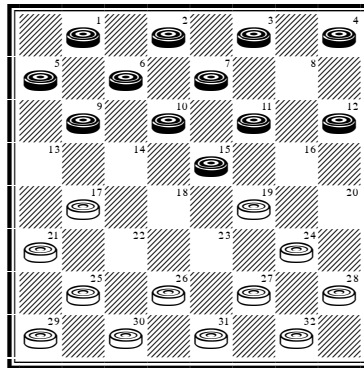


Checkers

for the



Freestyle Expert

By Richard Pask

© Richard Pask 2019

Checkers for the Freestyle Expert

Logical Checkers Book 2

By Richard Pask

Table of Contents

Introduction to Logical Checkers Book 2.....	8
---	----------

Endgame

Chapter 8: Fundamentals.....	17
-------------------------------------	-----------

American Position Family

Lesson 51: Payne's Single-Corner Win

Lesson 52: The American Position

First Position Family

Lesson 53: First Position

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

Lesson 55: First Position without the opposition

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

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

Lesson 58: First Position with an additional king on 29 and man on 30

Lesson 59: First Position with additional kings on 2 and 10

Lesson 60: Bowen's Triplets #1; First Position with additional kings on 22 and 29

Lesson 61: Bowen's Triplets #2; First Position with additional kings on 22 and 30

Lesson 62: Bowen's Triplets #3; First Position with additional kings on 21 and 22

Lesson 63: Johnson's Position

Chapter 9: Endgame Themes.....	36
---------------------------------------	-----------

Lesson 64: Definition of a Problem

Lesson 65: Self-Destruct

Lesson 66: Changing the Guard

Lesson 67: Circling the Square

Lesson 68: Delayed Steal

Lesson 69: The Pin

Lesson 70: Single-Corner Cramp

Lesson 71: Back Shot

Lesson 72: Hidden Triple

Lesson 73: Blind Triple

Lesson 74: Ace in the Hole

Lesson 75: Compression

Lesson 76: The Tie-up

Midgame

Chapter 10: Formations.....66

Lesson 77: The Long Dyke

Lesson 78: The Triangle

Lesson 79: The Phalanx

Lesson 80: The Mill

Lesson 81: The Echelon

Lesson 82: The Short Dyke

Lesson 83: The Mixed Formation

Lesson 84: The Open Formation

Chapter 11: Squares.....99

Lesson 85: The Sunken Man on Square 5 (28 for Black)

Lesson 86: The Advanced Man on Square 9 (24 for Black)

Lesson 87: The Advanced Man on Square 10 (23 for Black)

Lesson 88: The Advanced Man on Square 11 (22 for Black)

Lesson 89: The Sunken Man on Square 12 (21 for Black)

Lesson 90: The Infiltrating Man on Square 16 (17 for Black)

Chapter 12: Advanced Tactics.....121

Lesson 91: Cheese Grater

Lesson 92: Removal of a King-Row Man

Lesson 93: Brooklyn

Lesson 94: In-and-Out Shot

Lesson 95: Triple 2 for 1

Chapter 13: Freestyle Landings.....144

Lesson 96: ex 11-15 23-19; 8-11 (#12)

Lesson 97: ex 11-15 23-19; 9-14 (#6)

Lesson 98: ex 11-15 23-19; 9-14 (#7)

Lesson 99: ex 11-15 23-19; 9-14 (#8)

Lesson 100: ex 11-15 23-19 9-14 (#11)

Lesson 101: ex 11-15 23-18; 8-11 (#13)

Lesson 102: ex 11-15 24-20; 8-11 (#14)

Opening

Chapter 14: Freestyle Ballots.....158

- Lesson 103: 11-15 23-19; 8-11
- Lesson 104: 11-15 23-19; 9-14 & 9-14 23-19; 5-9
- Lesson 105: 11-15 23-19 7-11 (10-15 23-19; 7-10) & 9-14 23-19; 11-16
- Lesson 106: 11-15 23-19; 9-13
- Lesson 107: 11-15 22-17; 8-11
- Lesson 108: 11-15 22-17; 15-19
- Lesson 109: 11-15 23-18; 8-11
- Lesson 110: 11-15 23-18; 9-14
- Lesson 111: 11-15 24-20 8-11 & 10-15 24-20; 7-10
- Lesson 112: 11-15 24-20; 15-19
- Lesson 113: 11-15 22-18; 15-22
- Lesson 114: 11-15 24-19; 15-24 & 9-14 24-19; 11-15
- Lesson 115: 11-15 21-17; 9-13 & 9-13 21-17; 5-9

Introduction to Logical Checkers 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 learnt 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: 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 *Logical Checkers* 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 favoured 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.

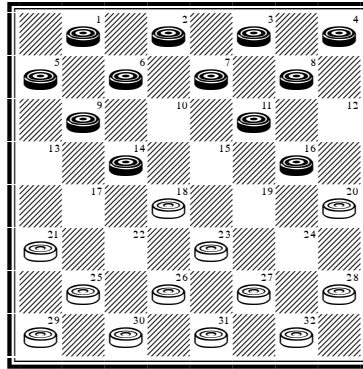
This brings us back to our starting point. In my view our anonymous friend should have said the following: Checkers is a game of conformity.

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

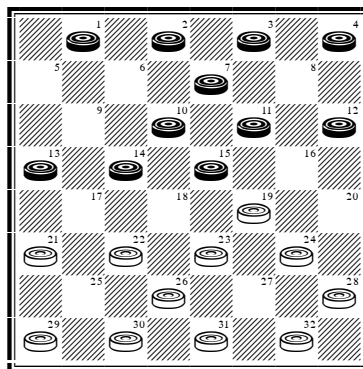


Black to Play and Draw

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 skilful 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



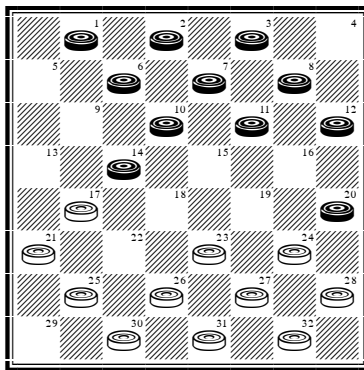
White to Play and Win

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 centre, the fact that it loses is astounding) [Diagram 131]

Diagram 131



White to Play and Win

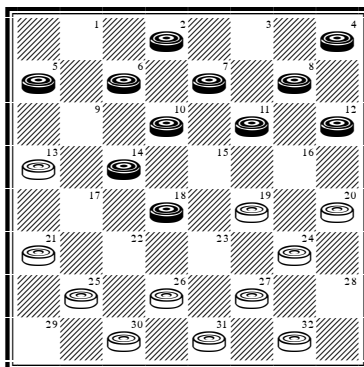
Continue from Diagram 131: ... 25-22! (Preventing 11-15); 11-16 24-19; 8-11 22-18; 1-5 18-9; 5-14 (6-22 is no better) 26-22; 11-15 30-25; 15-24 28-19; 7-11 17-13; 11-15 22-17; 15-24 23-19; 16-23 27-9 ... White wins.

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 centre); 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

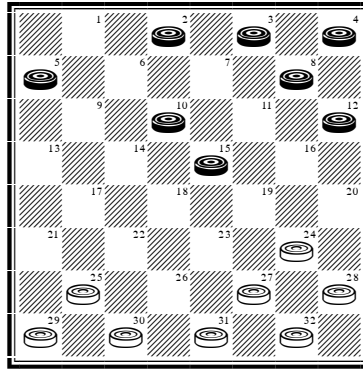


Black to Play, White Wins

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



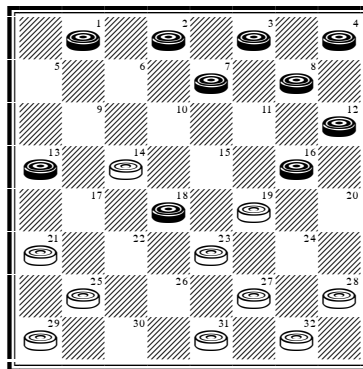
Black to Play and Draw

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]

Diagram 134



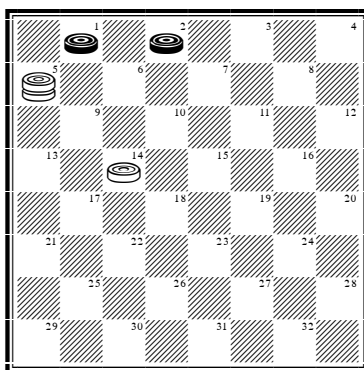
Black to Play and Draw

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 v J. Morrison 1990*

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.

Diagram 135

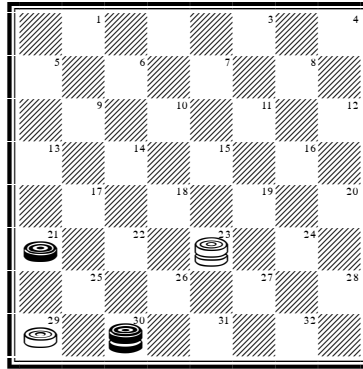


Black to Play and Win

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

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.

Diagram 136



White to Play and Win

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 favoured 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 v 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 skilful 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 (centred on the single-corner zone) and the First Position family (centred on the double-corner zone).

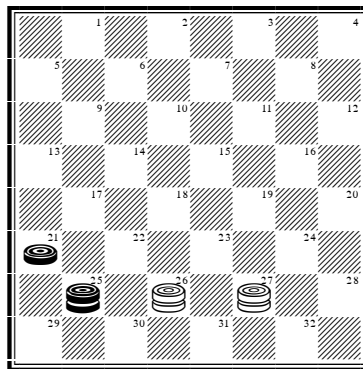
Before we do so, a quick word about the perfect-play endgame databases which feature in certain computer programs. When presenting a winning or drawing method, I have placed a premium on it being logical, easy to recall and utilitarian. No claim is made that it is necessarily the shortest approach. This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

American Position Family

Lesson 51: Payne's Single-Corner Win

Diagram 137



Either to Play, White Wins

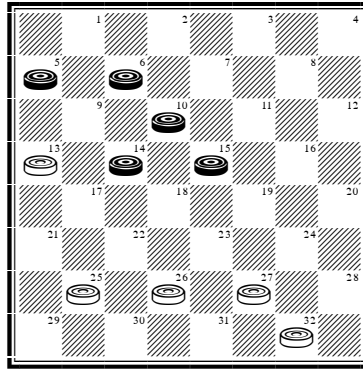
The defining feature of this situation, which may be considered an embryonic form of the American Position itself, is the following: the white king on 26 stands guard over the black man on 21 and black king on 25, until the other white piece, which could in fact be virtually anywhere on the board, is 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:

Diagram 138 by T Wiswell

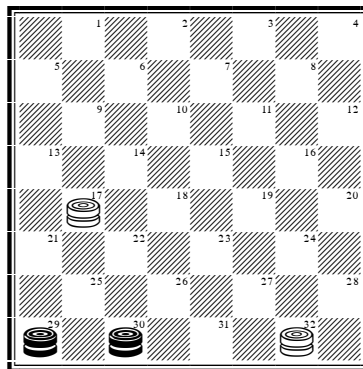


White to Play and Win

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.

Lesson 52: The American Position

Diagram 139 by H Spayth



White to Play and Win

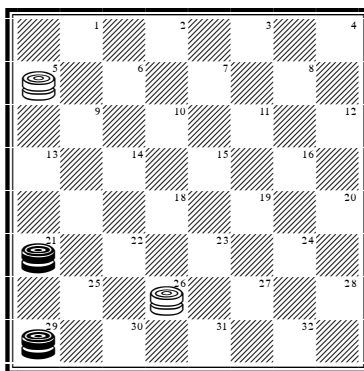
The American Position features 2 kings against 2, with the attacker, who requires the opposition, able to confine the defender to the single-corner zone. Here, White has one king ready to enter 21 and the other on 32, two squares away from 23. (A

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!

Diagram 140

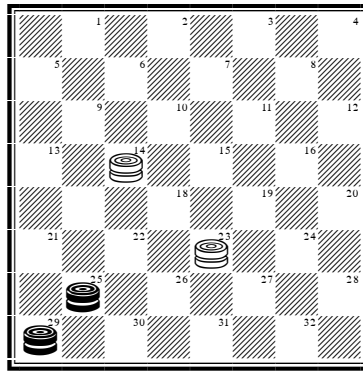


White to Play and Win

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.)

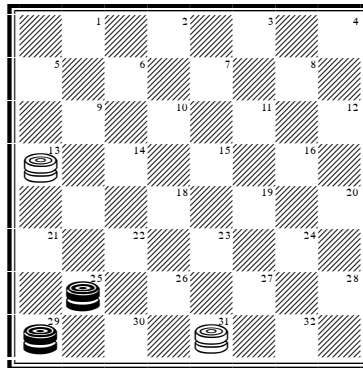
Diagrams 141 and 142 are also worth noting and exploring. Although they look promising from White's standpoint, Black is able to prevent access being gained to 21 or 30 and a draw results. You should play these out to confirm this.

Diagram 141



White to Play, Black Draws

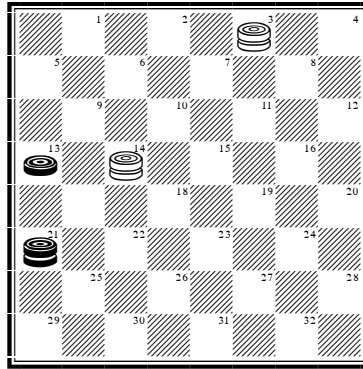
Diagram 142



White to Play, Black Draws

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

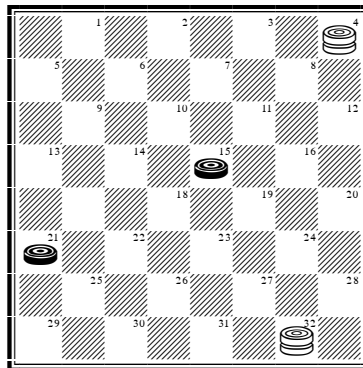
Diagram 143 by Dr T Brown



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.

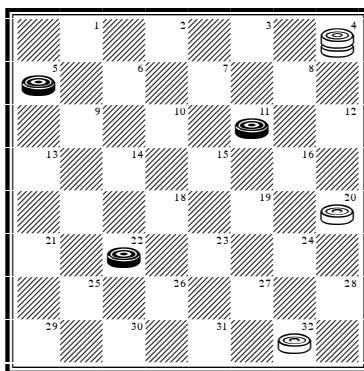
Diagram 144 by D Oldbury



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 Dr A Schaefer



White to Play and Win

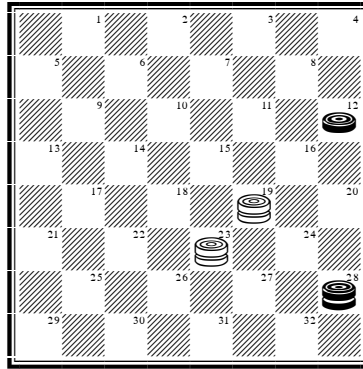
Continue from Diagram 145: ... 4-8; 11-15 8-11; 15-18 11-15; 5-9 32-27; 9-13 20-16; 13-17 16-11 (Eventually destined for square 17); 17-21 11-7; 21-25 7-2; 25-30 2-6; 30-26 6-9; 26-31 9-13!; 31-24 13-17; 24-19 15-24; 22-26 17-14 (Getting into position); 18-22 24-27 (Or 24-19); 26-30 27-23; 22-25 14-17;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

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 defence. However, White needs to master the three alternatives.

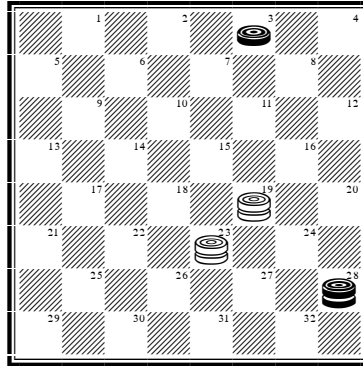
- (i) 12-16 18-15; 16-20 15-11! (Favoured by Derek Oldbury and slightly more efficient than 15-18); 24-19 32-27; 19-16 (Or 19-24 27-23; 24-28 11-15; 28-24 23-19; 24-28 15-18; 28-32 18-23; 32-28 23-27) 11-15; 16-12 15-19; 12-8 27-23; 8-11 23-18; 11-8 18-15; 8-12 15-11. White wins.
- (ii) 24-19 32-28; 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 (i)
- (iii) 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



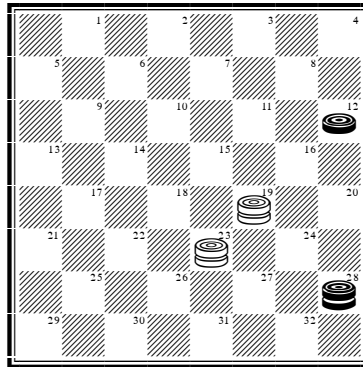
White to Play and Win

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

Diagram 148



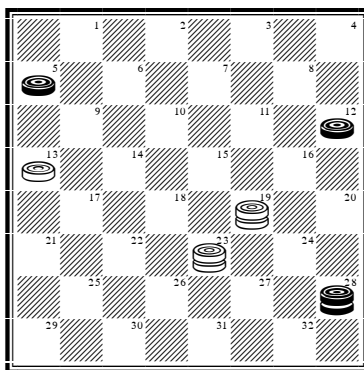
Black to Play and Draw

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.

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.)

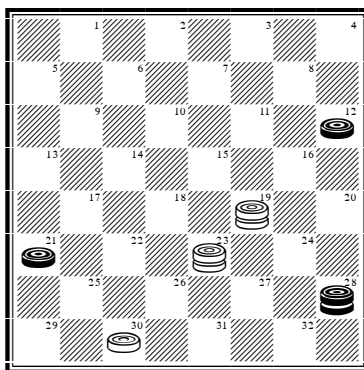
Continue from Diagram 149: ... 23-18(A); 28-32 18-14; 32-27 13-9; 27-32 9-6; 32-27 6-2; 27-32 2-6; 32-27 6-10; 27-32 10-15; 32-28 15-18; 28-32 18-23; 32-28 23-27; 28-32 19-23; 32-28 27-32; 28-24 32-28!; 24-19(B) 23-16; 12-19 14-18!; 5-9 28-32! (Threatening 32-27; 19-23 27-31 and thus forcing Black to 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.

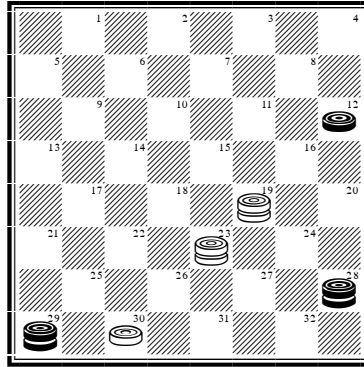
B: If 27-31 or 27-32, allowing the man to crown, White wins using the method of Lesson 56.

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



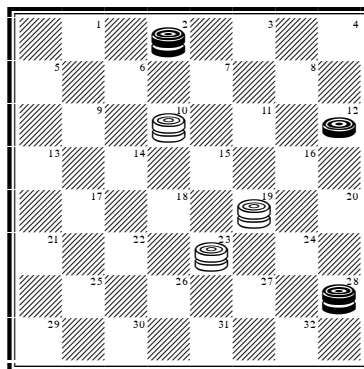
Either to Play, White Wins

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

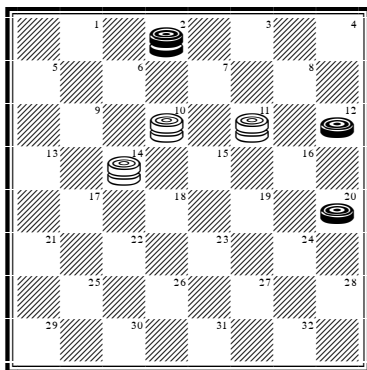
Continue from Diagram 152 (White to play): ... 23-27 (White has the opposition here, but it works against him); 28-32 19-23; 32-28 27-32; 28-24 23-18; 24-19!(A) 32-28; 12-16 28-32; 16-20 32-28; 19-16 18-23; 16-11 23-18; 11-16. Drawn.

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

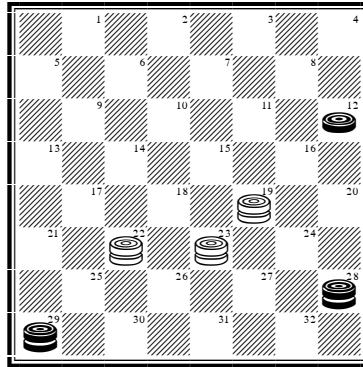


White to Play and Win

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 6th move ... White wins.

Lesson 60: Bowen's Triplets #1
First Position with additional kings on 22 and 29

Diagram 154



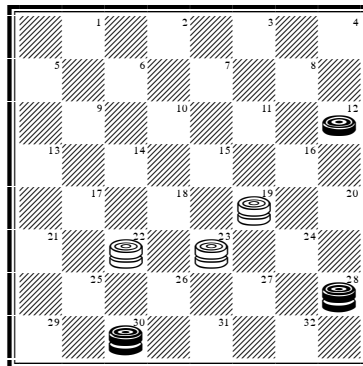
Either to Play, White Wins

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

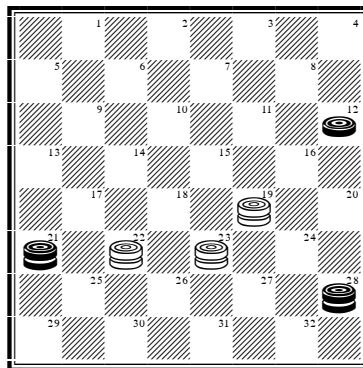
Continue from Diagram 155 (White to play): ... after 23-27 White attacks directly using the method of Lesson 56 ... White wins.

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, (ii) at the 6th 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

Diagram 156



White to Play, Black Draws; Black to Play, White Wins

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.

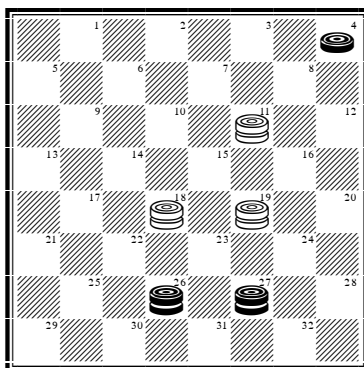
A: Here a direct attack is the only course available, but the king on 21 prevents this from assuming winning proportions.

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

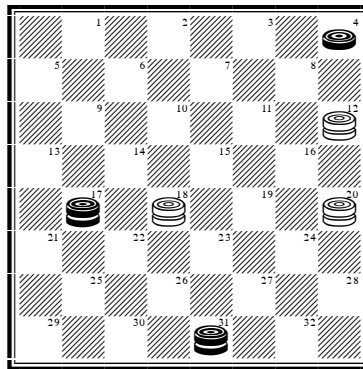


White to Play and Win

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.

- (i) 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.
- (ii) 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.
- (iii) 26-31 19-23; 27-32 16-11; 32-28 11-15; 28-24 23-26; 31-22 18-25 ... First Position. White wins.
- (iv) 4-8 18-14! and the man on 8 is doomed. White wins. This quick win in constantly being rediscovered.

B: 26-22 loses at once to 19-15!; 22-25 15-18; 25-30 18-22 into Note A (ii)

C: 19-24 was favoured 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 (Several 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 centred 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 begun with simple examples, before moving onto the more subtle types, some of which are of sufficient quality to be designated problems. From a purely practical viewpoint such designations are neither here nor there, but since problems form a significant part of the game's literature, at this point I thought a short detour into this field was in order.

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. Recognising 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 centred on instruction, I have not presented the continuations separately; my goal is simply to familiarise 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.’

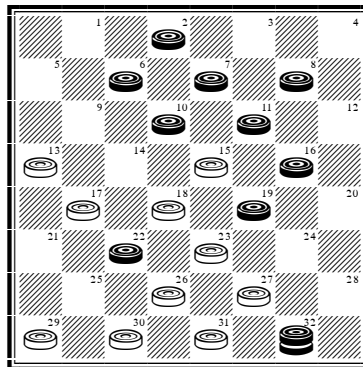
So-called ‘stroke’ problems, for example, are often highly unnatural – one by Joe Charles, which is not typical of his output, contains 27 kings! – but are nonetheless excellent exercises in visualization. A. C Hews was the undisputed king in this field, his book, *Stroke Problems*, being considered one of the masterpieces of the game’s literature, and he and his followers employed extremely precise composition techniques.

‘A stroke problem may be defined as one 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 jumping play, but its final

move, at which the required result is attained, generally involves jumping one or more pieces.’ (A. C. Hews)

Experienced players always solve stroke problems from the diagram, without moving the pieces. A suitable test, and Hews’ personal favourite, is that given in Diagram 159.

Diagram 159 by A C Hews



White to Play and Win

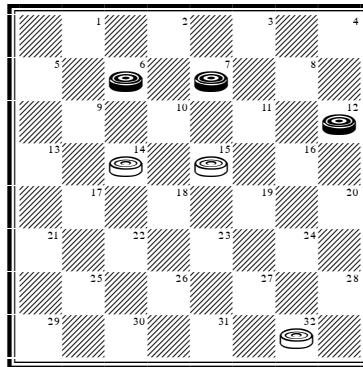
Continue from Diagram 159: ... 18-14!; 11-18 13-9!; 6-13 29-25!; 22-29 14-9!; 13-22 26-17; 19-26 31-6; 32-23 30-25!; 29-13 6-1; 13-6 1-26. White wins.

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).

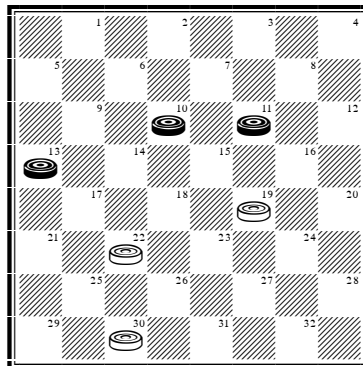
Diagram 160 by R Martins



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.

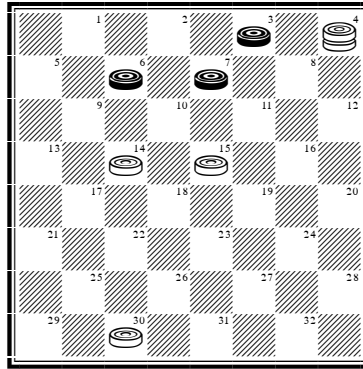
Diagram 161 by F Dunne



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.

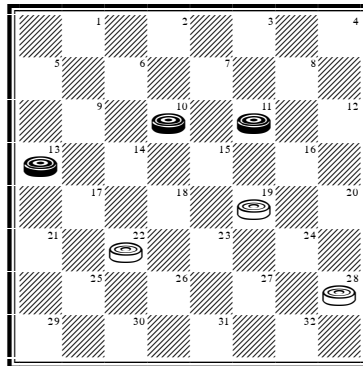
Diagram 162 by F Allen



White to Play and Win

Continue from Diagram 162: ... 4-8!; 3-12 30-26; 12-16 26-23 (Now into the Diagram 152 line); 16-20 23-19; 20-24 15-10; 6-15 19-3. White wins.

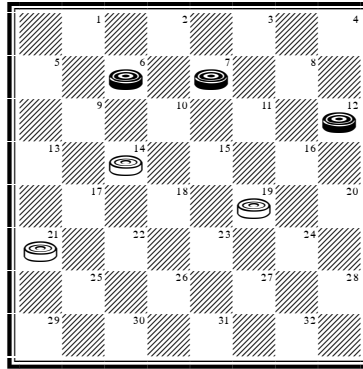
Diagram 163



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



White to Play and Win

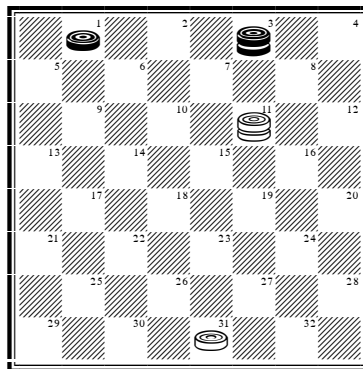
Continue from Diagram 164: ... 19-15; 12-16 15-11; 6-10 11-2; 10-17 21-14. White wins.

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.

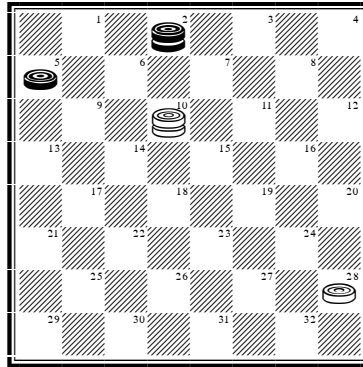
Diagram 165 by Dr T Brown



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.

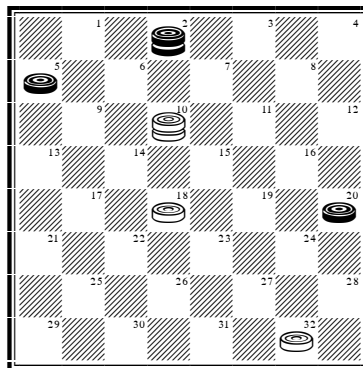
Diagram 166 by C Wilder



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.

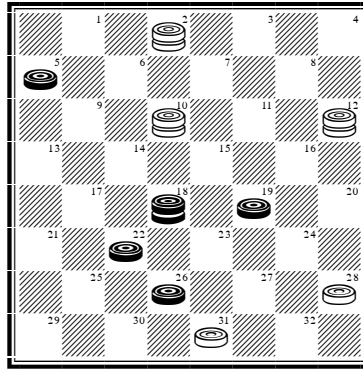
Diagram 167 by J Yeoman



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



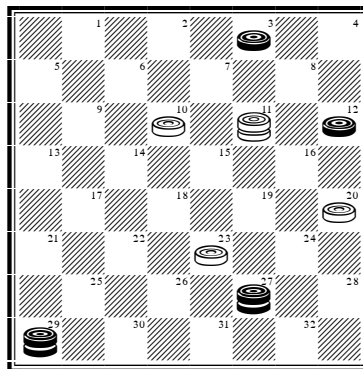
White to Play and Win

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.

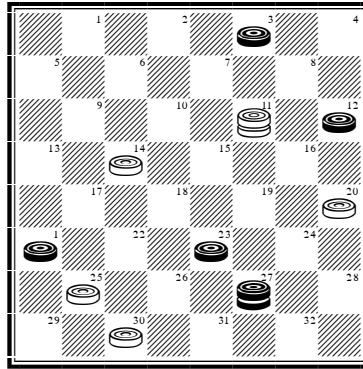
Diagram 169 by W Leggett



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.

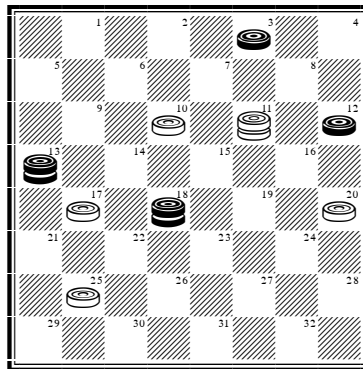
Diagram 170 by J Robertson



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



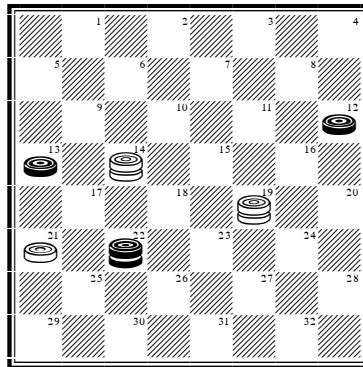
White to Play and Win

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.

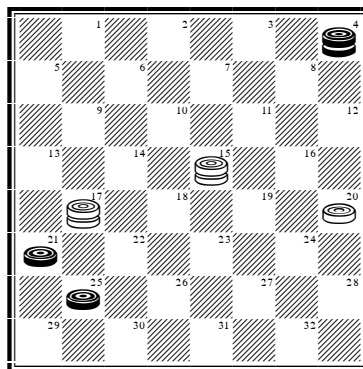
Diagram 172 by R Raw



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 manoeuvre reversed matters.

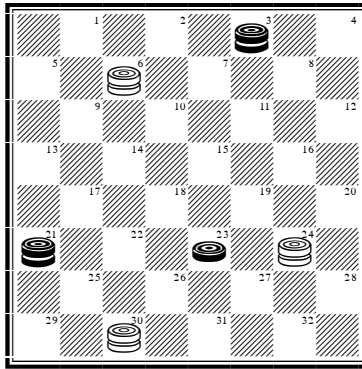
Diagram 173 by F Dalumi



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.

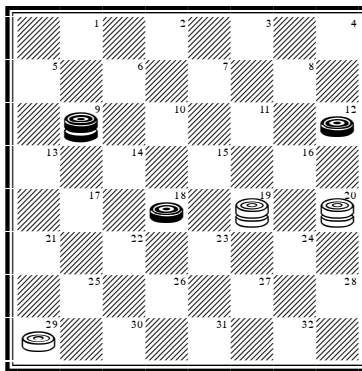
Diagram 174 by C Renner



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.

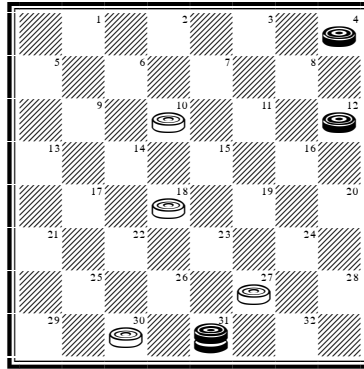
Diagram 175 by C Greensword



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



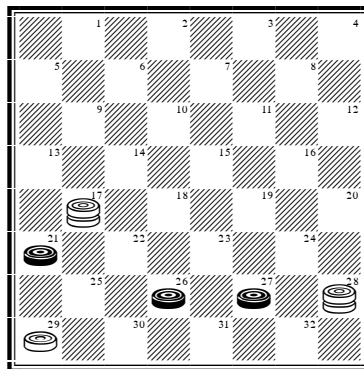
White to Play and Win

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.

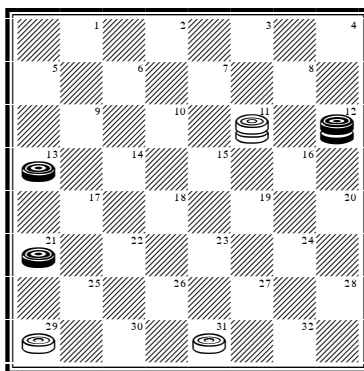
Diagram 177 by C Wilder



White to Play and Win

Continue from Diagram 177: ... 28-32; 27-31 17-13! (Making preparations); 26-30 29-25!; 30-26 25-22; 26-17 13-22. White wins.

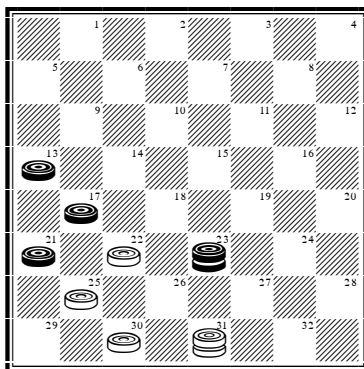
Diagram 178 by W Perrett



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.

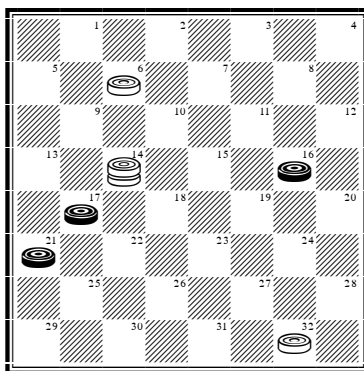
Diagram 179 by W Thomas



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



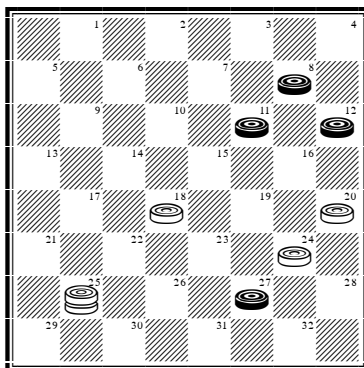
White to Play and Win

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.

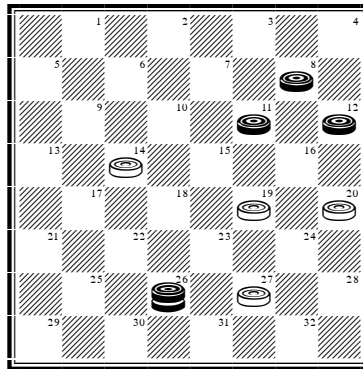
Diagram 181 by D Gourlay



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.

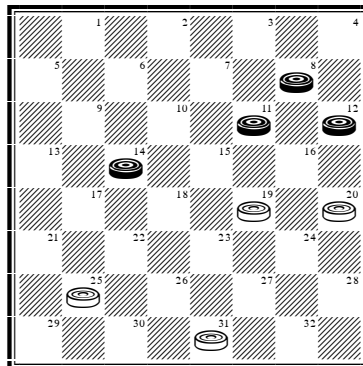
Diagram 182 by C Hefter



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.

Diagram 183 by T Walker



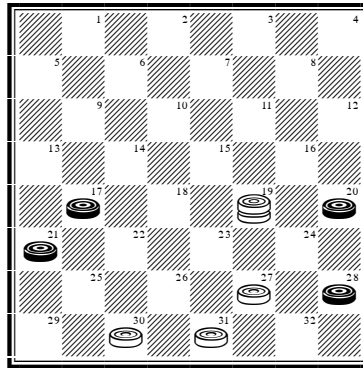
White to Play and Win

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.

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.

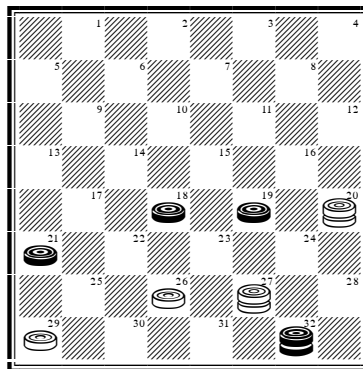
Diagram 184 by P Bradley



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.

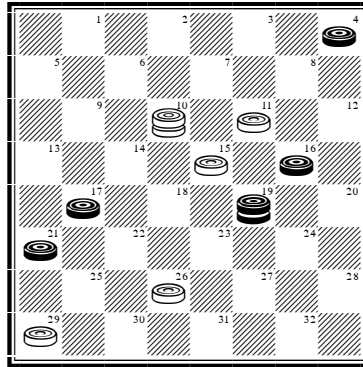
Diagram 185 by J Green



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



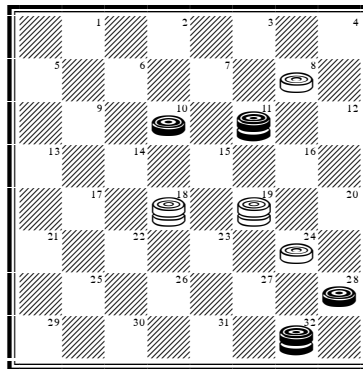
White to Play and Win

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!

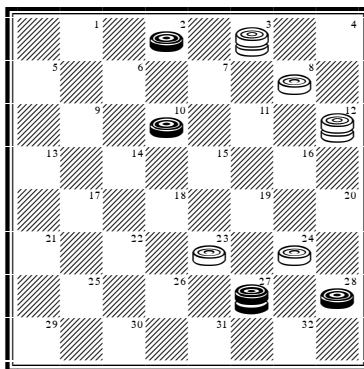
Diagram 187 by G Slocum



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.

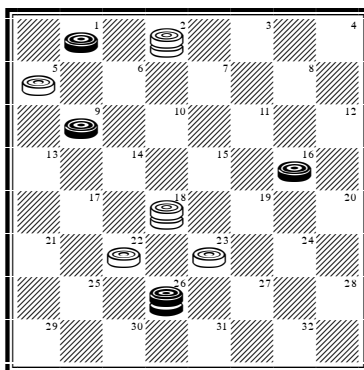
Diagram 188 by J George



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.

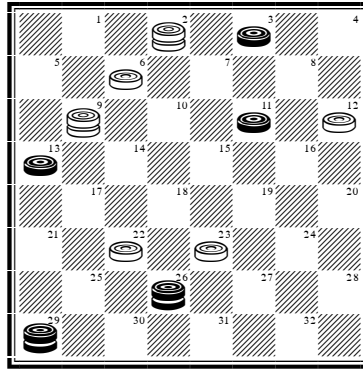
Diagram 189 by J Gordon



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.

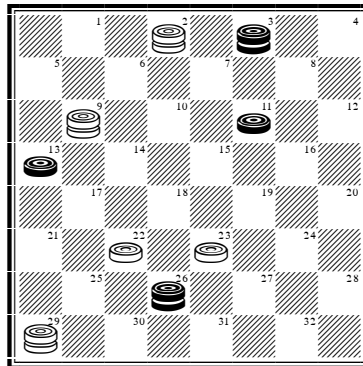
Diagram 190 by A Klinka



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.

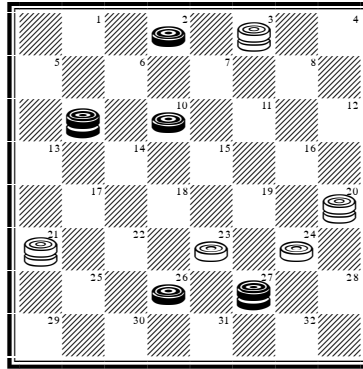
Diagram 191 by E Waterhouse



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



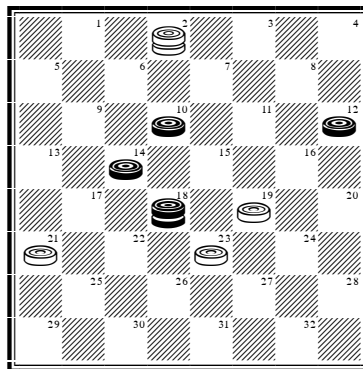
White to Play and Win

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!

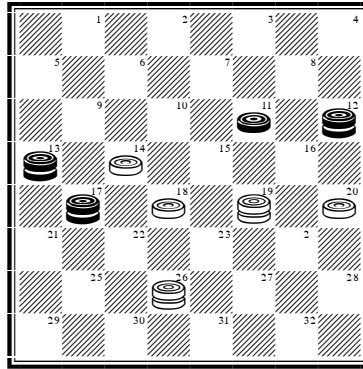
Diagram 193 by R Atwell



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.

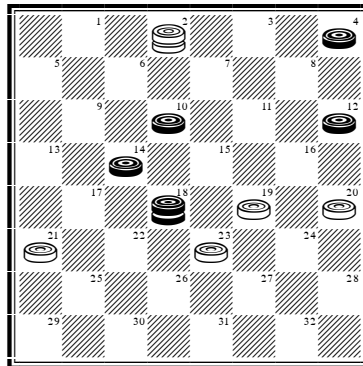
Diagram 194 by B Berry



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.

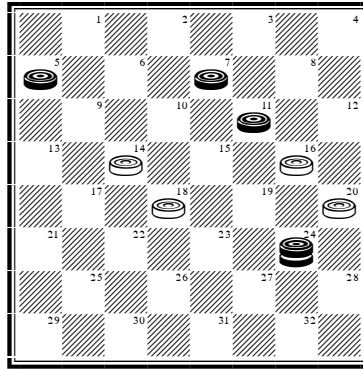
Diagram 195 by C Hefter



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



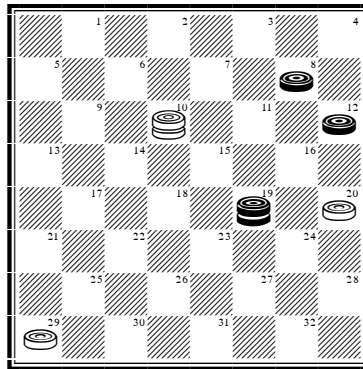
White to Play and Draw

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.

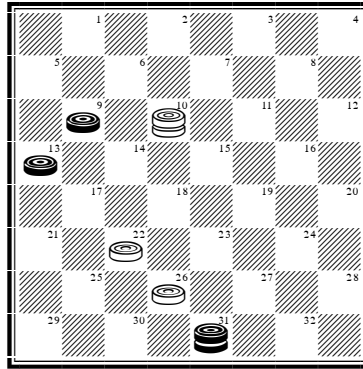
Diagram 197



White to Play and Win

Continue from Diagram 197: ... 20-16! (Now both 19-23 and 19-24 lose to 16-11). White wins.

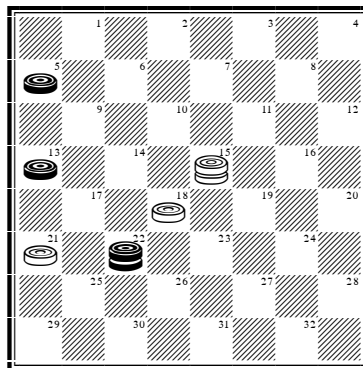
Diagram 198 by P Thirkell



White to Play and Draw

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 favour 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.

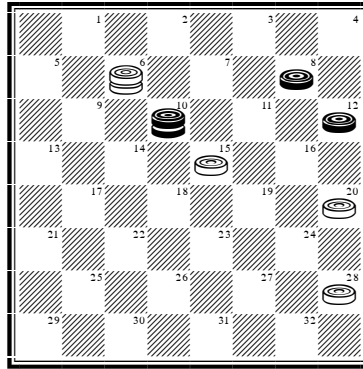
Diagram 199 by B Boland



White to Play and Win

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.

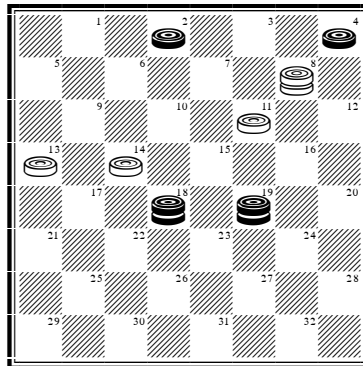
Diagram 200 by D Wallace



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 201 by C Hefter



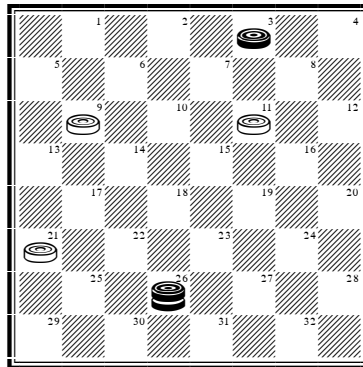
White to Play and Draw

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.

Lesson 75: Compression

In this theme the defender is gripped in 'mid-air' and his supply of good moves cut off.

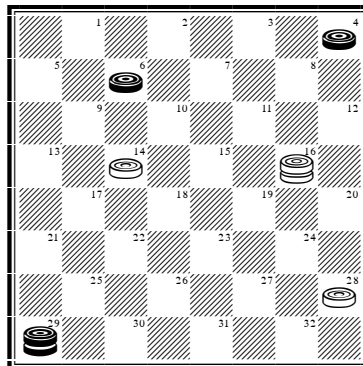
Diagram 204 by Dr S Lucas



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.

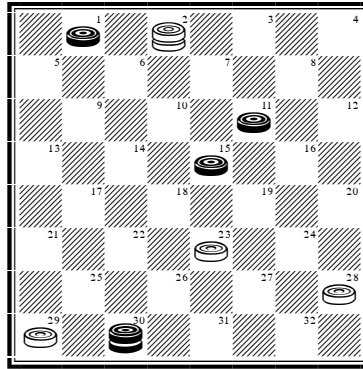
Diagram 205 by 'Free Lance'



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.

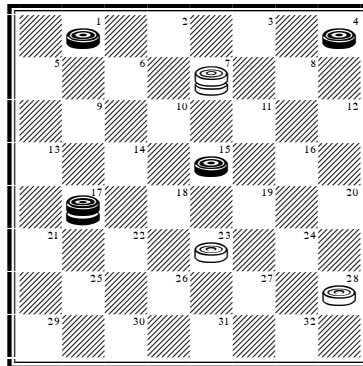
Diagram 206 by G Trott



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.

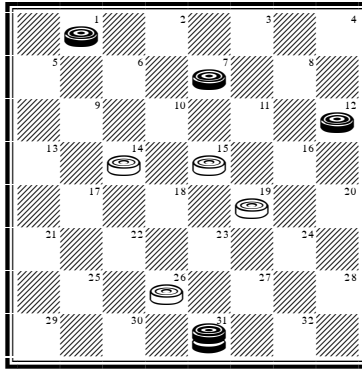
Diagram 207 by J Green



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.

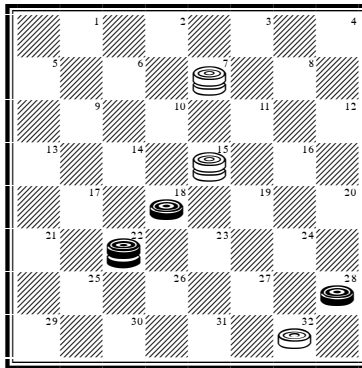
Diagram 208 by J Grey



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.

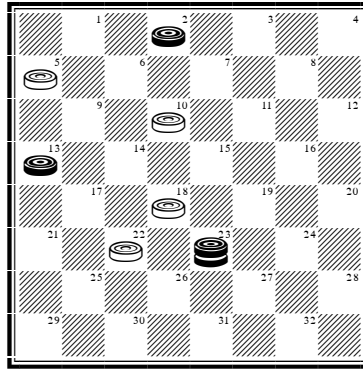
Diagram 209 by J Sturges



White to Play and Win

Continue from Diagram 209: ... 32-27!; 28-32 7-10!; 32-23 10-14. White wins.

Diagram 210



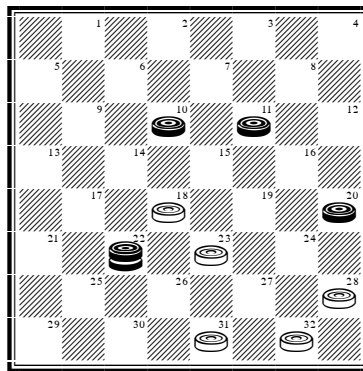
White to Play and Win

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

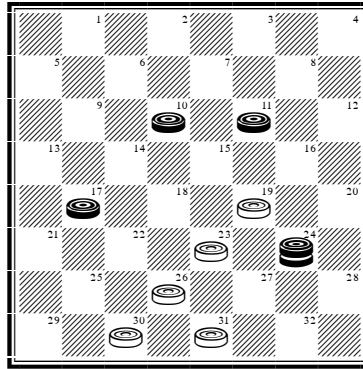


White to Play and Win

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 at least 15 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 *Encyclopaedia 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 5th 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 centre 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 centre 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 favoured 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.

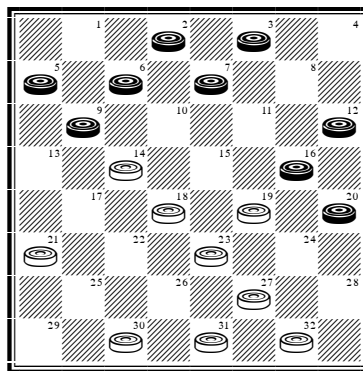
White Examples

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 different 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 pitch 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 centre 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 centre.
9. **10-15 22-17; 9-13** 17-14 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 will be shown in Book 5 under Advanced Tactics) 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 ... even position
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

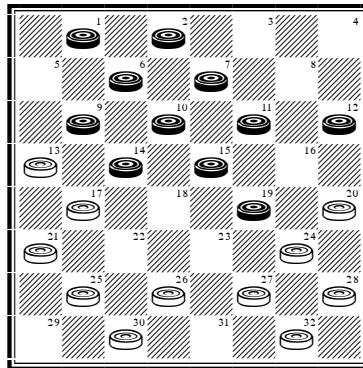
15. **11-16 22-17; 8-11** 17-14; 9-18 23-14; 10-17 21-14; 4-8 (Better than 16-20 into Example 1) 24-19 into Example 14
16. **10-15 22-17; 11-16** 23-18; 15-22 25-18; 9-14 18-9; 6-22 26-17; 8-11 27-23; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 16-20 31-27; 11-16 17-14; 1-6 and now 22-17! draws, 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 favoured 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 colours 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

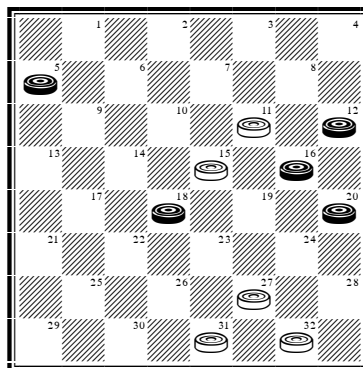
Although 35 examples may seem a lot, it is actually far from exhaustive. This should give the reader some idea of the scope and importance of the long dyke.

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 learnt 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

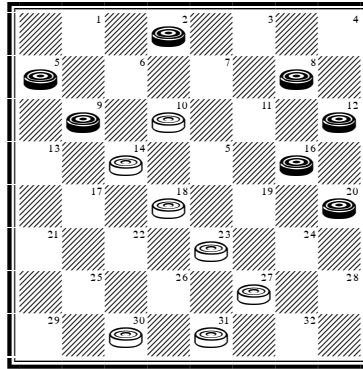
Continue from Diagram 215: After 18-22, White crowns the man on 11, returns to 11 as a king, exchanges with 27-24 and leaves the black man on 27 'hanging'. This is a common finish ... White wins. *J. Coll v L. Levitt 1973*

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 pro-active 9-14 and 11-15 are favoured) 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 v 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]

Diagram 216



White to Play and Win

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 v D. Oldbury 1954*

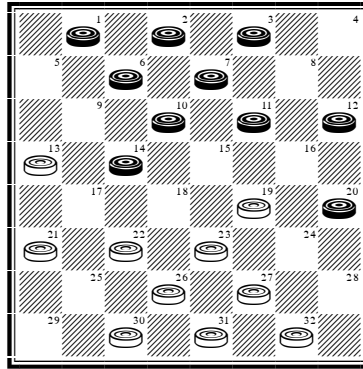
Lesson 78: The Triangle

In contrast with the long dyke which reaches the 5th row and is essentially aggressive, the triangle formation, which was shown in Diagram 94, only reaches the 3rd 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

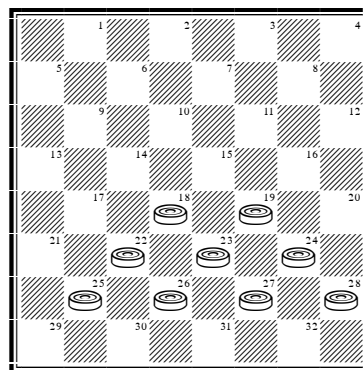
2. **11-15 21-17; 9-14 25-21** into Example 1
3. **9-14 22-17; 11-16 25-22; 8-11 22-18** (Because Black moved the man on 11 to the side on his 2nd move, White here gains the edge by taking the centre first); 16-20 18-9; 5-14 29-25; 11-15 25-22; 7-11 (Black's triangle cracks because he is ahead in development as a result of the earlier exchange) 17-13; 4-8 24-19; 15-24 28-19 ... White is favoured, 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 centre first and is favoured.

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 favoured phalanx formations, whereas Drummond favoured 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 2nd 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 will also be shown under the section on Midgame Themes.

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
3. (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
4. (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

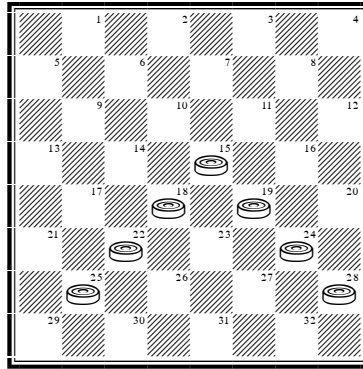
1. (Man on 2) **9-14 22-18; 11-15** 18-11; 8-15 25-22; 5-9 24-20; 7-11 22-17; 4-8 17-13; 3-7 28-24; 15-19 24-15; 10-19 23-16; 12-19 29-25 ... White best

2. (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
3. (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
4. (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
5. (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
6. (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
7. (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 favour 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

1. **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
2. **11-16 22-18; 8-11** 25-22; 16-20 29-25; 10-14 into Example 1
3. **11-16 22-18; 16-20** 25-22; 8-11 into Example 2

Black Examples

1. **9-13 22-18; 12-16** 18-14; 10-17 21-14; 16-19! (Contesting control of the centre) 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
2. **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
3. **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 centre, 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 favours 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

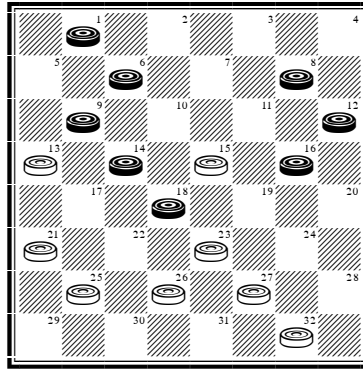
11. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 10-14 19-10; 14-23 26-19; 7-14 24-20; 14-18 (Trying to generate complications) 22-15; 11-18 32-27 (Notice how White consolidates his position before exchanging off the outpost man); 9-14 30-26; 5-9 25-22 (Now the time is right); 18-25 29-22 ... even position
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 centre) 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 centre, 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

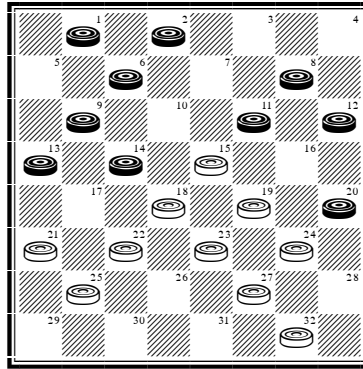


White to Play and Win

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 v 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 centre; 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



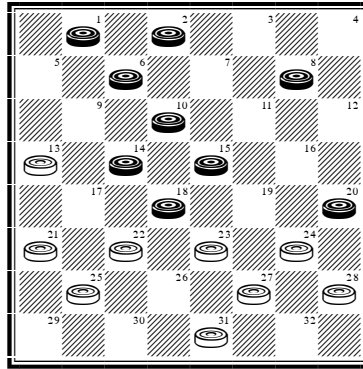
Black to Play and Win

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 centre. 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



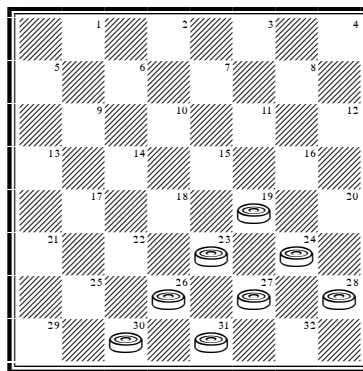
White to Play and Win

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 v 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

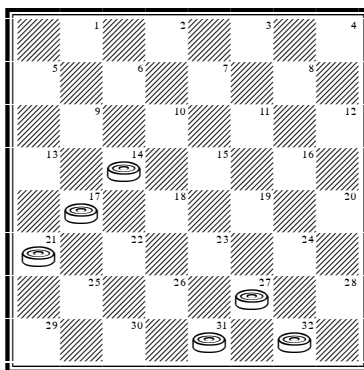
Echelon v Pincers

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 centre) 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 judgement, 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 defence. On the whole, modern day players prefer the conservative 30-25); 10-17 21-14; 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 *Skullcracker* 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

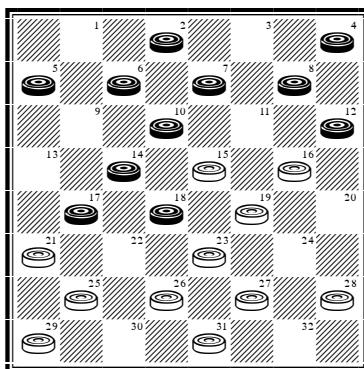
Black Examples

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 (Here, the 19-23 exchange may lose) 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 centre 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 endeavour 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 armoury.
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 217] ... 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, favoured the open formation. Although compared with the often fraught nature of the phalanx it is innocent in appearance, in the hands of a skilful practitioner many wins are scored.

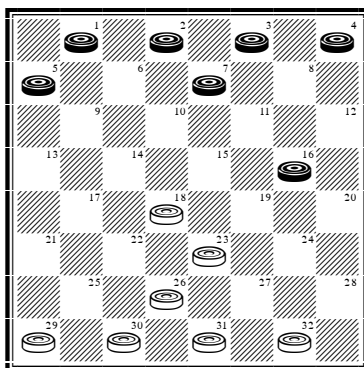
Curiously enough, as the brilliant writer Arthur Reisman observed, playing an expert the novice will typically seek to simplify matters in the mistaken belief that this will improve his chances. In fact, his best hope of a fluke when playing 'skittles' checkers, is to keep the position as complicated 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 favour 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 1980's, 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 endeavour 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 colours 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 1.
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)

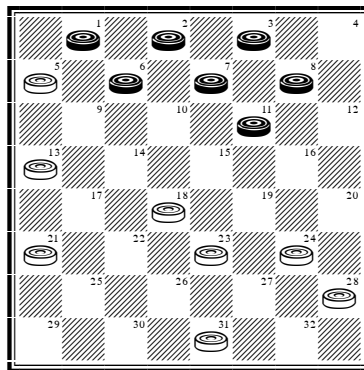
Generally speaking, unless there is a good reason for doing so (normally connected with timing) it is unwise to enter square 5, the dog hole, early in the game when your opponent has a man on 1. There are three main reasons:

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



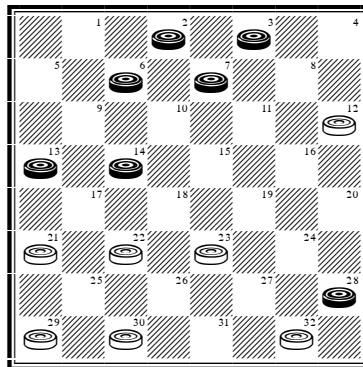
Black to Play

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 for White) 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 de-rail!); 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. **10-14 22-17; 9-13** (Hard for Black) 17-10; 6-15 25-22; 15-19 24-15; 11-25 29-22; 7-10 22-18; 3-7 26-22; 7-11 28-24; 5-9 22-17!; 13-22 18-14; 10-17 21-5 ... White is strong

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 v 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 ... White wins (First Position). *R. Pask v 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.

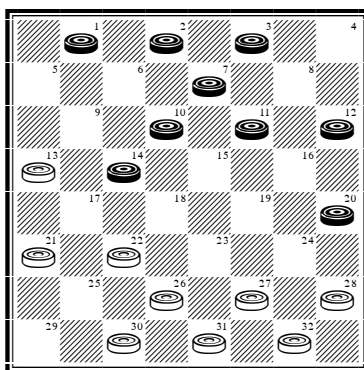
Of these three squares, the advance with 13-9 is perhaps the easiest to assess. It is normally profitable when the following conditions are in place:

- 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 labour under the disadvantages discussed in Lesson 85.

Examples

Diagram 229



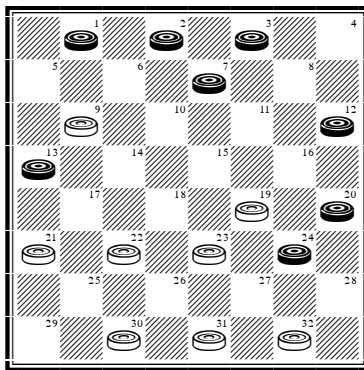
White to Play

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 would seem to be called for) [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); 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



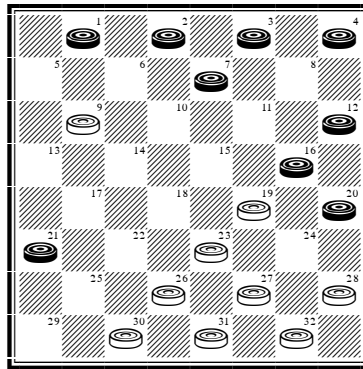
White to Play

Continue from Diagram 230: ... 23-18 (19-15 also lost: D. Oldbury v 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 v 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]

Diagram 231



Black to Play

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 v R. Pask 1988**

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 manoeuvre, 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 v 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.

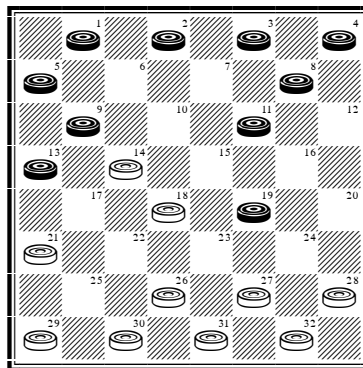
6. **Illustrative Game 12: 11-16 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 6-10 29-25; 10-17 22-13; 7-10 24-19; 11-15 27-23; 15-24 28-19; 20-24! 25-22; 4-8 22-18 3-7 19-16! (Leads to a quick clearance); 12-19 23-16; 8-12 32-28; 12-19 18-14; 10-17 26-22; 17-26 30-16; 24-27 31-24; 7-10 16-11; 10-14 24-19; 14-18 28-24; 18-23 24-20. Drawn. **B. Case v 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 24-29; 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 exchange 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 correct 8-11 had he not been blindly following Tinsley's own play!) [Diagram 232]

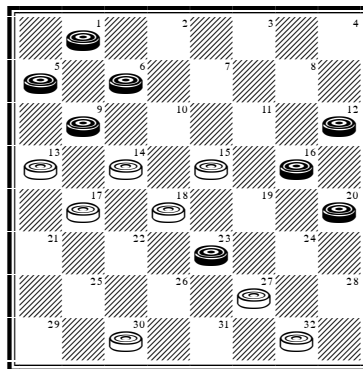
Continue from Diagram 232: ... 14-10!; 9-14? (11-15 is recommended to draw) 18-9; 5-14 27-23; 11-16 31-27!; 8-11 29-25; 2-7 25-22; 4-8 22-18; 8-12 18-9; 7-14 30-25; 11-15 27-24 ... White has a winning position

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 favour 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 favoured
6. **10-14 23-19; 6-10** (For many years this ballot, which strongly favours 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 v 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 defence 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

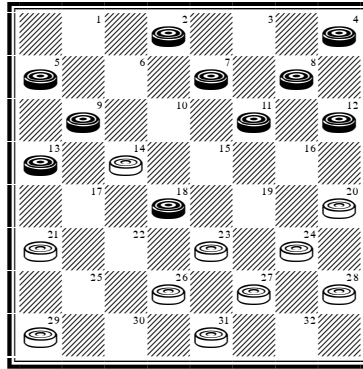
a black man on 13 and the outpost is supported ‘long-distance’ with the threat of a further exchange with 21-17 or 22-17.

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 v 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 v 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

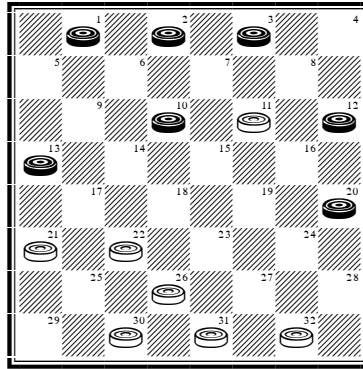


Black to Play

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 v 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 v 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 dubious, with 10-15 instead favoured. By way of explanation, it might be said that the unnatural position brought about by Black's 2nd 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

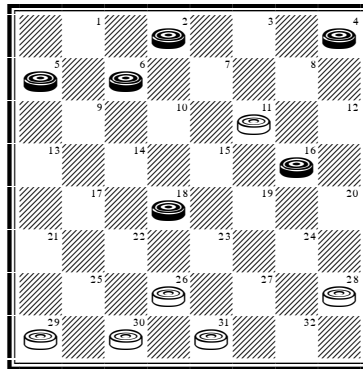


Black to Play

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 v 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



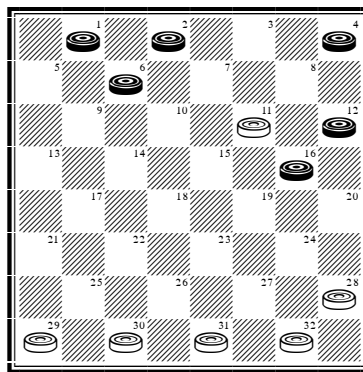
Black to Play

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 v 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 v 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 may even lose: it 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 allows White to escape with 23-18) 14-7; 3-10 23-18; 10-14! 18-9; 5-14 19-15; 8-11 15-8 4-11 ... White 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 v R. Hallett 1985) 16-11; 7-16 20-11; 18-22! (Let's counter-attack) 26-17; 13-22 ... even position

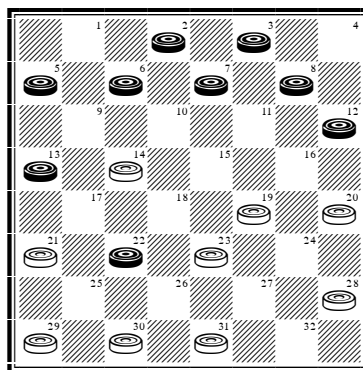
10. 9-13 22-18; 6-9 25-22; 1-6 24-19; 11-15 18-11 8-24; 28-19; 4-8 22-18; 9-14 18-9; 5-14 into Example 9

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 22-18; 9-14 18-9; 5-14 26-22; 3-7 22-18; 14-17 21-14; 10-17 18-15) 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 both 32-28 and 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 favours one side, with correct play the attacker is able to sustain the advantage for a long time – sometimes into the endgame.

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]

Diagram 238



Black to Play

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 v 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 defence.

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 v 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

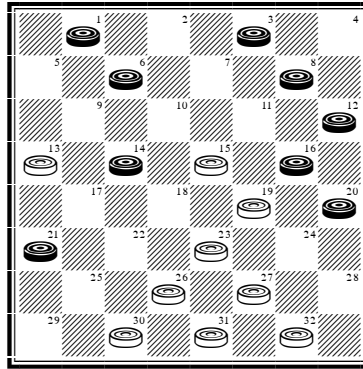
by the shot. Can you see it?) 22-17! (Building on 21); 8-11 19-16; 12-19 23-7; 2-11 26-23! ... White has a winning position

2. **11-15 21-17; 8-11** 17-13; 9-14 25-21; 14-17?! (This has the advantage of creating complications. Unfortunately, with the correct play, these complications favour White) 21-14; 10-17 29-25! (Forceful); 17-21 24-19; 15-24 28-19; 11-16 22-18; 4-8 25-22; 7-10 22-17! (Building on 21) ... White has a strong 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 winning position) 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 the circumstances, if 19-16? permits even a problematical draw it would be very surprising); 8-12! 22-17; 12-19 23-16; 4-8! 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 v 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 v 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 centre 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 experienced player this often proves to be profitable, particularly as the books rarely spell out the correct response.

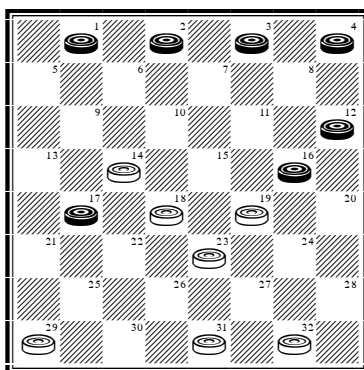
Generally speaking, the response to such a supported man is to develop your men on the opposite wing, the double-corner-side. This has two positive effects: first, it develops a strong and flexible attacking force; secondly, it takes the steam out of

the situation by forcing your opponent to find waiting moves – perhaps eventually forcing him to play 16-12.

Examples (Lone man)

1. **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
2. **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.)
3. **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
4. **9-14 22-17; 6-9** 26-22; 11-15 24-19 into Example 3
5. **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

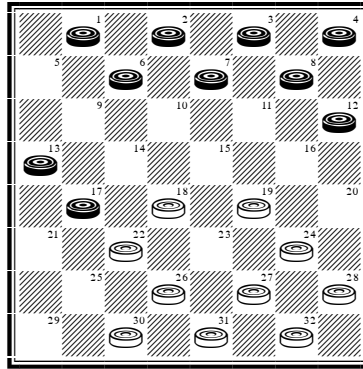
Continue from Diagram 240: ... Black has a winning position since, even if White plays 31-26 to stop the potent advance onto 22, the man on 17 is still tying down two men to the defence of the king-row.

6. **11-16 24-19; 8-11** 22-18; 10-14 25-22; 7-10! (An excellent move favoured 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 strongly 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? (A probable loss. Oddly enough, 17-21 is best here) [Diagram 241]

Diagram 241

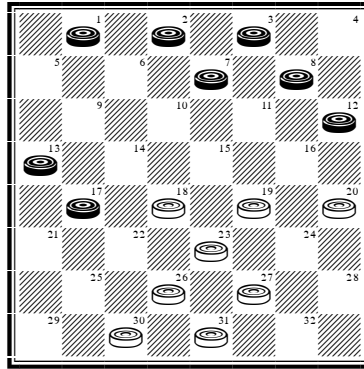


White to Play

Continue from Diagram 241: ... 27-23!; 8-11 32-27! (Notice how White operates on the opposite wing); 4-8 (11-16 may permit of a technical draw) 24-20!; 1-5 ... Now 27-24!; 6-9 31-27 is logical and very strong for White, but Alex Moiseyev's 19-16 exchange, retaining the man on 27 in readiness for a later 27-23, appears to be a white win.

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 dubious 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 crossboard player) 21-14; 10-17 [Diagram 242]**

Diagram 242

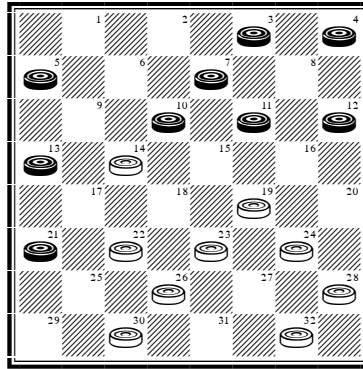


White to Play

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 v 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 exchange 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, 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 skilful 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.

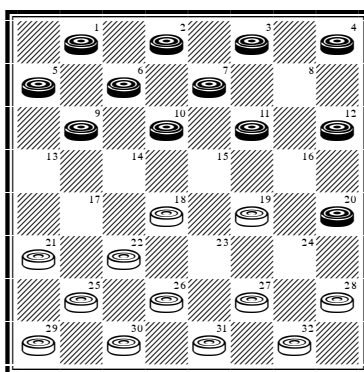
In grouping these devices into thematic categories, I have attempted to provide the definitive guide called for by master tactician Tom Wiswell many years ago. Needless to say, overlap exists between these categories; needless to say, my selection is in no way exhaustive. After the run-up, cover up the 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.

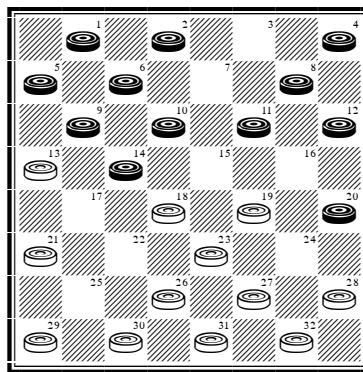
2. **11-16 24-19; 16-20 23-18** into Example 1
3. **12-16 23-18; 16-20 24-19; 8-12??** (Quite plausible from this run-up) into Example 1
4. **12-16 24-19; 16-20 23-18 8-12??** Into Example 1
5. **11-16 24-20; 16-19 23-16; 12-19 22-18; 8-11 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 3-8??** (Gifting your 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

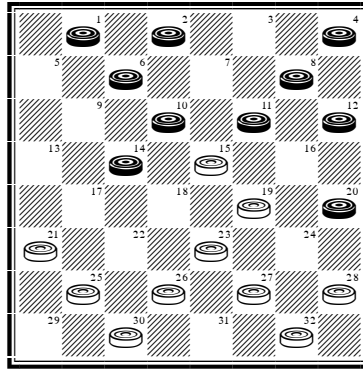


White to Play and Win

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 v 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



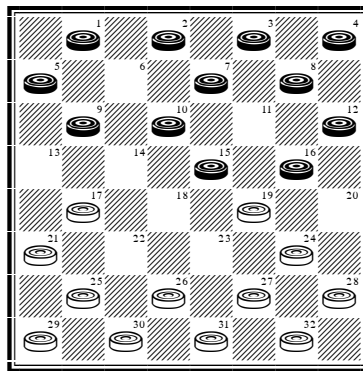
White to Play and Win

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

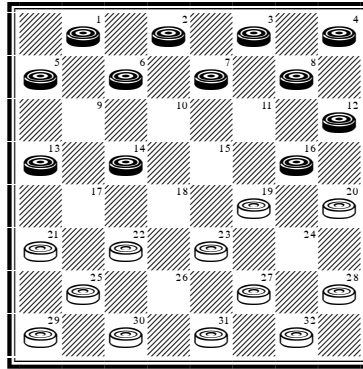


White to Play and Win

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

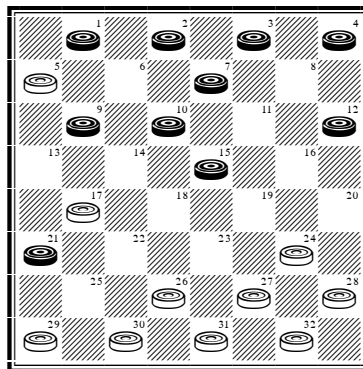


Black to Play and Win

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

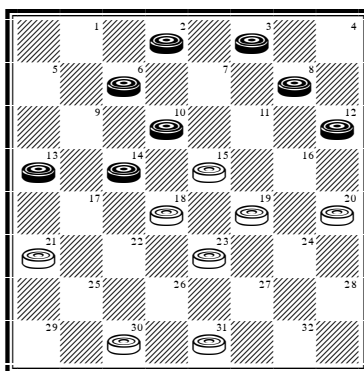
Continue from Diagram 249: ... 30-25!; 21-30 17-13; 30-23 13-6; 2-9 27-2. White wins.

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.

1. **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

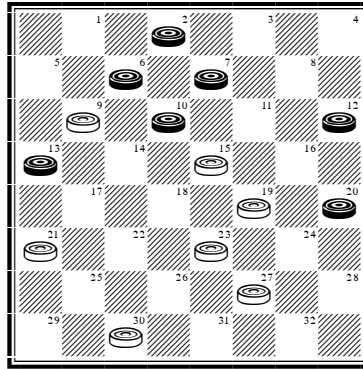


Black to Play and Win

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 v D. Retallick 1989*

2. **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; 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

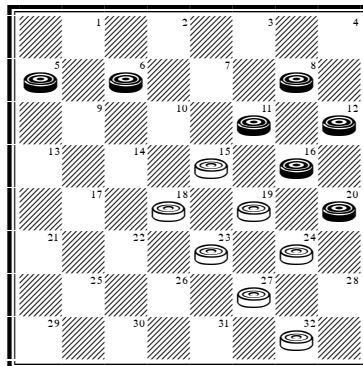


Black to Play and Win

Continue from Diagram 251: 20-24!! 27-20; 13-17 21-14; 6-13 15-6; 2-27.
Black wins. *R. Jordan v W. Hill 1905*

3. **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

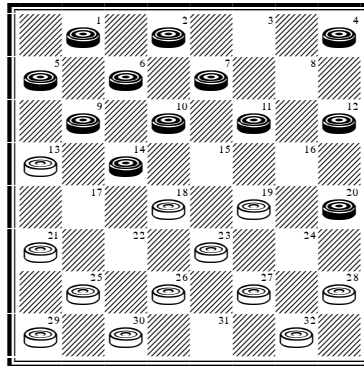
Continue from Diagram 252: ... 18-14!!; 11-18 14-10; 6-15 23-14; 16-23 27-4; 20-
27 32-23. *Analysis by J. Drummond*

Lesson 94: 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; 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

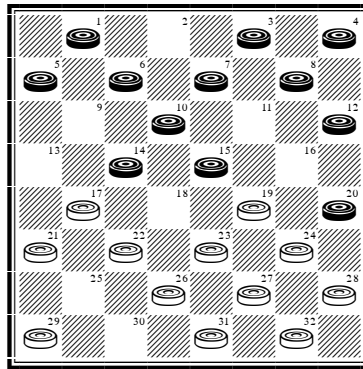


Black to Play and Draw

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) 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 1, 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

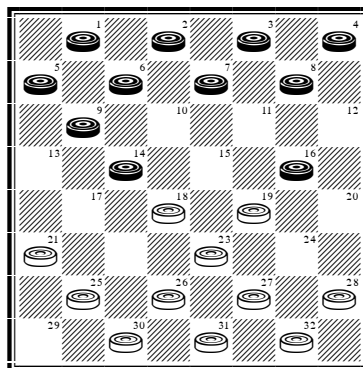


White to Play and Draw

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



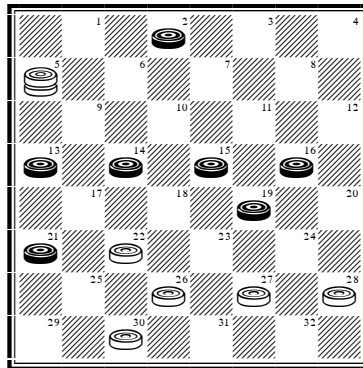
Black to Play and Draw

Continue from Diagram 255: 7-10? (16-20 is best and retains Black's advantage: this was favoured by the Colossus computer program however, 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

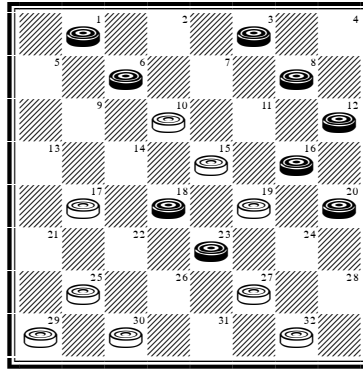


White to Play and Win

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 v 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

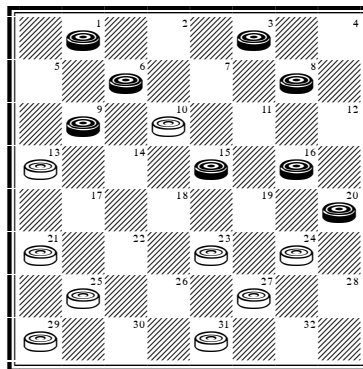


White to Play and Win

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

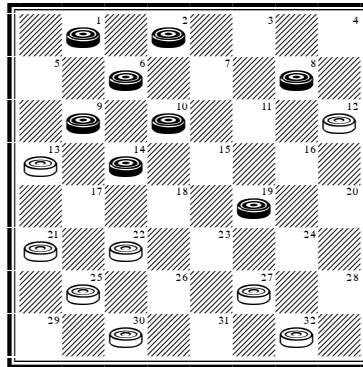


White to Play and Draw

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 v 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

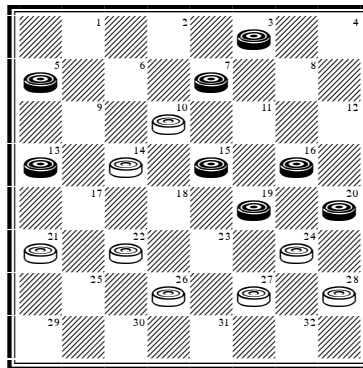
Continue: ... 22-17!; 13-31 25-22; 18-25 29-22; 31-24 28-1 ... White wins.

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

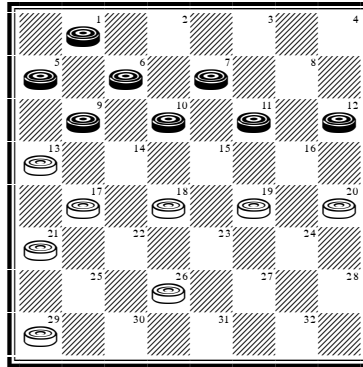
12. **Illustrative Game 37: 9-14 24-19; 11-16 22-18; 5-9** (The ‘closed’ defence, as opposed to the ‘open’ defence with 8-11) 26-22 (More dynamic than 25-22 here); 8-11 22-17; 16-20 25-22 (A crafty attempt to gain a tempo. Against 17-13 Black plays 1-5! in order to meet 25-22 adequately. This should 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 v 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

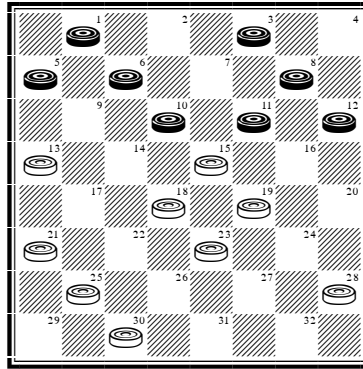
Continue from Diagram 261: 11-16! 20-2; 10-14 17-10; 6-31 13-6; 1-10 21-17; 31-27 2-6; 27-23 6-15; 23-16 17-14; 16-20 15-19. Drawn. *Analysis by WCCP*

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

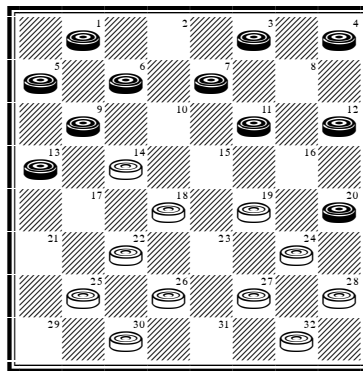


Black to Play and Win

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

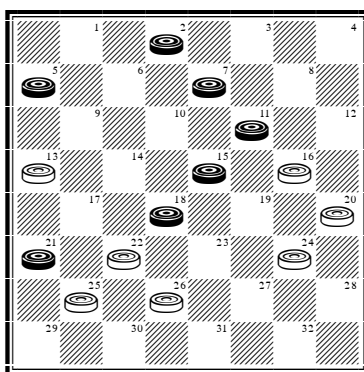
Continue from Diagram 263: 12-16! 19-12; 13-17 22-13; 3-8 12-3; 11-16 3-10; 6-31 13-6; 1-17 (Part 1 of Black's defensive plan is complete) 25-21; 17-22 21-17; 5-9 17-13; 9-14 13-9; 14-18 (Black is now ready to implement Part 2) 9-6; 18-23! 27-18; 20-27 32-23; 31-26 23-19; 16-23 28-24; 26-31 24-19; 31-27 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

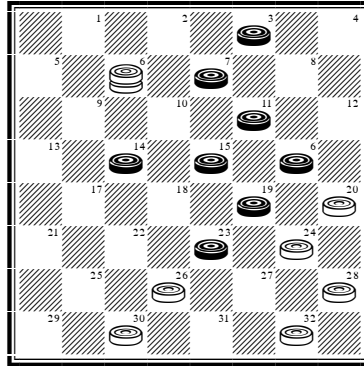
Continue from Diagram 264: ... 16-12! (24-19 also draws neatly); 21-30 12-8; 30-23 8-3; 18-25 3-26; 25-30 26-23; 11-15 20-16; 5-9 13-6; 2-9 16-11; 9-14. Drawn. *R. Fortman v T. Colston (Postal) 1956*

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

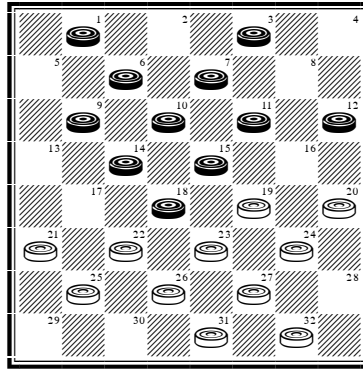


White to Play and Draw

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 John 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 v 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 v 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 v 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

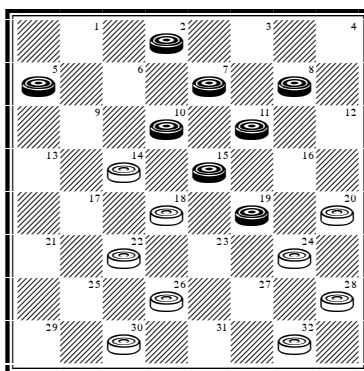
Continue: 12-16! 19-12; 3-8 12-3; 17-21 3-10; 6-31 32-28; 31-24 28-19; 20-24 23-18 (This position should be compared with Example 22. Here White's defensive task is much easier); 24-27 19-15; 11-16 18-14 ... even position.

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 v 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



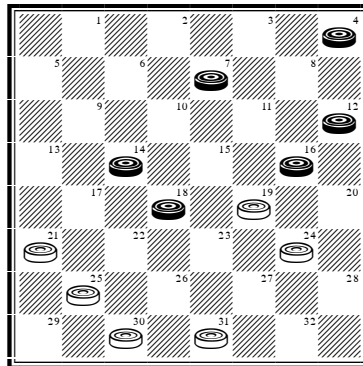
White to Play and Draw

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

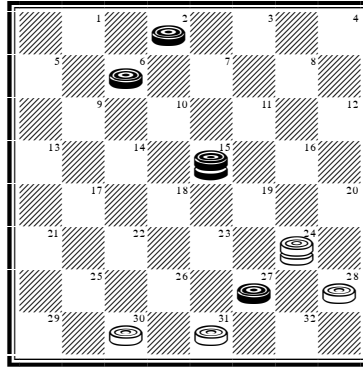


White to Play and Win

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

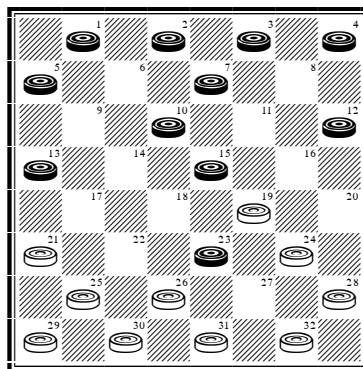
Continue from Diagram 269: ... 31-26!; 27-31 (27-32 loses to 24-27) 24-27!; 31-22 30-26; 22-24 28-1. White wins.

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 smelt a rat when White played his previous move! Perhaps he assumed White was a novice. Correct is 15-22) [Diagram 270]

Diagram 270

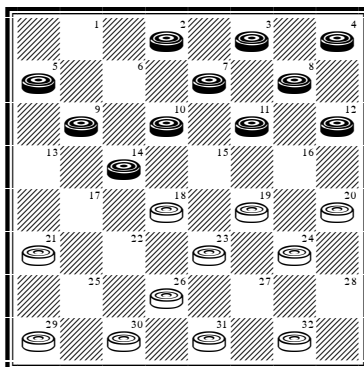


White to Play and Win

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



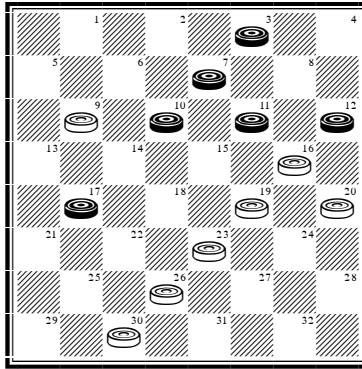
Black to Play and Win

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; 8-11 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 v 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 is very strong.

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 colours 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 *Logical Checkers* 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!

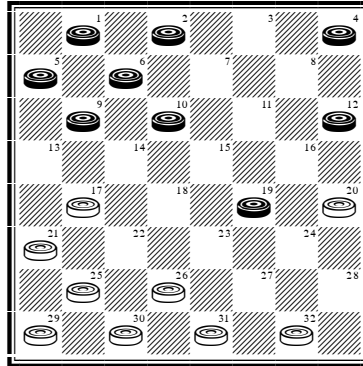
In this and the associated chapters I will cover a total of 26 major landings. A thorough knowledge of these represents the most time-efficient way of studying the openings and early midgame. In addition:

- 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 colours reversed.
- [R] signifies my recommended attack or defence at a given branching point.
- Finally, the routes given are by no means exhaustive.

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 19th 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.

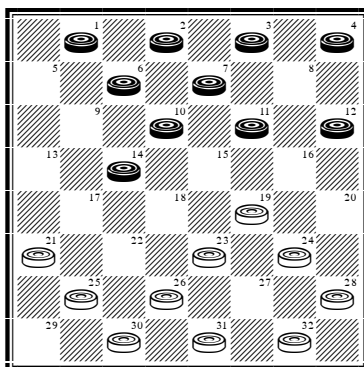
E: Another forceful sacrifice along the lines of note A. However, in this case White’s winning opportunities are essentially nil.

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 Number 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 under Endgame Themes: the *Opposition (Clockwork)*.

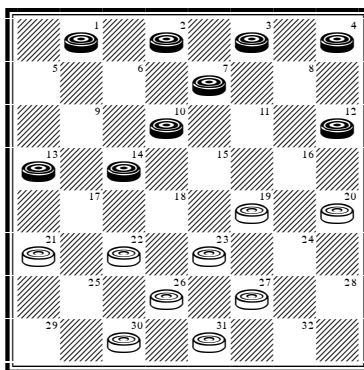
C: The innocent-looking 11-16 exchange is a loss, and is shown in Book 3 under the midgame theme known as the *elbow*.

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 Number 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 ...

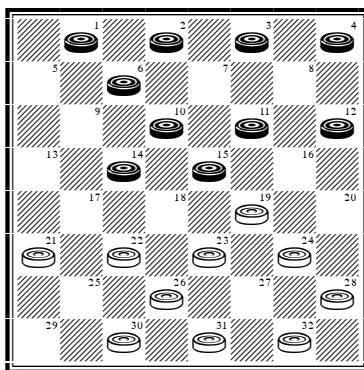
Notes

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 Number 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.

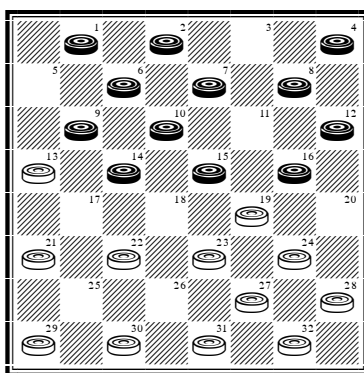
C: This line usually concludes with the rebound shot.

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 Number 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

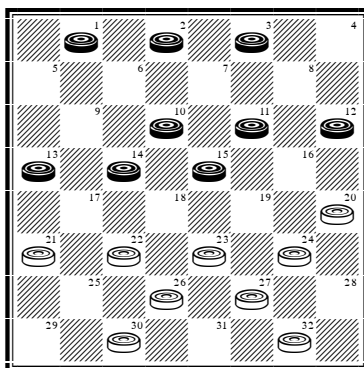
A: Both 22-17; 8-11 31-26; 4-8 29-25; 1-5 and 31-26; 8-11 22-17; 4-8 29-25; 1-5 transpose into the Trunk.

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 v 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 v 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 5 under Advanced Tactics: *Gaining a Tempo*. In the meantime, see if you can find it!

F: Incredibly, this position arose with colours 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, Advanced Tactics: *Miscellaneous*. 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 (Fork). White wins.

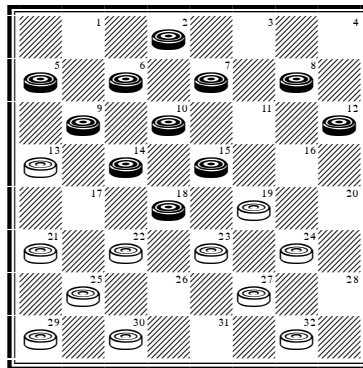
N: This brings matters to a decisive conclusion.

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 Book 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

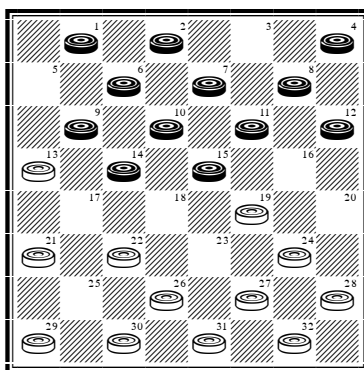
Keeping in mind the underlying theme of this work, that checkers can be played at an expert level through understanding rather than memory, I have decided to err on the side of brevity. Indeed, the coverage may fairly be described as skeletal. Thus for each ballot only the main lines have been given, 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

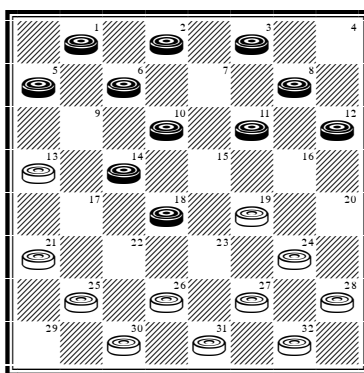
Initially, as per analysis by John Drummond in 1838, Black's last move was thought to be sound. Remarkably however, in 1848 Andrew Anderson showed that, even though there are 24 men still on the board, it is a loser: a clear case of knowledge being power. Granted 3-8? might be criticized on the grounds 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 centre (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 learnt. 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 Book 1, Chapter 6 would be 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 2018, 21 matches were contested for the freestyle world championship. A review of the 448 published games reveals that in 416 (93%) of them Black opened with 11-15. Thus while in theory freestyle is completely unrestricted, in practice it is actually centred 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 (Lesson 96)

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 14th*, 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 favour with the great Walter Hellman. After it, Black needs to time his moves with great precision to avoid getting tied up in the centre.

G: Known as the *Mixed* because of the incredible complications it can generate, the cramping 24-20 at the 10th 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 *Centre*, 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 favours 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 (Lesson 97)

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. This is because, when attacked correctly, they lead to weak developments for White. 1) ... 22-18?!; 14-23! 27-11; 7-23! 26-19; 8-11 guts White's centre and leaves Black well situated. 2) ... 26-23?! is likewise disruptive after 14-18! 23-14; 10-26 19-10; 7-14 30-23; 6-10 25-22; 5-9 3) ... 24-20?!; 15-24 28-19 weakens White's double-corner without compensation, and is powerfully met with 8-11 27-23; 3-8! 32-27; 11-16 20-11; 8-24 27-20; 4-8

B: This good second-string move was quite popular under freestyle, which is why the 9-14 23-19; 5-9 ballot, addressed below, 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 v 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 v 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 (Lesson 99)

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** (Lesson 100)

V3(2): ... 22-17 (V4); 9-14 25-22; 11-16 26-23; 5-9 17-13; 3-7 **Forms Key Landing Number 11** (Lesson 100)

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 (Lesson 100)

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 24-29; 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; 17-21 27-23; 8-11 24-20; 4-8 32-27; 6-10 27-24; 1-6 22-17 ...

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 favoured 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 8th 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 v 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 favours 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 centre 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 centre.

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

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 favours 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 essential. Instead, the natural 22-18 has proved irresistible to many, eventually losing via a steal. See Book 3, Endgame Themes.

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** (Lesson 101)

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** (Lesson 102)

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 centre 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 5th 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 centre at the cost of getting ahead in development. Additionally, it creates a weakness in the more vulnerable double-corner zone. Favoured 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 defence against 11-15 available to White. At the 7th 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 centre 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 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(10): ... 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 19th 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 favour 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 5th 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 6th 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 2nd 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 defence. 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 7th 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 defence, whose underlying motivation is that of avoiding defeat, has become the modern favourite. 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(T): 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 11-15! 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.