19 7-10 22-18; 11-16 18-15; 3-7 28-24; 14-18 23-14; 16-23 26-19; 10-17 21-14; 9-18 31-26; 5-9 26-23; 1-5 23-14; 9-18 30-26; 7-10?:** White to Play and Win.

Continue: ... 15-11!; 8-15 26-23. White wins. *Analysis by M. Tinsley*

*Example 14*

**Illustrative Game 154: 10-15 23-18; 6-10** 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 25-22; 11-16 26-23; 16-20 31-27; 5-9 22-17; 9-14? 17-13; 4-8 13-9; 8-11 9-5; 11-16 29-25; 7-11 25-22; 3-7: White to Play and Win.

Continue: ... 21-17!; 14-21 5-1; 2-6 1-5; 6-9 5-14; 10-26 19-3; 26-31 3-7. White wins. *D. Harwood vs. R. Pask 2002*

*Example 15:* Ex **10-15 24-19; 15-24:** CC:R #1426.

Black: Men on 2, 5, 6, 9 & 14.

White: Men on 11, 13, 19, 21, 23 & 29.

Terms: White to Play and Win.

Continue: ... 11-7! (or 21-17! first); 2-11 21-17!; 14-21 23-18; 6-10 13-6; 5-9 6-1; 10-14 1-5; 14-23 5-14. White wins. *W. Ryan vs. M. Lieber 1926*

*Example 16*

**Illustrative Game 155: 11-16 21-17; 8-11** 17-14; 10-17 22-13; 4-8 23-18; 16-20 24-19; 11-16 27-23; 7-10 25-22; 8-11 29-25; 9-14 18-9; 5-14 22-18; 14-17 25-22; 17-21 31-27?!; 6-9 13-6; 2-9 28-24; 1-5 22-17; 9-13 26-22?; Black to Play and win.

Continue: 21-25! 30-21; 5-9 32-28; 3-8 19-15; 10-26 17-14; 11-15 14-5; 8-11 18-14; 26-30 5-1; 30-25 1-5; 25-9 5-14; 13-17 14-9; 16-19 21-14; 19-23 27-18; 20-27. Black wins. *Analysis by T. Wiswell*

*Example 17*

**Illustrative Game 156: 11-15 23-18; 15-19** 24-15; 10-19 21-17; 12-16 17-14; 8-12 27-23; 4-8 32-27; 16-20 23-16; 12-19 25-21; 9-13 29-25; 8-12 21-17; 6-9 25-21?!: Black to Play.

Continue: 20-24! 27-20; 1-6 26-23?; 19-26 30-23; 6-10 23-19; 3-8 28-24; 8-11 20-16; 11-27 31-24; 12-16 19-12; 10-15 18-11; 9-25. Black wins. *Chinook vs. D. Oldbury 1994*

*Example 18:* Ex **11-15 24-19; 15-24:** CC:R #1710.

Black: Men on 1, 3, 10, 11, 12, 13, 15 & 20.

White: Men on 17, 19, 21, 22, 23, 24, 26, & 27.

Terms: Black to Play and Win.

Continue: 10-14!! 17-10; 11-16 21-17; 15-18. Black wins. *Analysis by P. Bradt*

*Example 19:* Ex **11-16 24-20; 16-19:** CC:R #2015.

Black: Men on 3, 5, 7 11, 15, 16, 18 & 19.

White: Men on 13, 14, 20, 24, 26, 27, 28 & 32.

Terms: Black to Play and Win.

Continue: 18-22! 26-17; 7-10 14-7; 3-10. Black wins. *D. Lafferty vs. E. Lowder 1992*

*Example 20*

**Illustrative Game 157: 10-14 24-20; 7-10** 22-18; 10-15 28-24; 15-22 26-10; 6-15 23-19; 15-18 21-17; 3-7 19-15; 12-16? 17-14; 1-6: White to Play and Win.

Continue: ... 24-19!; 16-23 31-26; 9-13 26-19; 13-17 27-24; 6-10 15-6; 2-9 19-16; 11-15 16-12; 8-11 12-8; 18-22 25-18; 15-22 8-3; 9-18 3-10; 18-23 10-7; 11-15 20-16. White wins. *E. Lowder vs. W. Edwards 1989*

*Example 21:* Ex. **11-16 22-18; 16-20:** CC:R #1890.

Black: Men on 6, 8, 9, 10, 12, 13, 18 & 20.

White: Men on 15, 19, 21, 22, 24, 25, 27 & 32.

Terms: Black to Play and Win.

Continue: 18-23! 27-18; 20-27 32-23; 10-14. Black wins. *Analysis by L. Lewis*

*Example 22*

Black: Men on 5, 6, 11, 12, 18 & 23.

White: Men on 13, 14, 21, 25, 31 & 32.

Terms: White to Play and Win.

Continue: ... 32-28! (In the actual game 31-27? was played to a draw after 23-26 27-23; 18-27 32-23; 26-31 25-22; 31-27 23-19; 27-23 22-17. (14-9 also draws); 23-16 14-9; 5-14 17-1. Drawn. **Checkers 3.0 vs. P. Davis 1992** Instead, at the first move, 21-17? was given to lose by the annotator after 18-22! 25-18; 12-16, but White can draw with 31-27; 16-20 14-10!; 6-22 27-18.); 12-16 28-24; 23-27 24-20; 27-32 31-26; 16-19 26-22; 18-23 22-17. White wins. Patience pays! Analysis by W. Docherty.

This is a nice example which illustrates both an attempted tie-up and a double-corner breakthrough (Lesson 320).

*Example 23*

**Illustrative Game 158: 10-15 23-18; 6-10** 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 25-22; 11-16 26-23; 16-20 31-27; 5-9 22-17; 4-8 17-13; 8-11 13-6; 2-9 29-25; 9-14?: White to Play and Win.

Continue: ... 21-17!; 14-21 25-22; 12-16 19-12; 10-14 22-17; 15-18 17-10; 7-14 24-19; 18-22 19-16; 22-25 16-7; 3-10 12-8; 25-29 8-3; 29-25 3-7; 25-22 7-2; 22-18 2-6; 18-15 6-9; 14-17 9-6; 10-14 6-9; 15-18 23-19; 18-23 27-18; 14-23 9-13; 17-22 13-17; 22-26 17-22; 26-31 19-15. White wins. *N. Banks vs. W. Ryan 1937*

*Example 24: Ex 9-13 23-18; 11-16: CC:R #246.*

Black: Men on 5, 8, 9, 11, 12, 13, 16 & 20.

White: Men on 18, 21, 24, 25, 26, 27, 28 & 31.

Terms: White to Play and Win.

Continue: ... 18-14!; 9-18 26-23; 11-15 23-14; 16-19 25-22; 12-16 21-17; 8-12 14-10; 15-18 22-15; 13-22 15-11. White wins. *Analysis by M. Tinsley.*

*Example 25*

**Illustrative Game 159: 10-14 22-18; 11-15** 18-11; 8-15 26-22; 6-10 22-17; 4-8 17-13 (too early); 1-6 23-19; 15-18! 19-15; 10-19 24-15; 7-10 (12-16 is perhaps stronger, but this won!) 27-24; 10-19 24-15; 12-16 30-26; 16-20 32-27; 3-7 26-23 (Regarded as a loser, but play on!); 18-22! (compare with Example 13) 25-18; 7-10. Black wins. (However, continue: ... 21-17!; 14-21 23-19 and White has an easy draw!) *D. Oldbury vs. E. Fuller 1982*

*Example 26: 10-15 22-17; 9-13: CC:R #1254*

Black: Men on 10, 11, 12, 14 & 16.

White: Men on 20, 23, 26, 27 & 30.

Terms: White to Play and Win.

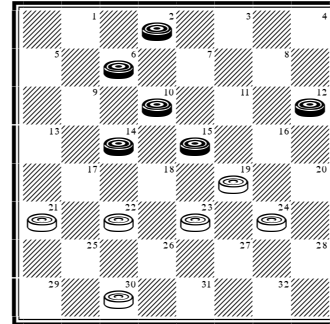
Continue: ... 26-22; 10-15 22-17!; 14-21 27-24. White wins. *D. Zevenia vs. R. Cornell 1964*

### Lesson 317: Pitching to Pursue or Defuse an Attack

Successful checker playing involves a wide range of skills. One of these involves posing tough problems for the opponent to solve. It is one thing to draw a game when all of the moves are easy to find and quite another to chart a precise course through a minefield. The judicious use of a pitch is often an effective way of setting up a challenging attack (it

may or may not be a forced win) and a number of practical examples are given here. Contrariwise, a pitch is sometimes used to take the sting out of the opponent's attack. It is truly a multi-faceted tool.

Diagram 999



White to Play

### Pursuing an Attack

*Example 1: Ex 11-16 24-19; 7-11: CC:R #1969.*

Continue from Diagram 999: ... 21-17! (breaking through for a king and pitching a man into the dust hole at the same time); 14-21 23-18; 12-16 19-12; 15-19 24-15; 10-19 12-8 ... Drawn. *W. Hellman vs. B. Case 1963*

*Example 2: Ex 11-15 24-19; 15-24: CC:R #1709.*

Black: Men on 1, 2, 4, 9, 10, 12, 14 & 15.

White: Men on 19, 21, 22, 23, 24, 29, 30 & 31.

Terms: White to Play and Win.

Continue: ... 21-17! (here the dust hole attack is a winner); 14-21 23-18 ... White wins. *Analysis by J. Denvir*

*Example 3*

**Illustrative Game 160: 9-14 22-18; 10-15** 18-9; 5-14 25-22; 7-10 30-25; 15-18 22-15; 11-18 24-19; 3-7 26-22; 7-11 22-15; 11-18 31-26; 8-11 19-15; 10-19 23-7; 2-11 28-24; 11-15? 26-23? (26-22! wins); 4-8 25-22; 18-25 29-22; 8-11 24-20; 6-10 32-28; 1-6 22-17; 15-18 23-19; 6-9: White to Play.

Continue: ... 19-16! 12-19 27-24 (presenting Black with a problem to solve); 19-23? (11-15 draws) 17-13; 11-15 13-6; 15-19 24-15; 10-19 6-2; 18-22 2-7; 14-18 7-10; 23-27 10-15 19-23; 15-19 22-26; 19-15 18-22; 15-18 22-25; 18-22. White wins. *L. Taylor vs. M. Tinsley 1970*

A pitch, a slow-moving juggernaut and a perfectly coordinated fork, just 3 elements among many in a magnificent game.

*Example 4:* Ex **9-13 24-20; 10-14:** CC:R #441.

Black: Men on 3, 4, 9, 10, 11, 12 & 14.

White: 19, 20, 21, 22, 23, 27 & 31.

Terms: White to Play.

Continue: ... 20-16! (extracting the maximum strength from White's position); 11-20 22-18; 4-8 18-15; 12-16 15-6; 8-12 ... Drawn. **L. Levitt vs. M. Tinsley 1950**

*Example 5:* Ex **9-14 22-18; 5-9:** CC:R #584.

**9-14 22-18; 5-9** 24-20; 11-16 20-11; 8-22 25-18; 4-8 27-24; 8-11 24-19; 11-16 29-25; 7-11 25-22; 1-5?: White to Play and Win.

Continue: ... 19-15!; 10-19 22-17; 6-10 18-15; 11-27 31-6; 14-18 17-13; 9-14 28-24; 2-9 13-6 ... White wins. **Analysis by T. Wiswell**

*Example 6*

**Illustrative Game 161: 11-15 22-18; 15-22** 25-18; 12-16 29-25; 9-13 18-14; 10-17 21-14; 16-20 23-18; 6-10 25-21; 10-17 21-14; 2-6 26-23; 13-17 31-26; 7-11 23-19; 3-7 26-22?; 17-26 30-23; 8-12 19-15: Black to Play and Win.

Continue: 5-9!! (incredible) 15-8; 4-11 14-5; 7-10 23-19; 10-15 19-10; 6-22 24-19; 11-16 19-15; 22-26 15-10; 26-31 28-24; 31-26 10-7; 26-22 7-2; 22-18 32-28; 16-19 24-15; 18-11 27-23; 11-16! Black wins. **R. Stewart vs. J. Moir 1903**

*Example 7*

**Illustrative Game 162: 9-13 24-19; 10-14** 22-18; 5-9 25-22; 6-10 27-24; 11-15 (1-5! is best) 18-11; 8-15 24-20; 15-24 28-19; 4-8? 22-18; 8-11 29-25; 1-5 25-22; 11-16 20-11; 7-16: White to Play and Win.

Continue: ... 21-17! (A failure to spot this earlier might lead White to embark on a completely different course of action; winning wins is hard!); 14-21 18-15; 2-6 15-11; 16-20 32-27; 9-14 18-9; 5-14 19-15; 10-19 23-16; 12-19 22-17; 13-22 26-1. White wins. **M. Banks vs. J. Caldwell (Postal) 1975**

*Example 8*

**Illustrative Game 163: 9-14 23-19; 5-9** 27-23; 11-15 22-18; 15-22 25-18; 7-11 26-22; 11-15 18-11; 8-15 24-20; 15-24 28-19; 10-15?! 19-10; 6-15 22-17; 2-7 17-10; 7-14 29-25 1-5: White to Play.

Continue: ... 23-19! (vastly improving play by Willie Ryan which gave 30-26 here); 15-24 25-22! (the follow-up which was missed); 4-8 22-17; 14-18

17-13; 9-14 13-9; 18-23? 9-6; 5-9 6-2; 9-13 2-6; 3-7 6-9; 14-18 31-26; 24-27 26-19; 27-31 (and now a truly horrible bridge is in prospect) 19-15; 7-11 15-10; 18-23 10-7; 31-26 9-14; 26-22 14-10; 22-18 7-3; 18-22 10-7; 22-18 7-16; 12-19 3-12; 18-15 12-16. White wins. **R. King vs. M. Tinsley 1994**

The fact that Black missed a technical draw after the pitch is really academic; the pressure created by White was simply too great.

*Example 9*

**11-16 21-17; 8-11** 17-14; 10-17 22-13; 4-8 24-19; 9-14 25-22; 14-17? (Heading for the dust hole. It is at this point that White needs to formulate his attack, so see if you can spot the pitch in the offing *now*.) 29-25; 17-21? 22-18; 16-20 25-22; 11-16 22-17; 7-11 26-22; 3-7: White to Play and win.

Continue: ... 13-9! (28-24; 7-10 18-14; 10-15 19-10; 6-15 24-19!; 15-24 22-18 also wins); 6-13 18-14; 5-9 14-5; 7-10 28-24 ... White wins. **Analysis by H. Rudolph**

*Example 10*

**Illustrative Game 164: 10-14 24-19; 6-10** 22-17; 9-13 28-24; 13-22 25-9; 5-14 29-25; 11-15 25-22; 8-11 32-28; 3-8? (arises from several ballots): White to Play and Win.

Continue: ... 21-17!; 14-21 (into the dust hole) 22-17 (attacking the elbow); 15-18 23-14; 11-16 27-23; 16-20 31-27; 8-11 19-16; 12-19 24-6; 1-10 14-9; 10-15 17-13; 11-16 9-6; 2-9 13-6; 15-19 6-2; 7-11 2-7; 4-8 23-18; 8-12 18-15; 11-18 26-23; 19-26 30-14; 21-25 7-11; 25-30 11-15; 30-26 14-10. White wins. **P. McCarthy vs. E. Lowder 1983**

While Mr. Lowder lost more games than most grandmasters, his tally of wins was huge. With a highly aggressive style of play, he was often willing to compromise his position in the quest for victory.

*Example 11*

**12-16 21-17; 16-20** 17-13; 11-15 24-19; 15-24 28-19; 8-11 22-18; 4-8 (9-14 is natural and better) 25-22; 8-12 29-25; 9-14 18-9; 5-14 22-18; 14-17 19-16; 12-19 23-16; 1-5?! 16-12! (entering the dust hole is best here); 17-21 25-22; 10-15: White to Play.

Continue: ... 13-9!; 6-13 18-14; 13-17 22-13; 15-18 14-9!; 5-14 13-9 ... to an eventual draw. **M. Tinsley v L. Sanders 1946** You will have noted that several of these attacks involve going a man

down in order to get an early king. Clearly there is overlap with Lesson 151.

*Example 12*

**9-13 22-18; 12-16** 24-20; 8-12 27-24; 3-8 25-22; 16-19 24-15; 10-19 23-16; 12-19 18-14; 6-10 29-25; 10-17; 21-14 1-6 25-21; 6-10 32-27; 10-17 21-14; 8-12: White to Play.

Continue: ... 20-16! (original with Kenneth Grover); 11-20 22-18 (now Black has a problem to solve) ... Drawn.

*Example 13*

**10-14 22-18; 11-15** 18-11; 8-15 26-22; 6-10 22-17; 4-8 23-19; 8-11 17-13 1-6; 25-22 14-17 21-14; 9-15 29-22; 5-9 27-23; 9-14: White to Play.

Continue: 23-18! (another Grover original); 14-23 22-17 (pressing against the elbow as in Example 10) ... eventually drawn. **H. Freyer vs. K. Grover 1939**

*Example 14*

**10-14 22-18; 11-16** 26-22; 7-10 22-17; 16-19 24-15; 10-26 30-23; 8-11 17-10; 6-22 25-18; 3-7 29-25; 1-6 28-24; 9-14 18-9; 5-14 25-22; 7-10 24-20; 6-9 27-24; 4-8 31-27; 2-7? (Pat McCarthy played 2-6! against me in 1984 and it is far safer) 23-19; 11-15: White to Play.

Continue: ... 22-18! (a definite improvement on Tinsley's 22-17 or 20-16 and actually typical of the man himself); 15-22 32-28 (now it's Black's problem; learning the draw with White would seem to be pointless) ... Drawn. **Analysis by R. Podoff**

*Example 15*

**Illustrative Game 165: 9-13 23-18; 5-9** 26-23; 11-16 30-26; 10-14 24-19; 8-11 22-17; 13-22 26-10; 6-22 25-18; 9-13 29-25; 4-8 28-24; 16-20 18-14 (more commonly arises CR from the *Glasgow*); 11-16 25-22; 7-10 14-7; 3-10 22-18; 2-7? 18-15; 1-6: White to Play and Win.

Continue: ... 15-11! (or 21-17! first); 8-15 21-17!; 13-22 23-18; 16-23 18-2; 23-26 2-9; 26-30 24-19; 30-25 27-24; 20-27 31-24; 22-26 32-28 (Black doesn't have the opposition for Third Position). White wins. **J. Gilliland vs. M. Tinsley 1957**

*Example 16*

**10-15 23-19; 6-10** 22-17; 1-6 25-22; 11-16 29-25; 16-23 26-19; 7-11 17-13; 11-16 22-17; 16-23 27-11;

8-15 24-19; 15-24 28-19; 4-8 25-22; 8-11 22-18?!: Black to Play.

Continue: 12-16! (the dust hole attack once more) 19-12; 10-15 18-14; 9-18 and now the clever 30-26! draws but 17-14? loses.

*Example 17:* Ex **10-15 22-17; 7-10:** CC:R #1224.

Black: Men on 1, 2, 8 & 12.

White: Men on 10, 13, 19 & 20.

Terms: White to Play.

Continue: ... 10-7!; 2-11 13-9; 1-5 9-6; 5-9 6-2; 9-13 2-6; 11-15! (or lose) 19-10; 8-11! (or lose) 10-7; 11-15! Drawn (Black has the opposition). **M. Tinsley vs. D. Lafferty 1987**

*Example 18*

**Illustrative Game 166: 9-14 24-20; 11-16** 20-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9 22-18; 8-11 27-24; 10-15 26-22; 7-10 30-26?; 1-6! 24-19; 15-24 28-19: Black to Play and Win.

Continue: 12-16! (an old friend) 19-12; 11-16 18-15; 10-19 22-17; 6-10 17-13; 10-15 13-6; 2-9 32-28; 9-13 31-27; 13-17. Black wins. **Analysis by KingsRow**

*Example 19*

**Illustrative Game 167: 10-14 22-17; 11-15** 17-10; 7-14 24-20; 8-11 28-24; 4-8 23-19; 15-18 26-23; 2-7 31-26; 6-10 26-22; 1-6 22-15; 11-18 25-22; 18-25 29-22; 8-11 30-25; 9-13 23-18? (an apparently commanding move); 14-23 27-18: Black to Play and Win.

Continue: 12-16! 19-12; 6-9 32-28; 9-14 18-9; 5-14 22-18; 14-23 25-22; 23-27 22-18; 27-31 18-14; 10-17 21-14; 31-26 24-19; 26-23 19-16; 23-19 14-9; 13-17 9-6; 19-15 6-1; 15-10 1-5; 10-6 5-1; 6-2 1-5; 7-10 16-7; 2-11 5-9; 17-22. Black wins. **Analysis by E. Frazier**

*Example 20:* Ex **10-14 24-20; 11-16:** CC:R #1103.

Black: Men on 2, 3, 6, 11, 12 & 24.

White: Men on 13, 19, 20, 23, 26 & 32.

Terms: Black to Play.

Continue: 12-16! (3-7 19-16; 12-19 23-16; 7-10 16-7 2-11 is a routine draw, but Dr. Tinsley was always looking to squeeze the last drop of strength out of

his position) 19-12; 24-27 26-22; 27-31 22-17; 31-26 23-19; 26-23 19-16; 23-18 16-7; 2-11 32-27; 6-10 27-23; 18-27 13-9. Drawn. *M. Tinsley vs. W. Hellman 1955*

*Example 21*

**Illustrative Game 168: 10-15 24-20; 15-19** 23-16; 12-19 21-17; 11-15 27-24; 7-10 17-13; 9-14 20-16; 2-7 22-18! (a similar idea was shown under the *Glasgow* opening, except there it was a winner); 14-23 25-22: Black to Play.

Continue: 23-27! (neat) 32-23; 7-11 16-7; 8-11 23-16; 11-27 31-24; 15-18 22-15; 10-19 24-15; 3-19. Drawn. *D. Oldbury vs. Borchek 1981*. This also featured in Lesson 157.

*Example 22*

Black: 5, 7, 9, 15 & 19.

White: 14, 20, 26, 28, 31 & 32.

Terms: White to Play and Win.

Continue: ... 14-10!; 7-14 31-27; 14-17 27-23; 17-22 23-7; 22-31 32-27; 31-24 28-10. White wins. *W. Edwards vs. J. Charles 1975*

*Example 23*

**Illustrative Game 169: 9-13 24-19; 6-9 22-18;** 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 22-18; 9-14 18-9; 5-14 29-25; 11-16 25-22; 1-5 22-18; 3-8 18-9; 5-14 23-18; 14-23 27-18; 16-23 26-19; 8-11 18-14; 10-17 21-14; 11-16 31-27(A) 16-23 27-18; 7-10 14-7; 2-11. Drawn. *M. Tinsley vs. H. Cravens 1978*

A: Letting Black off lightly. It's surprising that 14-10 or 14-9 was not played in preference, as both possess winning chances against inaccurate play by Black. No doubt White assumed that Black would play accurately.

Continue: ... 14-10; 7-14 31-27; 16-23 27-9; 12-16 9-5; 16-19 32-27; 13-17 5-1; 17-22 1-5; 2-7 5-9; 7-11 9-14; 11-16 14-18; 19-23 (22-26 30-23; 19-26 18-23 and now 26-30 draws, but 26-31? loses) 18-25 23-32. Drawn. *W. Edwards vs. A. Long 1984*

Continue: ... 14-9; 16-23 9-5; 13-17 5-1; 17-22 1-5; 12-16 5-9; 7-10 9-13; 10-15 13-17; 22-26 31-22; 15-19 22-18; 23-26 30-23; 19-26 18-15; 16-19. Drawn. *Analysis by R. Fortman*

*Example 24*

**Illustrative Game 170: 11-16 22-18; 16-20** 17-14; 9-18 23-14; 10-17 21-14; 6-9 (From the 12-16

22-18; 16-20 ballot, where there is still a man on square 11, this procedure is fine. Here it is inferior, and in his annotations Cohen made it clear it was a slip.) 26-23; 9-18 23-14; 1-6 25-22; 8-11 24-19; 6-10 22-17; 11-16 27-23; 2-6?! 29-25; 6-9: White to Play

Continue: ... 23-18! (brilliant, 31-27 being expected); 16-23 17-13; 10-17 13-6; 17-22? 6-2; 22-29 2-11; 3-8 18-15; 5-9 31-26; 29-25 26-19; 25-22 11-7; 22-18 7-3; 18-11 19-15; 11-18 28-24; 20-27 32-5; 8-11 3-8; 11-16 8-11; 16-20 30-26. White wins. *S. Cohen vs. S. Levy 1937*

*Example 25*

**12-16 23-18; 16-20 22-17;** 11-15 18-11; 8-15 17-13; 4-8 25-22; 8-12 29-25; 9-14 22-17; 7-11 26-23; 3-7! 23-19; 5-9! 27-23; 20-27 31-24: Black to Play.

Continue: 14-18! (doubly brilliant) 23-5; 11-16 17-14; 16-23 24-19?; 15-24 28-19; 10-17 21-14; 23-27 32-23; 6-9 13-6; 2-27 ... Black wins. *S. Levy vs. S. Cohen 1937*

Had he lived, in due course Samuel Levy might well have become the 3-move world champion.

*Example 26*

**Illustrative Game 171: 11-16 22-18; 8-11 24-** 20; 16-19 23-16; 12-19 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 11-16 20-11; 7-16 18-15; 10-14 15-11; 6-10 25-22; 9-13 22-17; 13-22 26-17; 19-26 30-23; 5-9 29-25; 9-13 25-22: Black to Play.

Continue: 16-19! 23-16; 1-6 31-27; 14-18 22-15; 13-22 27-24; 10-19 24-15; 22-26 21-17; 26-31 17-14; 31-27 14-10; 6-9 10-6; 27-23 6-1; 9-13 15-10; 23-19 28-24!; 19-12 24-19; 2-6 10-7; 3-10 1-5; 13-17 11-7; 10-14 7-2; 6-9 2-6; 9-13 6-9; 14-18 9-14. Drawn. *N. Banks vs. R. Stewart 1922*

*Example 27*

**9-14 24-20; 11-15 22-18;** 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 28-24; 11-15 23-19; 3-7 27-23; 9-13?: White to Play.

Continue: ... 21-17!; 14-21 22-17 (pressing against Black's elbow, a common idea); 13-22 26-17; 7-11 31-26 ... to a White win. *T. Watson vs. W. Edwards 1981*

Incidentally, the reader should not conclude from the above, and like examples, that White's win is necessarily forced. Suffice to say that 9-13? is not advisable however!

*Example 28*

**Illustrative Game 172: 10-15 24-19; 15-24 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 5-9 17-13; 2-6 30-25; 7-11 22-18; 15-22 25-18; 11-15 18-11; 8-15 32-28; 15-18 31-27:** Black to Play.

Continue: 18-22! 26-17; 4-8 24-20; 8-11 29-25; 11-15 28-24!; 15-18 20-16; 3-8 24-20; 1-5! 19-15; 12-26 20-16; 10-19 17-1; 19-23 13-6; 23-32 16-12; 26-30 12-3; 30-26. Drawn. *Analysis by H. Lieberman*

*Example 29*

**Illustrative Game 173: 11-16 24-19; 16-20 23-18; 7-11 (inferior) 18-15!; 11-18 22-15; 9-14 25-22; 8-11? 15-8; 4-11 22-17; 3-8 29-25; 11-15 26-23; 15-24 28-19; 8-11 30-26; 11-16 25-22; 5-9:** White to Play.

Continue: ... 19-15!; 10-19 17-10; 6-15 23-18. White wins. *H. Koff vs. M. Tinsley 1950*

Again, I would caution the reader not to infer from the above that inferior moves inevitably lead to losses.

*Example 30*

**Illustrative Game 174: 11-16 24-19; 8-11 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 11-16 27-23 (25-21 and 25-22 are both stronger); 6-9 23-18 (for 31-27 see Lesson 140); 16-23 26-19; 4-8 25-21; 8-11 30-26; 9-13 28-24; 20-27 32-23; 11-16 31-27; 16-20 26-22; 7-11 29-25; 3-7 21-17?; 11-16 25-21:** Black to Play and win.

Continue: 5-9! (brilliant) 14-5; 7-10 18-14; 2-7 14-9; 7-11 9-6; 11-15 27-24; 20-27 6-2; 15-24 23-18; 27-31 2-7; 31-26 7-14; 24-27 18-15; 27-31 15-11; 26-30 14-18; 31-26 18-15; 30-25. Black wins. *L. Levitt vs. E. Lowder 1988*

A wonderful example of a slashing attack by one of the greats.

*Example 31*

**Illustrative Game 175: 9-14 22-18; 10-15 18-9; 5-14 25-22; 7-10 22-17; 11-16 24-19; 15-24 28-19; 8-11 29-25; 3-7?:** White to Play and Win.

Continue: ... 19-15!; 11-18 26-22; 7-11 22-8; 4-11 25-22; 16-20 23-19; 2-7 30-26; 11-15 27-23; 15-24 22-18; 6-9 18-15; 10-19 23-16; 12-19 17-3. White wins. *L. Taylor vs. B. Case 1952*

*Example 32:* Ex **9-14 22-17; 11-15:** CC:R #527.

Black: Men on 2, 5, 6, 7, 8, 12, 20 & 22.

White: Men on 13, 14, 15, 19, 27, 30, 31 & 32.

Terms: White to Play.

Continue: ... 14-10!; 7-14 27-24; 20-27 31-24; 22-26 30-23; 14-18 23-14; 6-10 15-6; 2-18 19-15; 18-23 15-10; 23-26 10-7; 26-31 7-2. Drawn. *R. King vs. M. Tinsley 1986*

**Defusing an Attack**

*Example 33:* Ex **9-13 24-19; 5-9:** CC:R #364.

Black: Men on 7, 9, 10, 11, 13, 14 & 20.

White: Men on 18, 19, 21, 22, 23, 25 & 27.

Terms: Black to Play and Draw.

Continue: 11-16! 19-12; 7-11 12-8; 11-16 8-3; 16-19 23-16; 14-32 3-7; 10-14. Drawn. *W. Hellman vs. M. Tinsley 1956*

*Example 34*

**10-15 24-19; 15-24 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 8-11:** White to Play.

Continue: ... 23-18! (breaking up the center, and the best way to avoid strangulation); 14-23 17-14; 10-17 21-14; 7-10 14-7; 3-10 31-27; 1-6 (both 2-6 and 5-9 tend to come to the same thing) 27-18; 6-9 32-28 ... to a draw. Note: Many wins, both Black and White, have been scored from this “boring” midgame position! In checkers you can never be too careful.

*Example 35*

**9-13 21-17; 6-9 25-21; 11-15 30-25; 9-14 24-19; 15-24 28-19; 5-9 32-28; 2-6 22-18; 13-22 26-17; 8-11 25-22:** Black to Play.

Continue: 12-16! 19-12; 11-16 12-8! (White gives as good as he gets, the best course of action); 4-11 27-24; 16-20 24-19 ... to a draw.

*Example 36*

**11-15 23-19; 8-11 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22; 4-8 29-25; 9-14:** White to Play.

Continue: ... 22-18! (Known as Martins’ Rest, being original with Robert Martins, this breaks up the center and simplifies White’s defensive task. The disadvantage of this procedure is that Black can run off the man on 14, forcing the draw, if he so wishes. On the plus side, if White is allowed to consolidate he can gain the advantage. The terms “strong” and “weak” are often rather inadequate; I



believe this kind of summary is more useful.); 14-23 17-14; 10-17 21-14; 2-7 or 6-9 or 8-11 ... to a draw.

*Example 37*

**11-15 23-19; 8-11 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22; 4-8 29-25; 19-24:** White to Play.

Continue: ... 17-14! (Derek Oldbury would probably assign this a question mark!); 9-18 22-15; 10-19 32-28 (essential of course); 6-10 25-22; 5-9 or 8-11 or 1-6 ... to a draw. Without doubt, after this pitch White has to dance to Black's tune and has virtually no winning chances. It is however very safe for a draw. What is telling is that in modern master play it is easily the most favored continuation.

*Example 38*

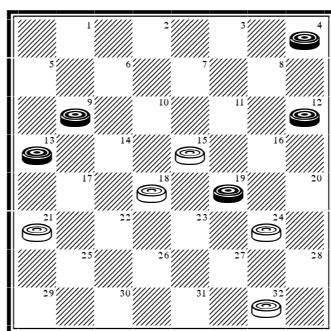
**Illustrative Game 176: 9-13 24-19; 10-14 22-18; 5-9 25-22; 6-10 27-24; 1-5 24-20; 11-15 18-11; 8-24 28-19; 14-17 21-14; 9-27 32-23; 4-8 29-25; 8-11 23-18:** Black to Play.

Continue: 13-17! 22-13; 10-15 19-10; 7-23 26-19; 3-7 25-22 (nothing better); 11-16 20-11; 7-23 22-18; 12-16 13-9; 5-14 18-9. Drawn. **Analysis by R. Pask**

**Lesson 318: Assorted Pitches**

Such is the utility of the pitch, it resists easy classification. The purpose of this lesson is to sweep up some of these individual examples. Rest assured there are many more out there!

Diagram 1000



White to Play and Win

*Example 1:* Ex **10-14 22-17; 14-18:** CC:R #835.

Continue from Diagram 1000: ... 15-10! (original with Marion Tinsley); 19-28 10-6; 12-16 6-1; 16-19 1-5; 13-17 5-14; 17-22 18-15; 22-26 15-11; 26-31 14-17; 19-23 17-22; 31-27 (23-26 is Tinsley's published route. This is just another way to lose.) 11-7; 27-24 7-3; 24-20 21-17; 20-24 17-13; 24-27 13-9; 27-31

22-25; 31-26 25-30; 26-22 9-6. White wins. **Chinook vs. J. Morrison 1990**

*Example 2*

**Illustrative Game 177: 10-15 23-18; 6-10 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 25-22; 11-16 21-17; 16-23 26-19; 5-9 17-13; 2-6 29-25; 9-14 30-26; 4-8? 26-23; 7-11:** White to Play and Win.

Continue: ... 13-9!; 6-13 25-21; 3-7 31-26 (playing against Tinsley in 1974, Derek Oldbury missed the win with 32-28?); 13-17 22-13; 15-18 13-9; 18-27 32-23; 14-17 21-14; 10-17 24-20; 17-21 9-6; 21-25 6-2; 25-30 19-16!; 12-19 23-16; 30-23 16-12. White wins. **Analysis by R. Fortman**

*Example 3:* Ex **10-14 23-19; 7-10:** CC:R #961.

Black: Men on 6, 11, 12, 13, 15 & 21.

White: Men on 20, 22, 23, 24, 26 & 30.

Terms: Black to Play and Draw.

Continue: 21-25! 30-21; 12-16 21-17; 6-9 23-18; 16-19 17-14; 19-28 14-5; 13-17 22-13; 15-31. Drawn. **Analysis by W. Ryan**

*Example 4:* Ex **11-15 23-19; 9-13:** CC:R #1663.

Black: Men on 6, 7, 8, 10, 11, 12, 14 & 18.

White: Men on 13, 19, 21, 23, 24, 26, 27 & 28.

Terms: Black to Play and Draw.

Continue: 18-22! 26-17; 11-15 23-18; 14-32 17-14; 10-17 19-3; 32-27 21-14; 27-20. Drawn. **A. Long vs. M. Tinsley 1954**

*Example 5*

**Illustrative Game 178: 10-14 24-19; 14-18 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 26-23; 10-14 31-26; 4-8 28-24; 6-10 25-21; 11-16 29-25; 3-7 13-9; 8-11 26-22; 11-15 22-17; 1-6 17-13; 7-11 30-26:** Black to Play.

Continue: 18-22! 26-17; 15-18 19-15; 10-26 17-1; 5-14 25-22; 18-25 24-19; 16-23 27-9. Drawn. **M. Tinsley vs. D. Lafferty 1987**

*Example 6*

**Illustrative Game 179: 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 29-25; 16-19 22-17; 5-9 24-20; 8-11 27-24; 4-8 17-13; 2-6 25-22 (trying it on); 9-14?:** White to Play and Win.

Continue: ... 13-9!; 6-13 22-18!; 14-23 31-27! White wins. *M. Krantz vs. T. Wiswell 1950*

*Example 7* by T. Wiswell

Black: Men on 5, 6, 7, 9, 11, 12, 15, 19 & 23.

White: Men on 13, 14, 20, 21, 24, 28, 30, 31 & 32.

Terms: White to Play and Win.

Continue: ... 14-10!; 7-14 21-17!; 14-21 31-27! White wins.

*Example 8*: Ex **11-15 21-17; 9-13**: CC:R #1464.

Black: Men on 1, 2, 3, 8, 9, 11, 12 & 22.

White: Men on 15, 17, 18, 20, 23, 27, 29 & 31.

Terms: Black to Play.

Continue: 22-25! 29-22; 9-14! 17-10; 2-7 22-17; 7-21 15-10; 21-25 23-19; 25-30 27-23; 30-25 31-26; 25-30 19-16; 12-19 23-7; 30-14 7-2; 14-7 2-4. Drawn. *W. Hellman vs. B. Case 1963*

*Example 9*: Ex **11-15 21-17; 9-13**: CC:R #1455.

Black: Men on 3, 7, 10, 11 & 13.

White: Men on 14, 16, 18, 19 & 20.

Terms: White to Play and Draw.

Continue: ... 16-12!; 10-17 12-8; 3-12 19-15 (White garners two men). Drawn. *E. Lowder vs. M. Tinsley 1979*

*Example 10*: Ex **9-13 22-17; 13-22**: CC:R #20.

Black: Men on 1, 2, 3, 9, 12, 16 & 23.

White: Men on 10, 17, 22, 24, 30, 31 & 32.

Terms: Black to Play.

Continue: 16-19! (or 23-26! first) 24-15 23-26! 30-23; 2-7 10-6; 1-26 22-18; 26-30 17-13; 7-10 13-6; 30-25 6-2; 25-22 2-7; 22-15 7-14; 15-10 14-7; 3-10. Drawn. *Analysis by M. Tinsley*

*Example 11*: Ex **11-15 23-18; 15-19**: CC:R #1612.

Black: Men on 1, 3, 5, 6, 7, 8, 9, 16 & 23.

White: Men on 13, 17, 18, 21, 24, 25, 27, 30 & 32.

Terms: Black to Play.

Continue: 16-19! (Not forced. The kinship with the previous example is readily apparent.) 24-15; 23-26! 30-23; 7-10 23-19; 10-14 17-10; 8-11 15-8; 6-31 13-6; 3-12 6-2; 1-6 2-9; 5-23. Drawn. *Analysis by D. Oldbury*

*Example 12*: Ex **9-13 22-18; 6-9**: CC:R #24 & Ex **9-13 22-18; 10-15**: CC:R #107.

Black: Men on 9, 10, 11, 12, 13 & 15.

White: Men on 17, 20, 22, 23, 25 & 28.

Terms: Black to Play and Draw.

Continue: 11-16! (or 9-14 25-21 first) 20-11; 9-14 25-21; 12-16 11-7; 15-19 23-18; 14-23 7-2; 23-26 2-7; 26-30 7-14; 30-25 14-18; 19-23 18-27; 25-18. Drawn. *H. Lieberman vs. C. Hefter 1910*

*Example 13*: Ex **9-13 21-17; 5-9**: CC:R #1.

Black: Men on 1, 2, 8, 10, 11, 12, 13 & 15.

White: Men on 9, 20, 21, 22, 23, 24, 28 & 31.

Terms: White to Play and Draw.

Continue: ... 31-26!; 1-5 9-6; 2-9 23-18; 12-16 26-23; 8-12 24-19; 15-24 28-19; 9-14 18-9; 5-14 22-18; 13-17 18-9; 10-14. Drawn. *W. Hellman vs. A. Long 1948*

*Example 14*: Ex **9-13 22-18; 12-16**: CC:R #171.

Black: Men on 3, 6, 11, 12, 13 & 14.

White: Men on 19, 20, 21, 23, 26 & 30.

Black to Play and Draw.

Note: Save for the Black man on 6 being on 7, this position frequently arises from the 10-14 24-19; 6-10 ballot.

Continue: 14-18! 23-14; 6-10 14-7; 3-10. Drawn. *Analysis by W. Coleman and S. Cohen*

*Example 15*: Ex **9-13 22-18; 11-16**: CC:R #158.

Black: Men on 3, 4, 5, 7, 11, 12 & 20.

White: Men on 14, 18, 19, 23, 27, 28 & 32.

Terms: Black to Play and Draw.

Continue: 20-24! 27-20; 7-10 14-7; 3-10 32-27; 10-14 18-9; 5-14 19-15; 11-18 23-19; 18-22 27-24; 22-26 19-16; 12-19 24-15. Drawn. *Analysis by E. Frazier*

*Example 16*: Ex **9-13 22-18; 10-15**: CC:R #108.

Black: Men on 2, 10, 12, 13, 14, 16 & 20.

White: Men on 19, 21, 22, 23, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 13-17! 22-13; 2-7! 13-9; 14-18 23-14; 10-17 21-14; 16-32. Drawn. *C. Barker vs. J. Smith 1889*

*Example 17:* Ex **9-14 22-17; 11-15**: CC:R #525.

Black: Men on 1, 13, 14, 19 & 20.

White: Men on 5, 22, 26, 27 & 28.

Terms: Black to Play and Draw.

Continue: 20-24! 27-20; 1-6 5-1; 6-10 1-6; 10-15 6-10; 14-18 10-7; 18-25 26-22; 25-30 7-11; 30-26 11-8; 26-17 20-16; 17-21 16-11; 13-17. Drawn. **D. Oldbury vs. J. Marshall 1955**

*Example 18:* Ex **9-14 22-17; 11-15**: CC:R #540.

Black: Men on 1, 6, 9, 10, 11, 12 & 14.

White: Men on 13, 17, 19, 20, 21, 22 & 31.

Terms: White to Play and Draw.

Continue: ... 20-16!; 11-20 31-27; 14-18! (or 12-16! first) 22-15; 12-16 19-12; 10-19 12-8; 9-14 17-10; 6-15 8-3; 15-18 3-7; 19-23 13-9; 23-32 9-6; 1-10 7-23. Drawn. **M. Tinsley vs. M. Chamblee 1952**

*Example 19:* Ex **9-14 22-17; 11-16**: CC:R #563.

Black: Men on 9, 11, 13, 15 & 22.

White: Men on 20, 23, 29, 30 & 31.

Terms: White to Play and Win.

Continue: ... 20-16!; 11-20 30-25. White wins. **Analysis by T. Watson.**

*Example 20:* Ex **11-15 23-19; 8-11**: CC:R #1628.

Black: Men on 1, 6, 9, 10, 11, 14, 15 & 16.

White: Men on 13, 17, 20, 21, 22, 23, 24 & 31.

Terms: White to Play and Draw.

Continue: ... 22-18!; 15-22 24-19; 11-15! 19-12; 22-26 31-22; 15-18 22-15; 10-26 17-10; 6-15 13-6; 1-10 21-17. Drawn. **H. Burton vs. R. Pask 1989**

*Example 21:* Ex **10-14 22-18; 11-16**: CC:R #922.

Black: Men on 7, 8, 9 & 13.

White: Men on 15, 18, 21 & 23.

Terms: White to Play and Draw.

Continue: ... 15-10!; 7-14 18-15. Drawn (the reader should play this out). **Analysis by WCCP**

*Example 22:* Ex **10-14 23-18; 14-23**: CC:R #951.

Black: Men on 3, 5, 9, 11 16, 20 & 25.

White: Men on 12, 19, 21, 23, 27 & 31; king on 2.

Terms: White to Play and Draw.

Continue: ... 2-7!; 3-10 12-8; 10-15 19-12; 11-16 27-24; 20-27 31-24; 16-20 23-19; 20-27 19-10. Drawn. **R. Fortman vs. P. Thompson (Postal) 1962**

*Example 23:* Ex **9-13 21-17; 5-9**: CC:R #6.

Black: Men on 9, 13, 15, & 19.

White: Men on 17, 22, 27 & 29.

Terms: White to Play and Draw.

Continue: ... 17-14!; 9-25 29-22; 13-17 22-13; 15-18 13-9. Drawn. **R. Pask vs. WCCP 2008**

*Example 24*

**Illustrative Game 180: 9-13 21-17; 5-9 25-21; 11-15 29-25; 9-14 23-18; 14-23 27-11; 8-15 17-14; 10-17 21-14; 4-8 26-23; 8-11 25-21; 11-16 24-19; 15-24 28-19; 16-20 32-27; 7-11 22-18; 13-17 30-26; 11-16 19-15: Black to Play.**

Continue: 17-22! 26-17; 16-19 23-16; 12-19 27-23; 19-26 31-22; 20-24 15-10; 6-15 18-11; 24-27 14-10; 27-31 17-14; 2-6 22-17; 6-15 11-7; 3-10 14-7. Drawn. **H. Freedman vs. R. Jordan 1902**

*Example 25:* Ex **9-13 24-20; 11-16**: CC:R #471.

Black: Men on 8, 9, 11, 14, 17 & 18.

White: Men on 19, 20, 21, 25, 26 & 31.

Black to Play and Draw.

Continue: 11-15! 19-10; 17-22! 26-17; 9-13 10-6 13-29. Drawn. **Nemesis vs. KingsRow 2002.**

*Example 26:* Ex **10-14 22-17; 11-15**: CC:R #808.

Black: Men on 3, 5, 6, 7, 9, 10, 11 & 12.

White: Men on 18, 19, 20, 21, 22, 24, 30 & 32.

Terms: Black to Play and Draw.

Continue: 12-16! 19-12; 10-14 21-17!; 14-21 22-17; 7-10! 24-19; 9-13 (11-16 also draws) 19-16; 13-22 16-7; 21-25! (easiest) 30-21; 22-26 32-28; 26-31 21-17; 31-26 17-14!; 10-17 18-14; 3-10 14-7. Drawn. **Analysis by WCCP**

*Example 27*

**Illustrative Game 181: 10-15 23-19; 7-10 27-23; 11-16 22-18; 15-22 25-18; 10-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 28-24; 6-10 24-19; 3-8 26-22; 9-13 18-9; 5-14 22-18; 8-12! (another example of a delayed steal: Lesson 149) 18-9; 11-15 27-24; 20-27 31-24; 1-5: White to Play.**

Continue: ... 9-6 (it's logical to remove the man on 2); 2-9 25-22; 9-14 21-17!; 14-21 23-18; 13-17! 18-11; 17-26 30-23; 21-25 23-18; 25-30 18-15; 12-16 (nothing better) 15-6; 16-23. Drawn. *Analysis by WCCP*

Although not embodying anything dramatic, thematic games like this are of enormous value to the aspiring player.

*Example 28*

**Illustrative Game 182: 10-14 23-19; 11-15 19-10; 6-15 22-17; 14-18 17-13; 9-14 24-20; 8-11 28-24; 4-8 32-28; 12-16 26-23: Black to Play.**

Continue: 16-19! 23-16; 5-9 13-6; 2-9 21-17!; 14-21 24-19; 15-24 28-19; 8-12 19-15; 12-19 15-8; 3-12 27-23; 18-27 31-15; 7-10 15-6; 1-10. Drawn. *D. Lafferty vs. D. Oldbury 1982*

*Example 29: Ex 11-15 23-19; 8-11: CC:R #1636.*

Black: Men on 2, 7, 10, 11, 12 & 13.

White: Men on 19, 20, 21, 22, 23 & 24.

Terms: Black to Play and Draw.

Continue: 13-17! 22-13; 10-14 13-9; 7-10 9-5; 11-15 5-1; 15-18 1-6!; 2-9 21-17!; 18-27 17-13; 27-32 13-6; 14-18 6-2; 10-14 19-15!; 32-28 24-19; 18-23 (Not 28-24? This point enables White to gain a tempo in clearing his men.) 15-10; 14-18 19-15; 18-22 10-6. Drawn. *Analysis by J. Drummond*

*Example 30: Ex 10-15 23-18; 11-16: CC:R #1374.*

Black: Men on 1, 6, 8, 11, 12, 16 & 20.

White: Men on 15, 18, 19, 22, 23, 27 & 30.

Terms: Black to Play and Draw.

Continue: 6-9! 30-25; 1-5! 22-17; 9-14! 17-10; 5-9 10-7; 9-14 18-9; 11-18 23-14; 16-32. Drawn. *K. Grover vs. A. Long 1939*

*Example 31: Ex 10-15 23-18; 7-10: CC:R #1341.*

Black: Men on 5, 6, 11, 12, 16 & 18.

White: Men on 13, 14, 20, 24, 25 & 27.

Terms: Black to Play and Draw.

Continue: 11-15! 20-11; 18-23 27-18; 15-29 24-19; 12-16! 19-12; 29-25 11-7; 6-10 14-9; 5-14 7-2; 10-15. Drawn. *Analysis by WCCP*

*Example 32: Ex 11-15 22-18; 15-22: CC:R #1537.*

Black: Men on 3, 5, 7, 10, 11, 14, 16 & 20.

White: Men on 12, 21, 22, 23, 24, 27, 31 & 32.

Terms: White to Play and Win.

Continue: ... 12-8!; 3-12 22-17; 5-9 31-26; 11-15 17-13; 16-19 13-6; 19-28 6-2; 7-11 26-22 ... White wins. *Analysis by WCCP*

*Example 33: Ex 10-14 24-19; 7-10: CC:R #1044.*

Black: Men on 2, 3, 4, 9, 10 & 20.

White: Men on 11, 16, 21, 26, 28, 29 & 31.

Terms: Black to Play and Draw.

Continue: 20-24! 28-19; 3-8 11-7; 2-20 19-16; 8-12 16-11; 9-13 (ready to meet 11-7 with 13-17). Drawn. *Analysis by W. Ryan*

*Example 34: Ex 11-15 23-19; 9-14: CC:R #1685.*

Black: Men on 3, 8, 11, 13, 14 & 15.

White: Men on 20, 21, 22, 23, 30 & 31.

Terms: White to Play and Draw.

Continue: ... 20-16!; 11-20 30-26; 15-19 23-16; 14-17 21-14; 8-11 16-7; 3-17 26-23; 17-26 31-22. Drawn. *Analysis by A. Anderson*

*Example 35: Ex 11-16 21-17; 7-11: CC:R #1778.*

Black: Men on 19 & 20; king on 18.

White: Men on 26 & 28; king on 12.

Terms: Black to Play and Draw.

Continue: 19-24! 28-19; 20-24 19-16; 24-28 12-8; 28-32 8-11; 32-28 16-12; 28-24 12-8; 24-19 8-3; 19-24. Drawn. *Analysis by A. Scott and W. Wray*

*Example 36: Ex 12-16 22-17; 16-20: CC:R #2096.*

Black: Men on 1, 5, 6, 7, 9, 11, 15, 20 & 24.

White: Men on 13, 17, 18, 21, 22, 23, 25, 31 & 32.

Terms: Black to Play and Win.

Continue: 24-27 31-24; 20-27 18-14; 9-18 23-14; 5-9!! (a fantastic move) 14-5; 27-31 13-9; 6-13 17-14; 31-26 14-9; 26-17 21-14; 11-16 25-22; 16-19 32-27; 13-17 22-13; 15-18. Black wins. *E. Fuller vs. E. Scheidt 1979*

*Example 37*

**Illustrative Game 183: 9-13 21-17; 5-9 25-21;** 11-15 24-19; 15-24 28-19; 8-11 23-18; 10-15 19-10; 7-23 27-18; 3-8 17-14; 1-5 30-25! (see Lesson 328, Example 2 for the natural 29-25?); 12-16 32-27; 16-19 14-10!; 6-15 27-23; 11-16 18-11; 8-15 23-18; 16-20 18-11; 19-24 22-18; 24-27 31-24; 20-27 26-22; 27-31 11-8; 4-11 18-14; 9-18 22-8; 31-27 21-17; 13-22 25-18. Drawn. *Analysis by F. Dunne*

*Example 38:* Ex **10-15 22-17; 15-19:** CC:R #1284.

Black: Men on 3, 9, 11, 12, 13, 14 & 15.

White: Men on 20, 21, 22, 23, 25, 28 & 29.

Terms: Black to Play.

Continue: 11-16!(A) 20-11; 15-19 23-16; 12-19 22-18; 14-23 21-17; 13-22 25-18. Drawn. *A. Huggins vs. P. Thompson (Postal) 1963*

A: 3-7! also draws after 22-18!; 15-22 25-18; 7-10 29-25; 11-16! 20-11; 10-15 25-22; 15-19 23-16; 14-23 (the hanging man theme once more) 11-7; 12-19 ... Drawn.

*Example 39*

**Illustrative Game 184: 10-15 21-17; 15-18 22-15;** 11-18 23-14; 9-18 24-19; 8-11 17-13; 7-10 26-23; 10-14 28-24; 11-16 31-26; 6-10 13-9; 3-7 26-22; 14-17 22-6; 5-14 25-21; 1-10 29-25; 4-8 24-20; 8-11 27-24: Black to Play.

Continue: 14-18! 23-14; 16-23 14-9; 10-14 24-19; 14-18! 21-14; 23-27 32-23; 18-27 19-15!; 11-18 9-6; 2-9 14-5. Drawn. *W. Edwards vs. T. Watson 1985*

*Example 40:* Ex **10-15 23-18; 9-14:** CC:R #1354.

Black: Men on 3, 5, 6, 19, 20 & 21.

White: Men on 11, 13, 17, 27, 28 & 30.

Terms: Black to Play.

Continue: 21-25! 30-21; 5-9 28-24; 19-28 27-23; 28-32 23-18; 32-27 17-14; 27-23 14-5; 23-14. Drawn. *M. Tinsley vs. J. Gallagher 1957*

*Example 41*

**9-14 23-19; 14-18 22-15;** 11-18 26-22; 7-11 22-15; 11-18 21-17; 3-7 25-21; 7-11 30-26; 11-16 26-23?; 18-22 17-14; 10-17 21-14: Black to Play and Win.

Continue: 5-9! 14-5; 6-10 ... Black wins. *Analysis by W. Hellman*

*Example 42*

**10-14 22-18; 12-16 25-22** (24-20 provides the power for White); 8-12 (inviting 24-20 again) 22-17?; 9-13 17-10; 6-22 26-17; 13-22 30-25; 22-26 31-22; 7-10? (11-15! wins) 22-18; 3-7 25-22?; 5-9 29-25; 9-13? (the natural cramping move, but 10-15! wins) 24-19? (23-19? provides the escape route); 1-6 21-17: Black to Play and Win.

Continue: 11-15! 18-11; 16-20 11-8; 4-11 23-18; 11-15 18-11; 7-23 27-18; 6-9 32-27; 2-7 27-23; 12-16 25-21; 7-11. Black wins. *Analysis by D. Oldbury*

*Example 43:* Ex **12-16 22-17; 16-20:** CC:R #2086.

Black: Men on 13, 14, 15, 16 & 20.

White: Men on 21, 22, 23, 27 & 28.

Terms: Black to Play and Win.

Continue: 13-17! 22-13; 15-19 13-9; 19-26 9-6; 14-18 28-24; 26-30 6-2; 30-26 2-7; 26-22. Black wins. *Analysis by G. Bass*

*Example 44:* Ex **10-15 23-18; 12-16:** CC:R #1391.

Black: Men on 5, 13, 14, 15, 16 & 20.

White: Men on 21, 22, 23, 24, 27; king on 3.

Terms: Black to Play and Draw.

Continue: 16-19! 23-16; 14-18 22-17; 13-22 3-7; 22-26 7-10; 15-19! 24-15; 26-31 10-14; 31-24 14-23; 24-19. Drawn. *B. Case vs. W. Ryan 1929*

*Example 45*

Black: Men on 3, 10, 23 & 28; king on 29.

White: Men on 17, 19, 31 & 32; king on 2.

Terms: White to Play and Win.

Continue: ... 32-27! (a beauty); 23-32 2-7; 10-15 19-10; 3-8 10-6; 29-25 6-2; 8-12 7-11; 25-22 17-14; 22-17 14-10. White wins. *E. Bruch vs. P. Davis 1988*

*Example 46:* Ex **10-14 24-20; 11-16:** CC:R #1101.

Black: Men on 2, 5, 10, 11 & 12.

White: Men on 13, 19, 20, 22 & 23.

Terms: White to Play and Draw

Continue: ... 23-18; 2-6 22-17; 5-9 17-14!; 10-17 19-15; 9-14! 18-2; 11-18. Drawn. **K. Grover vs. A. Long 1939**

*Example 47:* Ex **10-14 22-18; 6-10**: CC:R #880.

Black: Men on 1, 10, 14, 16 & 20.

White: Men on 17, 21, 23, 27 & 31.

Terms: Black to Play and Draw.

Continue: 1-5 (or 1-6) 31-26; 5-9 17-13; 10-15 13-6; 15-19 6-2; 14-17! 21-14; 19-24. Drawn. **Analysis by D. Oldbury**

*Example 48*

**Illustrative Game 185: 9-13 23-18; 5-9** 26-23; 11-16 30-26; 10-14 24-19; 8-11 28-24; 16-20 19-15; 7-10 15-8; 4-11 24-19: Black to Play.

Continue: 12-16! 19-12; 10-15 22-17; 13-22 26-10; 15-22 25-18; 6-22 23-18; 1-5 21-17; 9-13 27-24; 20-27 32-23; 2-6 17-14; 13-17 23-19; 11-16 19-15; 6-9 15-10; 9-13 10-7; 3-10 14-7; 22-26 31-22; 17-26. Drawn. **P. Thompson vs. R. Fortman (Postal) 1962**

*Example 49*

**Illustrative Game 186: 10-14 22-17; 7-10** 24-19; 9-13 25-22; 5-9 27-24; 11-15 24-20; 15-24 28-19; 8-11 19-16; 12-19 23-7; 2-11 26-23; 11-15 22-18!; 15-22 20-16; 4-8 32-28; 8-12 16-11; 12-16 11-7; 10-15! 17-10; 15-19 23-18!; 6-15 18-11; 3-10 11-7; 10-14 7-2; 19-23 2-7; 23-27! 31-24; 22-26! 30-23; 16-20 24-19; 1-5. Drawn. **Analysis by A. Heffner**

*Example 50:* The Eternal Sacrifice

**Illustrative Game 187: 10-14 22-17; 7-10** 24-19; 9-13 25-22; 5-9 27-24; 11-15 24-20; 15-24 28-19; 8-11 19-16; 12-19 23-7; 2-11 26-23; 11-15 22-18!; 15-22 20-16; 4-8 32-28; 8-12 16-11; 22-25! (varies from the previous game and is even more dramatic) 29-22; 10-15! 17-10; 15-19 23-16; 6-15 11-7!; 12-19 7-2; 19-23 21-17; 15-19 22-18!; 13-22 18-15; 23-27! 31-24; 1-6 15-10!; 6-15 2-6; 9-14 6-10; 14-17 10-14; 19-23! 14-21; 23-27 24-19; 15-24 28-19; 27-31 19-15; 31-27 15-10; 3-8 10-7; 8-12 7-3; 12-16 3-8; 16-20 8-11; 20-24 11-16; 24-28 16-19; 22-25 21-17; 27-24 30-21; 24-15. Drawn. **L. T. de Bearn vs. N. Rubin 1930**

There have been quite a number of important games featuring multiple sacrifices, though this one tops them all, but it appears to be impossible to construct any general principles from them.

*Example 51:* Ex **10-15 21-17; 15-18**: CC:R #1195.

Black: Men on 1, 6, 7, 8, 9, 12, 14, 18 & 20.

White: Men on 13, 19, 21, 22, 23, 24, 25, 27 & 28.

Terms: Black to Play and Draw.

Continue: 1-5! 22-15; 14-18 23-14; 9-18 21-17; 7-11 15-10; 6-15 19-10; 11-15 10-7; 8-11 25-21; 11-16 7-3; 16-19 3-7; 19-23 7-10; 23-32 10-19; 20-27. Drawn. **N. Rubin vs. W. Ryan 1937**

Black's attack on White's vulnerable double-corner men, which is similar in nature to that in Diagram 335, is highly thematic and should be carefully noted.

*Example 52*

Black: Men on 2, 3, 4, 5, 6, 7, 11, 12 & 22.

White: Men on 13, 19, 20, 21, 23, 24, 29, 30 & 31.

Terms: Black to Play and Win.

Continue: 22-26! 31-22; 11-16 20-11; 7-16 ... Black best. **Analysis by M. Tinsley**

*Example 53*

Black: Men on 5, 6, 8, 10, 12, 18 & 22.

White: Men on 13, 19, 20, 27, 29, 31 & 32.

Terms: White to Play and Draw.

Continue: ... 27-23!(A); 18-27 32-23; 8-11 (or 5-9 first) 23-18; 5-9 18-15! (spotting this pitch at the outset is not at all easy); 11-18 20-16; 18-23 16-11; 23-26 (10-14 11-7; 14-17 7-2; 22-26 31-22; 17-26 19-15; 26-30 2-7; 30-26 7-10. Drawn.) 11-7; 26-30 7-2; 30-26 2-7; 9-14 31-27; 26-30 7-2; 14-17 2-9; 22-25 29-22; 17-26 27-24; 26-31 24-20; 31-27 9-6; 10-14. Drawn. **M. Loew vs. W. Link 1954**

A: ... 32-28 (27-24? 18-23! 32-28; 5-9 into Note B); 5-9 27-23!(B); 18-27 31-24; 22-26 19-15; 10-19 24-15; 9-14 28-24; 26-30 24-19; 30-26 29-25; 14-18 (26-30 20-16; 30-21 16-11. Drawn.) 25-21; 18-23 21-17; 26-22 17-14; 22-18 14-9; 18-11 9-2; 23-27 13-9; 27-31 9-5; 31-27 5-1; 27-24 2-6; 24-15 6-10; 15-6 1-10. Drawn. **W. Link vs. M. Loew 1954**

B: ... 27-24?; 18-23 19-15; 10-19 24-15; 9-14 28-24; 14-18! 24-19; 22-25 29-22; 18-25 20-16; 25-29 16-11; 29-25 11-4; 23-26 31-22; 25-11. Black wins. **S. Cohen vs. G. Davies 1935 & W. Hellman vs. W. Ryan 1949**

*Example 54:* Ex **10-14 23-19; 14-18:** CC:R #1005.

Black: Men on 3, 7, 9, 14, 16, 19 & 20.

White: Men on 12, 21, 22, 27, 28, 30 & 32.

Terms: White to Play and Win.

Continue: ... 12-8!; 3-12 22-17 ... White wins. **C. Brewer vs. R. Fortman (Postal) 1979**

*Example 55:* Ex **10-14 24-19; 6-10:** CC:R #1037.

Black: Men on 3, 7, 9, 11, 12, 13 & 15.

White: Men on 18, 21, 22, 24, 25, 26 & 32.

Terms: White to Play, Black Draws.

Continue: ... 24-19!; 15-24 21-17; 7-10 (9-14 also draws) 17-14!; 10-17 25-21; 12-16! 21-5; 16-19 5-1; 11-16 1-6; 3-8 6-10; 8-12 10-15; 19-23! 26-19; 16-23 15-19 23-26; 19-28 26-30. Drawn. **Analysis by WCCP**

*Example 56*

Black: Men on 1, 7, 8, 9, 11, 13, 15 & 16.

White: Men on 18, 20, 21, 22, 23, 24, 26 & 30.

Terms: Black to Play, White Draws.

Continue: 16-19! (or 9-14! first) 23-16; 9-14 18-9; 8-12; 24-19!; 15-24 22-18!; 12-19 26-23!; 19-26 30-23; 24-27 23-19; 27-31 19-16; 31-26 18-14; 26-22 14-10; 7-14 16-7; 22-18 7-3; 13-17 20-16; 17-22 16-11; 18-15 3-8. Drawn. **L. Levitt vs. R. Pask 1983**

*Example 57* by W. Belden

Black: Men on 15 & 28; king on 22.

White: Men on 21 & 30; king on 7.

Terms: White to Play and Draw.

Continue: ... 7-10 (or 7-11); 15-19 10-15; 19-24 15-19; 24-27 30-26!; 22-31 19-23; 27-32 21-17; 31-27 23-26 (or 23-19); 27-24 26-23. Drawn.

*Example 58*

**Illustrative Game 188: 10-15 23-18; 12-16** 21-17; 9-13 24-20; 16-19 17-14; 6-9 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-24; 1-6 25-21; 13-17 22-13; 15-22 26-17; 9-18 24-15; 7-10 17-14; 10-19 31-26; 8-12 29-25: Black to Play.

Continue: 19-23! 26-19; 18-23 21-17; 23-26 30-23; 6-9 13-6; 2-27 17-14; 27-31 14-10; 31-26 10-7; 5-9 7-2; 9-14 2-7; 4-8! 7-16; 26-30 19-15!; 12-19 20-16;

30-21 16-12. Drawn. **W. Edwards vs. D. Oldbury 1982**

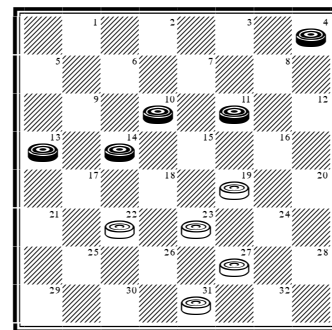
*Example 59*

**9-14 22-18; 5-9** 25-22; 11-16 24-19; 8-11 30-25: Black to Play.

Continue: 11-15! 18-11; 14-18! 22-15; 9-14 11-8! (holding on to the extra material with 26-22?! is not recommended); 4-18 25-22; 18-25 29-22; 7-11 22-18; 3-7 18-9; 6-13 26-22 ... Drawn.

**Lesson 319: Pitching to Steal (Late Mid-game Transition #1)**

Diagram 1001



Black to Play and Draw

### Examples

*Example 1:* Ex **9-13 22-18; 6-9:** CC:R #52.

Continue from Diagram 1001: 11-15 27-24; 4-8 19-16; 8-12 16-11; 14-17 23-19; 17-26 31-22; 12-16! (foreseen many moves earlier) 19-12; 10-14 11-7; 14-17. Drawn. **M. Tinsley vs. W. Hellman 1955**

*Example 2*

Black: Men on 1, 10, 13, 20 & 21.

White: Men on 5, 18, 24, 27 & 30.

Terms: Black to Play and Draw.

Continue: 13-17 24-19; 17-22 18-15; 10-14 15-10; 14-18 (or 21-25! first) 10-7; 21-25! 30-21; 22-26 7-2; 26-31. Drawn. **G. Miller vs. R. Pask 1990**

*Example 3:* Ex **9-13 24-19; 5-9:** CC:R #356.

Black: Men on 4, 10, 11, 13 & 14.

White: Men on 19, 20, 22, 28 & 30.

Terms: Black to Play and Draw.

Continue: 11-15 20-16; 15-24 28-19; 4-8 30-26; 8-12 16-11; 12-16! 19-12; 10-15 26-23; 14-17 22-18; 15-22 23-19. Drawn. **D. Oldbury vs. R. Pask 1990**

*Example 4*

Black: Men on 5, 6, 12, 13 & 20.

White: Men on 14, 22, 25, 28 & 32.

Terms: Black to Play and Draw.

Continue: 12-16 25-21; 16-19 32-27; 6-9 14-10; 9-14 10-7; 13-17! 22-14; 14-18 7-2; 19-23. Drawn. **J. Webster vs. R. Pask 1989**

*Example 5:* Ex **9-13 24-20; 10-14:** CC:R #432.

Black: Men on 3, 4, 8, 12, 13 & 15.

White: Men on 20, 21, 22, 23, 24 & 28.

Terms: Black to Play and Draw.

Continue: 3-7 23-19; 7-10 20-16; 10-14! 19-10; 12-19 24-15; 14-18 21-17; 18-25 17-14; 8-11 15-8; 4-11. Drawn. **R. Pask vs. G. Cann 1995**

*Example 6:* Ex **11-15 23-18; 9-14:** CC:R #1573.

Black: Men on 1, 3, 6, 11, 13 & 15.

White: Men on 14, 20, 22, 23, 24 & 28.

Terms: Black to Play and Draw.

Continue: 6-10 14-7; 3-10 23-19; 1-5 19-16; 10-14! 16-7; 14-17. Drawn. **D. Oldbury vs. W. Hellman 1965**

*Example 7:* Ex **9-13 22-17; 13-22:** CC:R #16.

Black: Men on 1, 2, 6, 16, 17 & 19.

White: Men on 13, 14, 23, 26, 28 & 30.

Terms: Black to Play, White Draws.

Continue: 17-22! (other moves also draw, but this is trappy) 26-17; 19-26 30-23; 1-5 14-10!; 6-15 28-24; 2-6 17-14 (24-20 also draws); 15-18 23-19!; 16-23 24-19; 23-27 19-15; 27-31 14-10. Drawn. **E. Hunt vs. A. Long 1936**

*Example 8*

Black: Men on 6, 11, 12 & 14.

White: Men on 13, 19, 20, 21 & 23.

Terms: White to Play.

This position arises frequently, from several ballots, sometimes with CR. There are several sound ways of continuing, but the two main clean-cut finishes are as follows.

Continue: ... 20-16! (or 21-17! first); 11-20 19-15 (or 21-17! first); 12-16 (or 20-24) 21-17! (15-11 will draw); 14-21 23-18; 21-25 18-14. Drawn. Many.

Continue: ... 21-17! (23-18 also draws); 14-21 13-9! (20-16! into the above. Also, 23-18 draws); 6-13 23-18. Drawn. Many.

*Example 9*

**Illustrative Game 189: 9-14 23-19; 5-9 22-17; 11-15 26-23; 9-13 24-20; 15-24 28-19; 13-22 25-9; 6-13 29-25; 1-5 25-22; 8-11 22-18; 2-6 31-26; 13-17 21-14; 10-17 18-14!; 6-10 23-18; 17-21 27-23!; 10-17 32-27!; 4-8 18-15!; 11-18 23-14; 8-11 27-23; 12-16! 19-12; 11-15 20-16; 15-18 23-19; 18-22 26-23; 22-26 12-8!; 3-12 19-15; 12-19 23-16; 26-31 15-11. Drawn. **J. Reed vs. C. Barker 1881****

*Example 10:* Ex **9-13 24-19; 6-9:** CC:R #370 & Ex **10-15 21-17; 9-13:** CC:R #1159.

Black: Men on 2, 12, 13 & 14.

White: Men on 19, 20, 21 & 22.

Terms: Black to Play and Draw.

Continue: 2-6! (2-7? loses by First Position) 20-16; 6-10 16-11; 12-16! 19-12; 10-15. Drawn. **Analysis by F. Tescheleit.** Like Example 8, this is another classic late midgame. Study carefully!

*Example 11:* Ex **9-13 24-20; 6-9:** CC:R #413.

Black: Men on 6, 8, 9, 12 & 13.

White: Men on 20, 21, 22, 26 & 28.

Terms: Black to Play and Draw.

Continue: 8-11 26-23; 11-15 23-19; 15-24 28-19; 9-14 (now into Example 10) 20-16; 6-10 16-11; 12-16! 19-12; 10-15. Drawn. **Analysis by G. Bass**

*Example 12:* Ex. **9-14 22-17; 6-9:** CC:R #517.

Black: Men on 2, 9, 10, 11, 12 & 14.

White: Men on 13, 19, 20, 21, 22 & 28.

Terms: Black to Play and Draw.

Continue: 11-15 13-6; 15-24 (or 2-9 first) 28-19; 2-9 20-16; 9-13 16-11; 12-16! 19-12; 10-15. Drawn. **Analysis by WCCP**

*Example 13:* Ex **10-14 22-17; 11-16:** CC:R #826 & Ex **10-15 23-18; 11-16:** CC:R #1386.

Black: Men on 2, 10, 12, 14 & 20.

White: Men on 19, 21, 22, 23 & 31.

Terms: Black to Play and Draw.

Continue: 2-7 31-27; 7-11 22-18; 11-16! 18-9; 10-14 19-15; 16-19 23-16; 12-19 9-6; 14-18. Drawn. **Analysis by M. Tinsley**



*Example 14:* Ex **11-15 23-19; 9-14**: CC:R #1680.

Black: Men on 2, 10, 12, 15 & 24.

White: Men on 9, 13, 19, 23 & 31.

Terms: White to Play and Draw.

Continue: ... 9-6; 2-9 13-6; 24-28 6-2!; 15-24 23-18.

Drawn. *Analysis by H. Smith*

*Example 15:* Ex **10-15 21-17; 7-10**: CC:R #1135.

Black: Men on 5, 10, 12, 15, 16 & 19.

White: Men on 13, 17, 21, 24, 27 & 28.

Terms: Black to Play and Draw.

Continue: 16-20 17-14; 10-17 21-14; 12-16 14-10; 15-18! 24-15; 16-19 10-7; 19-23 27-24; 20-27. Drawn.

*Analysis by W. Ryan*

*Example 16:* Ex **10-15 22-17; 15-19**: CC:R #1305.

Black: Men on 11, 12, 13, 14 & 15.

White: Men on 20, 22, 23, 28 & 31.

Terms: White to Play, Black Draws.

Continue: ... 23-19; 15-24 28-19; 12-16! 19-12; 11-15. Drawn. *W. Edwards vs. E. Fuller 1973*

*Example 17:* Ex **10-15 23-18; 9-14**: CC:R #1357.

Black: Men on 5, 6, 7, 8, 11 & 16.

White: Men on 13, 14, 18, 20, 23 & 32.

Terms: Black to Play and Draw.

Continue: 16-19! 23-16; 8-12 18-15!; 11-18 16-11; 7-16 20-11; 18-22 11-8; 22-26 8-3; 26-30 3-8; 30-26 8-11; 12-16! 11-20; 26-22. Drawn. *Analysis by R. Fortman*

*Example 18:* Ex **10-14 24-20; 7-10**: CC:R #1066.

Black: Men on 10, 11, 13, 14 & 17.

White: Men on 20, 21, 22, 26 & 31.

Terms: Black to Play and Draw.

Continue: 11-15 20-16 (or 26-23; 17-26 31-22; 15-19! 23-16; 10-15. Drawn); 15-19 31-27; 19-24!

27-20; 10-15 16-11; 14-18 21-14; 18-25. Drawn. *Analysis by V. Davis*

*Example 19:* Ex **9-13 24-20; 5-9**: CC:R #412.

Black: Men on 6, 13, 14 & 15.

White: Men on 21, 22, 23 & 24.

Terms: Black to Play and Draw.

Continue: 6-10 24-20; 15-19! 23-16; 10-15. Drawn. *M. Chamblee vs. M. Tinsley 1950*

*Example 20:* Ex **9-14 22-18; 10-15**: CC:R #602.

Black: Men on 5, 10, 12, 13, 16 & 20.

White: Men on 18, 19, 21, 22, 23 & 27.

Terms: Black to Play and Draw.

Continue: 10-14 18-9; 5-14 19-15; 16-19 (or 13-17! first) 23-16; 12-19 15-10; 13-17! 22-13; 14-18. Drawn. *Analysis by WCCP*

*Example 21:* Ex **9-14 22-18; 11-15**: CC:R #617.

Black: Men on 1, 8, 10, 11, 12, 14 & 18.

White: Men on 19, 20, 21, 25, 26, 27 & 31.

Terms: White to Play.

Continue: ... 20-16!; 11-20 26-22; 20-24! 22-6; 1-10 27-20; 8-11 20-16!; 11-20 31-27; 14-18 21-17; 12-16! 19-12; 10-15 12-8; 15-19 8-3 19-24. Drawn. *Analysis by D. McGrath*

*Example 22:* Ex **10-14 22-18; 7-10**: CC:R #890.

Black: Men on 3, 10, 11, 15 & 19.

White: Men on 13, 20, 24, 26 & 28.

Terms: Black to Play.

Continue: 10-14 13-9; 14-17 9-6; 3-8 6-2; 15-18! 24-15; 18-22. Drawn. *D. Lafferty vs. E. Rolader 1975*

Note: As with many of these examples, this is not the only drawing route. However, when defending, a clearly defined procedure such as the one given here is invariably the one to be preferred—and easily reconstructed in the future.

*Example 23:* Ex **9-14 23-18; 14-23**: CC:R #663.

Black: Men on 3, 5, 6, 8 & 14.

White: Men on 12, 16, 25, 26 & 30.

Terms: Black to Play, White Draws.

Continue: 14-18 25-21; 5-9 21-17; 9-13 17-14; 18-22 26-17; 13-22 14-10!; 6-15 16-11; 15-19 11-4. Drawn. ***M. Seavey vs. M. Tinsley 1949***

*Example 24:* Ex **9-14 23-18; 14-23**: CC:R #681.

Black: Men on 1, 9, 12, 13, 16, & 20.

White: Men on 5, 19, 22, 23, 25 & 27.

Terms: White to Play, Black Draws.

Continue: ... 25-21; 9-14 19-15; 16-19 23-16; 12-19 15-10; 13-17! 22-13; 14-18. Drawn. ***E. Lowder vs. M. Tinsley 1979***

*Example 25:* Ex **9-14 23-19; 14-18**: CC:R #738.

Black: Men on 9, 10, 19 & 20.

White: Men on 18, 26, 27 & 28.

Terms: White to Play, Black Draws.

Continue: ... 18-15; 20-24! 27-20; 10-14 15-10; 14-18 (or 14-17) 10-7; 9-13 (or 9-14) 7-2; 13-17 2-7; 18-22. Drawn. ***K. Grover vs. J. Hanson 1944***

*Example 26:* Ex **9-13 22-18; 11-15**: CC:R #140.

Black: Men on 5, 10, 11, 12 & 13.

White: Men on 18, 19, 20, 27 & 31.

Terms: Black to Play and Draw.

Continue: 10-14 (13-17 31-26; 10-14 18-9; 5-14 27-23 same) 18-9; 5-14 27-23; 13-17 31-26; 12-16! 19-12; 11-15 12-8; 15-18 23-19; 18-23. Drawn. ***Analysis by E. Frazier***

*Example 27:* Ex **10-14 22-18; 11-15** CC:R #899.

Black: Men on 7, 9, 10, 11 & 12.

White: Men on 17, 18, 19, 20 & 23.

Terms: Black to Play and Draw.

Continue: 9-13 17-14; 10-17 19-15; 12-16! 15-8; 7-10! 20-11; 10-15 18-14; 17-22 8-3; 22-26 3-7; 26-31 7-10; 31-27 10-19; 27-9. Drawn. ***Analysis by WCCP***

*Example 28:* Ex **10-14 24-20; 11-16**: CC:R #1097.

Black: Men on 9, 10, 14, 15 & 19.

White: Men on 21, 22, 30, 31 & 32.

Terms: White to Play, Black Draws.

Continue: ... 31-27; 9-13 27-23; 19-26 30-23; 15-19! 23-16; 10-15. Drawn. ***Analysis by E. Hunt***

*Example 29:* Ex **10-15 21-17; 7-10**: CC:R #1121.

Black: Men on 6, 7, 14, 15 & 18.

White: Men on 13, 16, 21, 24 & 26.

Terms: Black to Play and Draw.

Continue: 6-10 13-9; 14-17 21-14; 10-17 9-6; 15-19! 24-15; 7-10 15-11; 10-15 6-2; 15-19. Drawn. ***R. Fortman vs. S. Weslow (Postal) 1969***

*Example 30:* Ex **10-15 22-17; 6-10**: CC:R #1218.

Black: Men on 5, 7, 9, 11, 19 & 22.

White: Men on 14, 18, 20, 27 & 28.

Terms: White to Play and Draw.

Continue: ... 27-24; 19-23 24-19; 22-26 19-15; 26-30 15-8; 30-26; 18-15! (decisive); 9-18 8-3. Drawn. ***W. Hellman vs. W. Ryan 1937***

*Example 31:* Ex **10-15 22-17; 7-10**: CC:R #1234.

Black: Men on 1, 6, 14, 15, 16 & 19.

White: Men on 13, 22, 23, 26, 28 & 31.

Terms: Black to Play and Draw.

Continue: 6-9 13-6; 1-10; 31-27; 16-20! 23-16; 14-18 22-17; 18-22 17-14 (26-23 is no better); 10-17 16-11; 22-31 11-7; 31-24 28-10. Drawn. ***M. Tinsley vs. R. Fortman 1949***

*Example 32:* Ex **10-15 24-20; 15-19**: CC:R #1441.

Black: Men on 11, 12, 13 & 14.

White: Men on: 21, 23, 24 & 28.

Terms: White to Play and Draw.

Continue: ... 24-20; 13-17 28-24; 17-22 24-19; 22-25 21-17!; 14-21 23-18. Drawn. ***S. Cohen vs. A. Heffner 1927***

*Example 33:* Ex **11-15 22-17; 15-19**: CC:R #1519.

Black: Men on 1, 3, 14, 15, 18 & 20.

White: Men on 9, 16, 21, 22, 25 & 27.

Terms: Black to Play.

Continue: 15-19! (the position is hardly critical, but the idea is important) 22-15; 14-18 9-6; 1-10 15-6; 19-24 27-23; 18-27 16-11. Drawn. ***Colossus vs. Chinook 1993***

*Example 34:* Ex **11-15 23-18; 12-16:** CC:R #1593.

Black: Men on 1, 14, 15, 19 & 20.

White: 9, 21, 26, 28 & 31.

Terms: Black to Play and Draw.

Continue: 14-18 31-27; 18-22! (1-5 first also draws) 26-17; 15-18 17-14; 19-23 21-17; 23-32 9-6; 1-10 14-7. Drawn. *Analysis by WCCP*

*Example 35:* Ex **9-13 22-18; 10-14:** CC:R #58.

Black: Men on 12, 13, 18 & 22.

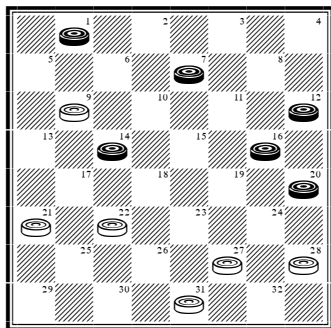
White: Men on 10, 24, 27 & 30.

Terms: Black to Play and Draw.

Continue: 12-16 10-7; 13-17 7-3; 17-21 3-7; 16-20 24-19; 21-25! 30-21; 22-26 7-10; 26-31. Drawn. *Analysis by A. Lyman*

### Lesson 320: Double-Corner Breakthrough (Late Midgame Transition #2)

Diagram 1002



Black to Play and Draw

#### Examples

*Example 1:* Ex **11-16 22-18; 16-20:** CC:R #1886.

Continue from Diagram 1002: 7-11 22-17; 14-18 17-14; 18-22 14-10; 22-26! 31-22; 16-19 10-7; 11-16 7-3; 19-24 28-19; 16-32. *Drawn. E. Hunt vs. A. Long 1936*

*Example 2:* Ex **10-15 22-17; 7-10:** CC:R #1229.

Black: Men on 4, 5, 9, 12, 14 & 20.

White: Men on 15, 19, 22, 23, 25 & 27.

Terms: Black to Play and draw.

Continue: 9-13 25-21; 4-8 15-10; 8-11 10-6; 11-16 6-2; 13-17 22-13; 14-18 23-14; 16-32. Drawn. *M. Tinsley vs. W. Hellman 1955*

*Example 3:* Ex **11-16 24-19; 8-11:** CC:R #1997.

Black: Men on 7, 10, 11, 12, 16 & 20.

White: Men on 13, 18, 19, 23, 27 & 32.

Terms: Black to Play and Draw.

Continue: 10-14 18-9; 7-10 32-28 (Black was threatening 11-15); 10-14 9-6; 14-18 23-14; 16-32. Drawn. *T. Watson vs. R. Pask 1985*

*Example 4:* Ex **9-14 22-17; 11-16:** CC:R #546.

Black: Men on 7, 9, 11, 12, 14, 16, 19 & 20.

White: Men on 18, 21, 23, 26, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 9-13! (the only way out) 18-9; 11-15 9-5 (23-18 is stronger; this allows an immediate draw); 15-18 23-14; 19-24 28-19; 16-32. Drawn. *R. Pask vs. D. Hyde 1989*

*Example 5:* Ex **9-13 22-18; 6-9:** CC:R #43.

Black: Men on 2, 10, 12, 13, 19 & 20.

White: Men on 17, 22, 27, 28 & 29; king on 8.

Terms: Black to Play and Draw.

Continue: 2-7 29-25; 10-15 17-14; 7-11 25-21; 11-16 8-11; 15-18! 22-15; 19-24 28-19; 16-32. Drawn. *R. Pask vs. C. Brewer 1988*

*Example 6*

**Illustrative Game 190: 9-14 22-18; 5-9 24-20; 11-16 20-11; 8-22 25-18; 4-8 27-24; 8-11 24-19; 11-16 29-25; 7-11 25-22; 3-8 28-24; 16-20 32-28; 20-27 31-24; 11-16 19-15 (24-20? has caught many players here); 10-19 24-15; 6-10 15-6; 1-10:** White to Play.

Continue: ... 18-15!; 10-19 22-17; 8-11 17-10; 11-15 10-7!(A); 2-11 30-25; 9-14 (of course 15-18 draws immediately) 25-22; 14-18! 23-14; 16-20 14-9; 11-16 9-6; 15-18! 22-15; 19-24 28-19; 16-30. Drawn. *R. Pask vs. Nexus 2000*

A: ... 10-6; 9-14 6-1; 15-18 21-17; 14-21 23-14; 21-25 30-21; 19-24 28-19; 16-30. Drawn. *T. Watson vs. J. Webster 1989*

*Example 7:* Ex **9-13 23-18; 11-16:** CC:R #262.

Black: Men on 2, 3, 7, 8, 19, 20 & 22.

White: Men on 9, 13, 15, 27, 28, 29 & 31.

Terms: Black to Play and Draw.

Continue: 7-11 15-10; 22-26! 31-22; 8-12 9-5; 11-16 10-6; 2-9 13-6; 19-24 28-19; 16-32. Drawn. **J. Loy vs. T. Sheehan (Postal) 1989**

*Example 8:* Ex **9-13 23-18; 11-16:** CC:R #267.

Black: Men on 5, 9, 11, 12, 13, 15, 16 & 20

White: Men on 17, 18, 22, 23, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 9-14! 17-10; 13-17 22-13; 15-22 10-7; 22-26! 31-22; 11-15 23-18; 15-19 18-14; 19-24 28-19; 16-32. Drawn. **WCCP vs. KingsRow 2002**

*Example 9:* Ex **9-14 22-17; 6-9:** CC:R #515.

Black: Men on 2, 5, 6, 7, 10, 11, 12, 14 & 15.

White: Men on 13, 17, 19, 21, 22, 23, 24, 28 & 30.

Terms: Black to Play, White Draws.

Continue: 14-18! 23-14; 11-16 30-25!; 16-23 24-19; 15-24 28-19; 23-27 19-15; 10-19 14-9; 5-14 17-1. Drawn. **Analysis by A. Huggins**

*Example 10:* Ex **9-14 22-17; 11-16:** CC:R #557.

Black: Men on 3, 5, 6, 7, 10, 15 & 20.

White: Men on 13, 14, 17, 21, 26, 28 & 30.

Terms: Black to Play.

Continue: 20-24 (3-8 is interesting) 28-19; 15-24 26-22; 24-27 22-18; 27-31 18-15; 10-19 14-9; 5-14 17-1. Drawn. **W. Ryan vs. W. Hellman 1949**

*Example 11*

**Illustrative Game 191: 10-15 21-17; 6-10** 17-13; 1-6 22-18; 15-22 25-18; 11-15 18-11; 8-15 29-25; 4-8 23-19; 8-11 26-22; 9-14 27-23; 3-8 32-27; 14-17 31-26; 11-16 25-21: Black to Play.

Continue: 15-18! 22-15; 7-11 21-7; 11-18 23-14; 16-32 26-22; 2-11 22-17; 32-27 30-25!; 27-20 25-21. Drawn. **Analysis by E. Hunt**

*Example 12*

**Illustrative Game 192: 10-15 22-17; 7-10** 17-14; 10-17 21-14; 9-18 23-14; 3-7 27-23!; 15-19 24-15; 11-27 32-23; 6-9 23-18; 8-11 28-24; 11-16 31-27; 4-8 26-23; 8-11 24-19; 16-20 25-21; 11-16 29-25; 1-6 25-22; 9-13! 14-9; 5-14 18-9; 6-10 30-26; 7-11 22-18; 10-14 9-6; 2-9 26-22: Black to Play.

Continue: 11-15! 18-11; 14-18! 22-15; 9-14 11-7; 14-18 23-14; 16-32. Drawn. **M. Tinsley vs. L. Edwards 1983**

*Example 13:* Ex **10-14 22-17; 11-16:** CC:R #824.

Black: Men on 6, 7, 10, 11, 12 & 20.

White: Men on 14, 17, 19, 24, 27 & 28.

Terms: Black to Play and Draw.

Continue: 11-16 19-15; 10-19 24-15; 16-19 17-13; 6-10! 15-6; 7-11. Drawn. **Nemesis vs. Wyllie 2002**

*Example 14:* Ex **9-13 23-18; 11-16:** CC:R #250.

Black: Men on 5, 7, 11, 12, 16, 20 & 22.

White: Men on 14, 18, 19, 21, 23, 27 & 28.

Terms: Black to Play and Draw.

Continue: 22-25; 19-15; 25-30 15-8; 30-26 8-3; 26-19 3-10; 19-24 28-19; 16-32. Drawn. **M. Long vs. J. Loy (Postal) 1991**

*Example 15:* Ex **9-14 23-19; 5-9:** CC:R #711.

Black: Men on 3, 11, 12, 13 & 20.

White: Men on 19, 22, 23, 27 & 28.

Terms: Black to Play and Draw.

Continue: 3-8 23-18; 11-16 19-15; 13-17! (seen many moves earlier) 22-13; 16-19. Drawn. **D. Lafferty vs. E. Lowder 1995**

*Example 16:* Ex **11-16 24-20; 16-19:** CC:R #2030.

Black: Men on 3, 11, 13, 15, 19, 20 & 21.

White: Men on 9, 22, 26, 28, 30 31.

Terms: Black to Play and Draw.

Continue: 3-8 (3-7 also draws, but this is logical and very forceful. Highly desirable when defending!) 9-6; 11-16 6-2; 8-12 2-7; 15-18! (or 21-25! first) 22-15; 21-25! (although it is of some interest to note that 19-23? loses here, there is little point even considering such a move when a clear draw is at hand) 30-21; 19-24 28-19; 16-30. Drawn. **T. Wiswell vs. M. Hopper 1951**

*Example 17:* Ex **10-14 23-18; 14-23:** CC:R #946.

Black: Men on 7, 8, 12, 13, 16, 20 & 22.

White: Men on 15, 18, 21, 23, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 16-19 23-16; 12-19 18-14; 7-11 15-10; 22-26! 31-22; 11-16 10-7; 8-12. Drawn. **E. Hunt vs. W. Hellman 1946**

*Example 18:* Ex **10-14 23-18; 14-23** CC:R #956.

Black: Men on 3, 7, 9, 14, 15, 19 & 20.

White: Men on 16, 21, 22, 23, 26, 27 & 28.

Terms: White to Play, Black Draws.

Continue: ... 16-11!; 7-16 22-17; 9-13 (forceful) 17-10; 3-8 10-6; 8-12 6-2; 15-18 23-14; 19-24 28-19; 16-32 (or 16-30). Drawn. *Analysis by L. Hall*

*Example 19:* Ex **11-16 21-17; 9-13:** CC:R #1798.

Black: Men on 2, 12, 16, 20 & 22.

White: Men on 14, 27, 28, 29 & 31.

Terms: Black to Play and Draw.

Continue: 2-7 14-9; 7-10 9-6; 10-15 6-2; 22-26! (Old Faithful!) 31-22; 15-19. Drawn. *J. Wyllie vs. J. Ferrie 1894*

*Example 20:* Ex **11-15 23-18; 9-14:** CC:R #1585.

Black: Men on 2, 5, 6, 16, 25 & 26.

White: Men on 13, 17, 21, 22 & 32; king on 8.

Terms: White to Play and Draw.

Continue: ... 22-18; 26-31 8-11; 16-20 11-7!; 2-11 18-14. Drawn. *M. Tinsley vs. E. Lowder 1970*

And to conclude this lesson, two examples where the double-corner breakthrough is foiled, the idea employed in Example 21 being particularly valuable.

*Example 21:* Ex **9-13 23-18; 11-16:** CC:R #255.

Black: Men on 4, 12, 13, 19 & 20.

White: Men on 21, 22, 27 & 28; king on 2.

Terms: White to Play and Draw.

Continue: ... 2-7; 4-8 7-10; 8-11 10-7; 11-16 27-24!; 20-27 7-11. Drawn. *Analysis by E. Frazier*

*Example 22:* Ex **10-15 22-17; 6-10:** CC:R #1215.

Black: Men on 12, 16 & 20; king on 15.

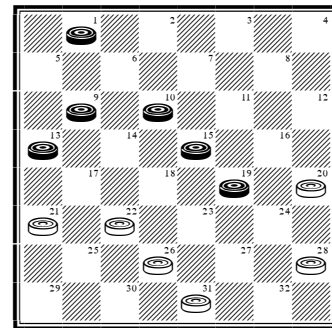
White: Men on 27 & 28; kings on 7 & 14.

Terms: White to Play and Draw.

Continue: ... 7-10! (foiled; 7-11! and 14-10! also do the trick); 15-6 28-24. Drawn. *Analysis by E. Markusic*

## Lesson 321: Single-Corner Breakthrough (Late Midgame Transition #3)

Diagram 1003



Black to Play and Draw

### Examples

*Example 1:* Ex **11-15 23-18; 9-14:** CC:R #1589.

Continue from Diagram 1003: 19-23! (decisive) 26-19; 15-24 28-19; 10-14 20-16; 1-5 16-11; 14-17 21-14; 9-25. Drawn. *D. Lafferty vs. J. Morrison 1986*

*Example 2:* Ex **9-13 23-19; 5-9:** CC:R #296.

Black: Men on 2, 4, 5, 6, 9, 13, 17 & 19.

White: Men on 11, 22, 26, 27, 28, 30 & 32.

Terms: Black to Play.

Continue: 6-10 (9-14 runs similarly) 27-23; 17-21 23-16; 21-25! 30-21; 10-14 28-24; 14-17 21-14; 9-25 24-20; 25-30 26-23; 30-26 23-19. Drawn. *Analysis by D. Oldbury*

*Example 3:* Ex **9-13 24-19; 11-15:** CC:R #403.

Black: Men on 2, 5, 6, 7, 10, 12 & 14.

White: Men on 19, 20, 21, 24, 29 & 32; king on 4.

Terms: White to Play.

Continue: ... 32-28; 14-17 21-14; 10-17 4-8; 17-22 8-3; 7-10 3-7; 2-11 19-16; 12-19 24-8. Drawn. *J. Hanson vs. L. Lewis 1925*

*Example 4:* Ex **10-14 22-17; 9-13:** CC:R #793.

Black: Men on 5, 7, 9, 10, 11, 12 & 13.

White: Men on 19, 20, 21, 22, 23, 26 & 31.

Terms: Black to Play and Draw.

Continue: 11-15 19-16; 12-19 23-16; 15-19 16-11; 7-16 20-11; 19-23! 26-19; 10-14. Drawn. *Analysis by WCCP*

*Example 5:* Ex **10-14 22-18; 6-10:** CC:R #878.

Black: Men on 5, 9, 10, 11, 12 & 13.

White: Men on 18, 20, 23, 24, 27 & 28.

Terms: Black to Play.

Continue: 10-14 24-19; 13-17 27-24; 9-13 18-9; 5-14 23-18!; 14-23 19-16; 12-19 24-8. Drawn. **R. Fortman vs. D. Oldbury (Postal) 1987**

*Example 6:* Ex **10-15 22-17; 11-16:** CC:R #1274.

Black: Men on 3, 5, 7, 11 & 18; king on 29.

White: Men on 12, 20, 26, 27, 28 & 30.

Terms: White to Play and Draw.

Continue: ... 26-23; 18-22 23-19; 5-9 12-8!; 3-12 27-24; 22-26! 30-23; 9-14 23-18; 14-23 19-16; 12-19 24-8. Drawn. **A. Jordan vs. J. Dougherty 1913**

*Example 7:* Ex **11-15 24-20; 8-11:** CC:R #1720.

Black: Men on 1, 3, 5, 6, 13, 14 & 19.

White: Men on 11, 12, 21, 22, 26, 28 & 31.

Terms: Black to Play.

Continue: 19-23! 26-19; 6-9 11-7!; 3-10 12-8; 10-15! 19-10; 14-17 21-14; 9-25 8-3; 5-9 3-7; 9-14 28-24; 25-30 24-19; 13-17. Drawn. **J. Horr vs. A. Long 1923**

*Example 8:* Ex **11-16 24-20; 16-19:** CC:R #2014.

Black: Men on 3, 5, 6, 7, 11 & 22.

White: Men on 13, 14, 16, 20, 24, 28 & 31.

Terms: White to Play and Draw.

Continue: ... 24-19; 22-25 16-12 (or 31-27 first); 6-10 31-27; 10-17 12-8!; 3-12 27-24; 17-22 19-16; 12-19 24-8; 25-30 8-3; 7-10 3-7; 10-15 28-24; 22-26 20-16; 26-31 24-20. Drawn. **N. Banks vs. A. Jordan 1915**

*Example 9:* Ex **9-14 22-18; 5-9:** CC:R #574.

Black: Men on 1, 6, 9, 10, 12 & 21.

White: Men on 5, 18, 19, 22, 28 & 30.

Terms: Black to Play.

Continue: 10-14 18-15; 9-13 15-11; 6-9 (or 21-25 first) 11-7; 21-25 30-21; 14-17 21-14; 9-25 7-2. Drawn. **R. Pask vs. WCC 1998**

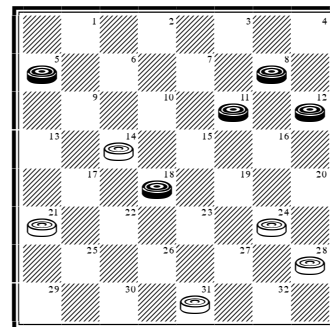
## Lesson 322: Breaking Through The King-Row (Late Midgame Transition #4)

This lesson should be studied in conjunction with the Introduction to Chapter 29, which focuses solely on king-rows featuring men on 1 and 3 (or 30 and 32). The critical thing here is timing, planning the clearance early enough to ensure that when the critical point arrives you are not one move out! The following game should serve as a salutary lesson.

**Illustrative Game 193: 11-16 22-18; 16-19** 24-15; 10-19 23-16; 12-19 25-22; 8-11 29-25; 9-14 18-9; 5-14 22-17; 6-10 25-22; 4-8 22-18; 14-23 27-18; 8-12 17-13; 11-16 (10-15 18-14; 7-10 14-7; 3-10 is easy for Black) 21-17; 3-8? 13-9!; 19-23 26-19; 16-23 28-24; 8-11 24-19; 11-15 18-11; 7-16 17-13; 10-14 19-15; 16-19? (Although Black's position is already lost, this move warrants a question mark because it fails so softly. In this instance, Black probably just miscounted. However, if you can see that the clearance won't work, try something else. It can't be worse!) 9-6; 1-10 15-6; 2-9 13-6; 12-16 6-2; 14-17 2-7; 17-22 (If Black could play again, all would be well!) 7-11. White wins. **T. Landry vs. A. Long 1989**

## Examples

Diagram 1004



Black to Play and Draw

### Example 1

Continue from Diagram 1004: 12-16 24-20; 16-19 14-10; 19-23 10-7; 11-15 7-3; 8-12 3-7; 23-26 (Freedom!) 31-22; 18-25 7-10; 15-19 10-14; 19-23 28-24; 25-30 24-19; 30-26. Drawn. **W. Fraser vs. T. Wiswell 1956**

*Example 2:* Ex **12-16 22-18; 16-19:** CC:R #2100.

Black: Men on 2, 4, 5, 6, 9 & 20.

White: Men on 13, 18, 21, 22, 30 & 32.

Terms: Black to Play and Draw.

Continue: 6-10! 13-6; 2-9 22-17; 9-14 18-9; 5-14 17-13; 10-15 13-9; 20-24 9-6; 15-18 6-2; 24-27 32-23; 18-27. Drawn. **A. Long vs. M. Tinsley 1981**

*Example 3:* Ex **10-15 23-18; 9-14**: CC:R #1353.

Black: Men on 2, 6, 10, 12, 16 & 21.

White: Men on 13, 17, 19, 23, 30 & 32.

Terms: Black to Play and Draw.

Continue: 2-7 23-18!; 16-23 18-14; 10-15! 14-10; 7-14 17-1; 15-19 1-6; 12-16 6-10; 23-26 30-23; 19-26. Drawn. **W. Edwards vs. R. Pask 1987**

*Example 4:* Ex **12-16 21-17; 9-14**: CC:R #2044.

Black: Men on 3, 5, 12, 16, 20 & 26.

White: Men on 6, 21, 22, 27, 28 & 32.

Terms: Black to Play and Draw.

Continue: 16-19 6-2; 26-31 2-6; 31-24 6-10; 12-16 10-15; 3-8 22-17; 8-11! 15-8; 24-27 32-23; 19-26. Drawn. **R. Pask vs. D. Oldbury 1990**

*Example 5:* Ex **11-15 22-17; 15-19**: CC:R #1517.

Black: Men on 1, 2, 10, 14, 15 & 20.

White: Men on 13, 19, 21, 22, 27 & 31.

Terms: White to Play and Draw.

Continue: ... 27-24; 20-27 31-24; 14-18 22-17; 18-23 17-14; 10-17 21-14; 15-18 19-15; 23-27 24-19; 27-31 14-9 (as always, correct timing is crucial); 31-26 9-6; 1-10 15-6; 2-9 13-6. Drawn. **N. Banks vs. M. Tinsley 1952**

*Example 6:* Ex **11-16 22-18; 16-20**: CC:R #1893.

Black: Men on 1, 7, 12, 20 & 25.

White: Men on 9, 14, 18, 31 & 32.

Terms: Black to Play and Draw.

Continue: 12-16! (making the break) 18-15; 16-19 15-10; 7-11 10-7; 11-15 7-3; 15-18 3-7; 19-24 7-10 (against 14-10; 18-23 draws); 24-27 32-23; 18-27 31-24; 20-27. Drawn. **W. Hellman vs. M. Chamblee 1951**

*Example 7:* Ex **9-13 24-19; 5-9**: CC:R #356.

Black: Men on 4, 5, 9, 10, 11 & 13.

White: Men on 18, 19, 20, 22, 30 & 32.

Terms: Black to Play and Draw.

Continue: 9-14 18-9; 5-14 19-16; 11-15 16-11; 14-18 11-7 (creating a backstop); 18-25 30-21; 13-17!

21-14; 10-17. Drawn. **R. Pask vs. W. Ferguson 1985**

*Example 8:* Ex **9-14 24-20; 11-15**: CC:R #762.

Black: Men on 1, 3, 10, 11 & 18.

White: Men on 17, 20, 21, 24 & 31.

Terms: White to Play and Draw.

Continue: ... 24-19; 11-15 19-16; 18-23 16-11; 15-18 11-7; 10-15 7-2; 18-22 17-14; 23-26 21-17; 26-30 2-7; 3-10 14-7; 15-18 17-14. Drawn. **WCC vs. R. Pask 1999**

*Example 9*

Black: Men on 1, 8, 10, 13, 14 & 15.

White: Men on 16, 20, 21, 22, 26 & 31.

Terms: Black to Play and Draw.

Continue: 8-12 16-11; 14-18 22-17; 13-22 26-17; 18-23 11-7; 15-18 7-2; 10-15 2-7; 23-26 31-22; 18-25. Drawn. **R. Pask vs. WCC 2000**

*Example 10*

**Illustrative Game 194: 11-16 23-18; 9-14** 18-9; 5-14 24-19; 16-23 27-9; 6-13 21-17; 8-11 17-14; 10-17 25-21; 11-15 21-14; 4-8 29-25; 12-16 25-21; 8-12 32-27; 15-19 22-17; 13-22 26-17; 7-11 30-26; 11-15 17-13; 16-20 14-9; 3-7: White to Play.

Continue: ... 21-17 (making preparations for the break up and a clean draw); 7-11 26-22; 11-16 9-6!; 1-10 22-18; 15-22 27-24; 20-27 31-6; 2-9 13-6. Drawn. **W. Fraser vs. T. Wiswell 1956**

*Example 11*

**Illustrative Game 195: 9-13 21-17; 5-9** 25-21; 11-15 23-18; 1-5 18-11; 8-15 24-19; 15-24 28-19; 7-11 27-23; 3-8 32-28; 9-14 22-18; 13-22 26-17; 6-9 (an innocent, but decent vary from the regular 11-16) 17-13; 11-15 13-6; 2-9 18-11; 8-24 28-19; 4-8 29-25; 8-11 30-26; 9-13 25-22: Black to Play.

Continue: 11-15 19-16; 12-19 23-16; 5-9 16-11; 14-18 22-17; 13-22 26-17; 9-13 17-14; 10-17 21-14; 13-17 (tempting 31-27?) 11-7; 17-22 (Ditto!) 7-2; 22-26 31-22; 18-25. Drawn. **Analysis by WCCP**

*Example 12:* Ex **11-15 23-19; 9-14**: CC:R #1690.

Black: Men on 1, 3, 4, 12, 14 & 15.

White: Men on 20, 21, 23, 26, 31 & 32.

Terms: White to Play and Draw.

Continue: ... 20-16; 12-19 23-16; 4-8 16-11; 8-12 26-22; 14-18 22-17; 18-22 17-14; 22-25 21-17; 25-30 11-7; 3-10 14-7. Drawn. *Analysis by A. Heffner*

*Example 13:* Ex **9-14 22-17; 11-15:** CC:R #535.

Black: Men on 1, 2, 3, 6, 7, 10, 20 & 24.

White: Men on 13, 16, 18, 21, 22, 30, 31 & 32.

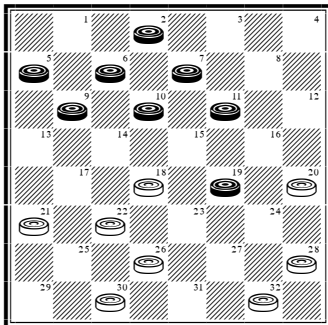
Terms: Black to Play and Draw.

Continue: 6-9 13-6; 2-9 31-26; 1-5 16-12; 7-11 22-17; 9-14 18-9; 5-14 17-13; 14-18 13-9; 10-14 9-6; 24-27 (note the similarity to Example 2) 32-23; 18-27. Drawn. *L. Ginsberg vs. G. O'Connor 1927*

### Lesson 323: Compactness (Late Midgame Transition #5)

It is not uncommon for both players to work quietly behind their own lines, avoiding complicated entanglements and consolidating their forces. Typically, when the break finally comes in these games, the position quickly resolves itself to a draw. The term “compactness” describes this theme succinctly and is aptly portrayed by the games given hereunder.

Diagram 1005



White to Play

### Examples

#### *Example 1*

**Illustrative Game 196: 11-15 24-20; 15-18 22-15; 10-19 23-16; 12-19 25-22; 6-10 22-18; 1-6!** (the hyper-modern approach) 29-25; 8-11 25-22; 4-8 27-23; 8-12 23-16; 12-19 31-27; 3-8 27-23; 8-12 23-16; 12-19 (Diagram 1005).

Continue from Diagram 1005: ... 26-23; 19-26 30-23; 9-13 (10-14 28-24; 6-10 24-19; 9-13 is the same) 28-24; 6-9 24-19; 9-14 (the dissolution) 18-9; 5-14 22-18; 14-17 21-14; 10-17 19-15; 11-16 20-11; 7-16 15-10; 17-22 18-14 (or 18-15); 22-26 23-18; 26-31 10-6; 2-9 14-5. Drawn. *Analysis by M. Tinsley*

#### *Example 2*

**Illustrative Game 197: 11-15 23-18; 8-11 27-23; 4-8 23-19; 10-14 19-10; 14-23 26-19; 7-14 24-20; 14-18 22-15; 11-18 32-27; 9-14 30-26; 5-9 25-22; 18-25 29-22; 6-10 27-23:** Black to Play.

Continue: 1-5 22-18; 8-11 26-22; 3-7 28-24; 9-13 (Dissolution. Instead, 14-17! is the flashy draw given below.) 18-9; 5-14 22-18; 14-17 21-14; 10-17 19-15; 11-16 20-11; 7-16 24-20; 16-19 23-16; 12-19 20-16; 19-23 16-11; 23-26 31-22; 17-26 11-7; 2-11 15-8. Drawn. *Analysis by WCCP*

#### *Example 3*

**Illustrative Game 198: 11-15 23-19; 8-11 22-17; 15-18 19-15; 10-19 24-8; 4-11 17-14; 11-15 28-24; 7-11 26-23; 9-13 23-19; 6-10 14-7; 3-10:** White to Play.

Continue: ... 25-22; 18-25 29-22; 5-9 27-23; 9-14 32-28; 1-5 (now into Example 2 with CR) 30-26; 5-9 19-16! (mentioned above); 11-27 31-24; 2-7 24-19; 15-24 28-19; 7-11 22-18; 13-17 19-15; 10-19 23-7; 14-30 21-5. Drawn. *Analysis by WCCP*

#### *Example 4*

**Illustrative Game 199: 9-14 24-20; 11-16 20-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9 22-18; 8-11 27-24; 10-15** (this and White’s reply serve to lock up the position) 26-22; 7-10: White to Play.

#### *Example 5*

**Illustrative Game 200: 9-14 22-18; 11-15 18-11; 8-15 25-22; 5-9 23-18; 14-23 27-11; 7-16 22-18; 16-20 24-19; 4-8 29-25; 10-14 26-23; 8-11** (the position is starting to get locked up) 25-22; 6-10: White to Play.

Continue: ... 28-24; 20-27 31-24; 1-5 24-20; 3-7 30-25; 9-13 (dissolution) 18-9; 5-14 22-18; 14-17 21-14; 10-17 25-21; 17-22 19-15; 11-16 20-11; 7-16 15-10; 22-26 18-15; 26-31 23-18; 31-26 10-7 (With this theme you get the bonus of plenty of clearances too!); 2-11 15-8. Drawn. *Analysis by WCCP*

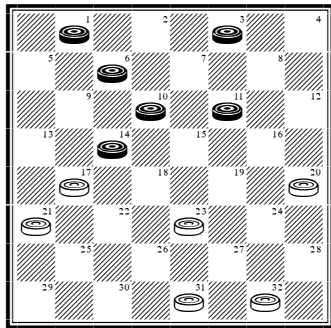
### Lesson 324: Floating Triangle (Late Midgame Transition #6)

With reference to the triangle formation, it was noted that one of the principles underlying its usage was to gradually reduce it from six men to a smaller triangle consisting of three men on 26, 30 and 31 (White) or 2, 3 and 7 (Black). To a lesser ex-



tent, a floating triangle of three men on 23, 26 and 27 (White) or 6, 7 and 10 (Black) also has a useful defensive role. Nothing dramatic here at all, just one valuable theme in the complex jigsaw which is the midgame.

Diagram 1006



Black to Play, White Draws

### Examples

*Example 1:* Ex 11-15 23-19; 9-14: CC:R #1678.

Continue from Diagram 1006: 3-8 (spurning the rebound shot with 6-9 17-13; 3-7!) 31-26; 8-12 32-27! (these floating triangles are surprisingly sturdy); 11-15 20-16; 12-19 23-16; 14-18 17-14; 10-17 21-14; 15-19 16-11; 1-5 11-8; 6-9 8-3; 18-22 26-17; 9-18. Drawn. *WCCP vs. R. Pask 2020*

*Example 2:* Ex 10-14 24-20; 7-10: CC:R #1063.

Black: Men on 2, 6, 7, 10, 12 & 13.

White: Men on 18, 19, 21, 30, 31 & 32.

Terms: Black to Play and Draw.

Continue: 7-11 30-26; 11-16 26-23; 16-20 32-27; 2-7! (holds everything together) 18-15 (the 18-14 exchange is now easily met with 6-10; 14-9 7-11 while 31-26 is inferior on account of the 13-17 exchange); 12-16 19-12; 10-26 31-22; 7-11 12-8; 11-16 8-3; 16-19 3-7; 19-24 27-23; 24-27 7-2; 6-9 23-18; 27-31 2-6 ... to a draw. *M. Chamblee vs. M. Tinsley 1947*

*Example 3:* Ex 9-13 23-19; 6-9: CC:R #313.

Black: Men on 2, 7, 10, 11, 12, 13 & 14.

White: Men on 19, 21, 22, 23, 26, 30 & 32.

Terms: Black to Play.

Continue: 11-15 32-28; 15-24 28-19; 2-6! (consolidates and is best) 22-18; 14-17 21-14; 10-17 19-16; 12-19 23-16; 6-9 18-15; 17-22 26-17; 13-22 16-12; 9-13 (or 9-14). Drawn. *L. Taylor vs. E. Hunt 1961*

*Example 4:* Ex 11-15 23-19; 9-14: CC:R #1675.

Black: Men on 1, 2, 3, 8, 12 & 14.

White: Men on 20, 21, 23, 30, 31 & 32.

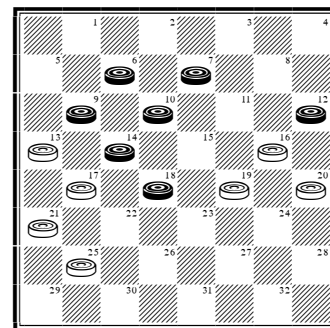
Terms: White to Play.

Continue: ... 30-26 (31-27 is preferable); 8-11 26-22; 11-15 22-17; 2-7 (particularly as he was a game down at the time, I'm amazed Black didn't try the sacrifice with 14-18! 23-14; 15-18) 17-10; 7-14 32-27; 1-6 31-26! (White is as safe as houses now); 15-18 20-16; 12-19 23-16; 6-9 16-11; 9-13 27-24; 13-17 24-20; 18-22 26-23; 22-26 11-7 (a common finish); 3-10 23-18; 14-23 21-7. Drawn. *D. Oldbury vs. D. Lafferty 1982*

### Lesson 325: Magic Triangle (Late Midgame Transition #7)

It transpires that a mini-triangle of three men has a range of uses. Here we see how one comprising men on 13, 14 and 17 (Black) or 16, 19 and 20 (White) can be used both for attacking and defensive purposes—making a breakthrough on the opponent's single-corner side with the goal of attacking his straggling double-corner men. The first example was diagrammed at an earlier stage under Lesson 143. Here, the "magic triangle" is shown in its full glory.

Diagram 1007



Black to Play, White Wins

### Examples

*Example 1:* Ex 11-15 23-19; 8-11: CC:R #1625.

Continue from Diagram 1007: 18-22 (18-23 16-11; 7-16 20-11 loses even more quickly) 25-18; 14-23 (making a backstop) 16-11!; 7-16 20-11; 23-26 11-7 (I continue the play to make the winning procedure explicit); 26-31 7-2; 31-27 2-7. White wins. *Analysis by J. Seton*

*Example 2:* Ex **11-16 24-20; 16-19:** CC:R #2011.

Black: Men on 1, 6, 7, 10, 12, 14 & 22.

White: Men on 13, 16, 17, 19, 20, 21 & 32.

Terms: White to Play.

Continue: ... 19-15!; 12-19 20-16!; 14-18 15-11; 19-24 11-2; 1-5 2-9; 5-14 32-28; 24-27 16-11; 18-23 11-7; 14-18 ... 7-2; 10-15 2-7; 15-19 7-11; 23-26 11-15 19-23. Drawn. **N. Banks vs. M. Tinsley 1952**

*Example 3:* Ex **11-16 24-19; 8-11:** CC:R #1991.

Black: Men on 3, 8, 12, 13, 14, 16, 17 & 20.

White: Men on 15, 19, 21, 23, 24, 25, 26 & 27.

Terms: Black to Play.

Continue: 14-18! 21-14; 13-17! 25-21; 18-22 14-10; 22-31 21-14; 31-26 10-6; 26-22 6-1; 22-18 1-5; 18-11 19-15; 11-9 5-14; 16-19 24-15; 12-16 14-10; 8-12. Drawn. **W. Johnstone vs. L. Claxton 1934**

*Example 4:* Ex **11-15 22-17; 15-19:** CC:R #1523.

Black: Men on 6, 7, 10, 12, 14, 15 & 18.

White: Men on 13, 17, 19, 20, 21, 24 & 30.

Terms: White to Play.

Continue: ... 20-16; 18-23 24-20! (here the triangle is temporary, but it's still relevant); 15-24 16-11; 7-16 20-11; 14-18 11-7; 18-22 7-2; 22-26 2-9; 10-15. Drawn. **Analysis by WCCP**

*Example 5:* Ex **9-13 23-18; 10-15:** CC:R #223.

Black: Men on 7, 9, 12, 13, 14 & 19.

White: Men on 16, 18, 21, 23, 26 & 28.

Terms: Black to Play and Draw.

Continue: 13-17! 18-15; 9-13! 15-10; 17-22! 26-17; 19-26 10-3; 13-22 16-11. Drawn. **Analysis by W. Ryan**

*Example 6:* Ex **9-13 22-18; 10-14:** CC:R #78.

Black: Men on 9, 11, 12, 13, 14 & 20.

White: Men on 19, 21, 22, 23, 25 & 27.

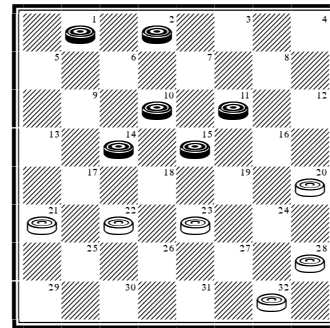
Terms: Black to Play and Draw.

Continue: 11-16 22-18; 13-17 18-15; 9-13 15-11; 14-18! 21-14; 13-17! 14-10; 17-21 23-14; 16-32 25-22. Drawn. **Analysis by WCCP**

### Lesson 326: Mutual Protection (Late Mid-game Transition #8)

Making its final bow, the mini-triangle of three men is used here for protective purposes. Nicknamed “the eternal three” by Newell Banks, they bunch together for safety, the goal being to avoid a killer fork. It should be pointed out that when these men are gripped lower down the board, getting them away safely becomes a far more delicate operation. By contrast, endlessly chasing after them higher up the board without a fork in view only serves to speed the defender’s development, something which the attacker needs to keep carefully in mind.

Diagram 1008



Black to Play and Draw

### Examples

*Example 1:* Ex **11-16 24-19; 7-11:** CC:R #1973.

Continue from Diagram 1008: 1-6! (2-6? would not have the same effect at all) 22-17; 6-9! (the follow-up) 17-13; 15-18 (commonly used to reduce the pieces and defuse matters) 13-6; 18-27 32-23; 2-9 23-19; 11-15 19-16; 15-19 16-11; 9-13 (timing; 11-7 in reply is met with 14-17) 11-8; 14-18 8-3; 10-15 3-7; 18-22 7-11; 15-18 11-15; 19-23. Drawn. **R. Pask vs. T. Landry 1987**

*Example 2:* Ex **9-14 24-20; 10-15** CC:R #748.

Black: Men on 1, 6, 7, 9, 10, 14 & 23.

White: Men on 13, 16, 17, 18, 21, 25 & 28.

Terms: Black to Play and Draw.

Continue: 7-11! 16-7; 23-26! (you should check out why 23-27? loses here) 18-15; 10-19 17-10; 6-15 13-6; 1-10 7-2; 19-24 28-19; 15-24 2-7; 10-15 7-11; 15-18 11-15; 18-23; 15-18 24-27. Drawn. **B. Case vs. W. Hellman 1953**

In some respects this example typifies checkers; rather like the deductions of Sherlock Holmes, it is simple when explained.

*Example 3:* Ex **9-13 24-20; 10-14:** CC:R #437.

Black: Men on 4, 7, 14 & 15.

White: Men on 9, 16, 20 & 28.

Terms: Black to Play and Draw.

Continue: 7-10 9-6; 14-17 6-2; 15-18 2-6; 10-14 6-9; 17-21 9-13; 18-23 13-17; 14-18 16-11; 23-27. Drawn. **R. Pask vs. W. Edwards 1984**

*Example 4:* Ex **10-15 24-20; 15-19:** CC:R #1442.

Black: Men on 5, 8, 9, 10 & 16.

White: Men on 18, 23, 25, 27 & 28.

Terms: White to Play and Draw.

Continue: ... 27-24; 16-20 24-19; 8-12 18-15; 10-14 15-10; 14-17 (or 20-24 19-15; 24-27 23-19; 27-31 15-11; 31-26 19-15; 26-23 25-21. Drawn: **J. Anderson vs. R. Pask 1984**) 25-21!; 20-24 21-14; 9-27 19-15; 27-31 28-19; 31-27 15-11; 27-23 19-15. Drawn. **L. Levitt vs. D. Lafferty 1974**

*Example 5*

Black: Men on 6, 12, 15 & 19.

White: Men on 14, 21, 24 & 28.

Terms: Black to Play and Draw.

Continue: 19-23 14-10; 6-9 10-7; 15-18 7-2; 9-14 2-7; 18-22 7-10; 14-18 10-15; 23-26 15-11 (accepting that Black is safe); 22-25 11-16; 12-19 24-15. Drawn. **R. Pask vs. WCC 2000**

*Example 6:* Ex **11-15 23-19; 9-14:** CC:R #1683.

Black: Men on 3, 7, 13 & 19.

White: Men on 15, 21, 22 & 27.

Terms: White to Play and Draw.

Continue: ... 21-17; 3-8 17-14; 7-11 15-10; 11-16 10-7; 16-20 14-9! (Or 7-3! first. However, 14-10? loses.); 8-12 7-3; 19-24 27-23; 24-27 23-18; 27-31 18-14; 31-26 22-18; 26-22 18-15. Drawn. **T. Watson vs. A. Long 1983**

*Example 7:* Ex **9-14 22-17; 11-16:** CC:R #549.

Black: Men on 6, 11, 16 & 24.

White: Men on 13, 14, 22 & 32.

Terms: White to Play, Black Draws.

Continue: ... 14-9(A); 6-10 9-6; 10-15 6-2; 15-19 2-7; 24-27 32-23; 19-26 13-9; 26-30 (in this instance the triangle of pieces will eventually comprise a king

and two men) 22-17; 30-25 17-13; 25-22 9-6; 22-18 7-10; 18-23 10-7; 23-18 6-2; 11-15 7-11; 16-20! Drawn. **H. Burton vs. D. Oldbury 1983**

A: ... 22-17; 16-20 14-9; 6-10 9-6; 10-15 6-2; 15-19 2-7; 11-16 32-28; 24-27 7-11; 27-31 11-8; 19-23 8-12; 16-19 12-16; and now Black makes an elegant escape with the awkward looking 31-27!. Against 13-9 or 17-14 Black pitches 19-24! and uses the pocket theme to draw, and against 16-11 or 16-12 simply advances with 23-26.

*Example 8:* Ex **9-13 22-18; 12-16:** CC:R #193.

Black: Men on 8, 12 & 26.

White: Men on 14, 18 & 23.

Terms: White to Play and Draw.

Continue: ... 14-9 (18-15 and 23-19 also draw, but the careless 14-10? loses. In checkers you can never relax.); 26-31 18-14; 31-26 23-18; 26-22 18-15; 22-17 15-10; 17-13 9-6; 13-17 6-2; 8-11 2-7; 17-22 7-16; 12-19 10-7. Drawn. **M. Tinsley vs. N. Banks 1952**

*Example 9:* Ex **9-13 24-19; 6-9:** CC:R #373.

Black: Men on 5, 7, 11, 12 & 23.

White: Men on 13, 14, 25, 31 & 32.

Terms: Black to Play and Draw.

Continue: 11-15 13-9; 7-10 14-7; 5-14 7-2 (looks scary for Black, but all is well); 15-18 2-6; 14-17 6-10; 17-22 25-21; 22-25. Drawn. **Analysis by E. Hunt**

*Example 10:* Ex **9-13 23-19; 6-9:** CC:R #314.

Black: Men on 2, 5, 12, 16 & 22; king on 30.

White: Men on 10, 15, 18, 29, 31 & 32.

Terms: Black to Play, White Draws.

Continue: 22-26! 31-22; 30-26 15-11; 26-17 11-8 (bunching together in the manner of Example 9); 17-22 18-15; 16-19 15-11; 19-23 8-4; 23-26. Drawn. **A. Long vs. E. Hunt 1936**

*Example 11:* Ex **12-16 24-20; 8-12:** CC:R #2153.

Black: Men on 1, 4, 10, 11, 14 & 19.

White: Men on 13, 21, 22, 27, 31 & 32.

Terms: Black to Play and Draw.

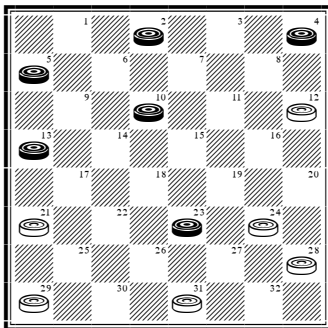
Continue: 10-15 22-17; 14-18 17-14; 18-23 27-18; 15-22 14-10; 11-15 10-7; 15-18 7-3; 19-23 21-17; 22-25

17-14; 18-22 14-10; 23-26. Drawn. *M. Tinsley vs. N. Banks 1952*

### Lesson 327: Avoiding Backward Men (Late Midgame Transition #9)

In the endgame, being saddled with backward men is often a distinct disadvantage. The reasons for this were explained in Lesson 22 and demonstrated in several of the classic endgame situations, Lessons 122, 123, 124 and 125 being particularly instructive in this respect. Therefore, where possible, in the late midgame the skillful player will take steps to avoid any impending danger—before it is too late!

Diagram 1009



White to Play and Draw

### Examples

*Example 1:* Ex **11-15 24-20; 8-11:** CC:R #1742.

Continue from Diagram 1009: ... 24-19; 5-9 19-16; 10-14 29-25!(A); 13-17 (14-18, with a view to stealing the man on 25, looks threatening, but White is back in time with his king to secure the draw) 25-22!; 17-26 31-22. *J. Hanson vs. E. Hunt 1934*

A: Delaying one move with 16-11? has led to innumerable Black wins after 13-17 12-8; 9-13 8-3; 23-26 31-22; 17-26 as White is left with three backward men. Continue: ... 3-8; 26-31 8-12; 31-27 12-16; 27-23 28-24; 23-27 24-20; 27-23 11-7; 2-11 16-7; 23-19 7-2?; 14-18 2-6; 18-23 6-10; 23-26 10-14; 26-30 14-18; 4-8 18-14; 19-15 14-9; 30-26 9-14; 26-23 14-9; 23-18 9-5; 15-11. Black wins. *W. Edwards vs. T. Landry 1984*

Although White had a technical draw available at a later stage, the key message here is to avoid endgame problems whenever possible! In this respect computer programs with their perfect endgame databases can be very misleading; checkers is, after all, fundamentally a game for humans and the aspiring player needs to distinguish between a theoretical draw and a practical one.

*Example 2:* Ex **9-13 24-20; 10-14:** CC:R #431.

Black: Men on 3, 4, 11, 12 & 13.

White: Men on 9, 19, 21, 25 & 31.

Terms: Black to Play and Draw.

Continue: 3-8! (limiting White to one king) 9-6; 11-16 19-15; 8-11! 15-8; 4-11 6-2; 16-19 2-6; 19-23 6-10; 11-16 10-15; 16-20 15-19; 23-27 31-24; 20-27 25-22; 27-31 19-23; 12-16 22-18; 16-20 18-15; 20-24 23-27; 24-28 27-32 31-26. Drawn. *R. Pask vs. A. Long 1989*

*Example 3:* Ex **11-15 23-18; 15-19:** CC:R #1613.

Black: Men on 1, 12 & 21; king on 28.

White: Men on 9, 15, 30 & 31.

Terms: Black to Play and Draw.

Continue: 1-5 (Worried about the men on 1 and 21, Black decides to run the gauntlet. While this is not forced, it is a *definite* draw and that's what counts.) 9-6; 5-9 6-2; 9-14 2-7; 14-18 7-11; 18-23 15-10; 23-27 (conclusive) 31-24; 28-19 10-7; 19-24 7-3; 24-20. Drawn. *R. Pask vs. T. Landry 1985*

*Example 4*

**Illustrative Game 201:** **9-13 22-17; 13-22** 25-18; 11-15 18-11; 8-15 21-17; 4-8 17-13; 15-19 (dyking to good effect) 24-15; 10-19 23-16; 12-19 27-23 (White's play is passive throughout); 8-12 23-16; 12-19 32-27; 3-8 27-23; 8-12 23-16; 12-19 31-27; 7-11 27-24; 11-15 26-23; 19-26 30-23; 5-9 24-20; 9-14 23-19 (White rightly strives to speed his development); 15-24 28-19; 14-18: White to Play and Draw.

Continue: ... 29-25? (Understandably running the gauntlet as in Example 3, but on this occasion wastes a precious move, allowing Black's king-to-be to force matters to the end. Instead, White must crown a king quickly and worry about the men on 13 and 29 later. Checkers can never be played by rote!); 18-23 25-22; 23-27 22-18; 27-32 18-15; 32-27 15-11; 27-24 19-16; 24-19 16-12; 19-16 11-8; 16-11 8-4; 2-7 12-8; 11-15 20-16; 15-11 16-12; 7-10 8-3; 10-15 3-8; 6-9 13-6; 1-10 (for the finish see Lesson 129, Diagram 340). Black wins. *J. Horr vs. J. Bradford 1920*

### Lesson 328: Classic Midgame Wins

Perhaps because most games between novices tend to drag on into tedious all-king battles, some writers of game compendiums appear to think that los-

ing a game of checkers without obtaining a king, or with a minimum of endgame play, represents a major source of embarrassment. In fact, this is abject nonsense as thousands of games between experts, masters and grandmasters have been won in the midgame.

To bring this point home, and to emphasize a few more key midgame tips, here is a selection of some classic midgame wins.

### Examples

#### *Example 1*

**Illustrative Game 202: 11-16 24-19; 16-20 22-18; 8-11(A) 25-22; 10-14 19-15; 4-8 22-17; 9-13 17-10; 7-14 18-9; 5-14 29-25; 11-18 26-22; 3-7 22-15; 7-11? (7-10 draws) 30-26; 11-18 26-22; 2-7 22-15; 14-17 (13-17 loses to 28-24!; 7-11 23-18; 14-23 27-18!; 20-27 21-14) 21-14; 6-10 15-6; 1-17 23-19! (cutting out 7-10?, 7-11? and 8-11? and completely restricting Black's options); 17-21; 25-22 21-25 22-18; 25-30 18-14; 30-25 14-9; 25-22 9-5; 13-17 5-1; 17-21 1-6; 21-25 6-2! White wins. *K. Grover vs. W. Ryan 1937***

A: This is a good, logical move in line with the general policy of trying to keep one's position intact. By contrast, creating unnecessary holes, such as with 7-11? here, is a bad idea as it tends to lead to a ragged game which a skillful player can exploit. In addition, even when sound, such moves drastically reduce your *winning* chances and give your opponent an easy ride.

Let's examine 7-11? in more detail. On the minus side, it allows White to break up Black's position with 18-15, 19-15 or 19-16, the last named perhaps being strongest as it removes the man on square 2. Having been thus disrupted, Black will find it extremely difficult to patch things up without making major concessions in other areas such as time and force—because in checkers, as with life, you never get something for nothing. And on the plus side, well frankly there isn't one!

In summary: "Moves which disturb your position the least, disturb your opponent the most!"—*Tom Wiswell*.

#### *Example 2*

**Illustrative Game 203: 11-15 21-17; 9-13 25-21; 8-11 24-19; 15-24 28-19; 5-9 23-18; 10-15 19-10; 7-23 27-18; 3-8! (dynamic) 17-14; 1-5 29-25? (30-25**

**draws); 12-16 31-27; 16-19 26-23 (32-28 falls quickly to 11-15! 18-11; 9-18 22-15; 19-23 26-19; 6-10 15-6; 8-31: Frank Dunne); 19-26 30-23; 2-7 (watch the clockwork-like efficiency employed by Black from here to the end) 27-24 (32-28 loses spectacularly after 6-10 21-17; 11-16 28-24; 16-20 24-19; 7-11! 14-7; 11-15 19-10; 9-14 18-9; 5-30: William Docherty); 8-12 32-27; 6-10 21-17; 4-8 24-20; 12-16 27-24; 10-15 25-21; 16-19! 23-16; 8-12 14-10 7-23 16-7; 23-26 7-2; 26-30 2-6; 30-25. Black wins. *R. Jordan vs. H. Freedman 1902***

#### *Example 3*

**Illustrative game 204: 9-14 23-18; 14-23 26-19?; 11-16! (putting pressure on White's damaged double-corner) 27-23; 16-20! (Once more!) 32-27; 8-11 30-26; 11-16! 22-18; 10-14!(A) 18-9; 5-14 19-15; 4-8 25-22; 16-19! (taking another key square) 23-16; 12-19 22-17; 14-18 17-14; 7-11! (starting the final push against White's weak spot) 29-25; 11-16! 21-17; 8-12! Black wins. *M. Tinsley vs. M. Loew 1970***

A: Taking a key square. Keep the following in mind: In many of your games you will work long and hard to establish a man on a key square, so don't move it without a good reason!

#### *Example 4*

**Illustrative Game 205: 10-15 23-18; 9-14 18-9; 5-14 22-18; 14-23 26-10; 7-14 25-22; 11-15 22-17?! (inferior to 27-23) 14-18!(A) 17-14?! (30-26 is best); 12-16! (Black now commences a relentless attack on White's double-corner) 21-17?!; 16-19! 17-13?!; 8-12! 29-25?!; 12-16! 14-10; 16-20! 31-26? (incredibly, 10-7! draws); 2-7 26-23; 19-26 30-14; 15-18! Black wins. *M. Tinsley vs. E. Bruch 1976***

A: Aggressive. As a general principle, after your opponent has moved, look with particular care at the new move(s) available to you. You will be surprised how often this pays dividends. The text is a case in point.

#### *Example 5*

**Illustrative Game 206: 9-13 23-18; 11-15 18-11; 8-15 22-17; 13-22 25-11; 7-16 29-25; 4-8 21-17; 5-9 17-13; 16-20 24-19; 9-14 25-22; 8-11 27-23; 11-16 31-27? (22-18 retains White's advantage); 14-17! 28-24; 10-14! (locking things up) 32-28; 6-9! 13-6; 1-10 22-13; 14-18 23-7; 16-32. Black wins. *D. Oldbury vs. E. Lowder 1985***

*Example 6*

**Illustrative Game 207: 9-14 22-17; 5-9** 17-13; 1-5 25-22; 14-17 21-14; 9-25 29-22; 10-15 24-19; 15-24 28-19; 7-10 22-17; 11-15 27-24; 5-9 30-25; 8-11 25-21; 11-16 24-20; 15-24 20-11; 3-8 26-22; 8-15 23-18; 12-16? (15-19! draws) 18-11; 10-15. Now a beautiful problem: White to play and win.

Continue: ... 32-27; 16-20 27-23; 24-27 31-24; 20-27 23-18; 27-31 17-14; 31-27 14-5; 6-10 5-1; 27-23 1-5; 23-14 13-9!; 14-18 21-17! 18-25 17-14; 10-17 9-6; 2-9 5-30; 15-19 30-26. White wins (First Position).

**C. Cantor vs. M. Tinsley 1949**

*Example 7*

**Illustrative Game 208: 9-13 24-19; 5-9** 28-24; 11-15 22-18; 15-22 25-18; 1-5 29-25; 8-11 24-20; 3-8 19-16; 12-19 23-16; 8-12 27-23; 12-19 23-16; 10-14 18-15! (choosing to play a man down, perfectly justified by the position); 11-18 16-11; 7-16 20-11; 6-10 26-22; 2-6! 22-15; 10-19 11-7; 4-8 7-3; 8-12 3-8; 12-16 8-11? (hasty; 30-26 draws); 16-20 25-22; 14-17 21-14; 9-25 30-21; 6-9 11-15; 19-24. Black wins (The 24-27 threat is killing). **F. Gallagher vs. D. Oldbury 1961**

*Example 8*

**Illustrative Game 209: 10-14 24-20; 7-10** 28-24; 11-15 23-19; 8-11 26-23; 9-13 (3-7 is more logical and preferable) 22-17; 13-22 25-9; 6-13 (a misjudged decision to avoid “cooked”—specially prepared—play) 29-25 (now watch how White ties Black up); 5-9 25-22; 1-5 23-18; 9-14 18-9; 5-14 27-23; 2-6 31-27; 6-9 30-25; 3-8 32-28 (a classic example of pinpoint timing). White wins. **D. Oldbury vs. W. Hellman 1964**

*Example 9*

**Illustrative Game 210: 9-13 24-20; 10-15** 28-24; 5-9 23-18; 12-16 26-23 (came as a shock to Black); 16-19! (natural, but not the best) 23-16; 8-12 32-28; 12-19 20-16!; 11-20 18-11; 7-16 24-15; 6-10 15-6; 1-10 30-26 (Let Black find the draw!); 4-8 22-18; 8-11? 26-23; 2-7 25-22; 10-15 21-17; 15-19 31-26; 7-10 29-25; 10-15 25-21. White wins. **D. Oldbury vs. W. Hellman 1965**

*Example 10*

**Illustrative Game 211: 9-13 22-18; 6-9** 25-22; 11-15 18-11; 8-15 24-20; 4-8 28-24; 1-6 23-18; 7-11? (Played in order to transpose into familiar play. Too late, Black realized that this play was

a loss!) 26-23 (and again White forces the pace to the end); 3-7 24-19! (a wonderful pitch); 15-24 32-28; 9-14 28-19; 14-17 21-14; 10-26 31-22; 6-9 29-25; 2-6 30-26. White wins. **D. Oldbury vs. W. Hellman 1965**

*Example 11*

**Illustrative Game 212: 11-15 22-17; 15-18** 23-14; 9-18 24-20; 8-11 28-24; 3-8 17-14; 10-17 21-14; 6-9 26-23; 1-6 32-28; 9-13 (18-22 is simpler and recommended) 25-21; 18-22 21-17; 6-10 30-26; 11-15? (later analysis showed 10-15! to be the draw) 23-18; 8-11 27-23; 2-6 23-19; 6-9 26-23; 4-8 20-16; 11-27 18-2; 9-18 23-7(A). White wins. **D. Oldbury vs. W. Hellman 1965**

A: Continue 27-32 19-15; 12-16 29-25!; 22-29 31-27! 32-23 7-3; 13-22 3-17. White wins. A shot to remember!

Derek Oldbury was a super-strength grandmaster; Walter Hellman was even stronger. In the 1965 world championship match book, Oldbury fairly characterized their match as a contest between his own endgame play and Hellman’s midgame play. Unfortunately for Oldbury, the midgame comes before the endgame and Hellman won the match 7-1 and 27 draws.

*Example 12*

**Illustrative Game 213: 11-15 23-18; 9-14** 18-9; 5-14 22-17; 8-11 25-22; 4-8 29-25; 12-16 24-19; 16-23 27-9; 6-13 17-14; 10-17 21-14; 11-16 26-23; 8-12 30-26; 16-19 23-16 12-19; 32-27 7-10; 14-7 3-10; 25-21; 1-6? (2-6! 27-24; 6-9 24-20 draws, forming Diagram 1003): White to Play and Win.

Continue: ... 27-24; 2-7 21-17!; 19-23 (6-9 is met with 22-18) 26-19; 6-9 19-16; 9-14 24-19; 14-21 (15-24; 28-19 14-21 loses to 22-18) 28-24!; 21-25 31-26; 25-30 26-23; 13-17 (the best hope as White was threatening 23-18) 22-13; 30-26 13-9; 26-31 9-6; 31-27 6-2; 27-11 2-6; 15-24 6-8; 7-10 23-18 (the man on 10 is now isolated); 24-27 8-3; 27-31 3-7. White wins. **Analysis by W. Benstead** Pure magic and has been won by Tom Wiswell in play on many occasions.

*Example 13*

**Illustrative Game 214: 11-16 22-18; 16-20** 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 6-10 29-25; 10-17 22-13; 11-15 24-19; 15-24 28-19; 4-8 25-22; 8-11 22-18; 11-16 26-23; 7-10 18-15; 3-7 15-6; 1-10 31-26; 5-9? 13-6; 2-9: White to Play and Win.

Continue: ... 23-18! (26-22?; 7-11 22-18; 9-14! 18-9; 11-15 to an unforced Black win: **J. Morrison vs. T. Landry 1989**. See if you can spot the clever escape available to White.); 16-23 26-19; 10-14 19-15; 14-23 27-18; 20-24 30-26; 12-16 26-22; 16-19 22-17; 9-13 17-14; 19-23 14-9; 24-27 18-14; 27-31 9-6; 31-26 6-2! (Black has no waiting move available). White wins. **M. Krantz vs. T. Wiswell 1948**

*Example 14*

**Illustrative Game 215: 11-16 23-18; 16-20** 26-23; 8-11 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 15-18 (looks good, but 7-11 turns out better) 22-15; 10-26 17-10; 7-14 30-23; 4-8 24-19; 8-11 31-26! (see Example 15 for the inferior 25-22?); 2-7 25-22; 6-10 19-16; 12-19 23-16; 11-15 27-24; 20-27 32-23; 1-5 23-19; 15-24 28-19; 5-9 22-17 (Number 488 in *Lyman's Problem Book CR*): Black to Play and Draw.

Continue: 9-13? (10-15! 17-10; 15-24 10-6; 24-27 26-22; 9-14 6-2; 14-18 22-15; 7-11 15-8; 3-19. Drawn: **S. Gonotsky vs. L. Ginsberg 1925**) 26-22; 10-15 17-10; 15-24 10-6; 24-27 6-2; 7-11 16-7; 3-10 22-18. White wins. **P. McCarthy vs. M. Tinsley 1983**

*Example 15*

**Illustrative Game 216: 12-16 22-18; 16-20** 25-22; 8-12 22-17; 9-14 18-9; 5-14 29-25; 11-15 26-22; 15-18 22-15; 10-26 17-10; 7-14 30-23; 4-8 24-19; 8-11 25-22? (From a strong position to a critical one in one move! It will be observed that after the correct 31-26! Black cannot play 6-10? because of the 19-16 2 for 2, which results in a winning mid-game for White. However, by playing his moves in the wrong order White allows Black to gain a crucial tempo. In truth, 25-22—developing along the single-corner diagonal—is a reflex move which most people would play, yet another example of the “simplicity” of checkers.); 6-10! 31-26? (Hoping that Black will relent and play 2-7? into the previous example!); 11-15 28-24; 3-8 22-17; 8-11 17-13; 1-6 26-22; 6-9 13-6; 2-9. Black wins. **R. Pask vs. C. McCarrick 1987**

*Example 16*

**Illustrative Game 217: 10-14 24-20; 11-16** 20-11; 8-15 28-24; 6-10 24-20; 1-6 22-18; 15-22 25-18; 3-8 26-22; 9-13 18-9; 5-14 31-26; 12-16 20-11; 8-15 29-25(A); 6-9(B) 23-18; 14-23 27-11; 7-16 22-18; 4-8 25-22; 8-11 21-17; 16-19 32-27; 2-6? 17-14!; 10-17 18-15; 11-25 30-5; 6-9 5-1; 9-14 1-6; 14-18 6-10;

13-17 10-15; 18-22 15-24; 22-31 24-28; 31-24 28-19. White wins. **W. Hellman vs. M. Tinsley 1955**

A: The 23-18 double-exchange can be played now if White wishes, but it cuts out an opportunity for Black to go wrong. Continue: ... 23-18; 14-23 27-11; 7-16 22-18; 6-9 (the logical move to prevent 18-14) 29-25 and back into the game as played. This leads to the following general principle: Keep your options open by not committing a man to a particular square unnecessarily early. Tom Landry, an excellent strategist, chose to express this in a converse way. If you know that an opening move, for example 16-20, will have to be played at some point, then play it *immediately*—leaving scope for a man on 8 (say) to move 8-11 or 8-12 as required.

B: 7-11? loses as shown under Lesson 280.

*Example 17*

**Illustrative Game 218: 10-14 22-18; 7-10** 25-22; 11-16 24-19 (soft); 8-11 22-17? (loses and also finds mention under Lesson 90); 9-13 18-9; 13-22 26-17; 6-22 30-26; 5-9 26-17; 9-13 17-14; 10-17 21-14; 13-17! (a killing infiltration) 28-24; 16-20 31-26; 4-8 32-28; 17-21 23-18; 12-16! 19-12; 3-7 12-3; 2-6 3-10; 6-31 14-10; 11-15 10-7; 15-18 7-3; 31-26. Black wins. **E. Fuller vs. C. Crawford 1974**

*Example 18*

**Illustrative Game 219: 10-14 24-20; 11-15** 22-18; 15-22 25-18; 6-10 26-22; 8-11 27-24; 10-15 24-19; 15-24 28-19; 7-10 32-28; 1-6 29-25; 3-7? (there is no doubt in my mind that White saw the finish from here) 28-24; 4-8 31-26; 9-13 18-9; 5-14 22-18; 13-17 18-9; 6-13 21-14; 10-17 25-21; 17-22 26-17; 13-22 23-18; 22-25 21-17; 25-29 17-14; 2-6 19-15; 12-16 14-9; 6-13 18-14; 11-18 20-4; 18-23 24-19; 23-27 4-8; 27-32 8-3; 7-11 3-7. White wins. **W. Roberts vs. S. Gonotsky 1924**

*Example 19*

**Illustrative Game 220: 10-14 24-20; 11-15** 22-18; 15-22 25-18; 7-10 26-22; 8-11 27-24; 10-15 24-19; 15-24 28-19; 3-7 19-15; 7-10 15-8; 4-11 22-17?; 9-13 18-9; 13-22 30-25; 6-13 25-18; 10-15! (part of a clever isolation plan) 18-14; 2-7! 29-25; 15-19! 23-16; 12-19 25-22; 11-15! 32-27; 1-6! 31-26; 6-9. Black wins. **S. Levy vs. E. Ransome 1935**

*Example 20*

**Illustrative Game 221: 11-16 24-19; 8-11** 22-18; 4-8 18-14; 9-18 23-14; 10-17 21-14; 16-23 27-18;

12-16 28-24; 8-12 (16-20 31-27; 7-10! 14-7; 3-10 26-23; 8-12 same) 26-23; 16-20 31-27; 7-10! (An excellent, proactive exchange. The more passive 6-9 gives White the edge, but draws after 24-19; 11-16 25-22; 1-6 29-25; 6-10 30-26; 10-17 22-6; 2-9 26-22; 9-14! 18-9; 5-14.) 14-7; 3-10 24-19 (25-21 is easiest); 10-14! (the follow-up to 7-10) 18-9; 5-14 25-22; 6-10 29-25? (a fatal delay); 11-15 19-16; 12-26 30-23; 20-24! (a classic pitch) 27-20; 1-6. Black wins. *M. Tinsley vs. D. Lafferty 1973*

*Example 21*

Although not a midgame win, the following parallel game is too good to omit.

**Illustrative Game 222: 11-16 24-19; 16-20 22-18; 8-11 18-14; 9-18 23-14; 10-17 21-14; 11-16 25-22!(A); 16-23 27-18; 4-8(B) 29-25; 6-9(C) 31-27; 1-6 26-23; 8-11 28-24; 7-10?(D) 14-7; 3-10 24-19(E); 9-14 18-9; 5-14 22-18; 11-16 18-9; 6-13 25-22; 10-14 22-18; 14-17 18-14; 17-22 19-15; 22-26 23-19; 16-23 27-18; 26-31(F) 15-11; 12-16 11-8; 16-19 8-3; 19-23 18-15; 31-26 3-8; 26-22 14-10; 22-18 8-11; 13-17 10-7; 20-24 7-3; 2-6?(G) 3-7; 6-9 7-2; 18-22 11-16; 24-27 16-19; 9-14 19-26; 22-31 32-23; 31-26 23-19; 26-23 15-11!(H); 23-7 2-11; 14-18 11-15; 18-23 15-18; 23-27 30-25; 17-22 18-23; 22-29 23-32. White wins. *P. Davis vs. M. Tinsley 1989***

A: Since it is directed towards the center, in principle this is stronger than 25-21.

B: The proactive 6-10 is best here.

C: 8-11 is easier.

D: Choosing the wrong time to get proactive. Instead, 11-16 24-19 transposes into the draw of the previous game. Tinsley describes 7-10? as “Woe-fully weak.”

E: Compare this with the previous game. The midgame positions are identical save for the fact that here the Black man which was on 1 is on 9 while the White man which was on 29 is on 22. A small change, but a big effect!

F: Theoretically this 5 vs. 5 bridge is a draw and in a contest between two computer programs armed with the 10-piece databases would be given up as such. However, between two human beings it is very much a live issue, one of the reasons why checkers has survived for so long and will continue to do so.

G: 17-22! draws.

H: Leading into a typically deft finish.

The final example is a “classic” in a different sense, that of being archetypal. It is a composed game designed to bring out a specific point. Namely, although Black’s only attribute is his awareness of basic tactics, his understanding of strategy being zero, White still needs to play with precision to force the win.

This is typical of checkers; get the attack wrong and the initiative invariably switches to the other side.

*Example 22*

**Illustrative Game 223: 9-13** (frequently played voluntarily by novices) **22-18; 6-9** (To the side once more and again very common; one of the toughest 3-move ballots!) 18-14; 9-18 23-14; 10-17 21-14; 1-6 (Highly tenuous. Instead, 12-16 is recommended, in order to meet 25-22 with the 16-19 2 for 2.) 24-19 (occupying an important square in the center); 6-10? (the man on 14 is strongly established, so a run-off like this is bound to weaken Black more than White) 25-21; 10-17 21-14; 2-6 29-25; 6-10 25-21; 10-17 21-14 (Black has only succeeded in denuding his own double-corner and developing White’s single-corner); 7-10 (although this cuts off the annoying man on 14, logically it can’t possibly undo all of the previous errors; it is a time-gaining exchange which is undesirable here) 14-7 3-10 and let’s break to take stock.

- White has 5 moves in hand (a time-count of 13 compared to 18 for Black).
- White’s double-corner is intact whereas Black’s is shattered.
- White’s position is compact whereas Black’s is disjointed.

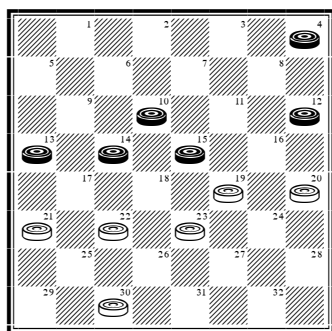
Continue: ... 27-23 (consolidating the White position); 5-9 30-25 (heading for square 21); 11-16 25-21; 8-11 28-24; 16-20 32-28; 20-27 31-24; 9-14 24-20; 11-15 26-22; 15-24 28-19; 4-8 22-18; 8-11 18-9; 11-15 (Black has hopes of regaining his lost man) 9-6; 15-24 23-18! (the man on 10 is isolated and doomed); 24-27 6-2; 27-31 2-6. White wins. *Analysis by WCCP*



## Chapter 32: Classic Late Midgame Positions

### Lesson 329: Dunne's Draw (6 vs. 6)

Diagram 1010

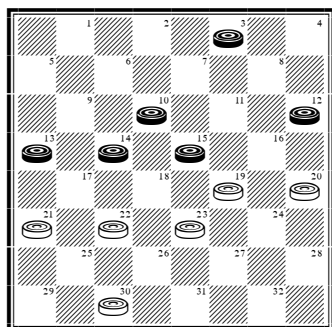


White to Play and Draw

Continue from Diagram 1010: ... 30-25! (30-26? loses softly, as an examination will reveal); 15-24 22-18; 24-27 18-9; 27-31 9-6! (9-5 shortly transposes into a more difficult draw which is forced from Diagram 1011); 31-26 (10-15 25-22; 4-8 23-18; 8-11 6-2; 31-26 or 31-27 then 20-16. Drawn.) 23-18; 26-23 18-14; 10-17 21-14; 23-18 14-9!; 18-14 9-5; 13-17 6-2; 17-21 25-22; 21-25 2-6. Drawn.

### Lesson 330: Jackson's Draw (6 vs. 6)

Diagram 1011



White to Play and Draw

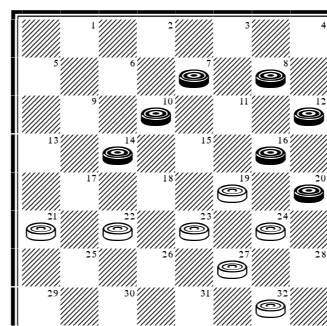
Continue from Diagram 1011: ... 30-25! (30-26? again loses); 15-24 22-18; 24-27 18-9; 27-31 9-5! (9-6? loses after 31-26 23-18; 26-22 as this time, with the man on 3 instead of 4, the 18-14 life-saver is not available); 10-15 25-22; 3-7 23-18; 7-11 18-14; 31-27 14-10; 27-23 10-7; 23-18 7-3; 18-25 5-1; 25-22 (15-18 3-8; 11-15 8-11; 25-22—25-29 requires 1-5! and not 1-6?—1-6; 15-19 6-10; 19-24 11-15; 24-28 10-14. Drawn.) 1-6; 15-19 3-8; 11-15 8-11; 15-18 11-15; 19-23 6-10; 23-26 10-14. Drawn. Not an attractive proposition perhaps, but a draw nonetheless!

### Lesson 331: Drummond-Donaldson Win (7 vs. 7)

Continue from Diagram 1012: ... 32-28! (a magical waiting move); 8-11 22-18; 14-17 21-14; 10-17 19-15;

16-19 23-16; 12-19 15-8; 19-23 24-19!; 23-32 8-3; 32-27 3-10; 27-23 10-14 23-16; 14-21. White wins.

Diagram 1012

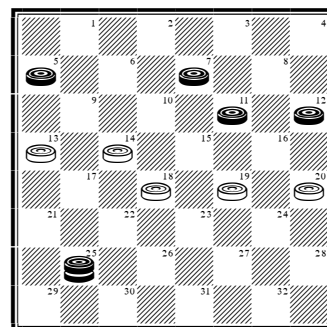


White to Play and Win

Note: When the man on 14 is on 13, the continuation runs as follows: ... 32-28!; 8-11 22-18; 13-17 into the main line.

### Lesson 332: Trott-M'Kee Draw (5 vs. 5)

Diagram 1013



Either to Play and Draw

Continue from Diagram 1013 (White to Play): ... 13-9! (19-15? loses softly); 25-21! (this offers White the opportunity, admittedly slim, of losing with 9-6?, whereas 25-22 forces the correct move) 19-15; 21-17 15-8; 17-10 18-15!; 10-19 8-3; 5-14 3-17; 19-15! 17-14; 12-16 20-11; 15-8 14-10; 8-11. Drawn.

Continue from Diagram 1013 (Black to Play): 12-16!(A) 19-12; 25-22 12-8; 22-15 8-3; 15-10 3-8; 10-17 8-15; 17-22! 20-16; 22-26! 16-12; 26-23! 12-8; 7-11 15-10; 11-16. Drawn.

A: 25-22? (25-21? 19-15; 21-17 comes to the same thing) 19-15; 22-17 15-8; 17-10 8-3; 7-11 3-8; 10-15 18-14; 12-16 13-9! (not 14-10? which loses!); 16-19 9-6; 19-23 14-10; 23-27 6-1; 15-6 1-10. White wins.

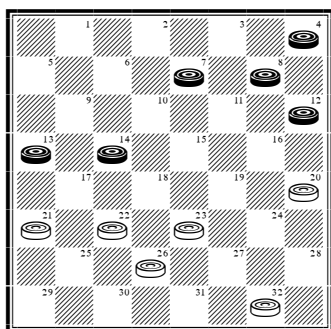


## Chapter 33: Advanced Tactics

### Lesson 333: Hidden 3 For 3

This lesson should be studied in conjunction with Lesson 261 (Key Landing #15) since all of the shots given here are derived from the 3 ballots featured there. As the name suggests, these 3 for 3s are harder to master than the regular variety, and additionally need to be spotted well in advance.

Diagram 1014



White to Play, Black Draws

#### Examples

*Example 1:* Ex **9-13 24-20; 10-14:** CC:R #429.

Continue from Diagram 1014: ... 22-18; 14-17! 21-14; 7-10 14-7; 12-16 20-11; 8-31. Drawn. **A. Long vs. R. Pask 1989**

*Example 2:* Ex **9-13 24-20; 10-14:** CC:R #430.

Black: Men on 4, 7, 8, 11, 12, 13 & 18.

White: Men on 15, 20, 21, 25, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 7-10! (or 18-23! first) 15-6; 18-23 27-18; 11-16 20-11; 8-29 6-2; 4-8 2-6; 8-11 6-10; 29-25. Drawn. **P. McCarthy vs. T. Watson 1985**

*Example 3:* Ex **9-13 24-20; 10-14:** CC:R #433.

Black: Men on 3, 4, 8, 11, 12, 14 & 17.

White: Men on 19, 20, 21, 25, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 14-18! 21-14; 18-23 27-18; 11-16 20-11; 8-29 19-15; 4-8 15-10; 8-11 10-6; 11-15 6-2; 15-18 2-6; 18-23 6-10; 29-25 14-9; 12-16. Drawn. **M. Tinsley vs. L. Levitt 1950**

*Example 4:* Ex **9-13 24-20; 10-14:** CC:R #438.

Black: Men on 4, 5, 7, 8, 9, 11, 12 & 14.

White: Men on 19, 20, 21, 23, 25, 26, 27 & 28.

Terms: Black to Play and Draw.

Continue: 14-17! 21-14; 9-18 23-14; 7-10 14-7; 11-16 20-11; 8-31 26-22. Drawn. **D. Lafferty vs. W. Hellman 1972**

*Example 5:* Ex **9-13 24-20; 10-14:** CC:R #439.

Black: Men on 4, 5, 7, 8, 11, 12, 13 & 14.

White: Men on 19, 20, 21, 22, 23, 26, 27 & 28.

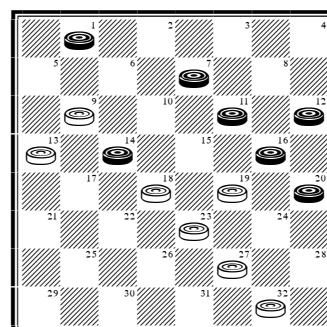
Terms: Black to Play and Win.

Continue: 14-17! 21-14; 7-10 14-7; 11-16 20-11; 8-31 ... Black wins. **Analysis by WCCP**

### Lesson 334: The Follow-Through

The name comes naturally to this, easily overlooked, double-action device.

Diagram 1015



White to Play, Black Draws

#### Examples

*Example 1:* Ex **9-14 22-17; 11-16:** CC:R #550.

Continue from Diagram 1015: ... 19-15; 1-5! 15-8; 16-19 23-16; 14-23 27-18; 5-23 8-3; 12-19 3-10; 23-26. Drawn. **Analysis by M. Tinsley**

*Example 2:* Ex **10-14 23-19; 11-15:** CC:R #981.

Black: Men on 5, 10, 11, 12, 14, 16 & 20.

White: Men on 13, 19, 21, 23, 24, 27 & 32.

Terms: White to Play, Black Draws.

Continue: ... 13-9; 14-18! 23-7; 16-23 27-18; 5-23 24-19. Drawn. **Analysis by D. Oldbury**

*Example 3*

**Illustrative Game 224: 9-13 23-19; 10-15** 19-10; 6-15 26-23; 7-10 30-26; 1-6 23-18; 3-7 18-14; 10-17 21-14; 12-16 25-21; 15-18 22-15; 11-18 29-25; 13-17 27-23; 18-27 32-23: Black to Play.

Continue: 5-9! 14-5; 6-9 21-14; 9-27 24-20; 27-32 20-11; 7-16 25-21; 16-20 26-22; 32-27 31-24; 20-27 5-1; 27-31 22-17; 31-27 17-13; 27-23 1-6; 2-9 13-6.

Drawn. *Analysis by E. Frazier*

#### Example 4

**Illustrative Game 225: 10-15 23-19; 11-16** 19-10; 6-15 21-17; 7-10 17-13; 9-14 25-21; 16-20 29-25; 3-7 22-17; 8-11 26-23; 11-16 25-22; 7-11 13-9; 1-6 17-13; 4-8 22-17; 15-19 24-15; 11-18 30-25: Black to Play.

Continue: 18-22! 25-18; 16-19 23-16; 14-23 27-18; 5-23 31-27; 12-19 27-18; 19-23 18-14; 8-12 14-7; 2-11 17-14; 11-16 14-9; 6-10 9-6; 10-15 6-2; 15-19. Drawn. *T. Sheehan vs. W. Schumann (Postal) 1999*

In terms of a narrative, this game is particularly easy to reconstruct. Part 1: Black succeeds in consolidating his position after the initial disruptive exchange. Part 2: Black executes the follow-through shot. Part 3: Black times his moves carefully to facilitate a clearance.

#### Example 5

**10-15 23-18; 6-10** 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 25-22; 11-16 26-23; 16-20 31-27; 5-9 22-17; 4-8 17-13; 8-11 13-6; 2-9 29-25; 11-16! (not 9-14? of course, as explained in a previous lesson) 21-17; 7-11! 17-13; 9-14 13-9: Black to Play.

Continue: 14-18! 23-7; 16-23 27-18; 20-27 32-23; 15-29 7-2 ... to a delicate draw for Black.

#### Example 6

**Illustrative Game 226: 10-15 21-17; 11-16** 17-13; 16-20 22-18; 15-22 25-18; 8-11 29-25; 9-14 18-9; 5-14 24-19; 11-16 25-21; 7-10 26-22; 3-7 30-25; 14-17 21-14; 10-26 31-22; 7-10 28-24?; 10-14 25-21; 1-5 22-17; 6-10 13-9: Black to Play.

Continue: 14-18! 23-7; 16-23 27-18; 5-23. Black wins. *H. Jacob vs. J. Birkenshaw 1905*

### Lesson 335: Advanced Double-Corner Coup

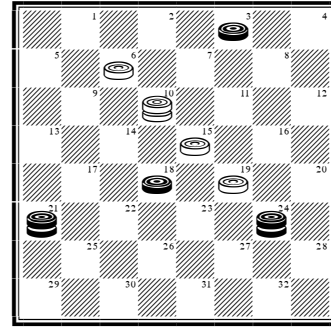
This is an extension of the ideas featured in Lesson 15.

#### Examples

##### Example 1

Continue from Diagram 1016: ... 10-14; 18-22 (18-23 loses similarly) 14-17!; 21-14 15-10; 14-7 (or 24-15 first) 6-2; 24-15 2-25. White wins.

Diagram 1016 by J. Burns



White to Play and Win

##### Example 2 by Z. Brogan

Black: Men on 4 & 18; kings on 21 & 24.

White: Man on 14; kings on 7, 11 & 17.

Terms: White to Play and Win.

Continue: ... 11-15; 18-23 15-19!; 24-15 14-10; 21-14 (or 15-6 first) 7-2; 15-6 2-27. White wins.

##### Example 3 by W. Thomas

Black: Men on 11 & 13; king on 29.

White: Men on 23 & 30; king on 21.

Terms: White to Play and Win.

Continue: ... 23-19; 29-25 30-26; 25-30 26-22; 30-26 19-15!; 11-25 (or 26-17 21-14; 11-18 14-23 to a loss) 21-23. White wins. This is like Diagram 84 but set further back. Strictly speaking it should be called a single-corner coup, but the idea is clearly the same.

##### Example 4 by A. Henry

Black: Men on 15 & 21; king on 25.

White: Man on 22; kings on 14 & 27.

Terms: White to Play and Win.

Continue: ... 14-18; 15-19 18-23!; 19-26 27-31; 25-18 31-15. White wins.

##### Example 5 by P. Lee

Black: Men on 2, 4 & 8; kings on 18 & 28.

White: Men on 10, 15, 19 & 25; king on 13.

Terms: White to Play and Draw.

Continue: ... 13-9!; 18-11 19-15; 28-19 9-5; 11-18 10-6; 2-9 5-16. Drawn.

##### Example 6 by P. Lee

Black: Men on 5, 7, 9 & 28; kings on 23 & 29.

White: Men on 15, 18, 22, 25 & 32; king on 20.

Terms: White to Play and Draw.

Continue: ... 20-16!; 23-14 22-18; 14-23 (or 29-22 first) 16-12; 29-22 15-11; 7-16 12-17; 9-14! 17-10; 5-9. Drawn.

*Example 7* by F. Tescheleit

Black: Men on 3 & 5; kings on 18 & 20.

White: Men on 11, 12 & 16; kings on 2 & 4.

Terms: White to Play and Win.

Continue: ... 11-7! 20-11; 4-8!; 11-4 2-6; 3-10 6-22. White wins.

*Example 8* by J. McNeill

Black: Men on 19, 23 & 24; kings on 15 & 21.

White: Men on 7, 11, 14, 16 & 22.

Terms: White to Play and Win.

Continue: ... 22-17!; 15-8 16-11; 8-15 14-10; 21-14 (or 15-6 first) 7-2; 15-6 2-20. White wins.

*Example 9* by G. Trott

Black: Men on 2 & 5; kings on 18 & 22.

White: Men on 9, 14 & 21; kings on 6 & 8.

Terms: White to Play and Win.

Continue: ... 14-10!; 5-14 6-9; 14-17 21-14; 18-15 10-6; 22-17 14-10; 17-13 10-7!; 2-11 6-1; 13-6 1-19. White wins.

*Example 10* by G. Trott

Black: Men on 2 & 5; kings on 17 & 18.

White: Men on 9, 14 & 21; kings on 3 & 10

Terms: White to Play and Win.

Continue: ... 10-7!; 2-11 3-8; 17-10 8-6; 5-14 6-9. White wins.

### Lesson 336: Order of Jumps

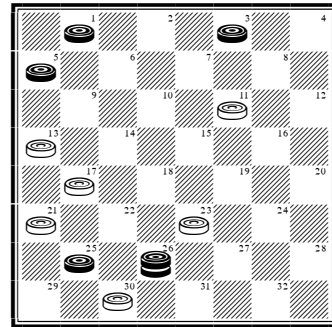
Offering or taking jumps in the correct order, can make the difference between a brilliancy and a catastrophe as the following examples demonstrate.

#### Examples

*Example 1*

Continue from Diagram 1017: ... 23-18; 26-22 (or 26-23) 18-14; 22-18 11-7!; 18-9 13-6; 3-10 (1-10 comes to the same thing) 17-14; 10-17 21-14; 1-17 30-14. White wins.

Diagram 1017 by T. Wiswell



White to Play and Win

*Example 2*

**11-15 22-18; 15-22 25-18; 8-11 29-25; 4-8 24-20; 10-15 25-22; 12-16 27-24?** (28-24? loses similarly): Black to Play and Win.

Continue: 15-19! (or 16-19! first) 24-15; 16-19 23-16; 9-14 18-9; 11-25 32-27; 5-14 27-23; 6-10 28-24; 8-11 ... Black wins. Known as the “Goose Walk” or “Old Farmer,” this win was first demonstrated by William Payne in 1756!

*Example 3* by D. Carstairs

Black: Men on 8, 11, 12, 14, 16 & 17.

White: Men on 19, 23, 26, 28, 30 & 32.

Terms: White to Play and Draw.

Continue: ... 28-24; 16-20 23-18!; 14-23 19-15; 20-27 (or 11-18 first) 26-19; 11-18 32-14. Drawn.

*Example 4*

**10-15 21-17; 9-13 17-14; 11-16 24-20; 8-11 27-24; 6-9 (13-17 is preferred by many, but this is sound) 23-19!?** (sacrificing some of White’s strength in order to get crossboard play); 16-23 26-10; 9-18 22-8; 7-14 32-27; 4-11 27-23 ... in truth the position is about even, but Black drifted in the midgame and White scored a win. *M. Tinsley vs. A. Long 1985*

*Example 5:* Ex **10-15 23-18; 9-14:** CC:R #1371.

Black: Men on 1, 2, 3, 6, 15, 19 & 21.

White: Men on 14, 20, 22, 23, 26, 28 & 30.

Terms: Black to Play and Draw.

Continue: 15-18! (White’s previous move was 27-23?. Clearly 27-24 would have been better, but he overlooked the shot.) 22-15; 19-24 28-19; 6-10 15-6; 2-27 ... White draws with care.

*Example 6*

**Illustrative Game 227: 10-15 24-19; 15-24** 28-19; 9-14 22-18; 5-9 25-22; 6-10 22-17; 11-15 18-11; 8-24 27-20; 4-8 17-13; 2-6 31-27!(A); 8-11! 29-25; 10-15 25-22; 15-19 23-16; 12-19 32-28 (26-23 best); 1-5 30-25; 3-8 22-17; 14-18 17-14; 11-15 20-16; 8-12 21-17? (compare with Diagram 66); 18-23!!(C) 27-2; 9-18 2-9; 5-30. Black wins. **Analysis by W. Ryan**

A: ... 29-25; 10-15 25-22; 15-19(B) 23-16; 12-19 22-17; 8-11 17-10; 7-14 26-22; 1-5 22-17; 14-18 17-14; 3-7 21-17; 18-23 32-27!; 9-18 30-26!; 23-30 (varies from Lesson 137) 27-23; 18-27 31-8; 30-25 17-14. Drawn.

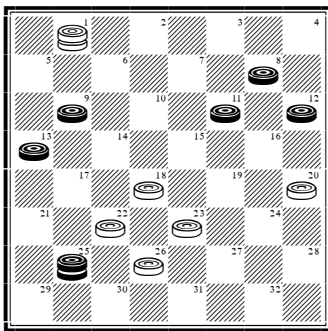
B: 7-10 22-18; 15-22 26-17; 8-11 led into the losing Black position mentioned in Lesson 184, Note F.

C: Correcting a postal game where 6-10? was played to a draw!

**Lesson 337: Miscellaneous**

The best of the rest!

Diagram 1018 by J. Hanson



White to Play and Win

**Examples**

*Example 1:* Ex **11-15 23-18; 9-14:** CC:R #1574.

Continue from Diagram 1018: ... 18-15!; 11-27 (25-27 comes to the same thing) 1-5; 25-18 5-32; 13-17(A) 32-27; 17-21(B) 27-23; 8-11(C) 23-18; 21-25 26-22; 25-30 22-17; 30-26 17-14; 26-31 14-10; 31-27 10-7; 27-24 7-3; 24-19 3-8; 19-15 18-23; 12-16 23-18; 15-22 8-15. White wins. **W. Edwards vs. T. Watson 1980**

A: 8-11 32-27; 11-15 27-31; 13-17 26-22; 17-26 31-22. White wins by First Position.

B: 8-11 27-23; 12-16 23-18; 16-19 18-23; 19-24 23-18; 24-27 26-23; 27-31 23-19. White wins.

C: 21-25 23-18; 25-30 (committing 8-11 at any point loses by the main line) 26-22; 30-26 22-17; 26-31 17-14; 31-27 14-10; 27-24 10-7; 24-19 7-3; 19-24 18-15; 24-28 ... White wins (see Lesson 315 A8).

*Example 2* by W. Ryan

Black: Men on 9, 13, 19 & 23; king on 20.

White: Men on 17, 22, 28 & 30; king on 15.

Terms: Black to Play and Win.

Continue: 23-26! 30-16 (15-24 comes to the same thing); 20-25. Black wins.

*Example 3* by R. Martin

Black: Men on 2, 5, 6, 8, 11, 13, 16, 20 & 23.

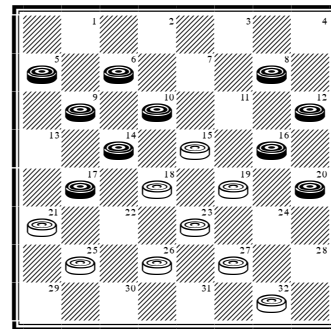
White: Men on 9, 14, 15, 18, 22, 27, 28, 30 & 32.

Terms: White to Play and Win.

Continue: ... 14-10!; 5-14 18-9!; 11-25 30-21!; 6-15 27-4. Quite brilliant.

*Example 4*

Diagram 1019



Black to Play and Draw

Continue from Diagram 1019: 20-24!! 27-4; 12-16 19-12; 10-19 23-16; 14-30 21-14; 30-21. Drawn. **T. Wiswell vs. M. Hopper 1950**

*Example 5*

**9-14 22-17; 11-15** 25-22; 8-11 29-25; 4-8 23-19; 6-9 17-13; 2-6 22-17; 14-18 26-22?; 11-16 17-14; 16-23 31-26; 10-17 21-14 (White is more than happy with his position!): Black to Play and Win.

Continue: 12-16!! (Incredible) 26-12 (26-10 is no better); 6-10 13-6 10-26 30-14 1-17 27-23 17-21 ... Black wins. **Analysis by J. Sturges**

*Example 6:* Ex **11-15 22-17; 15-19:** CC:R #1524.

Black: Men on 5, 9, 11, 13, 15 & 20.

White: Men on 17, 18, 22, 25, 26 & 28.

Terms: Black to Play and Win.

Continue: 20-24! 28-10; 9-14 18-9; 5-30. Black wins. *Analysis by J. Drummond.* (Correcting A. Anderson who missed the shot!)

*Example 7*

Black: Men on 8, 9, 10, 11, 14, 15, 16 & 19.

White: Men on 17, 20, 21, 22, 23, 26, 27 & 28.

Terms: White to Play and Win.

Continue: ... 22-18!!; 15-31 17-13; 19-26 13-6; 31-24 28-3; 11-15 3-7. White wins. *G. Matthews vs. H. Boucher (Postal) 1954*

*Example 8*

Black: Men on 1, 2, 6, 8, 9, 10, 12, 14, 16 & 20.

White: Men on 13, 15, 19, 21, 22, 23, 24, 27, 31 & 32.

Terms: Black to Play and Win.

Continue: 14-18! 23-5; 16-23 27-18; 20-27 31-24; 10-28. Black wins. *N. Banks vs. W. Ryan 1937*

*Example 9:* Ex 11-15 24-20; 12-16: CC:R #1752.

Black: Men on 1, 3, 14, 16, 18, 19 & 20.

White: Men on 5, 12, 21, 23, 26, 27 & 28.

Terms: Black to Play and Draw.

Continue: 1-6 5-1; 18-22! 1-17 (26-10? loses!); 22-31 17-14; 19-26 14-18; 31-24 28-19; 16-23 18-27; 26-31. Drawn. *E. Fuller vs. J. Coll 1973*

*Example 10:* Ex 11-15 23-19; 8-11: CC:R #1648.

Black: Men on 1, 7, 10, 12, 14, 15 & 18.

White: Men on 5, 16, 19, 24, 25, 26 & 27.

Terms: Black to Play and Win.

Continue: 14-17 25-21 (or 26-23; 17-21 23-14; 10-17! 19-3; 12-28 and Black isolates the man on 25); 18-22 21-14; 10-17! (decisive) 19-3; 12-28 26-23; 28-32. Black wins. *Analysis by J. Sturges*

*Example 11* by T. Wiswell

Black: Men on 2, 3, 7, 10 & 14; king on 27.

White: Men on 8, 12, 16, 19, 23, 26 & 29.

Terms: White to Play and Draw.

Continue: ... 8-4!; 27-18 26-22; 18-25 29-22; 7-11 16-7; 2-11 4-8; 11-16 22-18!; 14-23 8-11; 16-20 11-15; 10-14 15-18. Drawn.

*Example 12:* Ex 9-13 22-18; 12-16: CC:R #196.

Black: Men on 5, 7, 8, 9, 11, 12 & 20; king on 25.

White: Men on 10, 14, 18, 19, 23, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 20-24! 27-20 (or 10-3 first); 25-22 10-3; 22-24 28-19; 9-27 31-24; 5-9 3-7; 11-15 19-10; 8-11 7-16; 12-28. Drawn. *Analysis by E. Hunt*

*Example 13:* Ex 9-14 22-17; 5-9: CC:R #489.

Black: Men on 11, 12, 13, 19 & 24.

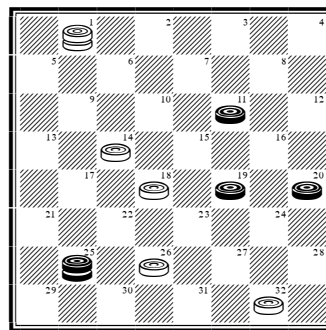
White: Men on 18, 22, 26 & 32; king on 10.

Terms: Black to Play and Draw.

Continue: 11-16 10-15; 19-23 26-19; 16-23 15-19; 23-26! 19-28; 26-30. Drawn. *Analysis by H. Lieberman*

*Example 14*

Diagram 1020 by D. Oldbury



White to Play and Win

Continue from Diagram 1020: ... 1-6; 25-30 26-22; 30-26 6-10!!; 26-17 18-15; 11-18 10-15; 17-10 15-24; 20-27 32-7. White wins. My thanks to William Docherty for highlighting this gem.

*Example 15* by Anon.

Black: Men on 6, 7, 10 & 13; king on 15.

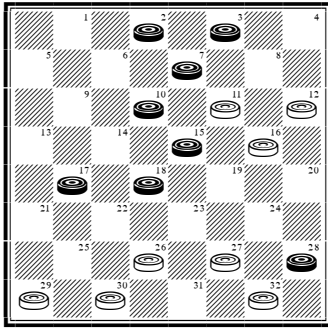
White: Men on 17, 22, 23, 24 & 30.

Terms: White to Play and Win.

Continue: ... 24-19!; 15-24 22-18; 13-22 23-19; 24-15 18-2; 10-15 2-9; 15-19 9-14; 19-23 14-18. White wins.

## Example 16

Diagram 1021 by T. Wiswell



White to Play and Draw

Continue from Diagram 1021: ... 12-8! 3-19 29-25; 7-16 25-22; 18-25 30-7; 2-11 27-24; 16-20 (nothing better) 26-22; 20-27 32-7. Drawn.

*Example 17:* Ex **10-14 24-20; 7-10:** CC:R #1072.

Black: Men on 2, 6, 10, 12, 13, 14 & 16.

White: Men on 19, 21, 22, 23, 25, 27 & 31.

Terms: Black to Play and Draw.

Continue: 14-18! 22-15; 13-17 21-7; 2-18 23-14; 16-32 25-21; 12-16. Drawn. *J. Marshall vs. J. Howe Jr. (Postal) 1958*

## Example 18

**Illustrative Game 228: 10-15 21-17; 11-16 17-13; 16-20 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 7-10 29-25; 4-8 25-21; 8-11 19-15!; 10-19 30-25; 3-8 21-17; 19-24 17-14; 2-7 32-28; 16-19 23-16; 12-19 22-17; 8-12 25-21:** Black to Play and Draw.

Continue: 19-23! (checkers offers limitless scope for ingenuity) 26-19; 12-16 19-12; 11-16 28-19; 16-32 12-8; 32-27 31-24; 20-27 8-3; 27-31 3-10; 6-22 13-6; 1-10 14-7. Drawn. *J. Morrison vs. D. Lafferty 1978*

## Example 19

**Illustrative Game 229: 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19** (pressuring the outpost man on 18); 8-11 17-13 (ditto); 7-10 26-23 (ditto); 10-14 28-24; 11-16 31-26; 6-10! 26-22: Black to Play and Draw.

Continue: 1-6! (2-6 is also okay, but this is more natural) 22-15; 14-18 23-7; 16-23 27-18; 3-28 25-22; 4-8 29-25; 12-16 18-15; 2-7 25-21 (the man on 15 is well protected); 16-20 (Black prepares the ground before stealing this man. Note that 7-10? loses to 13-9!) 30-26; 20-24 (7-10? still loses) 22-18;

7-10 26-22!; 10-19 18-14! (making good use of the double-corner breakthrough theme); 8-11 22-17; 11-16 14-9; 5-14 17-1; 24-27 32-23; 19-26. Drawn. *M. Tinsley vs. W. Fraser 1952*

Because of the clarity of its narrative, this is a very easy game to reconstruct.

*Example 20:* Ex **9-14 22-18; 5-9:** CC:R #572.

Black: Men on 15, 19 & 20; king on 22.

White: Men on 24, 27 & 28; king on 7.

Terms: White to Play and Draw.

Continue: ... 27-23! (the only way); 19-26 7-11; 20-27 11-25. Drawn. *Analysis by K. Grover*

## Example 21

**Illustrative Game 230: 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 25-21; 8-11 24-19; 11-16 26-23; 6-9 23-14; 9-18 19-15; 4-8 29-25; 5-9 17-14; 9-13 31-26; 1-5 26-22; 2-6 27-24; 16-19 30-26:** Black to Play, White Draws.

Continue: 8-11! 15-8; 18-23 24-15; 23-30 21-17! (What a shocker!); 30-21 22-18; 13-22 15-10; 6-15 18-2; 12-16 8-4; 16-19 32-27; 22-26 14-10; 26-31 27-24; 19-23 2-6. Drawn. *A. Long vs. M. Tinsley 1947*

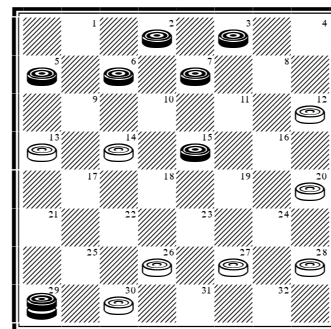
## Example 22

**Illustrative Game 231: 10-15 22-17; 9-13 17-14; 11-16 23-18; 15-22 25-18; 6-9 29-25; 8-11 24-20; 1-6 28-24; 11-15 18-11; 9-18 32-28; 7-10 26-23; 10-14 24-19; 6-9 11-7!; 2-11 30-26; 13-17 19-15:** Black to Play and Draw.

Continue: 18-22! 25-18; 16-19 15-8; 4-11 23-7; 14-30 21-14; 3-17 20-16; 12-19 27-23; 19-26 31-6. Drawn. *D. Oldbury vs. D. Lafferty 1964*

*Example 23:* Ex **10-15 22-17; 11-16:** CC:R #1274.

Diagram 1022



White to Play and Win



Continue from Diagram 1022: ... 30-25!! 29-24 28-1 ... White wins. Some will say this is too easy for inclusion under advanced tactics, but out of 100 expert players how many would have seen the fatal weakness of the preceding 11-15?

*Example 24:* Ex 11-15 22-18; 15-22: CC:R #1529.

Black: Men on 6, 8, 9, 12, 16 & 20; king on 31.

White: Men on 13, 15, 18, 19, 22, 23 & 32.

Terms: White to Play and Draw.

Continue: ... 32-27! (neatest); 31-24 15-10; 6-15 18-4; 24-15 13-6. Drawn. *D. Oldbury vs. L. Levitt 1976*

*Example 25:* Ex 11-16 22-17; 9-13: CC:R #1828.

Continue from Diagram 1023: 10-14!! (an incredible stroke!) 17-10 (18-9? and 24-15? both lose); 2-7 24-15; 7-23 26-19; 11-25 30-21; 8-11 31-27; 3-7 27-23; 7-10 23-18; 1-6 (or 1-5) 18-14; 10-17 21-14; 13-17 28-24; 17-22 14-10; 6-15 19-10. Drawn. *Analysis by WCCP*

*Example 26:* Ex 11-16 22-18; 7-11: CC:R #1857.

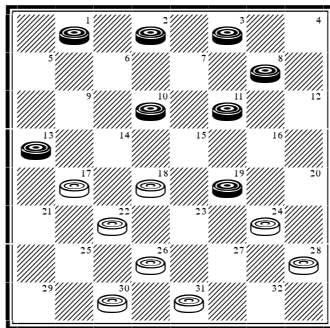
Black: Men on 1, 2, 5, 8, 11, 13, 15, 18 & 19.

White: Men on 14, 20, 22, 24, 25, 26, 27, 28 & 30.

Terms: White to Play, Black Draws.

Continue: ... 25-21; 18-25 27-23; 11-16! 20-4; 1-6 23-16; 6-10 14-7; 2-27. Drawn. *Analysis by P. Thompson*

Diagram 1023



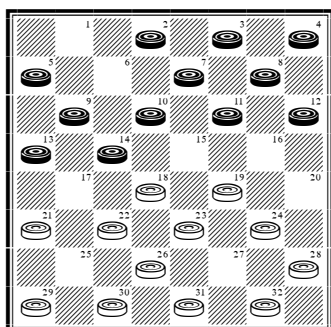
Black to Play and Draw



## Chapter 34: 3-Move Landings (Unbalanced Ballots)

### Lesson 338: Key Landing #17

Diagram 1024



White to Play

Made famous by Walter Hellman, this landing, which arises from at least 9 ballots, strongly favors White. Arguably the best defense from the first ballot quoted, the issue for Black is to decide the extent to which he is prepared to sacrifice some theoretical strength in order to steer into it from the others.

**Route 1 (B/W): 9-13 24-19; 10-14 22-18; 5-9 25-22; 6-10 27-24; 1-5!** (best) Forms Landing.

**Route 2 (Neither!): 9-13 22-18; 6-9 25-22** (I prefer 26-22); 1-6 23-19; 10-14 (11-15 is easier) 27-23; 6-10 Forms Landing.

**Route 3 (W): 9-13 23-19; 6-9 27-23; 9-14 22-18; 5-9** (11-15 is easier) 25-22; 1-5! Forms Landing.

**Route 4 (W): 9-13 24-19; 6-9 27-24; 9-14 22-18; 5-9** (11-15 is easier) 25-22; 1-5! Forms Landing.

**Route 5(W): 9-13 23-19; 5-9 27-23; 9-14** (11-15 is easier) 22-18; 6-9 25-22 1-5! Forms Landing.

**Route 6 (Neither!): 9-13 24-19; 5-9 22-18** (I prefer 28-24); 10-14 (11-15 is easier) 25-22; 6-10 27-24; 1-5! Forms Landing.

**Route 7 (W): 9-13 23-19; 10-14 27-23; 6-10** (11-16 is easier) 22-18; 5-9 (11-15 is easier) 25-22; 1-5! Forms Landing.

**Route 8 (W): 10-14 24-19; 6-10 27-24; 9-13** (11-15 is easier; this is convenient) 22-18; 5-9 (11-15 is easier) 25-22; 1-5! Forms Landing.

**Route 9 (W): 10-14 23-19; 6-10 27-23** (soft, but quite popular); 9-13 (11-15 is easier) 22-18; 5-9 (11-15 is easier) 25-22; 1-5! Forms Landing.

### Continuation from Diagram 1024

**Trunk:** ... 29-25[R](A) (V1); 11-15 18-11; 8-15 24-20; 15-24 28-19; 14-17 21-14; 9-27 32-23; 4-8 22-18[R](B); 8-11 25-22 ...

**V1(T):** ... 32-27 (V3); 11-15 18-11; 8-15 30-25(C) (V2); 7-11 22-18; 15-22 25-18; 3-7! 18-15 or 19-15 ...

**V2(1):** ... 24-20; 15-24 28-19; 14-17! 21-14; 9-25 29-22; 4-8 23-18; 8-11 27-23 into Trunk.

**V3(1):** ... 30-25 (V4); 11-15 18-11; 8-15 22-17(D); 13-22 25-11; 7-16 24-20; 3-8 20-11; 8-24 28-19 ...

**V4(3):** ... 19-15 (V6); 10-19 24-15; 11-16 22-17 (V5); 13-22 26-10; 7-14 15-10; 16-19 23-16; 12-19! 18-15 ...

**V5(4):** ... 29-25; 8-11 15-8; 4-11 28-24; 7-10 24-19; 16-20 19-15 ...

**V6(4):** ... 24-20(E) (V7); 11-15 18-11; 8-24 28-19; 14-17 21-14; 9-27 32-23; 4-8 29-25; 8-11 22-18(F) ...

**V7(6):** ... 22-17 (V8); 13-22 26-17; 11-15 18-11; 8-15 17-13; 14-17 13-6; 2-9 21-14; 9-27 32-23 ...

**V8(7):** ... 31-27; 11-15 18-11; 8-15 23-18; 14-23 27-11; 7-23 26-19; 2-6 19-15; 10-19 24-15; 3-7 28-24 ...

### Notes

A: The first of seven attacks available to White!

B: 23-18 is also worthy and has scored at world championship level.

C: 29-25? gets 7-11! in reply.

D: 32-27 into Variation 1.

E: This position also arises from 9-13 24-20; 5-9 and 9-13 24-20; 10-14.

F: 23-18 is well met with the 13-17! pitch as mentioned elsewhere.



## Chapter 35: Unbalanced 3-Move Ballots

Quite an enjoyable exercise, and in many ways an instructive one, involves listing every possible way in which the first three moves—Black, White, Black—can be played. It will be found that there are 302 of these. Eliminating the 86 duplicates (for example, 9-13 22-18; 13-17 & 9-14; 22-18 14-17 are identical) and the 42 which result in the loss of a man, leaves 174 3-move ballots available for consideration. After the most thorough pounding, both through analysis and postal play, 18 of these have been found to be unsound, resulting in the current—and future!—3-move deck of 156 ballots.

In Book Two, I introduced the scoring system used to indicate the relative distribution of power for each ballot; the first number relating to Black and the second to White. For example, [50/50] indicates that the ballot is dead even. The great merit of this system is that it avoids vague terminology such as “Strong for Black,” “Incredibly strong for White” etc. ... which is of course open to personal interpretation. Worth noting in a general sense, is that the greater the disparity between the Black/White score, the longer the attacker is able to sustain, by force, an advantage. However, I should point out that although in assigning these scores I have striven both for internal consistency and to reflect the general view of grandmasters past and present, *they have no strict mathematical basis.*

Interestingly, there is a strong correlation between my experience-based evaluations and the more technical ones of high-quality computer programs armed with the 8-piece endgame databases. Substitute the 10-piece databases however, and this all changes. Quite simply, the program acquires a kind of super-human ability wherein all of the ballots are relatively easy to handle! And of course a perfect program, a genuine oracle, would arrive at a conclusion of no value to humans at all: All of the ballots are equal—dead draws.

To recap on earlier books, there are:

- 18 freestyle ballots;
- 54 2-move ballots (making 72 in total);
- 42 balanced 3-move ballots (making 114 in total);
- And 42 unbalanced 3-move ballots (making 156 in total).

The purpose of the 3-move restriction, introduced

around 1930, was to broaden the scope of the game and generate more extemporized play. In very large part it was, and continues to be, a great success in this respect. However, in the case of the unbalanced 3-move ballots, a strong degree of artificiality is introduced. For this reason, in the opening phase it is essential to learn the key defensive moves against the strongest attacks; they are simply too difficult to consistently pick out across the board. Note that this doesn't necessarily apply to minor attacks, nor of course to the remainder of the game; logic, judgment, the application of fluid knowledge and visualization are still pre-eminent.

In my presentation I have strongly resisted the temptation to bombard the reader with unnecessary detail: *Complete Checkers: Insights* is after all “only” aspiring to produce expert players—*Complete Checkers: Repertoire* is available for those who wish to go further. Instead, I have simply explained what it is which makes the ballot weak and provided a solid defense against the major attacks. It is a skeletal, but highly reliable and practical guide, which will serve you well.

### Lesson 339: 11-15 23-18; 12-16 [25/75]

Black's problems become apparent after 24-20 at the 6<sup>th</sup> move. Either he adopts the 9-14 defense, which puts him 4 moves ahead in development, or the 7-11 defense which results in a cramped single-corner. Looking on the bright side, at least he has a choice of poisons! Incidentally, any move other than 24-20 massively dissipates White's advantage, possibly preferable if White believes Black to have a thorough knowledge of published play and considers his own crossboard play superior.

**Trunk:** 11-15 23-18; 12-16 18-11; 8-15 24-20; 9-14[R] (V5) 20-11; 7-16 22-18[R] (V3); 15-22 25-9; 5-14 29-25[R] (V2); 6-9 25-22; 16-20 28-24[R] (V1); 4-8 24-19; 8-11 27-23[R] or 19-16 or 22-17 ...

**V1(T):** ... 26-23; 4-8 22-18; 1-5 30-26; 2-7 26-22 ...

**V2(T):** ... 28-24; 4-8 24-20(A); 16-19 29-25; 2-7 25-22; 6-9 32-28 ...

**V3(T):** ... 22-17(B); 4-8 26-23 (V4); 15-19 31-26; 5-9 17-13; 2-7 25-22; 8-12! 22-17(C); 1-5 29-25; 3-8 25-22; 7-11 22-18 or 23-18 or 27-24 ...

**V4(3):** ... 25-22; 16-19 17-13; 8-12 22-17; 3-8 29-25; 5-9 27-24; 8-11 26-23; 19-26 30-23; 15-18 24-20;

18-27 32-23 into **9-14 24-20; 10-15 22-17**; 7-10 25-22; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 23-19; 15-24 28-19; 16-23 26-19; 8-11 30-26; 11-15 22-17; 15-24 27-20; 4-8 26-23; 8-11 32-28 same.

**V5(T)**: 7-11 26-23; 4-8 27-24; 15-19 (V6) 24-15; 10-26 30-23; 2-7 28-24; 7-10 24-19; 8-12 22-18 ...

**V6(5)**: 8-12 30-26; 9-13 32-27; 5-9 24-19; 15-24 28-19; 9-14 22-17 ...

### Notes

A: The 24-19 double-exchange is not to be feared.

B: A subtle move which forces Black to tread very carefully in order to keep his over-developed position sound. Instead, 27-23; 16-20 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9! is about even.

C: 27-24 is met with 1-5, and both 22-18 and 29-25 with 3-8.

**Lesson 340: 9-14 22-18; 10-15 [34/66] & 10-15 23-18; 9-14 [36/64]**

In both cases the initial exchange results in Black being slightly over-developed and with an impaired double-corner. While not critical, this certainly provides White with a huge range of attacks, although as Walter Hellman noted with regard to the *Switcher* opening; he can only play one at a time!

**Trunk: 9-14 22-18; 10-15 18-9**; 5-14 25-22(A) (V6); 7-10 29-25 (V3); 3-7 22-17 (V2); 11-16 25-22 (V1); 16-19 23-16; 12-19 17-13; 8-12 22-18; 14-23 27-11; 7-16 24-15; 10-19 26-22 ...

**V1(T)**: ... 23-19; 16-23 26-19; 7-11 25-22; 1-5 27-23; 11-16 17-13; 16-20 30-26; 20-27 31-24 ...

**V2(T)**: ... 24-20; 6-9 28-24; 9-13 23-19; 1-6 26-23; 6-9 23-18; 14-23 27-18 ...

**V3(T)**: ... 23-19 (V4); 11-16 29-25; 16-23 27-9; 6-13 24-19; 15-24 28-19; 2-6 21-17; 8-11 17-14 ...

**V4(3)**: ... 24-20 (V5); 3-7 22-17; 12-16 28-24; 8-12 32-28; 4-8 29-25; 1-5 17-13; 16-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 into **11-16 24-20; 16-19 23-16**; 12-19 22-18; 9-14 18-9; 5-14 25-22; 8-12 22-17; 4-8 29-25; 8-11 27-24; 11-15 32-27; 3-8 27-23; 8-11 23-16; 12-19 17-13 1-5 same.

**V5(4)**: ... 30-25; 15-18 22-15; 11-18 24-19; 8-11 19-15; 10-19 23-7; 3-10 25-22; 18-25 29-22 ...

**V6(T)**: ... 26-22[R](B) (V7) into **10-15 23-18; 9-14 18-9**; 5-14 26-22 same.

**V7(6)**: ... 23-18(C) into **10-15 23-18; 9-14 18-9**; 5-14 22-18 same.

**Trunk: 10-15 23-18; 9-14 18-9**; 5-14 26-23[R] (V3); 15-18(D) 22-15; 11-18 21-17 (V1); 14-21 23-14; 6-10(E) 31-26; 10-17 24-19(F); 8-11 27-23; 7-10 25-22; 11-15 22-13; 15-24 28-19 ...

**V1(T)**: ... 31-26[R]; 8-11 24-19[R] (V2); 6-10 21-17; 14-21 23-14; 10-17 into Trunk.

**V2(1)**: ... 24-20; 11-15 25-22; 18-25 29-22; 7-11 28-24; 2-7 23-18; 14-23 27-18; 12-16 26-23 ...

**V3(T)**: ... 22-17 (V6); 7-10 25-22 (V4); 15-19 24-15; 11-25 29-22; 8-11 26-23; 11-16 31-26; 16-20 28-24; 4-8 24-19 ...

**V4(3)**: ... 24-20 (V5); 15-19 27-24; 11-15 25-22; 8-11 17-13; 4-8 22-17; 3-7 32-27; 12-16 29-25; 8-12 25-22; 1-5 27-23 ...

**V5(4)**: ... 26-23; 11-16 24-19; 15-24 28-19; 8-11 25-22; 16-20 30-26; 11-15 32-28; 15-24 28-19; 4-8 17-13 ...

**V6(3)**: ... 22-18; 14-23 26-10; 7-14 27-23 (V8); 11-15 25-22; 8-11 32-27 (V7); 4-8 22-17; 2-7 17-10; 7-14 29-25; 3-7 30-26 ...

**V7(6)**: ... 29-25(G); 4-8 32-27; 15-18 22-15; 11-18 24-19; 3-7 28-24; 6-10 24-20; 1-6 30-26 ...

**V8(6)**: ... 24-19; 3-7 25-22; 7-10 27-23; 11-15 29-25; 15-24 28-19; 8-11 22-18; 4-8 18-9; 6-13 23-18 ...

### Notes

A: Moving from the single-corner, logically this has to be the strongest attack.

B: From a theoretical standpoint, the movement of the apex man makes this second best. However, it is still strong and has the advantage of doubling up with the companion ballot.

C: This 2 for 2 takes something out of both sides, leaving just a slight edge for White.

D: Logical in order to prevent the 22-18 2 for 2.

E: Squeezing while the iron is hot. While not forced, from a defensive stance this makes sense as other moves allow White time to consolidate.

F: Occupying a key central square before stealing the man on 17.

G: The natural 24-19 exchange is comfortably met with 6-10 (my preference), 11-15 or 3-7.

**Lesson 341: 9-14 23-19; 14-18 [34/66]**

Here it is the outpost man on square 18 which provides the basis for White's assorted attacks.

**Trunk: 9-14 23-19; 14-18** 22-15; 11-18 26-22[R] (V7); 7-11 22-15; 11-18 21-17[R] (V6); 3-7[R](A) (V4) 25-21[R] (V3); 7-11 17-14 (V1); 10-17 21-14; 2-7 29-25; 6-10 31-26; 10-17 26-22; 17-26 30-14 ...

**V1(T):** ... 24-20[R] (V2); 10-14 17-10; 6-24 28-19; 11-16 20-11; 8-24 27-20(B) ...

**V2(1):** ... 30-26; 11-16 19-15; 10-19 24-15; 5-9 17-13; 9-14 29-25 ...

**V3(T):** ... 31-26; 8-11 19-15; 10-19 24-8; 4-11 17-14; 11-15 28-24; 6-10(C) 25-21; 10-17 21-14 ...

**V4(T):** 8-11(D) (V5) 19-15; 10-19 24-8; 4-11 28-24; 6-10(E) 30-26; 10-15 25-21; 2-6 24-20; 3-7 17-13; 5-9 29-25 ...

**V5(4):** 2-7 25-21; 8-11 19-15; 10-19 24-8; 4-11 28-24; 11-15 30-26; 7-11 into Variation 4.

**V6(T):** ... 19-15(F); 10-19 24-15; 5-9 21-17; 9-13 17-14; 13-17 28-24; 12-16 24-20; 16-19 20-16 ...

**V7(T):** ... 19-15(F); 10-19 24-15; 7-10 26-22 (V8); 10-19 22-15; 8-11 15-8; 4-11 25-22; 11-15 22-17; 5-9 17-13; 9-14 29-25 ...

**V8(7):** ... 27-24; 10-19 24-15; 12-16 28-24; 16-19 24-20; 5-9 21-17; 9-13 17-14; 3-7 14-9 ...

**Notes**

A: Not the most natural move, but perhaps the most restrictive.

B: An innocent looking position, but Black must tread carefully!

C: 6-9 also draws, but is unnecessarily difficult.

D: The defense most likely to be chosen over the board. It is sound, but allows a wide variety of attacks.

E: Against 11-15 the 25-22 exchange gives White a strong playing edge.

F: Good mixers. Having the strong side of the ballot often allows the attacker to dictate the nature of the midgame formation; the 3-move restriction allows no hiding place!

**Lesson 342: 9-14 23-18; 14-23 [85/15]**

The damage inflicted on White's double-corner makes this the toughest of all the 3-move ballots,

at the very breaking point of soundness. In conversation with Dr. Tinsley, he stated that he had devoted over 1000 hours to the study of this ballot, one more indication of the incredible depth of checkers.

**Trunk: 9-14 23-18; 14-23** 27-18!; 12-16[R] (V10) 18-14; 10-17 21-14; 6-9 14-10[R](A) (V9); 7-14 22-18; 14-23 26-12; 11-15[R] (V8) 25-22; 8-11[R] (V7) 24-19; 15-24 28-19; 1-6[R] (V1) 22-18; 6-10 29-25; 2-7 31-26 ...

**V1(T):** 4-8 (V6) 29-25; 1-6 (V4) 22-18; 6-10 (V3) 25-22; 9-14 (V2) 18-9; 5-14 31-26!(B); 11-16 26-23; 8-11 30-25 ...

**V2(1):** 9-13 31-27; 2-6 27-23; 11-16 30-25 ...

**V3(1):** 11-16 31-26; 16-23 26-19; 9-14 18-9; 5-14 25-22 ...

**V4(1):** 11-16 (V5) 19-15; 2-7 22-17; 1-6 25-22; 7-10 22-18!(C); 10-19 18-15 ...

**V5(4):** 9-14 19-15!; 11-18 22-15 ...

**V6(1):** 11-16 19-15; 9-14 32-27; 5-9 29-25; 9-13 30-26; 14-17 26-23; 17-26 31-22; 3-7 23-18 ...

**V7(T):** 1-6 29-25; 6-10 24-19; 15-24 28-19; 9-14 30-26; 8-11 26-23; 11-15 32-28; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 25-22 ...

**V8(T):** 9-14 25-22; 5-9 29-25; 1-6 30-26; 9-13 25-21; 14-18 22-15; 11-18 26-23; 18-27 32-23 ...

**V9(T):** ... 32-27(D); 9-18 22-15; 11-18 26-23; 8-11 23-14; 11-15 30-26; 1-6 26-23(E); 15-19 24-15; 7-10 14-7; 3-26 31-22; 16-19 25-21 ...

**V10(T):** 5-9 26-23; 12-16 (V14) 30-26; 8-12 (V11) 32-27; 10-14 18-15; 11-18 22-15; 16-20 25-22; 9-13 24-19; 4-8 22-18; 6-9 26-22 ...

**V11(10):** 16-20 (V13) 32-27; 11-15 (V12) 18-11; 8-15 23-18; 7-11 21-17; 9-13 25-21; 4-8 17-14; 10-17 21-14; 8-12 24-19; 15-24 28-19 ...

**V12(11):** 10-14 22-17; 8-12 17-10; 7-14 26-22; 3-7 22-17; 7-10 17-13 ...

**V13(11):** 16-19 24-15; 10-19 23-16; 11-20 22-17; 9-13 18-14; 13-22 25-18; 8-11 32-27; 4-8 26-23; 8-12 28-24 ...

**V14(10):** 11-15 18-11; 8-15 22-18; 15-22 25-18; 12-16 24-19; 16-20 29-25; 4-8 25-22; 9-13 30-26; 6-9 32-27 ...

## Notes

A: Far less restrictive than 32-27, but allows for the *possibility* of easier endgames.

B: Superior to 30-26, this angles for the easier Variation 3 as opposed to the harder Variation 7.

C: The commencement of a brilliant man-down draw.

D: Favored by Richard Fortman, this is more restrictive than 14-10, but *guarantees* a weak endgame.

E: 24-20?; 16-19 27-23; 6-9 23-16; 9-18 28-24; 7-10 16-12; 5-9! 20-16; 2-7! 25-21; 9-13! eventually leads to a Black win.

**Lesson 343: 11-16 22-18; 7-11 [22/78] & 11-16 23-18; 7-11 [36/64] & 11-16 24-19; 7-11 [34/66]**

A very challenging lesson to be sure! With the White man moved from the single-corner (22-18) rather than the double-corner (23-18 and 24-19), and assuming 7-11 at Black's 2<sup>nd</sup> move, the first ballot is significantly stronger and possesses more scope for attack than the other two.

**Trunk: 11-16 22-18; 7-11 25-22 (V7); 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 21-17 (V3); 9-13 17-14 (V2); 6-10 27-24 (V1); 10-17 24-15; 17-21 32-27(A); 11-16 18-14; 2-6 22-18; 6-10 15-6; 1-17 18-14 ...**

**V1(T):** ... 25-21; 10-17 21-14; 1-6 27-24; 11-15 18-11; 8-15 14-10; 7-14 22-18; 14-23 31-27; 15-18 24-15; 4-8 26-19; 2-7 28-24 ...

**V2(T):** ... 27-24; 11-15 18-11; 8-15 17-14; 6-9! 31-27; 9-18 27-23; 18-27 32-16 ...

**V3(T):** ... 18-15 (V4); 11-18 22-15; 9-14 25-22; 14-18 22-17; 18-22 17-14; 22-25 21-17; 25-29 27-24 ...

**V4(3):** ... 22-17 (V5); 9-13 17-14; 6-9 27-23; 8-12 23-16; 12-19 31-27; 13-17 25-22 ...

**V5(4):** ... 27-24 (V6); 11-15 18-11; 8-15 31-27; 7-11 24-20; 6-10 20-16; 11-20 27-24; 20-27 32-16 ...

**V6(5):** ... 27-23; 8-12 23-16; 12-19 18-14; 9-18 22-8; 4-11 21-17; 11-15 17-14; 6-9 14-10 ...

**V7(T):** ... 24-19[R] into **11-16 24-19; 7-11 22-18** same.

**Trunk: 11-16 23-18; 7-11 18-15 (V5); 11-18 22-15; 10-19 24-15; 9-14(B) 25-22; 5-9 22-17 (V2);**

14-18 17-14 (V1); 9-13 29-25; 3-7!(C) 28-24; 16-19 32-28; 12-16 24-20 ...

**V1(T):** ... 17-13; 9-14 29-25; 16-20 26-22; 12-16 30-26; 16-19 27-24 ...

**V2(T):** ... 27-23 (V3); 16-19 23-16; 12-19 into **9-14 22-18; 5-9 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19** same.

**V3(2):** ... 26-23 (V4); 16-19 23-16; 12-19 into **12-16 23-18; 16-19 24-15; 10-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 9-14 25-22; 5-9** same.

**V4(3):** ... 28-24(D); 16-19 24-20; 14-18 29-25; 9-13 32-28; 3-7 20-16 ...

**V5(T):** ... 26-23[R]; 3-7 24-19(E) into **11-16 24-19; 7-11 22-18; 3-7 26-22** same.

**Trunk: 11-16 24-19; 7-11 22-18[R] (V8); 3-7 25-22[R] (V5); 11-15 18-11; 8-24 28-19[R] (V4); 4-8 29-25; 8-11 22-18; 9-13[R] (V3) 26-22[R] (V1); 6-9 18-15; 11-18 22-6; 1-10 25-22 ...**

**V1(T):** ... 25-22 (V2); 6-9 30-25; 10-14 27-24; 7-10 24-20; 2-6 18-15 ...

**V2(1):** ... 18-14; 10-17 21-14; 13-17! 25-21; 6-10 23-18; 16-23 26-19 ...

**V3(T):** 9-14 18-9; 5-14 26-22; 16-20(F) 22-18; 1-5 18-9; 5-14 25-22; 11-15 32-28; 15-24 28-19; 7-11 27-24; 20-27 31-24 ...

**V4(T):** ... 27-11; 7-16 22-18; 9-14 18-9; 5-14 29-25; 4-8 25-22; 16-19 23-16; 12-19 31-27; 10-15 26-23; 19-26 30-23 ...

**V5(T):** ... 28-24 (V7); 16-20 25-22; 11-15 18-11; 8-15 23-18 (V6); 9-13 18-11; 7-23 26-19; 4-8 22-18; 5-9 29-25; 8-11 25-22 ...

**V6(5):** ... 32-28; 4-8 21-17; 7-11! 19-16; 12-19 23-7; 2-11 26-23; 9-13 29-25; 8-12 31-26 ...

**V7(5):** ... 26-22; 11-15 18-11; 8-24 28-19; 4-8 22-18; 8-11 25-22; 9-13 29-25 into Trunk.

**V8(T):** ... 28-24; 9-14 24-20; 11-15 20-11; 15-24 27-20; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 8-11 22-17 ...

## Notes

A: 31-27 is met with the 7-10 exchange and 28-24 with the 13-17 3 for 2.

B: An offensive/defensive move.

C: Holds everything together. Instead, the natural 16-19? loses to 27-24!



D: 29-25 is met with 9-13 and 27-24 with 16-20.

E: 30-26; 16-19 24-15; 10-19 23-16; 12-19 gives White a small edge.

F: The natural 11-15? gets 23-18! in reply.

**Lesson 344: 11-16 22-17; 9-13 [20/80] & 9-13 22-18; 11-16 [20/80] & 9-13 23-18; 11-16 [17/83]**

Here we have three very closely related ballots, which were at one time barred because White's control of the center was considered to be overwhelming. Now they have been rehabilitated to the extent that, against incautious procedure, Black actually has winning chances.

**Trunk: 11-16 22-17; 9-13 17-14[R](A) (V1); 10-17 21-14 into 9-13 22-18; 11-16 18-14; 10-17 21-14 same.**

**V1(T):** ... 24-20; 13-22 20-11; 7-16!(B) 25-18; 16-19 23-16; 12-19 29-25 (V3); 8-11 25-22 (V2); 5-9 21-17; 9-13 27-23; 3-7 23-16; 11-20 30-25 ...

**V2(1):** ... 18-14; 10-17 21-14; 4-8 27-23; 3-7 23-16; 11-20 32-27; 8-11 27-24 ...

**V3(1):** ... 18-15(C); 10-14 27-23; 8-12 23-16; 12-19 32-27; 4-8 27-23; 3-7 23-16; 7-11 16-7; 2-18 26-22 ...

**Trunk: 9-13 22-18; 11-16 18-14; 10-17 21-14; 16-20[R] (V8) 23-18[R] (V5); 12-16!(D) 26-23; 6-9 31-26 (V4); 8-12 25-21; 4-8! 29-25 (V3); 2-6! 24-19 (V2); 6-10 25-22 (V1); 10-17 21-14; 7-10! 14-7; 3-10 19-15 or 18-15 ...**

**V1(T):** ... 28-24; 10-17 21-14; 1-6 25-21; 6-10 18-15; 10-17 21-14; 9-18 23-14; 16-23 27-18 ...

**V2(T):** ... 18-15; 9-18 23-14; 7-11 26-22; 11-18 22-15; 16-19 30-26 ...

**V3(T):** ... 26-22; 7-10! 14-7; 3-10 30-25; 8-11 24-19; 9-14 18-9; 5-14 22-17; 13-22 25-9; 11-15!(E) 28-24; 1-5 29-25 ...

**V4(T):** ... 24-19[R]; 8-12 31-26; 1-6 25-21; 4-8 29-25; 6-10 28-24; 10-17 21-14; 2-6 into Variation 1.

**V5(T):** ... 24-19; 6-10!(F) 25-21; 10-17 21-14; 1-6 29-25; 6-10 25-21; 10-17 21-14; 2-6 26-22 (V6); 6-10 14-9; 5-14 22-18; 14-17 18-15; 10-14 15-10; 17-22 10-6 ...

**V6(5):** ... 30-25 (V7); 13-17 25-21; 8-11 26-22; 17-26 31-22; 6-10! 22-18; 10-17 21-14 ...

**V7(6):** ... 19-15; 8-11 15-8; 4-11 23-19; 13-17 27-23; 6-10 23-18 ...

**V8(T):** 6-9 23-18 into **9-13 23-18; 11-16 18-14; 10-17 21-14; 6-9 22-18 same.**

**Trunk: 9-13 23-18; 11-16 18-14; 10-17 21-14; 6-9!(G) 22-18[R] (V4); 1-6 27-23[R] (V3); 8-11 32-27[R] (V2); 16-20 25-21[R] (V1); 11-15!(H) 18-11; 9-18 23-14; 7-16 29-25; 3-7 26-23; 4-8 30-26; 6-9 23-18 ...**

**V1(T):** ... 24-19; 11-16 25-21; 6-10 29-25; 10-17 21-14; 7-10 14-7; 3-10 26-22 ...

**V2(T):** ... 24-19; 16-20 25-21; 12-16 19-12; 11-15 18-11; 9-27 32-23; 7-16 29-25 ...

**V3(T):** ... 25-21; 8-11 24-20; 11-15 18-11; 9-18 29-25; 6-9 26-22; 18-23 27-18; 9-14 18-9; 5-14 22-18; 14-23 25-22 ...

**V4(T):** ... 26-23; 9-18 23-14 (V6); 16-20 24-19 (V5); 1-6! 22-18; 8-11 27-23; 13-17 25-21; 17-22 30-26 ...

**V5(4):** ... 22-17; 13-22 25-18; 1-6 29-25; 6-10 25-21; 10-17 21-14; 2-6 30-25; 12-16 25-21 ...

**V6(4):** ... 22-15; 16-19 23-16; 12-19 25-22; 1-6 29-25; 7-10 31-26; 10-14 24-20; 14-17 27-23 ...

## Notes

A: The only move to retain White's advantage, but more than good enough!

B: An odd-looking jump which virtually equalizes the position.

C: Neither 27-24; 10-15 nor the 27-23 run-off poses much of a threat.

D: Vital, since 8-11? 24-19! gives White total control of the center.

E: A nice example of the delayed steal theme.

F: Of course, 8-11? 23-18! is the same as Note D.

G: 16-20? 24-19!; 8-11 22-18! is our old friend Note D.

H: 11-16? loses quickly, while 13-17, although sound, for practical purposes presents Black with at least as many problems as the text.

**Lesson 345: 11-16 21-17; 7-11 [18/82] & 10-15 21-17; 7-10 [19/81]**

Two more killer ballots, both versions of the *Dreaded Octopus*, presented under one short lesson! No doubt Willie Ryan would weep at this, but better for the reader to learn a relatively small amount well than a lot badly.

**Trunk:** 11-16 21-17; 7-11 17-14[R] (V1); 10-17 22-13; 11-15 into 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16 same.

**V1(T):** ... 17-13 (V3); 3-7 24-19; 11-15 28-24; 9-14 22-18; 15-22 25-9; 5-14 29-25 (V2); 16-20 32-28; 14-18 23-14; 10-17 25-21 or 19-15 ...

**V2(1):** ... 24-20; 1-5 20-11; 8-24 27-20; 4-8 29-25; 8-11 25-22; 14-17 31-27; 10-15 27-24; 7-10 32-28! ...

**V3(1):** ... 24-19; 9-14 17-13; 11-15 22-18; 15-22 25-9; 5-14 28-24; 3-7 into Variation 1.

**Trunk:** 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16! 23-19[R] (V7); 16-23 26-10; 6-15 13-6; 1-10 25-22[R] (V4); 12-16! 29-25[R] (V3); 16-19! 25-21[R] (V2); 10-14 22-17[R] (V1); 2-7 17-10; 7-14 27-23[R] or 31-26 or 24-20 ...

**V1(T):** ... 24-20; 8-12 20-16; 2-7 22-17; 5-9 17-10; 7-14 27-24 ...

**V2(T):** ... 22-17; 5-9 24-20; 8-11 27-24; 4-8 17-13; 2-6 30-26; 8-12 31-27 ...

**V3(T):** ... 22-17; 16-19 24-20; 8-11 27-24; 4-8 17-13; 8-12 29-25; 2-6 30-26; 5-9 into Variation 2.

**V4(T):** ... 27-23; 8-11 25-22; 11-16 24-19 (V6); 15-24 28-19; 4-8 29-25; 8-11 30-26 (V5); 2-7 22-18 ...

**V5(4):** ... 22-18; 16-20 25-21; 10-14 18-9; 5-14 30-26; 20-24 26-22 ...

**V6(4):** ... 32-27; 3-7 30-26; 5-9 29-25; 9-14 24-19; 15-24 28-19; 4-8 22-18 ...

**V7(T):** ... 24-19 (V10); 15-24; 28-19; 9-14 25-22; 8-11 22-18; 3-7 18-9; 5-14 29-25 (V9); 7-10 25-21 (V8); 4-8 26-22; 16-20 30-26 or 31-26 ...

**V8(7):** ... 25-22; 14-17 27-24; 16-20 23-18!; 20-27 32-23; 11-16 18-14 ...

**V9(7):** ... 26-22; 14-17 22-18; 17-22! 30-26; 7-10 26-17; 10-15 19-10; 6-22 17-14 ...

**V10(7):** ... 24-20 (V12); 16-19 23-16; 12-19 20-16; 9-14 27-23 (V11); 2-7 25-22; 8-12 31-27; 14-18 23-14; 7-11 16-7; 3-17 27-24 ...

**V11(10):** ... 25-22; 14-18 22-17; 2-7 16-12; 19-23 26-10; 7-21 28-24; 18-22! 24-20 ...

**V12(10):** ... 23-18; 15-22 25-18; 8-11! 29-25; 16-20 26-22; 4-8 25-21; 9-14 18-9; 5-14 24-19; 14-18! ...

### Lesson 346: 11-16 23-19; 16-23 [80/20]

While not quite as awful as Lesson 342, great care is still required on White's part to nurse his shattered position back to health.

**Trunk:** 11-16 23-19; 16-23 26-19!; 8-11 (V5) 27-23; 11-15 (V4) 22-18; 15-22 25-18; 9-13 (V3) 29-25; 13-17 21-14; 10-17 18-15; 4-8 24-20; 5-9 (V2) 28-24; 9-13 31-26; 17-21 (V1) 25-22; 6-9 32-28; 7-11 or 1-5 or 9-14 ...

**V1(T):** 7-11(A) 15-10; 6-15 19-10; 2-7 25-21; 7-14 23-18; 14-23 21-14 ...

**V2(T):** 6-9 31-26; 17-21 25-22; 9-13 32-27; 7-11 15-10; 2-7 22-18; 7-14 18-9; 5-14 19-16; 12-19 23-7; 3-10 20-16(B) ...

**V3(T):** 7-11 30-26; 11-16 29-25; 10-14 25-22; 4-8 32-27; 16-20 19-15 ...

**V4(T):** 4-8 22-18; 11-16 24-20; 8-11 28-24; 9-13 32-28; 10-14 18-9; 5-14 25-22; 13-17 22-13; 14-18 23-14; 16-23 24-19(C) ...

**V5(T):** 9-14[R] 27-23; 8-11 22-18; 4-8 18-9; 5-14 25-22; 11-15[R] (V7) 30-26; 6-9[R] (V6) 24-20; 15-24 28-19; 9-13 22-18; 14-17 21-14; 10-17 26-22 ...

**V6(5):** 8-11 24-20; 15-24 28-19; 11-15 19-16; 12-19 23-16; 15-18 22-15; 10-19 16-11 ...

**V7(5):** 14-18 22-15; 11-27 32-23; 8-11 29-25; 11-15 21-17; 6-9 25-21! ...

### Notes

A: 6-9 is well met with 15-11.

B: Black has a lot of scope, but White's man-down draws all appear to be fairly automatic.

C: Although a man up, White's predicament is extremely undesirable and a direct consequence of his initial exchange.

### Lesson 347: 10-15 21-17; 6-10 [32/68]

The damage to Black's double-corner is real, but by no means insurmountable. An unbalanced bal- lot which offers both sides winning chances.

**Trunk:** 10-15 21-17; 6-10 17-14 (V3); 9-18 23-14; 10-17 22-13; 12-16!(A) 25-21 (V1); 16-19 29-25; 7-10 25-22; 1-6 24-20; 5-9 27-24; 9-14 32-27; 8-12 27-23; 2-7!(B) 23-16; 12-19 31-27 ...

**V1(T):** ... 24-20 (V2); 16-19 25-22; 7-10 27-24; 10-14 29-25; 1-6 25-21; 14-18 22-17; 18-23 26-22; 3-7!(C) 31-27 ...

**V2(1):** ... 26-23; 16-19 23-16; 11-20 25-22; 7-10 24-19; 15-24 28-19; 8-11 22-18; 4-8 29-25 ...

**V3(T):** ... 17-13[R]; 1-6 23-18 (V4); 12-16 24-20; 16-19 25-21; 8-12 27-24(D); 10-14 26-23; 19-26 30-23; 14-17 21-14; 6-10 13-6; 10-26 31-22; 2-9 29-25 ...

**V4(3):** ... 22-18[R]; 15-22 25-18; 11-15 18-11; 8-15 29-25; 9-14[R] (V6) 23-19[R] (V5); 7-11 25-21; 14-18 26-23; 18-22 23-18 ...

**V5(4):** ... 24-20; 4-8 28-24; 15-19! 24-15; 10-19 23-16; 12-19 25-22; 8-12 22-18; 14-23 27-18 ...

**V6(4):** 4-8 23-19; 8-11 26-22; 9-14 27-23; 3-8 32-27; 14-17 31-26 ...

### Notes

A: An offensive/defensive move which was favored by Derek Oldbury.

B: Better than 3-7, which is a case of treading on one's own toes!

C: But here this is much better than 2-7 and considerably stabilizes Black's position.

D: 29-25; 3-8 27-24; 10-14 26-23; 19-26 30-23 and now 14-17 is not too hard to handle.

### Lesson 348: 10-15 21-17; 9-13 [21/79]

Black's defense requires delicate handling, with correct timing being of the utmost importance.

**Trunk: 10-15 21-17; 9-13** 17-14; 11-16[R] (V10) 24-19 (V6); 15-24 28-19 (V5); 6-9 22-18; 8-11 25-22; 16-20 29-25 (V4); 11-16 19-15 (V1); 16-19 23-16; 12-19 32-28; 4-8 25-21 or 27-23 or 15-10 ...

**V1(T):** ... 18-15 (V2); 9-18 23-14; 16-23 26-19; 1-6 22-18 or 31-26 ...

**V2(1):** ... 25-21; 1-6 19-15 (V3); 7-11 15-8; 4-11 22-17; 13-22 26-17; 9-13 30-26; 13-22 26-17; 2-7! 32-28 ...

**V3(2):** ... 22-17; 13-22 26-17; 9-13 30-26; 13-22 26-17; 3-8! 18-15 ...

**V4(T):** ... 30-25; 11-16 25-21; 1-6 19-15; 16-19 23-16; 12-19 32-28; 4-8 29-25; 8-12 21-17; 3-8 25-21 ...

**V5(T):** ... 27-11; 8-15 32-27; 6-9 23-18; 7-11 27-24; 12-16 24-19; 16-23 26-10; 2-6 28-24; 6-15 30-26 ...

**V6(T):** ... 23-19 (V7); 16-23 26-10; 6-15 27-23; 8-11 32-27; 4-8 22-18; 15-22 25-18; 11-16 29-25; 8-11 25-21; 16-20 24-19 ...

**V7(6):** ... 22-17[R] (V8) into **10-15 22-17; 9-13** 17-14; 11-16 21-17 same.

**V8(7):** ... 24-20 (V9); 8-11 27-24; 13-17 22-13; 6-9 13-6; 2-27 32-23; 16-19 23-16; 12-19 25-22; 4-8 22-17 or 29-25 or 30-25 ...

**V9(8):** ... 25-21; 8-11 24-20 into **9-13 22-18; 12-16** 24-20; 8-12 25-22; 10-15 18-14 same.

**V10(T):** 15-18 (V11) 22-15; 11-18 26-22; 12-16 22-15; 7-10 14-7; 3-26 30-23; 6-10 25-22; 1-6 29-25; 8-12 23-18 ...

**V11(10):** 6-9 24-19; 15-24 28-19; 9-18 23-14; 1-6 22-18; 7-10 14-7; 3-10 25-22; 11-15 18-11; 8-24 27-20 ...

### Lesson 349: 10-15 22-17; 6-10 [20/80]

This ballot is all about the endgames Black has to face. Thus the play given here will serve only to stop the reader losing in the early stages. One for the heavyweights.

**Trunk: 10-15 22-17; 6-10** 17-14(A); 9-18 23-14; 10-17 21-14; 1-6[R](B) (V2) 25-21(C); 11-16 29-25[R] (V1); 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14; 15-18 27-23; 18-27 32-23; 8-11 14-10[R] or 24-19 ...

**V1(T):** ... 21-17; 16-19 17-13; 8-11 24-20; 4-8 into **10-15 22-17; 11-16** 17-14; 9-18 23-14; 8-11 21-17; 4-8 25-21; 6-10 24-20; 1-6 17-13; 10-17 21-14; 16-19 same.

**V2(T):** 12-16(D) (V3) 25-21; 16-19 26-22; 1-6 22-17; 6-10 30-26; 8-12 29-25; 4-8 25-22; 12-16 24-20; 8-12 17-13; 10-17 21-14 ...

**V3(2):** 11-16(E) 25-22; 16-19 22-18; 15-22 26-17; 7-11 24-15; 11-18 28-24; 12-16 29-25; 1-6 30-26 ...

### Notes

A: Other moves hugely sacrifice White's advantage.

B: Best, although horrible!

C: Both 25-22; 15-19 and 24-19; 15-24 28-19; 11-16 26-23; 6-9 constitute a huge sigh of relief for Black.

D: Avoids the endgames of the trunk but requires very careful handling.

E: As in Note D, one suspects that unpublished attacks are lurking!

### Lesson 350: 10-15 22-17; 15-19 [17/83]

The infamous *Skull-Cracker*: Another ballot which gives rise to horrible, forced endgames. For Chinook and KingsRow these are trivial; for human

beings they are a nightmare. Better to reach them soundly however, than to be defeated within the first few moves!

**Trunk:** 10-15 22-17; 15-19 24-15; 11-18 23-14; 9-18 26-23[R](A) (V6); 6-9 23-14; 9-18 30-26[R] (V5); 5-9!(B) 17-14[R] (V4); 9-13 26-23[R] (V3); 1-5!(C) 28-24[R] (V2); 8-11 24-20[R] (V1); 11-15!(D) 21-17; 13-22 27-24; 18-27 25-11; 7-16 32-23; 3-7!(E) 20-11; 7-16 29-25[R] or 14-10 ...

**V1(T):** ... 24-19; 11-16 25-22; 18-25 29-22; 16-20 22-18 or 23-18 ...

**V2(T):** ... 21-17; 13-22 14-9; 5-14 27-24; 18-27 25-9; 8-11 32-23; 12-16 29-25; 4-8 24-19; 8-12 25-22 ...

**V3(T):** ... 28-24; 8-11 14-9; 1-5 26-22; 5-14 22-8; 4-11 31-26 ...

**V4(T):** ... 26-23(F); 9-14 17-10; 7-14 25-22; 18-25 29-22; 3-7 22-18 or 22-17 ...

**V5(T):** ... 31-26(G); 5-9 26-23; 9-14 17-10; 7-14 25-22; 18-25 29-22; 8-11 28-24 or 22-18 or 30-25 or 30-26 ...

**V6(T):** ... 17-13(H); 5-9 21-17 (V11); 8-11 25-21 (V10); 9-14! 17-10; 7-14 26-23 (V9); 11-15 30-26; 4-8 28-24 (V8); 8-11 29-25; 3-7 26-22 (V7); 11-16 22-17; 6-10 24-20 or 23-19 ...

**V7(6):** ... 23-19; 6-10 26-23; 1-5 21-17 ...

**V8(6):** ... 29-25; 12-16 28-24; 16-20 26-22; 2-7 32-28 ...

**V9(6):** ... 28-24; 3-7 29-25; 4-8 26-23; 11-15 31-26; 15-19 24-15; 6-9 13-6; 1-19 23-16; 12-19 26-22 ...

**V10(6):** ... 17-14; 1-5 28-24; 11-15 26-23; 6-10 13-6; 10-17 23-14; 2-18 25-22; 17-26 30-14 ...

**V11(6):** ... 26-22; 9-14!(I) 22-15; 7-11! 15-10; 6-15 25-22; 15-18 22-15; 11-18 28-24; 3-7 24-19 ...

#### Notes

A: The outpost on 18 is very weak. This is one way in which White can take advantage: the squeezing approach.

B: Both 1-6? and 2-6? lose through a careful combination of squeezing and surrounding.

C: 8-11? 14-9; 1-5 23-14; 7-10 14-7; 5-14 31-26; 3-10 26-22 is an early disaster.

D: 3-8? 25-22; 18-25 29-22; 11-15 loses to the in-and-out shot.

E: Chinook showed that 3-8 also draws, but there will be no human takers!

F: Continuing the run-off is also strong, a testament to the critical nature of the ballot.

G: Calls for subtly different responses by the defense. A ballot which repays study.

H: In contrast with Note A, here White adopts the surrounding approach.

I: A beautiful example of a *zwischenzug* (intermediate move), here taking control of a key square before regaining the man. See Lesson 363 for another example.

#### Lesson 351: 10-15 23-18; 6-10 [32/68]

After the early break up of his double-corner, Black must employ perfect timing to maintain a sound position.

**Trunk:** 10-15 23-18; 6-10 18-14[R] (V4); 9-18 24-19; 15-24 22-6; 1-10 28-19[R] (V3); 11-15 27-24; 8-11[R] (V2) 25-22; 11-16 26-23[R] (V1); 16-20 31-27; 5-9 22-17; 4-8 17-13; 8-11 13-6; 2-9 29-25 ...

**V1(T):** ... 21-17; 16-23 26-19; 5-9 17-13; 2-6 29-25; 9-14 30-26; 7-11 26-23 ...

**V2(T):** 15-18 26-22; 2-6 22-15; 12-16 19-12; 10-28 25-22; 8-11 21-17; 11-15 29-25; 4-8 30-26; 8-11 25-21; 11-16 17-13 ...

**V3(T):** ... 27-20; 11-16! 20-11; 8-15 21-17; 12-16 25-22; 16-19 29-25; 4-8 25-21; 8-12 32-27; 10-14 17-10; 7-14 22-17 or 27-24 or 26-23 ...

**V4(T):** ... 27-23; 1-6 32-27; 15-19 24-15; 10-19 23-16; 12-19 21-17; 11-16 18-14; 9-18 22-15; 8-12 25-22; 4-8 29-25 ...

#### Lesson 352: 10-14 24-19; 7-10 [30/70] & 10-14 24-19; 11-16 [34/66]

Although these two closely linked ballots present White with a distinct advantage, even strong players frequently seem to permit Black to transpose into Key Landing Number 9.

**Trunk:** 10-14 24-19; 7-10 28-24 (V5); 11-16 32-28 (V4); 16-20[R] (V3) 22-17[R] (V2); 9-13 25-22; 5-9 19-15[R] (V1); 10-19 24-15; 6-10 15-6; 1-10 23-19; 8-11 30-25; 11-15 27-23; 15-24 28-19 ...

**V1(T):** ... 19-16; 12-19 24-15; 10-19 17-10; 6-15 23-16; 8-12 30-25 or 27-23 ...

**V2(T):** ... 19-15; 10-19 24-15; 8-11 15-8; 4-11 22-17; 6-10 26-22; 11-15 22-18; 15-22 25-18; 12-16 28-24 ...

**V3(T):** 3-7 24-20; 9-13 20-11; 7-16 27-24; 16-20 31-27; 5-9 22-18; 8-11 19-15; 10-19 24-8; 4-11 18-15; 11-18 26-22; 1-5 22-15 ...

**V4(T):** ... 24-20; 9-13 20-11; 8-24 27-20; 6-9 22-17; 13-22 25-18; 4-8 29-25; 8-11 25-22; 3-7 32-28 ...

**V5(T):** ... 27-24[R] (V8); 11-16 (V6) 32-27 into Trunk.

**V6(5):** 11-15[R] 24-20[R] (V7); 15-24 28-19; 9-13 32-28; 5-9 22-18; 8-11 25-22; 4-8 30-25; 10-15 19-10; 6-15 22-17 ...

**V7(6):** ... 22-18; 15-22 25-18; 8-11 24-20; 4-8 26-22; 10-15 19-10; 6-15 28-24; 9-13 18-9; 5-14 into **9-13 22-18; 11-15** 18-11; 8-15 24-20; 7-11 28-24; 5-9 25-22; 9-14 23-18; 14-23 26-19; 4-8 27-23; 10-14 19-10; 6-15 same.

**V8(5):** ... 22-18; 11-16 18-15 (V9); 3-7 28-24; 16-20 32-28; 7-11 26-22; 11-18 22-15; 2-7 30-26; 14-18; 23-14; 9-18 26-23; 8-11 23-14; 11-18! 21-17 ...

**V9(8):** ... 26-22; 8-11 22-17; 16-20 **Forms Key Landing Number 9.**

**Trunk:** **10-14 24-19; 11-16** 28-24[R] (V2); 7-10[R] (V1) into **10-14 24-19; 7-10** 28-24; 11-16 same.

**V1(T):** 16-20 19-15; 7-10! 24-19; 9-13! 22-17!; 13-22 25-9; 5-14 29-25; 3-7! 25-22; 20-24! 27-20; 7-11 22-18; 1-5 18-9; 11-27 32-23; 6-13! 23-18 ...

**V2(T):** ... 22-18; 8-11 26-22; 16-20 22-17; 7-10 **Forms Key Landing Number 9.**

**Lesson 353:** **10-14 22-18; 6-10 [23/77] & 10-14 22-18; 7-10 [21/79]**

In the days of 2-move, Black's most common second move was 11-15 or 11-16. Both 6-10 and 7-10 may accurately be described as poor waiting moves; all they do is allow White to considerably consolidate his position. Another tough lesson!

**Trunk:** **10-14 22-18; 6-10** 25-22; 11-15[R] (V6) 18-11; 8-15 29-25! [R] (V5); 1-6 23-18[R] (V2); 14-23 27-11; 7-16 22-18[R] (V1); 3-7! 25-22; 4-8 24-20; 8-11 28-24; 9-14 18-9; 5-14 26-23[R] or 22-17 or 32-28 ...

**V1(T):** ... 24-20; 3-8 20-11; 8-15 22-17; 4-8 28-24; 8-11 24-20; 9-14 26-23 ...

**V2(T):** ... 24-20; 7-11 22-17 (V4); 9-13 25-22; 3-7 28-24 (V3); 14-18! 23-14; 4-8 24-19; 15-24 26-23; 6-9 22-18 ...

**V3(2):** ... 23-18; 14-23 27-18; 15-19! 31-27; 6-9 17-14; 10-17 21-14; 2-6 27-24; 19-23! 26-19 ...

**V4(2):** ... 28-24; 9-13 23-19; 4-8 26-23; 15-18 22-15; 11-18 30-26; 3-7 into **9-13 22-18; 11-15** 18-11; 8-15 24-20; 7-11 28-24; 5-9 25-22; 9-14 23-19; 4-8 26-23; 15-18 22-15; 11-18 29-25; 3-7 30-26; 1-5 same.

**V5(T):** ... 23-18; 14-23 27-11; 7-16 into **11-15 23-18; 8-11** 27-23; 10-14 22-17; 15-22 17-10; 6-15 25-18; 15-22 26-17 CR same.

**V6(T):** 12-16 22-17!; 16-20 17-13; 1-6 29-25; 11-15 18-11; 8-15 23-19; 4-8 26-22; 8-12! 22-17; 7-11 30-26; 3-8! 27-23 ...

**Trunk:** **10-14 22-18; 7-10** 25-22 (V6); 11-16 29-25 (V3); 8-11 18-15 (V2); 11-18 22-15; 10-19 24-15; 3-7 26-22 (V1); 9-13 31-26; 16-19! 23-16; 12-19 27-23; 19-24 28-19; 4-8 21-17 or 32-27 ...

**V1(T):** ... 23-19; 16-23 26-19; 4-8 27-24; 14-17 21-14; 9-18 32-27; 5-9 31-26; 9-13 26-23 ...

**V2(T):** ... 24-20; 10-15 27-24; 6-10 24-19; 15-24 28-19; 3-8! 32-28; 9-13 18-9; 5-14 22-18; 1-5 18-9; 5-14 25-22 ...

**V3(T):** ... 24-20 (V5); 16-19 23-16; 12-19 27-23 (V4); 8-12 23-16; 14-23! 26-19; 4-8 32-27; 2-7 30-26; 8-11 29-25 ...

**V4(3):** ... 18-15; 14-18 29-25; 9-14 20-16; 5-9 27-24; 8-12 16-11; 3-8 31-27 ...

**V5(3):** ... 18-15; 10-19 24-15; 14-18 23-14; 9-25 29-22; 5-9 22-18; 8-11 15-8; 4-11 26-22; 6-10 28-24; 16-20 24-19 ...

**V6(T):** ... 24-20[R] (V7) into **10-14 24-20; 7-10** 22-18 same.

**V7(6):** ... 24-19 into **10-14 24-19; 7-10** 22-18 same.

**Lesson 354:** **10-14 22-18; 12-16 [17/83]**

The dreaded *White Doctor*, where Black is forced to play a man down from the start. The phrase "Knowledge is power" was never more apposite than here.

**Trunk:** **10-14 22-18; 12-16** 24-20; 16-19! 23-16; 14-23 26-19; 8-12 25-22 (V6); 6-10 31-26 (V3); 11-15 27-23; 15-24 28-19; 4-8 29-25 (V2); 8-11 23-18 (V1); 9-14 18-9; 5-14 22-17; 14-18! 17-14; 10-17 21-14 ...

**V1(T):** ... 22-17; 11-15 32-28; 15-24 28-19; 3-8 17-13; 8-11 13-6; 2-9 21-17; 9-13 17-14 ...

**V2(T):** ... 22-17; 9-13 17-14; 10-17 21-14; 1-6 29-25; 6-10 25-21; 10-17 21-14; 13-17 23-18; 8-11 32-27 ...

**V3(T):** ... 29-25 (V5); 11-15 30-26; 15-24 28-19; 4-8 22-18; 8-11 26-22; 9-14 18-9; 5-14 32-28 (V4); 11-15 27-24; 1-5 22-17 ...

**V4(3):** ... 22-17; 2-6! 27-24; 14-18 32-28 ...

**V5(3):** ... 22-17; 2-6 29-25; 4-8 17-13; 9-14 31-26; 14-18 27-23; 18-27 32-23; 10-15 19-10; 6-15 25-22 ...

**V6(T):** ... 31-26[R]; 6-10 27-23; 11-15! 16-11; 7-16 20-11; 15-24 28-19; 3-8 19-16!; 8-15! 32-27!; 12-19 23-16; 1-6 16-11 ...

**Lesson 355: 10-14 22-17; 9-13 [25/75] & 9-13 23-19; 10-15 [25/75]**

Barred for many years because of their radical nature, these two ballots are actually not nearly as critical as some of those which have been accepted from the outset.

**Trunk: 10-14 22-17; 9-13** 17-10; 6-15! 25-22 (V4); 15-19 24-15; 11-25 29-22; 7-10 28-24 (V3); 3-7 24-19 (V2); 7-11 30-25 (V1); 5-9 19-15; 10-19 23-7; 2-11 22-18; 11-15 18-11; 8-15 27-24 ...

**V1(T):** ... 22-17; 13-22 26-17; 11-15 17-14; 15-24! 27-20!; 10-17 21-14; 1-6 31-27 or 32-28 ...

**V2(T):** ... 32-28; 1-6 24-19; 7-11 22-18; 11-15 18-11; 8-24 28-19 ...

**V3(T):** ... 22-18; 3-7 26-22; 7-11 28-24; 5-9 22-17; 13-22 18-14; 10-17 21-5; 2-6 32-28 ...

**V4(T):** ... 24-19 (V5); 15-24 28-19; 1-6 23-18; 7-10! 18-14; 10-17 21-14; 11-16 26-23; 3-7 23-18; 16-23 14-9; 5-14 18-9; 13-17 27-18; 6-13 18-14 ...

**V5(4):** ... 21-17 (V6); 13-22 26-17; 7-10 25-21; 3-7 29-25; 1-6 24-19; 15-24 28-19; 11-15 27-24; 5-9 25-22; 7-11 23-18 ...

**V6(5):** ... 23-18[R] (V7) into **9-13 23-19; 10-15** 19-10; 6-15 22-18 same.

**V7(6):** ... 26-22 into **9-13 23-19; 10-15** 19-10; 6-15 26-23 same.

**Trunk: 9-13 23-19; 10-15** 19-10; 6-15! 26-23 (V4); 7-10 23-18 (V2); 12-16 27-23; 16-20 32-27; 5-9 30-26; 1-5 18-14 (V1); 9-18 23-7; 3-10 26-23 or 22-18 or 22-17 ...

**V1(T):** ... 22-17; 13-22 26-17; 15-22 25-18; 11-15 18-11; 8-15 17-14 or 29-25 ...

**V2(T):** ... 30-26 (V3); 1-6 23-19; 6-9 27-23; 9-14 into **9-13 23-19; 6-9** 27-23; 9-14 22-18; 11-15 18-9; 5-14 25-22; 7-11 30-25; 1-5 same.

**V3(2):** ... 24-20; 3-7 28-24; 1-6 23-18; 12-16 30-26; 16-19 32-28; 5-9 27-23; 8-12 23-16; 12-19 22-17 ...

**V4(T):** ... 21-17 (V6); 7-10 17-14; 10-17 25-21; 3-7 21-14; 15-19 24-15; 11-25 29-22; 1-6 30-25 (V5); 8-11 25-21; 6-9 14-10 or 22-18 ...

**V5(4):** ... 27-23; 13-17! 22-13; 6-9 13-6; 2-27 32-23; 7-10 26-22 ...

**V6(4):** ... 22-18[R] (V7); 15-22 25-18; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 29-25; 7-10 25-22; 8-11 27-23; 3-7 31-27; 5-9 22-18; 1-5 27-24; 9-14 18-9; 5-14 into **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 31-27; 1-5 27-24; 9-13 18-9; 5-14 same.

**V7(6):** ... 24-20; 7-10 27-23; 3-7 28-24; 5-9 23-18; 12-16 32-28; 1-6 26-23; 15-19 24-15; 10-26 30-23 ...

**Lesson 356: 10-14 22-17 11-15 [35/65] & 10-14 23-19; 11-15 [25/75]**

Unfairly barred for many years, the first ballot is really quite gentle in comparison with the real horrors of 3-move. Quite often played in freestyle days, and recommended by Derek Oldbury in *Move Over*(!), the second ballot presents both sides with winning chances. It has been suggested to me that both ballots might be rated [30/70], an interesting point.

**Trunk: 10-14 22-17; 11-15** 17-10; 7-14 24-19[R] (V2); 15-24 28-19; 8-11 25-22; 6-10 22-18; 11-16 29-25[R] (V1); 4-8 18-15; 9-13 15-6; 1-10 23-18; 14-23 27-18; 16-23 26-19; 8-11 31-26 ...

**V1(T):** ... 26-22; 1-6 22-17; 9-13 18-9; 13-22 30-25; 5-14! 25-9; 6-13 29-25 ...

**V2(T):** ... 26-22 (V3); 6-10 22-18; 15-22 25-18; 8-11 into **10-14 23-19; 11-15** 19-10; 6-15 26-23; 8-11 22-18; 15-22 25-18; 7-10 same.

**V3(2):** ... 24-20 (V4); 8-11 28-24; 4-8 23-19; 15-18 26-23; 2-7 31-26; 6-10 26-22; 1-6 22-15; 11-18 25-22; 18-25 29-22 ...

**V4(3):** ... 23-19 (V5); 6-10 25-22; 8-11 27-23; 9-13 24-20; 15-24 28-19; 11-15 32-28; 15-24 28-19; 4-8 22-18; 2-7 18-9; 5-14 30-25 ...

**V5(4):** ... 23-18(A); 15-22 26-10; 6-15 25-22; 3-7 21-17; 8-11 17-13; 9-14 27-23; 4-8 23-19; 7-10 29-25; 2-6 25-21 ...

**Trunk:** 10-14 23-19; 11-15 19-10; 6-15 22-18[R](A) (V6); 15-22 26-10; 7-14 25-22; 8-11 22-17 (V1); 14-18 24-19; 9-13 17-14; 11-16 19-15; 16-20 30-25; 12-16 25-22 or 31-26 ...

**V1(T):** ... 24-19[R] (V5); 1-6[R] (V3) 22-17 (V2); 6-10 17-13; 11-16 13-6; 2-9 31-26; 16-23 26-19; 4-8 29-25 ...

**V2(1):** ... 27-23[R]; 6-10 22-18; 3-8 29-25; 11-15 18-11; 8-24 28-19 ...

**V3(1):** 4-8 (V4) 29-25; 11-16 27-23; 8-11 22-18; 16-20 25-22; 11-16 30-26 ...

**V4(3):** 11-16 27-23; 4-8 22-18; 9-13 18-9; 5-14 29-25; 3-7 25-22; 7-10! 30-26; 1-5 19-15; 10-19 22-17! ...

**V5(1):** ... 30-26; 4-8 29-25; 1-6 24-20; 3-7 28-24; 6-10 26-23 10-15; 31-26 ...

**V6(T):** ... 22-17(B) (V8); 14-18! 17-13 (V7); 9-14 24-20; 8-11 28-24; 4-8 into 11-15 24-20; 8-11 28-24; 4-8 23-19; 9-14 22-17; 15-18 17-13; 10-15 19-10; 6-15 same.

**V7(6):** ... 17-14; 8-11 24-19; 15-24 28-19; 11-16 19-15; 4-8 21-17; 16-20 17-13; 12-16 13-6; 1-19 26-22 ...

**V8(6):** ... 26-23; 8-11 22-18; 15-22 25-18; 7-10 29-25; 11-16 31-26 (V9); 4-8 18-15; 10-19 24-15; 16-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 15-11; 1-6 25-22 ...

**V9(8):** ... 25-22; 1-6 31-26; 4-8 24-20; 16-19 23-16; 12-19 20-16; 14-23 27-18; 10-14 16-11; 8-15 18-11 into Variation 8

## Notes

A: In days of old a breakup like this would generally be viewed as pointless, thus underestimating the edge which White retains in the open game which follows.

B: The older move, allowing equality and often transposing into the *Old 14<sup>th</sup>* and *Ayrshire Lassie*.

## Lesson 357: 10-14 22-17; 14-18 [24/76]

The weak outpost man on square 18 is again the object of White's attack, either by the squeezing approach of the Trunk or the surrounding approach of Variation 6.

**Trunk:** 10-14 22-17; 14-18 23-14; 9-18 26-23[R] (V6); 6-9 23-14; 9-18 30-26[R] (V5); 5-9[R] (V4) 17-14[R] (V3); 9-13 26-23[R] (V2); 11-15! 23-19[R] (V1); 7-10 14-7; 3-10 25-22; 18-25 29-22; 8-11 27-23; 1-6! 24-20 ...

**V1(T):** ... 24-19; 15-24 28-19; 8-11 14-9; 1-5 23-14; 7-10 14-7; 5-14 25-22; 3-10 27-23; 2-7 22-18 ...

**V2(T):** ... 24-19; 11-16 26-23; 8-11 28-24; 16-20 14-9; 11-16 23-14; 16-23 27-18; 20-27 32-23; 12-16 18-15 or 9-5 ...

**V3(T):** ... 26-23; 9-14 17-10; 7-14 24-19; 3-7 25-22; 18-25 29-22; 7-10 22-18; 1-5 18-9; 5-14 31-26 ...

**V4(T):** 2-6 26-23; 6-9 23-14; 9-18 25-22; 18-25 29-22; 12-16 22-18; 7-10 24-20; 16-19 20-16; 11-20 27-24; 20-27 31-6; 1-10 17-14; 10-17 21-14 ...

**V5(T):** ... 31-26; 5-9 26-23; 9-14 17-10; 7-14 24-19; 11-16! 25-22; 18-25 29-22; 3-7 22-18 ...

**V6(T):** ... 17-13; 5-9 21-17 (V9); 11-15 17-14 (V7); 1-5 26-23; 6-10 13-6; 10-17 23-14; 2-18 25-22; 17-26 30-14; 8-11 24-20 or 24-19 or 29-25 or 27-23 ...

**V7(6):** ... 26-22 (V8); 12-16 17-14; 1-5 22-17; 8-11 25-21; 18-23 27-18; 15-22 14-10; 6-15 13-6; 2-9 17-13; 9-14 13-9 ...

**V8(7):** ... 25-21; 8-11 17-14; 1-5 26-23; 11-16 29-25; 16-19 23-16; 12-19 21-17; 4-8 24-20; 8-11 25-21 ...

**V9(6):** ... 24-20; 11-15! 20-16; 12-19 26-23; 19-26 30-5; 15-19 31-26; 8-11 25-22; 11-15 27-23 ...

## Lesson 358: 10-14 22-17; 11-16 [25/75] & 10-15 23-19; 11-16 [25/75]

Again distinguished by their radical early exchanges (and barred for same), actual practice has demonstrated that both ballots are sound.

**Trunk:** 10-14 22-17; 11-16 17-10; 6-15! 23-18[R] (V6); 15-22 25-18; 7-10 29-25 (V5); 3-7 25-22; 1-6 27-23 (V2); 8-11 24-19; 4-8 32-27 (V1); 9-14 18-9; 6-13 22-17 or 27-24 or 30-25 or 21-17 ...

**V1(T):** ... 31-27[R] into Variation 2.

**V2(T):** ... 26-23 (V4); 8-11 24-19; 4-8 31-26 (V3); 9-14 18-9; 5-14; 22-18; 14-17 21-14; 10-17 18-14 ...

**V3(2):** ... 30-26; 9-14 18-9; 5-14 22-18; 14-17 21-14; 10-17 26-22 ...

**V4(2):** ... 24-20; 9-14 18-9; 5-14 20-11; 8-15 22-17; 4-8 28-24; 8-11 26-23; 11-16 24-20 ...

**V5(T):** ... 27-23[R]; 3-7 29-25; 1-6 24-19; 8-11 25-22 into Trunk.

**V6(T):** ... 21-17 (V8); 7-10 25-22 (V7); 9-14 17-13; 16-19 23-16; 12-19 29-25; 3-7 25-21; 1-6 22-17; 8-11 24-20; 4-8 27-24 ...

**V7(6):** ... 17-13; 9-14 24-19; 15-24 28-19; 8-11 25-22; 11-15 29-25; 15-24 27-11; 3-7 25-21; 7-16 23-19; 16-23 26-19 ...

**V8(6):** ... 23-19; 16-23 26-10; 7-14 into **10-14 23-19**; **11-15** 19-10; 6-15 22-18; 15-22 26-10; 7-14 same.

**Trunk: 10-15 23-19; 11-16** 19-10; 6-15! 22-18[R] (V1) into **10-14 22-17; 11-16** 17-10; 6-15 23-18 same.

**V1(T):** ... 21-17 (V3); 7-10 17-13; 9-14 25-21 (V2); 16-20 29-25; 3-7 22-17; 8-11 26-23; 11-16 25-22; 7-11 24-19 or 31-26 or 13-9 or 23-19 or 23-18 ...

**V2(1):** ... 24-20; 16-19 25-21; 3-7 27-24; 1-6 32-27; 8-11 22-17; 12-16 27-23; 4-8 29-25; 8-12 25-22 into **10-15 23-18; 9-14** 18-9; 5-14 22-17; 7-10 24-20; 15-19 27-24; 11-15 25-22; 8-11 17-13; 4-8 22-17; 3-7 32-27; 12-16 29-25; 8-12 25-22; 1-5 27-23 same.

**V3(1):** ... 27-23; 8-11 22-18; 15-22 25-18; 4-8 24-19; 7-10 29-25; 1-6 25-22; 3-7 into **10-14 22-17; 11-16** 17-10; 6-15 23-18; 15-22 25-18; 7-10 29-25; 3-7 25-22; 1-6 27-23; 8-11 24-19; 4-8 same.

**Lesson 359: 10-14 23-19; 6-10 [28/72] & 10-14 23-19; 7-10 [26/74]**

White's outpost man on square 15 is strong, but Black has a number of sound defenses.

**Trunk: 10-14 23-19; 6-10** 19-15 (V2); 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 25-22; 3-7 28-24 (V1); 7-10 27-23 into **10-14 23-19; 7-10** 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23 same.

**V1(T):** ... 22-17; 7-10 17-13; 1-6 30-26; 10-15 28-24 ...

**V2(T):** ... 27-23[R] (V3) into **10-14 24-19; 6-10** 27-24 same.

**V3(2):** ... 22-17; 9-13 27-23 into **9-13 23-19; 6-9** 27-23; 9-14 22-17 same.

**Trunk: 10-14 23-19; 7-10** 19-15 (V5); 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24 (V4); 6-10 26-23 (V2); 2-7! 22-18 (V1); 9-13 18-9; 5-14 29-25; 11-15 32-27 or 30-26 or 31-26 or 31-27 or 32-28 or 25-22 or 24-20 ...

**V1(T):** ... 24-19; 11-15 32-28; 15-24 28-19; 7-11 30-26 ...

**V2(T):** ... 24-20 (V3); 1-6 32-27; 10-15 22-18 ...

**V3(2):** ... 32-27; 11-16 22-17; 16-20 24-19; 9-13 26-22 ...

**V4(T):** ... 22-17; 6-10 17-13; 1-6 29-25; 10-15 28-24 ...

**V5(T):** ... 27-23[R] into **10-14 24-19; 7-10** 27-24 same.

**Lesson 360: 10-14 23-18; 14-23 [66/34]**

With the man removed from square 10, White's task is immeasurably easier than in Lesson 342. It is still not exactly easy however!

**Trunk: 10-14 23-18; 14-23** 27-18; 12-16[R] (V6) 32-27; 16-20 26-23; 6-10[R] (V3) 30-26; 11-15 18-11; 8-15 23-18; 7-11[R] (V2) 22-17; 15-22 25-18; 9-14[R] (V1) 18-9; 5-14 24-19; 4-8 29-25 ...

**V1(T):** 10-15 17-13; 15-22 13-6; 1-10 26-17; 11-16 17-14 ...

**V2(T):** 9-14 18-11; 7-16 26-23; 4-8 22-18; 5-9 or 8-12 ...

**V3(T):** 11-15 18-11; 8-15 30-26; 4-8 (V5) 22-18; 15-22 25-18; 7-10 (V4) 29-25; 10-14 24-19; 6-10 or 2-7 ...

**V4(3):** 6-10 18-14; 9-18 23-14; 10-17 21-14; 2-6 29-25 ...

**V5(3):** 9-14 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-10 24-19; 1-5 or 8-11 ...

**V6(T):** 11-15 18-11; 8-15 26-23; 6-10 32-27; 4-8 22-18; 15-22 25-18; 8-11 29-25; 10-14 24-20; 7-10 25-22 ...

**Lesson 361: 9-13 22-18; 6-9 [20/80] & 9-13 23-18; 6-9 [25/75]**

These two ballots are prime examples of the robustness of the game of checkers. Black plays two poor opening moves in succession, but is still able to defend against the myriad of attacks which are at White's command. This is also an apt time to revisit the concept of *immediacy* in the opening.

In response to an initial 9-13, White's 22-18 is superior to 23-18 because against the former Black's best *immediate* response is 12-16 [34/66] whereas against the latter he can virtually equalize with 5-9 [48/52].

It does not follow however that by responding in the same way to 22-18 and 23-18, Black's position will necessarily be weaker in the first instance than in the second. For example, although on this oc-



casation this is the case, consider the following pair: **9-13 22-18; 11-16 [20/80]** and **9-13 23-18; 11-16 [17/83]**. Even more dramatic would be **9-13 22-18; 10-14 [20/80]** and **9-13 23-18; 10-14**, a loss for Black! In similar vein, although 11-15 is unquestionably a stronger initial move than 10-14—in the latter case White can gain the advantage with several immediate responses—**11-15 21-17; 9-13** only rates as [62/38] while **10-14 21-17??; 14-21** is a Black win! No mystery here, no riddle to unravel.

**Trunk: 9-13 22-18; 6-9** 25-22 (V7); 1-6 24-19 (V3); 11-15 18-11; 8-24 28-19; 4-8 23-18 (V2); 8-11 26-23; 11-16 30-26 (V1); 7-11 32-28; 16-20 19-15 or 19-16 ...

**V1(T):** ... 31-26; 10-14 29-25; 7-10 18-15; 3-8 22-18; 2-7 25-22 ...

**V2(T):** ... 27-24; 8-11 24-20; 11-15 19-16; 12-19 23-16; 7-11! 16-7; 2-11 31-27; 10-14 22-17 or 27-24 ...

**V3(T):** ... 24-20 (V4); 10-15 28-24; 7-10 29-25; 3-7 18-14; 9-18 23-14; 10-17 21-14; 6-10 24-19; 15-24 25-21; 10-17 21-14; 24-28 27-24 ...

**V4(3):** ... 30-25 (V5) into Variation 7.

**V5(4):** ... 23-19 (V6); 11-15 18-11; 7-23 26-19; 3-7 27-23; 8-11 31-26; 9-14 29-25; 4-8 24-20; 11-15 19-16 ...

**V6(5):** ... 29-25; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 23-18; 7-11 18-15; 11-18 22-15; 12-16 19-12; 10-19 27-23 ...

**V7(T):** ... 26-22[R] (V12); 1-6 30-26; 11-15[R] (V11) 18-11; 8-15 22-17[R] (V10); 13-22 25-11; 7-16 24-20[R] (V9); 3-8 20-11; 8-15 29-25[R] (V8); 4-8 25-22; 8-11 28-24 or 27-24[R] ...

**V8(7):** ... 28-24; 4-8 24-20; 8-11 29-25; 9-14 26-22 ...

**V9(7):** ... 29-25; 4-8 24-20; 8-11 27-24 or 26-22 or 25-22 ...

**V10(7):** ... 24-20; 7-11 23-19; 15-24 28-19; 3-7 27-23; 4-8 32-28 or 32-27 or 23-18 ...

**V11(7):** 11-16 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-21; 6-9 29-25; 9-18 22-8; 4-11 27-23; 11-15 32-27 ...

**V12(7):** ... 18-14; 9-18 23-14; 10-17 21-14; 12-16 26-22; 11-15 22-18 (V13); 15-22 25-18; 1-6 29-25; 6-10 25-21; 10-17 21-14; 2-6 27-23 or 24-19 ...

**V13(12):** ... 24-20; 16-19 27-24; 19-23! 24-19; 15-24 28-19; 1-6 22-17 or 25-21 ...

**Trunk: 9-13 23-18; 6-9** 26-23[R] (V1) into **9-13 22-18; 6-9** 26-22 same.

**V1(T):** ... 27-23 (V4); 11-16 32-27; 10-14 18-15; 16-20 23-19 (V3); 7-11 26-23 (V2); 11-18 22-15; 14-18 23-14; 9-18 30-26; 3-7 26-23 ...

**V2(1):** ... 22-17; 11-18 17-10; 18-23 27-18; 20-27 31-24; 8-11 18-15 ...

**V3(1):** ... 24-19; 7-11 22-18; 11-16 26-22; 2-6 22-17; 13-22 30-26; 6-10 26-17 ...

**V4(1):** ... 18-15 into **9-13 23-19; 6-9** 19-15 same.

**Lesson 362: 9-13 22-18; 11-15 [16/84]**

Almost on a par with 9-14 23-18; 14-23 for difficulty, this murderous ballot teeters on the edge of unsoundness. The Trunk approach demolishes Black's single-corner while that of Variation 8 cramps it.

**Trunk: 9-13 22-18; 11-15** 18-11; 8-15 21-17[R] (V8); 13-22 25-11; 7-16 24-20[R] (V5); 3-8 20-11; 8-15 28-24[R] (V4); 4-8 24-20[R] (V3); 8-11 29-25[R] (V2); 5-9 25-22[R] (V1); 9-13 23-18[R] or 27-24 ...

**V1(T):** ... 25-21; 10-14 26-22; 1-5 22-17 ...

**V2(T):** ... 27-24; 5-9 23-19; 9-14 26-23; 6-9 32-28; 1-5 29-25 ...

**V3(T):** ... 29-25; 5-9 25-22; 9-13 23-18; 8-11 32-28; 6-9 26-23; 13-17! 22-6 ...

**V4(T):** ... 29-25; 5-9 26-22; 4-8 31-26; 8-11 23-18; 12-16 27-24; 16-20 24-19 ...

**V5(T):** ... 29-25 (V7); 5-9 23-18; 16-20 24-19; 4-8 25-21 (V6); 10-14 26-22; 14-23 27-18; 3-7 22-17; 9-13 17-14 ...

**V6(5):** ... 25-22; 10-14 27-23; 6-10 32-27; 3-7 27-24; 20-27 31-24 ...

**V7(5):** ... 24-19; 4-8 28-24; 16-20 32-28; 5-9 29-25; 10-14 25-21; 9-13 26-22; 3-7 22-18 ...

**V8(T):** ... 24-20; 7-11 28-24 (V12); 5-9 25-22 (V11); 9-14 23-19 (V9); 4-8 26-23; 15-18 22-15; 11-18 29-25; 3-7 30-26; 1-5 20-16; 13-17 32-28 ...

**V9(8):** ... 29-25 (V10); 6-9 32-28; 1-5 23-19; 14-18 21-17; 9-14 26-23; 14-21 23-7; 3-10 27-23 ...

**V10(9):** ... 23-18; 14-23 26-19; 4-8 27-23; 10-14 19-10; 6-15 22-18 ...

**V11(8):** ... 26-22; 4-8 32-28; 3-7 22-18; 15-22 25-18; 10-14 29-25; 13-17 30-26; 6-10 25-22; 9-13 18-9; 10-15 21-14; 15-19 24-15; 11-25 27-24 ...

**V12(8):** ... 25-22; 5-9 23-18 (V13); 4-8 26-23; 10-14 23-19; 15-24 28-19 14-23; 27-18; 6-10 31-27 ...

**V13(12):** ... 30-25; 1-5 into **9-13 22-18**; **6-9** 26-22; 1-6 30-26; 11-15 18-11; 8-15 24-20; 7-11 same.

**Lesson 363: 9-13 22-18; 10-14 [20/80] & 9-13 24-19; 10-14 [28/72] & 10-14 24-20; 7-10 [36/64]**

No rest for the wicked! Here we have three related ballots which each possess tremendous attacking scope.

**Trunk: 9-13 22-18 10-14** 18-9; 5-14 26-22[R] (V6); 6-9 22-18[R] (V5); 7-10 25-22[R] (V2); 1-5 29-25; 3-7 31-26[R] (V1); 11-15 18-11; 8-15 24-20; 14-18 23-14; 9-18 27-24[R] or 21-17 ...

**V1(T):** ... 24-19; 11-15 18-11; 8-24 28-19; 14-17 21-14; 10-26 31-22; 7-10 22-18 or 25-21 ...

**V2(T):** ... 24-19 (V4); 3-7 28-24 (V3); 1-5 25-22; 11-15 18-11; 8-15 30-25 or 29-25 or 30-26 ...

**V3(2):** ... 27-24; 11-15 18-11; 8-15 31-26; 7-11 25-22; 1-5 29-25; 2-7 24-20 ...

**V4(2):** ... 24-20; 3-7 25-22; 1-5 28-24; 14-17 21-14; 10-26 31-22; 7-10 29-25; 2-6! 25-21 ...

**V5(T):** ... 24-19; 7-10 30-26; 11-16 22-18; 2-6 18-15; 14-18 23-7; 16-30 7-2; 8-11 15-8; 4-11 27-23 ...

**V6(T):** ... 25-22 (V10); 11-15 30-25 (V8); 6-9 22-18 (V7); 15-22 26-10; 7-14 25-22; 8-11 24-20; 1-5 29-25; 2-6 28-24; 3-7 22-18; 6-10 24-19 ...

**V7(6):** ... 22-17; 13-22 26-10; 7-14 25-22; 3-7 29-25; 1-6 22-17; 6-10 17-13 ...

**V8(6):** ... 22-18 (V9); 15-22 26-10; 7-14 29-25; 6-10 25-22; 3-7 31-26; 8-11 24-20; 1-5 28-24; 4-8 24-19 ...

**V9(8):** ... 24-20; 7-10 23-19; 15-24 28-19; 8-11 27-23; 11-15 32-28; 15-24 28-19; 4-8 30-25; 6-9 19-16 ...

**V10(6):** ... 24-19 (V11); 6-10 25-22; 11-15 28-24; 7-11 22-17; 13-22 26-17; 3-7 29-25; 11-16 17-13; 1-6 21-17; 14-21 25-22 ...

**V11(10):** ... 24-20; 7-10 28-24[R] (V14); 11-15! 23-18[R] (V12); 14-23 27-11; 8-15 21-17; 13-22 25-11; 3-8 11-7; 2-11 26-23; 11-15 31-26[R] or 32-28 or 30-26 or 29-25 ...

**V12(11):** ... 23-19 8-11! 25-22 (V13) into **9-13 22-18**; **11-15** 18-11; 8-15 24-20; 7-11 28-24; 5-9 25-22; 9-14 23-19 same.

**V13(12):** ... 26-22; 14-18! 31-26; 10-14 19-10; 6-15 26-23; 12-16 21-17; 14-21 23-14; 16-19 32-28 ...

**V14(11):** ... 26-22 (V15); 6-9 22-18 into Variation 4.

**V15(14):** ... 25-22; 11-15 into Variation 9.

**Trunk: 9-13 24-19; 10-14 22-18[R] (V5); 5-9[R] (V4) 25-22[R] (V3); 6-10 27-24[R] (V1); 1-5 Forms Key Landing Number 17.**

**V1(T):** ... 29-25 (V2); 2-6 18-15; 11-18 22-15; 7-11 23-18; 14-23 27-18; 12-16 19-12; 10-19 32-27; 11-16 27-23 ...

**V2(1):** ... 28-24; 11-15! 18-11; 8-15 22-17; 13-22 26-17; 9-13 30-25; 13-22 25-9; 1-5 9-6 or 29-25 ...

**V3(T):** ... 28-24; 6-10 26-22; 11-15 18-11; 8-15 22-17; 13-22 25-11; 7-16 29-25; 16-20 32-28; 4-8 31-26 ...

**V4(T):** 6-10 18-9; 5-14 into **9-13 22-18**; **10-14** 18-9; 5-14 24-19; 6-10 same.

**V5(T):** ... 19-15 (V6); 11-18 22-15; 7-11 26-22; 11-18 22-15; 3-7 25-22; 13-17 22-13; 6-9 13-6; 1-26 30-23; 8-11 29-25; 11-15 25-22 ...

**V6(5):** ... 22-18; 5-9 into Variation 3.

**Trunk: 10-14 24-20; 7-10 22-18[R] (V7); 11-16[R] (V5) 20-11; 8-22 25-18; 4-8 28-24[R] (V4); 8-11 24-19[R] (V2); 9-13 18-9; 5-14 29-25[R] (V1); 3-7 25-22; 1-5 22-18 or 32-28[R] or 23-18 or 27-24 or 22-17 ...**

**V1(T):** ... 26-22; 11-15 32-28; 15-24 28-19; 3-8!(A) 22-18; 1-5 18-9; 5-14 29-25; 2-7! 25-22 or 30-26 ...

**V2(T):** ... 24-20; 10-15 20-16 (V3); 15-22 16-7; 3-10 26-17; 9-13 30-26; 13-22 26-17; 10-15! 17-10; 15-19 23-16; 12-19 29-25; 6-15 25-22 ...

**V3(2):** ... 27-24; 15-22 26-10; 6-15 23-19; 9-14!(B) 19-10; 2-6 31-26; 6-15 26-23 ...

**V4(T):** ... 27-24; 8-11 24-19; 9-13 18-9; 5-14 29-25; 3-7 25-22; 1-5 31-27; 6-9 into **11-15 24-20**; **8-11** 28-24; 4-8 23-19; 15-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 30-26; 8-11 25-22; 18-25 29-22; 9-14 27-23; 2-7 32-28 CR same.

**V5(T):** 9-13 (V6) 18-9; 5-14 into **9-13 22-18**; **10-14** 18-9; 5-14 24-20; 7-10 same.

**V6(5):** 10-15 28-24; 15-22 26-10; 6-15 23-19; 15-18 21-17; 3-7 19-15; 7-10! 15-6; 1-10 25-21; 18-23! 27-18; 11-16 20-11; 8-22 32-27 ...

**V7(T):** ... 28-24; 11-15 23-19; 8-11 26-23 (V8); 3-7! 22-17; 9-13 30-26; 13-22 25-9; 5-14 32-28; 6-9 19-16; 12-19 23-16 ...

**V8(7):** ... 27-23; 3-8 22-18; 15-22 25-18; 11-16 20-11; 8-22 26-17; 9-13 30-25; 13-22 25-9; 5-14 29-25 ...

## Notes

A: As in Lesson 347, Black avoids treading on his own toes.

B: A brilliant *zwischenzug* which considerably eases Black's defensive task.

**Lesson 364: 9-13 23-18; 11-15 [34/66]**

Although this doesn't have the destructive power of Lesson 362, and is another occasion when 23-18 turns out to be weaker than 22-18, it's still pretty strong for White. Nonetheless, it's not unusual to see Black registering a win.

**Trunk: 9-13 23-18; 11-15** 18-11; 8-15 22-17[R] (V4); 13-22 25-11; 7-16 29-25; 4-8[R] (V3) 25-22[R] (V2); 8-11 24-20; 16-19 22-17 (V1); 2-7 27-24; 11-15 32-27 or 31-27 ...

**V1(T):** ... 27-23[R]; 11-15 23-16; 12-19 20-16; 2-7 32-27; 5-9 21-17[R] or 22-17 or 27-24 ...

**V2(T):** ... 21-17; 5-9 17-13; 16-20 24-19; 9-14 25-22; 8-11 27-23; 11-16 22-18; 14-17 18-15; 3-8 23-18 ...

**V3(T):** 16-20 24-19; 4-8 25-22; 5-9 22-18 into **9-13 22-18; 11-15** 18-11; 8-15 21-17; 13-22 25-11; 7-16 29-25; 5-9 23-18; 16-20 24-19; 4-8 25-21 same.

**V4(T):** ... 24-20; 3-8 22-17 (V5); 13-22 25-11; 8-15 29-25; 4-8 25-22; 8-11 28-24; 5-9 27-23; 9-14 31-27; 6-9 23-18; 14-23 27-18 ...

**V5(4):** ... 27-23; 15-19 23-16; 12-19 22-18; 8-11 25-22; 6-9 29-25; 9-14 18-9; 5-14 32-27; 4-8 27-24 ...

**Lesson 365: 9-13 24-20; 11-16 [22/78]**

Another ballot featuring an artificial exchange which turns out to be sound. With hindsight, it would have been better if all 174 plausible ballots had been included in the deck from the outset and then gradually whittled down to the current 156.

**Trunk: 9-13 24-20; 11-16** 20-11; 7-16! [R] (V4) 22-18[R] (V3); 16-19 23-16; 12-19 18-14[R] (V1); 10-17 21-14; 6-9 27-24; 9-18 24-15; 1-6 28-24; 5-9 24-19; 9-14 32-27[R] or 25-21 or 26-22 or 31-27 ...

**V1(T):** ... 25-22; 5-9 27-24 (V2); 3-7 24-15; 10-19 32-27; 7-10 29-25; 1-5 18-14; 9-18 22-15 ...

**V2(1):** ... 29-25; 3-7 18-14; 9-18 22-15; 7-11 26-22; 11-18 22-15; 10-14 27-23 ...

**V3(T):** ... 28-24; 16-19 24-15; 10-19 23-16; 12-19 22-18; 8-11 25-22; 4-8 29-25; 2-7 21-17; 8-12 25-21; 5-9 17-14 ...

**V4(T):** 8-15 23-18; 3-8 18-11; 8-15 27-24; 5-9 32-27; 15-19 24-15; 10-19 22-18; 4-8 25-22; 12-16 29-25 ...



## Chapter 36: Checkers—A Perfect Mind Sport

### Lesson 366: Checkers—A Perfect Mind Sport

#### Preamble

1. The form of checkers referred to here is the Anglo-American eight-by-eight version.
2. The use of the indefinite article is deliberate. Clearly, other perfect mind sports exist. While I am neither qualified nor brave enough to attempt a definitive list, these obviously include other mainstay versions of checkers, together with chess and Go etc. ... I leave it to the devotees of these mind sports to make their own case.
3. The qualities I describe, while certainly *sufficient* to rank as a perfect mind sport, are obviously not *necessary*. This would amount to an unsubtle attempt to claim the superiority of checkers over other mind sports.
4. This is an upbeat and evidence-based argument *for* checkers; it is not an argument *against* any other mind sport.

#### Qualities

1. *It has a proud, ancient history.*

Although direct comparisons with games played several thousand years ago are tenuous at best, checkers can positively be traced to the south of France in the 12<sup>th</sup> century. It's very old. Of note is that *it has not changed in any significant way since that time.*

2. *It has a proud, modern history.*

This dates to 1756 when the first book in English was published by William Payne. A good reason for seeing this as a starting point is that, no matter how long its earlier history, Payne's book clearly shows checkers to be in its infancy. As Derek Oldbury, a champion of the early authors and players expressed it, "... the games: Far from being 'artful' they are, it has to be said, abysmal almost without exception ..." Since that time, checkers has accrued a rich and varied literature, memorable tournaments and matches have been held and star players have been developed and revered. Being a closed system, strictly speaking checkers is a matter of discovery rather than invention. That the overwhelming majority of discoveries have been made

by human beings rather than computer programs gives the game a texture and background which it would not possess were it of recent origin. Furthermore, these discoveries are a matter of record which cannot be altered.

3. *It is very easy to learn and can be played by people of all ages.*

A child of 5 or 6 can be taught the basic rules of checkers in a matter of minutes. This is something to be trumpeted, a definite asset. Unfortunately, this simplicity of form has thus far proved an insuperable barrier in terms of serious media attention. Strangely, as far as I can determine, it was ever the case, even when there were thousands of expert players and widespread coverage in regional newspapers. I address this age-old problem in the conclusion.

4. *It is minimalistic in nature.*

This was beautifully summarized by Fred Reinfield, of chess fame, when he referred to the game's "exquisite economy of force" and is embodied in many of its most beautiful stratagems. It also brings into stark relief the futility of attempting to rank different mind sports. Some people favor minimalism, some do not. It's just a matter of taste.

5. *It has a sound foundation.*

Throughout its modern history, every serious devotee has held two things in tension. First, the scientific perspective, the absolute conviction that in theory, every correctly played game should result in a draw. Secondly, the artistic perspective, that in practice, over a series of games the better player will win. Indeed, a *prerequisite* for inclusion in the 3-move deck is that a ballot is sound.

When programmers set to work on checkers their goal was neither to damage checkers nor to promote it, although I for one am grateful for the many positive spin-offs. Initially, it was with the intention of gaining insights into how the mind works. More recently, it was with the goal of becoming unbeatable at the game. In 2007 when Chinook became unbeatable at freestyle, demonstrating that the game was sound, for some peculiar reason this was viewed by the media as "killing off the game." In fact, the exact opposite is the case. Had Chinook shown that Black or White could force a win from the outset,

*that* would have killed off the game. By contrast, its findings guaranteed the future of checkers as a competitive mind sport forever.

On 3-move: Although to date Chinook has only proved that 28 of the 156 ballots are sound, this includes the toughest one—9-14 23-18; 14-23—and leads me to conclude that all of them are. Thus the 3-move restriction stands firm too.

6. *It is a perfect blend of strategy and tactics.*

Consider a computer program which has attained the status of a genuine oracle, one possessing the 24-piece perfect-play databases. For such an entity the game of checkers is neither strategic nor tactical, but simply an exercise in rapid referencing.

Now consider things from a human standpoint. Here it is necessarily completely different. In addition to the overt element of force, Appendix 2 reveals that there are at least 14 facets of space and 18 facets of time. The combination of these three elements—force, space and time—results in every game having a distinctive narrative. Sadly, for those who wrongly believe that checkers is “almost all tactics,” Irving Chernev among them, much of this narrative is hidden from view and renders countless aspects of the game inexplicable.

This is not to denigrate tactics of course:

It is impossible to become a finished strategist without first being a graduate tactician. If a player cannot grasp the tactical potential of a position before him, his strategical computations are certain to be faulty.—*William Ryan*

And it's true that on occasions, because of the particular configuration of the pieces, tactics blow strategic considerations completely apart. But on the whole, in checkers justice is served.

7. *It is a perfect blend of ability and knowledge.*

Strictly speaking, ability (what you can see) and knowledge (what you can remember) are inseparable, certainly mutually supportive, but in order to make a coherent argument it's necessary to treat them separately. Without a goodly amount of both, it is impossible to reach the master class.

*Part One: Ability*

Mention of ability (crossboard play) inevitably brings up the question of “systems,” a somewhat

dirty word within the fraternity. This is because “system” has wrongly become synonymous with “crack-pot system,” a kind of infallible get-rich-quick scheme. Suffice to say that the game is not susceptible to any such short cut. Having devoted the previous 365 lessons to the question of how to play well, it scarcely seems necessary to explain why such a quick fix is unthinkable. But here are two good reasons. First, ask yourself how mastery of the humble 2 for 1, so essential to success, could ever be reduced to a system. Secondly, consider the fact that each phase of the game demands its own set of skills, and it is clear that a one-size-fits-all system would be inoperable.

It is very close to fraud for any authority on the game's science to designate or advertise a fool-proof system or theory of play, when as a matter of fact the practice of scientific checkers is contingent upon an artistic and flexible rendition of many abstract factors.—  
*William Ryan*

Granted, the oracle referred to earlier would in one sense represent a perfect system of play—a kind of super-system. However, it would have no practical application and is the second reason why computer programs pose no threat to the game. To be fair, no recognized authority has ever proposed such a ludicrous system, although two essentially mechanical systems *have* found their way into the literature. Both are extremely limited in their application and don't bear close inspection. First, the so-called “theory of the move.” This amounts to no more than a way of determining which side has the opposition, and on its own has no bearing on the outcome of the position or the moves to be played. Secondly, Julius D'Orio's much vaunted “triangle system.” Here, D'Orio simply demonstrates that the triangle formation can be sturdy in defense, acknowledging that it can't be retained for ever. True!

Of a completely different order is Derek Oldbury's *Move Over*. By considering the elements of force, space and time, Oldbury skillfully explains how a player can and should diagnose the needs of a position or situation before seeking to analyze it. And in practice, Derek always referenced his system *as a first port of call*. Other more pragmatic books, by

Louis Ginsberg and Maurice Chamblee, also take a generalized approach, with a focus on midgame formations.

There are also books which, while clearly of a different flavor, adopt a *systematic* approach. For example, Arthur Reisman's *Pioneer* system and Gordon Hester's *Defiance* system. These organize published play in terms of midgame landings and their run-ups. In addition, there are Joe Duffy's books on the standard endgame situations and Ben Boland's *Familiar Themes*, dealing with endgame tactics.

The goal of *Complete Checkers: Insights* has been to take the ideas of great authors like these, and blend them with my own to present the reader with all of the constituent parts, including the elusive pitch, which together constitute this magical thing called ability or judgment. I would suggest that it is only by internalizing these parts, so that they become second nature, that the process can reach its apogee.

For every player, no matter how well versed in the literature, is frequently going to find themselves on unfamiliar ground. It can't be avoided. For example, when the opponent finds a new way to lose; when, with the benefit of the strong side of the ballot, the opponent sacrifices a lot of strength for the sake of originality; or when a fluid endgame situation is reached. And the greatest players have demonstrated over and over again that it is perfectly possible to pick out good moves crossboard a high proportion of the time.

The judgment of a Tinsley, a Hellman or a Long is, in the final analysis, a combination of calculation, native acumen and a certain amount of intuition.—  
*Tom Wiswell*

### *Part Two: Knowledge*

Logic dictates that, ultimately, knowledge trumps ability. This is simply because in crossboard play you only have one chance to get it right, whereas with analysis there are endless chances. For example, when the move suggested by Derek Oldbury's initial diagnosis proved to be faulty, he tried another one. And, if necessary, another.

Naturally I am not saying that all published play trumps crossboard play. Far from it. For one thing, 90% of published play is unsound or obsolete; for another, the crossboard play of a grandmaster is almost certain to eclipse that of a mediocre analyst.

What I am saying is that, as in every field of human endeavor, in checkers, hard work and dedication pay dividends. Supposedly, some people consider this to be unfair or even undesirable. I have no idea why. And knowledge does not necessarily refer to storing away hundreds of quality lines of play. It might refer to endgames.

In *Big League Checkers*, Willie Ryan describes the vast amount of time he devoted to Bowen's Twins (Lesson 118); Marion Tinsley has related how he revisited the Clayton-Tinsley Position (Lesson 122) on many occasions over a period of 30 years; after losing a match to Kenneth Grover, Walter Hellman devoted hundreds of hours to this phase of the game. Alternately, a player might study midgame landings. Or late midgame positions. It's all knowledge.

Armed with this specific knowledge, a player has a distinct advantage over one relying solely on crossboard ability. (I leave it to the reader to judge whether, per Marion Tinsley, this ignorance of published play is a "cardinal sin" on the latter's behalf!) In matches played on the 3-move restriction, this may manifest itself in improvements or corrections of previously published play, daring innovations in defense or attack or a better way to handle a classic endgame. The enrichment of the literature in this manner is one of the chief joys of the game.

Incidentally, the study of lines of play brings out the inseparable nature of ability and knowledge mentioned earlier. The more erudite a player, the greater the range of ideas he is exposed to and the more informed his crossboard play becomes. The greater a player's crossboard ability, the easier it is for him to master a new line of play. What to the uninformed player appears to be a lengthy sequence of unrelated moves, to the skilled exponent is a coherent narrative incorporating a few key moves, the entirety of which can easily be reconstructed. (In passing, it should be mentioned that many masters deliberately cut off their knowledge of a particular line at the point when they are confident of handling it crossboard, retaining flexibility and avoiding over-cluttering.)

8. *It possesses enormous depth and scope.*

*Part One: Depth*

Extensive practice reveals that checkers possesses at least 10 distinct playing levels. Putting gradings to one side, the biennial US National tournaments provide practical evidence of this. There are three hierarchical sections: Masters, Majors and Minors. Each of these sections allows for further sub-divisions: players who typically finish in the top third; those who finish in the middle third; those who finish in the lower third. Allowing for some overlap, this rough-sorts players of all standards into 9 broad levels. Given that even the lowliest player in the Minors is operating within Level 2, this gives 10+ levels.

When it comes to scoring wins against the toughest opposition, the evidence of the leading computer programs is that diminishing returns have a decided effect. Thus, an oracle playing the best “version” of the late Marion Tinsley would likely only scrape a narrow victory over a match of 312 games, and the number of playing levels would reach a ceiling of 11 or 12.

This contrasts with the number of *problem-solving levels*, the ability to provide definitive solutions to challenging positions. Here, where the 8-piece endgame databases were “merely” Tinsley-like, the 10-piece variety render the programs super-human. As to the 12-piece and 14-piece, who knows?

What is undeniable is that checkers is more than deep enough for any human being, no matter how talented.

*Part Two: Scope*

*Complete Checkers: Repertoire* contains 2200 3-move games. From 40 years of research I can attest that this is but a drop in the ocean compared with what is available to the imaginative player.

Although, arguably the strongest attacks have been formulated for all of the ballots (necessary to prove their soundness), a virtually infinite variety of lesser attacks remain to be explored and refined.

Strong evidence that checkers is a live issue is found when one examines the percentage of wins recorded at the top levels. Featuring a cross-section of experts, masters and grandmasters, there is no better

test-bed than the six 3-move international matches contested between the USA and the UK & Ireland. Of the 1200 games played, there were 494 wins (41%) and 706 draws (59%). When you consider that in around one third of the drawn games winning opportunities were missed, you can see that checkers is in a very healthy state. Indeed, even in the rarefied atmosphere of world championship match play, both in freestyle and 3-move, around 20% of the games result in wins.

9. *It allows for the development of many individual styles.*

This is addressed in detail in the Introduction to Book 5.

10. *It possesses great beauty.*

In addition to the obvious competitive aspect, to the enthusiast who has gained some measure of understanding, many of the lines of play, stratagems and endgames are extremely beautiful; many of the games and problems produced by the great masters have raised checkers to an art form. Per Edwin Hunt, part of the key to success is cultivating an appreciation of this beauty.

## Conclusion

In light of the foregoing, why is checkers so underrated? It’s simply a lack of public awareness; once aware, whether they become a devotee or not, no open-minded person could fail to be impressed by the challenge checkers presents.

While hardly original, my suggested hooks are as follows:

- Newspaper columns with a focus on problems (let’s raise the profile);
- Top-grade websites (Hats off to Bob Newell!);
- *YouTube* lessons (there are two great series going the rounds);
- Checker clubs in schools (We need youth!);
- The availability of high-quality books (I’ve tried!);
- The widespread adoption of the Roundsquare board on which Richard Torning of Australia has done much groundwork (What have we to lose?).

Here’s hoping. Keep the faith!



# Appendices



## Appendix 1: Index to the 3 Key Phases of Checkers

### General Aspects (4/366 = 1%)

Lesson 1: Notation

Lesson 2: Rules

Lesson 50: Elimination & Visualization

Lesson 366: Summation

### Opening (129/366 = 35%)

Lesson 16-19: Basic Strategy (4)

Lessons 28-49: Freestyle Repertoire (22)

Lessons 103-115: Freestyle Ballots (13)

Lessons 171-205: 2-Move Ballots (35)

Lessons 263-290: Balanced 3-Move Ballots (28)

Lessons 339-365: Unbalanced 3-Move Ballots (27)

### Midgame (113/366 = 31%)

Lesson 20: Avoiding Loose Ends

Lessons 77-84: Formations (8)

Lessons 85-90: Squares (6)

Lessons 140-152 & 231-244 & 316-328: Midgame Themes (40)

Lessons 153-156 & 245-248 & 329-332: Classic Late Midgame Positions (12)

Lessons 91-95 & 157-161 & 249-253 & 333-337: Advanced Tactics (20)

Lessons 96-102: Freestyle Landings (7)

Lessons 162-170: 2-Move Landings (9)

Lessons 254-262: 3-Move Landings (Balanced Ballots) (9)

Lesson 338: 3-Move Landing (Unbalanced Ballot)

### Endgame (120/366 = 33%)

Lessons 3-7: Simple Endgames (5)

Lessons 8-15: Basic Tactics (8)

Lessons 21-27: Basic Strategy (7)

Lessons 51-63: Fundamentals (13)

Lessons: 116-126: Level Endgames (11)

Lessons 206-218: Man-Down Endgames (13)

Lessons 291-302: Bridge Endgames (12)

Lessons 64-76 & 127-139 & 219-230 & 303-315: Endgame Themes (51)



## Appendix 2: Index to the 3 Key Elements of Checkers

The 3 key elements of checkers are force, space and time; all of which are multi-faceted. In large part, success at checkers involves utilizing these appropriately according to the phase of the game involved (opening, midgame or endgame).

The rich range of facets given below under the true list, is in sharp contrast with the paltry few which non-specialists present to the public as being all-encompassing. Until this list gains much wider acceptance, checkers will continue to be hugely underrated and misrepresented.

### Public Perception (Total of 6 facets)

*Force* (4 facets)

- 2 for 1
- 3 for 2
- Breeches
- Fork

*Space* (1 facet)

- At best, solely the long dyke formation.

*Time* (1 facet)

- A totally muddled understanding of the opposition (“move”).

### True List (Total of 60 facets!)

*Force* (28 facets)

- 2 for 1 (Lesson 8)
- 2 for 2 (Lesson 9)
- 3 for 2 (Lesson 10)
- Rebound (Lesson 11)
- In-and-Out Shot (Lesson 12)
- Breeches (Lesson 13)
- Fork (Lesson 14)
- Double-Corner Coup (Lesson 15)
- Cheese Grater (Lesson 91)
- Removal of a King-Row Man (Lesson 92)
- Brooklyn (Lesson 93)
- Advanced In-and-Out Shot (Lesson 94)
- Triple 2 for 1 (Lesson 95)
- Advanced Rebound Shot (Lesson 157)
- Compound Shot (Lesson 158)
- Whirligig Shot (Lesson 159)
- Trigger Shot (Lesson 160)
- Cross-Country Shot (Lesson 161)
- Easier Shot to the King-Row (Lesson 249)
- Harder Shot to the King-Row (Lesson 250)
- Tempo Shot (Lesson 251)
- Slip Shot (Lesson 252)

- Deflection (Lesson 253)
- Hidden 3 For 3 (Lesson 333)
- The Follow-Through Lesson 334)
- Advanced Double-Corner Coup (Lesson 335)
- Order of Jumps (Lesson 336)
- Miscellaneous (Lesson 337)

To which could be added quite a number of the endgame themes.

*Space* (14 facets)

- The Long Dyke Formation (Lesson 77)
- The Triangle Formation (Lesson 78)
- The Phalanx Formation (Lesson 79)
- The Mill Formation (Lesson 80)
- The Echelon Formation (Lesson 81)
- The Short Dyke Formation (Lesson 82)
- The Mixed Formation (Lesson 83)
- The Open Formation (Lesson 84)
- The Sunken Man on Square 5 (Lesson 85)
- The Advanced Man on Square 9 (Lesson 86)
- The Advanced Man on Square 10 (Lesson 87)
- The Advanced Man on Square 11 (Lesson 88)
- The Sunken Man on Square 12 (Lesson 89)
- The Infiltrating Man on Square 16 (Lesson 90)

To which could be added several of the midgame themes.

*Time* (18 facets)

- Development (Lesson 19)
- The Opposition (Lessons 21, 310 & 311)
- The Initiative (Lessons 28-49)
- Working Behind the Lines (Lesson 143)
- Rapid Development of the E-Line (Lesson 144)
- Effective Waiting Moves (Lesson 145)
- Ineffective Waiting Moves (Lesson 146)
- Putting the Question (Lesson 147)
- Squeezing a Defended Man (Lesson 148)
- The Delayed Steal (Lesson 149)
- Gambit-Man-Down Openings (Lesson 150)
- The Finesse (Lesson 242)
- Gaining a Tempo (Lesson 243)
- Correct Order of Moves (Lesson 244)
- Hobson’s Choice [Endgame] (Lesson 136)
- Optional Jumps [Endgame] (Lesson 137)
- Waiting Moves [Endgame] (Lesson 307)
- Tip-Toeing Kings [Endgame] (Lesson 309)

To which might be added the concepts of *zugzwang* (undesired compulsion to move) and *zwischenzug*, although the former is so common in checkers that any lesson addressing it would either be hopelessly brief or massively unwieldy.



### Appendix 3: Index to Endgame Theme Composers

The 50 themes embrace a total of 476 positions. The numbers in brackets refer to the number of compositions, while the main ones refer to the diagram numbers. (A1 to A25 are given under Lesson 315.)

Allen, F (5): 162, 308, 890, 934 & 980

Anderson, A (1): 979

Anon. (27): 163, 164, 197, 315, 316, 319, 321, 336, 337, 434, 438, 442, 444, 445, 461, 656, 667, 698, 850, 851, 882, 884, 927, 928, 932, 933 & A11

Armour, J (1): 353

Atwell, R (4): 171, 193, 307 & 325

Avery, W (1): 701

Bacon, E (1): 464

Banks, N (2): 424 & 996

Banks, R (1): 684

Banks, W (1): 680

Barker, C (5): 372, 393, 889, 893 & 936

Barker, W (1): 469

Beattie, W (1): 628

Belinkoff, J (1): 427

Bennett, P (2): 312 & 410

Benstead, W (1): 879

Berry, Bert (2): 194 & 681

Birnman, J (1): 378

Boland, B (2): 199 & 678

Bowles, W (1): 993

Bradley, L (1): 338

Bradley, P (1): 184

Brennan, M (1): 679

Broad, N (1): 635

Brooks, A (1): 462

Brown, Dr. T (10): 165, 306, 688, 870, 873, 915, 916, 917, 918 & 935

Bruch, E (1): 941

Bryden, W (2): 400 & 422

Buchanan, G (1): 342

Burns, J (1): 324

Byars, H (1): 872

Cary, J (1): 638

Charles, J (4): 903, 951, 956 & 962

Cohen, S (1): 912

Collins, F (1): 702

Craig, J (1): A22

Craighead, A (1): 919

Dalumi, F (1); 173

D’Orio, J (2): 340 & 650

Drinkwater, F (1): 446

Drummond, J (1): 418

Dunne, F (6): 161, 373, 430, 627, 930 & 965

Eddy, H (1): 472

Evans, J (1): 929

Ferrie, J (1): 366

Fortman, R (2): 389 & 639

Frazier, E (1): 976

“Free Lance” (1): 205

Fricker, H (1); 456

Fuller, E (1): 450

Gardner, W (1): 852

George, J (3): 188, 629 & A24

Glasson, A (1): 695

Gonotsky, S (1): 368

Gordon, J (2): 189 & 339

Gourlay, D (1): 181

Graham, W (1): 659

Grant, B (1): 449

Green, J (2): 185 & 207

Greenfield, B (1): 981

Greensword, C (6): 175, 176, 458, 625, 682 & 953

Gregg, J (1): 630

Grey, J (1); 208

Gurley, R (1): 964

Haley, L (1): 426

Head, L (1): 334

- Heddle, A (1): 441  
 Hedges, T (1): 309  
 Heffner, A (5): 180, 352, 394, 396 & 982  
 Hefter, C (6): 182, 195, 201, 349, 693 & 966  
 Hellman, W (2): 331 & 388  
 Hews, A (4): 159, 942, 943 & 944  
 Holding, R (3): 415, 649 & 876  
 Horsfall, W (1): 651  
 Hull, E (1): 392  
 Hunt, E (1): 913  
 Inglis, A (1): 467  
 Jacob, H (2): 310 & 466  
 Johnson, M (2): 957 & A2  
 Johnston, K (1): 376  
 Jones, E (1): 202  
 Jordan, A (3): 399, 883 & 958  
 Kear, J (2): 435 & 666  
 Keenan, J (1): 875  
 Keene, J (1): 986  
 Kemmerer, R (1): 692  
 Kilgour, W (1): 348  
 King, H (1): 361  
 Kirk, J (1): 327  
 Kirkwood, D (1): A21  
 Klinka, A (1): 190  
 Lafferty, D (1): 922  
 Larson, J (1): 196  
 Lawrie, J (1): 371  
 Lee, P (1): 697  
 Lees, J (1): 425  
 Leggett, W (1): 169  
 Leopold, J (1): A14  
 Levitt, L (1): 939  
 Lewis, W (1): A4  
 Lieberman, H (3): 375, 402 & 864  
 Link, W (1): A5  
 Long, A (1): 866  
 Lucas, S (1): 204  
 Lyman, H (7): 440, 660, 661, 662, 683, 686 & 983  
 Lyons, J (1): 878  
 MacGregor, T (1): 648  
 Mackenzie, J (5): 355, 403, 653, 676 & 856  
 Malloy, J (1): A18  
 Martins, R (3): 160, 431 & 867  
 McCulloch, R (1): 987  
 McLaren, T (1): 637  
 Miller, F (1): 865  
 Milligan, D (1): 895  
 "Miss Donnan" (1): 443  
 Moiseyev, A (1): 332  
 Moore, C (1): 437  
 Muir, T (1): 888  
 Murray, J (2): 347 & A10  
 Nelson, C (5): 168, 351, 416, 654 & 992  
 Oldbury, D (10): 333, 381, 404, 429, 665, 862, 921, 926, 938 & 945  
 Parker, C (1): 985  
 Pask, R (6): 390, 391, 460, 696, 925 & 940  
 Patterson, J (1): 670  
 Pawling, H (1): 345  
 Payne, W (2): 468 & 886  
 Perrett, W (3): 178, 411 & 677  
 Pickering, S (2): 673 & 880  
 Pomeroy, M (1): 364  
 Price, G (1): 669  
 Price, J (1): 443  
 Quinlan, T (1): 459  
 Ransome, E (1): 457  
 Raw, R (1): 172  
 Reed, J (1): 931  
 Rees, E (2): 211 & 212  
 Reisman, A (3): 317, 318 & 382  
 Renner, C (1): 174  
 Richards, H (1): 329



- Richmond, O (10): 354, 409, 412, 439, 470, 663, 700, 871, 937 & 954
- Roberts, J (1): 367
- Robertson, D (1): 988
- Robertson, J (1): 170
- Robertson, W (1): 699
- Robinson, H (3): 868, 869 & 920
- Ronald, A (1): 423
- Ross, A (1): 432
- Russell, W (1): A9
- Ryan, W (10): 326, 330, 703, 898, 911, 923, 924, 994, A12 & A15
- Salot, W (1): 900
- Saukell, J (2): 668 & 675
- Scarpetta, S (1): A25
- Schaefer, A (5): 395, 624, 881, 891 & 963
- Schreiber, L (1): 359
- Searight, J (1): 626
- Semple, P (4): 397, 657, 897 & 960
- Shirra, C (1): 631
- Shivas, G (1): 652
- Sinclair, A (1): 323
- Slocum, G (12): 187, 447, 906, 907, 908, 948, 949, 950, 959, 961, A16 & A17
- Smith, H (3): 401, 636 & 691
- Spayth, H (2): 343 & 892
- Spiller, E (1): 671
- Spitz, J (1): 360
- Staines, G (1): 674
- Stearns, L (2): 421 & 642
- Steel, M (1): 192
- Steel, W (1): 952
- Stoddard, A (1): 687
- Sturges, J (11): 209, 210, 344, 408, 419, 647, 685, 885, 887, A8 & A19
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## About the Author

**Richard Pask, BSc (Hons), PGCE, NPQH, MA**

*Draughts Grandmaster since 1989*

English Match Champion: 1995-2006 (40-0 & 34 draws)  
British Open Championship: 2<sup>nd</sup> in 1984, 1986 and 1990 (23-2 & 35 draws)  
Board 1 for England: 1984 and 1988 Home Internationals (6-0 & 26 draws)  
UK and Ireland vs. USA: 1983 and 1989 (2-3 & 35 draws)  
County Championships (Avon): 1984-1997 (10-1 & 33 draws)  
Avon Open Champion: 1987-1989 (35-2 & 25 draws)  
Total score between 1984 and 2002: 161 wins, 13 losses and 334 draws (65%)  
Books written on the game: 40

Mr. Pask was born in Weymouth, on the south coast of England, on 1<sup>st</sup> December 1961, and apart from spells at Bath University and the University of the West of England in Bristol, has lived there all of his life.

Coming from a musical family, but one with no background in checkers, his interest in the game was only sparked when, at the age of 11, he stumbled across books by Willie Ryan and Tom Wiswell in his local library. However, it was not until he was 17, when he joined the EDA (English Draughts Association) and ACF (American Checker Federation), that he began to study the game seriously. Benefitting from regular practice with local expert Harry Gibson, and helpful advice received from Tom Wiswell, with whom he carried on extended correspondence for many years, Mr. Pask made steady progress, and in 1983 became the youngest player ever to compete in the UK & Ireland vs. USA international series.

Following this great match, he began corresponding with Richard Fortman (over 200 letters during their friendship) and visiting Derek Oldbury (around 30 times in 11 years). These associations assisted in enabling him to establish himself as a seasoned player during the years from 1983-1991. Although he lost his 1990 match for the British Championship with Mr. Oldbury by the score of 0-3 and 13 draws, he was not at all discouraged, and believes that subsequent matches might well have turned out differently.

Becoming a full-time teacher in 1993 largely crimped Mr. Pask's crossboard ambitions, although he successfully competed for the English Match Championship five times between 1995 and 2006, and forced him to concentrate on his book writing activities. For a year he wrote a weekly series of beginner's articles in his local paper, and in 2001 and 2013 was successful in reaching a worldwide audience with *Starting Out in Checkers/Draughts* and *How to Play Checkers/Draughts*. He is most grateful to Bob Newell for making many more of his productions available to the general public through his excellent *Checker Maven* website.

Given that hundreds of thousands of checkers sets are sold throughout the world every year, and that only a tiny percentage of people are aware of the skillful game which 'lies beneath,' the vast majority not even knowing the correct rules, Mr. Pask contends that checkers may legitimately lay claim to being the world's most underrated game.

Mr. Pask is married to Kathy, a flautist and retired primary school teacher, and has a son, Robert, born in 1994, a trumpeter, who is also a primary school teacher. Outside of the game, Mr. Pask loves singing, having studied under local professional James Davis for 12 years; classic films; and, with his son, watching football (soccer), boxing and darts. He also follows chess closely and has played hundreds of games of backgammon against the excellent GNU Backgammon program. Having narrowly avoided death on three occasions, he is ever grateful for the opportunity to give something back to the game which he loves.



*Photo of Richard Pask by Kathy Pask*