

KEY THEMES



by

Richard Pask

Recommended Reading

1. Principles of Strategy in the Game of Checkers. (Louis Ginsberg, 1945)
2. Checkers and the Experts. (Maurice Chamblee, 1949)
3. Move Over. (Derek Oldbury, 1957)
4. Key Formations. (Derek Oldbury, 1981)

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Dedication: To Kathy, my patient wife.

KEY THEMES by RICHARD PASK

Introduction

Over the years a number of chess writers have stated that:

“Draughts is all tactics.”

In fact, as all strong draughts players will tell you, the game involves a great deal of strategic planning; it being impossible to “look ahead” in the right direction otherwise:

“If you wish to become a master player, or even an expert, you need to learn one thing— how to ‘plan’ and not merely live ‘from one move to the next.’ ” (Asa Long)

In fairness to the chess fraternity, very few books on the game emphasize the strategic aspects, expecting the student to “work it out for himself” by studying the recorded games of the master (and sometimes novice!) players.

This book is an attempt to rectify this problem by presenting the student with a series of ideas or tools to utilise when he next finds himself in a crossboard (unfamiliar) situation. Indeed, I am hopeful that instructors might find the book helpful as the basis of a training course, of say 30 lessons, for talented young players.

The benefits of assimilating the material contained herein will be two-fold:

1. The student will play a better crossboard game;
2. He will understand the reasons behind many of the moves played in master games, and retain the play more easily.

Incidentally, the student should not attempt to learn the examples given, move for move, but rather to grasp the principles contained therein.

Of course, unless you have the judgment of a Tinsley, Oldbury or Long, your crossboard play is unlikely to match up to book play which has been tried and tested over perhaps 50 years. Moreover, some of the 3-move openings are so strange and unbalanced, that even these great masters rely to a good extent on memorised analysis:

“Ultimately it is the position of every piece on the board which counts.” (W. Hellman)

Nonetheless, to play within the framework of a well thought out plan is far superior to stumbling along in the dark, and you will find that good strategic play tends to lead to natural draws (or wins), as opposed to having to find a dozen star moves in a row.

I will conclude by warning the student that this book does not contain any “magic theories”—there are exceptions to every “rule,” but it should convince him that in order to be successful he should be a thinker, and not a parrot.

Sincerely,

Richard Pask

(8/5/91)

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BASIC CONCEPTS OF MIDGAME PLAY

Introduction

The purpose of this section is two-fold:

1. To introduce the student to the major principles underlying midgame play.
2. To serve as an overview of the 25 themes which comprise the main body of the book.

Note:

(i) For the sake of simplicity, the text deals with everything from White's point of view, e.g. "Invasion on square 9," "The advanced piece on square 12" etc. ...

Obviously all the ideas apply with equal force to the Black pieces, i.e. "Invasion on square 24," "The advanced piece on square 21" etc. ...

Numerous examples are given to clarify this point.

(ii) In all diagrams the side to play is assumed to be moving up the board.

(iii) In all examples the first-named player is Black.

1. The 3 Phases Of The Game

(i) The Opening

This consists of the moves required to produce a distinctive formation, and is typically between 5 and 15 moves in length.

Note... When it is produced, "Solid-Checkers," parts 1-7, by myself, will deal with all the major trunk lines and key variations associated with the 3-move ballot.

(ii) The Midgame.

This may be considered in 2 parts:

Part 1. The early midgame. This, the most important part of the game, is where attacks are initiated and defences invoked in response. The critical point is reached when the midgame formations which have been created start to melt away, at which time the late midgame is entered.

Part 2. The late midgame. This is a subtle transition phase between the midgame and the ending, and is where many players go astray. In a majority of top-class games a result is reached at the conclusion of the late midgame, but in a minority of cases a genuine endgame is reached.

Arthur Reisman has estimated that in a typical midgame each player only has to make 12 decisions. But how to make the right ones?

Note... Both this work and “Key Landings” (Richard Pask, 1990), deal with this vital phase of the game.

(iii) The Endgame. This is essentially where both players have a clear run through for a king, usually with 6 or less pieces per side. In order to be confident in this phase of the game, and to understand many of the manoeuvres of the late midgame, one must have a thorough grasp of a number of classic endings which have evolved during the past 200 years.

Note... “Key Endings,” soon to be published by the author, deals with 25 of these vital endings.

One could summarize by saying that the Opening requires knowledge, the Midgame, cross-board ability, and the Endgame, technique.

2. The Centre Of The Board.

The centre plays a vital part in every game, and is represented by squares 14, 15, 18 and 19. A number of approaches may be made to gain control of the centre:

- (i) Occupying one or more of the central squares;
- (ii) Allowing the opponent to occupy these squares, and attempting to grip his pieces by means of a pincer movement;
- (iii) Leaving some of the squares vacant, and contesting their control by means of pieces posted on squares 17, 22, 23 and 24.

In summary, one should always try and obtain at least an equal share in the centre, but should retain mobility by not overcrowding it with one’s own pieces.

Example 1.

Here, White swamps the central squares with his own pieces, but, because he is overdeveloped comes very close to losing.

10-15 24-19 15-24 28-19 11-16 22-18 (21-17 is okay) 8-11 25-22 16-20 29-25 11-16 18-14? (18-15 best) 9-18 22-15 4-8 21-17 5-9 25-21 9-13 17-14 7-11 23-18 16-23 26-19 11-16 31-26 16-23 26-19 (White now occupies all 4 central squares, but is in a dead-loss!) 13-17 14-9 6-13 21-14 13-17 15-10 17-22 14-9 8-11 (2-7 better?) 9-6 2-9 18-15 11-18 27-24 20-27 32-5 3-8 10-7 8-11 to a draw. W. Edwards v R. Pask.

As an exercise you might like to find where Black missed his win.

Example 2

In this instance Black totally neglects the centre, allowing White to dominate, without the disadvantage of the time factor.

9-13 22-18 12-16 25-22 16-20 29-25 8-12 18-14 10-17 21-14 4-8? 23-18! 11-16 26-23 6-9 18-15!
9-18 23-14 7-11 31-26! 11-18 22-15 2-7 25-22 16-19 22-18 1-6 26-22 7-11 15-10! 6-15 14-9
5-23 27-18 20-27 32-7 3-10 18-4. White win. D. Oldbury v M. Tinsley.

General Tip 1: When the opportunity presents itself in the midgame to ‘take the centre,’ and possibly get the first press in by advancing 22-18, one should generally take it.

3. Side Squares.

The disadvantage of a piece on the side of the board is that it can only be moved in one direction. Nevertheless, it is immune from capture, and may, in conjunction with other pieces, be used to great effect, e.g.:

1. 13 & 18 may cramp the opponent’s double corner; holding pieces on 1, 5, 6 & 9. (#6)
2. 20 & 18 may cramp the opponent’s single-corner; holding pieces on 8, 11 & 12. (#10)

Note... Derek Oldbury has coined the term ‘Parameter’ to describe such fixed elements of a position.

1. 20 can support a piece on 16. (#21)
2. A piece on 31 can lend support to a Dyke Formation. (#22)

4. The Single-Corner.

Generally speaking the pieces which occupy the single-corner (21, 22, 25 & 29) should be developed early in the game. This is because, since there is but one entry square to the king-row, this area of the board is far less vulnerable to attack than the double-corner. (You can easily convince yourself of this by setting up the pieces for the start of the game, and removing those in the single-corners.)

In particular, the sequence 21-17 and 17-13 represents 2 good developing moves, which leave the body of the White force intact, and impose a slight cramp on the opposing double-corner.

5. The Double-Corner.

Broadly speaking one should try and retain as much strength as possible in the double-corner (24, 27, 28 & 32).

(As an exercise, set up the pieces for the beginning of the game, and remove those in the double-corners. Notice how easy it is to enter the king rows!)

In the words of Tom Wiswell: “A player with a strong double-corner is doubly hard to corner.”

General Tip 2: For the reasons given in Sections 4 and 5, the single-exchanges which are made in the early midgame with the idea of getting a share of the centre, may be rated broadly in the following order of strength: 22-18 (strongest), 24-19, 23-18 and 23-19 (weakest). As the number of pieces on the board reduces, this list assumes less significance.

Here are 2 analytical exceptions:

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 23-18! (good here) 14-23 27-18 8-11 26-23 6-9 29-25 10-15! 19-10 7-14 32-27 3-7 27-24 7-10 25-22 12-16 24-19 16-20 31-27 2-7 30-25 11-16! (the tactical ploy which saves the day) 19-12 7-11 12-8 11-16 8-3 16-19 23-16 14-32 3-7. Drawn. W. Hellman v M. Tinsley. (1956 US Nat Ty.)

9-14 22-18 11-16 18-9 5-14 24-19 8-11 26-22 11-15 22-18 15-22 25-9 6-13 28-24 16-20 32-28 4-8 31-26 10-15! (takes the steam out of the White attack, but unlikely to be played crossboard) 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. Drawn. M. Tinsley v W. Hellman. (Same ty)

6. The Time Factor.

If your pieces have, taken as a whole, made further progress towards the king-row than your opponent, then you are said to be “ahead in development.” If, however, they have made less progress than your opponent, you are said to be “behind in development.”

Since many formations, in particular the Dyke, depend upon having a suffi-

ciency of waiting moves, it is generally a disadvantage to be ahead in development in the opening and early midgame. As the late midgame and ending approaches however, the emphasis changes, and it is an advantage to be ahead in development. This is because you may thus be able to gain a king-majority, and confine one or more of your opponent's backward-pieces to the side of the board.

7. King-Row Strategy.

The best advice the student can be given as to which king-row pieces to retain is to *be flexible!*

All else being equal, one could note that the piece on 29 should be moved early, in line with the general strategy of developing the single-corner pieces. Other than that however one must base one's decision upon the requirements of the particular formation or development in question.

In this example, 30-26 proves stronger than 29-25:

11-15 23-18 8-11 27-23 10-14 22-17 15-22 17-10 6-15 26-17 11-16 23-18 (unusual; 24-19 normal) 15-22 25-18 4-8 30-26! ["A good move. Holding back 29-25 gives White a much safer centre" (Marion Tinsley)] 16-20 32-27 8-11 26-23 to a draw. M. Tinsley v N. Banks.

Note... Sometimes all 4 pieces are retained! (See #18 Ex 2.)

The following 2-piece defences are worthy of attention:

(i) Pieces on 30 and 32.

In order to crown, Black must post a piece on square 23, forming a bridge, and pass under the bridge with 22-26 or 24-27.

If Black can get in and out of the bridge, preferably with 2 or more kings, before White is in a position to attack, then he may have little to fear.

If however Black is tied down to the defence of the piece on 23, as is often the case, and White can attack with his king(s), then White may have good winning chances.

Note... The absence of a White piece on 31 can be a distinct disadvantage (#6 & #11), so one should not make a rule of retaining these 2 pieces.

(ii) Pieces on 29 and 31.

Black crowns by posting a piece on 22, forming a bridge, and passing under the bridge via 21-25 and 23-26. Such 'secondary bridges' do not have the characteristics or importance of those mentioned in (i).

(iii) Pieces on 31 and 32.

These pieces are often retained when a Long Dyke Formation is created (#22), lending considerable weight to the double-corner. One particular trick to play for is as follows: Black men on 5, 12, 16, 20, 22 & 25; White men on 15, 27, 28, 31 & 32 and a White king on 11. White to play: Continue... 27-24 20-27 11-20! (a common device) 25-30 31-24 to a White win. C. Jeffries v R. Pask.

(iv) *Pieces on 30 and 31.*

Particularly when in conjunction with a piece on 26 (the so-called ‘apex piece’), this can be a very sturdy defensive structure.

Note... Much play is made of the weakness of moving the apex piece. There is an element of truth in this, but like most bald statements it has little value on its own, and gives rise to numerous counter-examples.

8. SQUARES.

This section of the book demonstrates the effect that the occupation of a particular square (or squares) can have on the course of the game.

Two of these themes are worthy of particular attention:

In #1 an advanced White piece on square 5 is held by a Black piece on square 1. This ‘1/5’ parameter can have an important effect on the resultant endings and should be noted. Similarly, the ‘3/12’ parameter (#5) should be marked down for careful study.

General Tip 3: Having established a piece on a good square (e.g. square 9 when it can’t be forced into 5, or square 16 when it can’t be forced into 12) don’t move it lightly!

In the following game White ignores the above advice and pays the penalty:

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? (inflexible thinking; I had decided for some time that the 2 pieces on 31 and 32 should be retained. Instead, 26-23! 8-11 31-26! wins for White) 8-11 9-5 (goodbye piece on 9!) 2-6 (Black now has the advantage) 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 14-10? (loses; 25-21! draws) 13-17 to a Black win. J. Morrison v R. Pask.

9. MOTIFS

There are literally dozens of midgame strategems; this section of the book deals with 11 of the most common ones. (An excellent book dealing with the more tactical elements of the midgame is “Familiar Themes” by Ben Boland, 1938.)

General Tip 4: After your opponent has moved, ask yourself: “What move can I now make that I couldn’t make before?” (D. Oldbury). You will be surprised how often this pays dividends.

Two of the most interesting motifs are #16, Optional jumps, and #20, Pressing a defended piece. The following 2 examples illustrate how these particular motifs tend to overlap.

12-16 21-17 16-19 24-15 10-19 23-16 11-20 25-21 8-11 22-18 6-10 29-25 1-6 17-14 10-17 21-14 3-8! 26-23 11-15 18-11 8-15! (9-18 is okay, but this ‘draws out’ the piece on 31) 31-26 9-18 23-14 4-8 to a draw. L. Levitt v J. Coll.

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! (better than 18-9, since the piece on 11 is now deflected to the side) 11-16 18-9 6-22 to a draw. J. Horr v N. Banks.

General Tip 5: One is often justified in sacrificing 1 piece to go through for a free king, but 2-piece sacrifices are very rarely sound. (Marion Tinsley)

The importance of waiting moves (#15) cannot be overstated. Here are 2 examples:

10-14 24-19 7-10 27-24 11-15 24-20 15-24 28-19 9-13 (8-11? should lose: #9 Ex 1) 32-28 5-9! (waiting) 22-18 8-11! (ditto) 25-22 4-8! (ditto) 30-25 10-15! (now okay to break the position) to a draw. W. Hellman v A. Long.

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 1-5! 32-28 11-15 to a draw. D. Lafferty v E. Fuller.

General Tip 6: Moves which disturb your position the least, disturb your opponent the most! (Tom Wiswell)

10. FORMATIONS

This section details the 4 major formations: the Dyke, Phalanx, Mill and Pyramid. The first 3 mentioned are active in nature, and often call for a pincer response from the opponent. The Pyramid however is passive, and the opponent may reply in kind. Another important formation is the Echelon (semi-active), of which the following variations are 2 examples:

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! etc.

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! etc.

One feature of the Echelon not present in the Pyramid formation, is the option of posting a supported piece on square 16, which leads to a more lively game.

Note... The *Defiance System* embraces a range of 3-move openings which utilise the Echelon formation, and should be studied carefully. Of course there are numerous other openings which utilise this concept, such as certain lines of the Will O' The Wisp and the Ayrshire Lassie, and a number of examples are given in the text. (See #6, #15 and #21.)

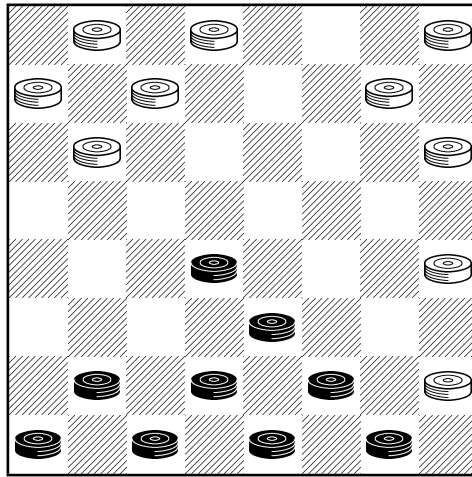
There are a number of other types of development in the midgame, each with its own particular characteristics. By studying the 3-move openings as connected groups, rather than as individual entities, a surprising amount of understanding can be gained in a short time.

'Parallel Developments' is a term used by Derek Oldbury to describe positions which arise colours-reversed with a move out, e.g. 11-16 24-20 16-19 23-16 12-19 22-18 9-14 18-9 5-14 is parallel to 11-15 22-17 9-13 17-14 10-17 21-14 8-11 24-19 15-24 28-19. Also 11-16 24-19 8-11 22-18 10-14 26-22 7-10 22-17 16-20 is parallel to 11-15 23-19 9-14 22-17 7-11 25-22 11-16 26-23. These developments are worthy of particular attention.

General Tip 7: Keep your options open where possible, i.e. don't commit a piece to a particular square unnecessarily early.

KEY MIDGAME THEME NUMBER 1 THE SUNKEN PIECE ON SQUARE 5

Study the diagram below: Black to play



Description

Generally speaking it is unwise to enter square 5 (the dog hole) early in the game when your opponent has a man on square 1. There are 3 main reasons:

- 1) The piece on 5 is rendered immobile until, or unless, square 1 is vacated.
- 2) Your opponent may use this piece to 'rest on' so to speak, by placing men on squares 9 and 14 for example.
- 3) The 1/5 'parameter' (to quote Derek Oldbury) may enable your opponent to win certain endings when there are level pieces, and to draw certain man-down endings. (This also applies to the 3/12 parameter; #5.) Although Black is a man down in the diagram, he has every reason to be happy with his position, owing to the White piece on square 5 (Example 1). The same applies in Example 2, while in Example 3 it is White who offers the gambit, though to less effect. In Example 4 White enters square 5 at an early stage of the game with level pieces, and has an uphill struggle. Finally, Examples 5 and 6 demonstrate that occupation of the dog hole need not be weak. As usual in Checkers there are exceptions to every "rule"!

Example 1

11-15 23-19 9-14 22-17 5-9 17-13 14-18! 19-16 12-19 26-23 19-26 30-5 *forms dig*: Continue...
8-11 25-22 4-8 29-25 8-12 27-23 11-16 to a draw.

L. Levitt v G. Davies.

Example 2

9-14 23-18 14-23 27-18 5-9 26-23 12-16 30-26 16-19 24-15 10-19 23-16 11-20 22-17 7-11! 18-15
11-18 28-24 20-27 32-5 8-11 26-23 4-8 25-22 11-15 to a Black win. M. Tinsley v A. Long.

Example 3

11-15 22-18 15-22 25-18 12-16 29-25 10-14 24-19 16-20 28-24 8-12 19-15! 14-17 21-14 7-10
14-7 3-28 18-15 2-7 25-22 9-13 23-19 to a draw.

L. Goodfellow v W. Fraser.

Example 4

9-14 22-18 5-9 18-15?! 11-18 21-17 14-21 23-5 8-11 to a thin draw.

Analysis by W. Ryan.

Example 5

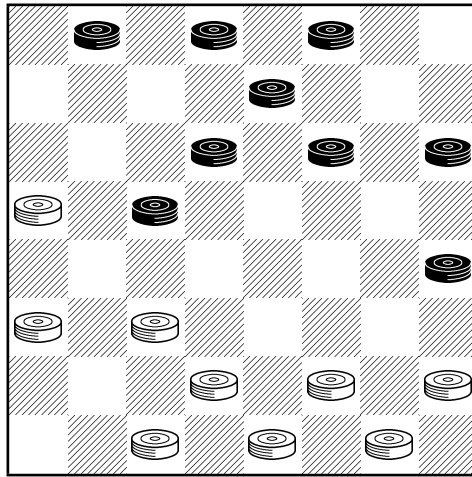
11-15 24-20 8-11 28-24 4-8 23-19 12-16! 19-12 15-18 22-15 10-28 with a perfectly sound
position. T. Wiswell v W. Fraser. (7 times!)

Example 6

9-14 24-20 5-9 22-18 11-16 20-11 8-22 25-18 12-16 28-24 16-20 24-19 4-8 29-25 8-11? 18-15
11-18 21-17 14-21 23-5 with a powerful White game. G. Miller v R. Pask.

KEY MIDGAME THEME NUMBER 2 INVASION ON SQUARE 9

Study the diagram below: White to play



DESCRIPTION

The student should note the following 2 points:

- (1) Black's double-corner is 'open', as he has vacated both squares 5 and 6;
- (2) White has pieces posted on squares 13, 21 and 22.

Given this type of set-up, the move 13-9 will normally prove to be strong.

Typically, White will retain the piece on 9 for as long as possible, often supporting it by a piece on 13. This will be a considerable thorn in Black's side. Should Black threaten the piece on 9 immediately, then it may be sacrificed to advantage, running the piece currently on 22 through for an early king.

Example 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? 18-9 5-14 29-25 4-8 25-22 8-12 (For 2-6 see #11) *forms dig*: Continue... 13-9! 10-15 26-23 7-10 30-26 to a White win. W. Edwards v H. Burton.

Example 2.

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 26-23 16-20 24-19 4-8 25-22 8-12 29-25? 20-24! 25-21 11-16 14-9 5-14 18-9 16-20 to a Black win. D. Oldbury v J. Marshall.

Example 3

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 (safe, since White does not yet have a piece on 22) 25-22 2-6 (now necessary) 22-17 to a published draw. N. Banks v M. Tinsley.

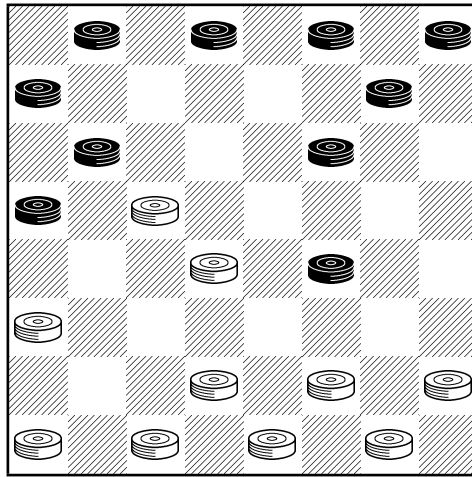
Example 4

9-14 22-18 11-16 18-9 5-14 24-19 8-11 25-22 16-20? 22-18 14-17 21-14 10-17 29-25 17-21 (See also #5) 18-14 6-10 25-22 10-17 22-13 11-16 13-9! 7-10 26-22 3-8 31-26 8-11 22-18 10-14 26-22 to a White win. O. Robilliard v R. Pask.

Note... This example is slightly different from the others, and shows how the piece on 9 can be supported without having a piece on 13.

KEY MIDGAME THEME NUMBER 3 INVASION ON SQUARE 10

Study the diagram below: White to play



DESCRIPTION

Invading on square 10 when there are Black pieces on squares 1,2 and 3 calls for very fine judgment, and it is virtually impossible to give general guidelines. (Note ... If any one of these pieces is absent the invasion will almost certainly be strong since Black will be unable to squeeze the piece on 10.) Such an invasion if sound, however, is often a potent weapon.

From the diagram, the absence of Black pieces on squares 6 and 7 give a clue to White's next move; precise analysis does the rest (Example 1).

A similar advance in Example 2 eases Black's defensive task in a tough 3-mover.

Example 3 shows how a Short Dyke can be erected on squares 14,17 and 21 to aim at this key square. (See also #22)

Example 4 demonstrates another method by which an exchange can be made into this square.

Finally, Example 5 illustrates the complications which can arise when there are invasions on both square 10 and square 23.

Example 1

11-15 22-17 15-19 24-15 10-19 23-16 12-19 25-22 9-13 17-14 6-9 22-18 7-11? *forms dig:*
Continue...14-10! 9-14(11-15 draws) 18-9 5-14 27-23 11-16 10-7! to a White win. D. Oldbury v M. Tinsley.

Example 2

9-13 22-18 6-9 18-14 9-18 23-14 10-17 21-14 12-16 26-22 11-15 24-20 16-19! 27-24 19-23! to
a draw. Analysis by W. Hellman.

Example 3

10-15 22-17 11-16 17-14 9-18 23-14 8-11 21-17 16-19 25-21 6-9 14-10! 7-14 17-10 to a White
win. J. Latham v S. Cohen.

Example 4

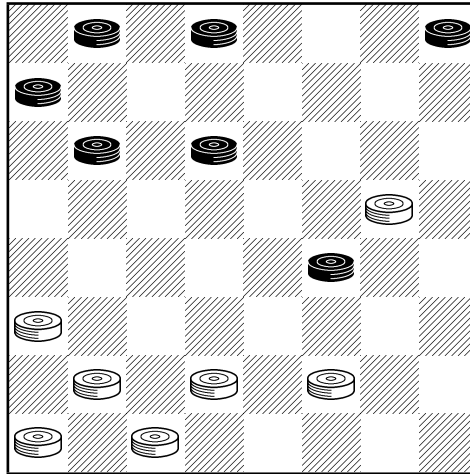
10-14 24-20 7-10 28-24 11-15 23-19 8-11 22-17 15-18!17-13 18-23! 27-18 14-23 25-22 9-14
22-18 4-8 18-9 5-14 with a powerful Black position.
W. Hellman v E. Frazier.

Example 5

10-14 23-19 6-10 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! to a draw.
D. Lafferty v M. Tinsley.

KEY MIDGAME THEME NUMBER 4 INVASION ON SQUARE 11

Study the diagram below: White to play



DESCRIPTION

With the absence of a Black piece on square 3 White is able to advance to square 11 with impunity. This move is very powerful since the Black pieces on squares 2 and 4 are tied down to the defence of the king-row, and White is effectively playing with an ‘extra man.’ (Example 1)

Another effect of the occupation of this square is that the opponent is prevented from making the natural development of lining up 3 men on squares 7, 10 and 14. (Example 2)

A good way to launch an attack on the single-corner is to place an outpost piece on square 15, and threaten to exchange 15-11. This is particularly effective when the piece is defended ‘long-distance’ by virtue of a 2 for 1 with 11-16 or 12-16. (Example 3)

Even with a large number of men on the board an advance deep into the opponent’s territory, if adequately supported, is usually favourable. (Example 4)

Note... A piece on square 11 will seriously undermine any attempt by the opponent to form a Long Dyke. (#22)

Example 1

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 15-19 *forms dig*: Continue... 16-11! 10-14? 25-22 9-13 29-25 1-6 26-23 19-26 30-23 6-9 23-19. White win. D. Hyde v P. McCarthy.

Example 2

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? 7-10 23-19 8-11 15-8 4-11 32-27 6-9 30-25 1-5 25-18 13-22 to a Black win. A. Long v R. Pask.

Example 3

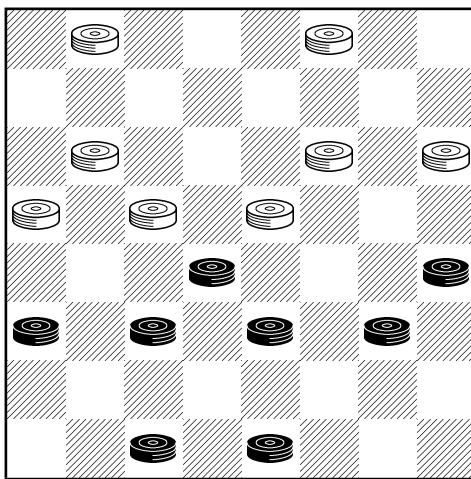
9-13 24-20 6-9 22-18 10-15 18-14 9-18 23-14 1-6 25-22 15-18 22-15 11-18 26-23 8-11 28-24 3-8 30-26? 6-9 32-28 18-22! 26-17 13-22 21-17 9-18 23-14 11-15 to a Black win. M. Tinsley v H. Orton.

Example 4

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 now 29-25 is correct, but 26-23? lets the wolf in with 18-22! and Black is strong.

KEY MIDGAME THEME NUMBER 5 THE SUNKEN PIECE ON SQUARE 12

Study the diagram below: Black to play



DESCRIPTION

By pitching 12-16 and squeezing 10-14 Black can turn an apparently lost position into a winning one. It is the piece on 12(the dust hole) held by that on 3 which leads to White's downfall, as the resulting endings are untenable. This winning idea is a common one, and is often overlooked until too late. (See Examples 1 and 2).

Another way of forcing a piece into 12 is by a squeeze. Such a piece is virtually redundant for the remainder of the game, and may be used by Black as a 'pillar' or 'leaning post' if required. (See Examples 3,4, and 5).

Despite the above warnings, there are occasions when a voluntary advance into 12 is valid; either for tactical reasons, or to serve as a waiting move. (See Example 6)

Example 1

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 5-9 23-18 *forms dig*: Continue... 12-16!
19-12 10-14 20-16 14-23 16-7 2-11 21-17 11-16 to a Black win. M. Boyle v S. Cohen.

Example 2

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?
14-23 27-18 1-5 26-23 9-14 18-9 5-14 31-27 6-9 23-18 14-23 27-18 12-16! 19-12 10-14 to a
Black win. H. Henderson v J. Ferrie.

Example 3

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 25-22! 17-21 18-14! 6-10 14-9 8-11 22-18 16-20 26-22 11-15 18-11 7-16 22-18 3-8 31-26
to a White win. C. Young v R. Pask.

Example 4

10-15 23-19 7-10 22-18 15-22 25-18 11-15 18-11 8-15 21-17! 9-14? 17-13! 14-17? 29-25! 17-21
25-22 5-9 27-23 9-14 24-20 15-24 28-19 4-8 22-17! (building on the base on 21) to a White
win. K. Grover v J. Hanson.

Example 5

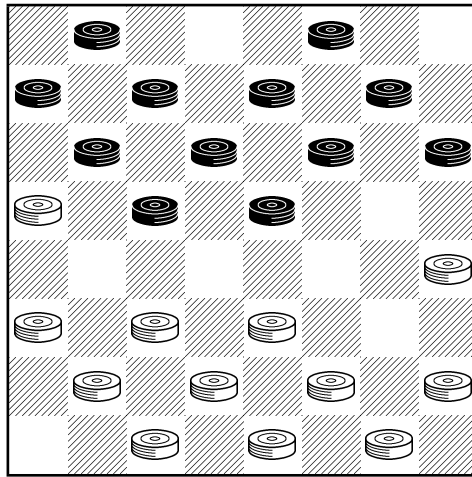
12-16 21-17 16-20 17-13 8-12 22-18 10-14? 25-22 14-17 29-25! 17-21 24-19 4-8 22-17 9-14
18-9 5-14 17-10 6-24 28-19 2-6 25-22 11-16 22-18 7-10 18-15 10-14 15-11! 8-24 23-19 16-23
27-2 to a White win. C. Brewer v R. Pask.

Example 6

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 6-10 16-12
(okay) to a draw. T. Wiswell v W. Fraser.

KEY MIDGAME THEME NUMBER 6 THE DOUBLE-CORNER CRAMP (13 & 18)

Study the diagram below: White to play



DESCRIPTION

As an exercise, place 4 Black pieces on squares 1, 5, 6 and 9, and 2 White pieces on squares 13 and 18. You will observe that the Black pieces are effectively tied up by the smaller White force. The student must be alert to the presence of this parameter in play, as it is potentially a potent weapon.

Example 1

10-14 22-17 7-10 17-13 11-15 (3-7 is safest) 25-22 (best, as 23-19 transposes into the Souter opening after 2-7) 8-11 24-20 2-7 29-25 4-8 *forms dig*: Continue... 23-18! 14-23 27-18 10-14 (Black has to break the grip) 31-27 14-23 27-18 (still holding) 15-19 21-17 19-23! 26-19 6-10! 13-6 10-15 19-10 7-23 to a draw. J. Milne v R. Jordan.

Example 2

11-15 21-17 9-14 25-21 7-11 (transposes into 9-14 24-20 10-15, and is inferior to both 8-11 & 15-19) 24-20 2-7? (a loser; 3-7 draws) 23-18! 14-23 27-18 (White is now cramping both the single-corner and the double-corner) 12-16 (15-19 loses to 29-25) 17-13! 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 win. E. Lowder v M. Tinsley. (Mathematical perfection by the world champion.)

Example 3

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! (8-11 would lose; this move utilises the double-corner cramp idea to draw a piece short) 23-7 3-10 to a draw. A. Long v W. Hellman.

The above examples partially explain why in Echelon formations one normally retains the king-row piece on 31.

E.g.: 9-14 23-19 11-16 26-23 16-20 30-26; 9-13 23-19 11-16 27-23 16-20 32-27; 9-14 22-17 6-9 17-13 1-6; 10-14 22-17 7-10 17-13 3-7.

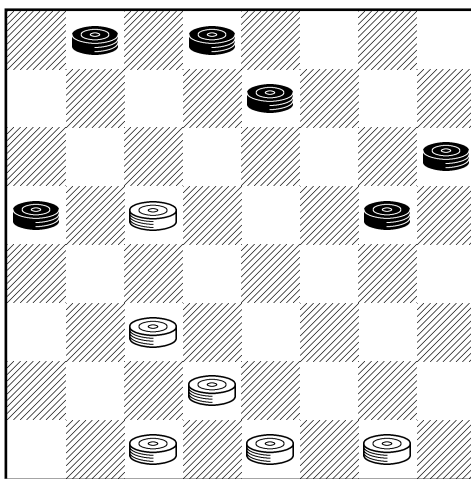
In other formations however (eg #24 Ex 1) this piece may be moved to advantage, and only with experience will the student come to recognise such exceptions.

Example 4

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 9-14 27-23 7-11 31-27? (allows Black to tie up the double-corner) 11-16! 25-22 8-11 23-18 14-23 27-18 16-23 26-19 5-9 30-25 12-16! 19-12 10-14 to a Black win. R. Pask v "Colossus."

KEY MIDGAME THEME NUMBER 7 FLUID CONTROL OF THE CENTRE (14 & 18)

Study the diagram below: White to play



DESCRIPTION

Though the forces are level, White completely dominates the centre through his control of squares 14 and 18. Actually winning such ‘won’ positions against a top-class player requires a high degree of skill, which can only be gained through experience.

Example 1

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? 23-18! 15-24 27-11 7-16 18-14! 10-17 21-14 3-7 *forms dig*: Continue... 22-18 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 to a White win. M. Loew v B. Case.

Example 2

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 25-22? 8-11 22-18 10-15 30-25 15-22 25-18 7-10! 29-25 10-15! 25-22 3-7! 31-26 15-19! 23-16 12-19 18-14 11-15. Black win. J. Latham v T. Cross. (See also #10)

Example 3

12-16 24-20 8-12 28-24 3-8 23-18 9-14? 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 to a White win. E. Lowder v M. Tinsley.

Example 4

9-13 22-18 12-16 24-20 8-12 25-22 3-8 28-24 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 27-23! 10-17 21-14 8-12 23-16 12-19 30-25 11-15 25-21 to a White win. G. Davies v E. Scheidt.

Example 5

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 30-26! 9-13 29-25! 4-8 25-21! 8-11 17-14! 10-17 21-14 to a White win. S. Weslow v W. Ryan.

Example 6

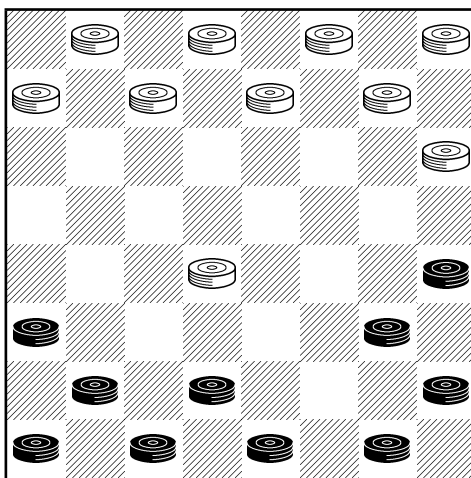
9-13 24-20 6-9 22-18 11-16? 20-11 8-22 25-18 4-8 29-25 8-11 28-24 9-14 18-9 5-14 25-22 11-15 24-20 7-11 20-16 11-20 23-18 14-23 27-11 12-16 26-23! 20-24 23-18! 16-20 30-26! 2-6 18-14! 10-17 21-14 to a White win. H. Orton v M. Tinsley.

Example 7

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? 23-18! 15-24 18-9 6-13 27-11 7-16 22-18. White won. F. Gallacher v D. Oldbury.

KEY MIDGAME THEME NUMBER 8 THE OUTPOST PIECE ON SQUARE 15

Study the diagram below: Black to play



DESCRIPTION

There are basically 3 available responses to an outpost piece on square 15:

- 1) Cutting it off (possibly squeezing it first); [See also #17]
- 2) Creating a dual outpost by planting a piece on square 18 (this leads to very mixed-up positions!);
- 3) Flanking on both sides of the board, and attempting to bind the opponent's pieces in the centre. (See also #25)

The procedure adopted will depend largely on the style of the player involved, and on the 3-move opening which has been balloted. General guidelines are hard to formulate, and one must rely to a large extent on hard analysis.

From the diagram, Black adopts the first response (Example 1); the other responses are dealt with in turn.

Example 1 (Response 1)

9-13 23-19 6-9 19-15 10-19 24-15 11-18 22-15 *forms dig*: Continue... 7-11 26-22 11-18 22-15 3-7 28-24 1-6 25-22 8-11 15-8 4-11 to a draw. A. Long v E. Hunt.

Example 2 (Response 1)

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 11-15 27-23 to a draw. C. Barker v J. Wyllie.

Example 3 (Response 2)

11-15 23-19 8-11 22-17 9-13 17-14 10-17 21-14 15-18 19-15 4-8 24-19 6-10 15-6 1-17 25-22 30-14 to a draw. D. Oldbury v P. McCarthy.

Example 4 (Response 2)

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 22-17 14-18 17-13 9-14 29-25 8-12 to a draw. R. Hallett v D. Oldbury.

Example 5 (Response 3)

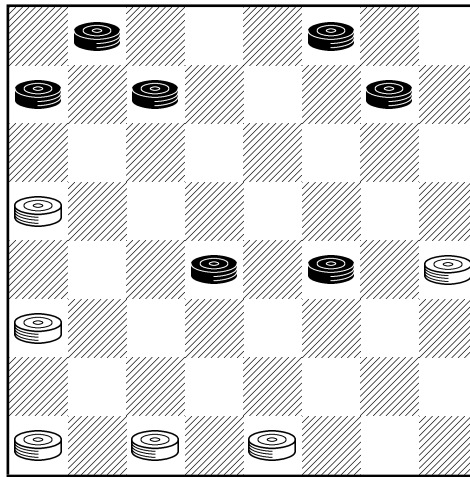
10-14 24-19 14-18 22-15 11-18 23-14 9-18 21-17 8-11 17-13 7-10 25-21 10-14 29-25 4-8 26-23 11-16 28-24 to a draw. Analysis by E. Hunt.

Example 6 (Response 3)

10-14 23-19 14-18 22-15 11-18 21-17 8-11 17-13 4-8 24-20 7-10 25-21 2-7 28-24 10-14 29-25 7-10 26-23 to a draw. T. Watson v R. Pask.

KEY MIDGAME THEME NUMBER 9 INFILTRATION ON SQUARE 16

Study the diagram below: White to play



DESCRIPTION

The value of a piece on square 16 usually depends on whether or not it can be forced into square 12 (the dust hole). If it can be so forced then it is likely to be a liability (see #5). However, if it can only be removed by an exchange then it may be a distinct asset, since the exchange will tend to weaken the opponent's position. Such a piece carries the ever-present threat of advancing to square 11 (see #4) and may be used to hem in the opponent, and hinder his development. Example 3 shows how the theme may also be employed to gain breathing space when defending a weak position.

Example 1

10-14 23-19 7-10 27-23 11-15 24-20 15-24 34 28-19 8-11? 19-16 12-19 23-7 2-11 22-17 14-18 17-13 9-14 26-22 4-8 22-15 10-19 25-22 14-18 22-15 11-18 *forms dig*: Continue... 20-16! 18-23 29-25 19-24 25-22 to a narrow Black draw. C. Walker v R. Pask.

Example 2

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 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! 8-11? (natural but weak) 16-7 3-10 32-27 to a narrow draw. D. McGrath v J. McGill (By post).

Example 3

10-15 21-17 9-13 17-14 11-16 22-18 15-22 25-18 16-20 (with the idea of attacking by 6-10 next) 29-25 6-10 25-21 10-17 21-14 13-17! 24-19 8-11 28-24? 11-16 32-28 4-8 19-15 1-6 24-19 7-10 14-7 3-10 28-24 5-9 26-22 17-26 31-22 9-14 18-9 6-13 15-6 2-9 30-25 9-14 22-18(A) 14-17 to a Black win. T. Wiswell v A. Bernstein.

A: 25-21 13-17 22-13 14-18 23-14 16-32 24-19 8-11. Black win. (See also #11 Ex 5)

Example 4

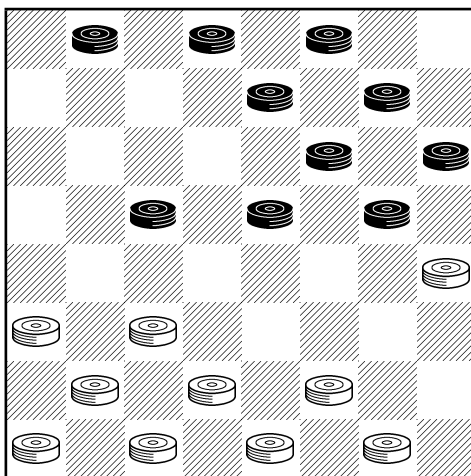
11-15 23-18 8-11 27-23 10-14 22-17 15-22 17-10 6-15 26-17 11-16 24-19 15-24 28-19 7-10 25-22? 9-13 30-26 5-9 22-18 13-22 26-17 9-13 17-14 10-17 21-14 13-17! to a Black win. P. McCarthy v D. Hyde.

Example 5

10-14 24-19 6-10 22-17 11-15 26-22 15-24 28-19 7-11 30-26 11-15 17-13 15-24 13-6 2-9 27-20 9-13? 22-17 13-22 25-9 5-14 20-16! 12-19 23-16 (holds up the pieces on 3, 4 & 8: See also #12 Ex 3) 10-15 29-25 8-11 16-7 3-10 26-23 to a White win. R. Winton v T. Watson.

KEY MIDGAME THEME NUMBER 10 THE SINGLE-CORNER CRAMP (18 & 20)

Study the diagram below: White to play



DESCRIPTION

If White could secure a piece on square 18 then, together with the piece on square 20 he would be exerting a powerful grip on the Black single-corner. This plan suggests the continuation adopted in Example 1. Example 2 gives a similar case, while Example 3 shows the idea from the other side of the board; the pieces on squares 13 & 15 causing the trouble. Finally, Examples 4 and 5 demonstrate the subtleness and utility of this particular theme. (In Example 5 the piece on square 14 lends additional weight to the cramp.)

Example 1

12-16 24-20 8-12 28-24 4-8? (3-8 best) 24-19 lu-15 19-10 6-15 23-18 9-14 18-9 5-14 *forms dig:*
Continue... 22-18! 14-23 27-18! (not 26-10 which releases the tension) 15-22 25-18 to a White win. Analysis by N. Banks.

Note... White basically retains this grip by playing a series of waiting moves (See #15) on Black's double-corner side until Black is forced to weaken his position yet further.

Example 2

9-13 22-18 12-16 24-20 8-12 28-24 *now* 4-8 draws since 24-19 can be met with 10-15 19-10 6-22 25-18 16-19 23-16 12-19, whereas 3-8? loses since after 24-19 the break is not available, and Black gets strangled... Compare with Example 1 where the opposite applies!

Example 3

11-15 21-17 9-13 (the Switcher cramp) 25-21 (preparing for the future break) 8-11 30-25 4-8 24-19 15-24 28-19 to a draw. E. Lowder v M. Tinsley. Note... The cramp is broken but Black retains a strong advantage.

Example 4

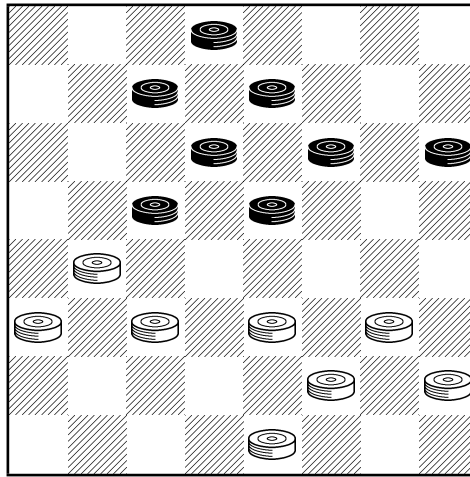
11-15 23-18 9-14 18-11 8-15 22-18 14-23 27-11 7-16 24-20 16-19 25-22 4-8 22-18 8-11 32-27 2-7 27-24? 19-23 26-19 10-15 19-10 7-23 24-19 5-9! 29-25 9-13! 25-22 11-15! 19-10 6-15 to a Black win. R. Pask v T. Landry.

Example 5

12-16 23-18 16-20 24-19 11-15 18-11 7-23 26-19 8-11 22-18 4-8 25-22 2-7 19-16? 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! with a commanding position. N. Wexler v T. Watson.

KEY MIDGAME THEME NUMBER 11 THE ELBOW

Study the diagram below: White to play



DESCRIPTION

Look at the 3 Black men on squares 6, 10 and 14; they form what is known as an elbow. Such elbows can usually be broken down to force at least a draw, and occasionally a win. An elbow is particularly vulnerable if the piece on square 2 has been moved (Example 4). When there is a cluster of 4 pieces on squares 6, 9, 10 and 14 the piece on 9 is often open to a steal (Example 5), so this grouping should generally be avoided with Black.

Example 1

11-15 24-20 8-11 28-24 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 29-25 4-8 25-22 8-11 *forms dig*: Continue... 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. Analysis by W. Ryan.

Example 2

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
now 9-14 18-9 5-14 22-18 1-5 18-9 5-14 25-22 13-17 22-13 14-18 23-14 10-17 21-14 16-32 to
a draw. L. Ginsberg v S. Gonotsky.

Example 3

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 *now* 24-19 15-24 27-20 11-15 23-19 15-24 28-19
7-11 20-16 11-20 19-15 10-19 17-1. Drawn. H. Lieberman v A. Scott.

Example 4

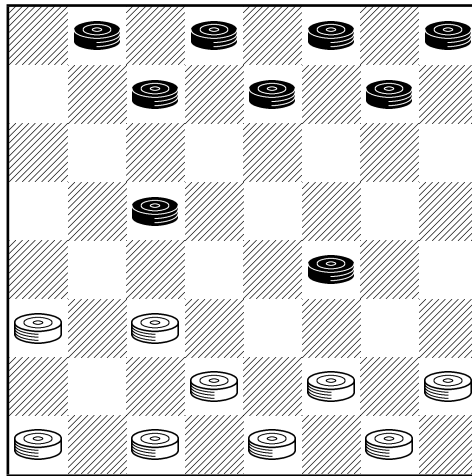
12-16 21-17 16-19 24-15 10-19 23-16 11-20 25-21 6-10 22-18 9-14? 18-9 5-14 29-25 8-11
25-22 4-8 17-13 2-6 (stops 13-9 but forms a fatal elbow) 22-17 (anchoring the weakness)
11-15 26-23 (ditto) 8-12 30-25 (ditto) 7-11 25-22 3-8 23-19 15-24 28-19 11-15 27-23 (a very
common sacrifice and squeeze) 15-24 22-18 6-9 13-6 1-5 18-9 5-14 23-19 to a White win.
R. Winton v R. Pask.

Example 5

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 30-26 15-18 26-22 (19-15 to a draw D.
Oldbury v R. Pask) 11-15 20-16 5-9 (3-8? loses by 13-9!) 16-11! 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. (On this occasion). Analysis by D. Oldbury.

KEY MIDGAME THEME NUMBER 12 THE PINCH & SQUEEZE

Study the diagram below: White to play



DESCRIPTION

It would appear that Black has a commanding position, since he has pieces posted on both squares 14 and 19. However, a closer examination reveals that Black is in an overdeveloped state. Furthermore, by applying a squeeze (22-17), followed by a pinch (27-24), White can break up Black's double-corner, rendering his proposed Dyke useless for offensive purposes.

All 5 examples are taken from the 1984 British Open Championship.

Example 1

9-14 22-18 11-16 18-9 5-14 25-22 16-19 24-15 10-19 23-16 12-19 *forms dig*: Continue ... 22-17 (squeeze) 7-10 27-24 (pinch) 8-12? (this leads to the removal of pieces from both 5 & 6, and also creates a congested single-corner) 24-15 10-19 17-10 6-15 21-17 12-16 29-25 4-8 25-22 to a White win. B. Poole v H. Koff.

Example 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! (creating pressure) 15-19? 23-16 12-19 27-24! 8-12 24-15 10-19 17-10 6-15 21-17 to a White win. C. Brumfiel v N. Wexler.

Example 3

11-15 24-20 15-18 22-15 10-19 23-16 12-19 25-22 9-14? 22-17! 7-10 27-24! 2-7 24-15 10-19 17-10 6-15 21-17 19-23 26-10 7-21 20-16 and White has gained a commanding position. L. Boyd v R. Pask.

Note... After opening-up the opponent's double-corner an immediate attempt is made to occupy it.

Example 4

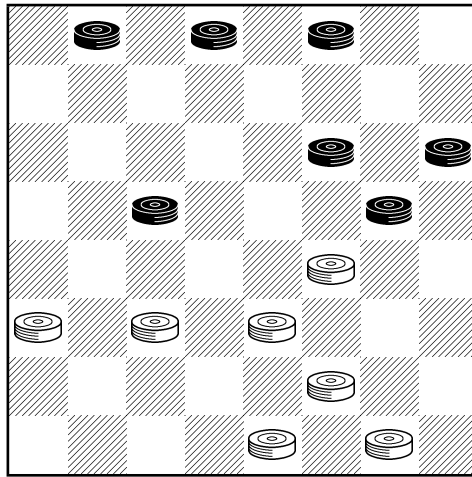
11-16 22-18 7-11 18-14 10-17 21-14 9-18 23-14 3-7 26-23 11-15 24-19 15-24 28-19 6-9! 31-26 9-18 23-14 16-23 26-19 (reducing the pieces like this blunts the White attack) 8-11 30-26 1-6 25-21? 11-16! 26-23 6-9! 29-25 9-18 23-14 16-23 27-18 12-16 25-22 16-19 22-17 4-8 17-13 8-12 21-17 12-16 32-28 16-20. Black win. R. Pask v C. Walker.

Example 5

12-16 24-19 16-20 22-18 8-12 18-14 9-18 23-14 10-17 21-14 11-16! 26-23 (25-21 & 25-22 better) 6-9! 25-21 9-18 23-14 16-23 27-18 4-8 to a draw. J. Latham v G. Starrs.

KEY MIDGAME THEME NUMBER 13 WORKING BEHIND THE LINES

Study the diagram below: White to play



DESCRIPTION

Black's pieces on squares 14 and 16 hold the entire White army at bay. In some cases the piece on square 16 can be driven into 20 by the move 28-24 (Example 5), but this is not available here. Also, after 22-18 1-5 18-9 5-14, 31-26 is not playable due to the 2 for 1 threat. Therefore, White plays 31-26 first, in readiness to play 26-22 once the piece on 22 has moved, and thus gains an all-important tempo.

Example 1

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 *forms dig*: Continue ... 31-26! 1-5 22-18 3-7 18-9 5-14 26-22 7-10 22-18 16-20 18-9 11-15 27-24 20-27 23-18 15-22 32-23 to a draw.
R. Stewart v J. Ferguson.

Example 2

11-16 24-x-19 8-11 22-18 4-8 28-24 (inferior to 26-22 and 25-22, but worked on this occasion)
16-20 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
11-16? 25-22 8-11 31-26! 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 to a White win. J. Gillbard v R. Pask.

Example 3

9-13 23-18 5-9 18-15 10-19 24-15 11-18 22-15 7-10 27-24 10-19 24-15 3-7 28-24 7-11 26-22
11-18 22-15 9-14 24-19 8-11 15-8 4-11 25-22 6-10 30-26 *now* 2-7! draws easily, but 11-16?
leads into a troublesome ending.
B. Youmans y J. O'Dea.

Example 4

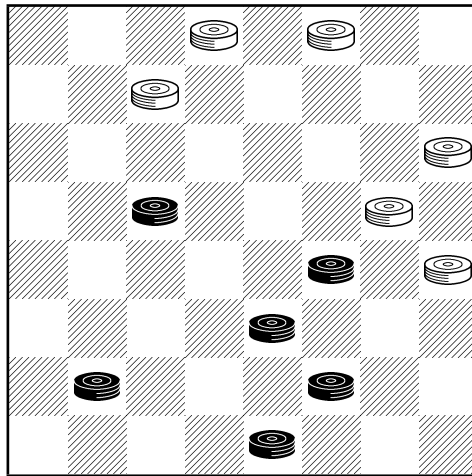
10-14 23-19 7-10 19-15 11-18 22-15 10-19 24-15 3-7 25-22 7-10 27-24 10-19 24-15 8-11 15-8
4-11 28-24 6-10 26-23 *now* 2-7! meets 24-19 with the sequence 11-15/7-11/11-15 and also
holds up against 29-25, but 9-13? lost after 29-25 10-15 31-26 etc. ... R. Pask v C. Walker.

Example 5

11-15 23-19 9-14 22-17 8-11 25-22 11-16 24-20 16-23 27-11 7-16 20-11 3-7 28-24 7-16 24-20
(24-19 easier) 16-19 29-25 4-8 26-23 19-26 30-23 8-11 23-19 5-9 (breaking the grip) 17-13
10-15 (stronger than 11-15) 19-10 6-15 13-6 1-10 22-17 14-18 17-14 10-17 21-14 18-22 25-18
15-22 to a draw. S. Gonotsky v L. Ginsberg.

KEY MIDGAME THEME NUMBER 14 GETTING BEHIND THE PIECES

Study the diagram below: Black to play



DESCRIPTION

The diagrammed position is familiar to all experts, and has been reached in play hundreds of times. The quickest draw available is 14-18, which releases the pressure on the Black elbow. Continue... 27-23 18-27 31-15 10-19 17-14. Drawn. M. Tinsley v A. Long. The other 2 moves likely to be considered are 8-11 and 2-7. The former loses and the latter draws. Though the position calls for precise calculation, 2-7 should appeal on strategic grounds. This is because by playing 8-11 Black is hemming himself in, and restricting his freedom of movement. Conversely 2-7 permits the piece on square 2 to travel to 11 if necessary, while the piece on square 8 can be moved to 11 or 12 as required. This concept of keeping one's options open occurs throughout the game.

Example 1

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
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
forms dig: Continue... 8-11? (A) 27-23 19-26 30-23 2-7 31-27 11-16 27-24 16-20 24-19 20-24
19-16 24-27 23-19 14-18 to a White win. A. Jordan v L. Ginsberg.

A: 2-7 27-23 19-26 30-23 7-11 31-27 11-16 27-24 16-20 24-19 8-12 (the stopper) 19-15. Drawn.
M. Chamblee v M. Tinsley.

Example 2

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? (A) 22-17
15-18 23-19 18-23 19-16 11-15 16-11 15-18 11-7 6-9 17-13 10-15 13-6 1-10 7-2 23-27 32-23
18-27 2-6 14-18 20-16 27-31 16-11 to a White win. L. Goans v J. Ghilders. (By post)

A: 1-6 22-17 6-9 17-13 15-18 13-6 18-27 32-23 2-9 23-19 11-15 19-16 15-19 16-11 9-13 to a
draw. R. Pask v T. Landry.

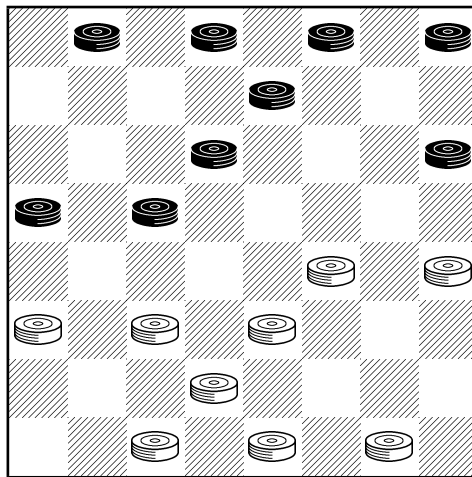
Example 3

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 2-7? (A) 23-16 12-19 31-27 (with 3-7 played
this can be met with 11-16) 3-8 27-23 8-12 23-16 12-19 26-23 19-26 30-23 15-18 23-19 18-22
19-16 to a White win. J. Sweeney v G. Zuber.

A: 3-7 23-16 12-19 26-23 19-26 30-23 15-18 24-19 18-27 31-24 1-5 to a draw. M. Tinsley v
W. Fraser.

KEY MIDGAME THEME NUMBER 15 WAITING MOVES

Study the diagram below: White to play



DESCRIPTION

All moves in draughts fall into one of the following categories: the objective move, the developing move (such as moving along the single-corner diagonal) and the waiting move. The last-mentioned is purely a timing move by which an objective or developing move is carried through. Example 1 illustrates a move often employed in Defiance and Defiance-like positions in order to play 22-18 on a subsequent move. (Against an immediate 22-18 Black would reply with the 14-17 cut with a strong game.) Example 2 shows a similar situation from the other side of the board. Example 3 gives a series of waiting moves being employed on the double-corner side of the board, while Example 4 deals with the single-corner side. Finally Example 5 shows a waiting move being made to keep the main body of the position intact.

Note... One should always bear in mind the point that the first player forced to break his position usually comes off worst. Also, when defending, a series of well thought-out waiting moves may remove much of the sting from your opponent's attack.

Example 1

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
forms dig: Continue... 32-27! 4-8 22-18 1-5 18-9 5-14 26-22 to a draw. J. Marshall v D. Oldbury.
(By slight transposition)

Example 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 to a draw. M. Chamblee v M. Tinsley. (By slight transposition)

Example 3

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 32-27!
4-8 24-20! 6-10 27-24! to a draw. E. Lowder v D. Oldbury.

Example 4

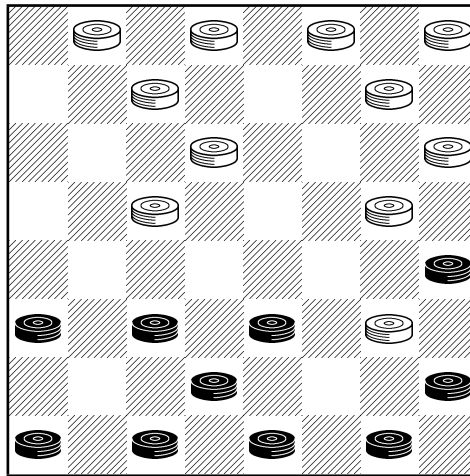
11-15 23-18 8-11 27-23 4-8 23-19 9-14 18-9 5-14 22-17 14-18? 17-14 10-17 21-14 11-16 19-10
6-15 24-20 16-19 25-21! 8-11 29-25! 2-6 21-17! 18-23 28-24 19-28 26-10 6-15 25-21 to a White
win. Analysis by K. Grover.

Example 5

9-13 21-17 6-9 25-21 11-15 30-25 9-14 24-19 15-24 28-19 5-9 32-28! (better than 22-18) 7-11
19-15 to a draw. D. Oldbury v M. Tinsley.

KEY MIDGAME THEME NUMBER 16 OPTIONAL JUMPS

Study the diagram below: Black to play



DESCRIPTION

You will observe that Black has the choice of 2 jumps: 5-14 and 13-22. The former loses while the latter draws. The disadvantage of 5-14 is that it allows White to gain a tempo by jumping 2 pieces with one move; with 13-22 all the jumps are single-jumps. It is generally not wise to give the opponent 'free' moves to play with when defending. Example 2 shows the importance of jumping out all the pieces when defending, as a means of blunting the attack. White is still left with a strong game, as a result of the ballot, but not the over-powering one which would result from a careless capture.

In Example 3, White (the attacker) chooses to leave a piece hanging, in order to force Black to find a good waiting move.

Finally, in Examples 4 and 5 we see White breaking up Black's position and taking control of the centre by means of a judicious order of jumps.

Example 1

10-14 24-19 6-10 22-17 11-15 26-22 15-24 28-19 8-11 (7-11 best) 22-18 9-13 18-9 *forms dig:*
Continue... 13-22(A) 25-18 5-14 18-9 1-5 9-6 2-9 23-18 to a draw. W. Ryan v M. Tinsley.

A: 5-14? 27-24 13-22 25-9 1-5 9-6 2-9 29-25 to a White win.

Example 2

9-13 22-18 10-15 25-22 6-10 23-19 11-16 18-11 16-23 (8-15? loses after 24-20!) 27-18 8-15
(7-16 loses after 18-14!) 18-11 7-16 22-18 to a draw.

H. Lieberman v C. Hefter.

Example 3

9-13 22-18 12-16 24-20 8-12 27-24 3-8 24-19 11-15 18-11 8-24 28-19! (best, since 20-11 defuses
the tension and permits equality: T. Wiswell v J. Botte) 10-14 (best) 20-11 7-16 19-15 6-10
15-6 1-10 26-22 16-19 23-16 12-19 to a draw. J. Cox v T. Wiswell.

Example 4

10-14 22-18 11-16 25-22 16-20 24-19 8-11 19-15 4-8 22-17 7-10? (9-13 draws) 30-25 10-19
17-10! 6-22 23-7! 3-10 25-18 to a White win.

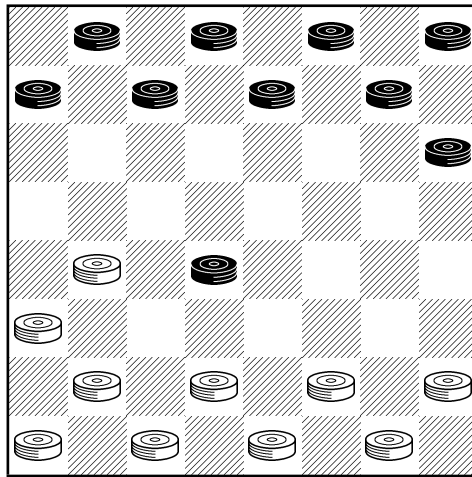
R. Jordan v J. Wyllie.

Example 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 26-22 10-14 19-15
3-8(12-16 draws) 22-17 7-10 30-26 10-19 17-10! 6-22 23-7! 2-11 13-6 1-10 26-17 to a White
win. C. Barker v C. Freeman.

KEY MIDGAME THEME NUMBER 17 THE RUN-OFF

Study the diagram below: White to play



DESCRIPTION

The term ‘Run-Off’ describes the process by which an advanced enemy piece (one on squares 14, 15, 18 or 19) is squeezed 2 or 3 times in succession. This ploy is often used as a simplifying measure by the beginner, but it can backfire!

The usefulness of the run-off depends on the strength of the advanced piece:

- (1) If the advanced piece is strong then the run-off is usually inferior;
- (2) If the advanced piece is weak then the run-off may be a powerful attack;
- (3) If the advanced piece is neither strong nor weak then the run-off usually leads to a draw.

In the diagram above the Black piece on square 18 is weak, and White can launch a strong attack with 26-23.

Example 1 (Weak Piece)

10-15 22-17 15-19 24-15 11-18 23-14 9-18 *forms dig*: Continue... 26-23! 6-9 23-14 9-18 30-26! 5-9 (1-6 loses) 26-23! 9-14 17-10 7-14 and White is strong. E. Lowder v P. McCarthy.

Example 2 (Weak Piece)

10-14 22-17 14-18 23-14 9-18 26-23! 6-9 23-14 9-18 30-26! 5-9 (2-6 will draw) 26-23! 9-14 17-10 7-14 24-19 and White is strong. R. Pask v D. Oldbury. Note... From 11-15 21-17 15-19 and 11-16 22-18 16-19 (and others) the run-off amounts to a sacrifice of strength.

Example 3 (Strong Piece)

11-16 24-20 16-19 23-16 12-19 27-23? (draws but leads to an inferior ending; 22-18 is best) 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 to a narrow draw. (The ‘Knock-down Bristol’)

Example 4 (Strong piece)

11-16 22-17 16-20 17-14 9-18 23-14 10-17 21-14 6-10? (8-11 is best) 25-21 10-17 21-14 1-6 29-25 6-10 25-21 10-17 21-14 2-6 24-19 8-11 26-22 to a White win. R. Banks v M. Tinsley.

Example 5 (Average Piece)

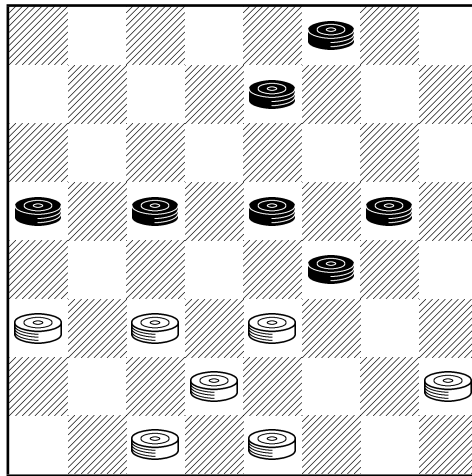
12-16 22-17 16-19 24-15 11-18 23-14 9-18 26-23 (okay) 6-9 23-14 9-18 30-26 1-6 26-23 6-9 23-14 9-18 31-26 8-11 (better than 2-6) 26-23 2-6 23-14 6-9 28-24 9-18 17-14 10-17 21-14 to a draw. W. Ryan v W. Hellman.

Example 6 (Average Piece)

11-15 22-17 15-18 23-14 9-18 26-23 (okay) 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 bad) 26-23 2-6 23-14 6-9 24-19 9-18 17-14 to a draw. R. Fortman v E. Whiting.

KEY MIDGAME THEME NUMBER 18 SACRIFICING FOR A KING

Study the diagram below: White to play



DESCRIPTION

Given a secure king-row one may well be justified in sacrificing a piece to run through for a free king. Such a sacrifice, though not necessarily a winner, will often make an opponent jittery, and may result in victory if he tries to hold on to the extra piece too long.

Example 1

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 *forms dig*: Continue... 21-17! 14-21 23-18 7-11 18-14 16-20 14-9 3-8! (part of a carefully conceived plan to return the piece and break through) 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 v M. Hopper.

Example 2

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 (through!)
21-17! 16-20 23-19! 20-24 18-15! 24-27 17-13! 2-7! Drawn. M. Tinsley v M. Chamblee.

Example 3

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! 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 24-28 18-15! 28-32 31-26
32-23 26-19 20-24 21-17! 24-27 13-9! 27-31 17-13! 31-27 9-6 2-9 13-6 1-10 15-6 7-11. Drawn.
W. Hellman v W. Ryan.

Example 4

12-16 21-17 16-20 17-13 8-12 25-21 11-15 24-19 15-24 28-19 4-8 29-25 8-11 19-16 12-19 23-16
11-15 22-17 15-19 25-22 10-15 27-23 19-24 23-18 15-19 32-28? 19-23! 26-19 24-27 31-24 20-27
and Black dominates. R. Pask v C. Brewer.

Example 5

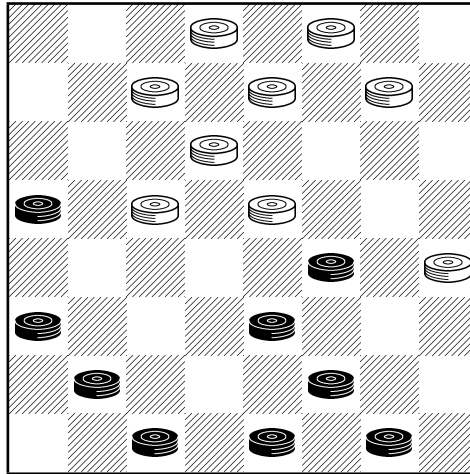
9-14 22-17 5-9 24-19 11-15 17-13 15-24 28-19 1-5 25-22 14-17 21-14 9-25 29-22 10-14 22-18
14-17 18-14! 6-10 23-18! 17-21 27-23! 10-17 13-9 5-14 18-9 to a draw. M. Loew v H. Koff.

Example 6

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 20-24! 27-20 18-27 32-23 14-18! 23-14 15-19 to an
amazing Black win with 2 pieces short! R. Leschensky v D. Oldbury.

KEY MIDGAME THEME NUMBER 19 THE DELAYED STEAL

Study the diagram below: Black to play



DESCRIPTION

Black is in an uncomfortable situation, since the piece on square 14 is being threatened, and there appears to be no satisfactory way to defend it. Both 1-5 and 6-9 are clearly very weak, while 14-17 allows the powerful 18-14. The key is the startling 8-11! 11-15! 19-16 12-19 23-16, followed with 1-6 regaining the piece. This space-gaining manoeuvre has a number of applications as the following examples reveal, though it must be treated with caution since the opponent will have 2 moves to play with after the final squeeze (Example 5).

Example 1 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 *forms dig*: Continue... 8-11! 18-9 11-15! 19-16 12-19 23-16 1-5 16-11 (25-22 5-14 26-23 2-7 to a Black win. R. Pask v B. Quinton) 5-14 26-23 14-17 31-26 10-14 25-22 6-10 13-9 3-7 to a draw. Analysis by N. Wexler.

Example 2

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 3-7 30-25? 9-13! 18-9 11-15! 28-24 1-5 9-6 2-9 21-17 7-11 to a Black win. N. Wexler v T. Landry.

Example 3

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! 11-15 (correct; 11-16? 20-11 8-24 22-18! presents Black with a space problem, Continue ... 6-9 13-6 2-9 32-28 4-8 28-19 to a White win) 32-28 15-24 28-19 2-7 to a draw. J. Cox v T. Wiswell.

Example 4

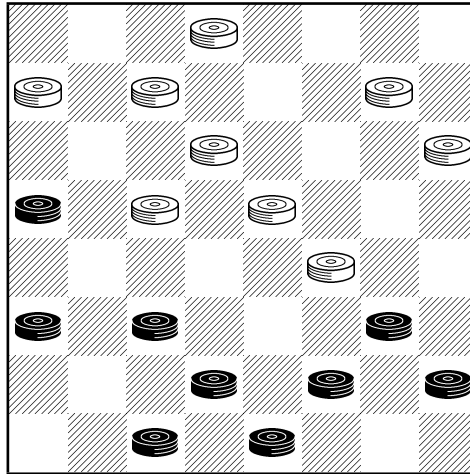
10-15 23-18 9-14 18-9 5-14 26-23 15-18 22-15 11-18 21-17 14-21 23-14 6-10 31-26 10-17 24-19! (by regaining the piece in this way, rather than the immediate 25-22, White exerts greater control over the centre) 8-11 27-23 7-10 25-22 11-15 22-13 15-24 28-19 to a draw. D. Oldbury v J. Marshall.

Example 5

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? 32-27 15-24 28-19 3-7 22-18 7-11 (doesn't work here) 18-9 11-15 19-16 12-19 23-16 1-5 26-23! 5-14 16-11! to a White win. R. Pask v T. Landry.

KEY MIDGAME THEME NUMBER 20 PRESSING A DEFENDED PIECE

Study the diagram below: Black to play



DESCRIPTION

Threatening a piece which is already defended may appear pointless to the student, but it can be a powerful weapon on occasions, forcing the opponent to ‘draw out’ a piece, to make a waiting move, which he would rather leave in place.

Example 1

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 easier) 6-9 29-25 1-6 32-28? forms dig: Continue... 6-10! 31-26 10-17 21-14 11-16 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 win. M. Tinsley v E. Lowder.

Example 2

9-14 24-20 5-9 22-18 10-15 28-24 15-22 26-10 7-14 25-22 1-5 30-26 3-7 24-19 14-18? (11-16 to a draw. A. Cameron v M. Tinsley) 22-15 11-18 23-14 9-18 29-25 7-11 26-22! 2-7 22-15 11-18 31-26 18-23 27-18 7-11 20-16 11-20 32-27 8-11 21-17 to a White win. Analysis by R. Fortman.

Example 3

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! 31-26 10-17 21-14 7-10 14-7 3-10 26-22 9-13 25-21 2-6 18-15 10-14 15-11 6-9 22-18 13-17 11-7 17-22 7-2 22-26 19-15 16-19 23-16 14-23 27-18 12-19. Drawn. R. Pask v D. Shields.

Example 4

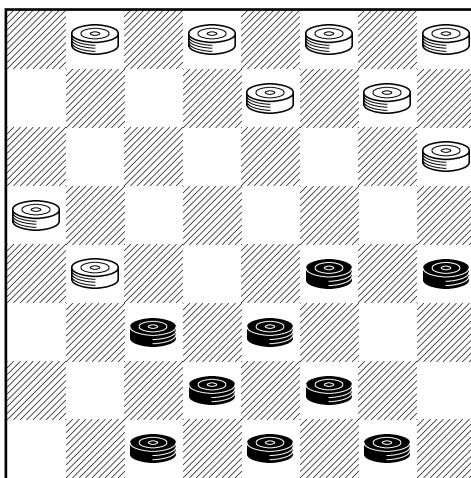
11-15 22-17 15-19 24-15 10-19 23-16 12-19 25-22 7-10 (inferior to the standard 8-11) 27-24! (stronger than 22-18) 8-12 24-15 10-19 32-27 (drawing out the piece on square 3 before playing 22-18, so that the 9-14 break will not be available) 3-7 22-18 to a White win. C. Brewer v R. Pask. (Friendly)

Example 5

9-13 23-18 10-15 26-23 6-10 30-26 1-6 18-14 10-17 21-14 15-18 22-15 11-18 24-19? 6-10! [somewhat different from the previous examples, but has in common the fact that the threatened piece is already defended (by the piece on 23)] 25-21 10-17 23-14 17-22! 26-17 13-22 27-23 8-11 21-17 11-16 17-13 7-10 14-7 3-10 28-24 4-8 24-20 8-11 32-28 5-9 13-6 2-9. Black win. R. Pask v W. Leggett.

KEY MIDGAME THEME NUMBER 21 THE SUPPORTED PIECE ON SQUARE 16

Study the diagram below: Black to play



Example 1

9-14 24-19 5-9 22-18 11-15 18-11 8-24 28-19 4-8 27-24 8-11 24-20 9-13 (not 11-15?) 19-16 (25-22 best) 12-19 23-16 *forms dig*: Continue... 1-5! 25-22 6-9! to a Black win. R. Pask v H. Gibson. (Friendly)

Example 2

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! (good here) 12-19 23-16 1-6! (simplest) 25-22 14-18 to a draw. J. Grant v A. Long.

Example 3

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 (if 14-17 21-14 10-17 then play 32-27!) 32-27 15-24 28-19 4-8 (if 14-17 21-14 10-17 then play 19-15!, and if 1-5 22-18 14-17 21-14 10-17 18-14 17-22 26-17 13-22 then 19-15! is strong for White: T. Goldsboro v A. Long) 22-18 14-17 21-14 10-17 19-15! (so that the 17-22 cut can be met with 15-11) 1-6 26-22 (removing the problem for good!) 17-26 31-22 to a draw. G. Davies v L. Levitt.

The final example demonstrates the impossibility of playing draughts by rote.

Example 4

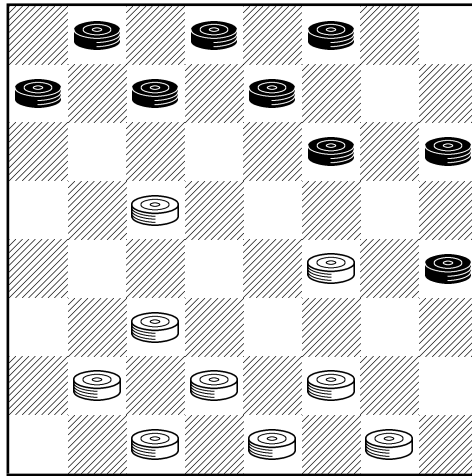
9-13 22-18 6-9 25-22 1-6 24-19 11-15 18-11 8-24 28-19 4-8 27-24 8-11 24-20 11-15! (11-16? loses) 19-16 (strong) 12-19 23-16 7-11! (15-19? allows 16-11! to a White win: J. Gillbard v W. Stephens) 16-7 2-11 to a delicate draw. M. Chamblee v M. Tinsley.

KEY MIDGAME THEME NUMBER 22

THE DYKE FORMATION

PART 1: THE LONG DYKE

Study the diagram below: White to play



DESCRIPTION

In its most basic form the Long Dyke consists of a straight line of 5 men stretching from square 14 to square 32.

The intention of the dyking player is to maintain this line throughout the midgame, dominating the centre and forcing the opponent onto inferior squares at the side of the board.

The creation of this formation usually (but not always) commences with a double exchange onto square 14. The extent to which it is successful is contingent on a number of factors:

- 1) The pressure which can be brought to bear on the man on square 14.

(i) Does the opponent have men on squares 1, 2, 5, 6 and 7 (or 3) available to to squeeze this piece?

(ii) Does the opponent have pieces lined up on squares 8, 11 and 15 which can limit White's control of the centre, and inhibit the movement of the piece on square 25?

If both conditions are present then dyking may be ineffective, but if (i) is present and (ii) isn't then it may yet be strong.

2) The number of available moves White has in reserve to preserve the structure against onslaughts from the opponent.

(i) Long Dykes with 9 or 10 men may be strong, but those with just 7 or 8 men are usually valueless for attacking purposes.

Note... A supporting piece on square 31 is particularly valuable to strengthen the entire structure.

(ii) Are the White pieces over-developed? If they are then White will run out of waiting moves, and the formation will fold in on itself.

Note... Particularly in the case of 7 and 8-man Long Dykes, the time factor is critical, and may mean the difference between a win and a loss. In these instances concrete analysis comes into its own.

From the diagram, White, the dyking player, proceeds to establish the Long Dyke in its full-blown form; and Black is forced to play with great care to draw. (Example 1)

In the examples which follow I shall deal with the Long Dyke in its various forms, starting with the stronger types and concluding with the weaker types.

Example 1

11-16 22-18 16-20 18-14 (quite strong) 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 *forms dig*: Continue... 25-21 (22-18 also good) 11-16 26-23 6-9 22-18 1-6 21-17 9-13! 30-26 13-22 26-17 to a draw. W. Hellman v B. Case.

Example 2

White plays a series of passive and inferior moves throughout this example, but it is given to illustrate the potential attacking force of the Long Dyke.

11-15 22-17 15-19 (Black has a slight edge) 24-15 10-19 23-16 12-19 25-22 8-11 17-13? 9-14 22-17? 7-10 27-24? 11-15 32-27 4-8 29-25 8-11 25-22 3-8! 26-23 19-26 30-23 15-18 22-15 10-26 31-22 14-18 22-15 11-18 and Black has a winning ending.

Example 3

11-15 22-17 15-19 24-15 10-19 23-16 12-19 25-22 8-11 27-23 (played to displace the man on 19 and is best. Note that 22-18 immediately is inferior after 9-14 18-9 6-22 26-17 11-15 leaving Black with a strong formation) 4-8 23-16 11-20 22-18 (now okay) 8-11 32-27 to a draw. M. Tinsley v N. Banks.

Example 4

9-13 22-18 6-9 18-14 (strong) 9-18 23-14 10-17 21-14 12-16 26-22 (White wants to get to square 18 without any exchanges; neither 25-22 nor 26-23 achieves this) 11-15 22-18 15-22 25-18 1-6 29-25 6-10 25-21 10-17 21-14 to a draw. L. Taylor v E. Gibson. (By post)

Example 5

10-15 22-17 7-10 17-14 (quite strong) 10-17 21-14 9-18 23-14 3-7 (notice how Black brings pressure to bear on the man on 14) 24-19 15-24 28-19 11-16 27-23 6-9 31-27 9-18 23-14 16-23 26-19 to a draw. W. Hellman v M. Tinsley.

Example 6

11-16 22-18 8-11 25-22 16-20 22-17 4-8 30-25! 9-13 24-19 13-22 26-17 11-16 17-14 10-17 21-14 with a strong White game. M. Chamblee v M. Tinsley.

Note... This position can also arise from 9-13 22-18 12-16 and 9-13 24-19 11-16

Example 7

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 with about an even position.

N. Banks v M. Tinsley.

The student should notice that the absence of a Black man on square 2 weakens his formation to some extent.

Example 8

11-15 22-18 15-22 25-18 12-16 29-25 9-13 18-14 10-17 21-14 16-20 23-18 (c.f. 10-15 in Example 7) 6-10 25-21 10-17 21-14 1-6 26-23 13-17 31-26 with about an even position. D. Oldbury v L. Levitt. Notice the absence of a White piece on square 31.

Example 9

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 and White has a tiny edge. F. Buckby v R. Pask. The student should note that Black is somewhat weakened by the absence of a piece on square 6, and the fact that he only has 9 men to work with.

Example 10

11-16 24-19 8-11 22-18 4-8 18-14 (purely defensive) 9-18 23-14 10-17 21-14 16-23 27-18 12-16 with Black holding a slight edge. (c.f. Example 9)

Example 11

11-16 22-17 8-11 17-14 9-18 23-14 10-17 21-14 4-8 (better than 16-20 which goes into Example 1) 24-19 16-23 27-18 and back into Example 10.

Example 12

12-16 22-17 16-20 17-14 9-18 23-14 10-17 21-14 6-9 (as Black still has a man on square 11 it is perfectly safe for him to run off the piece on 14; 8-12 would be inferior, and back into Example 1) 26-23 9-18 23-14 1-6 30-26 6-9 etc. ... to a draw. Here the Long Dyke simply never gets underway.

Example 13

11-15 22-17 8-11 17-14 (only good as a defensive measure) 9-18 23-14 10-17 21-14 12-16 and Black holds the advantage, since he not only has 3 men on squares 1, 2 and 6 with which to squeeze the piece on 14, but also has a strong single-corner development.

Example 14

11-15 22-18 15-22 25-18 12-16 18-14 9-18 23-14 10-17 21-14 8-11 29-25 4-8 24-19 16-23 27-18 11-16 and Black holds the advantage, as is typical in such 8-man Long Dykes. W. Hellman v A. Long.

Example 15

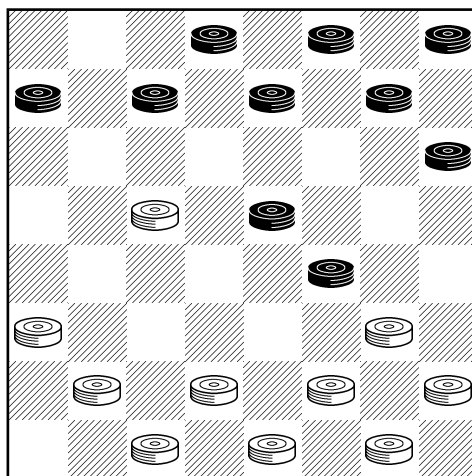
11-15 24-19 15-24 28-19 8-11 22-18 11-16 18-14 9-18 23-14 10-17 21-14 16-23 27-18 and Black holds the advantage once more.

Example 16

11-16 22-18 16-19 (inferior since there is a White piece on square 18) 24-15 10-19 23-16 12-19 25-22 9-14 18-9 5-14 22-17! 6-10 27-24 (this pinch and squeeze is the characteristic way of attacking such over-developed Long Dykes) 2-6 24-15 10-19 17-10 7-14 and with just 7 pieces a side, White has a strong position. A. Long v T. Landry. (Asa making light work of the defence!)

PART 2: THE SHORT DYKE

Study the diagram below: White to play



DESCRIPTION

In its simplest form the Short Dyke consists of 3 men on squares 14, 17 and 21.

Since only 3 pieces are involved, the Short Dyke is generally easier to erect than the Long Dyke, and the dyking player need rarely be committed to an over-developed position.

The Short Dyke carries 2 main threats:

- 1) An advance, or an exchange into square 10. (See also #3)
- 2) On being blocked by 6-10, an exchange by 17-13 10-17 21-14. This will create twin outposts on squares 13 and 14, intimidating the opponent's double-corner. Removing these outposts with a 2 for 1 (either 6-9 13-6 2-18, or 6-9 13-6 1-17, depending on whether 1-6 or 2-6 has been played) will be met with another 2 for 1 in return, and may create weaknesses which will manifest themselves in the ending.

Note... The student often has some appreciation of the strengths and weaknesses of the Long Dyke, but rarely those of the Short Dyke; definitely an under-estimated weapon.

From the diagram, White, the dyking player, creates his Short Dyke by means of a neat 2 for 2 manoeuvre, and breaks through on Black's double-corner side.

Example 1

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 *forms dig*: Continue... 25-22 6-9 22-17 9-18 26-23 19-26 30-14 to a hard draw. E. Hunt v A. Long.

Example 2

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 to a draw. M. Tinsley v D. Lafferty. (This is a similar ending to that of Example 1, but is not quite as weak.)

Example 3

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
(about even) to a draw. E. Frazier v D. Oldbury.

Example 4

11-15 21-17 9-13 25-21 8-11 17-14 10-17 21-14 6-10 22-17 13-22 26-17 4-8 29-25 1-6 25-21
15-19 and Black has the advantage. J. Wyllie v R. Jordan.

Example 5

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 3-7 25-
21 11-16 29-25 7-10 17-14 10-17 21-14 8-11 25-21 2-7 21-17 19-23 26-19 16-23 31-27 11-16
28-24 16-20 24-19 7-11 19-15 11-16 15-10! 6-22 13-6 1-10 27-18 16-19 14-7 12-16. Drawn.
T. Landry v R. Pask.

Example 6

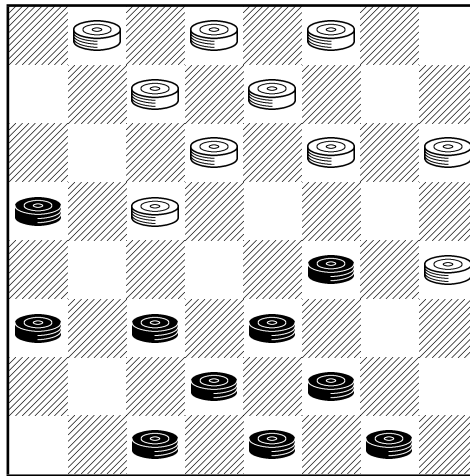
12-16 23-18 16-19 24-15 10-19 21-17 11-16 (transposing into 11-15 23-18 15-19) 27-24 8-12!
(a nice ‘in-between’ move) 24-15 7-10 25-21 10-19 18-15 4-8 22-18 19-23! 26-19 16-23 and
Black eventually won. D. Oldbury v R. Hallett.

Example 7

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 27-23 8-12 17-14
16-20 23-16 12-19 25-22 9-13 31-27 6-9 29-25 1-6 27-23 3-8 23-16 8-12 32-27 12-19 27-23
7-11 23-7 2-11 21-17 (Not 14-10? 6-15 21-17 20-24! 28-10 9-14 Black win) 11-15. Drawn.
Analysis by A. Anderson.

KEY MIDGAME THEME NUMBER 23 THE PYRAMID FORMATION

Study the diagram below: Black to play



DESCRIPTION

You will notice that the Black pieces on squares 1, 2, 3, 6, 7 and 10 form a Pyramid, as do the White pieces on squares 23, 26, 27, 30, 31, 32.

Several points can be made about such a formation:

- 1) It exists at the start of the game, and so does not need to be set-up.
- 2) It can be of great defensive value.
- 3) When both players possess this formation, the resulting play tends to be rather limited in scope.

The basic idea behind the formation is to 'sit tight' for as long as possible, keeping the Pyramid intact, and making moves with the other pieces. It is the fact that both sides are 'keeping to their own side of the board' (as designated by the single-corner diagonal) which explains the lack of action likely to arise, and the resultant high percentage of draws among master players.

Note... The *Pioneer System* embraces a range of 3-move openings which utilise the Pyramid formation. There are however numerous other openings which make use of the same idea, as the examples below illustrate.

From the diagram, Black takes advantage of the fact that he can get to the centre first, and plays 11-15. This amounts to little however, and the game quickly results in a draw.

Example 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 8-11 (notice how both sides develop their pieces along the single-corner diagonal) 18-9 5-14 29-25 16-20 25-22 *forms dig*: Continue... 11-15 32-28 15-24 28-19 10-15 19-10 6-15 22-18 15-22 26-10 7-14 30-26 to a draw. D. Oldbury v J. Marshall.

Note... For numerous other transpositions into this landing see “Key Landings” (R. Pask, 1990).

Example 2

9-14 22-17 11-16 25-22 8-11 22-18 (in this instance White gains a definite edge because the Black piece on 11 has moved to 16, White taking the centre first)

16-20 18-9 5-14 (arises logically from six 3-move openings) 29-25 11-15 25-22 7-11 (the Black Pyramid cracks, as 4-8 is not available) 17-13 4-8 24-19 15-24 28-19 11-15 32-28 15-24 28-19 (contrast this position with that in Example 1. There the Black piece on square 8 was on square 7 and the position was dead even; here White is favoured) 8-11 19-16 12-19 23-7 2-11 26-23 11-15 30-26 to a draw. W. Hellman v A. Long. (From 11-16 22-18 8-11)

Example 3

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 (the White Pyramid cracks in a similar fashion to the Black Pyramid in Example 2; consequently Black has the edge) 9-14 18-9 5-14 22-18 1-5 18-9 5-14 30-26 11-15 32-28 15-24 28-19 14-17 21-14 10-17 26-22 17-26 31-22 to a draw. A. Long v M. Tinsley.

Example 4

9-14 24-19 5-9 22-18 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 to a draw. W. Ryan v W. Hellman.

Example 5

9-14 22-18 5-9 24-20 11-16 20-11 8-22 25-18 4-8 28-24 8-11 24-19 Transposes into Example 4 at the 12th move.

Example 6

11-15 24-19 15-24 28-19 8-11 22-18 9-14 (not as aggressive as 11-16) 18-9 5-14 25-22 11-15 to a comfortable draw. N. Banks v M. Tinsley.

Example 7

11-15 22-17 9-13 24-20 (also from 9-13 24-20 11-15) 13-22 25-11 8-15 21-17 4-8 17-13 5-9 29-25 9-14 28-24 8-11 25-22 to a draw. A. Long v W. Edwards. (One of the most familiar lines of play in the game of Checkers.)

Example 8

11-16 24-19 8-11 22-18 4-8 25-22 16-20 22-17 11-16 17-13 (26-22 is quite good here) 9-14 18-9 5-14 29-25 8-11 25-22 11-15 22-17 (30-25 easier) 15-24 28-19 7-11 26-22 11-15 and Black has the edge. J. Wyllie v C. Barker.

Example 9

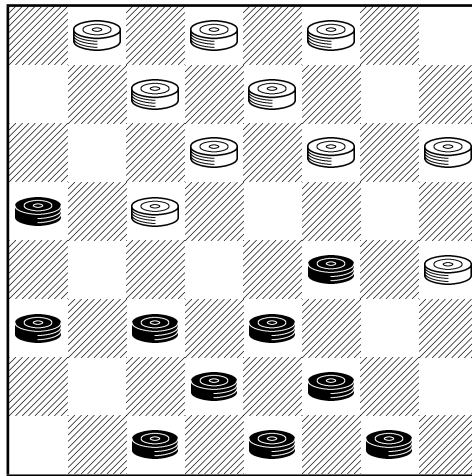
11-16 21-17 8-11 17-13 (not as popular as 17-14) 16-20 22-18 9-14 (10-15 is favoured now) 18-9 5-14 25-22 11-15 24-19 15-24 28-19 4-8 22-18! (29-25 8-11 25-21 would be soft: when you have the opportunity to take the centre of the board it is usually best to grasp it) 14-17 29-25 8-11 19-16! 12-19 23-16 and White has the edge. M. Tinsley v D. Oldbury.

Example 10

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 (4-8 is inferior after 22-18!) 19-16 14-17 29-25 4-8 25-21 8-12 21-14 10-17! [another example of pressing a defended piece (#20); 12-19? would be very weak] 32-28 (this piece is now drawn out) 12-19 23-16 7-10! (a distinct improvement on the published 7-11) 16-11 1-5 27-23? (27-24 will draw; but this is only evident after 30 moves!) 20-24 28-19 15-24 to a Black win. D. Oldbury v R. Pask.

KEY MIDGAME THEME NUMBER 24 THE PHALANX FORMATION

Study the diagram below: Black to play



DESCRIPTION

Notice how the Black pieces have closed up behind each other, without leaving any 'holes.' Such an arrangement, often characterised by the moves 11-15, 8-11 & 4-8, and 9-14, 5-9 & 1-5, is known as a Phalanx Formation.

Though the Phalanx looks imposing, and may indeed be powerful, one must always be wary of a pincer movement by the opponent. (Example 2)

Note... It is impossible to give general advice on which king-row pieces to retain, though ordinarily 1 or 2 will be required to give the formation support. A number of permutations are illustrated in the examples which follow, each with their own strengths and weaknesses.

From the diagram, Black completes his consolidation with 4-8, which is characteristic of the Phalanx Formation. White's reply leads into a fascinating game on one of the 'exhausted' openings!

Example 1 (Pieces left on 1 & 3)

11-15 22-17 8-11 23-19 9-14 25-22 6-9 17-13 2-6 (See #6 Ex 1) 29-25 *forms dig*: Continue... 4-8 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 3-7 24-19 5-9 28-24 9-14 24-20 14-17 26-23 17-21 23-14 21-30 14-9 6-10 9-6 30-26 27-24 7-11 6-2 10-14 13-9 14-17 32-28 26-22 9-6 1-10 19-16 12-19 24-6 22-18 6-1 8-12 1-6 18-14 28-24 14-18 24-19 18-23 6-9 23-16 2-7. Drawn. D. Oldbury v W. Hellman.

Example 2

11-15 23-19 8-11 22-17 4-8 25-22 9-14 (both 9-13 and 15-18 are superior, but this has a natural appearance) 17-13 14-18 (15-18 better) 29-25 5-9? [11-16 leads to a narrow draw, while 10-14? lost after 19-10 6-15 26-23 2-6 24-19 15-24 28-19 11-15 19-10 6-15 22-17 8-11 17-10 7-14 21-17 14-21 23-14; the piece on 21 is terribly weak: F. Burgess(J) v P. McCarthy] 26-23 9-14 22-17 1-5 30-26 5-9 26-22 and Black is embarrassed! White win.

Example 3 (Pieces left on 2 & 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 11-16 20-4 3-8 4-11 7-32 24-19 6-9 13-6 2-18. Drawn. R. Martins v J. Wyllie.

Example 4

10-14 24-20 11-15 22-17 6-10 17-13 1-6 28-24 8-11 23-19 15-18 26-23 4-8 32-28 transposes into Example 3 at the 14th move. W. Hellman v M. Tinsley.

Example 5 (Pieces left on 2 & 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 4-8 (Key Landing Number 14) to a draw.
Analysis by J. Lees.

Example 6

10-15 24-20 7-10 28-24 3-7 transposes into Example 5 at the 5th move.

Example 7 (Piece left 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 29-25 1-5 to a draw.
Analysis by B. Case.

Example 8 (Piece left on 2)

11-15 23-19 9-14 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 to a draw. R. Martins v J. Wyllie.

Example 9

9-14 23-19 11-16 26-23 5-9 22-17 7-11 17-13 3-7 25-22 11-15 22-17 8-11 31-26 4-8 29-25 1-5 transposes into Example 8 at the 17th move. M. Chamblee v M. Tinsley.

Example 10 (Pieces left on 29 & 31)

9-13 23-18 5-9 26-23 10-14 24-19 11-16 30-26 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 4-8! (A) 23-19 8-11 19-16 12-19 27-24 20-27 31-8 3-12 28-24 14-18! 17-14 10-17 21-5 18-23 25-22 23-26 22-17 26-30 17-14. Drawn. D. Oldbury v M. Tinsley. 1958

A: 12-16 28-24 10-15 17-10 4-8 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 v M. Tinsley. 1983

Note ... These 2 super-grandmasters are due to lock horns again in October 1991, at Weston-Super-Mare, in what promises to be the World Championship Match Of The Century. Moreover, this could be the last such occasion when the quality of human play is superior to that of the best computers. But does this matter I wonder?

Example 11 (Piece left on 30)

11-15 24-19 15-24 28-19 8-11 22-18 10-14 25-22 11-16 27-24 16-20 31-27 7-10 29-25 4-8 32-28 9-13 18-9 5-14 22-18 1-5 18-9 5-14 25-22 2-7 19-15 10-19 24-15 12-16 15-11 8-15 27-24! 20-27 23-18 14-23 26-1 16-19 21-17. Drawn. W. Hellman v D. Oldbury.

Example 12

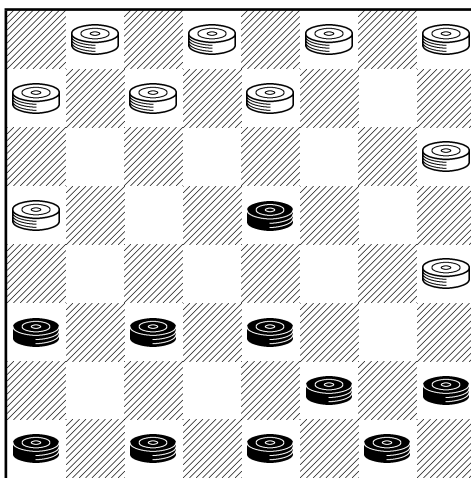
11-15 22-18 15-22 25-18 12-16 29-25 10-14 24-19 16-20 28-24 8-12 26-22 7-10 31-26 transposes into Example 11 at the 14th move.

Example 13

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 7-11 31-26 transposes into Example 11 at the 16th move.
S. Cohen v D. Oldbury.

KEY MIDGAME THEME NUMBER 25 THE MILL FORMATION

Study the diagram below: Black to play



DESCRIPTION

The basic idea behind the Mill formation is as follows:

- 1) To establish, usually by means of an exchange, an outpost piece on square 15 (square 18 for Black);
- 2) To use this outpost as a spearhead, by developing twin segments of 3 pieces on squares 25, 22 & 18, and squares 28, 24 & 19 respectively.

Note... In many instances one may only be able to develop a single such segment (e.g. the Ayrshire Lassie in Example 5), but this may yet be effective.

The advantage of the Mill formation is that the outpost piece is usually difficult for the opponent to dislodge without damaging his position.

However, the ‘Miller’(!) must be wary of 2 things:

- 1) That the outpost piece has adequate support, (ie does not occupy the square prematurely) or else it will become a liability rather than an asset; (see also #8 and #17)
- 2) That he does not overcrowd the centre of the board. In this instance the opponent, by skilful use of a pincer movement, may be able to bind up the pieces, rendering them virtually immobile.

Example 1

10-15 21-17 15-18 22-15 11-18 23-14 9-18 24-20 8-11 17-13 7-10 25-21 *forms dig*: Continue... 10-14 (building one of the segments) 29-25 (waiting; 26-23? lets in 18-22!) 4-8 (not 11-15? as White starts a pincer attack with 26-22) 28-24 (still hoping for 11-15) 3-7 26-23 (hoping to follow up with 30-26 and 26-22) 11-15 (now okay) 30-26 6-10 (prevents 26-22 because of 14-17! in reply) 32-28 1-6 24-19 (if 23-19, freeing Black’s centre, then Black wins with 8-11 26-23 6-9 13-6 2-9 31-26 18-22! 26-17 9-13 25-22 & 5-9) 15-24 28-19 etc. ... to a draw.
D. Oldbury y S. Cohen.

Example 2

10-14 24-20 14-18 22-15 11-18 23-14 9-18 21-17 8-11 17-13 7-10 26-23 10-14 28-24 4-8? (it is now safe for Black to occupy the centre with 11-15, as the piece on 26 has been committed to 23) 24-19! (White now dominates) 11-15 19-10 6-15 (Black is now hopelessly over-developed, so White can just sit back and wait) 25-21 1-6 29-25 3-7 30-26 8-11 26-22 to a White win.
R. Pask v T. Watson.

Example 3

10-14 23-19 14-18 22-15 11-18 21-17 9-13 26-22 7-11 22-15 11-18 17-14 8-11 24-20 11-15?
(premature; Black should have prepared the ground first with 4-8! 25-21 then 11-15! 19-10
6-15 with a sound position: J. Hanson v E. Hunt. This idea arises quite often and should
be noted) 19-10 6-15 27-24 to a White win. A. Clow v T. Bowman. (By post)

Example 4

11-15 22-17 8-11 17-13 15-18! (the ‘Maid of the Mill’ opening, strong for Black, from which
the formation got its name) 23-14 9-18 24-20 10-14 26-23 4-8 30-26 7-10 (6-10 stronger) 28-24
11-15 23-19 8-11 26-23 3-7 to a draw. D. Lafferty v D. Oldbury.

Example 5

11-15 24-20 8-11 28-24 4-8 23-19 15-18 22-15 11-18 32-28 10-14 with a good Black game.
J. Lees v J. Wyllie.

Example 6

10-14 22-17 7-10 17-13 3-7 24-20 14-18 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 with a good Black game.
Analysis by D. Oldbury.

Example 7

11-15 23-19 8-11 22-17 4-8 25-22 15-18 22-15 11-18 17-13 7-11 24-20 2-7 28-24 10-14 29-25
7-10 26-23 to a draw. Analysis by J. Drummond. (See also #8 Ex 6 for a transposition)

Example 8

11-15 22-17 8-11 23-19 4-8 17-13 15-18 24-20 9-14 26-23 11-15 28-24 8-11 31-26 6-9 13-6 2-9 26-22 1-6 (not 9-13?). Draw agreed. L. Levitt v H. Devlin.

Example 9

11-15 22-17 15-18 23-14 9-18 17-13 (unnecessary here; 17-14 best) 8-11 26-23 10-14 24-20 11-15 28-24 4-8 30-26 6-10 23-19 14-17! 21-14 10-17 19-10 7-14 25-21 18-22! 27-23 8-11 32-28 3-7 24-19 11-16 20-11 7-16 13-9 22-25 29-13 14-18 23-14 16-30 to a narrow White draw. R. Pask v C. McKenna.

Example 10

11-16 24-19 8-11 22-18 4-8 25-22 16-20 29-25 10-14 18-15 11-18 22-15 7-10 23-18? (overcrowding the centre) 14-23 27-18 3-7! 26-22 7-11! 31-27 9-13 30-26 5-9 26-23 10-14 28-24 13-17! to a Black win.
C. Freeman over many unsuspecting opponents.

Example 11

11-15 22-17 8-11 23-19 4-8 17-13 9-14 25-22 15-18 22-15 11-18 29-25 10-15? (overcrowding the centre again) 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! White win. D. Cooper v R. Stewart.

Note... In both Examples 10 and 11 the win was consummated by a neat tactical device; strategy and tactics blending in a most satisfying manner.

APPENDIX MIDGAME CLASSICS

INTRODUCTION

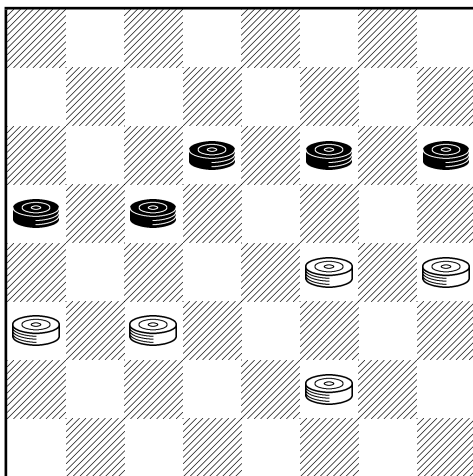
The 4 positions given in this section are of the highest importance as they are constantly arising in play. Therefore the student should give them his closest attention.

In particular, he should ensure that:

- 1) He can recognise them at a glance, and steer for them (or avoid them!) in advance.
- 2) He can play the positions themselves correctly without fail.

Note... Clearly all 4 positions can arise with colours reversed.

**NUMBER 1: 5TH POSITION
WHITE TO PLAY AND DRAW**



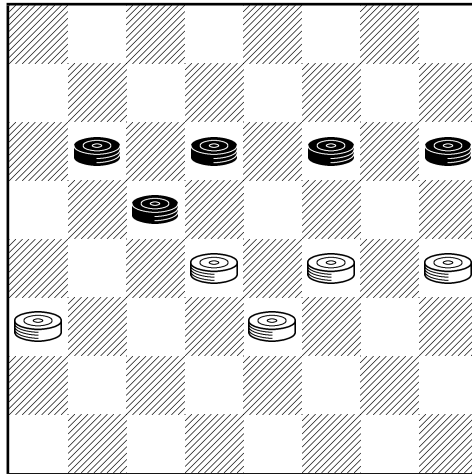
SOLUTION

20-16! 11-20 27-23 20-24 22-18 24-27 18-9 10-14(A) 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!(B). DRAWN.

A: If 27-31 then 23-18 10-14 18-15 31-27 15-11 27-23 19-15 23-19 15-10. Drawn.

B: This move is vital, since 21-17? loses by 15-18!

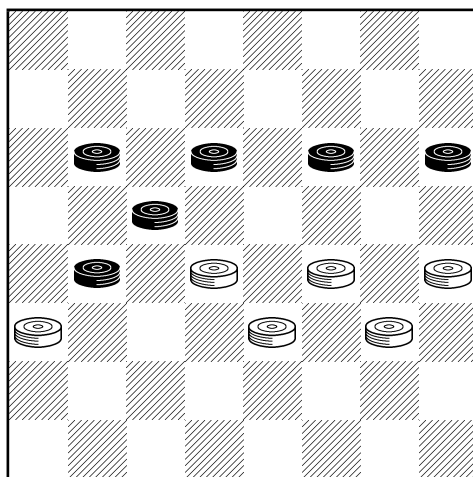
**NUMBER 2: LUCAS POSITION
WHITE TO PLAY AND WIN**



SOLUTION

20-16! 11-20 18-15 20-24 15-6 24-27 6-2 27-31 2-6 31-27 6-13 27-18 13-9. WHITE WINS.

NUMBER 3: COWAN'S COUP



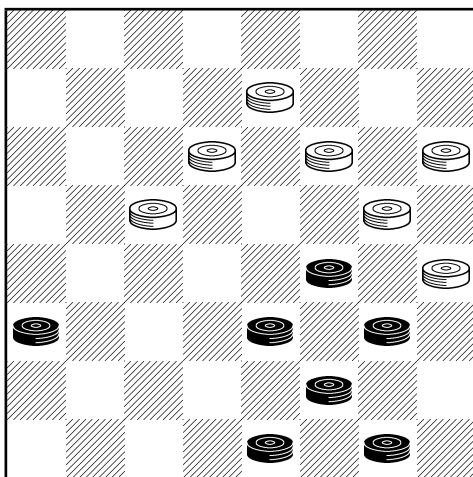
WHITE TO PLAY AND DRAW

SOLUTION

19-16! 12-28(A) 23-19 14-23 21-7 28-32 7-3 32-27 3-8 9-13 8-15. DRAWN.

A: If 12-26 then 24-19 14-23 21-7 26-31 7-3 31-27 3-8 9-13 8-15. Drawn.

NUMBER 4: STRICKLAND'S DRAW



BLACK TO PLAY AND DRAW

SOLUTION

10-15! 19-10 6-15 17-10 9-14 13-9(A) 12-16! 9-5 16-20! 22-17 2-6 26-22 14-18! 23-14 6-9.
DRAWN.

A: If 22-17 then 2-6 26-22 12-16 23-18 14-23 17-14 15-19 10-7 6-10 21-17 10-15 7-3 19-24 3-7
 15-19 etc. ... Drawn.

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PDN NOTATION FOR DIAGRAMMED POSITIONS

Key Themes

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- 2 W:W32,31,30,28,27,26,22,21,13:B20,14,12,11,10,7,3,2,1.
- 3 W:W32,31,30,29,28,27,26,21,18,14:B19,13,11,9,8,5,4,3,2,1.
- 4 W:W30,29,27,26,25,21,16:B19,10,9,5,4,2,1.
- 5 B:W32,30,24,22,21,20,19,18:B15,13,12,11,10,9,3,2.
- 6 W:W32,31,30,28,27,26,25,23,22,21,20,13:B15,14,12,11,10,9,8,7,6,5,3,1.
- 7 W:W32,31,30,26,22,14:B16,13,12,7,2,1.
- 8 B:W32,31,30,29,28,27,26,25,21,15:B13,12,9,8,7,5,4,3,2,1.
- 9 W:W31,30,29,21,20,13:B19,18,8,6,5,3,1.
- 10 W:W32,31,30,29,27,26,25,22,21,20:B16,15,14,12,11,8,7,3,2,1.
- 11 W:W31,28,27,24,23,22,21,17:B15,14,12,11,10,7,6,2.
- 12 W:W32,31,30,29,28,27,26,22,21:B19,14,8,7,6,4,3,2,1.
- 13 W:W32,31,27,23,22,21,19:B16,14,12,11,3,2,1.
- 14 B:W31,30,27,21,17,13:B19,14,10,8,6,2.
- 15 W:W32,31,30,26,23,22,21,20,19:B14,13,12,10,7,4,3,2,1.
- 16 B:W32,31,30,29,27,25,23,21,19,17,9:B13,12,11,10,7,5,4,3,2,1.
- 17 W:W32,31,30,29,28,27,26,25,21,17:B18,12,8,7,6,5,4,3,2,1.
- 18 W:W31,30,28,26,23,22,21:B19,16,15,14,13,7,3.
- 19 B:W31,30,27,26,25,23,19,18,13:B20,14,12,10,8,6,3,2,1.
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Classics

- 1 W:W27,22,21,20,19:B14,13,12,11,10.
- 2 W:W23,21,20,19,18:B14,12,11,10,9.
- 3 W:W24,23,21,20,19,18:B17,14,12,11,10,9.
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