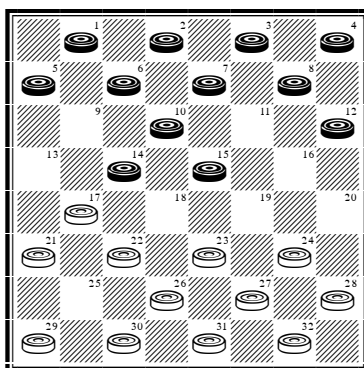


Checkers for the



2-Move Expert

By Richard Pask

Checkers for the 2-Move Expert

Logical Checkers Book 3

By Richard Pask

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Introduction to Logical Checkers Book 3

Learn from the Masters

Born into a family with no interest whatsoever in checkers (or draughts as we called it), the only ‘lesson’ I received was the usual half-baked version of the rules and the advice that I should ‘keep the back men in at all times’. (What? For ever?)

Luckily acquiring a book or two from the local library, I thus began the task of teaching myself. Not being very clever, this predictably proved to be a hit-and-miss affair, with a great deal of mislearning involved along with the occasional valid insight.

The dearth of helpful books on the subject didn’t help and has barely increased in the intervening years. In large part this fact has been the inspiration for me to write the current series. This is not to say that the game has not possessed some great teachers and treatises— for more on which see the introduction to Book 4— but that they have been few and far between.

One thing should be obvious: if you want to learn how to do something efficiently and well, it is a great advantage to have access to a good teacher. For this reason, over the years I have taken every opportunity to listen to those who knew what they were talking about: Tom Wiswell, Pat McCarthy, Marion Tinsley, Derek Oldbury and Richard Fortman. I was clever enough to do that at least.

Naturally, if you ask for advice from someone you respect, it makes sense to act on it. Derek Oldbury tells of how, when asked by beginners how to make rapid improvement, he consistently advised them to get hold of Ben Boland’s *Familiar Themes* and to study one theme per night; since each theme made a very apt lesson. ‘Oh I don’t want to do that!’ was the invariable reply.

As you gradually improve, the wisdom of these great teachers really begins to dawn on you: in the meantime it is necessary to take what they say on trust.

The following advice comes from two of the all-time greats: Edwin Hunt and Marion Tinsley. It has been published before but is well worthy of reproduction. First, Mr Hunt.

***How to Become Proficient at Checkers* by Edwin Hunt (1930)**

‘Disclaiming the implication which lies in the use of the above title, namely, that the teacher himself knows the subject, I want to say that my remarks are prompted by a realization that one who has never reached a destination may, nevertheless, point out the general direction in which that ideal place may lie.

The problem of the aspiring checker student is essentially different from the one who seeks skill at such a game as golf or tennis. In golf or tennis one can observe in action the finest players only on very rare occasions. Yet it is a study of the form of the best players that furnishes the most satisfactory method of improving one’s game. In checkers one may observe the masters at will, for the study of a game played between Wyllie and Anderson is essentially an observation of these two experts. Checkers, being a mental contest, the game may be preserved and reproduced. In golf or tennis, the stroke, however superb in technique, execution and result, once made is lost forever. Thus the student of checkers has as personal instructors, if he will but use them, all of the great masters of the game, and having them, his situation is entirely different from that of the beginner in a game of physical skill.

While at the very outset the student of checkers has advantages denied to the beginner at such a game as golf or tennis, still he is confronted with peculiar difficulties of his own. How is a beginner who gazes at the *Second International Match Book*, at all of the American Tourney books, at *Kear’s Encyclopaedia*, at five books of Tescheleit’s *Master Play* and at all the excellent match books and guides to select the variations that will place him near the top? The availability of so much material bewilders, the question of selection becomes an exceedingly important one. A few general principles may be of value.

In the first place, one should adopt an intellectual attitude to the game. Checkers is a battle of ideas. The player who knows just enough of book lines to be led by the expert into analyzed losses forgets this fundamental fact in his confusion. Checkers is, I repeat, mental combat, and the ideas of the contestants are the weapons used. Obviously, the best weapons the learner can adopt are the weapons, or lines of play, used by the masters. Hence, one should deliberately pattern his lines after those of recognized experts. The novice should let Gonotsky, Long and the other great players select his lines for him. When this is done, the initial range of study can be considerably narrowed. Of course, at a later date this person may adopt a different line from that of the other masters; he may improve their play; he may

popularize a hitherto neglected line; but primarily his problem is one of progress and he is not ready to assume the role of critic.

While memorized lines are important— since there is no way to utilize the ideas of others except to remember them— the player should never forget that the line embodies an idea, a scheme of attack or defence. He should seek at every opportunity both crossboard and in private, to analyze and to determine the reason for a particular move. If one relies on memory alone, it is almost impossible to recall whether the ‘book’ played 2-6 then 7-11 or played 7-11 then 2-6. Yet the difference in the order of moves is frequently the difference between victory and defeat. A checker player *must* analyze. At first his analysis may consist merely in deciding that should he make a certain move his opponent will not have a two-for-one. At least look that far! Development will follow.

Certain lines of attack and defence, especially lines of defence, must be learned, and if you are going to memorize a line do it well. Nothing is more frequent— or disastrous— than a knowledge of a line to a certain point and a vague idea of it after that. The fact that Ginsberg might concede another master a draw when a certain ending is reached with four men to the side does not mean that you can draw the game against him. Nothing is more inexcusable than to know the game and to lose it by slipshod end play. Be eternally vigilant. There is no point in a checker game from beginning to end at which one can afford to relax. If one will pardon the personal reference, I’ll say that like so many others I have learned this from sad experience. By carelessness one can lose games he knows. By inattention one can lose such simple endings that the play, if reproduced, leaves the impression that the vanquished was trying all the while to lose. There is no part of a checker game which is easy to handle.

While checkers is essentially a practical game and the valuable positions or lines are those which enable the cross-board player to draw or win, one should ever be alert and sensitive to the beauty of the game. If one sincerely appreciates the superb beauty and precision of Third Position or of the ending which won for Yates the Championship of the World, he is already on the road to proficiency at checkers. When you see a man who is not interested in the stage at which he lost a game, but who regards the game as ‘gone’, then you’ve seen a ‘scrub’ present, past and future. Learn from your mistakes and acquire the enthusiasm to learn by getting the thrill of seeing the beauty there is in the game.

To say that one who seeks to attain proficiency should watch better players at every opportunity is to point out the obvious. Study the games of experts and play

with them whenever possible. It is by playing and losing that one progresses. It is one's own blundering moves which constitute his most valuable, because his most costly, lessons.

In conclusion I wish frankly to admit that what I have said will not make the task of becoming proficient easier for any beginner. The bewildering maze of published play still confronts him to be studied and mastered. Just as there is no royal road to learning, so there is no short cut to mastery of checkers. Mere words cannot take the place of study, of analysis, of crossboard play. A master may place at one's command all the checker lore but he cannot impart checker wisdom. Advice will not keep one from missing the win in First Position. 'Therein the patient must minister to himself.' A novice cannot quickly learn to play checkers well; but if in his attitude toward the game he remains always a student seeking to reach that ever elusive condition called perfection, he will eventually attain a moderate degree of skill.'

And now two short articles by Dr Tinsley.

Study Habits by Marion Tinsley (1949)

'The most general prescription for success is, of course, work and in checkers this is true as in other activities. However, the formulation of a set of general principles which will fit everyone's needs is difficult to accomplish since each player begins his study of the game with a different blend of motives, attitudes and temperament. Study and analysis which may always appear tedious to some, will to others become more of an end in themselves.

From my own experience I would recommend the early formation of regular study habits. Several hours devoted each week to concentrated study can soon do much in increasing appreciation and knowledge. Also, the careful memorizing and understanding of lines will greatly reduce the time in relearning. The limiting whenever possible of crossboard play to practice with slightly superior players and occasional games with experts and masters, can serve a good purpose from the standpoint of stimulus and perspective and will help to integrate what is already known. However, the fact remains that the chief means of improvement at the disposal of the beginner are his own private study, analysis and research. The development of crossboard ability is secondary to the development of a store of knowledge and cannot be easily met by direct attack. Careful analytical habits and the appropriate approach to the game are effective here.'

***Advice to Young Players* by Marion Tinsley (1982)**

‘I am often asked for advice by aspiring players and this is for them. First, some points about studying the literature. Published play should be studied *critically* (all of it), not just merely memorized. Maurice Chamblee said that he tried to correct everything he saw in print. There are several advantages in this approach. It involves learning by over-learning and such information is not readily forgotten. Moreover, one ends up understanding better the lines of play, and of course, most cooks are discovered in this way. But I think just the resulting training and experience in investigating and dissecting positions deserves special mention. Initial efforts will not have the polish, nor show the practiced hand of a Hellman, Ryan or Long, but this is the process whereby these players (and others) acquired their great analytical ability.

Secondly, do not neglect endgame study. Along with the standard texts and the indispensable *Basic Checkers* by Fortman, every library should have Ben Boland’s books on the endgame. And then there are the elegant problems by the great composers such as Wiswell, Charles and others. While in my teens, I spent one summer studying *Gould’s Problem Book* without a board. I have reaped the dividends from that investment ever since, for in addition to an immense bank of ideas, my blindfold ability dates from that summer.

Finally, the importance of crossboard play cannot be overstressed. Knowledge is important, but the game of checkers is fundamentally a test of what you can see, rather than what you can remember. The player who would try to bypass this side of the game is crippling himself, for many skills can *only* be developed in this manner. Most tournament players who are particularly vulnerable to stress and strain have not had sufficient practice in meeting these problems under simulated battle conditions.’

Summary

- Model your original selection of lines on attack and defence on those employed by recognized masters
- Learn these lines thoroughly – to the very end
- Play serious crossboard games only – avoid skittles [Comparing the two Tinsley articles, it is interesting to see how he accords greater importance to *playing* in 1982 than in 1949.]
- Study the endgame
- Throughout all of this work, appreciate the beauty of the game

Chapter 15: Level Endgames

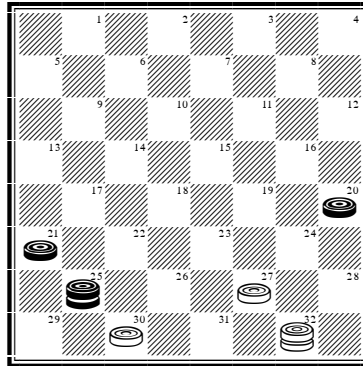
Introduction

With the exception of Lesson 125, these endgames have in common the fact that the attacker is holding one or more of the defender's men on a vertical edge of the board. For consistency, in all cases White is the attacker. To be methodical, our journey begins on the lower single-corner side of the board (as White sees it) working its way upwards, then transfers to the lower double-corner side of the board and works its way upwards. As with all of the classic endgames dealt with in this work, possession or otherwise of the opposition is of relevance: each case is addressed individually.

Lesson 116: Second Position (Black men on 20 and 21)

The defining features of Second Position were addressed in Lesson 24, and the reader may find it helpful to revisit this lesson before proceeding. Critically, White needs to be in possession of the opposition, otherwise the situation would be a draw.

Diagram 282



White to Play and Win

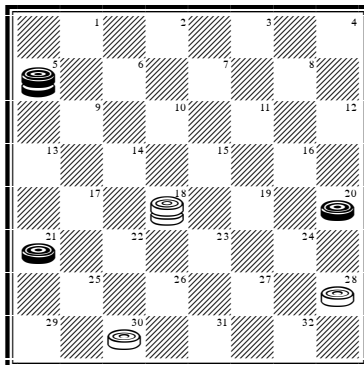
Continue from Diagram 282: ... 32-28; 25-22 28-24; 22-18 24-19; 18-22(A) 19-15; 22-17 15-18; 17-13 18-22! (Now that the white king is holding the black man on 21, his own man on 30 can be released to become a king); 13-9 30-26; 9-6 26-23; 6-10 23-18; 10-6 18-14; 6-1 14-9; 1-5 9-6; 5-1 6-2; 1-5 2-6; 5-1 6-10; 1-5 10-15; 5-9 15-19! (Now that the white king is holding the black man on 20, his own man on 27 can be released to become a king); 9-14 27-23; 14-10 23-18; 10-6 18-14; 6-1 14-9; 1-5 9-6; 5-1 6-2; 1-5 2-6; 5-1 6-10 (This king has to be brought back to square 27 to effect the win. Carrying out the two exchanges given in this solution before taking this step, would permit the black king to escape to the double-corner and safety. Try it and you will be convinced!); 1-5 10-14; 5-1 14-18; 1-6 18-23; 6-10 23-27 (Now White is ready!); 10-14 19-23; 14-9 23-18; 9-6 18-14; 6-1 14-9; 1-5 22-17!; 5-14 17-10; 21-25 10-15; 25-30 15-19; 30-26 27-32; 26-22 19-24!; 20-27 32-23; 22-17 23-18; 17-13 18-14. White wins.

A: Instead, 18-14 is tricky. Against it, White wins with 27-23!(B); 14-17 23-18; 17-22 18-14; 22-18 14-9; 18-14 9-6; 14-9 6-1; 9-13 1-6; 13-17 6-10; 17-22 10-15; 22-17 15-18; 17-13 18-22; 9-6 30-26; 9-14 26-23 into the main line. White wins.

B: Instead of 27-23, White could easily blow the win with 19-15; 14-9 15-18 9-6; 18-22 6-10; 30-26? (22-18! still wins); 10-15 26-23; 15-11 23-19; 11-8 19-15; 8-12 15-10; 12-16 etc ... Drawn.

The following position, also a member of the Second Position family, shows how to win when the white men are on 30 and 28 rather than 30 and 27.

Diagram 283 by W Strickland

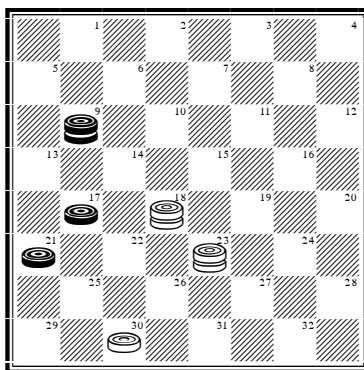


White to Play and Win

Continue from Diagram 283: ... 18-22; 5-1 30-26; 1-6 26-23; 6-2 23-18; 2-6 18-14; 6-1 14-9; 1-5 9-6; 5-9 6-2; 9-5 2-6; 5-1 6-10; 1-5 10-14; 5-1 14-18; 1-6 18-23; 6-10 23-27; 10-15 28-24; 15-11 (Black attempts to get in 'at the back door', as in Note B of the previous example. However, the presence of the white king on square 27 prevents this. Of course, should the king retreat to the double-corner, then White would win in the usual fashion) 24-19; 11-8 19-15; 8-12 15-10; 12-16 10-7; 16-19 7-3; 19-24 27-23; 24-28 3-7; 28-32 7-11; 20-24 22-26. White wins.

Lesson 117: Sixth Position (Black men on 17 and 21)

Diagram 284



Black to Play and Draw

At an earlier stage Black played 13-17, in order to prevent the two men on 13 and 21 being held on the side of the board.

Now his problem is to correctly manoeuvre his king between squares 1, 6, 9 and 13 in accordance with the movement of the free white king currently on 23. (Of course, if the white king on 18 moves then the black man on 17 is released via 17-22 and an easy draw results.) In order to achieve this delicate draw, it is essential for Black that he possesses the opposition.

Continue from Diagram 284: 9-13(A) 23-19; 13-9 19-15(B); 9-6(C) 15-11; 6-1 11-15(D); 1-6 15-19; 6-9(E) 19-23(F); 9-13 23-26; 13-9 26-31; 9-13(G) 31-27; 13-9 27-32; 9-6(H) 32-27; 6-9 27-23(I); 9-13 23-26; 13-9 18-22; 9-13 22-25; 13-9 25-29; 9-14 29-25; 14-18 25-29; 18-14 26-23; 17-22. Drawn. Wow!

A: This guards against the threat of 30-26. Instead, 9-6? loses by 30-26; 6-9 (Or else 18-22) 18-22; 9-13 23-27. White wins.

B: If 30-26 is played now, Black draws with 21-25!

C: 9-13? loses in a subtle fashion by 15-11; 13-9 30-26; 9-13 (21-25 not playable now because of 18-22) 18-22. White wins.

Note: when the free white king enters Black's territory, or his own double-corner, then Black should keep away from squares 9 and 13 for the reason shown in Note C. However, when it is on square 19 or square 27, then it is correct for Black to

place his king on square 9, as 30-26 can then be safely met with 21-25! 18-22; 25-30 (2 for 2). Drawn.

D: Against 11-16; Black draws with 1-6 16-20; 6-1! 20-24; 1-6 24-28 (If 24-27 then 6-9!); 6-1! 28-32; 1-6 32-27; 6-9! etc ... Drawn.

E: 6-1? loses as per Note A, after 19-23; 1-6 30-26 etc ... White wins.

F: Now back to the starting point, so White must try a different tack.

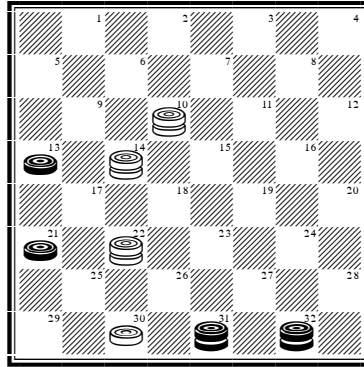
G: 9-6? loses by 30-26; 6-9 18-22; 9-13 31-27. White wins.

H: 9-13? loses by 32-28!; 13-9 30-26. White wins.

I: And home once more! Against 30-26; Black draws with 21-25! 27-31; 25-29. Drawn.

Lesson 118: Bowen's Twins (Black men on 13 and 21)

Diagram 285



White to Play and Win; Black to Play and Draw

Part 1: White to Play

In overview, White's winning strategy consists of the following:

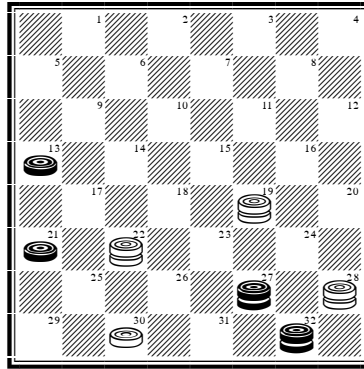
1. Crowning the man on 30.
2. Leaving the king on 22 to hold the two black men on 13 and 21.
3. Using his remaining three kings to defeat Black's two kings.

Needless to say, in order to win White needs to possess the opposition. Of further interest is that, if Black were to adopt a completely passive role, then the winning operation would be quite straightforward. However, by making judicious use of his kings, he can transform it into a most delicate operation.

It is hard to overstate the importance of this classic endgame. For example, in *Big League Checkers* the great Willie Ryan states, 'It will be noted that many of my cooks wind up in the "Bowen's Twins" draw. I'm grooming myself on that endgame so that I can get the most out of it with the attacking side.'

Continue from Diagram 285 (White to Play): ... 10-15; 32-27 15-19; 27-32 19-16; 32-27 14-18; 27-32(A) 18-23; 31-27 23-19; 32-28(B) 16-20; 28-32 19-24; 27-31 20-16! (Correct, to confine the black kings); 32-28 16-19; 28-32 24-28; 31-27 [Diagram 286]

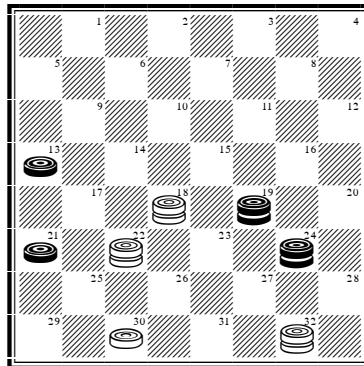
Diagram 286



White to Play and Win

Continue from Diagram 286: ... 19-15; 27-23 15-10; 23-19(C) 10-14; 32-27 28-32; 27-24 14-18 [Diagram 287]

Diagram 287



Black to Play, White Wins

Continue from Diagram 287: 24-28(D) 22-26; 19-24 18-15; 24-20 26-22; 20-16(E) 30-26 (The right time to start the man); 28-24(F) 26-23; 24-20(G) 32-27 (White forces matters to the end from this point); 16-12 23-19; 20-16 27-23; 16-20 15-11; 20-24 11-8!; 12-3 23-18; 24-15 18-11. White wins.

A: 27-24 loses quickly after ... 16-19; 24-15; 18-11; 31-27 30-26 etc ... White wins.

B: Delaying matters for the maximum possible time. Instead, 27-31 19-24; 32-28 16-19; 28-32 24-28; 31-27 forms Diagram 286 in just 7 moves.

C: The natural 23-27 is defeated in an artistic fashion. Continue ... 10-14; 27-31 (27-23 28-24; 32-28 22-18; 28-19 18-27; 13-17 30-26. White wins) 14-18; 31-27 30-26!; 27-31 26-23; 31-27 23-19!; 27-23 18-27; 32-16 28-24. White wins.

D: Black has a plausible alternative at Diagram 287 with 24-20. Continue: ... 22-26; 19-16 (20-16 26-31; 19-24 32-28; 24-19 18-23. White wins) 18-15; 20-24 (16-12 32-27; 20-16 27-23; 16-20 23-19; 20-16 26-23; 13-17 15-18. White wins) 26-22; 24-28 and back into the main solution ... White wins.

E: 20-24 30-26; 24-20 26-23; 20-24 23-19; 24-20 32-27; 28-32 27-31; 32-28 15-18; 28-32 18-23; 32-28 23-27; 28-24 19-16; 20-11 27-20. White wins.

F: 16-20 runs back into Note E after 32-27; 28-24 27-31; 24-28 26-23; 28-24 23-19; 24-28 ... White wins.

G: Black has two alternatives, both of which lose quickly:

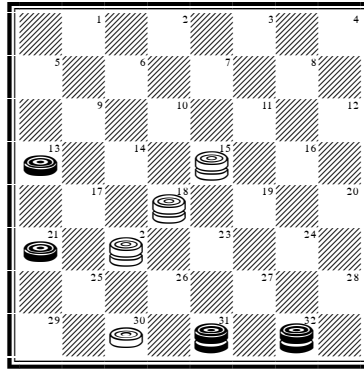
- (i) 24-27 23-19!; 16-23 15-19; 23-16 32-23. White wins.
- (ii) 24-28 15-19; 16-20 32-27; 28-32 19-24; 32-28 23-19; 28-32 27-31; 20-27 31-24. White wins.

Part 2: Black to Play

Here Black has the opposition and can draw with careful play. Basically his defence consists of holding off the two white kings, currently on 10 and 14, when they approach the double-corner, and awaiting an opportune moment to release the man on 13.

Continue from Diagram 285 (Black to Play): 32-27 10-15(A); 27-23 15-10; 23-27 14-18; 27-32 10-15 [Diagram 288]

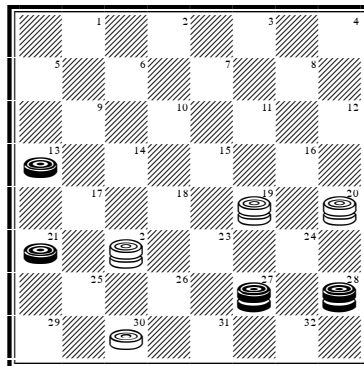
Diagram 288



Black to Play and Draw

Continue from Diagram 288: 32-27(B) 15-11(C); 27-32 11-16; 32-27 16-20; 27-32 18-23; 31-27 23-19(D); 32-28! (Not 27-31? which allows White to infiltrate with 19-24!) [Diagram 289]

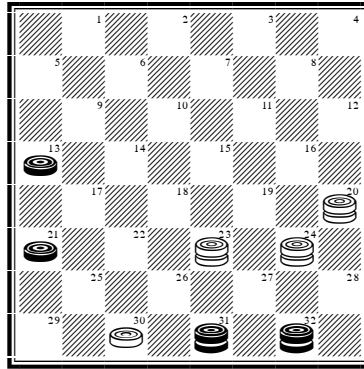
Diagram 289



White to Play, Black Draws

Continue from Diagram 289: ... 22-26(E); 27-31 26-23; 28-32 19-24 [Diagram 290]

Diagram 290



Black to Play and Draw

Continue from Diagram 290: 13-17! 23-18(F); 32-27 24-28; 27-32 20-16; 31-27 16-19; 27-31 19-15; 31-27 15-10; 27-23 18-27; 32-23 10-14 17-22 14-17; 22-26! Drawn.

A: Asking for 13-17? 22-13; 31-26 30-23; 27-11 14-10 etc ... White wins. Certainly, 10-15 wastes a few moves, but there's no harm in trying!

B: This is the only move to draw. For example:

- (i) 32-28?; 22-26; 31-22 18-25; 13-17 15-18; 28-24 18-14; 24-27 14-9; 27-31 9-13. White wins.
- (ii) 31-27? 30-26; 27-31 26-23; 21-25 (31-27 permits White to eventually crown four kings: a slow death) 22-29; 31-26 15-19; 32-27 29-25; 26-22 19-15; 22-29 15-11; 27-31 18-22. White wins.

C: Now 22-26 (30-26 gets 13-17); 31-22 18-25; is safely met with 27-23 25-29; 13-17 29-25; 23-26. Drawn.

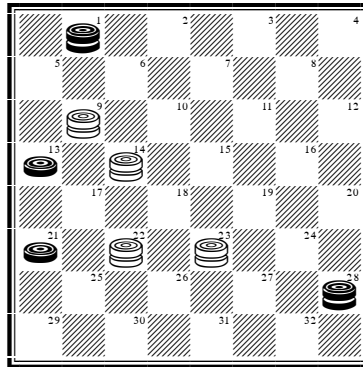
D: 22-18; 27-31 20-24; 32-28 23-19; 28-32 24-28; 13-17! into the main solution ... Drawn.

E: 22-18; 28-32 19-23 into Note D ... Drawn.

F: 24-19; 17-22 20-16; and now both 32-28 and 31-27 draw, but 22-25? loses after 30-26; 31-22 23-27; 32-23 19-17; 25-29 16-19; 21-25 19-23; 25-30 17-21 ... White wins (The American Position: Lesson 52).

Lesson 119: Clark's Position (Black men on 13 and 21)

Diagram 291



White to Play and Win

With Black to play, this endgame is trivial. For example, 28-24 14-18; 1-5 (24-28 gets 23-27) 9-14 and White exchanges to win.

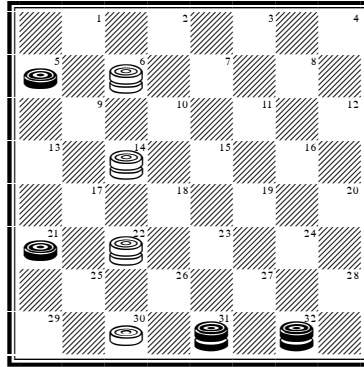
When it is White to play however, and he possesses the opposition, it is trickier (!), and most helpful to know the winning plan. There are three steps:

- 1) Threaten to exchange off the black king on 1, forcing 1-5.
- 2) Hold this king on 5.
- 3) Exchange it off with 14-17, using the black man on 21 as a backstop.

Continue from Diagram 291: ... 23-19; 28-32 14-10; 32-28 9-6; 1-5 (Step 1) 6-1; 28-32 10-14; 32-28 19-15; 28-24 15-10; 24-19 10-6 (Step 2); 19-23 6-9; 23-19 14-17 (Step 3); 5-14 17-10. White wins.

Lesson 120: McCulloch's Masterpiece (Black men on 5 and 21)

Diagram 292



White to Play and win

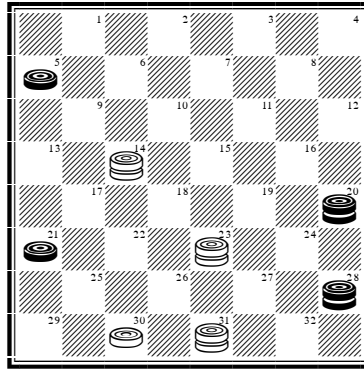
It will be seen that here Black has the opposition. Therefore, if Black is alert and White does not exercise due caution, he may be able to obtain a draw using Bowen's Twins by shifting the man currently on square 5 into square 13 at an opportune moment.

White's winning method consists of the following steps:

1. Attacking Black's two kings with his three kings, until a particular configuration has been obtained in the double-corner (Diagram 294) – all the while guarding against the advance of the man on 5.
2. Once Black is thus out of position, permitting the man on 5 to advance and driving it into 13.
3. Further attacking Black's kings and forcing the man, now on 13, to advance to 17 where it will be open to confiscation.

Continue from Diagram 292: ... 6-9; 32-27 9-13; 27-32 14-17(A); 31-27 22-26; 27-31(B) 17-22; 31-27 26-31; 27-24 22-18; 32-27 13-17; 27-32 18-23; 32-28(C) 17-14; 24-20 [Diagram 293]

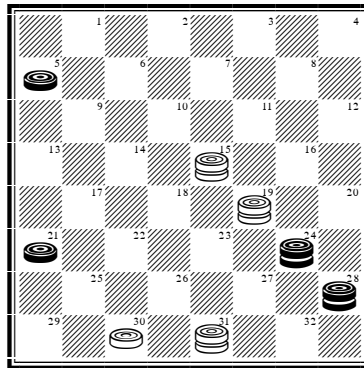
Diagram 293



White to Play and Win

Continue from Diagram 293: ... 31-26!; 20-24(D) 14-10; 28-32 26-31!; 32-28 10-15; 28-32 23-19; 32-28 (Step 1) [Diagram 294]

Diagram 294



White to Play and Win

Continue from Diagram 294: ... 31-26! 5-9(E) 19-23; 24-20(F) 15-10; 20-24 10-6; 9-13 (Step 2) 6-10; 28-32 26-31!; 32-28 10-15; 28-32 23-19; 32-28 31-26!; 24-27(G) 15-18; 13-17(H) (Step 3) 26-31; 27-24 19-23; 28-32 23-26. White wins.

A: Lacking the opposition, this is the best way for White to make inroads into the double-corner.

B: 32-28 17-22; 28-24 26-31; 27-23 13-17; 23-27 22-18 is back into the main solution.

C: 24-20 31-27; 32-28 23-19; 28-32 27-23; 32-28 23-18; 28-32 (20-24 17-22 White wins) 17-22; 32-28 18-15; 28-32 (5-9 22-17; 9-13 17-22; 20-24 15-18 White wins) 22-18; 32-27 19-16; 20-11 15-8. White wins.

D: 28-24 14-9; 5-14 23-18; 14-23 26-28. White wins.

E: 24-27 15-18; 5-9 (Forced) 26-31; 27-24 18-15; 24-20 15-10; 20-24 19-23; 24-20 10-6; 9-13 6-10; 28-24 31-26; 20-16 10-15; 16-20 23-19; 24-28 26-22; 28-32 22-18; 13-17 19-16; 20-11 15-8. White wins.

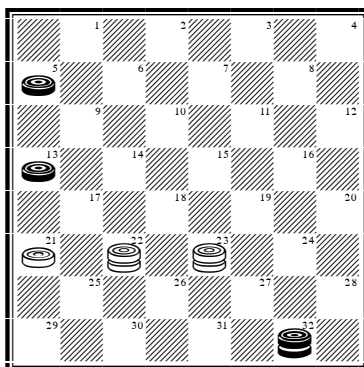
F: 28-32 15-19!; 24-15 23-27; 32-23 26-10. White wins.

G: 24-20 15-18; 28-32 18-23; 32-28 23-27; 28-32 19-15; 32-23 26-19. White wins.

H: If 27-31 19-15 wins and if 27-24 26-22 wins. This finish should be compared with Lesson 5, Diagram 13.

Lesson 121: Deans' Position (Black men on 5 and 13)

Diagram 295



White to Play and Win

The whole point of this situation is that, in spite of the fact that Black has the opposition, with some skilful manoeuvring White can still force a win. If White had the opposition the win would be trivial.

The process consists of three steps:

- 1) Placing a king on 1, ready to threaten the man on 5 when it moves.
- 2) Using a single king to pin the two black men on the side of the board.
- 3) If necessary, crowning a third king and trapping the lone black king with the two free kings.

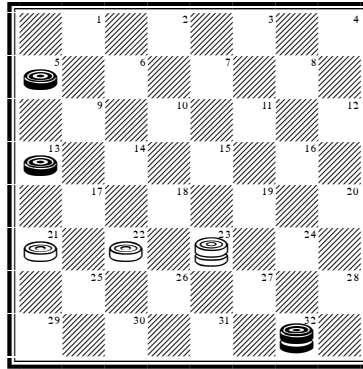
Continue from Diagram 295: ... 23-18(A); 32-27 18-14(B); 27-23 14-10; 23-19 22-18!; 19-24 10-6; 24-19 6-1! (Step 1; 19-24 18-22; 24-19 21-17; 19-15 17-14; 15-11 14-10; 5-9 22-18; 13-17 1-5; 9-13 5-9; 17-21 18-22 (Step 2); 11-15 10-7; 15-10(C) 9-5! (Quickest); 10-3 5-9; 3-7 9-14. White wins.

A: Attacking and chasing the king on 32 only draws: ... 22-26; 32-28 23-27? (White is now fully committed); 5-9! (Only move to draw) 27-23; 9-14! 26-22; 28-24 (Or 28-32). Drawn.

B: 21-17?; 5-9 17-14; 27-23 14-5; 23-14. Drawn.

C: This permits a fancy finish: if Black wished to prolong matters he could run off to the double-corner.

Diagram 296



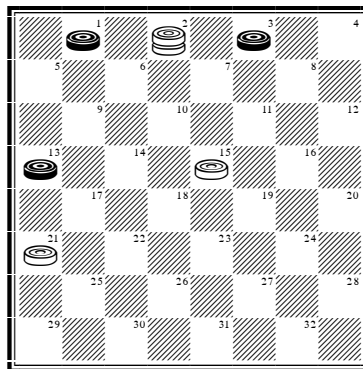
White to Play and Win

As will be shown, this embryonic position quickly runs into Diagram 295.

Continue from Diagram 296: ...22-18; 32-28 18-14 (Or 18-15); 28-24 23-18; 24-19 14-10; 19-24 10-6; 24-19 6-1 into the main solution ... White wins.

Illustrative Game 51: 9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 11-15 25-22; 15-24 27-11; 7-16 22-18; 6-9 13-6; 2-9 26-22; 16-19 23-16; 12-19 18-15; 14-18 15-6; 18-25 6-2!(A); 9-13(B) 32-27; 25-29 30-26; 29-25? 26-22; 25-18 27-23; 18-27 31-15 [Diagram 297]

Diagram 297



Black to Play, White Wins

Continue from Diagram 297: 1-5(D) 15-10; 5-9 2-6; 3-8 10-7; 8-12 7-3; 12-16 3-7; 16-20 7-11; 9-14(E) 11-15(F) White wins. *Analysis by WCCP*

A: This position has arisen hundreds of times, the universal move being 21-17; 1-10 30-21 to a draw— Black being in time to effect a clearance. Incredibly, the text move gives White winning chances.

B: Best is 9-14 32-27!; 25-29 30-26!; 29-25 26-22; 25-18 2-6(C); 1-10 27-23; 18-27 31-6. Drawn. R. Pask v Sage computer program 1994.

C: Even better is the immediate 27-23; 18-27 31-15. The most likely continuation would see White crown two kings under the bridge, and Black, who has the opposition, secure a draw by preventing them from coming out into the open. Notice that with completely passive play – retreating with his king to the double-corner – Black would lose this endgame! Thus the 27-23 2 for 2 rates higher than 2-6 because it allows for the *possibility* of a win (See also Diagram 105).

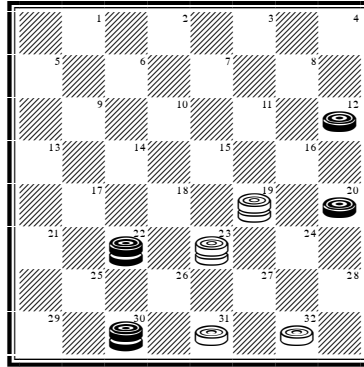
D: Against 3-8 White also replies with 15-10 as the casual 2-7? allows a draw with 1-6!

E: It's now or never!

F: Cut off by the king – an aspect of Deans' Position which frequently crops up in practice.

Lesson 122: Clayton-Tinsley Position (Black men on 12 and 20)

Diagram 298



White to Play and Win; Black to Play and Draw

All of the classic endgames have fascinating histories, with a number of them ably presented by Dr H Newland in the *American Checker Monthly's* 'Problem Chronologues' series. Dr Newland never had the opportunity to tackle the Clayton-Tinsley Position, it being of later vintage, so I will briefly do so now.

When the 2nd edition of Willie Ryan's *Modern Encyclopaedia* was published in 1943, the trunk line of the 9-13 22-18; 11-15 ballot ran into the losing form of this endgame, that is, with White possessing the opposition. However, at that time the leading endgame authorities— principally Ben Boland— were of the opinion that Black could draw with or without the opposition. Indeed, Boland explicitly stated this on P115, #6, of his *Masterpieces*, published in 1947.

It took the highly talented Jeff Clayton, writing in the August 1950 edition of the *California Checker Chatter*, to show that White could force a win when he had the opposition.

During the 1950s both Walter Hellman and Marion Tinsley devoted a considerable amount of time to this endgame, with the hope of showing that White could also win without the opposition. Interestingly, in the photograph given in *America's Best Checkers*, taken during their 1955 match, they are seen discussing it.

Years later, in the May 1987 edition of Charles Walker's *Checkers* magazine, Tinsley claimed to have succeeded in his quest and attributed joint ownership to Hellman.

Finally, in the December 1995 edition of the *American Checker Federation Bulletin*, courtesy of Gil Dodgen's 3.0 computer program, the draw for Black when possessing the opposition was restored!

Thus, with the aid of the endgame databases, we can state the terms of this endgame situation, and all of the others featured in this work, with 100% confidence. Most players find this desirable— although we are stuck with this reality whether we like it or not!— but how wonderful it is that the game has such a rich history of discovery and counter-discovery to review. Had checkers been invented post-1989, when Chinook first hit the scene, in my opinion it would have had a very short shelf life. As it is, it will survive for as long as there is a human race to enjoy it.

From a practical playing viewpoint, it is safe to conclude that this is an endgame to avoid with the weak side if at all possible as, even with the opposition, the defender has a very tough path to follow.

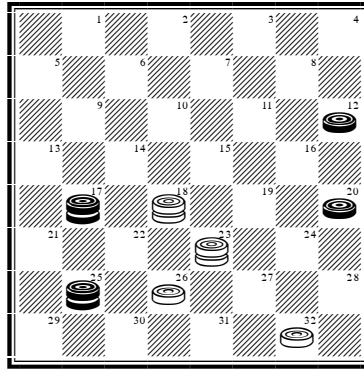
At the end of this lesson I give a number of games which run into the Clayton-Tinsley Position. This has been done solely to demonstrate its utility, and certainly not with a view to the reader memorizing the play: the primary purpose of the bare notes is to show the reader how to avoid the endgame with the weak side of the ballot.

Part 1: White to Play

At its heart, White's winning plan consists of working a man through for a third king, while holding the two black men on 12 and 20.

Continue from Diagram 298 (White to Play): ... 19-15; 30-25(A) 23-26; 22-17 15-18; 25-30 26-23; 30-25 31-26! (Clayton's correction of Boland) [Diagram 299]

Diagram 299



Black to Play, White Wins

Continue from Diagram 299: 17-13(B) 23-27; 25-21(C) 26-23; 21-17 23-19; 13-9 19-15(E). White wins.

A: 22-17 15-18 merely hastens the end, running into the main solution 4 moves quicker.

B: On Black's two alternatives: 1) 12-16 23-27; 17-21 18-15; 21-17 26-23; 17-22 27-31; 25-30 32-27. White wins. 2) 25-21 18-22; 17-13 23-18; 21-17 32-27; 17-14 18-9; 13-6 22-18; 6-10 26-22; 12-16 27-23; 10-6; 18-15. White wins.

C: 13-17 27-31; 17-21 26-23; 21-17 23-19; 17-22 18-23!; 25-21 19-15; 22-17 23-18(D). White wins.

D: With a third king in the offing Black's position is hopeless.

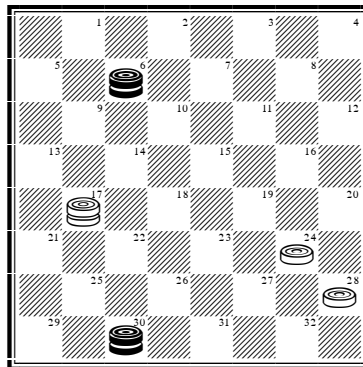
E: Black again faces a slow death.

Part 2: Black to Play

Again, White's goal is to crown a third king while holding the two single black men. However, with skillful play Black prevents this. A word of warning: exhaustive coverage of this endgame would require a book of its own; all I can hope to do is to outline the main points.

Continue from Diagram 298 (Black to Play): 30-25 19-15; 22-17(A) 32-28; 17-14 15-18; 14-10(B) 23-26; 25-30 26-22; 12-16!(C) 22-17; 16-19!(D) 18-15; 10-6 15-24; 20-27 31-24 [Diagram 300]

Diagram 300



Black to Play and Draw

Continue from Diagram 300: 30-26 24-19; 6-10 28-24; 26-31 24-20; 31-27 17-13; 27-24 19-16; 10-15 13-9; 24-19 16-12; 15-11 9-14 19-15. Drawn.

A: 25-30? loses softly after 32-28!; 22-25 15-18; 25-29 18-22; 30-25 31-27; 25-18 23-14. White wins.

B: On Black's two alternatives: 1) 14-17? 23-26; 17-13 26-22; 25-30 18-14; 12-16 31-27; 16-19 14-10. White wins. 2) 14-9 will draw after 23-26; 25-30 26-22; 9-6 18-14; 6-1 14-10; 30-26 22-18; 26-30 18-23; 1-5 23-27; 5-9 28-24; 30-25 24-19; 25-21 19-15; 9-14 10-17; 21-14 15-11 etc ... but the whole line is very delicate for Black.

C: Thought by Tinsley to lose, but actually sound because of the clever follow-up. Tinsley give first consideration to 30-26, which he also considered a loss, but it also draws after ... 22-17; 26-30 17-21; 10-6 18-15; 12-16! (An immediate draw and superior to both 6-1 and 6-9. However, although Tinsley considered both of these moves losses, they are in fact sound!) 21-17 (Nothing better); 16-19! and into the main solution ... Drawn.

D: Corrects Tinsley's 10-6? 17-14; 30-25 31-27. White wins.

Associated Games

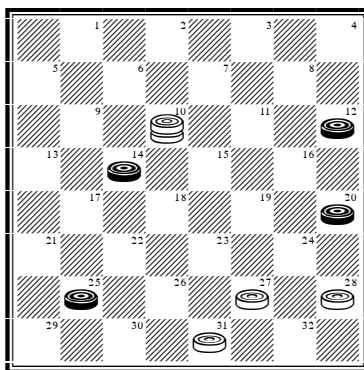
1. **9-13 22-18; 11-15** 18-11; 8-15 21-17; 13-22 25-11; 7-16 29-25; 5-9 23-18; 16-20 24-19; 4-8 25-21; 1-5? (Play 10-14) 26-22; 3-7 27-23; 8-11 30-26; 9-13 22-17; 13-22 26-17; 20-24 17-14; 10-17 21-14; 6-10 14-9; 5-14 18-9; 11-16 9-5; 7-11 5-1; 16-20 23-18; 10-15 19-10; 2-6 28-19; 6-22 1-6; 11-16 19-15; 16-19 6-10; 19-23 15-11; 23-26 10-15; 26-30 15-19; 22-25 11-7; 25-29 7-2; 29-25 2-7; 25-22 7-11; 30-25 19-23; 25-30 11-15 into Part 1 after the first move ... White wins. *Analysis by W. Ryan (To draw!)*
2. **9-14 23-18; 14-23** 27-18; 5-9 26-23; 12-16 30-26; 8-12 32-27; 10-14 18-15; 11-18 22-15; 16-19 23-16; 12-19 27-23; 3-8 23-16; 8-11 15-8; 4-27 31-24; 6-10 24-19; 9-13 19-16; 14-17 21-14; 10-17 25-21; 17-22 26-17; 13-22 16-12; 22-26 12-8; 26-31 29-25; 31-27 25-22; 27-23 28-24; 7-11 8-3; 11-16 24-20; 16-19 20-16; 19-24 16-11; 24-27 11-8? (Play 3-7!); 27-21 8-4; 31-26 22-17; 26-22 17-13; 22-18! 3-8; 18-14? (18-15! wins) 8-11; 23-18 4-8; 14-10 into Part 2 CR after 2 moves ... Drawn. *Analysis by M. Tinsley*
3. **10-15 22-17; 15-19** 24-15; 11-18 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9 28-24; 8-11 17-14; 9-13 26-23; 1-5 24-19; 2-6? (Play 11-16) 19-15; 7-10 15-8; 10-17 21-14; 4-11 23-19; 3-8 25-22? (Play 25-21!) 18-25 29-22; 6-9 22-18; 11-16 27-23; 13-17 14-10; 9-14 18-9; 5-14 10-7; 14-18 23-14; 16-23 7-2; 17-22 2-6; 23-26 14-10; 26-30 10-7; 22-25 6-10; 25-29 7-3; 8-11? (Play 29-25!) 3-7 (Now into Example 2 CR); 11-16 7-11; 16-20 23-19? (Playing for a 'swindle', but 11-15 forces the win as shown above); 29-25! (20-24? lost: E. Lowder v M. Tinsley 1979) 14-18; 25-21 11-15; 21-17 18-23; 30-25 into Part 2 after 3 moves ... Drawn. *Analysis by M. Tinsley.*
4. **10-14 22-18; 6-10** 25-22; 11-15 18-11; 8-15 29-25; 1-6 23-18; 14-23 27-11; 7-16 22-18; 16-20? (Play 3-7 or 4-8) 24-19; 4-8 25-22; 3-7 26-23 into Example 1 at the 20th move ... White wins.
5. **11-15 23-18; 12-16** 18-11; 8-15 24-20; 3-8? (Play 9-14! or 7-11!) 20-11; 7-16 26-23; 8-11 28-24; 16-20 22-18; 15-22 25-18; 4-8 18-14; 10-17 21-14; 9-18 23-14; 8-12 29-25; 2-7 24-19; 11-16 25-21; 16-23 27-18; 6-9 30-26; 1-6 26-23; 6-10 23-19; 10-17 21-14; 9-13 18-15; 13-17 15-10; 5-9 10-3; 9-18 3-7; 18-22 7-10; 17-21 19-15; 21-25 15-11; 25-30 10-15; 22-25 11-7; 25-29 7-2; 29-25 15-19; 25-22 2-7; 30-25 7-10; 25-30 19-23; 30-25 10-15 into Part 2 after 2 moves ... Drawn.

6. **9-14 24-19; 11-16** 22-18; 8-11 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-18; 8-11 18-9; 6-13 25-22; 2-6 23-18; 16-23 26-19; 11-16 27-23; 7-11 30-26; 6-9 22-17; 13-22 26-17; 9-13 17-14; 10-17 21-14; 16-20 19-15; 11-16 (This is inferior to 12-16 which clears up immediately) 15-11; 16-19 23-16; 12-19 14-10; 13-17 11-7; 17-22 7-2; 19-23 10-6 (Breaks Black's bridge and leaves White with the better endgame); 1-10 2-6; 10-14 18-9; 23-26 6-10; 26-30 10-15; 22-25 (From here to the end, Black has many ways of playing the endgame better, but I have given this continuation to show how easy it is to drift into difficulties) 9-6; 25-29 6-2; 29-25 15-19; 25-22 19-23; 3-8 2-7; 8-12 7-11; 30-25 11-15 into Part 2 after 2 moves ... Drawn.
7. **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 6-9 25-22; 7-11 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 30-25; 11-15 (Inferior to 9-13) 18-11; 7-16 22-18; 9-13 18-9; 5-14 25-22; 2-7 22-18; 14-17 21-14; 10-17 18-14; 7-11? (Play 17-22) 14-10; 16-20 10-7; 11-16 7-3; 17-22 3-7; 22-25 19-15; 25-30 15-11; 13-17 7-10; 17-22 10-15; 22-25 15-18; 25-29 23-19; 16-23 18-27; 30-25 11-8; 25-22 8-3; 22-17 3-7; 17-14 27-23; 29-25 23-26; 14-17 7-10; 25-30 26-23; 17-22 10-15 (into Part 1 after the first move); 30-25 23-26; 22-17 15-18; 25-30 18-23 (26-23 is best as given in the main solution. This holds the win, but strictly speaking is merely probing) 30-25 26-30 (31-27?, Boland's move, only draws); 25-22 23-19; 22-18 (Falling in with White's plans, but 17-14 would lead back to the original position) 30-25!; 17-21 31-27; 21-30 27-24; 20-27 32-14. White wins by First Position. *E Morrison v D. Lafferty 1978*
8. **11-16 21-17; 8-11** 17-14; 10-17 22-13; 4-8 24-19; 9-14 25-22; 16-20 29-25; 11-16 25-21; 14-17 21-14; 6-9 13-6; 2-25 30-21; 7-10 26-22; 8-11 (Play 5-9) 21-17; 11-15 28-24; 5-9 17-13; 1-6 23-18; 16-23 18-11; 10-14 27-18; 14-23 24-19; 23-26 22-17; 26-30 19-15; 30-25 (Play 12-16) 15-10; 6-15 13-6; 15-18 6-1; 18-22 1-6; 25-21 17-14; 21-17 14-10; 22-25 10-7; 3-10 6-15; 25-30 11-7; 17-22 15-19; 30-25 7-2; 25-30 (22-17 2-7; 17-14 19-23; 25-22 7-11; 14-10 23-27; 22-17 32-28; 17-22? 11-16; 12-19 27-24; 20-27 31-6. White wins. J. Sweeney v M. Tinsley 1983) 2-7; 30-25 7-11; 25-30 19-23; 30-25 11-15 into Part 2 after 2 moves ... Drawn.
9. **11-15 23-19; 9-13** 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 26-22; 6-10 22-18; 1-5 18-9; 5-14 29-25; 11-15 30-26; 4-8 25-22; 8-11 22-17; 13-22 26-17; 11-16 (Play 15-18) 24-20; 15-24 20-11; 7-16 28-19; 3-8 17-13; 2-7? (Play 8-11 or 2-6) 13-9; 14-18 23-14; 10-17 21-14; 16-23 9-6; 7-11 6-2; 11-15 2-7; 15-18 7-10; 18-22 10-15; 23-26 14-10; 26-30 10-7; 12-16 (30-25

loses to 15-10! but Don Lafferty missed this difficult win in the 40th game of his world championship match with Ron King in 1996) 7-3; 8-12 3-7; 22-25 7-11; 16-20 15-18; 25-29 11-15; 30-25 32-28; 25-30 15-19; 29-25 19-23 into Part 2, Note A at the 3rd move ... White wins.

Lesson 123: Hellman-Oldbury Position (Black men on 12 and 20)

Diagram 301



Black to Play and Draw

Inasmuch as the diagrammed endgame frequently arises from two of the 3-move ballots (in fact, from one of them it is the trunk line), I feel justified in designating these ballots ‘endgame-openings’.

Although, unlike the previous lesson, this endgame is not a critical one, it nonetheless requires some care on the part of Black. Essentially White, who has the opposition, is attempting to crown three kings while holding the two black men on 12 and 20. However, through pro-active play, Black is able to prevent this: the third king can only be obtained by releasing the man on 12.

Of the hundreds of occasions the endgame has arisen, two classic games stand out. The first was in game 35 of the 1962 world championship match between Walter Hellman and Asa Long, with the former handling the white pieces. Here Hellman forced Long to defend for almost 4 hours to hold the draw. The second was in game 23 of the 1965 world championship match between Hellman and Derek Oldbury, the former again playing White. Armed with the knowledge of the first game, Oldbury demonstrated an easier draw. Thus I have designated this the Hellman-Oldbury Position in honour of these two endgame greats.

Continue from Diagram 301: 14-17!(A) 10-15; 25-30! 15-19; 30-25! 19-23; 17-22 28-24; 25-21 24-19; 21-17 19-15; 17-14 15-11; 14-10(B) 23-19(C); 22-25 11-8; 10-7 8-3; 7-11 27-23; 25-30 31-26; 11-16 3-7; 30-25 7-10; 25-30 10-15; 30-25 15-18; 25-30 18-22; 16-11 22-17(D); 11-7 17-21; 7-10 26-22; 10-14 22-17; 14-9!(E) Drawn.

A: The Oldbury improvement mentioned above: Black stays off of 22 until the white king is committed. Against 14-18 play continues: ... 10-15; 18-22 15-19; 25-30 27-23 (19-23 30-25 reverts back to the main solution); 22-25 23-18; 25-29 18-15; 29-25 19-23; 25-22 15-10; 22-17 10-7; 30-25 7-3; 25-22 3-7; 17-14 7-11; 22-18 23-27; 14-17 28-24; 17-14 24-19; 14-17 11-7; 17-22 7-11; 22-25 19-15; 25-22 15-10; 12-16 (At last!) 10-7; 16-19 7-3; 19-23 27-32; 22-17. Drawn. A. Long v W. Hellman 1962

B: Playing against Alex Cameron in 1946, Marion Tinsley drew with 14-17 here, the situation resolving into Boland's *Masterpieces*, Page 115 #4. The text move is arguably more pro-active.

C: 11-8 is interesting and well worth trying. In reply, Oldbury's 10-15! finesse draws immediately. However this is apt to be missed. Instead, the natural 10-7 (10-14 and 22-25 also draw) teeters on the brink of disaster. Continue: ... 8-3; 7-11 23-26; 22-25 26-30; 25-29 31-26 and now the weird 11-8! draws, but the natural 11-15? loses after 3-8; 15-18 8-11; 18-14 11-15; 14-9 15-19 ... White wins. D. Lafferty v M. Apel 1962

D: of course, 19-16 is a quick draw.

E: A possible continuation could be 23-18; 30-26 18-15; 26-22 17-13; 22-18 13-6; 18-11. Drawn.

From Opening to Endgame

1. **11-15 24-20; 12-16** 20-11; 8-15 22-18; 15-22 25-18; 8-11 29-25; 4-8 25-22; 8-12 28-24; 16-20 24-19; 2-7 30-25; 9-13 18-15; 11-18 23-14; 10-17 21-14; 6-10 25-21; 10-17 21-14; 1-6 32-28; 6-10 22-17; 13-22 26-17; 10-15 19-10; 5-9 14-5; 7-21 5-1; 21-25 1-6 3-7! (Although 25-30 draws, this is certainly logical and best); 6-2 7-10; 2-7 10-14; 7-10 [Diagram 301]
2. **10-15 23-18; 11-16** 18-11; 8-15 26-23; 16-20 24-19; 15-24 28-19; 4-8 22-18; 8-11 25-22; 6-10 29-25; 2-6 30-26 into Example 1

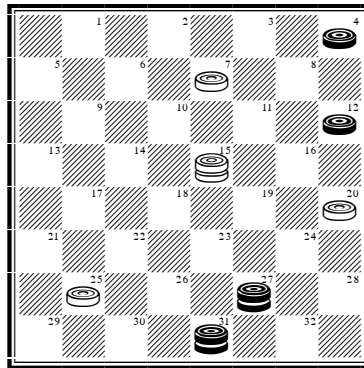
Lesson 124: Octopus Position (Black men on 4 and 12)

When a ballot is overwhelmingly in favour of one side, as is the case with the Octopus (10-15 21-17; 7-10) featured in this lesson and the Skullcracker (10-15 22-17; 15-19) featured in the next, with correct play its strength can be sustained right through into critical endgames. For the master player therefore, it is arguably as important to know the fine point of these endgames as it is to know those of the likes of Bowen's Twins.

Of course the internal logic of the game dictates that the more balanced ballots need never give rise to such problems: when preparing the play for *Complete Checkers* I kept this fact firmly in mind and encountered no contradictions.

However, *Logical Checkers* is not geared towards the master player but the expert, the reason for the inclusion of these two endgames being their generality.

Diagram 302



Black to Play and Draw

It can readily be seen that White is strong in the centre, while Black has a pronounced weakness in the single-corner zone with the men on 4 and 12. White hopes to win by crowning 3 kings, attacking the 2 black kings with them and compelling the move 4-8. The exposed man on 8 would then be open to capture.

To avoid this scheme Black, who has the opposition, keeps freedom of action by taking his kings to that side of the board furthest from any undeveloped men: a principle which was also discussed in Lesson 22. That is the gist of the matter, here is the detail.

Continue from Diagram 302: 27-23!(A) 7-2; 31-26 2-7(B); 26-30 25-21; 30-26 21-17; 26-22 17-13; 23-18 15-10; 4-8! 7-3(C); 22-17 13-9; 17-13 10-14(D); 13-6 14-23; 6-10 23-18; 10-6 18-15; 6-9 3-7; 9-14. Drawn. Analysis by L. Hall.

A: Not 27-24? 7-2; 31-26 2-6; 26-23 25-21; 23-19 6-10; 19-23 21-17; 23-27 17-13; 27-23 13-9; 23-27 9-6; 27-23 (Black is just waiting to die) 6-2; 23-27 2-6; 27-23 10-14; 23-19 6-10; 19-23 14-17; 24-28 10-14; 28-24 17-22; 4-8 22-17; 23-26 14-10; 24-28 17-14; 26-31 14-9; 31-26 9-6; 26-31 6-2. White wins. S. Cohen v D. Oldbury 1955

B: Or 2-6; 26-30 25-21; 30-26 21-17; 26-22 17-13; 23-18 15-10; 4-8! 6-9; 18-23 9-14; 8-11 13-9; 22-26 9-6; 26-31 6-2; 31-27 2-6; 27-24 6-9; 24-19 9-13; 11-15 14-17; 23-27 (Not 15-18? which loses to 10-15!). Drawn.

C: Or 7-2; 22-17 2-6; 18-23 13-9; 8-11 9-5; 23-19 5-1; 11-15 6-9; 17-22 9-14; 22-26 1-6; 26-23! (Not 12-16??) 6-9; 15-18. Drawn.

D: Or 9-6; 18-14 10-17; 13-22. Drawn.

From Opening to Endgame

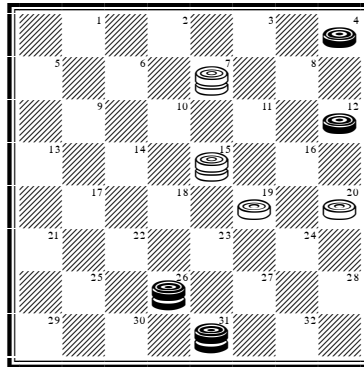
1. **10-15 21-17; 7-10** 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 29-25; 16-19 25-21; 10-14 22-17; 2-7 17-10; 7-14 27-23; 19-26 31-22; 3-7 22-17; 7-10 24-20; 8-12 28-24; 14-18 17-14; 10-17 21-14; 18-23 14-10; 5-9 10-7; 9-14 7-2; 15-18 2-7; 23-27 32-23; 18-27 24-19! (Forces the endgame which follows. Instead, 7-10 allows Black an easier out); 27-31!(A) 19-15; 14-18 15-11; 18-23 7-10; 23-27 10-15; 27-32 30-25; 32-27 11-7 [Diagram 302]

A: 27-32? 19-15; 32-27 7-10; 14-17 (14-18 would lose in the manner of the Cohen-Oldbury game) 10-14; 17-21 14-18; 27-24 15-10; 4-8 18-15; 24-28 10-7; 28-24 7-3; 24-28 3-7; 28-24 7-10; 24-28 15-19; 28-32 10-15. White wins. W. Edwards v D. Oldbury 1982

2. **11-16 21-17; 7-11** 17-14; 10-17 22-13; 11-15 into Example 1

Lesson 125: Skullcracker Position (Black men on 4 and 12)

Diagram 303



Black to Play and Draw

As in Lesson 124, White is powerful in the centre, while Black suffers from two undeveloped single-corner men.

Black, who has the opposition, only escapes defeat with a clever placement of his kings and a bold intervention with 4-8.

Continue from Diagram 303: 26-30! 15-18(A); 31-27 19-15; 27-24(B) 15-10(C); 4-8! 7-3; 30-26 18-15; 26-23 3-7(D); 24-19! 15-24; 8-11 7-16; 12-28(E). Drawn. Analysis by D. Oldbury.

All of the comments below are by Derek Oldbury.

A: This is the best try, for 15-11 is cleverly met with 31-26! 19-15; 12-16!: a point repeatedly missed.

B: Black seems to be going in the wrong direction.

C: 7-10 is well met with 4-8.

D: Both 10-6 and 10-7 call for 23-19.

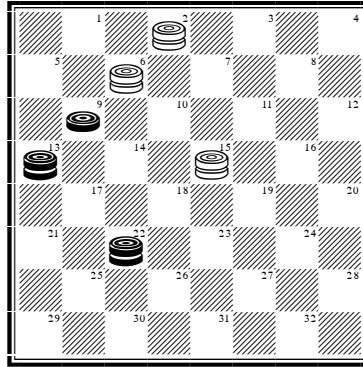
E: Smart little draw!

From Opening to Endgame

10-15 22-17; 15-19 24-15; 11-18 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9! 17-14; 9-13! 26-23; 1-5! 28-24; 8-11 24-20; 11-15! 21-17; 13-22 27-24; 18-27 25-11; 7-16 32-23; 3-7! 20-11; 7-16 29-25; 2-6! 25-22; 6-9! 14-10; 9-14 10-7; 5-9 7-2; 9-13! 2-7; 16-20 7-10; 20-27 31-24; 14-17 22-18; 17-22 24-20; 22-26 23-19 (18-14; 26-31 14-9; 13-17 10-15; 17-22 9-6; 22-25 6-2; 25-30 2-7 is another unpleasant endgame for Black); 26-31 18-14; 13-17 10-15; 17-22 14-10; 22-25 10-7; 25-30 7-2; 30-26 2-7 [Diagram 303]

Lesson 126: Wardell-Sweeney Position

Diagram 304

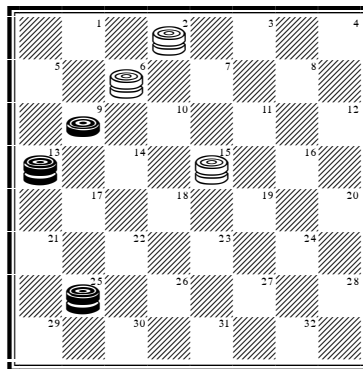


Black to Play and Draw

This is a classic ‘tail-hold’ endgame with widespread application, and a knowledge of the key points will prove very valuable. White, with the opposition, intends to establish a king on 18, and then, by playing the king on 2 to 14, to steal the man on 9. This plan is only thwarted by precise play from Black.

Continue from Diagram 304: 22-17! (The only way to draw: 22-25? loses as in Diagram 305) 15-18; 17-14 18-23; 14-17 2-7; 17-22 7-10; 22-25! (Again the only way: 22-17? 10-15! is into the Diagram 305 play) 23-18; 25-22! (The lifesaver) 18-25; 9-14 10-17; 13-29. Drawn: Sweeney’s Draw.

Diagram 305



White to Play and Win

Continue from Diagram 305: ... 15-18; 25-21 2-7; 21-17 7-11! (Not 7-10? of course!); 17-14 18-23; 14-17 11-15; 17-22 23-18; 22-17 15-19! (Still avoiding square 10); 17-14 19-23; 14-17 23-26; 17-14 18-22; 14-17 6-1; 17-21 1-5; 9-14 5-1; 13-9 26-30; 9-13 1-6; 21-17 6-10; 17-26 10-17; 13-22 30-23. White wins:
Wardell's Win

Chapter 16: Endgame Themes

Introduction

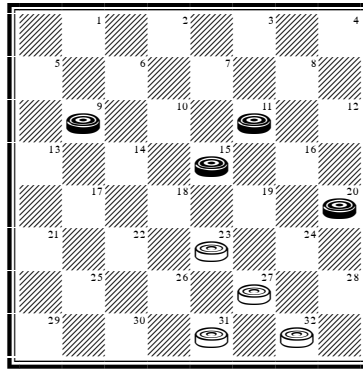
The great Willie Ryan made the point that successful crossboard play is essentially about ideas. That is, through a study of the literature, to first establish a wide storehouse of ideas to draw upon; and secondly, to apply these ideas correctly, whether singly or in combination.

This Chapter contains 13 more of these wonderful ideas. Once you are aware of them, you will be surprised how often they crop up in play.

Lesson 127: Steal

A steal is when a press or squeeze wins a man.

Diagram 306 by Dr T Brown

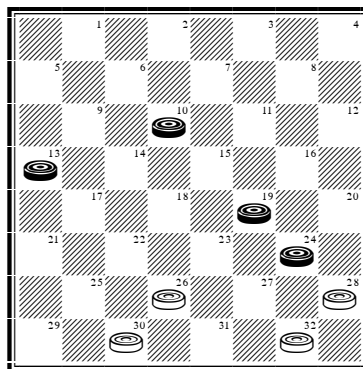


White to Play and Win

Continue from Diagram 306: ... 23-19!; 15-24 32-28; 9-14 28-19; 14-17 19-16; 11-15 27-23; 17-22 16-11; 22-25 11-7; 25-30 7-2 (The man on 15 is doomed). White wins.

The next example is typical of the kind of win the late Leo Levitt used to score: mathematically precise and beautiful.

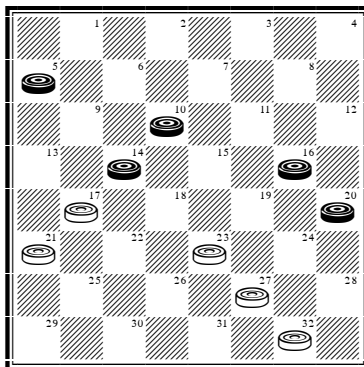
Diagram 307 by R Atwell



White to Play and Win

Continue from Diagram 307: ... 26-23!; 19-26 30-23; 24-27 23-18; 27-31 32-27; 31-24 28-19; 13-17 18-14. White wins.

Diagram 308 by F Allen

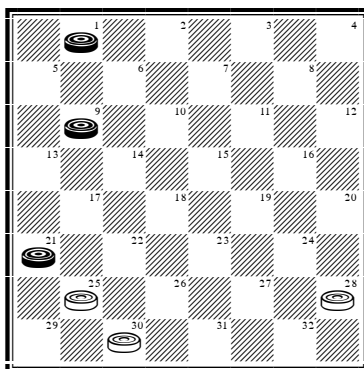


White to Play and Win

Continue from Diagram 308: ... 23-18!; 14-23 27-18; 20-24 32-28; 24-27 28-24; 27-31 24-20; 16-19 18-15. White wins.

Illustrative Game 52: 11-15 23-18; 8-11 27-23; 10-14 22-17; 15-22 17-10; 6-15 25-18; 15-22 26-17; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 7-10 17-13; 9-14 22-18? (30-26! is essential as mentioned in Lesson 109); 3-7! 18-9; 5-14 30-26; 2-6! 26-22; 14-17 21-14; 10-26 31-22; 7-10 32-28; 11-16 22-17 [Diagram 308 CR]. *Analysis by F. Allen*

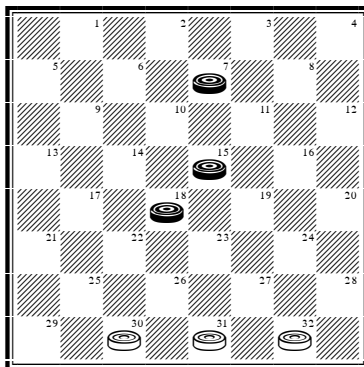
Diagram 309 by T Hedges



White to Play and Win

Continue from Diagram 309: ... 25-22 (Or 28-24 first); 9-14 28-24; 1-6 24-19; 6-10 22-17!; 14-18 30-26; 21-25 26-22; 18-23 22-18. White wins.

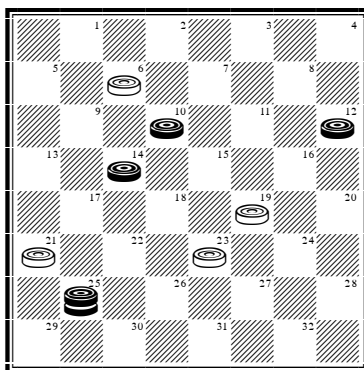
Diagram 310 by H Jacob



White to Play and Win

Continue from Diagram 310: ... 30-26!; 7-11 (Or 7-10 31-27; 10-14 26-23) 32-27; 11-16 26-23; 18-22 27-24; 16-20 23-18; 20-27 31-24. White wins. And I could easily envisage Tom Watson, a maestro in such positions, pulling off this one.

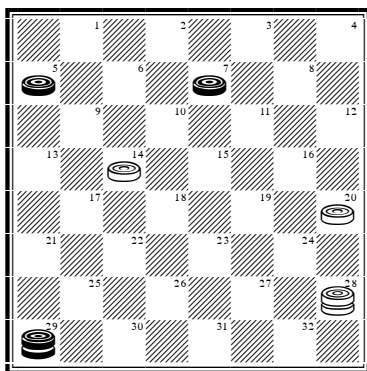
Diagram 311 by G Trott



White to Play and Draw

Continue from Diagram 311: ... 6-1!; 25-22 1-5; 22-18 5-9; 18-27 9-18; 27-24 19-16!; 12-19 21-17. Drawn.

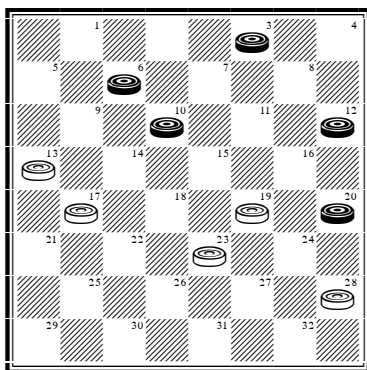
Diagram 312 by P Bennett



White to Play and Draw

Continue from Diagram 312: ... 28-24; 29-25 24-19; 25-22 19-15; 22-17 14-9!
 (Note the kinship to the previous example); 5-14 20-16. Drawn.

Diagram 313 by T Wiswell

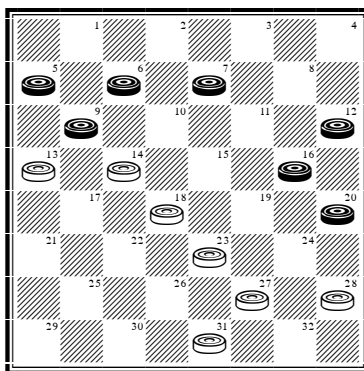


White to Play and Draw

Continue from Diagram 313: ... 23-18; 20-24 19-15!; 10-19 18-15; 24-27 17-14.
 Drawn.

Illustrative Game 53: 11-15 23-18; 8-11 27-23; 10-14 22-17; 15-22 17-10; 6-15 25-18; 15-22 26-17; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 7-10 17-13; 9-14 30-26!; 11-16 22-18; 2-7 18-9; 5-14 26-22; 14-17 21-14; 10-26 31-22; 1-6 32-28; 7-10 22-17; 16-20 [Diagram 313]. *J. Cox v T. Wiswell 1960*

Diagram 314 by M Tinsley

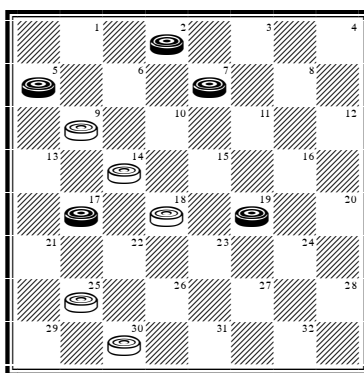


White to Play and Win

Continue from Diagram 314: ... 18-15!; 9-18 23-14; 16-19 15-11; 7-16 27-24; 20-27 31-15. White wins.

Illustrative Game 54: 11-15 23-18; 10-14 18-11; 8-15 26-23; 6-10 30-26?! (This puts White on the defensive: let *him* find the draw!); 4-8 22-17; 8-11 17-13; 1-6 25-22; 14-18 23-14; 9-25 29-22; 11-16 27-23; 16-19 23-16; 12-19 22-17; 3-8 24-20; 8-12 32-27; 12-16; 20-11 7-16 27-24; 16-20 31-27 [Diagram 314 CR]. *M. Tinsley v T. Landry 1983*

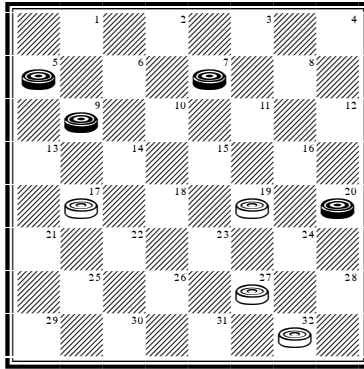
Diagram 315 by Anon



White to Play and Win

Continue from Diagram 315: ... 9-6!; 2-9 25-22; 17-26 30-16; 9-13 18-15; 13-17 15-11! White wins.

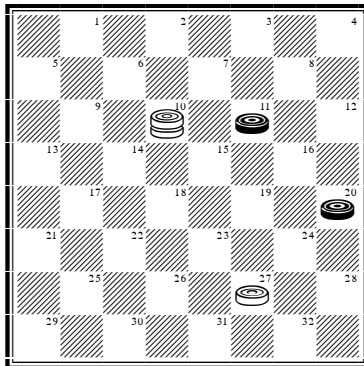
Diagram 316 by Anon



White to Play and Win

Continue from Diagram 316: ... 19-15!; 9-13 17-14; 13-17 27-24 (Or 27-23); 20-27 32-23; 17-22 23-19; 22-26 19-16; 26-31 15-11!. White wins.

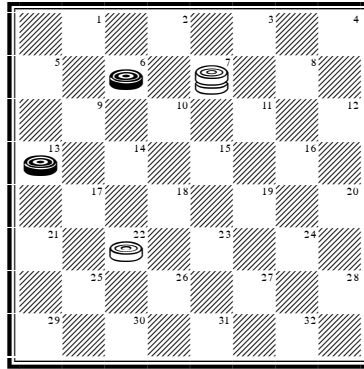
Diagram 317 by A Reisman



White to Play and Win

Continue from Diagram 317: ... 27-23!; 20-24 (11-16 loses to 10-15) 23-19!; 11-15 10-14. White wins.

Diagram 318 by A Reisman

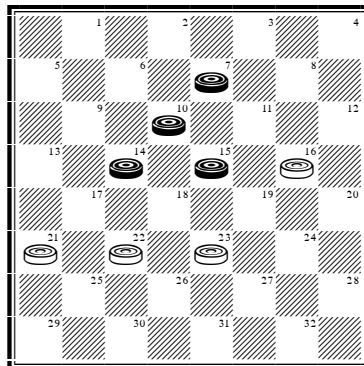


White to Play and Win

Continue from Diagram 318: ... 22-18!; 13-17 (6-9 loses to 7-10)18-14!; 6-10 7-11. White wins.

It's barely worth pointing out, but in both Diagram 317 and Diagram 318 it was Black who had the opposition: as is often the case, the specific placement of the pieces was of more relevance. Of more interest is the employment of the same idea on both sides of the board.

Diagram 319 by Anon

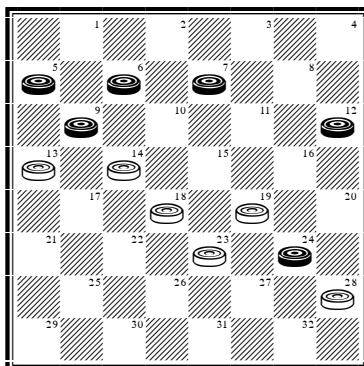


White to Play and Draw

Continue from Diagram 319: ... 21-17!; 14-21 23-18; 15-19 18-15; 10-14 22-17; 14-18 17-14; 21-25 15-11 (Or 15-10). Drawn. This one frequently arises in crossboard play.

I conclude this lesson with another example from the master.

Diagram 320 by M Tinsley



White to Play and Draw

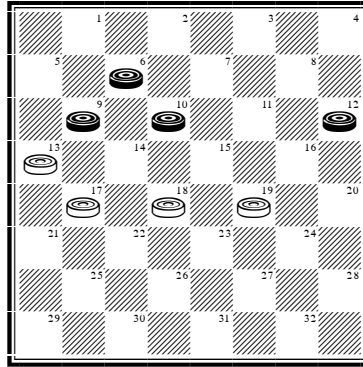
Continue from Diagram 320: ... 19-15; 24-27 15-11!; 7-16 18-15; 9-18 23-14; 27-31 14-10. Drawn.

Illustrative Game 55: 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 24-20; 15-19! 20-11; 8-15 29-25; 10-14 25-21; 3-7 22-17; 7-10 30-26; 4-8 27-23; 8-12 23-16; 12-19 31-27; 2-7 27-24; 7-11 32-27; 11-16 17-13; 16-20 13-9 [Diagram 320 CR]. *M. Tinsley v R. Jones 1975*

Two things are readily apparent: the similarity with Diagram 314; the far-sighted genius of the greatest player who ever lived.

Lesson 128: Double Steal

Diagram 321 by Anon

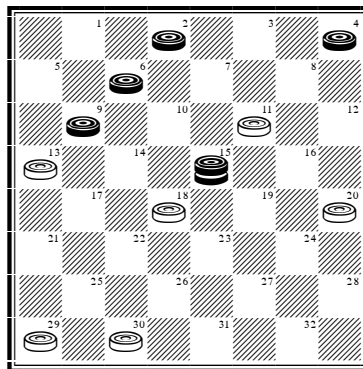


White to Play and Win

Diagram 321 illustrates this theme in its simplest form. The weak link in Black's position is the trio of men on squares 6, 9 and 10. Through the use of a clever pitch White exploits this to the full, stealing two of them.

Continue from Diagram 321: ...19-15!; 10-19 17-14; 19-23 14-5; 6-10 5-1; 23-26 1-6. White wins.

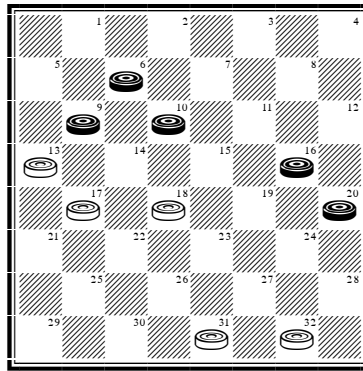
Diagram 322 by T Wiswell



White to Play and Win

Continue from Diagram 322: ... 11-7!; 15-22 (Or 2-11) 30-25; 2-11 25-18; 4-8 29-25; 8-12 25-21 (Or 25-22); 12-16 21-17; 16-19 20-16!; 11-20 17-14; 19-23 14-5; 6-10 5-1; 23-26 1-6. White wins.

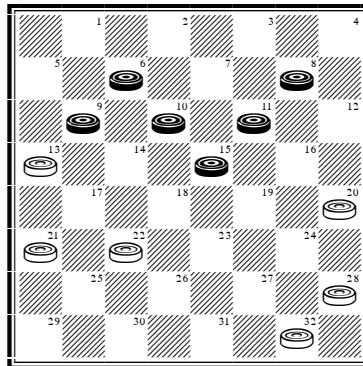
Diagram 323 by A Sinclair



White to Play and Win

Continue from Diagram 323: ... 32-27!; 16-19 27-23!; 19-26 31-22; 20-24 18-15; 10-19 22-18; 24-27 17-14; 27-31 14-5; 6-10 5-1; 31-26 1-6. White wins.

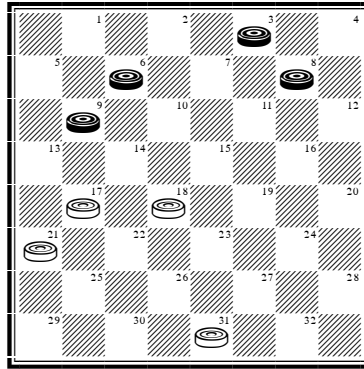
Diagram 324 by J Burns



White to Play and Draw

Continue from Diagram 324: ... 32-27; 15-19 21-17!; 19-23 (Against 9-14 13-9! draws) 27-18; 8-12 28-24; 12-16 24-19! (18-15! also draws); 16-23 20-16; 11-20 18-15; 10-19 22-18; 23-26 17-14; 26-31 14-5; 6-10 5-1; 31-26 1-6. Drawn.

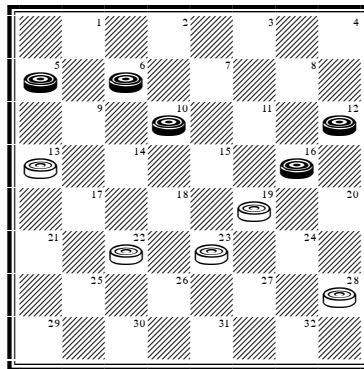
Diagram 325 by R Atwell



White to Play and Win

Continue from Diagram 325: ... 17-13!; 3-7 21-17 (Or 31-26 first); 7-10 31-26; 8-11 26-22 (To one unfamiliar with the winning theme, White's sequence of moves would seem ridiculous); 11-16 18-15; 10-19 22-18; 19-23 17-14; 23-26 14-5; 6-10 5-1; 26-31 1-6. White wins.

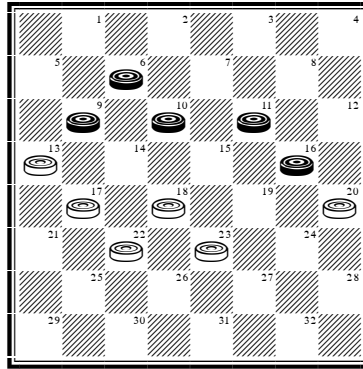
Diagram 326 by W Ryan



White to Play and Draw

Continue from Diagram 326: ... 22-17 (In his entertaining first book, *It's Your Move*, Ryan shows how he drew this across the board in a match game with Jesse Hanson); 5-9 28-24; 16-20 23-18; 20-27 19-15!; 10-19 17-14; 27-31 14-5; 6-10 5-1; 31-26 1-6. Drawn.

Diagram 327 by J Kirk

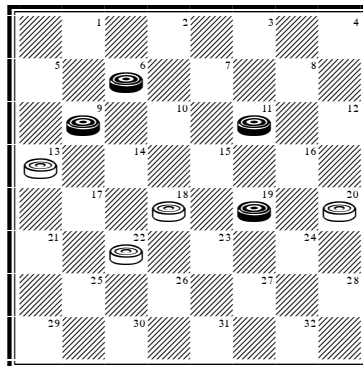


White to Play and Draw

Continue from Diagram 327: ... 23-19! (18-15? loses); 16-23 20-16; 11-20 18-15; 10-19 22-18; 23-26 17-14; 26-31 14-5; 6-10 5-1; 31-26 1-6. Drawn.

Illustrative Game 56: 11-16 23-18; 8-11 18-14; 9-18 22-8; 4-11 26-23; 16-20 24-19; 11-15 30-26; 15-24 28-19; 5-9 25-22; 9-13 29-25; 10-14 22-18; 1-5 18-9; 5-14 19-15; 12-16 15-11; 6-10 26-22; 14-17 21-14; 10-26 31-22; 7-10 32-28; 10-15 28-24; 3-7 25-21; 7-10 11-7; 2-11 21-17 [Diagram 327 CR]. *Analysis by J. Kirk*

Diagram 328 by M Tinsley



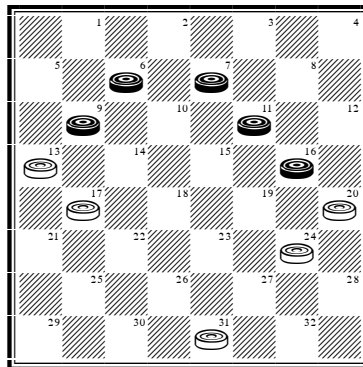
White to Play and Win

Continue from Diagram 328: ... 20-16! (Or 22-17 first); 11-20 22-17; 19-23 17-14; 23-26 14-5; 6-10 5-1; 26-31 1-6. White wins.

Illustrative Game 57: 11-15 23-18; 12-16 18-11; 8-15 24-20; 9-14 20-11; 7-16 22-17; 4-8 26-23; 15-19 31-26; 6-9 17-13; 10-15? 13-6; 2-9 25-22; 14-18 23-14; 9-

25 29-22; 8-12 27-24!; 16-20 21-17; 20-27 32-16; 12-19 26-23; 19-26 30-23; 3-7 28-24; 1-6 17-13; 5-9 23-18; 7-11 24-20; 15-19 [Diagram 328]. *Analysis by M. Tinsley*

Diagram 329 by H Richards



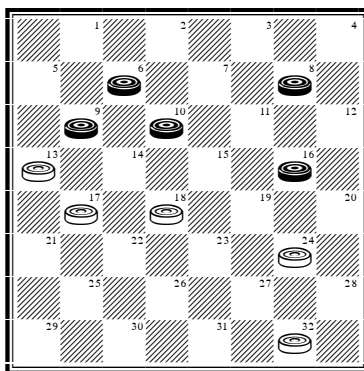
White to Play and Draw

Continue from Diagram 329: ... 31-26 (Or 31-27); 7-10 26-23; 10-15 24-19!; 15-24 23-18; 16-19 20-16!; 11-20 17-14; 24-27 14-5; 6-10 5-1; 27-31 1-6. Drawn.

Illustrative Game 58: 10-14 24-19; 6-10 27-24; 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 9-13 18-9; 5-14 25-22; 3-7 31-27; 1-6 23-18; 14-23 27-18; 6-9 26-23; 10-15 21-17; 12-16 32-27; 16-19 23-16; 11-20 18-11; 7-16 30-26 [Diagram 328 CR]. *H. Richards v W. Ryan 1933*

In the introduction to Book 1, I spoke about the aptitude and application required to even attain fledgling expert status. But there is another even more important quality: a real love for the game and its myriad treasures. For example, if you don't find, or come to find, the defensive scheme employed by Harland Richards Illustrative Game 58 scintillating and beautiful, checkers is not the game for you!

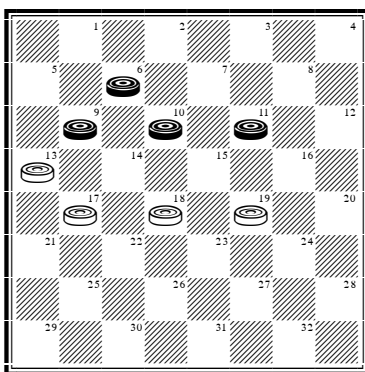
Diagram 330 by W Ryan



Continue from Diagram 331: ... 18-14!!; 10-17 23-18!; 16-23 25-21; 17-22 21-17; 22-26 17-14; 26-31 14-5; 6-10 5-1; 31-26 1-6. Drawn.

Illustrative Game 60: 10-15 21-17; 6-10 17-14; 9-18 23-14; 10-17 22-13; 11-16 25-22; 1-6 29-25; 7-10 25-21; 16-19 22-17; 5-9 26-23! (An incredible attacking concept by Marion Tinsley); 19-26 31-22; 12-16 27-23! (Continuing the theme of attacking Black's double-corner); 15-19 24-15; 10-26 30-23; 6-10 13-6; 2-9 17-13; 9-14 22-17; 8-11 13-9; 11-15 28-24; 16-20 32-27; 4-8 9-6 [Diagram 331 CR].
Analysis by W. Hellman

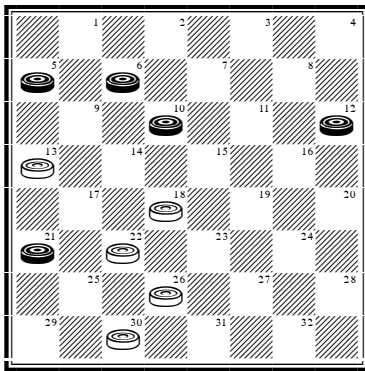
Diagram 332 by A Moiseyev



White to Play and Draw

Continue from Diagram 332: ... 17-14! (Of course 19-15?; 10-19 17-14; 11-15 wins for Black); 10-17 19-15; 11-16 15-11; 17-22 11-7; 22-26 7-2; 26-30 18-15; 30-26 2-7 26-23; 7-10. Drawn. **R. King v A. Moiseyev 2003**

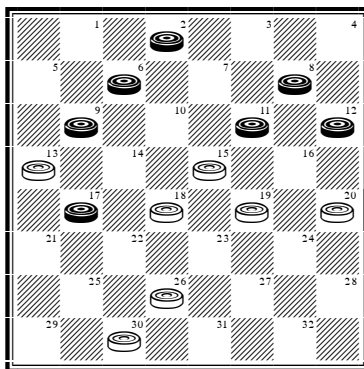
Diagram 333 by D Oldbury



White to Play and Win

Continue from Diagram 333: ... 22-17; 5-9 26-22! (This was unexpected by Black); 12-16 18-15; 10-19 22-18; 19-23 17-14; 23-27 14-5; 6-10 5-1; 27-31 1-6. White wins. *M. Hannigan v D. Oldbury 1982*

Diagram 334 by L Head

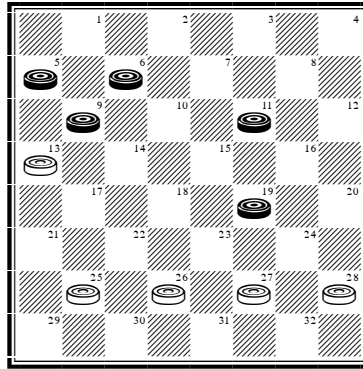


White to Play and Draw

Continue from Diagram 334: ... 19-16! (Or 20-16 first. This position arises from a number of ballots, although invariably with CR); 12-19 20-16; 11-20 26-22; 17-26 30-16; 8-12 16-11; 20-24 11-7; 2-11 15-8 (The similarity with the previous example should now be apparent); 24-27 8-3; 27-31 3-7; 31-26 18-15; 26-23 7-10. Drawn.

Illustrative Game 61: 9-13 23-19; 11-16 27-23; 10-14 22-17; 13-22 25-9; 5-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 23-19; 6-10 25-22; 11-15 19-16; 1-6 22-17; 6-9 17-13; 15-18 13-6; 2-9 30-25; 9-13 26-22; 10-15 28-24 [Diagram 334 CR]. Analysis by L. Head

Diagram 335 by WCCP



White to Play and Win

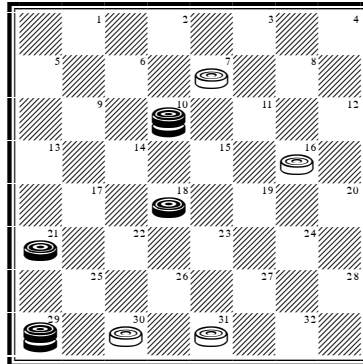
Continue from Diagram 335: ... 27-23! (Correcting analysis by Derek Oldbury); 11-16 23-18! (Commanding a key square); 16-20 25-21; 20-24 26-23!; 19-26 28-19; 26-31 19-15; 31-26 21-17; 26-23 17-14; 23-19 14-10. White wins. If you want to see a classic example of an attack in checkers, this is it.

Illustrative Game 62: 10-14 23-18; 14-23 27-18; 12-16 32-27; 16-20 26-23; 11-15 18-11; 8-15 30-26; 4-8 22-18; 15-22 25-18; 7-10 18-14? (29-25 draws); 10-17 21-14; 9-18 23-14; 6-9! (With this move, Black gets in an extra press. Instead of this, 2-7? only draws) 26-23; 9-18 23-14; 1-6 29-25; 3-7 31-26; 6-9 26-23; 9-18 23-14; 2-6 25-22 [Diagram 335 CR]. *Analysis by WCCP*

Lesson 129: Single-Corner Block

In checkers, as Rule 24 states, the player making the last move wins. In both this and the following lesson, the winning side achieves this goal through immobilization: jamming the opponent's pieces in either the single-corner or double-corner zone.

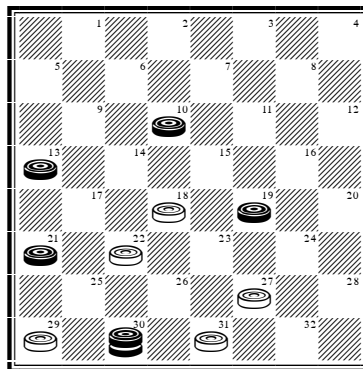
Diagram 336 by Anon



White to Play and win

Continue from Diagram 336: ... 31-26!; 10-3 26-22; 18-25 16-11. White wins.

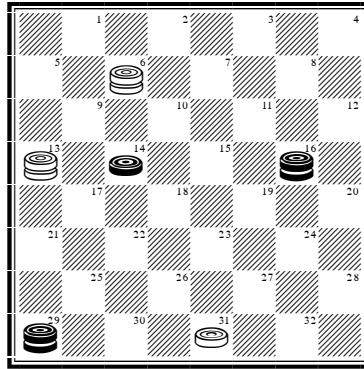
Diagram 337 by Anon



White to Play and Win

Continue from Diagram 337: ... 27-23!; 19-26 18-14; 10-17 29-25. White wins.

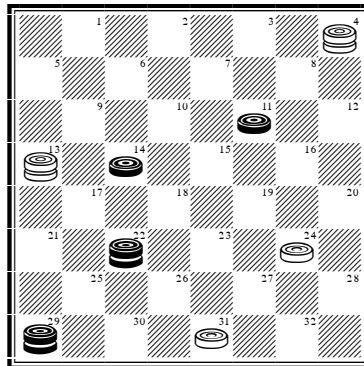
Diagram 338 by L Bradley



White to Play and Win

Continue from Diagram 338: ... 6-10; 14-18 10-15; 18-22 13-17; 22-25 15-19!; 16-23 31-26; 23-30 17-21; 30-26 21-23. White wins.

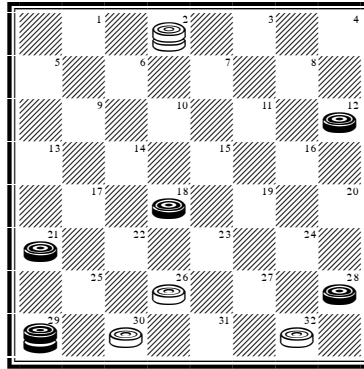
Diagram 339 by J Gordon



White to Play and Win

Continue from Diagram 339: ... 24-19; 22-18 4-8; 18-23 8-15; 23-16 15-10 (Now into the previous example); 14-18 10-15; 18-22 13-17; 22-25 15-19!; 16-23 31-26; 23-30 17-21; 30-26 21-23. White wins.

Diagram 340 by J D'Orio

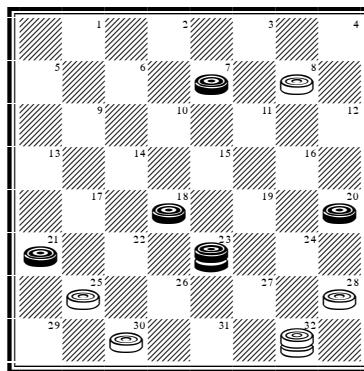


White to Play and Win

Continue from Diagram 340: ... 26-22!; 18-25 2-7; 12-16 7-11; 16-19 32-27!; 28-32(A) 11-16; 32-23 30-26; 23-30 16-23. White wins. Arising from actual play, this is one of the masterpieces of the game.

A: 19-23 27-18; 28-32 11-15; 32-27 18-14; 27-23 15-18; 23-26 (The only move to offer Black any hope; the winning procedure is well worth studying) 30-23; 25-30 18-22; 30-25 23-18; 25-30 14-10; 30-25 10-6; 25-30 6-2; 30-25 2-6; 25-30 6-10; 30-25 10-15; 25-30 18-14; 30-25 15-18; 25-30 14-10; 30-25 10-7; 25-30 7-3; 30-25 3-7; 25-30 7-11; 30-25 11-16 (The key square); 25-30 18-23; 30-25 22-26; 25-30 23-19; 30-23 19-26. (Payne's Single-Corner Win) White wins.

Diagram 341 by T Wiswell

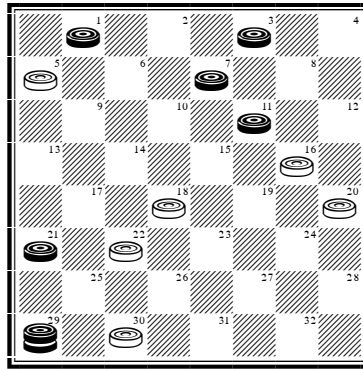


White to Play and Win

Continue from Diagram 341: ... 8-3; 7-10 (7-11 loses to 3-7; 11-16 7-11; 23-19 11-15!) 3-7; 10-14 (18-22 loses to 25-18; 23-14 7-11; 14-17 32-27; 17-22 28-24;

22-17 24-19; 17-22 11-15; 10-14 19-16) 7-10; 14-17 10-14; 17-22 14-17; 22-29 17-22 (Or 30-26 first); 18-25 30-26 (Or 28-24 first); 23-30 28-24; 20-27 32-23. White wins! (One defeats four)

Diagram 342 by G Buchanan

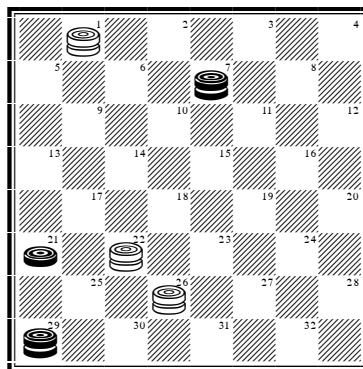


White to Play and Draw

Continue from Diagram 342: ... 18-15!(A); 11-25 16-11; 7-16 20-11; 1-6 11-7!; 3-10 5-1; 6-9 1-6; 9-14 6-15; 14-17 15-18; 17-22 18-23; 22-26 23-27; 26-31 27-23. Drawn.

A: Although highly dramatic, this position is not a composed problem but one which can arise from several perfectly sound run-ups.

Diagram 343 by H Spayth



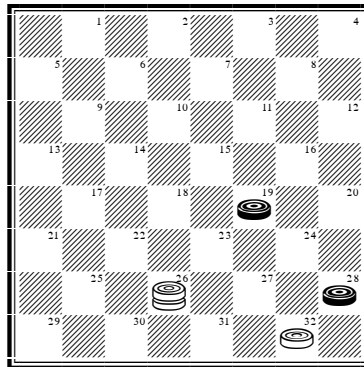
White to Play and Win

Continue from Diagram 343: ... 1-6; 21-25 (Expecting 26-30; 7-2 and a draw) 6-10!; 7-14 22-17; 14-21 26-30; 21-17 30-14. White wins.

Lesson 130: Double-Corner Block

Having jammed our opponent's pieces in the single-corner zone, we now turn to the double-corner zone.

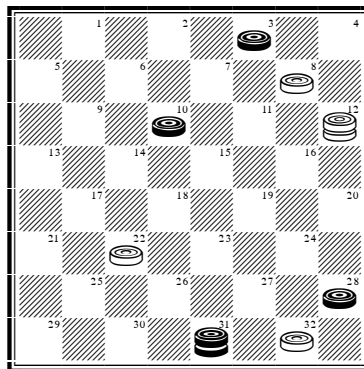
Diagram 344 by J Sturges



White to Play and Win

Continue from Diagram 344: ... 32-27! (Out of 100 'non-players', how many would find this?); 28-32 27-24!; 19-28 26-23. White wins. The lure of this snazzy finish is what caused several top-ranking players, Newell Banks among them, to mess up First Position! (See Lesson 53, Note D)

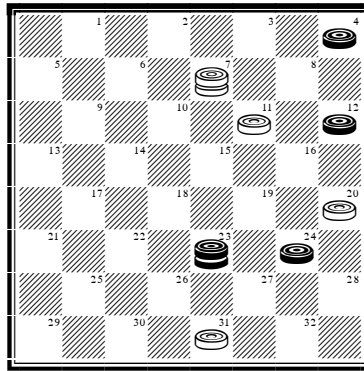
Diagram 345 by H Pawling



White to Play and Win

Continue from Diagram 345: ... 22-18; 31-26 18-15!; 10-19 12-16; 3-12 16-30; 12-16 30-26; 16-19 (Now Diagram 344) 32-27!; 28-32 27-24!; 19-28 26-23. White wins.

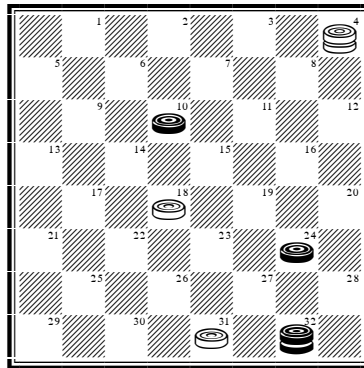
Diagram 346 by J Wyllie



White to Play and Win

Continue from Diagram 346: ... 20-16!; 12-19 11-8; 4-11 7-16; 24-28 31-27; 23-32 16-23. White wins.

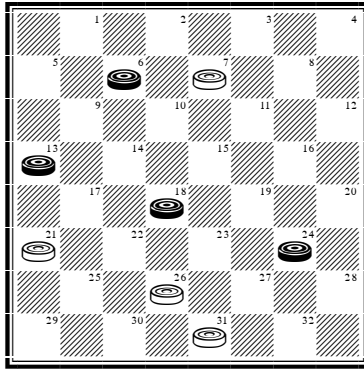
Diagram 347 by J Murray



White to Play and Win

Continue from Diagram 347: ... 4-8; 32-27 8-12 (Or 8-11); 27-23 18-15!; 10-19 12-16; 24-28 31-27; 23-32 16-23. White wins.

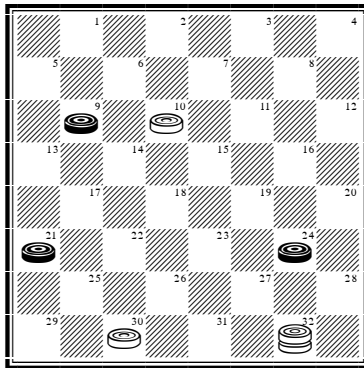
Diagram 348 by W Kilgour



White to Play and Win

Continue from Diagram 348: ... 7-2; 6-9 2-6; 24-28 21-17!; 13-22 6-13; 22-25 13-9 (Or 13-17); 25-30 9-14; 30-23 31-27; 23-32 14-23. White wins.

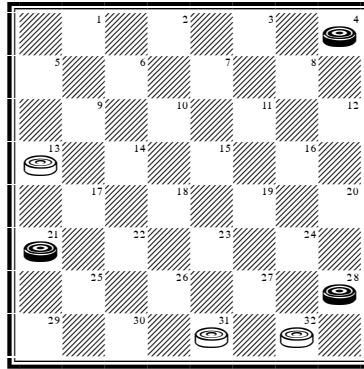
Diagram 349 by C Hefter



White to Play and Win

Continue from Diagram 349: ... 10-6; 9-14 6-2; 14-18 30-26!; 21-25 2-6; 24-28 6-10 25-30 10-14; 30-23 32-27; 23-32 14-23. White wins.

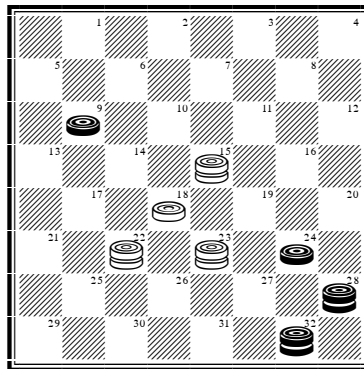
Diagram 350 by T Wiswell



White to Play and Win

Continue from Diagram 350: ... 13-9; 4-8 (If Black doesn't make this dash, he will be left with two men on the side of the board and a slow death) 9-6; 8-11 6-2; 11-15 2-6; 15-18 31-26!; 21-25 6-10; 25-30 10-14; 30-23 32-27; 23-32 14-23. White wins.

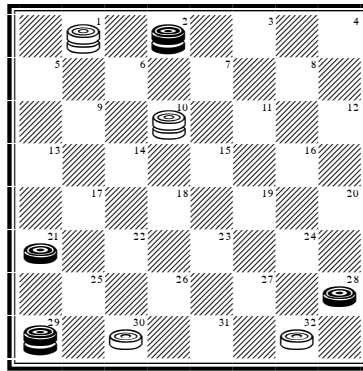
Diagram 351 by C Nelson



White to Play and Win

Continue from Diagram 351: ... 15-19; 24-27 22-26; 27-31 18-14! (Incredible); 9-27 (31-22 14-5 also wins easily for White, as an examination will reveal) 26-22. White wins.

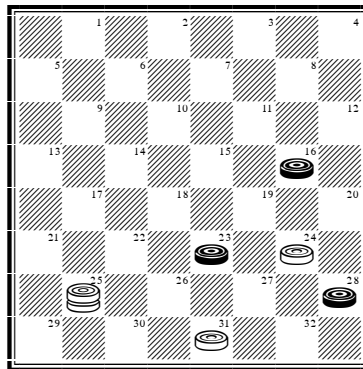
Diagram 352 by A Heffner



White to Play and Win

Continue from Diagram 352: ... 1-5; 29-25 5-9; 25-22 9-13; 22-18 30-26!; 21-25 13-9; 25-30 9-5 (Or 10-6); 30-23 32-27; 23-32 10-6; 2-9 5-23. White wins. Tom Wiswell writes, 'If we were asked to select the best problem we had ever seen, this one would be our choice.'

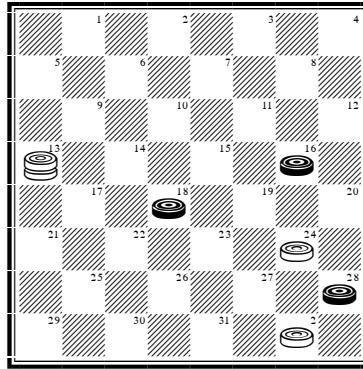
Diagram 353 by J Armour



White to Play and Win

Continue from Diagram 353: ... 25-30; 16-20 31-27!; 23-32 30-26; 20-27 26-31. White wins.

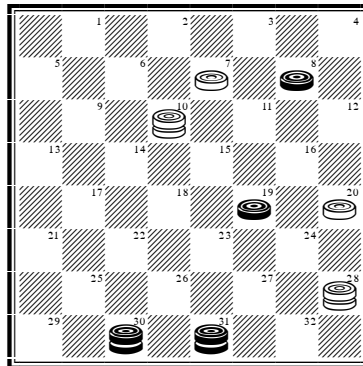
Diagram 354 by O Richmond



White to Play and Win

Continue from Diagram 354: ... 13-17; 18-23 17-22; 16-20 32-27!; 23-32 22-26; 20-27 26-31. White wins.

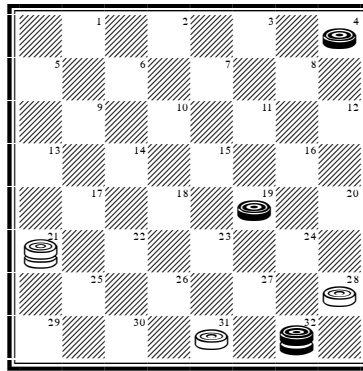
Diagram 355 by J Mackenzie



White to Play and Win

Continue from Diagram 355: ... 10-15; 19-23 15-18; 23-27 (31-27 loses to 28-24; 27-32 18-27; 32-23 24-19) 7-3; 8-12 20-16!; 12-19 18-23; 19-26 28-32. White wins.

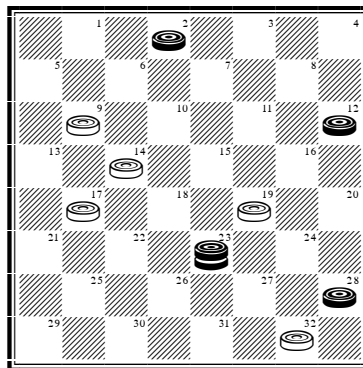
Diagram 356 by T Wiswell



White to Play and Win

Continue from Diagram 356: ... 21-25! (21-17? only draws); 4-8 25-30; 8-11 30-26; 11-16 28-24! (26-30? only draws); 19-28 26-23; 16-20 31-27. White wins.

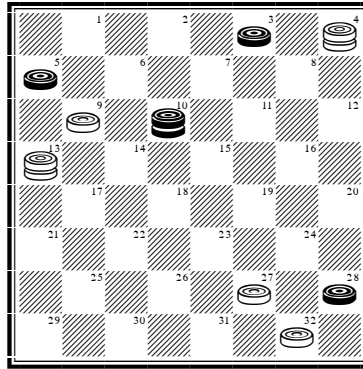
Diagram 357 by T Wiswell



White to Play and Win

Continue from Diagram 357: ... 19-15; 23-18 15-10 (15-11? only draws); 12-16 (18-22 loses to 10-6 while 18-15 loses to 9-5) 10-6; 16-19 6-1; 19-23 9-6!; 18-9 32-27; 23-32 17-14; 9-18 1-5; 2-9 5-23. White wins. Tom Wiswell praised the Heffner gem (Diagram 351), but was typically modest about his own conception.

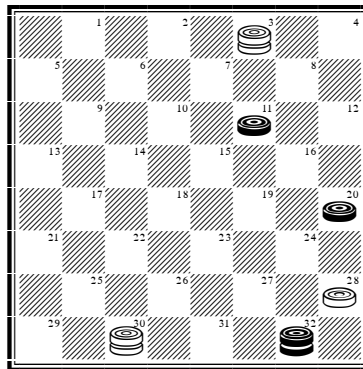
Diagram 358 by T Wiswell



White to Play and Win

Continue from Diagram 358: ... 27-23!; 5-14 13-9; 14-17 9-14; 17-22 14-7; 3-10 23-18! (The winning theme now comes into view); 22-26 4-8; 26-31 8-12; 31-26; 12-16 26-23 (26-31 loses to 16-19/16-20; 31-26 19-24; 26-23 18-15); 18-15!; 10-19 32-27; 23-32 16-23. White wins.

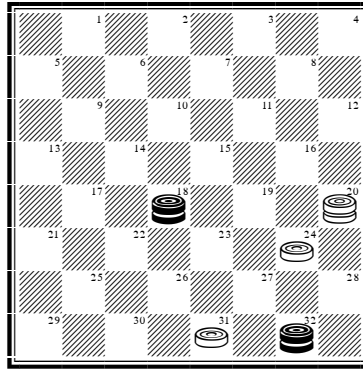
Diagram 359 by Dr L Schreiber



White to Play and Win

Continue from Diagram 359: ... 3-8; 11-16 8-12; 16-19 12-16; 19-23 16-19; 23-27 19-24; 27-31 30-25!; 20-27 25-22. White wins.

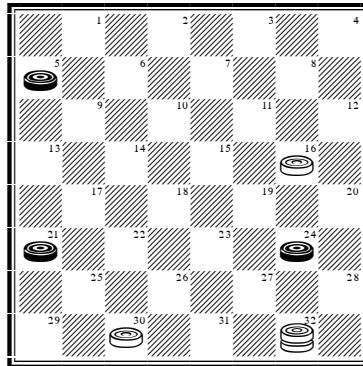
Diagram 360 by J Spitz



Black to Play, White Wins

Continue from Diagram 360: 32-28 24-19; 18-23 31-27!; 23-32 20-24. White wins.

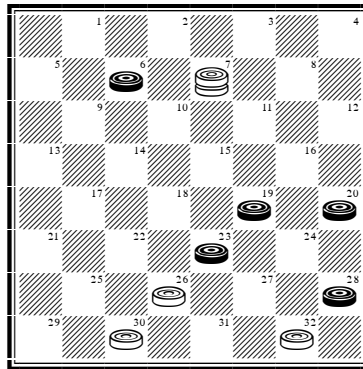
Diagram 361 by H King



White to Play and Win

Continue from Diagram 361: ... 16-11 (Or 16-12); 5-9 11-7; 9-14 7-2; 14-18 30-26!; 21-25 2-7; 24-28 7-10; 25-30 10-14!; 30-23 32-27; 23-32 14-23. White wins.

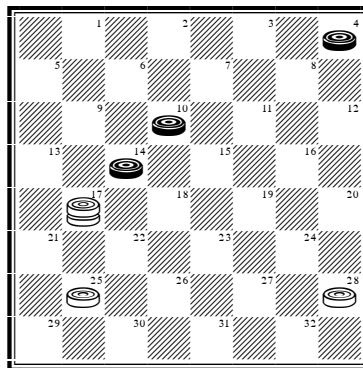
Diagram 362 by T Wiswell



White to Play and Win

Continue from Diagram 362: ... 7-2; 6-9 2-6; 9-13 6-10; 13-17 10-15; 20-24 15-18; 24-27 26-22!; 17-26 18-15; 19-24 15-18; 26-31 18-22. White wins.

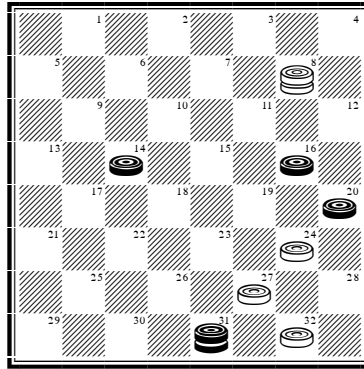
Diagram 363 by T Wiswell



White to Play and Win

Continue from Diagram 363: ... 17-13 (17-22? only draws); 10-15 13-9; 14-17 9-14; 17-21 25-22; 21-25 14-18; 15-19 22-17; 25-30 17-14; 4-8 14-10; 8-12 10-7; 30-26 7-3 (Or 7-2); 26-31 3-7; 31-27 7-11; 27-32 28-24!; 19-28 18-23. White wins.

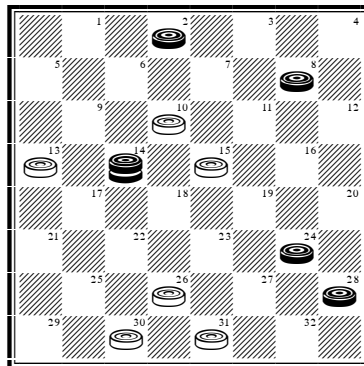
Diagram 364 by M Pomeroy



White to Play and Win

Continue from Diagram 364: ... 8-12; 31-26 (16-19 24-15; 31-24 12-16; 14-18 16-19; 24-28 15-11; 18-22 19-23 is a slow death for Black) 12-19; 14-18 32-28!; 26-31 27-23!; 18-27 19-23; 27-32 23-18; 20-27 18-22. White wins.

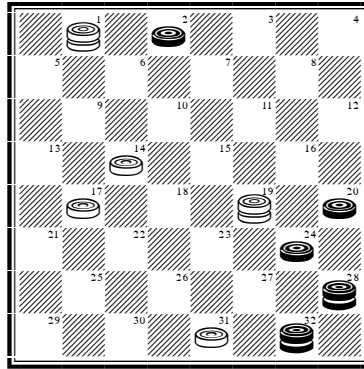
Diagram 365 by T Wiswell



White to Play and Win

Continue from Diagram 365: ... 10-6; 2-9 13-6; 14-10 6-2; 10-19 26-23; 19-26 30-23; 28-32 2-7; 32-27 (8-12 23-19! runs similarly) 23-19; 27-32 7-3; 8-12 3-7; 32-27 7-11; 27-23 (27-32 loses to 11-15; 24-27 31-24; 32-27 24-20; 27-24 20-16; 24-20 15-11 – the Pocket theme covered next or 16-11 – First Position) 19-16!; 12-19 11-16; 24-28 31-27; 23-32 16-23. White wins. Note that Mr Wiswell published this problem in 1946.

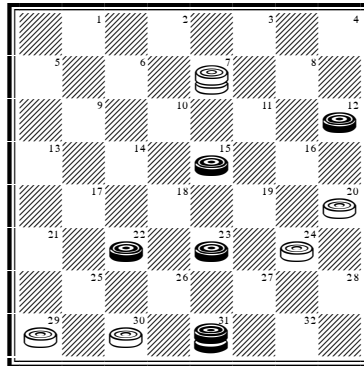
Diagram 366 by J Ferrie



White to Play and Win

Continue from Diagram 366: ... 1-6!; 2-18 19-23; 18-27 17-13 (Or 17-14). White wins. The great James Ferrie defeated a very surprised James Moir with this many years ago.

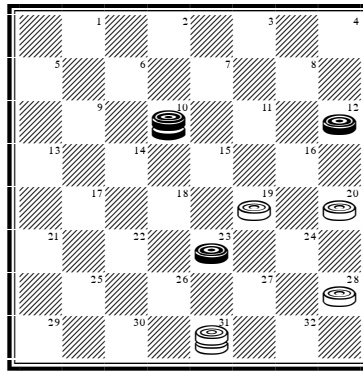
Diagram 367 by J Roberts



White to Play and Win

Continue from Diagram 367: ... 7-11! (7-10? permits a draw with 23-26!); 15-18 11-15; 23-27 15-19; 27-32 19-23!; 18-27 20-16!; 12-28 30-26; 22-25 29-22. White wins.

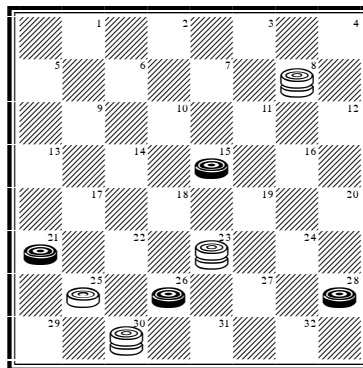
Diagram 368 by S Gonotsky



White to Play and Win

Continue from Diagram 368: ... 20-16; 10-7 28-24; 23-27 31-26; 27-32 19-15!;
12-28 26-23. White wins.

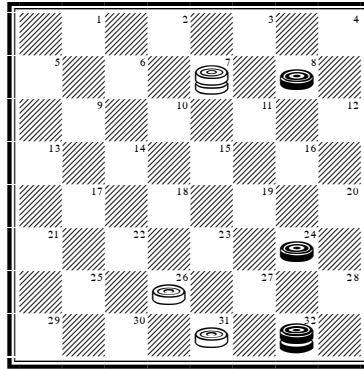
Diagram 369 by T Wiswell



White to Play and Win

Continue from Diagram 369: ... 8-11; 26-31 11-18; 31-26 23-27; 26-23 (26-22
loses to 18-14 or 18-23; 22-29 27-32) 18-22!; 23-32 30-26; 21-30 26-23. White
wins.

Diagram 370 by T Wiswell



White to Play and Win

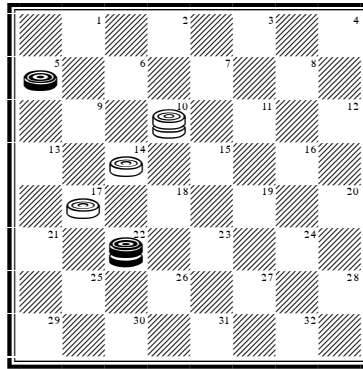
Continue from Diagram 370: ... 26-23 (Into the solution to Diagram 365); 32-27 23-19; 8-12 (Loses more quickly than in the earlier solution. Of course, 27-23 7-3! would be an instant loss) 7-11; 27-23 19-16!; 12-19 11-16; 24-28 31-27; 23-32 16-23. White wins. The following game – one of the classics – perfectly illustrates the value of studying these endgame themes.

Illustrative Game 63: 10-15 22-18; 15-22 25-18; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 6-10 23-18; 9-14 18-9; 5-14 27-23; 11-15 22-18; 15-24 18-9; 1-5 32-28; 5-14 28-19; 7-11 26-22; 11-15 30-25; 15-24 22-18; 12-16 18-9; 16-20 9-5; 24-27 31-24; 20-27 23-18; 27-31 18-14; 10-17 21-14; 31-26 14-9; 3-7 5-1? [Diagram 370 CR. Instead, 25-21!; 26-22 5-1; 7-10 9-6!; 2-9 1-6 draws]. *T. Wiswell v M. Hopper 1951*

Lesson 131: The Pocket

This involves forking two of the opponent's pieces with the aid of one of your own men.

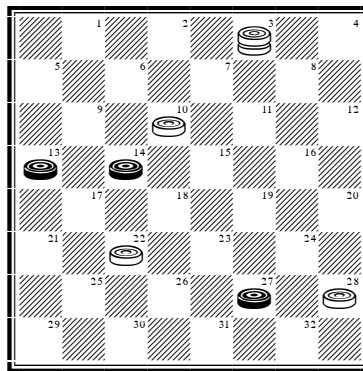
Diagram 371 by J Lawrie



White to Play and Win

Continue from Diagram 371: ... 17-13; 22-17 13-9; 17-13; 10-6!; 13-17 14-10; 14 6-9; 14-18 9-14. White wins.

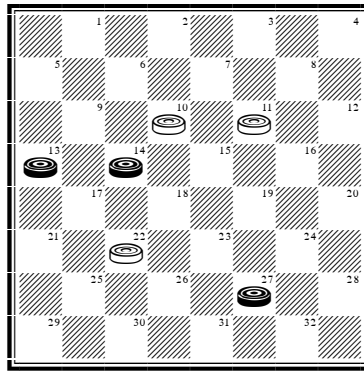
Diagram 372 by C Barker



White to Play and Win

Continue from Diagram 372: ... 3-7!; 27-31 7-2; 31-26 2-6; 26-17 6-9; 14-18 9-14. White wins. Charles Barker defeated James reed with this beauty in the 43rd game of their 1889 match.

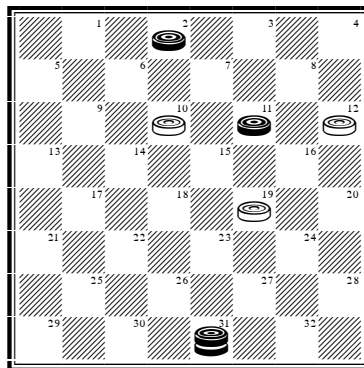
Diagram 373 by F Dunne



White to Play and Draw

Continue from Diagram 373: ... 16-11!; 27-31 7-2; 31-26 2-6; 26-17 6-9; 14-18 9-14. Drawn.

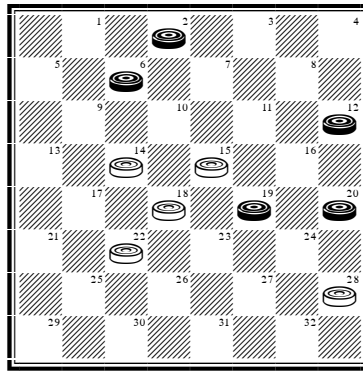
Diagram 374 by J Yates



White to Play and Draw

Continue from Diagram 374: ... 12-8; 31-27 8-4 (Or 8-3); 27-24 10-7!; 24-15 4-8; 2-6 7-2; 6-9 2-7; 11-16 7-11. Drawn.

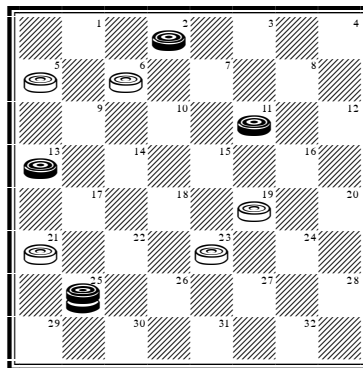
Diagram 375 by H Lieberman



White to Play and Win

Continue from Diagram 375: ... 22-17; 19-23 17-13; 23-26 14-9; 26-31 18-14; 31-26 14-10; 26-23 10-1; 2-7 1-6; 23-18 15-10!; 7-14 6-10; 14-17 10-14. White wins.

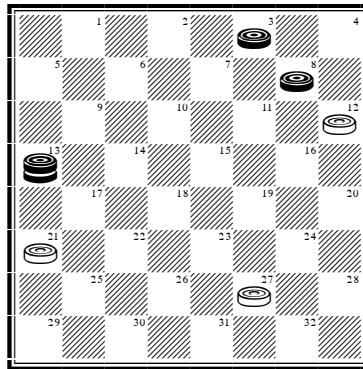
Diagram 376 by K Johnston



White to Play and Win

Continue from Diagram 376: ... 5-1; 2-9 1-5; 9-14 5-9; 14-18 23-14; 25-22 9-6; 22-26 6-10; 26-23 19-15; 11-18 10-15; 18-22 15-18. White wins.

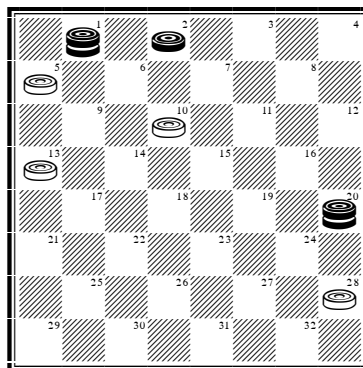
Diagram 377 by T Wiswell



White to Play and Draw

Continue from Diagram 377: ... 27-23; 8-11 23-18; 13-9 21-17; 9-13 (9-6 is easily met with 17-14; 11-16 18-15; 16-19 11-8 to a draw) 17-14; 13-17 14-10; 17-22 18-14; 22-18 14-9; 18-14 9-6!; 14-7 6-2; 7-10 2-7. Drawn. Tom drew this against chess star Larry Evans, Tom beginning the game with just 11 men against Larry's 12.

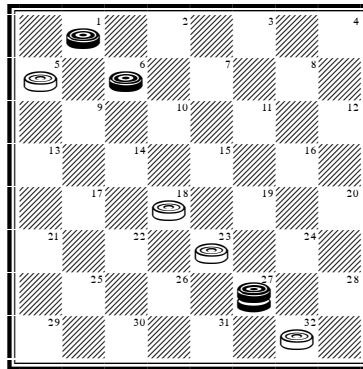
Diagram 378 by J Birnman



White to Play and Draw

Continue from Diagram 378: ... 13-9; 20-16 28-24; 16-20 24-19; 20-24 19-15; 24-19 9-6!; 2-9 15-11; 19-15 11-7!; 15-6 7-2; 6-10 2-6. Drawn.

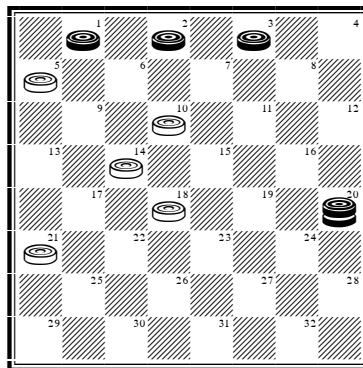
Diagram 379 by T Wiswell



White to Play and Draw

Continue from Diagram 379: ... 32-28; 6-9 28-24; 27-20 23-19; 20-24 19-15; 24-19 15-10; 19-23 18-15; 23-18 15-11; 18-15 11-7!; 15-6 7-2; 6-10 2-6. Drawn.

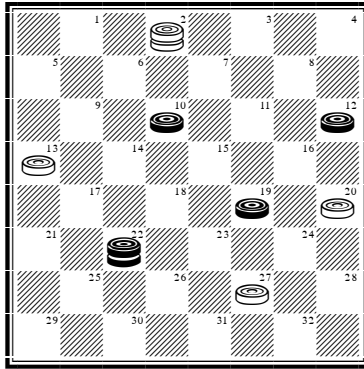
Diagram 380 by T Wiswell



Black to Play, White Draws

Continue from Diagram 380: 2-6 (Best) 10-7!; 3-17 21-14; 20-16 (Or 20-24) 18-15; 16-19 14-10!; 6-9 15-11; 19-15 11-7!; 15-6 7-2; 6-10 2-6. Drawn. Mr Wiswell drew this against George Moore in 1960.

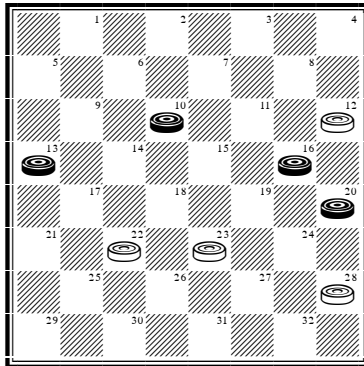
Diagram 381 by D Oldbury



White to Play and Draw

Continue from Diagram 381: ... 2-6; 10-14 6-9! (6-10?; loses to 22-17! 10-15; 19-24 27-23; 14-18!, an optical illusion by which Oldbury defeated Jack Latham in 1955); 22-18 9-6; 14-17 6-10! (Not 13-9? first); 19-24 13-9; 24-31 10-14. Drawn.

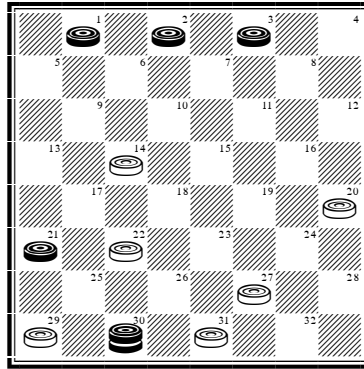
Diagram 382 by A Reisman



White to Play and Win

Continue from Diagram 382: ... 22-18; 13-17 12-8; 17-22 8-3; 22-26 3-8; 26-31 8-12; 16-19 23-16; 31-26 16-11; 26-23 18-15!; 10-19 12-16; 20-24 11-7 (Or 11-8); 24-27 16-20 followed by 20-24. White wins.

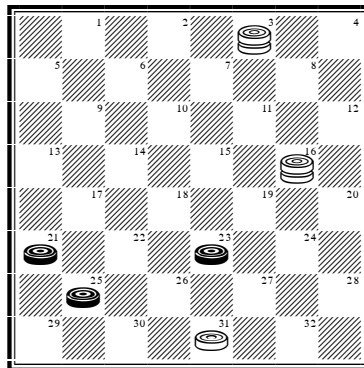
Diagram 383 by T Wiswell



White to Play and Win

Continue from Diagram 383: ... 22-17!; 21-25 (The best try) 29-22; 30-25 14-9; 25-18 27-23; 18-27 31-24; 1-5 17-14; 3-7 24-19; 7-11 19-16; 11-15 16-11 15-19 11-8; 19-23 8-3; 23-26 3-8; 26-30 20-16!; 30-26 16-11; 26-22 11-7; 2-11 8-15; 22-17 15-10 (Refer to Diagram 371); 17-13 10-6!; 13-17 14-10; 5-14 6-9; 14-18 9-14. White wins.

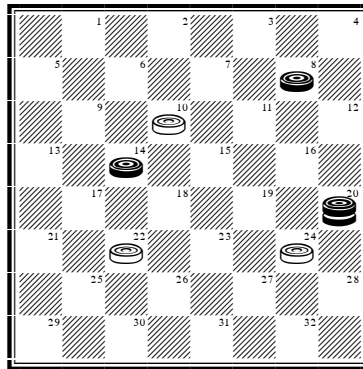
Diagram 384 by W Ryan



White to Play and Win

Continue from Diagram 384: ... 16-11; 25-30 11-15; 21-25 3-7; 25-29 7-2!; 29-25 15-18; 23-26 31-22; 30-26 22-17; 26-22 (Black executes the pocket manoeuvre, but to no avail) 18-14!; 22-13 14-9; 13-6 2-9. White wins.

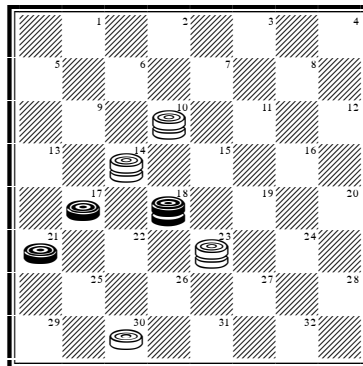
Diagram 385 by T Wiswell



White to Play and Draw

Continue from Diagram 385: ... 24-19; 20-24 19-16; 8-12 16-11! (10-6? loses by the same theme after 12-19 6-2; 24-27 2-6; 27-23! 6-10; 14-18! 22-15; 23-18 15-11; 18-15); 24-27 11-7; 27-31 7-2; 31-26 2-6; 26-17 6-9; 14-18 9-14. Drawn.

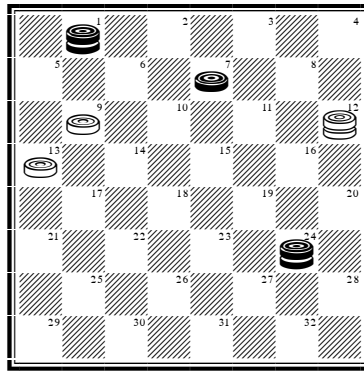
Diagram 386 by M Wardell



White to Play and Win

Continue from Diagram 386: ... 14-9!; 18-27 30-26!; 21-25 (27-31 loses to 9-13; 31-22 10-14) 26-23!; 27-18 10-14 (Black must now give up his king and White wins using the American Position). White wins.

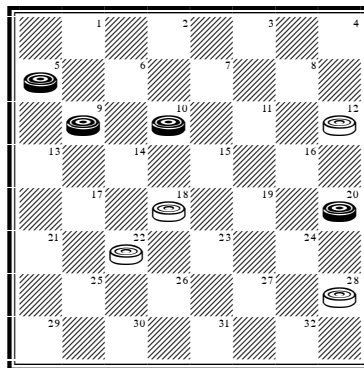
Diagram 387 by C Avery & T Wiswell



White to Play and Draw

Continue from Diagram 387: ... 12-16; 24-27 16-19!; 7-11 9-5; 27-32 19-24!; 11-15 13-9!; 32-28 24-20; 15-18 20-16; 28-24 16-11; 24-19 9-6!; 1-10 11-15. Drawn.

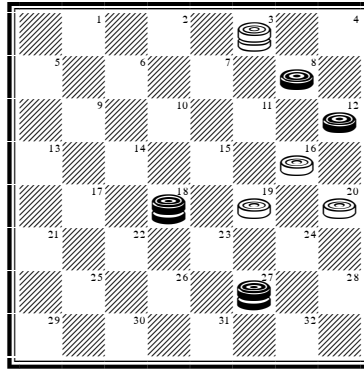
Diagram 388 by W Hellman



White to Play and Draw

Continue from Diagram 388: ... 12-8; 9-13 8-3; 5-9 3-7; 10-14 7-10!; 14-23 22-18; 13-17 10-14. Drawn. In *Complete Checkers* this is shown to arise CR from Game #101.

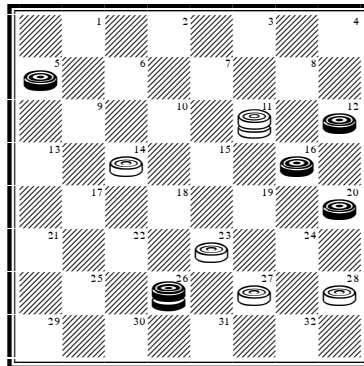
Diagram 389 by R Fortman



White to Play and Draw

Continue from Diagram 389: ... 19-15!; 12-19 3-12; 18-11 12-16. Drawn. In *Complete Checkers* this is shown to arise CR from Game #868.

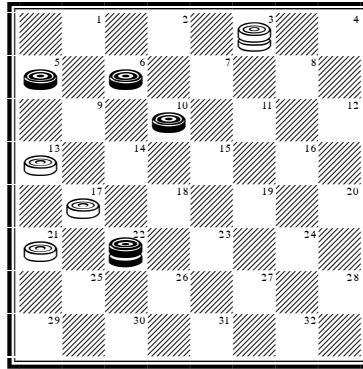
Diagram 390 by R Pask



White to Play and Draw

Continue from Diagram 390: ... 27-24!; 20-27 11-20 26-19; 20-24. Drawn.

Diagram 391 by R Pask



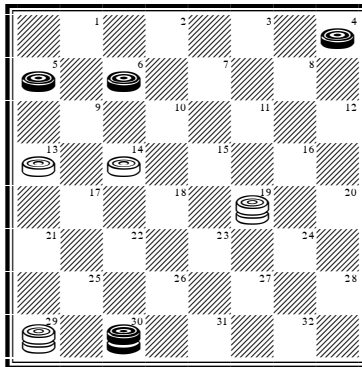
White to Play and Win

Continue from Diagram 391: ... 3-7; 6-9 13-6; 22-13 7-14; 13-9 (Black executes the pocket theme, but to no avail) 14-10!; 9-2 21-17; 5-9 17-13. White wins. Life's not fair!

Lesson 132: Double Breeches

Closely related to the ordinary breeches (Lesson 13), here two pieces are gained when the opponent makes his move.

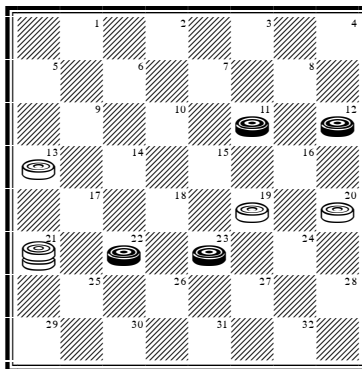
Diagram 392 by E Hull



White to Play and Win

Continue from Diagram 392: ... 19-16; 30-26 29-25; 4-8 25-21; 26-22 21-17; 22-26 16-12; 8-11 12-8; 11-16 8-11; 16-20 11-15; 26-23 17-21; 20-24 (The 23-19 exchange loses softly) 14-9!; 5-14 15-18. White wins.

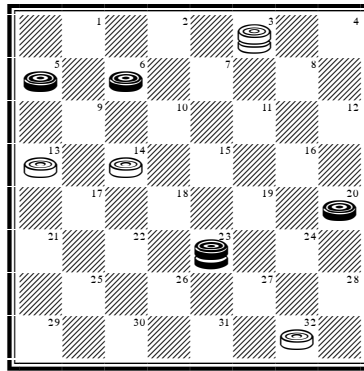
Diagram 393 by C Barker



White to Play and Win

Continue from Diagram 393: ... 21-17; 23-26 17-14; 26-31 13-9; 22-25 9-6; 25-30 6-2; 30-25 2-6; 25-22 6-9; 22-25 14-18; 31-26 19-16!; 12-19 18-23. White wins.

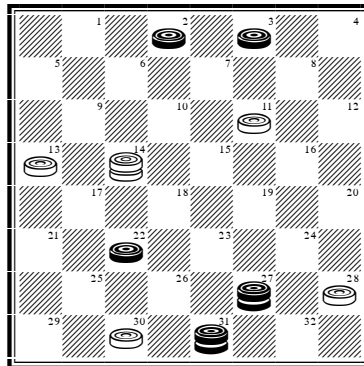
Diagram 396 by A Heffner



White to Play and Draw

Continue from Diagram 396: ... 32-27!; 23-32 3-8; 32-27 8-11; 27-24 11-16; 24-27 16-11; 20-24 11-15; 27-23 14-9!; 5-14 15-18. Drawn.

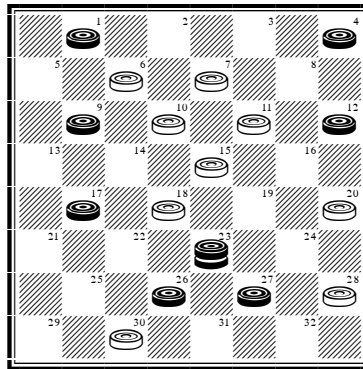
Diagram 397 by P Semple



White to Play and Draw

Continue from Diagram 397: ... 14-18; 22-26 30-23; 31-26 13-9!; 26-19 9-6; 2-9 11-7; 3-10 18-15. Drawn.

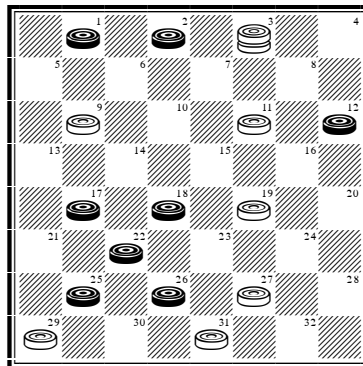
Diagram 398 by T Wiswell



White to Play and Win

Continue from Diagram 398: ... 30-25!; 23-14 11-8 (Or 20-16 first); 4-18 20-16; 12-19 7-2; 14-7 2-11; 1-10 11-15. White wins. This is an example of the extremely rare triple breeches.

Diagram 399 by A Jordan



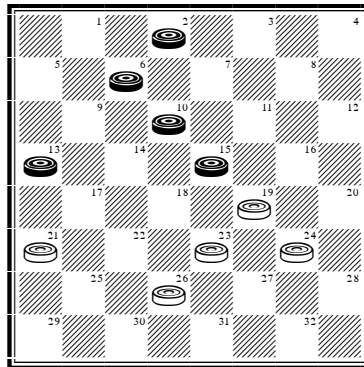
White to Play and Win

Continue from Diagram 399: ... 19-16!; 12-19 11-7; 2-11 9-6; 1-10 3-7. White wins. Although not strictly belonging under this lesson, the opportunity to show a triple fork was too good to pass up.

Lesson 133: The Hanging Man

Here an opposing man in left 'high and dry': threatened with being jumped and unable to escape its fate.

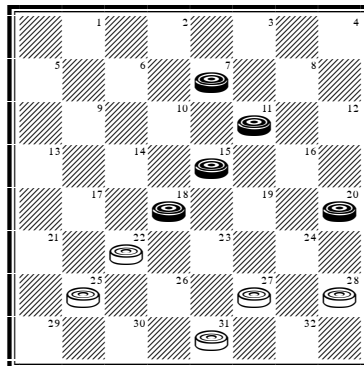
Diagram 400 by W Bryden



White to Play and Win

Continue from Diagram 400: ... 26-22; 2-7 22-17!; 13-22 23-18; 7-11 18-14; 10-17 19-1. White wins.

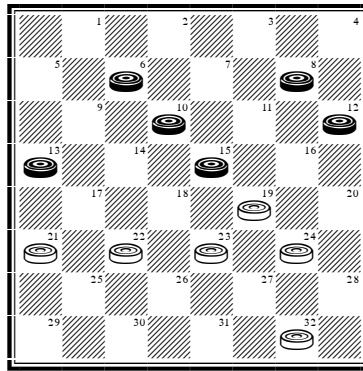
Diagram 401 by H Smith



White to Play and Win

Continue from Diagram 401: ... 31-26; 7-10 27-24!; 20-27 26-23; 10-14 23-19; 15-24 22-8. White wins.

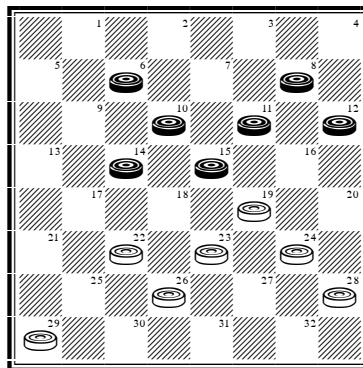
Diagram 402 by H Lieberman



White to Play and Win

Continue from Diagram 402: ... 22-17!; 13-22 23-18; 8-11 18-14; 10-17 19-1. White wins. Mr Lieberman won this in a game with Newell Banks.

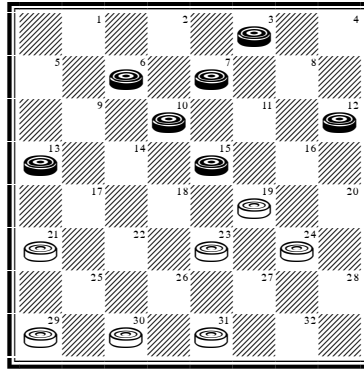
Diagram 403 by J McKenzie



White to Play and Win

Continue from Diagram 403: ... 24-20; 15-24 28-19 (Because White is now threatening a 2 for 1, Black has no choice but to advance); 11-15 20-16! (A very common midgame manoeuvre); 15-24 22-18; 12-19 18-2; 8-12 23-16; 12-19 (Diagram 69). White wins.

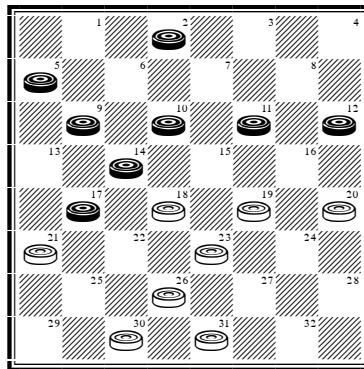
Diagram 404 by D Oldbury



White to Play and Win

Continue from Diagram 404: ... 21-17!; 13-22 23-18; 7-11 18-14; 10-17 19-1. White wins. This is a correction by Oldbury of play given by Richard Fortman. The position arises naturally from several ballots, often with the colours reversed. The main reference in *Complete Checkers* is #1712.

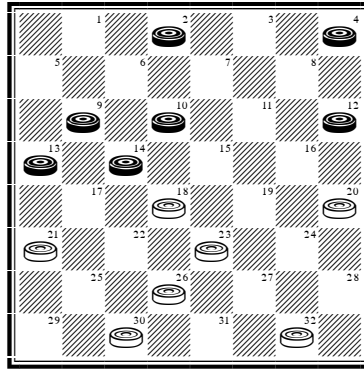
Diagram 405 by N Wexler



White to Play and Win

Continue from Diagram 405: ... 20-16! (26-22; 17-26 31-22; 9-13 18-9; 5-14 22-18; 2-7 18-9 also wins for White, transposing into a losing line of Jackson's Draw: a Classic late Midgame detailed in Book 5. However, this is far more satisfying!); 11-20 19-16; 12-19 23-16; 14-23 21-7; 26-19! White wins.

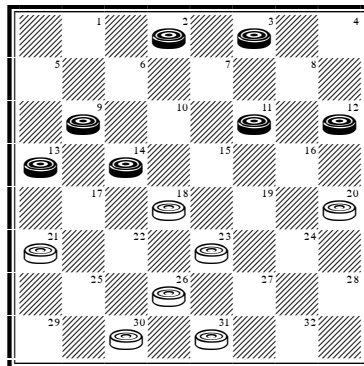
Diagram 406 by T Wiswell



White to Play and Win

Continue from Diagram 406: ... 32-28! (Not 32-27? 12-16! 20-11; 10-15 26-22; 15-19 23-16; 14-32 and the win has evaporated); 4-8 28-24; 8-11 24-19; 13-17 20-16!; 11-20 19-16; 12-19 23-16; 14-23 21-7; 2-11 26-19. White wins.

Diagram 407 by T Wiswell



White to Play and Win

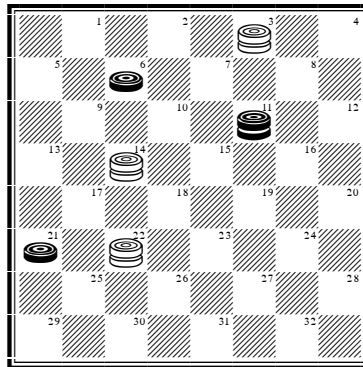
Continue from Diagram 407: ... 31-27; 3-7 27-24; 7-10 24-19; 13-17 (Now into the solution to Diagram 406) 20-16!; 11-20 19-16; 12-19 23-16; 14-23 21-7; 2-11 26-19! White wins.

Illustrative Game 64: 9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 24-19; 1-5 25-22; 11-15 18-11; 8-24 28-19; 14-17 21-14; 9-27 32-23; 4-8 29-25; 8-11 22-18; 5-9? (10-14 draws) 25-21; 10-15 19-10; 7-14 [Diagram 407]. *Analysis by W. Hellman*

Lesson 134: Nipped at the Wire

This theme is characterized by a 2 for 2 shot with the king which seemingly comes out of nowhere.

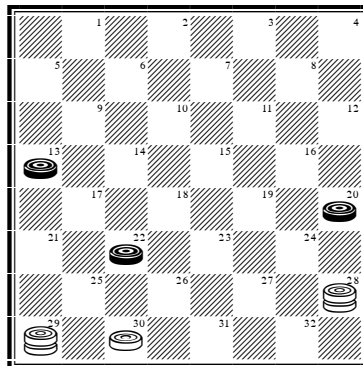
Diagram 408 by J Sturges



White to Play and Win

Continue from Diagram 408: ... 22-17; 21-25 17-13; 25-30 14-9; 6-10 3-7!; 11-2 9-6; 2-9 13-15. White wins.

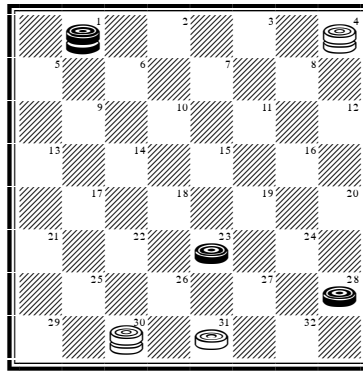
Diagram 409 by O Richmond



White to Play and Win

Continue from Diagram 409: ... 28-32; 20-24 32-28; 24-27 28-24; 27-32 24-19; 32-27 30-25; 22-26 19-23!; 27-18 25-22; 18-25 29-31. White wins.

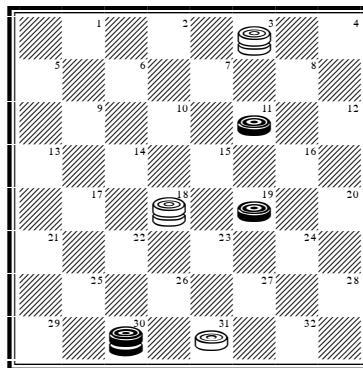
Diagram 410 by P Bennett



White to Play and Win

Continue from Diagram 410: ... 4-8; 1-6 8-11; 6-10 31-26; 23-27 11-15!; 10-19 26-23; 19-26 30-32. White wins.

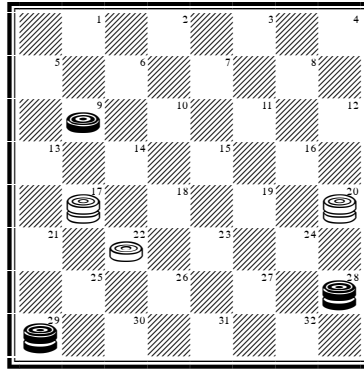
Diagram 411 by W Perrett



White to Play and Win

Continue from Diagram 411: ... 3-8; 11-16 18-15; 19-24 8-12; 16-20 31-26!; 30-23 15-19; 23-16 12-28. White wins.

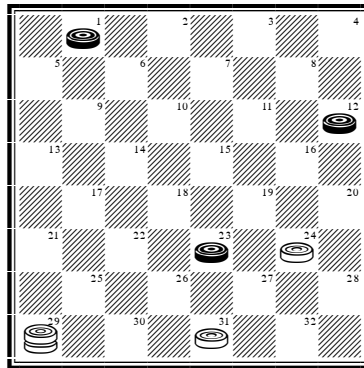
Diagram 412 by O Richmond



White to Play and Win

Continue from Diagram 412: ... 17-21; 9-14 20-16; 28-24 16-11; 24-19 22-17; 14-18 11-15!; 19-10 17-14; 10-17 21-23. White wins.

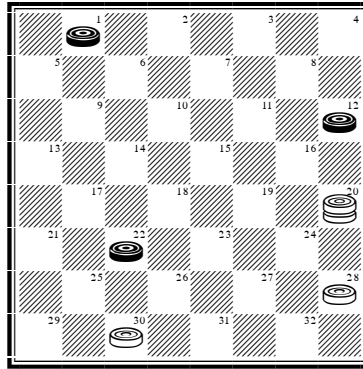
Diagram 413 by M Wardell



White to Play and Win

Continue from Diagram 413: ... 24-20! (24-19? allows a draw after 1-6 29-25; 6-10 25-30; 10-14 19-15; 14-18 15-10; 12-16 10-6; 16-20); 1-6 29-25; 6-10 25-30; 10-15 31-26; 15-19 20-16; 23-27 26-23!; 19-26 30-32; 12-19 32-27. White wins.

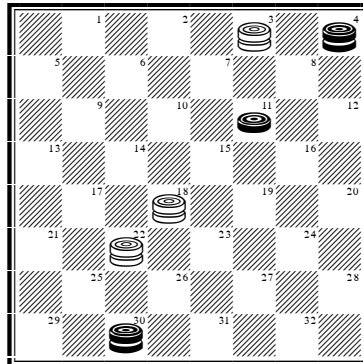
Diagram 414 by T Wiswell



White to Play and Win

Continue from Diagram 414: ... 28-24; 1-6 24-19; 6-10 20-24; 10-14 24-27; 14-17 (14-18 loses quickly as an examination will reveal) 27-31; 17-21 30-26; 22-25 19-16!; 12-19 26-23; 19-26 31-29. White wins.

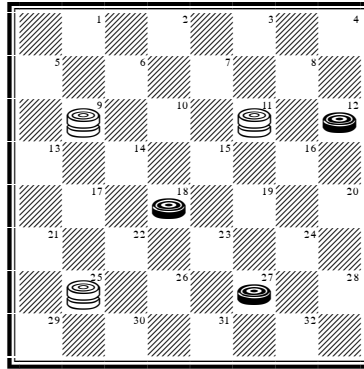
Diagram 415 by R Holding



White to Play and Win

Continue from Diagram 415: ... 3-8; 11-16 8-12; 16-20 (16-19 loses instantly by 18-23) 18-15; 20-24 22-26!; 30-23 15-19 23-16; 12-28. White wins.

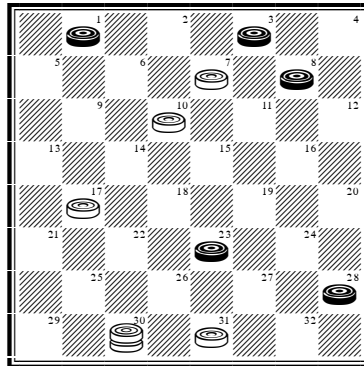
Diagram 416 by C Nelson



White to Play and Win

Continue from Diagram 416: ... 9-14; 18-23 14-18; 23-26 (The 27-32 exchange loses by First Position) 25-30; 26-31 11-16!; 12-19 18-23; 19-26 30-32. White wins.

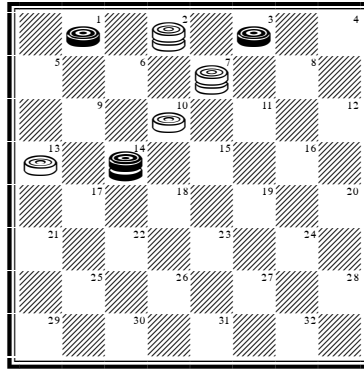
Diagram 417 by T Wiswell



White to Play and Win

Continue from Diagram 417: ... 7-2; 8-12 2-7; 12-16 (Best try) 7-11; 16-20 31-26; 23-27 10-6!; 1-10 17-14; 10-17 26-22; 17-26 30-32; 20-24 11-16; 24-27 (3-7 16-20; 7-10 20-27; 10-14 27-23 loses more softly) 32-23; 28-32 16-19. White wins by First Position.

Diagram 418 by J Drummond



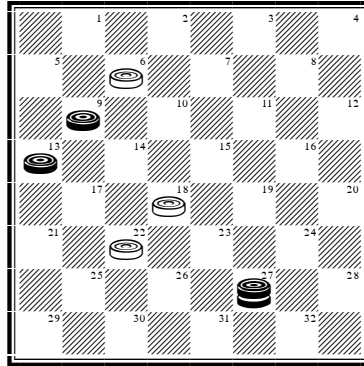
White to Play and Win

Continue from Diagram 418: ... 13-9! (Must be played eventually in order to win); 14-6 2-6; 3-8 6-9; 5-14 7-2; 14-7 2-4. White wins.

Lesson 135: The Vice

This is where a king is used to grip, or threaten to grip, the opponent's pieces in 'mid-air'. It should be noted that there is a strong overlap between this endgame theme and the Compression (Book 2) and Flotation (Book 4) themes.

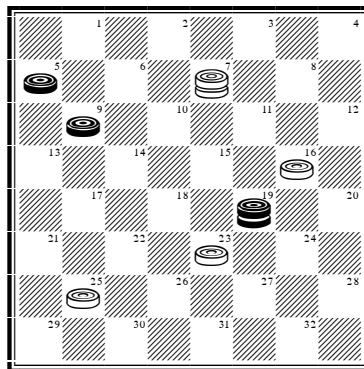
Diagram 419 by J Sturges



Black to Play, White Wins

Continue from Diagram 419: 27-23 (Or else lose the man on 9) 6-11; 23-14 1-5. White wins.

Diagram 420 by G Trott

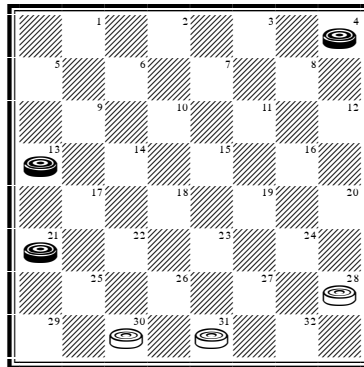


White to Play and Win

Continue from Diagram 420: ... 23-18; 19-12 7-11; 9-13 25-22; 5-9 11-15 (Or 11-7); 12-16 15-10; 16-19 10-6; 19-23 6-1!; 23-14 1-5. White wins.

Note that in many of these examples the losing side has the opposition. There is no mystery in this: as your understanding develops you will come to know when possession of the opposition is relevant and when it is rendered irrelevant by other considerations.

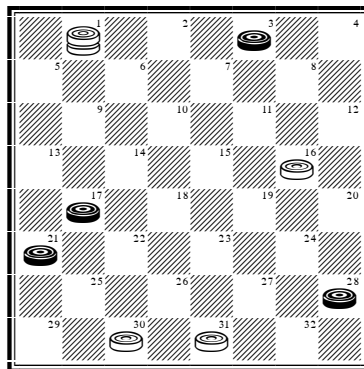
Diagram 421 by L Stearns



White to Play and win

Continue from Diagram 421: ... 31-26 (Or 28-24 first); 13-17 28-24; 4-8 24-19; 8-12 (8-11 26-23 eventually results in the loss of the man on 11) 19-15; 12-16 15-10; 16-20 10-6; 20-24 6-1; 24-27 1-6; 27-31 (No choice) 6-9!; 31-22 9-13. White wins.

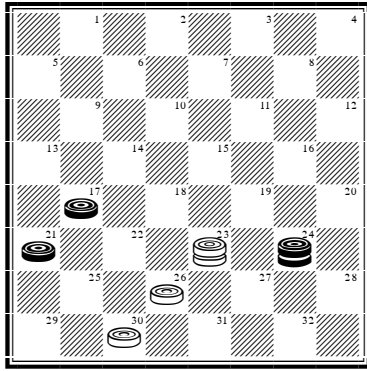
Diagram 422 by W Bryden



White to Play and Win

Continue from Diagram 422: ... 31-26; 28-32 16-11 (Or 1-5/1-6 first); 32-27 1-6; 27-31 6-9; 31-22 9-13; 21-25 (Nice try) 30-14; 22-18 (Note the resemblance to Diagram 84) 11-7; 3-17 (18-9 comes to the same thing) 13-15. White wins.

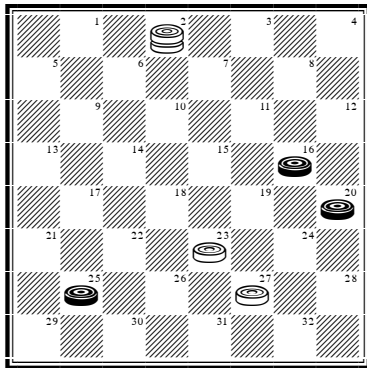
Diagram 423 by A Ronald



White to Play and Win

Continue from Diagram 423: ... 23-18; 24-27 18-14; 27-31 14-9!; 31-22 9-13. White wins.

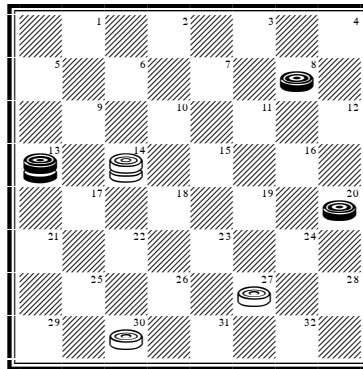
Diagram 424 by N Banks



White to Play and Win

Continue from Diagram 424: ... 2-7; 25-30 7-11 (Or 7-3); 30-26 (No choice); 11-8!; 26-19 8-12. White wins.

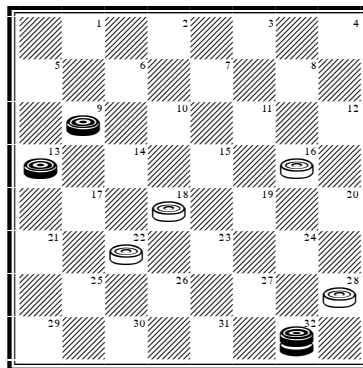
Diagram 425 by J Lees



White to Play and Win

Continue from Diagram 425 ... 30-26; 8-11 26-23; 11-16 14-10 (Or 14-18); 13-17 10-7 (Or 10-15); 17-22 7-11 (Or 7-3); 22-26 (No choice) 11-8!; 26-19 8-12. White wins.

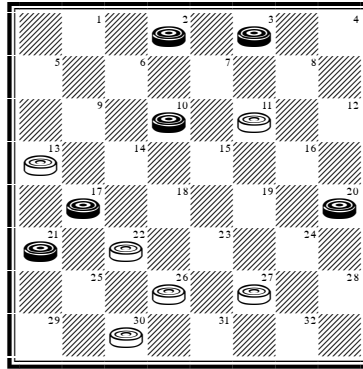
Diagram 426 by L Haley



White to Play and Win

Continue from Diagram 426: ... 16-11; 32-27 28-24!; 27-20 11-7; 20-24 7-2; 24-27 2-6; 27-23 6-1!; 23-14 1-5. White wins.

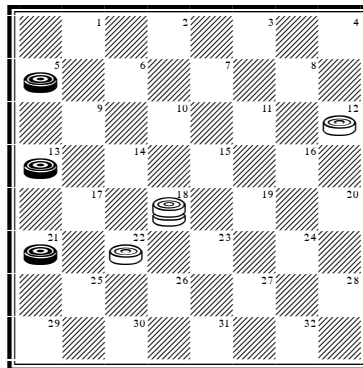
Diagram 427 by J Belinkoff



White to Play and Win

Continue from Diagram 427: ... 13-9; 3-7 22-13; 7-16 9-6; 2-9 13-6; 10-15 6-2; 15-19 26-23!; 19-26 30-23; 21-25 (Now Diagram 423) 2-7; 25-30 7-11; 30-25 (I said earlier that Black had no choice. Okay, that wasn't strictly true!) 11-8; 25-22 8-12. White wins. With this win Dr Belinkoff drew a 10-game match with Tom Wiswell 1-1-8.

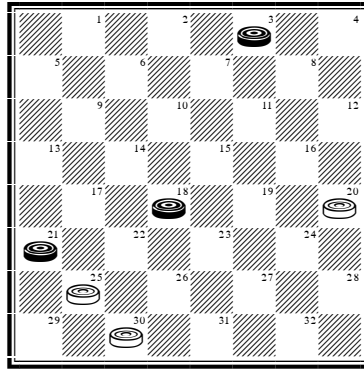
Diagram 428 by T Wiswell



White to Play and Win

Continue from Diagram 428: ... 18-14; 21-25 14-17; 25-30 17-21; 5-9 12-8; 9-14 8-3; 30-26 3-7!; 26-17 7-10. White wins.

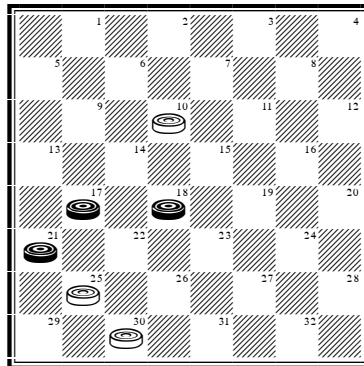
Diagram 429 by D Oldbury



White to Play and Draw

Continue from Diagram 429: ... 20-16; 3-7 16-12; 7-10 12-8; 10-14 8-3; 14-17 25-22!; 18-25 3-7; 25-29 7-10; 29-25; 10-14 (Or 10-6); 25-22 14-9. Drawn.

Diagram 430 by F Dunne



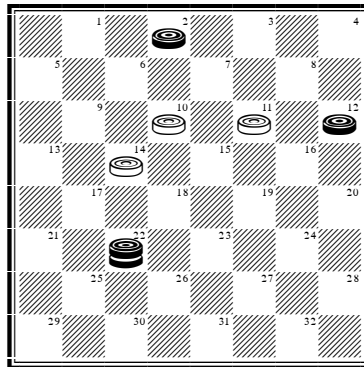
White to Play and Draw

Continue from Diagram 430: ... 25-22!; 18-25 10-6; 25-29 6-1; 29-25 1-6 (Or 1-5); 25-22 6-9 (Where the solution to Diagram 428 finishes; I continue here for clarity); 22-18 9-13; 18-22 13-9; 22-18 9-13; 17-22 13-17; 22-25 17-22. Drawn.

Lesson 136: Hobson's Choice

Closely related to the succeeding Lesson, Optional jumps, and Perpetual Check (Book 4), this theme is often used to obtain a man-down draw.

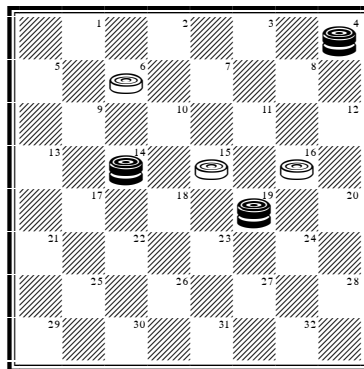
Diagram 431 by R Martins



White to Play and Draw

Continue from Diagram 431: ... 14-9; 22-18; 9-5; 18-15 11-7!; 2-11 (Or 15-6) 5-1; 15-6 1-10; 11-16 10-15; 16-20 15-19. Drawn. This position arises from several openings, including the *Glasgow*, and is a life saver. It is often diagrammed at an earlier point.

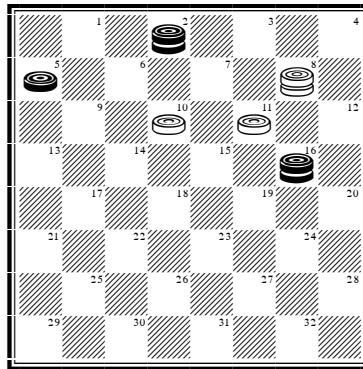
Diagram 432 by Anon



White to Play and Draw

Continue from Diagram 432: ... 15-10!; 19-12 (Or 14-7) 6-2; 14-7 2-11. Drawn.

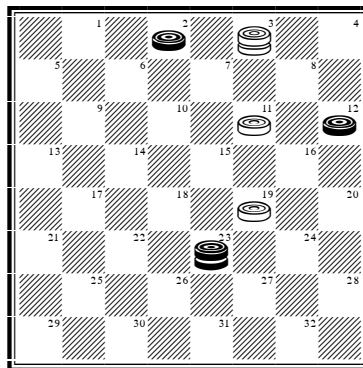
Diagram 433 by Anon



White to Play and Draw

Continue from Diagram 433: ... 10-6!; 2-9 (Or 16-7) 8-3; 16-7 3-10; 9-13 10-14. Drawn.

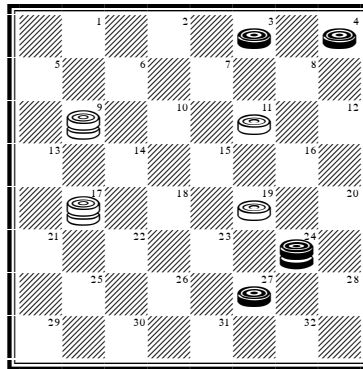
Diagram 434 by Anon



White to Play and Draw

Continue from Diagram 434: ... 11-7!; 23-16 (Or 2-11) 3-8; 2-11 8-15; 16-20 15-19. Drawn.

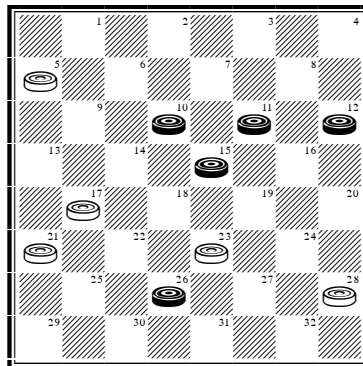
Diagram 435 by J Kear



White to Play and Draw

Continue from Diagram 435: ... 19-15; 24-19 15-10; 19-15 10-7!; 15-8 (or 3-10) 9-14; 3-10 14-7; 27-32 17-14; 32-27 14-18; 27-24 18-15; 24-20 7-11.
Drawn.

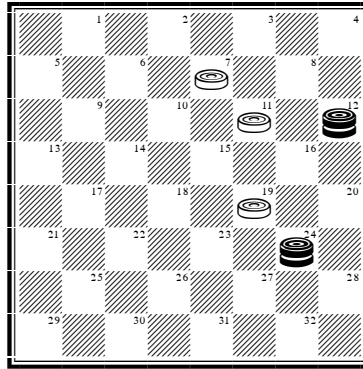
Diagram 436 by T Wiswell



Black to Play, White Draws

Continue from Diagram 436: 26-31 5-1; 31-27 23-19; 15-24 28-19; 27-24 17-14! (Gaining a tempo); 10-17 21-14; 24-15 14-10; 15-6 1-10; 11-16 10-15; 16-20 15-19. Drawn.

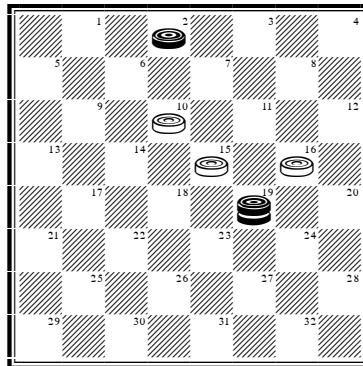
Diagram 437 by C Moore



White to Play and Win

Continue from Diagram 437: ... 19-15; 24-19 15-10; 19-15 11-8!; 12-3 (Or 15-6) 7-2; 15-6 2-9. White wins.

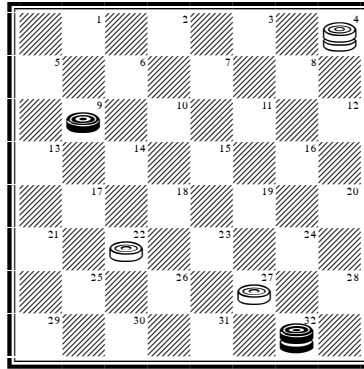
Diagram 438 by Anon



White to Play and Win

Continue from Diagram 438: ... 16-11!; 19-16 10-7; 16-19 15-10; 19-15 10-6!; 2-9 (Or 15-8) 7-3; 15-8 3-12. White wins.

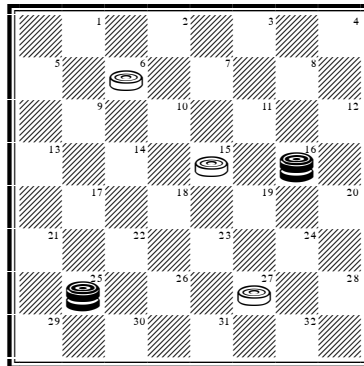
Diagram 439 by O Richmond



White to Play and Win

Continue from Diagram 439: ... 27-23!; 32-27 22-18; 27-31 23-19 (Or 4-8); 31-26 4-8; 26-23 18-14!; 9-18 8-12; 23-16 12-19. White wins.

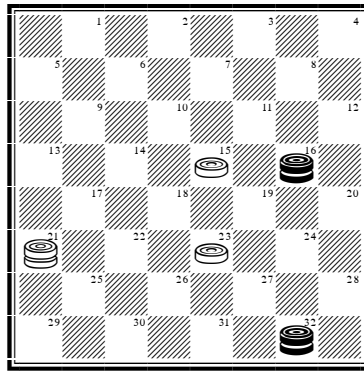
Diagram 440 by H Lyman



White to Play and Win

Continue from Diagram 440: ... 27-23; 25-22 6-1; 22-26 23-18; 26-23 18-14; 23-18 15-11!; 18-9 (Or 16-7) 1-5; 16-7 5-14. White wins.

Diagram 441 by A Heddle



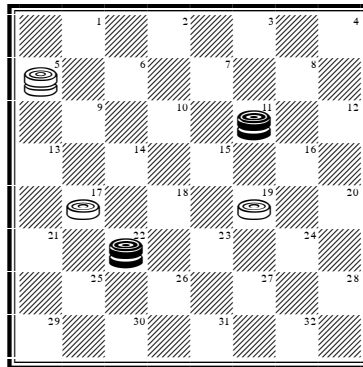
White to Play and Win

Continue from Diagram 441: ... 21-17; 32-27 23-18; 27-23; 18-14 23-18; 15-11!;
18-9 (or 16-7) 17-13; 16-7 13-6. White wins.

Lesson 137: Optional Jumps

This theme is a very broad one, the principal idea, as the name implies, being that of giving the opponent the choice of two or more jumps.

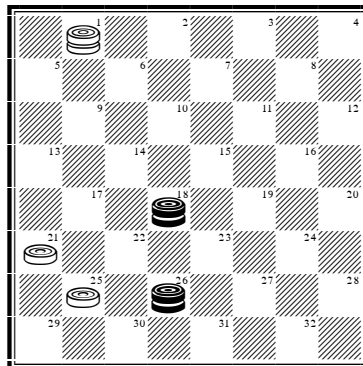
Diagram 442 by Anon



White to Play and Win

Continue from Diagram 442: ... 19-15! (Or Black picks up the isolated man on 19); 11-18 17-14; 18-9 5-14. White wins.

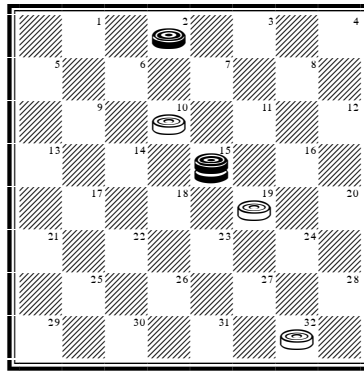
Diagram 443 by 'Miss Donnan'



White to Play and Win

Continue from Diagram 443: ... 21-17; 26-22 17-14! (Gaining a tempo); 22-29 1-5; 18-9 5-14. White wins.

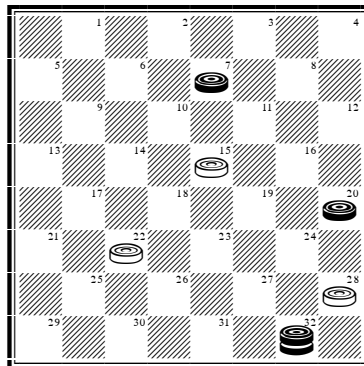
Diagram 444 by Anon



White to Play and Win

Continue from Diagram 444: ... 10-7!; 15-24 32-28; 2-11 28-19. White wins.

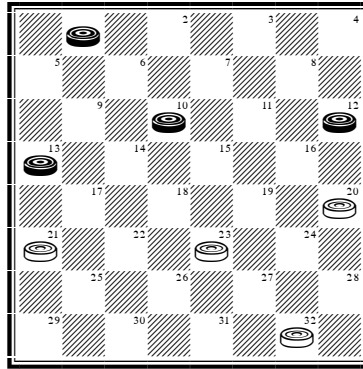
Diagram 445 by Anon



White to Play and Draw

Continue from Diagram 445: ... 22-17; 32-27; 28-24!; 27-23 15-11!; 7-16 24-19; 23-18 19-12; 20-24 17-13; 18-14 12-8; 24-27 8-3; 27-31 3-8. Drawn.

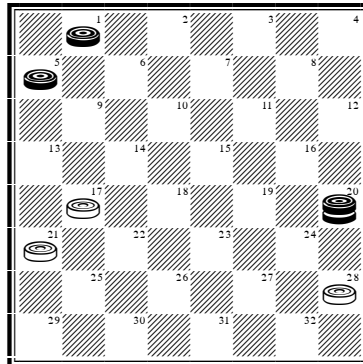
Diagram 446 by F Drinkwater



White to Play and Win

Continue from Diagram 446: ... 23-18; 1-5 32-27; 5-9 (10-14 18-9; 5-14 27-23; 13-17 23-18; 14-23 21-14 is First Position) 27-23; 12-16 (A good try) 20-11; 10-15 21-17!; 15-22 (13-22 loses to 11-7) 23-18. White wins.

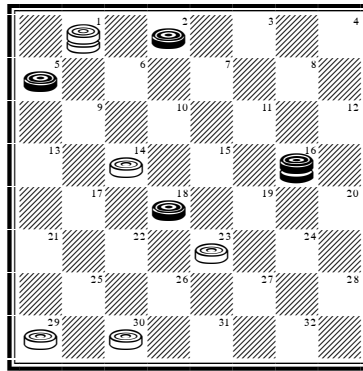
Diagram 447 by G Slocum



White to Play and Draw

Continue from Diagram 447: ... 17-14; 1-6 21-17; 20-16 28-24; 16-11 24-19; 6-9 19-15!; 11-18 17-13. Drawn.

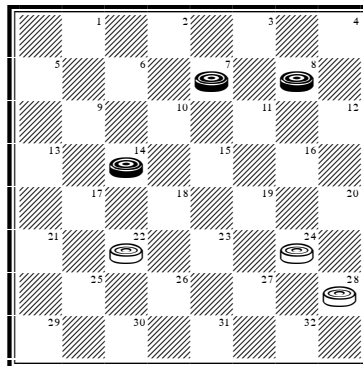
Diagram 448 by T Wiswell



White to Play and Draw

Continue from Diagram 448: ... 23-19; 16-23 29-25; 23-27 25-22; 18-25 30-21; 27-23 21-17; 23-18 1-6!; 2-9 17-13. Drawn. This beautiful escape enabled Tom to draw a 10-game match with Ed Scheidt in 1958 (1-1-8).

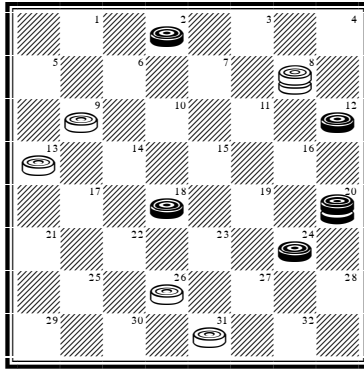
Diagram 449 by B Grant



Black to Play, White Draws

Continue from Diagram 449: 7-11 24-19; 8-12 28-24; 11-16 22-18!; 14-23 24-20. Drawn.

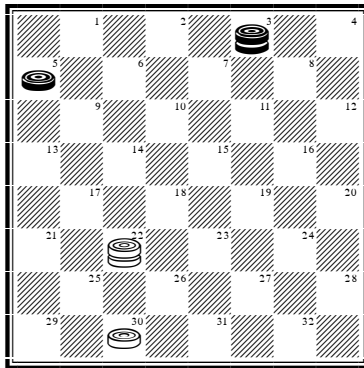
Diagram 450 by E Fuller



White to Play and Win

Continue from Diagram 450: ... 8-11; 24-28 9-6; 2-9 13-6; 28-32 11-15; 18-23 26-19; 20-16 31-27!; 32-23 15-11; 16-7 6-2; 23-16 2-20. White wins.

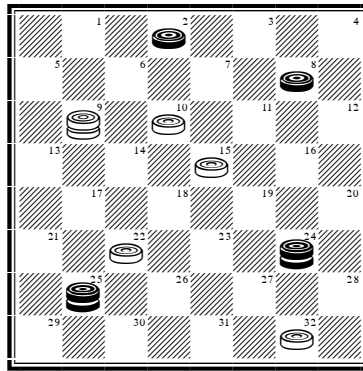
Diagram 451 by T Wiswell & J Ricca



White to Play and Win

Continue from Diagram 451: ... 22-17!; 3-7 (5-9 17-13; 9-14 13-9; 14-17 9-14; 17-21 14-10 is an easy win for White) 17-14; 7-11 14-10; 11-16 10-15; 5-9 30-26; 9-14 (Now an ancient setting with which all experts are familiar) 26-22; 14-18 15-11!; 18-25 (Or 16-7 22-15) 11-20; 25-30 20-24; 30-26 24-27. White wins.

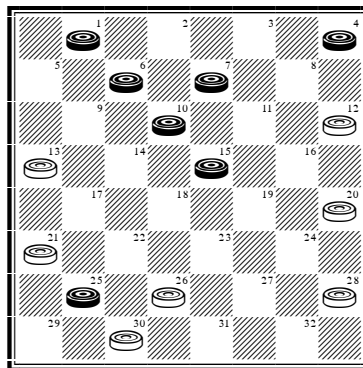
Diagram 452 by T Wiswell



White to Play and Win

Continue from Diagram 452: ... 15-11!; 8-15 10-6; 25-18 32-28; 24-20 28-24; 20-27 9-5; 2-9 5-32. White wins.

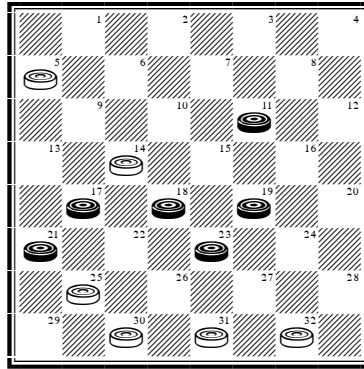
Diagram 453 by T Wiswell



White to Play and Win

Continue from Diagram 453: ... 21-17; 25-29 26-23; 1-5 23-19; 15-24 28-19; 5-9 20-16; 9-14 19-15!; 14-21 15-11. White wins.

Diagram 454 by T Wiswell



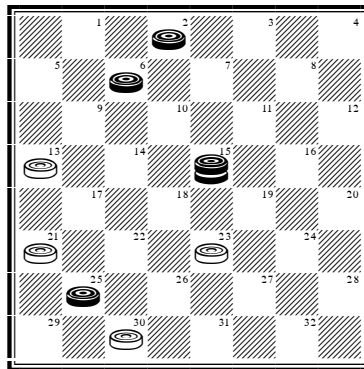
Black to Play, White Draws

Continue from Diagram 454: 17-22 30-26!; 22-29 32-27; 23-30 27-23; 19-26 31-8. Drawn.

Illustrative Game 65: 10-14 23-19; 11-15 19-10; 6-15 22-18; 15-22 26-10; 7-14 25-22; 8-11 22-17; 14-18 24-19; 9-13 17-14; 11-16 19-15; 16-20 29-25; 4-8 27-23; 18-27 32-23; 1-6 14-10; 3-7! (Compare with Diagram 453) 10-1; 13-17 21-14; 7-10 14-7; 2-27 31-24; 20-27. Drawn. *Analysis by WCCP*

Illustrative Game 66: 10-15 24-19; 15-24 28-19; 9-14 22-18; 5-9 25-22; 6-10 22-17; 11-15 18-11; 8-24 27-20; 4-8 17-13; 2-6 29-25 (I prefer 31-27, but this is fine); 10-15 25-22; 15-19 23-16; 12-19 22-17; 8-11 17-10; 7-14 26-22; 1-5 22-17; 14-18 17-13; 3-7 21-17; 18-23 32-27! (Compare with Diagram 453. 30-26! first also draws); 9-18 30-26; 23-32 26-23; 18-27 31-8. *Drawn. G. Kehoe v P. Ketchum 1925*

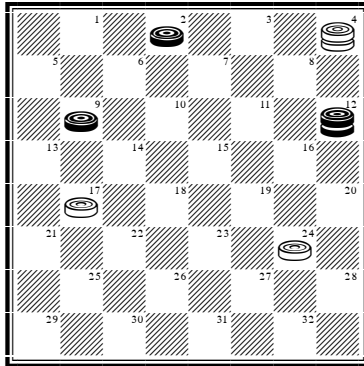
Diagram 455 by T Wiswell



White to Play and Draw

Continue from Diagram 455: ... 21-17; 6-9 (The best try as 25-29 17-14; 6-10 14-7; 2-11 13-9; 11-16 9-5; 16-20 5-1; 20-24 23-19; 15-11 1-6; 24-27 6-9; 27-32 9-14; 32-27 14-18; 27-24 19-15 is a straightforward draw) 13-6 (Not 30-21? 2-6! and Black wins); 2-9 30-21; 9-13 23-18!/23-19! (17-14?; 15-18 14-9 18-27 and Black wins by First Position); 15-22 17-14. Drawn.

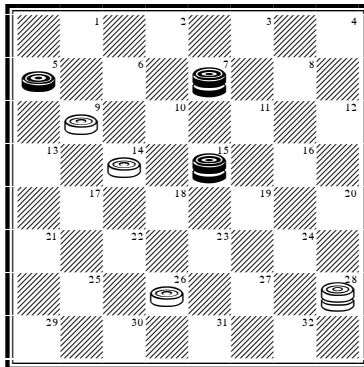
Diagram 456 by H Fricker



White to Play and Draw

Continue from Diagram 456: ... 24-19; 2-6 19-15; 12-16 4-8; 16-11 17-14!; 9-18 8-3; 11-16 15-11; 16-7 3-1. Drawn.

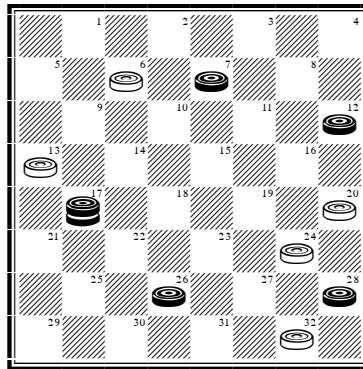
Diagram 457 by E Ransome



White to Play and Win

Continue from Diagram 457: ... 9-6; 7-2 6-1; 15-18 1-6!; 2-9 26-23; 18-27 28-32; 9-18 32-14. White wins.

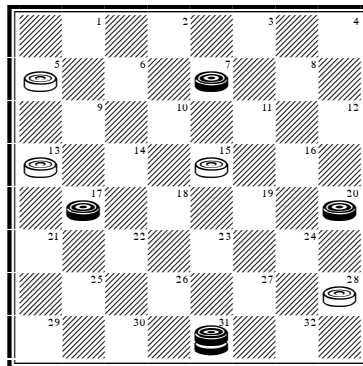
Diagram 458 by C Greensword



White to Play and Win

Continue from Diagram 458: ... 6-2; 7-11 24-19; 17-14 2-7; 14-18 7-16; 18-23 13-9; 26-31 9-6; 31-27 6-2; 27-24 (27-31 2-7; 31-27 16-11; 23-16 and now 7-3 or 11-15 wins for White) 2-7; 24-15 7-11!; 15-8 16-19; 23-16 20-4. White wins.

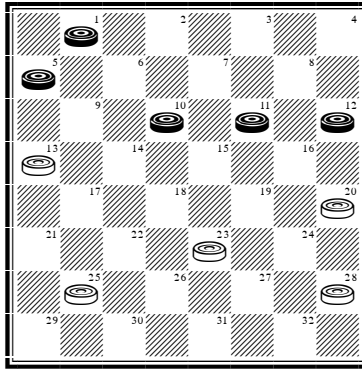
Diagram 459 by T Quinlan



White to Play and Draw

Continue from Diagram 459: ... 5-1; 31-26 1-6 (Or 1-5); 26-23 6-9 (Of course not 6-2?); 23-18 9-14!; 18-11 14-21. Drawn.

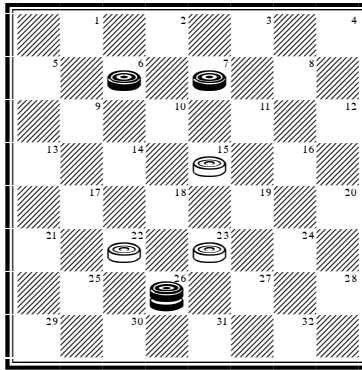
Diagram 460 by R Pask



White to Play and Draw

Continue from Diagram 460: ... 23-18! (The only way: 28-24?; 10-15 25-22; 12-16 22-17; 15-18! 23-14; 1-6 is a beautiful win for Black); 5-9 13-6; 10-15 (Seemingly a killer) 25-21! (Correcting Derek Oldbury on one of his favoured *Souter* lines); 1-10 18-14; 10-17 21-14. Drawn.

Diagram 461 by Anon



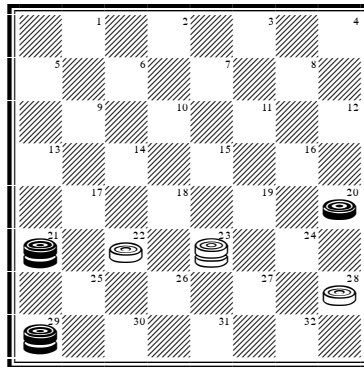
White to Play and Draw

Continue from Diagram 461: ... 15-10!; 7-14 (Or 6-15 23-18) 22-18; 26-19 18-2. Drawn.

Lesson 138: Delayed 2 for 2

Here, the defender can see the 2 for 2 coming, but can do nothing to avoid it. Diagram 352 could also have placed under this theme.

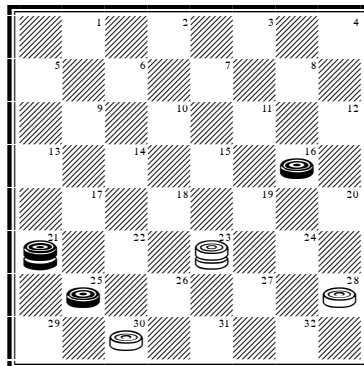
Diagram 462 by A Brooks



White to Play and Win

Continue from Diagram 462: ... 23-27; 29-25 27-32! (Or 28-24!); 25-18 28-24; 20-27 32-14. White wins.

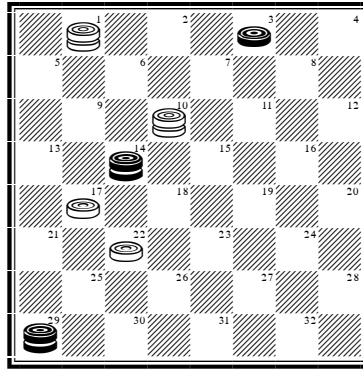
Diagram 463 by J Wyllie



White to Play and Win

Continue from Diagram 463: ... 28-24; 16-20 23-27; 25-29 30-26!; 29-25 (Or 21-25 or 21-17) 26-22!; 25-18 27-32; 20-27 32-14. White wins.

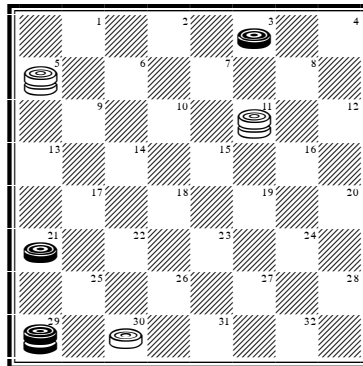
Diagram 464 by E Bacon



White to Play and Win

Continue from Diagram 464: ... 10-15; 14-21 15-11; 21-25 (Or 29-25) 1-6! (Or 11-7!); 25-18 11-7; 3-10 6-22. White wins.

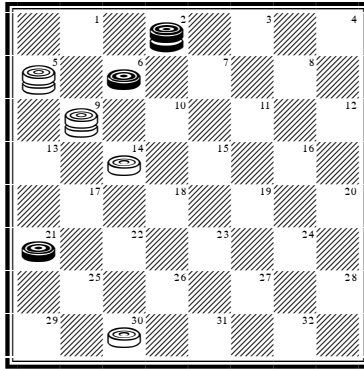
Diagram 465 by M Wardell



White to Play and Win

Continue from Diagram 465: ... 5-9; 29-25 30-26!; 25-30 26-22; 21-25 9-13!; 25-29 13-9; 30-25 (Or 29-25) 9-6! (Or 11-7!); 25-18 11-7; 3-10 6-22. White wins.

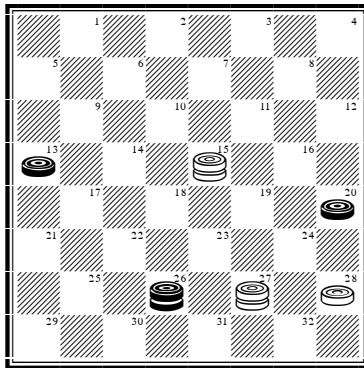
Diagram 466 by H Jacob



White to Play and Win

Continue from Diagram 466: ... 30-26!; 6-13 14-10; 21-25 26-22; 25-30 5-9; 30-25 9-5! (Or 10-6!); 25-18 10-6; 2-9 5-23. White wins.

Diagram 467 by A Inglis



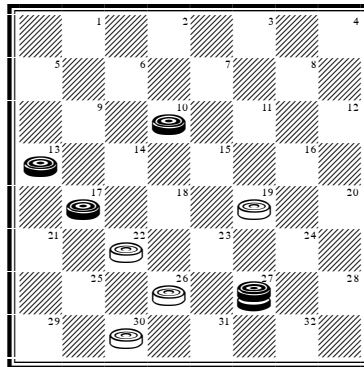
White to Play and Win

Continue from Diagram 467: ... 15-10; 13-17 10-14; 17-21 (17-22 loses to 28-24; 26-30 14-17) 14-17; 21-25 27-31; 26-30 (26-23 loses to 17-22; 25-30 28-24; 20-27 31-24) 17-22; 25-29 31-27; 30-25 28-24! (Or 27-32!); 25-18 27-32; 20-27 32-14. White wins.

Lesson 139: Out of the Blue

The triple jump embraced by this theme is particularly devious, as an examination will reveal!

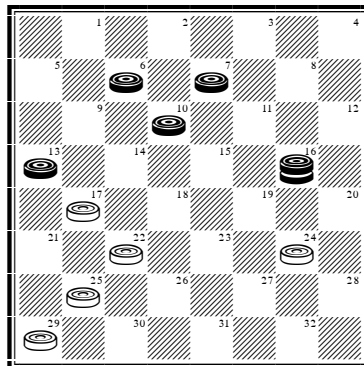
Diagram 468 by W Payne



White to Play and Win

Continue from Diagram 468: ... 26-23!; 17-26 (27-25 30-7) 19-16; 27-18 30-7. White wins.

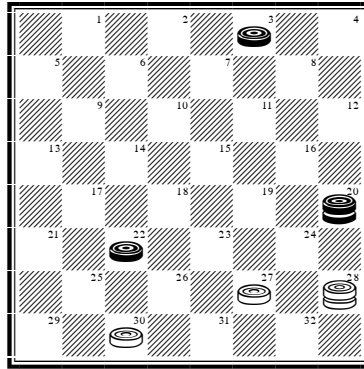
Diagram 469 by W Barker



White to Play and Win

Continue from Diagram 469: ... 22-18!; 13-22 24-19; 16-14 25-2. White wins.

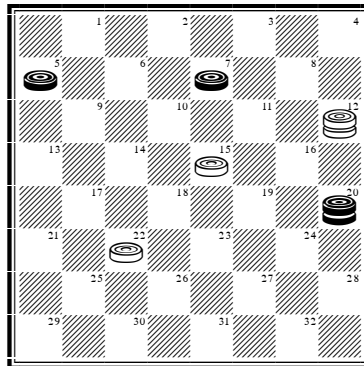
Diagram 470 by O Richmond



White to Play and Win

Continue from Diagram 470: ... 28-24; 3-7 24-19; 7-10 27-23; 22-26 19-24!; 20-18 30-7. White wins.

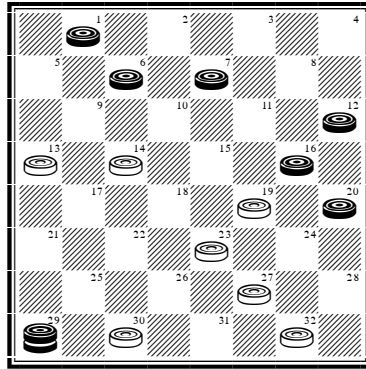
Diagram 471 by M Wardell



White to Play and Win

Continue from Diagram 471: ... 22-17; 5-9 17-13; 9-14 13-9; 14-17 (The published 14-18 allows a quicker win with the prosaic 12-8!) 9-5; 17-22 5-1; 22-25 1-5; 25-30 5-9; 30-26 9-6; 7-10 12-16!; 20-18 6-31. White wins.

Diagram 472 by H Eddy



White to Play and Win

Continue from Diagram 472: ... 23-18!; 16-23 30-25; 29-15 27-2. White wins.

Chapter 17: Midgame Themes

Introduction

In order to be adequately armed in the endgame, in addition to an understanding of how to recognize and prosecute the major endgames we have seen that it is essential to have a quick grasp of the vast wealth of ideas embraced by the endgame themes.

The midgame has its repository of themes too. Unfortunately, unlike with the endgame, these have rarely been set out in an organized manner. The aim of the related chapters in Books 3, 4 and 5 is to rectify this shortcoming.

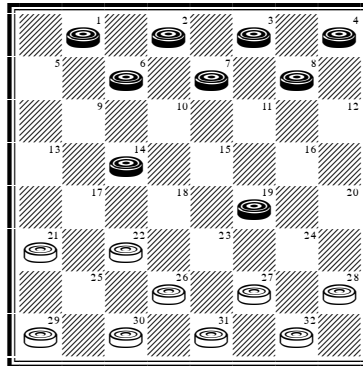
Lesson 140: The Squeeze and Pinch

To be studied in conjunction with Lesson 77, the principle aim of this stratagem is to break up an attempted long dyke formation by the opponent— or at least to reduce its effectiveness. It is particularly telling when squares 14 and 19 (with Black) have been occupied prematurely.

Its application often leaves the opponent in an over-developed state and sometimes with a weakened double-corner. Naturally, in the latter case it is this area of the board which should be attacked.

The precise balance of power after the squeeze and pinch will be contingent on a number of factors, not least of which is the strength of the ballot itself. Certainly the reader should not expect too much of one manoeuvre, and keep in mind that in checkers weak positions, or even losing positions, often contain a great deal of fight.

Diagram 473



White to Play

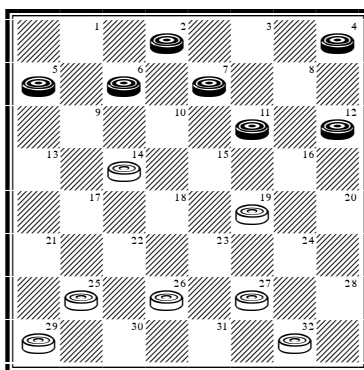
Examples

1. **9-14 22-18; 11-16** 18-9; 5-14 25-22; 16-19 24-15; 10-19 23-16; 12-19 [Diagram 473] Continue from Diagram 473: ... 22-17 (Squeeze); 6-10 (A) 27-24 (The characteristic pinch); 2-6 24-15; 10-19 17-10 7-14 29-25 ... White holds a definite advantage. It should be noted however that either side can easily make a misstep in the late midgame: in *Complete Checkers I* highlight three *black* wins which have arisen in top-level play.

A: 7-10 27-24!; 8-12? – 2-7 returns to the main line - 24-15; 10-19 17-10; 6-15 21-17!; 12-16 29-25; 4-8 25-22; and with a double-corner which is completely open and a single-corner which is congested, Black's position is desperate.

2. **9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 10-15 25-22; 7-10 22-17** (Applying pressure: a 'concealed' squeeze!); 15-19? 23-16; 12-19 27-24! (Pinch); 8-12 24-15; 10-19 17-10; 6-15 21-17! ... Similar to Note A of Example 1 and White is again strong
3. **11-15 24-20; 15-18 22-15; 10-19 23-16; 12-19 25-22; 9-14** (Black has several better options) 22-17 (Squeeze); 6-10 27-24 (Pinch); 2-6 24-15; 10-19 17-10; 6-15 21-17! ... White has a slight edge
4. **Illustrative Game 67: 11-16 22-18; 7-11** (Very strong for White) 18-14; 10-17 21-14; 9-18 23-14; 3-7 26-23; 11-15 24-19 (This exchange creates the necessary conditions for the theme); 15-24 28-19; 6-9 (Pinch) 31-26 (Refer to Lesson 77, White Examples 11 and 12); 9-18 23-14; 16-23 26-19 (Because of the ballot, White still holds the advantage, but his attack has been significantly blunted); 8-11 30-26; 1-6 [Diagram 474]

Diagram 474

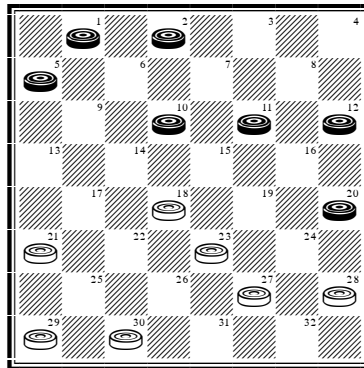


White to Play

Continue from Diagram 474: ... 25-21? (25-22; 6-10 29-25 returns to published play and is comfortable for White, but with this one inaccuracy the game is lost); 11-16! (Squeeze) 26-23; 6-9! (Pinch) 29-25; 9-18 23-14; 16-23 27-18; 12-16 25-22; 16-19 22-17; 4-8 17-13; 8-11 21-17; 11-16 (Black just waits and smiles!) 32-28; 16-20. Black wins. **R. Pask v C. Walker 1984**

5. **11-16 22-17; 16-20** 17-14; 9-18 23-14; 10-17 21-14; 8-11 24-19; 11-16 (Squeeze) 26-23 (25-21 and 25-22 are both stronger); 6-9 (Pinch) 31-26? (25-21 is dead even); 9-18 23-14; 16-23 26-19 (For 27-18 see the next example); 4-8 30-26; 8-11 26-23; 1-6 25-21; 20-24! 27-20; 6-9 14-10; 7-14 29-25; 14-17 21-14; 9-27 32-23; 3-7 ... Black has a win at hand
6. **Illustrative Game 68: 11-16 22-17; 16-20** 17-14; 9-18 23-14; 10-17 21-14; 8-11 24-19; 11-16 27-23; 6-9 31-27? (Into the previous example); 9-18 23-14; 16-23 27-18; 4-8 26-23; 8-11 32-27; 7-10! (A pro-active exchange which gains 4 moves in development) 14-7; 3-10 25-21? [Diagram 475]

Diagram 475



Black to Play and Win

Continue from Diagram 475: 10-14! (First, Black takes command of square 14) 18-9; 5-14 29-25; 11-15! (Then square 15) 25-22; 1-6 28-24; 2-7 22-17; 6-10 17-13; 7-11 13-9; 11-16! (Then square 16 and an unstoppable attack on White's awkwardly placed double-corner men. Reference should also be made to Lesson 128) 9-6; 15-19 24-15; 10-26 30-23; 16-19 23-16; 12-19 6-2; 14-18. Black wins.
M. Tinsley v E. Lowder 1970

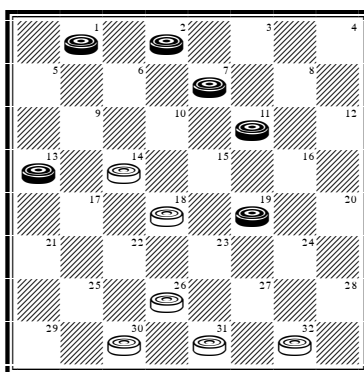
Lesson 141: Fluid Control of the Centre

With two strategically placed men on squares 14 and 18, and the right conditions in place, White completely dominates the centre of the board. (At the risk of being repetitious, when Black dominates, the men will be on squares 15 and 19.)

Examples

1. **12-16 24-20; 8-12 28-24; 3-8 23-18; 9-14** (A once popular defence which has now been discredited) **18-9; 5-14 24-19!**; 16-23 27-9; 6-13 22-18!; 11-16 20-11; 8-22 25-18; 4-8 29-25; 8-11 25-22; 12-16 18-14!; 10-17 21-14; 16-19 (11-15 14-10; 7-14 22-18; 15-22 26-10 lead to a mathematically-precise win: E. Lowder v M. Tinsley 1982) 22-18! [Diagram 476]

Diagram 476



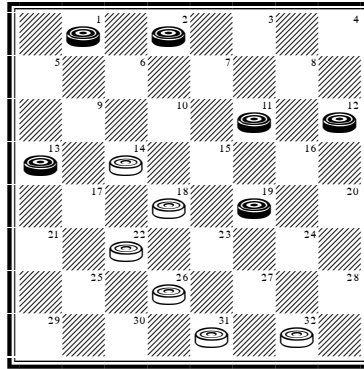
Black to Play

White's key moves, highlighted above with exclamation marks, have led to a winning position.

2. **Illustrative Game 69: 10-15 24-19; 15-24 28-19; 9-14 22-18; 5-9 25-22; 7-10 19-15; 10-19 23-7; 14-23 27-18 3-10; 21-17; 10-15 18-11; 8-15 26-23; 6-10?! 23-18!; 15-19 29-25!; 9-13 25-21!; 4-8 30-26!; 8-11 17-14!; 10-17 21-14** [Diagram 477]

Continue from Diagram 477: ... 2-7? 14-9; 12-16 18-14; 16-20 22-18; 19-24 26-22; 11-16 18-15; 16-19 15-11! (A beautiful pitch); 7-16 32-28. White wins. *S. Weslow v W. Ryan 1925*

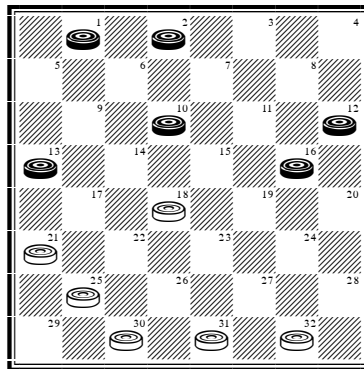
Diagram 477



Black to Play

3. **Illustrative Game 70:** 11-16 23-18; 7-11 26-23; 3-7 24-19; 11-15 18-11; 8-24 28-19; 4-8 22-18; 8-11 25-22; 9-14 18-9; 5-14 29-25; 11-15? (Very appealing, but a loser) 23-18!; 15-24 18-9; 6-13 27-11; 7-16 22-18! [Diagram 478]

Diagram 478

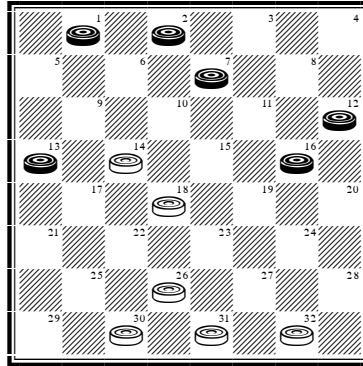


Black to Play

Continue from Diagram 478: 1-6 (Preparing for the inevitable exchange) 18-14!; 10-17 21-14; 6-10 14-7; 2-11 25-22; 11-15 32-28; 16-19 31-26; 12-16 30-25; 16-20 25-21. White wins. *Analysis by B. Case*

4. **Illustrative Game 71: 9-14 24-19; 11-16 22-18; 8-11 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-18; 8-11 18-9; 6-13 25-22; 11-15?** (Similar to Example 3, and again a loser) 23-18! (The awkward-looking 27-24! also wins here); 15-24 (16-23 18-11; 7-16 27-18; 2-6 22-17; 13-22 26-17 also seems to lose) 27-11; 7-16 18-14!; 10-17 21-14; 3-7 22-18! [Diagram 479]

Diagram 479



Black to Play

Continue from Diagram 479: 13-17 14-9; 17-21? 18-15; 1-5 15-11; 5-14 11-8; 7-10 8-3; 16-20 3-8; 14-17 8-11; 2-6 11-7; 10-14 30-25; 21-30 7-2; 30-23 2-27; 17-22 27-23; 22-25 31-27; 25-30 32-28. **White wins. M. Loew v B. Case 1954**

5. **9-14 24-19; 11-15 22-18; 15-24 18-9; 5-14 28-19; 8-11 26-22; 11-15 22-18 15-24 18-9; 6-13 27-20; 4-8 23-18; 8-11 25-22?!** (18-14 is natural and best); 12-16! 30-26?; 10-15! 18-14; 16-19! 32-28; 11-16 20-11; 7-16 14-9; 3-7 ... Black is completely dominant: not only does he have men posted on 15 and 19 but, in combination, those on 13 and 15 impose a deadly single-corner cramp.

Lesson 142: The Elbow

Three black men on squares 6, 10 and 14 form what is known as an elbow. (A white elbow would of course consist of men on 27, 23 and 19.) As mentioned in Lesson 35, generally speaking elbows have to be carefully nursed by the side possessing them, and can often be broken down to force a draw or even a win. Elbows are particularly vulnerable to attack when the king-row men on 2 or 1 (or both) have been moved.

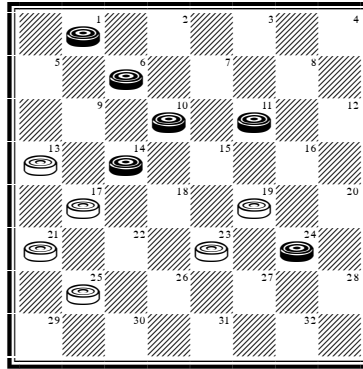
The only piece of advice Bill Edwards ever gave me, and it was a good one, was to readily align three men on squares 7, 10 and 14 (or 26, 23 and 19 with White), with a view to meeting the move 25-22 with the 14-17 21-14; 10-26 31-22 (or 30-23) two for two. However, as Examples 8, 9 and 10 show, when the man on 3 and been moved, this alignment can occasionally prove to be a liability.

Finally, Examples 11 and 12 show the power of ‘jumping first and last’. Example 12 is particularly notable, featuring a cluster of four black men on 6, 9, 10 and 14 held by just three white men on 13, 17 and 21: a hold which is usually highly susceptible to attack. (See also Book 4, Midgame Themes, Holds.)

Examples

- 1. Illustrative Game 72: 9-14 22-17; 11-15 25-22; 15-19 24-15; 10-19 23-16; 12-19 17-10; 6-15 21-17; 2-6 27-24; 7-10 29-25; 5-9 25-21; 9-14 17-13; 8-12 22-17; 4-8 32-27** (Black has gradually built up his long dyke formation, with White countering in the classic fashion with two pincers. While White’s strategy might appear unduly passive and Black’s position overwhelming, it is justified by Black’s undesirable lead in development); 8-11 27-23; 3-7 23-16; 11-27 31-24; 7-11 30-25; 12-16 26-23; 16-20 24-19; 15-24 28-19; 20-24 [Diagram 480]

Diagram 480

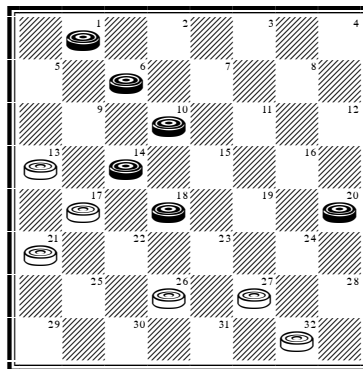


White to Play and Draw

Continue from Diagram 480: ... 19-16!; 11-20 25-22 (Drawing out the man on 1); 1-5 (Of course 'slipping' the man with 10-15 draws too) 23-19; 24-27 (Nothing better) 19-15; 10-19 17-1. Drawn.

2. **Illustrative Game 73:** 11-15 23-19; 9-14 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25 11-15 25-22; 4-8 24-20; 15-24 28-19; 8-11 22-17; 11-16? (This innocent-looking move is a loser) 20-11; 7-16 26-22; 3-8 30-26; 8-11 17-13 16-20; 19-16 12-19 23-7; 2-11 31-27; 11-15 22-17! (Applying deadly pressure to the elbow); 15-18 [Diagram 481]

Diagram 481

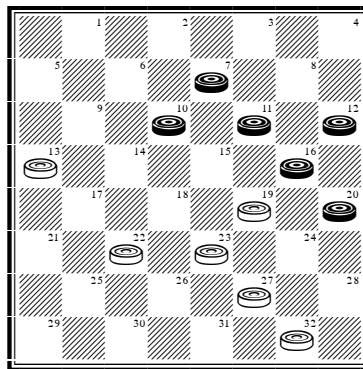


White to Play and Win

Continue from Diagram 481: ... 27-23!; 18-27 32-23; 20-24 26-22! (Drawing out the man on 1); 1-5 23-19. White wins. *G. Cann v R. Pask 1995*

3. **Illustrative Game 74: 12-16 24-19; 16-20 22-18; 8-12 26-22; 4-8 22-17; 9-14 18-9; 5-14 25-22; 11-15 30-26; 15-24 28-19; 8-11 22-18; 11-15** (Considered to be weak by some authorities, this is actually perfectly sound and can lead to a neat black win against incautious play by White) 18-11; 7-16 26-22; 3-8 17-13; 8-11 22-18; 1-5 18-9; 5-14 29-25; 2-7 (Tom drew with 11-15 against me in the 1984 Home Internationals) 25-22; 14-17 21-14; 10-26 31-22; 6-10 [Diagram 482]

Diagram 482

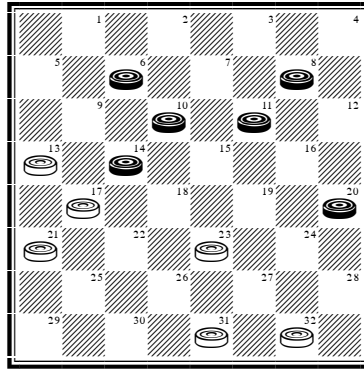


White to Play

Continue from Diagram 482: ... 22-18! (This is best. Instead, 32-28; 11-15 28-24; 7-11 13-9; 10-14 19-10; 11-15 presents White with a dilemma first dramatized by George O'Connor. Does White move the man on 9 or the man on 10?); 10-14 18-9; 7-10 (Now into Example 1 CR!) 32-28; 10-14 9-6; 14-18 23-14; 16-32. **Drawn. T. Watson v R. Pask 1985**

4. **Illustrative Game 75: 12-16 22-18; 16-19 24-15; 10-19 23-16; 11-20 21-17; 6-10 17-13; 1-6 25-22; 8-11 26-23; 10-15 29-25; 7-10 23-19; 15-24 28-19; 4-8 30-26; 9-14 18-9; 5-14 25-21; 3-7 27-23; 11-15 19-16; 7-11 16-7; 2-11 22-18** (Putting pressure on Black's elbow); 15-22 26-17 [Diagram 483]

Diagram 483

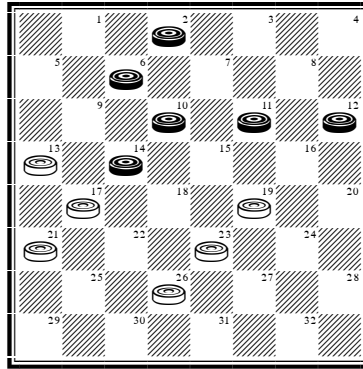


Black to Play and Draw

Continue from Diagram 483: 20-24! (Best. 11-15? instead, allows 32-27! and a white win. Such is the precision of checkers) 32-28; 11-15 28-19; 15-24 31-26; 8-11 26-22; 11-15 22-18; 15-22 23-19; 14-18 17-14; 10-17 21-14; 24-27 19-15. Drawn. *R. Pask v R. King 1997*

5. **Illustrative Game 76:** 10-15 22-18; 15-22 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23; 5-9 21-17; 1-5 30-25; 7-10 25-21; 9-14 18-9; 5-14; 32-27; 3-7 and now White breaks down Black's elbow with 24-19!; 15-24 27-20; 11-15 23-19!; 15-24 28-19; 7-11 20-16! (The point of the combination); 11-20 19-15; 10-19 17-1. Drawn. *B. Case v W. Hellman 1953*
6. **Illustrative Game 77:** 11-15 22-18; 15-22 25-18; 8-11 29-25; 4-8 24-20; 12-16 26-22; 8-12 28-24; 9-13 32-28; 6-9 24-19; 9-14 18-9; 5-14 22-18; 1-5 18-9; 5-14 25-22; 13-17! (A common device for breaking down an elbow) 22-13; 14-18 23-14; 10-17 21-14; 16-32 14-9; 11-16 20-11; 7-16 9-6; 2-9 13-6; 16-20 6-2; 32-27 31-24; 20-27 2-6; 3-7. Drawn. *D. Oldbury v L. Levitt 1976*
7. **Illustrative Game 78:** 10-15 23-19; 6-10 22-17; 1-6 25-22; 11-16 17-13; 16-23 26-19; 7-11 29-25; 11-16 22-17; 16-23 27-11; 8-15 24-19; 15-24 28-19; 4-8 30-26; 8-11 26-23; 3-7 25-22?; 11-15 32-28; 15-24 28-19; 7-11 22-18; 9-14 18-9; 5-14 31-26 [Diagram 484]

Diagram 484

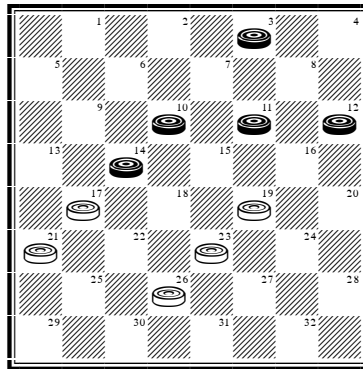


Black to Play and Win

Continue from Diagram 484: 2-7! (This looks weak, but wins in spite of the elbow because White lacks a satisfactory waiting move: the subtleties of timing! Instead, the inept 11-15? permits a draw) 26-22; 11-15 22-18; 15-22 19-15; 10-26 17-3; 22-25. Black wins. *D. Oldbury v F. Bucklow 1953*

8. **Illustrative Game 79:** 10-15 22-18; 15-22 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 24-19; 15-24 28-19; 8-11 22-18; 6-10 27-24; 2-6 26-22; 5-9 32-28 (Good); 10-15 19-10; 6-15 30-26; 7-10 24-19; 15-24 28-19; 1-5 22-17?; 13-22 26-17; 9-14 18-9; 5-14 31-26 [Diagram 485]

Diagram 485

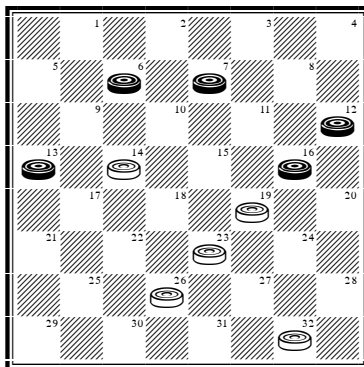


Black to Play and Win

Continue from Diagram 485: 3-7! 17-13; 11-16! 13-9; 14-18 23-14; 10-17 21-14; 16-30. Black wins. *J. Grant v L. Inkster 1991*

9. Here is another example of what might be called a telegraphed 2 for 1: you can see it coming but can do nothing to avoid it.

Diagram 486



Black to Play and Win

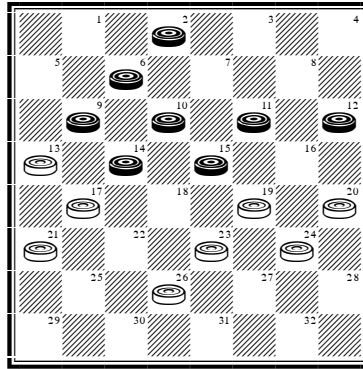
Continue from Diagram 486: 6-10! 14-9; 13-17! (Hemming White in) 9-6; 7-11! 6-2; 10-14! 2-6; 14-18 23-14; 16-30. Black wins. Both Tom Watson and Jack Latham have registered this win in important tournament play. Incidentally, to form the diagram White played 18-14?; 10-17 21-14. This is an example of how a floating triangle of black men on 6, 7 and 10 (23, 26 and 27 for White), usually noted for its defensive value, can play an offensive role. (See also, Book 4, Midgame Themes, Floating Triangle.)

10. Illustrative Game 80: 9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 22-17; 9-13 18-9; 13-22 30-26; 5-14 26-17; 11-15 32-28?; 15-24 28-19; 7-11 31-26; 2-7! and into Example 8: *Chinook v T. Laverty 1994*

11. Illustrative Game 81: 11-15 24-20; 8-11 28-24; 3-8 23-19; 9-14 22-17; 5-9 17-13; 11-16 20-11; 7-23 26-19; 14-18 30-26; 8-11 25-22; 18-25 29-22; 9-14 26-23; 1-5 22-17; 4-8 32-28; 5-9 24-20?; 15-24 28-19; 11-15 27-24; 8-11 31-26 [Diagram 487]

Continue from Diagram 487: 15-18! (Black could easily dismiss this at an earlier stage) 19-15; 10-28! 17-1; 18-27 (Of course, Black jumps this man too) 13-6; 2-9. Black wins. *R. Pask v G. Cann 1995*

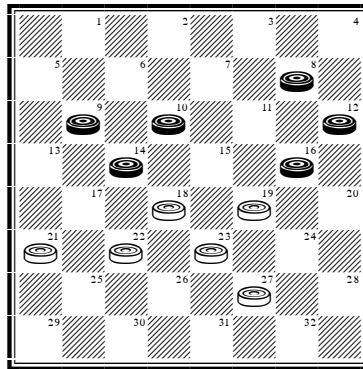
Diagram 487



Black to Play and Win

12. Illustrative Game 82: 10-14 22-17; 14-18 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9 26-23; 9-14 17-10; 7-14 24-19; 11-16? (Published to draw at the time. Had I been crossboard, I believe I would played the correct 3-7. Of course, this sloppy logic echoes the sentiments of Derek Oldbury in Lesson 87: the fact is when I played 11-16 by definition I considered it to be the best move) 28-24; 3-7 25-22; 18-25 29-22; 7-10 32-28! (Virtually a one-move knockout, as it puts Black's game completely out of kilter – no decent waiting move is available); 1-5 24-20; 5-9 20-11; 8-24 28-19; 2-7 22-18; 7-11 31-26; 11-16 26-22; 4-8 [Diagram 488]

Diagram 488



White to Play and Win

Continue from Diagram 488: ... 18-15!; 14-18 23-5!; 16-32 15-6. White wins. **R. Pask v D. Oldbury 1990**

13. Illustrative Game 83: 11-15 23-18; 8-11 27-23; 4-8 23-19; 9-14 18-9; 5-14 22-17; 15-18 26-22; 11-15 17-13; 7-11 22-17; 2-7 32-27; 1-5 24-20; 15-24 28-19; 11-15 27-23; 18-27 31-24; 8-11 (Standard to here, where 15-18 is usually played) 30-26; 15-18 26-22; 11-15 20-16; 5-9! (3-8? loses to 13-9!) 16-11! (A dramatic way of attacking Black's elbow); 7-23 24-19; 15-24 22-15; 10-19 17-1; 9-14 25-22; 23-26 1-6; 26-30 6-9. Drawn. *Analysis by D. Oldbury*

14. Illustrative Game 84: 10-15 23-18; 11-16 18-11; 8-15 22-18; 15-22 25-18; 16-20 24-19; 4-8 29-25; 9-14 18-9; 5-14 25-22; 8-11 27-23; 6-10 22-18; 14-17 21-14; 10-17 19-15; 3-8 32-27; 2-6 28-24; 11-16 24-19; 7-11 26-22; 17-26 31-22; 6-9! (1-5? gifts White a tempo and loses to 22-17!) 30-25; 1-5 22-17; 9-14! 17-10; 5-9 10-7; 9-14 18-9; 11-18 23-14; 16-32. Drawn. *K. Grover v A. Long 1939*

Lesson 143: Working behind the Lines (Time)

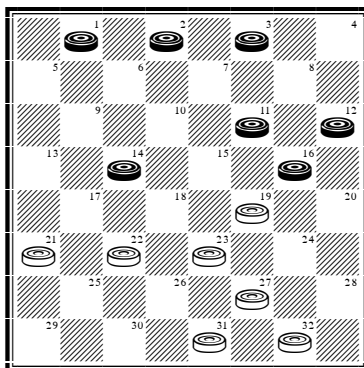
In checkers, time is multi-dimensional, embracing elements such as the opposition, the relative state of development of the opposing forces and the initiative. Time is also a key aspect of many of the midgame themes, of which this lesson is the first example.

In this particular theme, a clever preparatory move is employed to gain a tempo.

Examples

1. **Illustrative Game 85:** 11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 10-14 22-17; 9-13 17-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-14 17-10; 7-14 29-25; 4-8 25-22; 8-11 [Diagram 489]

Diagram 489

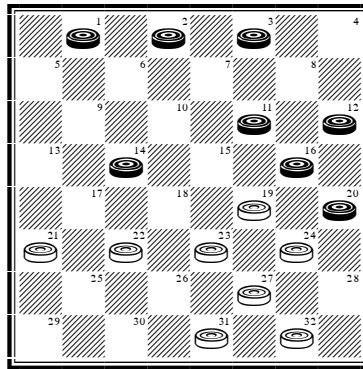


White to Play

Continue from Diagram 489: ... 31-26! (After the 'automatic' 22-18?; 1-5 18-9; 5-14, both 31-26 and 32-28 are ruled out because of the 2 for 1 threat, leaving just 27-24; 16-20 31-27; 11-16 19-15; 16-19 23-16; 12-28 and an easy black win. Played *first*, once the man currently on 22 has moved this enables White to play 26-22, gaining a tempo. Somewhat annoyingly, at the first move the unthematic 22-17 and 27-24 also draw); 2-7 22-18; 1-5 18-9; 5-14 26-22! (Got there!); 7-10 22-18; 16-20 18-9; 11-15 27-24; 20-27 23-18; 15-22 32-23; 10-14 9-6; 22-26 19-16; 12-19 23-16. Drawn. *M. Pomeroy v A. Jordan 1913*

2. I employed the same idea, this time to winning effect, in a game I played against John Gillbard in the 1980 British Open.

Diagram 490



White to Play and Win

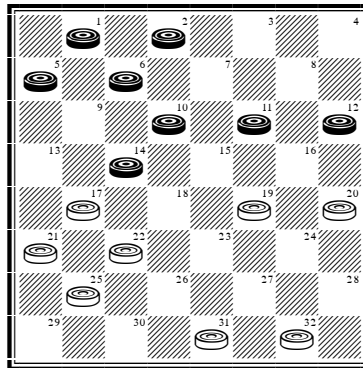
Continue from Diagram 490: ... 31-26! (The moment I played this move my opponent sensed that his position was ‘off balance’ – precisely how I felt in Illustrative Game 82); 1-5 22-18; 3-7 18-9; 5-14 26-22!; 2-6 22-18; 6-9 19-15; 16-19 15-8; 19-26 8-3; 14-23 3-10; 26-30 27-18; 20-27 32-23. White wins. Knowing no book play whatsoever at the time, I was delighted to later discover that the entire continuation had followed published analysis by the legendary Samuel Levy.

3. **9-14 22-18; 5-9** 25-22; 11-16 24-19; 8-11 28-24; 16-20 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 11-16! 26-17; 10-14! 17-10; 7-14 29-25; 4-8? (In the underrated beginner’s guide, *Draughts: An Introduction To Championship Play*, the late, great Pat McCarthy designates this a losing move. In Lesson 43 I fudged matters a little by saying that ‘it leads to defeat’, all of which brings up a point made by Derek Oldbury. Namely, from the standpoint of practical play, a distinction should be drawn between the theoretical losing move and that which virtually commits a (human) player to a losing course of action. This is particularly relevant when trying to formulate working generalizations as in this work. Here it may be stated that the expert player moving 4-8? – a move which may fairly be criticized because, in contrast to the correct 3-7!, it wastes a tempo – will almost certainly lose as here or as in Example 2) 25-22; 3-7 (8-11 is the Example 2 loss) 31-26!; 7-10 22-18; 1-5 18-9; 5-14 26-22!; 2-7 forming the ancient Drummond-Donaldson position given under Chapter 32. White wins. Curiously, Samuel Levy unwittingly claimed the win as his own in the Levy-Cohen match book while, with the man on 13 rather than 14, Tom

Wiswell credited it to Edwin Hunt in *Let's Play Checkers!* Let Black find the draw after the inferior 4-8.

4. **10-14 23-19; 7-10** 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23; 2-7! (The illogical 9-13? deserves to lose and does! By contrast, this excellent preparatory move readies Black for anything White may throw at him) 24-19; 11-15! 32-28; 15-24 28-19; 7-11! 30-26; 11-15! 19-16; 12-19 23-16 ... to an analytical draw
5. Diagram 491, arising from the *Glasgow* opening, demonstrates that no procedure is foolproof.

Diagram 491



Black to Play

Continue from Diagram 491: 5-9! (The white men on 17 and 19 were gripping Black's position: this drives the man on 17 into 13 and breaks the grip) 17-13 (Forced) 2-7?! (Both 10-15 and 11-15 are comfortable draws for Black: the former giving him the best of it) 32-28; 11-15? (Striving too hard to win) 20-16!; 15-24 28-19; 1-5 22-17; 14-18 31-27; 9-14 27-24; 5-9 24-20 (White now has a 'magic triangle' of men on 16, 19 and 20); 18-22 25-18; 14-23 16-11; 7-16 20-11. White wins. More examples of the Magic Triangle Theme are shown under Chapter 31.

Lesson 144: Rapid development of the 'E-Line' (Time)

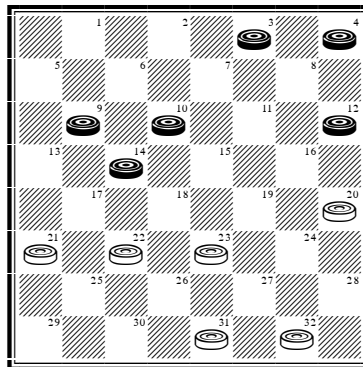
'When in doubt, move 4-8', is an old adage usually credited to— or blamed on, according to your viewpoint— Alfred Jordan. Of course it's simply in line with the principle of rapid single-corner development and often holds true. Unsurprisingly, there are countless exceptions: for example, it may permit a lethal single-corner cramp; it may fall foul of a shot; it may permit the opponent scope for attack which could be prevented by 3-8; or it may result in the loss of a tempo and an, if not losing, position. Avoiding such a loss of tempo is what this particular theme is all about. In his stunningly original work, *Move Over*, Derek Oldbury introduced his very own diagonal notation. The single-corner diagonal, running from 29 to 4, he christened the D-Line on account of its defensive nature; the diagonals running from 32 to 1 via 5 (or from Black's viewpoint from 1 to 32 via 28) he named the A-Lines, being essentially aggressive; and those running from 30 to 3 via 12 (White) and 3 to 30 via 21 (Black) the E-Lines for equality. Here, by rapidly aligning three men along the E-Line (7, 10 and 14 for Black or 26, 23 and 19 for White), the player prepares for a simplifying double exchange. Delaying this process often results in a more complicated and weaker position.

Examples

- 1. 10-15 21-17; 11-16** 17-13; 16-20 24-19; 15-24 28-19; 8-11 22-18; 11-16 26-22; 7-10! 25-21; 9-14! (4-8 will draw, but is markedly inferior) 18-9; 5-14 22-18; 1-5 18-9; 5-14 29-25; 3-7! (Poised for action) 25-22; 14-17! (The exchange referred to earlier) 21-14; 10-26 31-22; 7-10! ... to a solid draw
- 2. 12-16 21-17; 9-14** 17-13; 16-19 24-15; 10-19 23-16; 11-20 26-23 7-10! (8-11 is the regular move, but the text, suggested by Marion Tinsley, is more logical and arguably better) 22-18; 3-7! 18-9; 5-14 23-19 (25-22 allowing the 2 for 2 with 14-18 would be soft); 8-12 25-22 ... and an approximately even position
- 3. Illustrative Game 86: 9-13 24-20; 10-14** 22-18; 5-9 25-22; 6-10 28-24; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 10-6; 1-10 29-25; 10-14 25-22; 7-10 24-19; 11-16 20-11; 8-24 27-20 [Diagram 492]

Continue from Diagram 492: 3-7! (Although 4-8 draws, this makes for a cleaner finish) 22-18; 7-11 31-26; 11-16! (Not forced, but neat: it utilizes the hanging man theme) 20-11; 10-15 26-22; 15-19 23-16; 14-23 21-17; 12-19 17-13; 9-14 22-18; 14-17. Drawn. *A. Long v E. Zuber 1986*

Diagram 492



Black to Play

4. **Illustrative Game 87: 9-14 22-18; 5-9 25-22; 11-16 24-19; 8-11 28-24; 16-20 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 11-16! 26-17; 10-14! 17-10; 7-14 29-25; 3-7! (Mentioned under the previous lesson) 25-22; 7-10! 31-26; 2-7! 32-28; 7-11! 22-18; 1-5 18-9; 5-14 19-15; 10-19 24-8; 4-11 26-22; 11-15 22-17; 15-19 17-10; 19-26 27-23. Drawn. *Analysis by K. Grover***
5. **10-14 23-19; 11-15 19-10; 6-15 22-18; 15-22 26-10; 7-14 25-22; 8-11 24-19; 11-16 27-23; 9-13! 22-18; 3-7! (Superior to 4-8 which loses a tempo) 18-9; 5-14 29-25; 7-10! 25-22; 2-7! 22-18; 1-5 18-9; 5-14 ... and an even position**
6. **10-15 24-19; 15-24 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 8-11 23-18; 14-23 17-14; 10-17 21-14; 7-10 14-7; 3-10 31-27; 5-9 27-18; 1-5 32-28; 9-14 18-9; 5-14 26-23; 2-6 30-26!; 4-8? (6-9 draws comfortably, but this loses!) [Diagram 403]. White wins.**

Lesson 145: Effective waiting moves (Time)

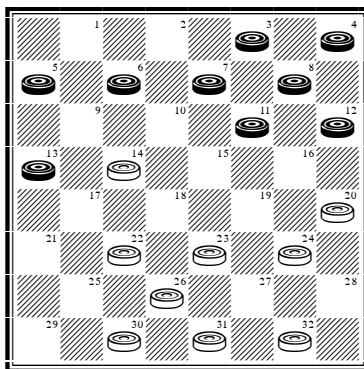
All moves in checkers may be roughly classified into three categories: the objective move; the developing move, such as moving along the single-corner diagonal, which is usually made to support an objective; and the waiting move: a timing move by which an objective or developing move is carried through.

Examples

1. **9-13 21-17; 6-9** 25-21; 11-15 30-25; 9-14 24-19; 15-24 28-19; 5-9 32-28! (A waiting move which keeps the body of White's position intact, and is therefore preferred to the 22-18 break. In the words of Tom Wiswell, 'Moves which disturb your position the least, disturb your opponent the most!') 7-11; 19-15; 10-19 17-10; 2-7 23-16; 11-20 27-23; 7-14 22-17; 13-22 26-10 ... to a draw
2. **11-16 21-17; 16-20** 17-13; 8-11 22-18; 9-14 18-9; 5-14 25-22; 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16; 1-5?! 16-12! (It is usually inadvisable to enter the dust hole, but here, for reasons of timing, it is the best option); 17-21 25-22 ... White is best
3. **11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 6-9 24-20; 15-24 28-19; 9-13 32-27! (This holds White's position together beautifully); 4-8 22-18; 1-5 18-9; 5-14 26-22 ... even position
4. **9-13 24-19; 6-9** 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 22-18; 8-11 18-9; 5-15 29-25; 1-6! (Similar to Example 3) 25-22; 11-15 ... White is best by virtue of the ballot
5. **10-14 24-19; 7-10** 27-24; 11-15 24-20; 15-24 28-19; 9-13! (Waiting: 8-11? is premature) 32-28! (Waiting); 5-9! 22-18; 8-11 25-22; 4-8! 30-25; 10-15 (The correct time to break the position) 19-10; 6-15 ... White has a slight edge
6. **9-14 22-18; 10-15** 18-9; 5-14 26-22; 15-18 22-15; 11-18 24-20; 8-11 25-22; 18-25 29-22; 7-10! 28-24 (22-18 is best); 6-9! 31-26; 3-8! 23-19?; 9-13 27-23?; 1-6! ... A probable black win

7. **Illustrative Game 88:** 9-13 24-20; 6-9 22-18; 10-15 18-14; 9-18 23-14; 15-18 28-24; 1-6? 25-22; 18-25 29-22; 6-10 27-23; 10-17 21-14; 2-6 [Diagram 493]

Diagram 493

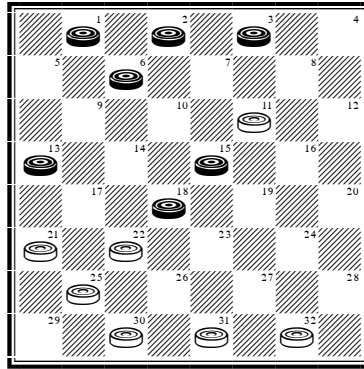


White to Play and Win

Continue from Diagram 493: ... 32-28! (A beautiful waiter); 6-9 23-18; 7-10 14-7; 3-10 26-23; 10-14 30-25; 14-17 25-21; 17-26 31-22; 9-14 18-9; 5-14 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18. White wins. *E. Lowder v R. Pask 1989*

8. **11-15 23-18; 8-11 27-23; 4-8 23-19; 9-14 22-17; 14-18 17-14; 10-17 21-14; 11-16? 19-10; 6-15 24-20; 16-19** (White now runs Black out of good moves by playing a string of waiters on his left wing) 25-21!; 8-11 29-25!; 2-6 21-17! ... to a white win
9. **11-15 23-19; 9-13 22-18; 15-22 25-18; 13-17 21-14; 10-17 29-25; 5-9 25-22; 17-21** (Oddly, this is best) 27-23; 8-11 24-20!; 4-8 32-27!; 6-10 27-24! ... White has a slight edge
10. **Illustrative Game 89: 10-14 24-19; 7-10 27-24; 11-16 24-20; 9-13 20-11; 8-24 28-19; 4-8??** (6-9 is called for, in order that the 19-16 exchange can be met with 2-7) 19-16!; 12-19 23-16; 5-9 16-11!; 8-15 22-17; 13-22 25-11; 10-15 29-25; 14-18 26-22; 9-13? [Diagram 494]

Diagram 494



White to Play and Win

Continue from Diagram 494: ... 30-26! (Waiting move 1); 6-10 31-27! (Waiting move 2); 1-6 32-28! (Waiting move 3); 6-9 26-23; 9-14 28-24; 3-7 24-20; 7-16 20-11; 15-19 23-16; 2-6 22-15; 10-19 11-7. White wins. *J. Anderson v M. Tinsley 1983*

Lesson 146: Ineffective Waiting Moves (Time)

Just as there are effective waiting moves, chosen for a specific reason, so there are ineffective ones— actually some of them are fatal!— chosen by weaker players in the mistaken belief that success in checkers favours passivity. The opportunities for these abound in the opening phase and typically involve gifting the opponent a tempo. The effect is either to dent the effectiveness of one's own attack or to strengthen the attack of one's opponent. A word of caution is called for before proceeding. In checkers, thousands of 'model' games have already been established: the theoretically strongest attacks are known. When a strong player adopts one of these 'ineffective' waiting moves, it is invariably done deliberately: with full knowledge of the move's theoretical inferiority. The purpose may simply be to traverse new ground, or it may be in order to transpose into a particular (albeit weaker) ballot. This is for the annotator to decide. Suffice to say the examples given barely scratch the surface.

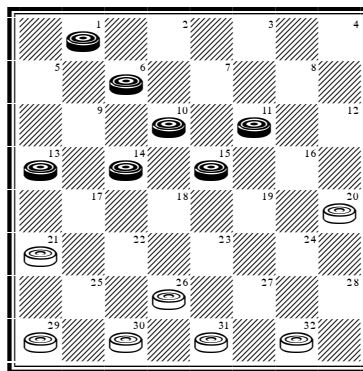
Examples

1. **9-13 21-17; 5-9 25-21; 1-5?! (Both 11-15 and 9-14 are preferred: this consolidation is unnecessary) 30-25! (White gains a move in his quest to break the single-corner cramp) ... White has a tiny edge**
2. **9-13 21-17; 6-9 25-21; 1-6?! (Again 11-15 and 9-14 are better) into Example 1**
3. **9-13 23-18; 5-9 26-23; 1-5? (10-14 or 11-16 is standard: the text is a very poor choice as there is no need to cover up in this way) into 9-13 23-18; 6-9 26-23; 1-6 (Necessary here) same ... White is very strong**
4. **9-13 23-19; 5-9 27-23; 1-5? (The natural 11-15 is best: the text allows White to gain a tempo with a vengeance) 22-18! ... White is exceptionally strong as shown under Lesson 77, Illustrative Game 3**
5. **9-13 23-19; 6-9 27-23; 1-6? (9-14 or 11-15 is preferred) into Example 4**
6. **9-13 24-19; 5-9 28-24; 1-5? (11-15 is natural and best) 22-18! (Given the chance, White takes the centre); 10-14 (Does Black have anything better?) 25-22; 6-10 22-17! 13-22 26-17 ... a published win for White**
7. **9-13 24-19; 6-9 27-24; 1-6? Into Example 4**

8. **9-13 24-20; 5-9 22-18; 1-5?** (Both 10-14 and 10-15 are superior) 25-22 into **9-13 22-18; 6-9 25-22; 1-6 24-20** same ... White is very strong
9. **9-13 24-20; 10-14 28-24!** (A subtle waiting move); 5-9 32-28?! (But this, although perfectly sound, is taking things too far and allows Black to equalize); 6-10 24-19; 11-15 22-18; 15-22 25-18; 7-11 26-22 ... even position
- 10. Illustrative Game 90: 9-13 24-20; 6-9 22-18; 1-6?** (10-15 is best) 25-22 (Now into Example 8); 10-15 28-24; 6-10? (Correct against 29-25 but fatal here) 32-28; 11-16 18-11; 8-15 20-11; 7-16 23-18; 3-7 18-11; 16-20 22-18; 7-16 18-15; 10-19 24-15; 4-8 30-25. White wins. **G. Miller v R. Pask 1995**
11. **9-14 22-18; 5-9 25-22; 1-5?** (Transforming a completely even ballot into a tough one. Instead, 11-16 is called for) 29-25 (24-20 is also strong as in Example 14); 11-15 18-11; 8-15 into **10-14 22-18; 6-10 25-22; 11-15 18-11; 8-15 29-25; 1-6** same ... White is very strong
12. **9-14 23-19; 5-9 27-23; 1-5?!** (Granted this is only slightly inferior to the natural 11-15) 22-18! (Of course); 11-15 18-11; 8-15 26-22 ... White has a slight edge
13. **9-14 24-19; 5-9 22-18; 1-5?!** (11-15 is natural and best) 25-22; 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 27-24; 9-13 18-9; 5-14 24-20 ... White has the edge
14. **9-14 24-20; 5-9 22-18; 1-5?** (As in Example 11, an even ballot becomes a tough one) 25-22 into **10-14 22-18; 6-10 25-22; 1-6 24-20** same ... White is very strong
15. **10-14 23-19; 7-10 27-23; 11-15 32-27?!** (Not nearly as strong as the 24-20 or 22-18 exchanges, although much vaunted at the time); 8-11! (Gaining a tempo) 22-18; 15-22 25-18; 9-13 18-9; 5-14; 24-20 ... even position
16. **10-14 23-19; 11-15 19-10; 6-15 27-23; 8-11 32-27?!** (The 22-18 exchange is more pro-active: this allows Black to consolidate and equalize. However, it was used to secure a win in the 2017 world championship match so it clearly has merit); 7-10! 24-20; 3-7! 27-24; 14-18! 23-14; 9-18 ... even position

17. **10-14 24-19; 6-10** 27-24; 1-6?! (9-13, 11-15 and 11-16 are all preferred) into Example 12
18. **10-14 24-19; 7-10** 27-24 into Example 15
19. **10-14 24-20; 6-10** 22-18; 1-6? (11-15, 10-15 and 11-16 are all far superior) 25-22 into Example 14
20. **Illustrative Game 91: 10-14 24-20; 7-10** 22-18; 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 24-19; 3-7? (The immediate 9-13 exchange is called for) 27-24! (Gaining a tempo); 9-13 18-9; 5-14 24-20!; 11-15 19-16!; 12-19 23-16; 7-11 16-7; 2-11 [Diagram 495]

Diagram 495



White to Play and Win

Continue from Diagram 495: ... 31-27!; 15-18 29-25; 6-9 27-23; 18-27 32-23; 1-5 25-22; 11-15 30-25. White wins. *Analysis by J. Loy*

21. **12-16 24-20; 8-12** 28-24; 3-8 32-28?! (22-18, 23-18 and 24-19 are all stronger); 16-19 runs parallel to Examples 1 and 2 ... even position
22. **12-16 24-20; 10-15** 21-17?! (Both 22-18 and 28-24 have more bearing on the situation and are markedly stronger: this has the merit of originality); 8-12! (Gaining time) ... even position
23. **12-16 24-20; 10-15** 22-17?!; 8-12! (Gaining time again) ... even position

Lesson 147: Putting the Question (Time)

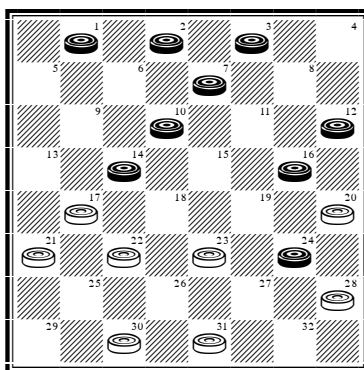
When faced with the choice of two jumps, questions of tempo often arise. The importance of jumping the men out correctly – both from an attacking and a defensive viewpoint – cannot be overemphasized.

As an aside, it's worth noting that taking two men in one jump, as opposed to making two single jumps, gains a move. For example: **11-15 23-19**; **9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 is the same as **10-14 22-18**; **11-15** 18-11; 8-15 24-19; 15-24 28-19; 6-10 25-22 with the colours reversed.

Examples

1. **9-13 21-17**; **6-9** 25-21; 11-15 30-25; 9-14 22-18?! (24-19 is best); 15-22 25-9 and now 5-14! 'puts the question' to the white man hanging on 17 and favours Black, whereas 13-22 26-17; 5-14 is soft.
2. **Illustrative Game 92: 9-13 21-17**; **6-9** 25-21; 11-15 24-19 (A defence favoured by Marion Tinsley because of its utility and beauty); 15-24 28-19; 8-11 22-18; 13-22 26-17; 9-14 18-9; 5-14 29-25; 11-15 27-24; 4-8 25-22; 8-11 32-28; 11-16 24-20; 15-24 [Diagram 496]

Diagram 496



White to Play

Continue from Diagram 496: ... 20-11 (Tinsley played this in at least 4 important games. He was well aware that 28-19!, which puts the question to the black man hanging on 16, is easier, but couldn't resist the follow-up); 7-16 28-19; 3-8 17-13; 8-11 22-18; 1-5 18-9; 5-14 31-26! (30-26? loses. The position, and its delightful continuation, originally arose from one of the most difficult 3-move ballots, known

as the *Octopus*. Although the run-up has since been shown to be unsound, the midgame lives on under at least 3 different 3-move ballots); 2-7 13-9; 11-15 9-6; 15-24 6-2; 7-11 2-6; 11-15 6-9; 15-18 23-19; 16-23 26-19; 24-27 9-6; 10-15 19-10. Drawn. **R. Hunt v M. Tinsley 1950**

3. **9-13 22-17; 13-22** 25-18; 11-15 18-11; 8-15 29-25; 4-8 25-22; 5-9 23-18; 8-11 21-17; 9-14 18-9; 6-13 27-23; 2-6 32-27; 6-9 30-25; 9-14 25-21; 3-8 24-19; 15-24 28-19; 1-5 22-18; 13-22 and now 26-17! puts the question to the black man hanging on 14 and favours White slightly, whereas 18-9; 5-14 26-17 is soft, permitting immediate equality
4. **9-13 22-18; 10-15** 25-22; 6-10 23-19; 11-16 18-11; 16-23! (8-15? allows White to gain a tempo with 24-20! and loses) 27-18; 8-15! (This blunts White's attack; 7-16? loses after 18-14!) 18-11; 7-16 22-18 ... to a draw, although White is strong on account of the ballot
5. **9-13 22-18; 12-16** 24-20; 8-12 27-24; 3-8 24-19; 11-15 18-11; 8-24 28-19! (Putting the question to the black man hanging on 16, forcing Black to find a good waiting move. Instead, 20-11; 7-16 28-19 defuses the tension, allowing Black to develop naturally with 4-8, and leads to equality); 10-14 20-11; 7-16 19-15 ... White is best
6. **9-13 23-19; 6-9** 27-23; 9-14 22-18; 11-15 18-9; 5-14 25-22; 7-11 30-25; 1-5 22-17; 13-22 25-9; 5-14 26-22; 11-16 24-20; 15-24 and now 20-11! 8-15 28-19; 15-24 22-18 retains a definite edge for White, whereas 28-19 transfers that edge to Black after 3-7 20-11; 8-24 32-28; 7-11 28-19; 11-15 ...
7. **9-14 22-18; 11-16** 18-9; 5-14 23-19; 16-23 27-9; 6-13 24-19; 8-11 26-23; 11-15 28-24; 7-11 30-26; 1-5 26-22; 3-7 32-28; 11-16 24-20; 15-24 and now 28-19! retains White's advantage after 5-9 (Awkward, but forced) 20-11; 7-16 22-18, whereas 20-11; 7-16 28-19 allows White to equalize with 4-8! (Gaining a tempo) 22-18; 8-11
8. **10-14 24-19; 6-10** 22-17; 11-15 26-22; 15-24 28-19; 8-11 (7-11 is best) 22-18; 9-13 (The radical 11-15 exchange is okay) 18-9; 13-22! (5-14? loses as it allows White to gain a tempo by jumping two men with one move: 27-24; 13-22 25-9; 1-5 9-6; 2-9 29-25 etc ...) 25-18; 5-14 (But here all the jumps are singles and Black is able to draw: it is almost always wise not to give your opponent 'free' moves when you are defending) 18-9; 1-5 9-6; 2-9 23-18 ... to a draw

9. **12-16 22-18; 16-19** 24-15; 10-19 23-16; 11-20 25-22; 6-10 22-17; 8-11 29-25; 1-6 17-14; 10-17 21-14; 3-8! (The equalizer: also mentioned under Lesson 77) 26-23; 11-15 18-11 and now 8-15! draws out a king-row man on 30 or 31, whereas 9-18 23-14; 11-18, although drawable, permits White more scope – for example with 27-23

The final two examples are of a somewhat different nature, but nevertheless exemplify the importance of carry out jumps in the correct order.

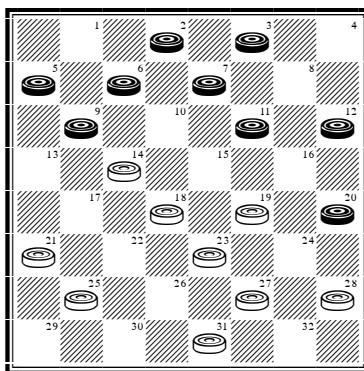
10. **11-16 23-18; 16-20** 24-19; 10-14 26-23; 8-11 22-17; 7-10 30-26; 4-8? (11-16 draws) 19-15; 10-19 and now 17-10!; 6-22 23-7!; 3-10 25-18 ... White is very powerful
11. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 26-22; 10-14 19-15; 3-8 (12-16 draws) 22-17; 7-10 30-26; 10-19 and now 17-10!; 6-22 23-7!; 2-11 13-6; 1-10 26-17 is a winning position for White

Lesson 148: Squeezing a Defended Man (Time)

Squeezing a man which is already defended may appear pointless, but can prove to be a very effective way of forcing the opponent to make an undesired waiting move.

1. **Illustrative Game 93: 11-15 21-17; 9-13 25-21; 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-16 22-18; 13-22 26-17; 8-11 17-14; 10-17 21-14; 16-20 25-21 (25-22 is easier); 6-9 29-25; 1-6 32-28?** (This weakens White's long dyke formation, as discussed in Lesson 18, and loses: 31-26 is a narrow draw) [Diagram 497]

Diagram 497



Black to Play and Win

Continue from Diagram 497: 6-10! (Drawing out the white man on 31) 31-26; 10-17 21-14; 11-16 (Pressing against White's weak elbow) 19-15; 16-19 23-16; 12-19 15-10; 9-13 18-15; 13-17 25-21; 7-11 15-8; 3-12 27-23; 20-24 23-16; 12-19 10-7; 2-11 14-10; 11-15 21-14; 15-18. Black wins. *M. Tinsley v E. Lowder 1979*

2. **11-16 22-18; 16-20** 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-21; 11-16 26-23; 6-9 22-18; 1-6 30-25; 6-10! (The only way, but more than good enough, this again draws out the white man on 31) 31-26 (21-17? would be disastrous); 10-17 21-14; 7-10 14-7; 3-10 26-22; 9-13 25-21; 2-6 18-15; 10-14 ... to a standard draw

3. **11-15 22-17; 15-19** 24-15; 10-19 23-16; 12-19 25-22; 7-10 (Inferior to 8-11) 27-24! (The man on 8 is now diverted to 12); 8-12 24-15; 10-19 32-27! (Drawing out the man on 3 before playing 22-18, so that the 9-14 break will not be available); 3-7 22-18 ... White has the edge

4. **12-16 21-17; 16-20** 17-13; 11-15 24-19; 15-24 28-19; 8-11 22-18; 9-14 18-9; 5-14 25-22; 11-15 19-16; 14-17 29-25; 4-8 25-21?! (This is inferior. Instead, 23-18 draws easily); 8-12 21-14; 10-17! (Artfully drawing out the white man on 32. Instead, 12-19? Is extremely delicate for *Black*: the precision of checkers!) 32-28; 12-19 23-16; 7-10! ... Black is strong

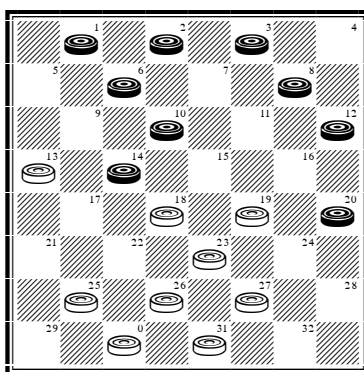
Lesson 149: The Delayed Steal (Time)

Although essentially a space-gaining manoeuvre, time yet again has a vital role to play. This is because after the squeeze, the opponent has two precious moves to play with. Thus while this device has a number of important applications, it must be used with caution. Examples 1 to 6 bring out its strengths; Examples 7 to 9 demonstrate its hazards.

Examples

1. **Illustrative Game 94:** 11-16 21-17; 16-20 17-13; 8-11 22-18; 10-15 25-22; 7-10 29-25; 9-14 18-9; 5-14 24-19; 15-24 28-19; 11-15 32-28; 15-24 28-19; 4-8 22-18 [Diagram 498]

Diagram 498



Black to Play

Continue from Diagram 498: 8-11! (Black has a difficult decision to make: the man on 14 is being threatened and there appears to be no satisfactory way to defend it. 1-5 is hardly appealing and 6-9 is clearly very weak, while 14-17 allows the powerful 18-14! On the other hand, Black has played logically and consistently to this point, so there should be a good way out. The answer is this delayed steal) 18-9; 11-15! (Gaining space and the essential follow-up) 19-16; 12-19 23-16; 1-5 (Of course Black must regain the man now) 16-11 (Logical); 5-14 26-23 (Ditto); 14-17 31-26; 10-14 25-22; 6-10 13-9; 3-7 (Beautiful timing) 22-13; 7-16 9-6; 2-9 13-6; 15-19 26-22; 19-26 30-23; 10-15 6-2; 15-19 22-18; 19-26 18-9; 16-19 27-23; 19-24. Drawn. *Analysis by N. Wexler*

2. **9-14 22-18; 5-9** 24-20; 10-15 28-24; 15-22 26-10; 7-14 25-22; 1-5 22-17; 14-18 23-14; 9-18 30-26; 3-7 26-22; 18-25 29-22; 7-10 27-23; 5-9 17-13; 9-14 24-19!; 11-16?! (11-15 32-28; 15-24 28-19; 2-7 is best) 20-11; 8-24 22-18! (The unexpected delayed steal, which presents Black with a space problem); 6-9? 13-6; 2-9 32-28; 4-8 28-19 ... to a white win by Tom Wiswell
3. **10-15 23-18; 9-14** 18-9; 5-14 26-23; 15-18 22-15; 11-18 21-17; 14-21 23-14; 6-10 31-26; 10-17 24-19! (By regaining the man in this way, rather than with the immediate 25-22, White exerts greater control over the centre); 8-11 27-23!; 7-10 25-22 (Finally!); 11-15 22-13; 15-24 28-19 ... White has the edge
4. **10-14 23-19; 11-16** 22-17; 16-23 17-10; 7-14 26-19; 8-11 25-22; 6-10 27-23; 11-15 24-20; 15-24 28-19; 4-8 22-18; 8-11 29-25; 9-13 18-9; 5-14 25-22; 11-15 32-28; 15-24 28-19; 3-8 22-18? (Incredibly soft, but has caught many players); 8-11! 18-9; 11-15! ... to a black win of frequent occurrence
5. **Illustrative Game 95: 9-14 22-18; 11-15** 18-11; 8-15 25-22; 5-9 23-18; 14-23 27-11; 7-16 22-18; 16-20 24-19; 4-8 29-25; 10-14 26-23; 8-11 25-22; 6-10 31-27 (28-24 is simple, giving rise to a position where both sides ready themselves for an extensive dissolution. Because this type of build up arises so often, it is well worth studying. Namely, 28-24; 20-27 31-24; 1-5 24-20; 3-7 30-25 and now 9-13 18-9; 5-14 22-18 to a draw); 3-7 30-25?; 9-13! (The killer) 18-9; 11-15 28-24; 1-5 9-6; 2-9 21-17; 7-11 25-21; 11-16 23-18; 16-23 18-11; 23-26 11-7; 10-15. Black wins. *Analysis by N. Wexler*
6. **9-13; 24-20 10-15** 28-24; 5-9 23-19; 6-10 27-23; 1-5 23-18; 11-16 20-11; 7-23 18-11; 8-15 26-19; 3-7 30-26; 7-11 26-23; 9-14 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 2-7 24-20! (This looks dramatic, but in this instance is just a neat way of securing a draw); 15-24 22-18! (The familiar follow-up); 14-17 21-14; 10-17 32-28; 24-27 31-24 ... to a draw
7. **9-13 23-18; 11-15** 18-11; 8-15 22-17; 13-22 25-11; 7-16 21-17; 5-9 17-13; 4-8 29-25; 16-20 24-19; 9-14 27-23; 8-11 25-22; 11-15?! (11-16 22-18; 14-17 18-15; 3-8 is standard and draws comfortably) 32-27; 15-24 28-19; 3-7 22-18; 7-11? (No good here) 18-9; 11-15 19-16; 12-19 23-16; 1-5 26-23!; 5-14 16-11! ... to a white win

8. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 26-22; 9-14 18-9; 5-14 22-18; 1-5 18-9; 5-14 29-25; 11-15 25-22? (This loses, but interestingly 30-26!; 15-24 32-28 is sound, as Black cannot invade later with 17-22); 15-24 22-18; 14-17 21-14; 10-17 32-28; 17-22! 28-19; 7-10! (By now you will recognize this as the standard winning motif) ... to a black win
9. **Illustrative Game 96: 10-14 24-20; 11-16** 20-11; 8-15 22-18; 15-22 25-18; 4-8 29-25; 8-11 25-22; 6-10 28-24; 9-13 18-9; 5-14 23-18; 14-23 27-18; 12-16 18-14; 10-17 21-14; 11-15 14-9?; 16-19! 32-28; 1-5 31-27; 5-14 27-23 (White gets his man back, but at a terrible cost: Black has plenty of time to set things up for an artistic finish); 14-17 23-16; 15-19 24-15; 7-11 16-7; 3-19 22-18; 17-22 26-17; 13-22 18-15; 2-7. Black wins. ***R. Pask v B. Lucas 1986***

Lesson 150: Gambit/Man-Down Openings (Time)

As mentioned in Book 1, in a free and open position, the gain of a single piece is enough to ensure a won game. From this it may be understood that when playing a man down in the opening or early midgame, some definite form of compensation has to be obtained in return.

Typically, this amounts to an advantage in time, where the opponent's development has been *sped up* (the opposite motive of a gambit in chess), in combination with an advantage in space. This space advantage can take many forms: for example, cramping or congesting the opponent's single-corner or double-corner, or enticing an enemy man into square 5.

Even where definite compensation exists, it is only through years of detailed analysis and practical play that the soundness of these developments can ultimately be established.

Because of the odd nature of the resulting positions and the heavy reliance on prepared analysis, unless forced to engage, many players understandably shy away from these developments with both sides.

Examples

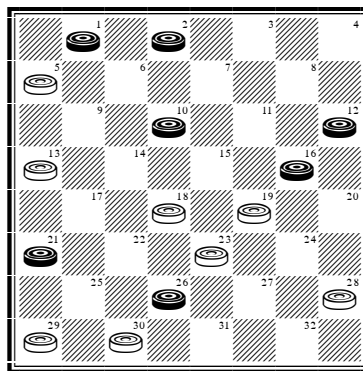
1. **9-14 23-19; 5-9** 22-17; 11-15 17-13; 14-18! 19-16; 12-19 26-23; 19-26 30-5; 15-18 (For the 15-19 exchange, see Example 5) ... Also mentioned in Book 2, in this *Fife* development, Black's compensation for the man is that White is over-developed and has a man buried on square 5. If anything, Black is slightly favoured.
2. **10-14 22-18; 12-16** 24-20! (Anything else is soft); 16-19! (Forced, in order to break a crippling single-corner cramp) 23-16; 14-23 26-19; 8-12! (Essential, to grip the white men) ... In this *White Doctor* development, Black's is compensated by White's over-development and the awkward configuration of men on his double-corner side. That said, White still has a strong theoretical advantage.
3. **11-15 23-19; 8-11** 21-17 (Daring); 9-13! (In a mirror-image of Example 2, if Black doesn't play this White's gamble pays off and he gains the edge) 17-14! (Forced, or White's single-corner gets swamped); 10-17 19-10; 7-14 25-21! (Essential, to grip the black men) ... In this *Black Doctor* development,

White is compensated by Black's over-development and the awkward configuration of men on his double-corner side. However, Black still has a strong theoretical advantage.

4. **11-15 22-17; 8-11** 23-19; 3-8 25-22; 11-16 27-23; 7-11 24-20!; 15-24 28-19; 10-14 (This is easily best) 17-10; 6-24 22-18 ... In this Alma development, White is compensated by the extremely cramped nature of Black's single-corner. The strength is evenly divided.
5. **10-14 22-17; 14-18** 23-14; 9-18 17-13; 5-9 24-20; 11-15! 20-16 (Against 26-23; 1-5! equalizes); 12-19 26-23; 19-26 30-5; 15-19 ... Not quite as good for Black as in Example 1, here the strength is equally divided.
6. **10-15 23-19; 6-10** 21-17!?!; 9-13!?! (1-6 is the conservative approach) 17-14!; 19-10; 7-14 25-21 (Essential, to grip the black men) ... This white development was highly praised by the late, great Richard Fortman in his masterly *Basic Checkers* series, but has yet to be adopted in practice. As a consequence, its actual status is unclear.
7. **10-14 22-18; 7-10** 25-22; 11-16 29-25; 8-11 18-15; 11-18 22-15; 10-19 24-15; 3-7 26-22; 9-13! 31-26; 16-19! 23-16; 12-19 27-23; 19-24! 28-19; 4-8 ... Hard-boiled analysis has shown that, although White is best, Black can draw using this man-down approach – something which is definitely not visible to the naked eye!
8. **10-14 22-18; 7-10** 25-22; 11-16 24-20; 16-19 23-16; 12-19 27-23; 8-12 23-16; 14-23! 26-19; 4-8 ... Black is compensated by White's over-development and the awkward configuration of men on his double-corner side. White has a definite, though not large, advantage.
9. **11-16 21-17; 9-13** 25-21; 5-9 23-18; 1-5 29-25; 8-11 17-14; 10-17 21-14; 6-10 24-20!; 10-17 28-24; 17-21 27-23; 7-10 24-19; 3-7 32-28 ... Here, White's compensation for the man takes the form of Black's severely cramped single-corner. The strength is equally divided.
10. **12-16 24-20; 8-12** 28-24; 3-8 23-18; 9-13 18-14; 10-17 21-14; 6-10 22-17!?! (22-18?! is another way); 13-22 25-18; 10-17 29-25; 17-21 25-22 ... Here, White's compensation for the man in Black's severely cramped single-corner. The strength is equally divided.

11. **12-16 24-20; 10-15** 22-18; 15-22 25-18; 8-12 28-24; 6-10 24-19; 9-14 18-9; 5-14 26-22; 3-8 21-17!; 14-21 22-18; 1-6! ... White's compensation is Black's hugely cramped single-corner.
12. **12-16 21-17; 9-13** 24-20; 11-15 20-11; 7-16 25-21; 5-9 30-25; 9-14 27-24; 8-11! 24-19; 15-24 28-12 transposes into Example 11 with CR
13. **Illustrative Game 97: 11-15 22-17; 8-11** 17-13; 4-8 23-19; 15-18 24-20; 11-15 28-24; 8-11 26-23; 9-14 31-26; 5-9! 21-17! (As is often the case, it is best to take the man offered); 14-21 23-5 (Black is compensated by the white men on squares 5 and 13); 15-18 26-23; 18-22 25-18; 10-15 19-10; 6-22 23-18; 7-10 24-19; 3-7 27-23; 11-16 20-11; 7-16 32-28; 22-26? (2-6 draws) [Diagram 499]

Diagram 499



White to Play and Win

Continue from Diagram 499: ... 28-24; 16-20 18-15!; 20-27 15-6; 1-10 (2-9 also loses) 19-15; 10-19 23-16; 12-19 30-16. White wins. *Analysis by J Drummond*
 This is a nice example of the advanced rebound shot. Further examples are given under Lesson 161.

Lesson 151: Sacrificing for a King

Some of the ‘advice’ given on checkers by non-players in books dealing with a range of games is nothing if not amusing: ‘If you are going to lose a man, make sure you extract a greater toll from your opponent.’ A nice trick if you can do it.

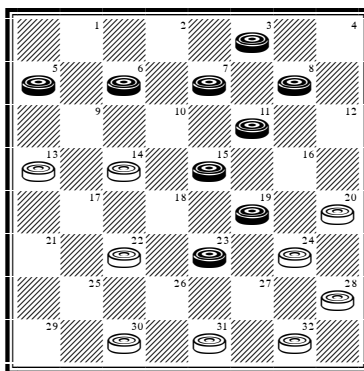
In a similar vein, these same quacks place far too much emphasis on the importance of obtaining the first king. Obviously, if you have a secure (not necessarily intact) king-row, have level pieces and a roaming king which is able to harass the opponent’s men from behind, you are in heaven. But obtaining such riches in combination inevitably calls for very weak play on the part of your opponent, and is too large a goal, akin to gaining a man for nothing, to form part of a player’s regular thought process.

Moving on to reality: Obtaining a free king (one which is not trapped in the single-corner, for example) may well justify the long-term sacrifice of a man. Typically, there are two ways in which it pays dividends. First, inexperienced players in particular often feel jittery when a king is breathing down their neck and miss the best continuation. Secondly, some players lose by trying to hold onto the extra piece for too long. As ever, Marion Tinsley summed up the situation beautifully: ‘It is always wise to decide immediately whether your opponent has blundered or played a brilliancy when he gives you a man. If you feel he has done the latter, then make haste to see how you can return the loan at the most opportune moment.’

Examples

1. **Illustrative Game 98: 11-16 24-20; 16-19 23-16 12-19; 22-18; 9-14 18-9; 5-14 25-22; 10-15 22-17; 6-10 29-25; 8-11 17-13; 4-8 25-22; 2-6 27-24?** (22-17 is best. Although weak, the text move still draws, but I will leave White to find out how!); 14-18; 22-17 18-23 17-14; 10-17 21-14; 1-5 26-22 [Diagram 500]

Diagram 500

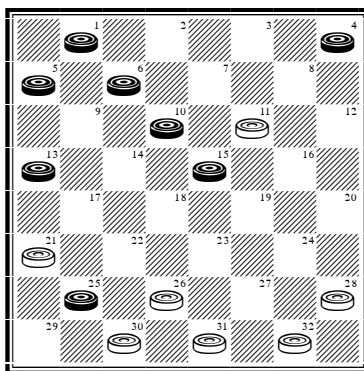


Black to Play

Continue from Diagram 500: 23-26! 30-16; 15-19 24-15; 11-25 32-27 (28-24 also lost: R. Pask v G. Cann 1995); 25-30 27-23; 30-25 28-24; 25-21 24-19; 21-17 23-18; 17-10 31-26; 6-9 13-6; 10-1 16-12; 5-9 26-22; 1-5 19-15; 9-14 18-9; 5-14. Black wins. *R. Pask v H. Devlin 1986*

2. **9-13 23-18; 12-16** 18-14; 10-17 21-14; 6-10 24-20; 10-17 25-21; 16-19 21-14; 11-15 29-25; 2-6 25-21; 8-11 14-10!; 7-14 27-23; 14-18 23-7; 18-25 20-16! (A great ‘cook’— prepared innovation— by Marion Tinsley); 3-10 16-11 [Diagram 501]

Diagram 501



Black to Play

From this position, Chinook lost to Don Lafferty in the 1992 Southern States Tourney when it overplayed its hand by hanging on to the extra man for too long. Frankly, virtually anyone would get the shakes defending against Lafferty in this

position! To his eternal credit, the great Don finished his career with a plus score against Chinook consisting of 8 wins, 7 losses and 109 draws.

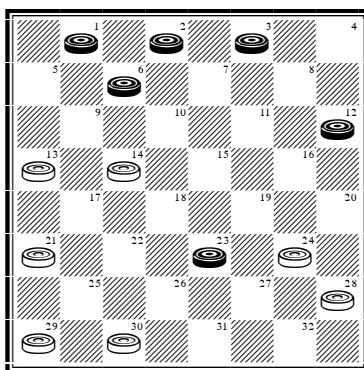
3. **9-14 22-17; 5-9** 24-19 (17-13 is best); 11-15 17-13; 15-24 28-19; 1-5 (Natural, to prepare for the break, but getting to the centre 'Firstest with the mostest' with 8-11 is best) 25-22; 14-17 21-14; 9-25 29-22; 10-14 (7-11 would be the conservative way, transposing back into play arising from 17-13 at the 4th move) 22-18; 14-17 18-14?! (Preparing to play a man down); 6-10 23-18; 17-21 27-23; 10-17 13-9; 5-14 18-9; 8-11 9-5 and now, with correct play, Black is best. However, a topsy-turvy six hour game played in the 1952 US National Tourney resulted in a hair-raising draw for Black after White missed a win: M. Loew v H. Koff. One of the great things about checkers is that, while its most able human exponents are able to play at a satisfyingly high standard, perfection is always beyond their reach.
4. **Illustrative Game 99: 11-16 24-20; 16-19** 23-16; 12-19 22-18; 8-11 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 11-16 20-11; 7-16 25-22; 10-14 29-25; 6-10 18-15; 9-13 15-6; 1-10 22-18; 2-7 18-9; 5-14 25-22; 10-15 and now White continues with ... 21-17!; 14-21 23-18; 7-11 18-14 and Black has a problem to solve. Continue: 16-20 14-9; 3-8! (Part of a carefully conceived plan to return the man and break through the king-row for a clean draw) 9-6; 11-16! 6-2; 8-12! 2-7; 15-18! 22-15; 21-25 30-21; 19-24 28-19; 16-30. Drawn. *T. Wiswell v M. Hopper 1951*
5. **10-15 23-18; 7-10** 27-23; 3-7 24-20; 9-13 28-24; 15-19 24-15; 10-19 23-16; 12-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 21-17; 13-22 25-18; 6-10 and now White continues with 18-15!; 11-18 20-16 and Black has to carefully think out a plan to draw. In fact, as the leading computer programs so clearly demonstrate, Black has nothing to fear if he stays calm: something which computer programs are very good at!
6. **10-15 23-18; 7-10** 26-23; 10-14 24-19; 15-24 28-19; 11-16 27-24; 16-20 31-27; 8-11 22-17; 11-16 17-10; 6-22 25-18; 9-14 18-9; 5-14 29-25 and now Black breaks through with 14-18! 23-14; 16-23 27-18; 20-27 32-23; 12-16 and White has to take stock. Interestingly, this position has led to several white wins in important play, so both sides need to be careful.
7. **11-15 21-17; 9-14** 25-21; 8-11 17-13; 11-16 22-17; 16-20 24-19; 15-24 28-19; 4-8 29-25; 14-18! (A remarkable sacrifice, which is hardly likely to be found across the board: definitely one for the midnight oil) 23-14; 8-11 26-

23; 11-15 32-28; 15-24 28-19; 5-9!; 14-5 10-14 17-10; 6-24 and yet another position where the man-up side is perfectly safe provided it: a) doesn't panic and b) doesn't overplay its hand

8. **12-16 22-17; 16-20** 17-13 (From a theoretical standpoint, 17-14 is 'best', but the text is one of several fighting moves White has available. By timing his moves correctly, Black can always obtain an advantage, but White secures winning chances if he doesn't); 11-15 25-22; 8-11 24-19; 15-24 28-19; 11-15 19-16; 4-8 29-25; 8-12 22-17; 12-19 23-16; 15-19 25-22?!; 10-15 27-23; 19-24 23-18; 15-19 (7-11! is best, but this is hard to resist) 16-11!; 7-16 32-28 and now 19-23! 26-12; 24-27 31-24; 20-27 leaves Black with a free king and a powerful king-row. However, given the material imbalance, both sides have winning chances.

9. **11-16 23-19; 16-23** 26-19; 8-11 27-23; 4-8 22-18; 11-16 24-20; 8-11 28-24; 9-13 32-28; 10-14 18-9; 5-14 25-22; 13-17! 22-13; 14-18 23-14; 16-23 24-19 and now 23-27 31-24; 11-16 20-11; 7-23 [Diagram 502] leaves White with a headache. It should be noted that this ballot is massively in favour of Black and for a long time was banned from competition.

Diagram 502

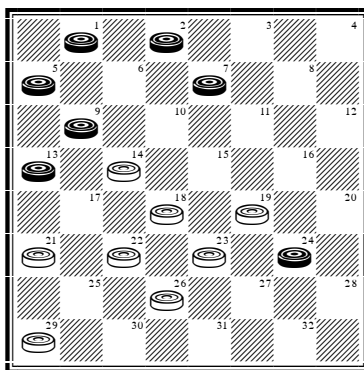


White to Play

10. **9-14 22-17; 11-15** 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22; 11-15 19-16; 12-19 23-16; 14-17?! (A difficult proposition, with 15-19 best) 21-14; 10-17 27-23; 15-19?! (Going for broke and probably a theoretical loser. Instead, 1-5 draws) 32-28 and now 19-24 28-19; 20-24 looks threatening, but after 16-11; 7-16 19-12 Black doesn't get sufficient compensation for the sacrificed man.

11. **11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 4-8 24-20; 15-24 28-19; 10-15 19-10; 6-15 22-18; 15-22 26-10; 7-14 30-26 (This draws, but 31-27; 8-11 23-18; 14-23 27-18 is more thematic and easier); 8-11 26-22; 11-15 22-17 and now 14-18! 23-14; 15-18 is a deeply unattractive proposition for White, although the draw is still there.
12. **12-16 24-20; 10-15** 22-17; 8-12 27-24; 9-13 25-22; 5-9 32-27; 6-10 30-25; 16-19 23-16; 12-19 27-23; 1-6! 23-16; 9-14 16-12; 4-8 26-23; 15-18 22-15; 11-27 24-19; 13-22 25-9; 6-13 31-24 and now 13-17 21-14 10-17 leads to a man-down draw which almost plays itself.
13. **Illustrative Game 100: 11-15 22-17; 15-19** 24-15; 10-19 23-16; 12-19 26-22; 8-12 22-18; 4-8 30-26; 12-16 17-14; 8-12 27-23; 16-20 23-16; 12-19 25-22; 9-13 31-27; 6-9 27-23; 3-8 23-16; 8-12 32-27; 12-19 27-23; 19-24! 28-19; 20-24 [Diagram 503]

Diagram 503



White to Play

Continue from Diagram 503: ... 19-15; 24-27 21-17; 27-31 29-25; 31-27 25-21; 27-24 15-10; 7-11 10-6; 1-10 14-7; 11-16 7-3; 24-27 3-8; 16-20 8-11; 20-24 11-15; 24-28 23-19; 27-23 19-16; 23-30 16-11; 28-32 15-19; 32-27 11-8; 2-7 19-23; 27-31 23-26 (8-3? loses to 30-25!); 30-14 17-3. Drawn. *M. Tinsley v D. Oldbury 1958* Under enormous pressure, White kept calm and secured a brilliant draw.

Of course, if it takes mature judgement to sacrifice a man in order to obtain a free king, going two men down is entering the outer limits. The following game had a profound impact on the loser.

14. **Illustrative Game 101: 11-15 21-17; 8-11** 17-13; 11-16 (9-14 first is more accurate) 25-21; 9-14 24-20; 16-19?! (3-8 is best, but the text move was held to be a powerful attack by Arthur Reisman) 23-16; 12-19 27-23; 19-24 28-19; 15-24 32-28; 7-11 (The motivation behind 16-19) 28-19; 11-15 19-16; 15-19 16-11; 19-24 23-19; 14-18? (Going 2 men down, but still thought to be strong for Black!) 22-15; 24-28 21-17! (A fine move by Tom Wiswell which wins without a struggle); 28-32 29-25; 32-28 25-21; 28-24 26-23; 24-28 23-18; 28-24 18-14; 24-28 14-7; 3-10 19-16; 10-19 11-7; 2-11 16-7. White wins. *M. Tinsley v M. Chamblee 1947*
15. **11-16 22-18; 8-11** 25-22; 16-20 22-17; 9-14 18-9; 5-14 29-25; 11-15 25-22; 7-11 17-13; 4-8 24-19; 15-24 28-19; 11-16 (The natural 11-15 is far easier) 22-18; 8-11 18-9; 11-15 9-5!; 15-24 23-18; 16-19? 32-28; 10-15! (A very good try) 18-11; 19-23 27-18; 24-27 31-24 20-27 ... Discussing this 1973 game, Marion Tinsley writes, 'Milton [Loew] expressed *complete* satisfaction with his position at this stage, but ever since I went two pieces down and lost v Chamblee in our 1947 match, I have distrusted such odds.' An eventual white win.

Of course, there are always exceptions, as the final two examples show.

16. **12-16 22-17; 16-20** 24-19; 9-14 25-22; 11-15 17-13; 15-24 28-19; 8-11 22-18; 4-8 18-9; 5-14 29-25 11-15 19-16; 15-18 16-12; 10-15!? 26-22 (21-17 would simplify matters and obtain a quick draw) and now the inspired 20-24! 27-20; 18-27 32-23; 14-18! 23-14; 15-19 led to an amazing, unforced black win with 2 men short: R. Leschensky v D. Oldbury 1989.
17. **12-16 22-17; 16-20** (A fascinating ballot with a vast amount of scope, provided White doesn't simplify with 17-14) 17-13; 11-15 25-22; 8-11 24-19; 15-24 28-19; 11-15 19-16; 4-8 29-25; 8-12 22-17; 12-19 23-16; 15-19 25-22?!; 9-14 (Varying from Example 8) 27-23?; 19-24 23-19; 5-9 30-25; 14-18! 22-15; 9-14 32-27; 24-28! 27-23; 14-18! (Here we go!) 23-14; 28-32 26-23; 32-27 31-24; 20-27 25-22; 27-31 23-18; 31-27 and even with 2 men to the good, White's position is hopeless.

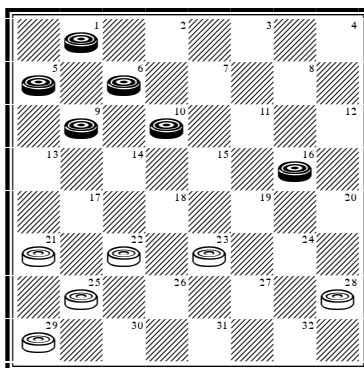
Lesson 152: The Run-Off

The term ‘run-off’ describes the process by which an outpost man is squeezed two or three times in succession. Often used by the beginner as an attempt to simplify a position, and just as often backfiring, the value of the theme depends largely upon the strength of the outpost itself.

Examples

1. **11-16 24-20; 16-19 23-16; 12-19** (The man is well established on 19) **27-23?! (Although it draws, this run-off is not to be recommended as it weakens White’s double-corner while developing Black’s single-corner, and serves only to magnify the modest advantage conferred on Black by the ballot); 8-12 23-16; 12-19 31-27; 4-8 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-23; 8-12 23-16; 12-19 20-16; 7-11 16-7; 2-11 26-23; 19-26 30-23; 11-16 [Diagram 504]... an unpleasant endgame for White, particularly against relentless exponents such as Alex Moiseyev, Ron King and Michelle Borghetti**

Diagram 504



White to Play

2. **11-15 21-17; 15-19 24-15; 10-19 23-16; 12-19 27-24** (With 22-17 played at the 2nd move, this move would magnify Black’s slight advantage. However, here it is the trunk line of a ballot which favours White); **7-10 24-15; 10-19 32-27** (Drawing out the man on 3); **3-7 27-24** (But this combined with the later 31-27 makes matters easy for Black. However, unlike Example 1 where Black wound up with the advantage, here the strength of the ballot is sufficient for White to force a clear draw); **7-10 24-15; 10-19 31-27** (Continuing the process); **9-14 17-10; 6-15 27-23; 8-12 23-16; 12-19 26-23; 19-26 30-23 ... to a draw**

3. **11-16 22-18; 16-19** 24-15; 10-19 23-16; 12-19 (In many ways a sister ballot to that in Example 2, the presence of the White man on 18 largely spoils Black's dyke aspirations) 27-24; 9-14 18-9; 4-14 24-15; 7-10 32-27 (This is soft, whereas 25-22; 10-19 22-17 retains White's advantage); 10-19 27-24; 3-7 24-15; 7-10 31-27; 10-19 27-24; 2-7 24-15; 7-10 25-22; 10-19 26-23; 19-26 30-23 ... to an easy draw
4. **11-15 24-20; 15-18** (Dead even) 22-15; 10-19 23-16; 12-19 27-23 (White has better options in 25-22; 27-24 and 21-17, but this is okay for a draw); 8-12 23-16; 12-19 32-27; 4-8 27-23; 8-12 23-16; 12-19 31-27; 3-8 27-23; 8-12 23-16; 12-19 20-16; 7-11 16-7; 2-11 26-23; 19-26 30-23; 11-16 ... Black retains a slight edge, but with a man less per side this is not as marked as in Example 1
5. **11-16 22-18; 16-20** 18-14; 9-18 23-14; 10-17 21-14; 8-11 (The man on 14 is well supported and squeezing with 6-9 or 6-10 would simply increase the white advantage) 26-23 (But this rarely seen move – both 25-22 and 24-19 are more logical and stronger – renders the run-off the best policy); 6-10 25-21; 10-17 21-14; 1-6 29-25; 6-10 25-21; 10-17 21-14; 2-6 30-25; 6-10 25-21; 10-17 21-14; 7-10 (Characteristic) 14-7; 3-10 23-18; 12-16 ... and despite White's impressive-looking double-corner, this is an easy draw for Black

Examples 6 through 10 all present the 'run-off' side with the following dilemma: to adopt the run-off and virtually force a draw, or reject the run-off with a view to creating complications but with the disadvantage of granting the opponent time to build up his position. Here of course, I show the run-off. In actual play the relative strengths of the two players often determines the course of action taken.

6. **12-16 21-17; 9-13** (Black has a tiny edge) 25-21; 16-19 23-16; 11-20 17-14 (Taking a key square, but inviting the run-off); 10-17 21-14; 6-10 29-25; 10-17 25-21; 1-6 21-14; 6-10 30-25; 10-17 25-21; 2-6 21-14; 6-10 22-17; 13-22 26-17; 8-11 24-19 ... to a draw
7. **12-16 22-17; 16-19** 24-15; 11-18 23-14; 9-18 (Here the outpost man is of average strength) 26-23; 6-9 23-14; 9-18 30-26; 1-6 26-23; 6-9 23-14; 9-18 31-26; 8-11 (Better than 2-6) 26-23; 2-6 23-14; 6-9 28-24; 9-18 17-14; 10-17 21-14 ... to a draw

8. **12-16 22-17; 16-20** 17-14 (Theoretically best, but hardly advisable if a win is needed); 9-18 23-14; 10-17 21-14; 6-9 (With the man standing firm on square 11, the run-off is fine. This is contrast to Example 5) 26-23; 9-18 23-14; 1-6 30-26; 6-9 26-23; 9-18 23-14; 2-6 24-19; 6-9 31-26; 9-18 19-15; 8-12 15-8; 4-11 27-24; 20-27 32-14 ... to a draw
9. **11-15 22-17; 8-11** 17-14 (From the standpoint of creating a dyke, this is ineffective for a similar reason to Example 3, but with CR); 9-18 23-14; 10-17 21-14; 12-16 26-23; 16-19 23-16; 11-20 24-19; 15-24 28-19; 6-9 30-26; 9-18 26-23; 1-6 23-14; 6-9 31-26; 9-18 27-24; 20-27 32-14; 2-6 ... to a draw
10. **11-15 22-17; 15-18** 23-14; 9-18 (Here, the outpost on 18 is of average strength and the run-off results in a tame draw) 26-23; 6-9 23-14; 9-18 30-26; 1-6 26-23; 6-9 23-14; 9-18 31-26; 8-11 (2-6 is inferior) 26-23; 2-6 23-14; 6-9 24-19; 9-18 17-14; 10-17 21-14 ... to a draw
11. **10-15 22-17; 15-19** 24-15; 11-18 23-14; 9-18 (Here the outpost man on 18 is very weak) 26-23! (Both this and the subtler 17-13 are very strong for White. Note that exchanging with 25-22 would solve all of Black's problems at a stroke!); 6-9 23-14; 9-18 30-26!; 5-9 (1-6? and 2-6? both lose) 26-23!; 9-14 17-10; 7-14 25-22; 18-25 29-22 ... White is strong
12. **10-14 22-17; 14-18** 23-14; 9-18 (The outpost on 18 is again weak, but not as bad as in Example 10) 26-23! (Again, 17-13 is a subtler attack); 6-9 23-14; 9-18 30-26!; 5-9 (2-6 is a tough draw) 26-23!; 9-14 17-10; 7-14 24-19 ... White is best
13. **9-13 23-18; 6-9** 18-15! (Creating a powerful outpost); 10-19 24-15; 11-18 22-15; 7-11 (Proponents of this approach, such as myself, say that it limits White's attacking scope; those not in favour say that it crystallizes Black's weakness) 26-22; 11-18 22-15; 3-7 (Consistent) 28-24; 1-6 25-22; 8-11 15-8; 4-11 ... White is still best because of the ballot, but Black has established a sturdy defensive structure ready to meet anything
14. **10-14 23-19; 7-10** 19-15! (Creating a powerful outpost); 11-18 22-15; 10-19 24-15; 3-7 (As in Example 13, arguably the best of a bad deal) 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 ... White is of course still best

Chapter 18: Classic Late Midgame Positions

Introduction

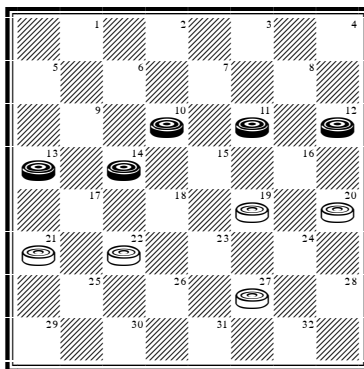
The classic late midgame positions featured here and in Chapters 25 and 32 have been chosen for two reasons: first, because they arise with the greatest frequency in top-level play; secondly, because they contain tricky points which require careful attention.

The student's goal should be three-fold: to memorize the positions; to learn the correct continuations; to angle for them (or avoid them!) at an early stage, be they as given or with the colours reversed. The final point requires expansion. In a late midgame position when it is your move, the simplest way to see if any of these positions is attainable (assuming no exchanges are required), is to count up the number of moves needed to get each set of forces onto the desired squares. If the numbers match, you may infer that it is possible. Whether it is probable or desirable, is a matter for precise analysis.

Lesson 153: Fifth Position (5 v 5)

This also featured under Lesson 20 but is covered here in greater depth.

Diagram 505



White to Play and Draw

Continue from Diagram 505: ... 20-16! (Both 27-23? and 27-24? are hopeless after 11-15); 11-20 27-23 (Preparing to squeeze); 20-24 (A) 22-18; 24-27 18-9; 10-14 (B) 9-6 (9-5 also draws); 27-31 6-2; 31-27 2-6; 27-18 6-9; 13-17 19-15!; 18-11 9-18; 17-22 18-25; 11-15 25-22! Drawn. Note that at the last move, the innocent-looking 21-17? loses to 15-18!

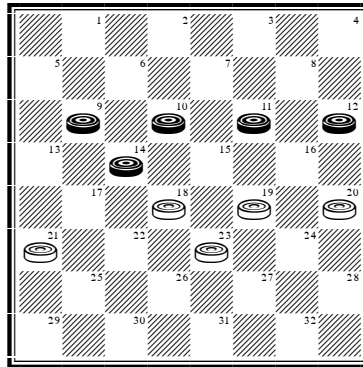
A: 13-17 (Frequently leads to wins on both sides!) 22-13; 20-24 13-9; 24-27 9-6 (9-5 also draws); 27-31 6-2; 31-26 2-7 (2-6 forces a draw, but White is looking for more!); 26-22! (A very deceptive position: the natural 26-31? loses eventually to 7-11 and the unattractive 12-16 exchange is also a loss, but both 14-18 and 10-15 draw) 7-2!; 22-26! (Repeating the earlier position and forcing a draw. Instead, 22-18? which seeks to win after 2-6?; 18-27 6-15; 27-24 forms Diagram 193 and loses by force.) Drawn.

A: Black also has 12-16 19-12; 10-15 12-8; 20-24 after which both the 21-17 pitch and 23-19 draw, but both 8-3? and 8-4? lose.

B: 27-31 23-18; 10-14 18-15; 31-27 15-11; 27-23 19-15; 23-19 15-10 and White escapes as the black man on 13 provides unwilling support! Drawn.

Lesson 154: Lucas' Position (5 v 5)

Diagram 506



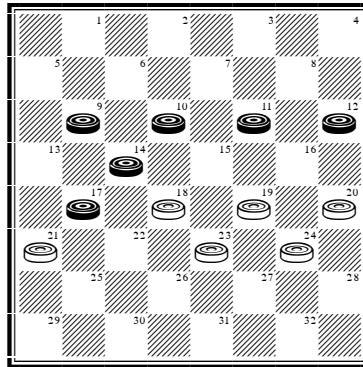
White to Play and Win

Continue from Diagram 506: ... 20-16!; 11-20 18-15; 20-24 15-6; 24-27 6-2 (6-1 also wins); 27-31 2-6; 31-27 (9-13 6-9; 31-27; 9-18 27-24; 19-15 is equally futile) 6-13; 27-18 13-9. White wins.

What is so dangerous about this position is that, in looking ahead, the losing side may actually think it is winning. As Derek Oldbury so aptly expressed it, 'This is definitely one to see coming!'

Lesson 155: Cowan's Coup (6 v 6)

Diagram 507

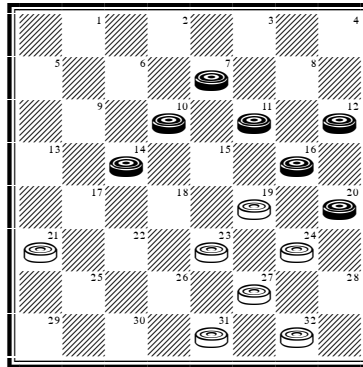


White to Play and Draw

Continue from Diagram 507: ... 19-16! (Anyone capable of visualizing this position in advance and, without prior knowledge, spying the escape, may safely be said to have super-human aptitude for the game! For myself, I don't believe any such player has ever existed); 12-28 (Or 12-26 24-19; 14-23 21-7; 26-31 7-3; 31-27 3-8 and a similar draw) 23-19; 14-23 21-7; 28-32 7-3; 32-27 3-8. Drawn.

Lesson 156: Strickland's Draw (7 v 7)

Diagram 508



White to Play and Draw

Although, for consistency, White has been asked to achieve the desired terms, I must confess that I have yet to see a sensible game leading to this position other than with CR.

Continue from Diagram 508: ... 23-18!; 14-23 27-18; 16-23 24-19; 20-24 (A) 21-17!; 24-28 17-13!; 11-16 31-27; 7-11 (C) 19-15!; 10-19 27-24. Drawn.

A: 11-16 31-27; 7-11 21-17; 23-26 (B) 18-14; 16-23 14-7!; 11-16 27-18; 16-19. Drawn.

B: 10-15 19-10; 16-19 18-14; 23-26 27-23; 12-16 23-18; 26-30 14-9; 30-26 18-14. Drawn.

C: 23-26 18-15; 16-23 15-6; 7-11 27-18. Drawn.

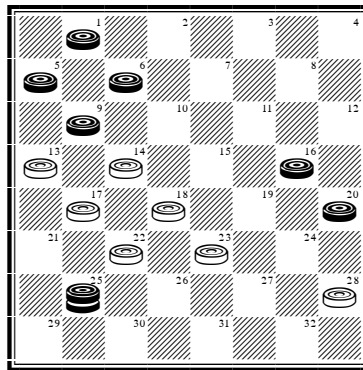
Chapter 19: Advanced Tactics

Lesson 157: Advanced Rebound Shot

This double-action device was also covered in Lesson 11, but is here addressed in its more advanced form. It arises so frequently in practical play that complete mastery is a must. Indeed, because there are so many examples in this section, when diagramming a shot I have taken the liberty of simply referencing the CC (*Complete Checkers*) game number.

1. Ex 11-15 23-19; 8-11: CC #1656

Diagram 509

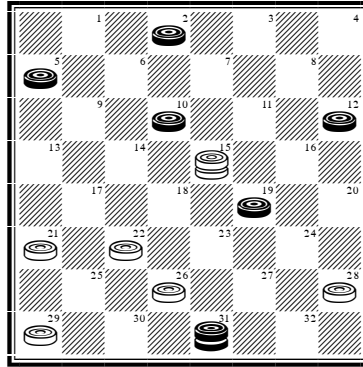


White to Play and Draw

Continue from Diagram 509: ... 28-24! 20-27 14-10; 6-15 13-6; 1-10 18-11; 25-18 23-7. Drawn. *Analysis by J. McIndoe*

2. Ex 9-13 22-18; 6-9: CC #43

Diagram 510



Black to Play and Draw

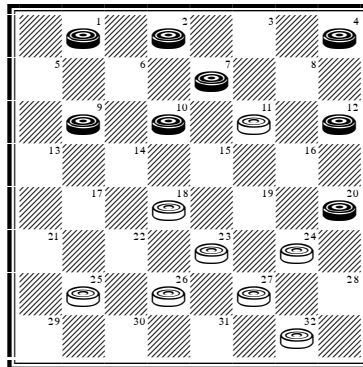
Continue from Diagram 510: 19-23! 26-19; 31-26 15-6; 26-17 21-14 2-18. Drawn.
Analysis by M. Tinsley

3. **9-13 22-18; 10-14** 18-9; 5-14 26-22; 6-9 24-19; 7-10 30-26; 11-16 22-18; 2-6 18-15; 14-18 23-7; 16-30 7-2; 8-11 15-8; 4-11 27-23; 1-5 25-22; 30-25: White to Play and Draw

Continue: ... 2-7!; 25-27 7-16; 12-19 32-16 ... to a draw

4.

Diagram 511 by T Wiswell

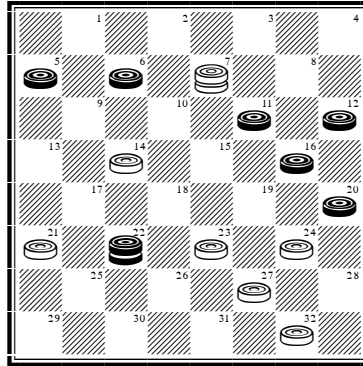


White to Play and Draw

Continue from Diagram 511: ... 25-21; 7-16 18-14; 9-18 23-7; 2-11 26-23; 1-6 (Against 1-5 White draws easily with 24-19) 21-17; 6-10 17-13; 4-8 13-9; 10-14 9-6; 14-17 6-2; 17-22 2-7; 22-26 23-19! (The stroke made famous by C Roger); 16-23 27-18; 20-27 7-16; 12-19 32-16. Drawn.

5.

Diagram 512 by J Wyllie

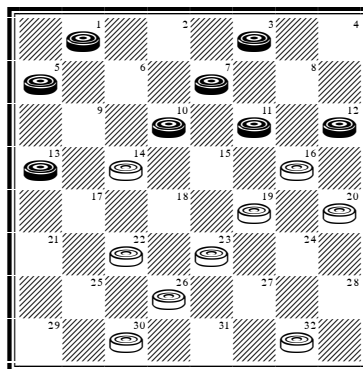


White to Play and Win

Continue from Diagram 512: ... 21-17!; 22-13 14-9; 5-14 23-19; 16-23 27-2; 20-27 7-16; 12-19 32-16. White wins.

6. Ex 10-14 22-18; 12-16: CC #927

Diagram 513

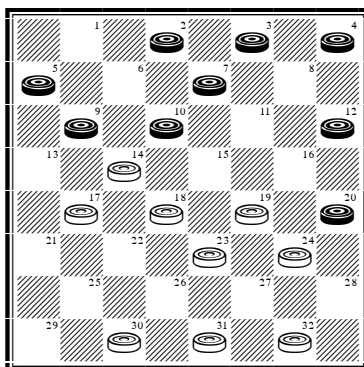


White to Play and Draw

Continue from Diagram 513: ... 22-18!; 10-17 26-22 (Or 19-15 first); 17-26 19-15; 12-19 15-8; 3-12 23-16; 12-19 30-16. Drawn. *F. Dunne v W. Strickland 1874*

7.

Diagram 514 by P Lee

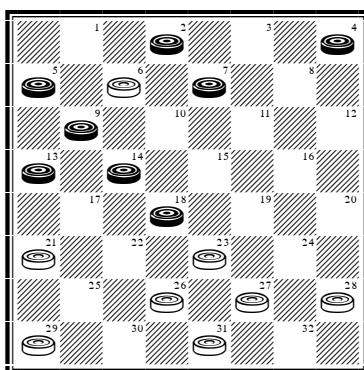


White to Play and Draw

Continue from Diagram 514: ... 31-26!; 20-27 18-15; 9-18 15-6; 2-9 23-14; 9-18 32-14; 7-10 14-7; 3-10. Drawn.

8. Ex 9-13 24-19; 10-14: CC #381

Diagram 515

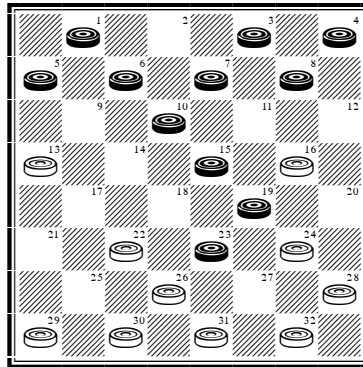


Black to Play and Draw

Continue from Diagram 515: 14-17! 21-14; 18-22 26-17; 9-18 23-14; 2-18 17-14; 18-22. Drawn. *Analysis by W. Hellman*

9. Ex 10-15 24-20; 15-19: CC #1449

Diagram 516

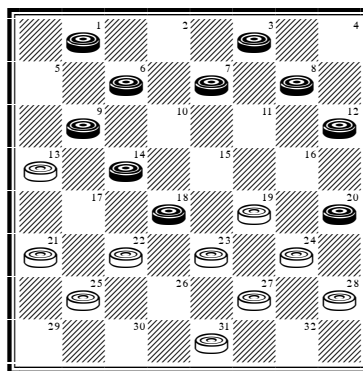


Black to Play and Draw

Continue from Diagram 516: 23-27! (Not forced) 32-23; 7-11 16-7; 8-11 23-16; 11-27 31-24; 15-18 22-15; 10-19 24-15; 3-19. Drawn. *D. Oldbury v Borchek 1981*

10. Ex 10-15 21-17; 15-18: CC #1195

Diagram 517

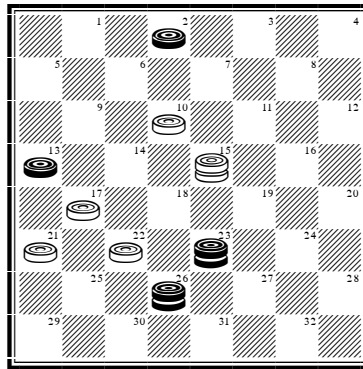


Black to Play and Draw

Continue from Diagram 517: 7-10! (Or 12-16 first) 22-15; 12-16 19-12; 10-26 31-22; 6-10 13-6; 14-18 22-15; 10-19 24-15; 1-19 21-17; 8-11 17-14; 11-16. Drawn. *A. Long v Chinoook 1992*

11.

Diagram 518 by W Strickland

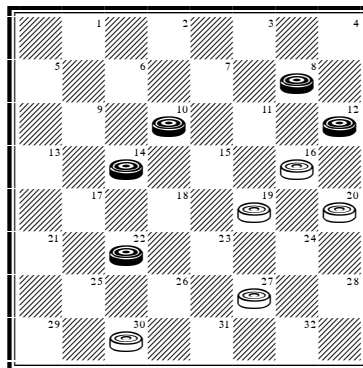


White to Play and Win

Continue from Diagram 518: ... 10-6!; 2-9 15-18; 23-14 17-10 26-17; 21-5. White wins.

12.

Diagram 519 by D Oldbury

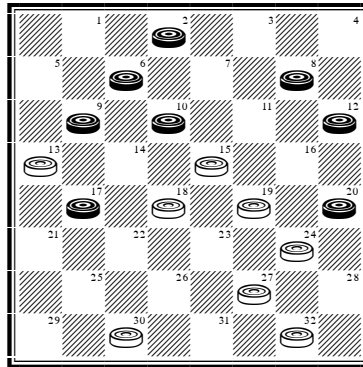


White to Play and Draw

Continue from Diagram 519: ... 27-23; 22-26 19-15!; 10-19 16-11; 8-15 23-16; 12-19 30-16. Drawn. Derek used this to swindle a draw from Walter Hellman in their 1965 world championship match.

13.

Diagram 520 by C Freeman

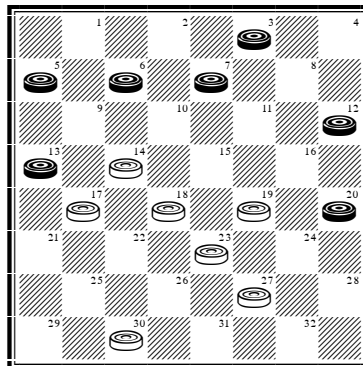


White to Play and Win

Continue from Diagram 520: ... 27-23!; 20-27 18-14; 9-18 23-7; 2-18 32-14; 8-11 30-26; 17-21 26-22; 11-16 19-15; 21-25 22-18; 25-30 14-9. White wins.

14.

Diagram 521 by W Ryan & T Wiswell



White to Play and Draw

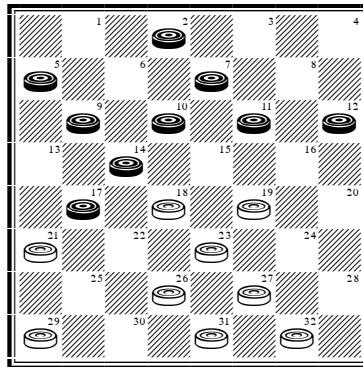
Continue from Diagram 521: ... 19-15!; 13-22 14-10; 7-14 18-2; 22-26 2-7!; 3-19 23-16; 12-19 30-16. Drawn.

15. **9-14 22-18; 5-9 24-19; 11-16 26-22; 7-11** (8-11 was shown under Lesson 94, Example 12) **22-17; 16-20 30-26?** (This is a howler. Instead, 17-13 is very forceful and gives White the best of it): **Black to Play and Win**

Continue: **20-24! 27-20; 11-16 20-11; 8-22 25-18; 9-13 18-9; 13-22 26-17; 6-22 ... to a black win**

16. Ex **9-13 24-19; 10-14**: CC #394

Diagram 522

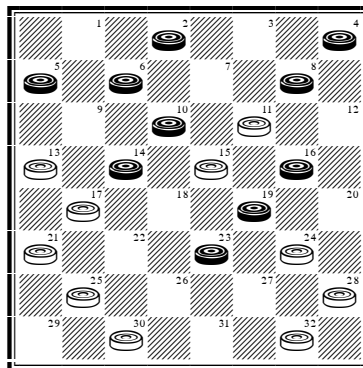


White to Play, Black Draws

Continue from Diagram 522: ... **18-15; 11-18 26-22; 17-26 31-6; 14-17! 21-14; 9-18 23-14; 2-18 29-25; 7-10 27-23; 18-27 32-23; 5-9 25-22. Drawn. G. W. Miller v G. Lopez (Postal) 1995**

17. Ex **10-14 22-18; 7-10**: CC #892

Diagram 523

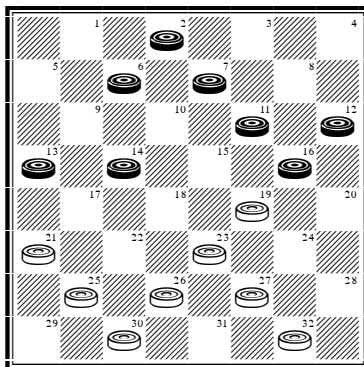


Black to Play and Draw

Continue from Diagram 523: 23-27! 32-23; 19-26 30-23; 10-26 17-1; 8-15 1-6; 2-9 13-6. Drawn. *Analysis by J. Wyllie*

18. Ex 10-15 22-18; 15-22: CC #1317

Diagram 524

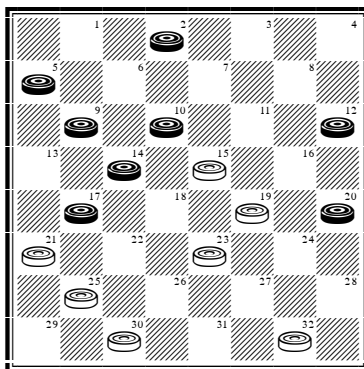


White to Play and Draw

Continue from Diagram 524: ... 27-24! (The natural 25-22? loses. Can you see why?); 16-20 23-18!! (The find this when you were told the position was a draw would be hard; to find it without being told would be incredible; for a computer program it is automatic); 14-23; 19-15; 11-18 26-19; 20-27 32-14. Drawn. *Analysis by G. Vidlak*

19. Ex 10-14 22-18; 11-15: CC #909

Diagram 525

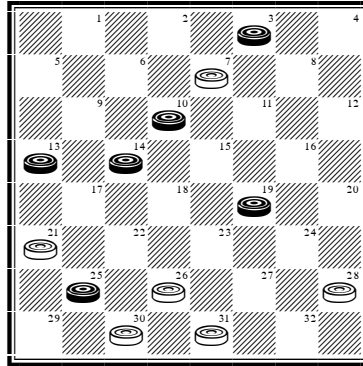


Black to Play and Draw

Continue from Diagram 525: 12-16! (Newell Banks has pointed out that the prosaic 14-18 also draws) 15-6; 14-18 21-14 (Or 19-12; 18-27 21-14 same); 18-27 19-12; 9-18 32-14; 2-18 25-22; 18-25 30-21. Drawn. *E. Hunt v A. Long 1936*

20. Ex 9-13 23-18; 12-16: CC #280

Diagram 526

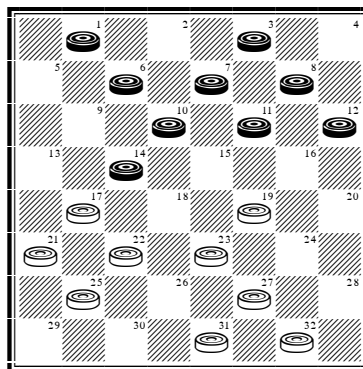


Black to Play and Draw

Continue from Diagram 526: 14-17! 21-14; 10-17 30-14; 3-17 26-22; 17-26 31-22. Drawn. *P. McCarthy v P. Davis 1989*

21. Ex 9-14 22-17; 6-9: CC #519 Note

Diagram 527

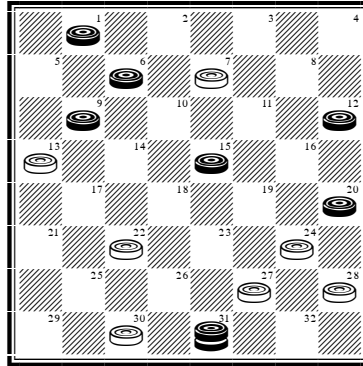


Black to Play and Draw

Continue from Diagram 527: 6-9! (The only way out as a brief examination will reveal) 17-13; 11-15 13-6; 15-24 27-20; 14-18 22-15; 10-26 31-22; 1-10 22-18; 8-11 25-22; 10-15 18-14; 7-10 14-7; 3-10. Drawn. *Analysis by D. Lafferty*

22. Ex 11-16 24-19 7-11: CC #1977

Diagram 528

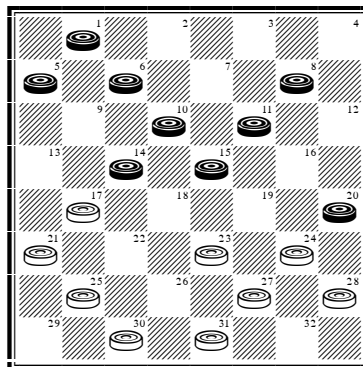


Black to Play and Draw

Continue from Diagram 528: 6-10! (Black could delay this with 12-16 7-2; and then 6-10!) 13-6; 15-18 22-15; 10-19 24-15; 1-19 27-23; 19-26 30-23; 31-26 23-18. Drawn. *M. Chamblee v W. Hellman 1951*

23. Ex 11-16 24-19; 7-11: CC #1980

Diagram 529

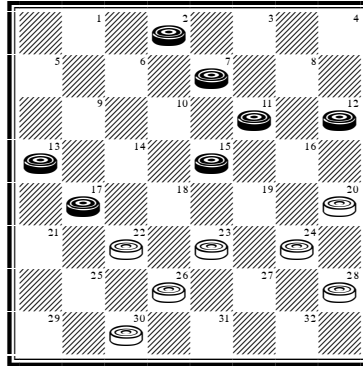


Black to Play and Draw

Continue from Diagram 529: 6-9! (Very similar in nature to Example 21, and again the only way) 17-13; 11-16 13-6; 15-19 24-15; 10-26 30-23; 1-10 25-22; 5-9 27-24; 20-27 31-24; 16-20 24-19; 20-24 22-18; 24-27 18-15; 27-31 15-6; 31-27 6-1; 27-18 1-6; 18-23 6-13; 23-16. Drawn. *M. Loew v W. Hellman 1952*

24.

Diagram 530 by R Pask

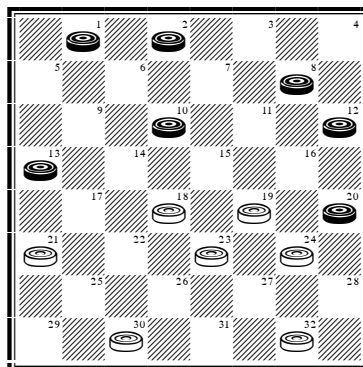


White to Play and Win

Continue from Diagram 530: ... 23-19!; 7-10 26-23; 17-26 19-16; 12-19 23-7; 2-11 30-23 13-17 23-19. White wins. I won this from Nigel Proffitt in 1988.

25. **Illustrative Game 102: 11-15 23-19; 9-13 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 26-22; 11-16 24-20; 14-17 21-14; 6-10 20-11; 10-26 31-22; 7-16 29-25; 3-7 25-21; 4-8 22-18; 7-10 28-24; 16-20 [Diagram 531]**

Diagram 531

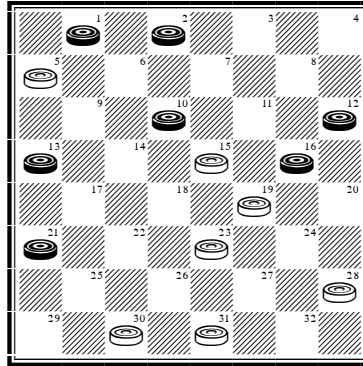


White to Play and Draw

Continue from Diagram 531: ... 30-26!; 20-27 19-15; 10-19 23-16; 12-19 32-16; 8-11 16-7; 2-11 26-23; 1-5 18-14! Drawn. *Nexus v R. Pask 1999* At the last move of this completely thematic game, 23-19? would have lost by First Position.

Ex 9-14 22-18; 5-9: CC #574 Offshoot

Diagram 532



Black to Play and Win

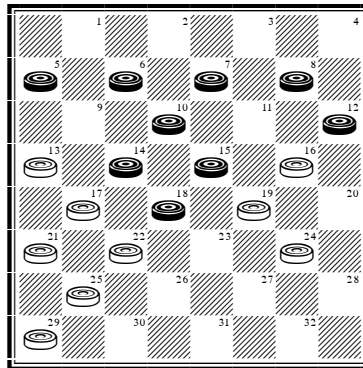
Continue from Diagram 532: ... 21-25! 30-21 (Or 15-6) 13-17 15-6 (Or 21-7); 2-9 21-14; 9-27 31-24; 16-23. Black wins. *Analysis by K. Grover*

Lesson 158: Compound Shot

Difficult to define precisely, this device can basically be viewed as a shot within a shot. Millard Hopper famously pulled off Example 6 against the legendary Samuel Gonotsky in 1920. To be fair to Gonotsky he was still very much in the developmental stage at this point, much as Chinook was when I narrowly defeated it in a series of offhand games played in 1989. To be fair to Hopper, more renowned as a champion *of* checkers than *at* checkers, he came very close to unseating Tom Wiswell in their 1953 freestyle world championship match – an extremely worthy feat.

1. Ex 11-15 23-18; 8-11: CC #1562

Diagram 533

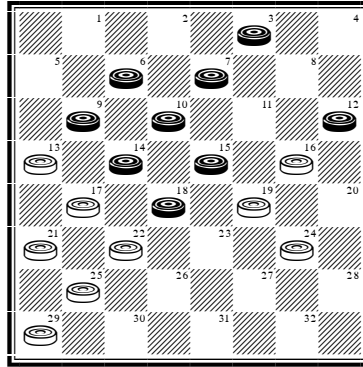


White to Play and Win

Continue from Diagram 533: ... 13-9!; 6-13 24-20; 15-24 22-6; 13-22 25-9; 12-19 6-2; 5-14 2-4. White wins. *Analysis by R. Martins*

2. Ex 11-15 23-18; 8-11: CC #1561

Diagram 534

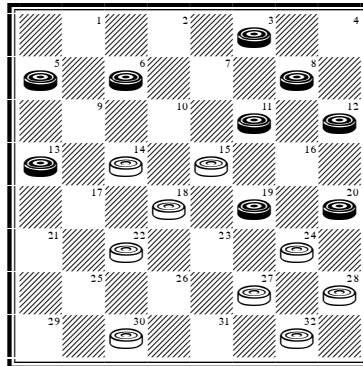


White to Play and Draw

Continue from Diagram 534: ... 16-11! (24-20 also draws, but this is prettier); 7-23 24-19; 15-24 22-15; 10-19 17-1; 9-14 25-22. *Analysis by D. Oldbury*

3.

Diagram 535 by M Tinsley

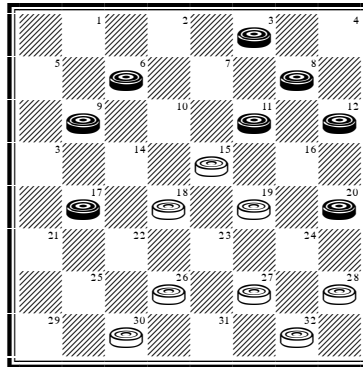


White to Play and Win

Continue from Diagram 535: ... 15-10! (In fairness to Dr Tinsley, it should be pointed out that this is not intended as a problem setting and that the shot is not forced); 6-15 14-9; 5-23 27-18; 20-27 32-7; 3-10 18-4. White wins. Tinsley defeated Derek Oldbury with this in their world championship match of 1958.

4. Ex 9-13 22-18; 12-16: CC #195

Diagram 536

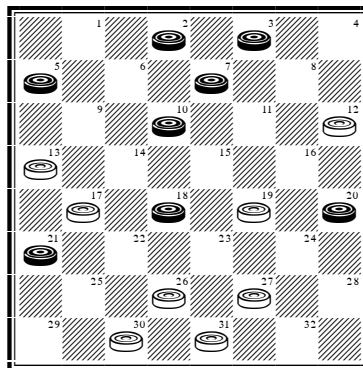


White to Play and Draw

Continue from Diagram 536: ... 18-14! (19-16 also draws, but I ever never seen it played in this position); 9-18 19-16; 12-19 15-10; 6-15 27-24; 20-27 32-7; 3-10 26-22; 17-26 30-7; 15-19. Drawn. *M. Tinsley v D. Lafferty 1994*

5.

Diagram 537 by D Oldbury

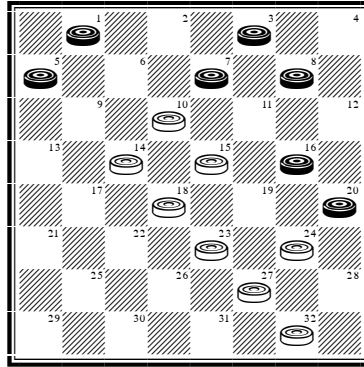


White to Play and Win

Continue from Diagram 537: ... 13-9! (The order of moves can varied); 5-14 12-8; 3-12 19-16; 12-19 26-23 (27-23 also wins); 19-26 31-6; 2-9 17-3. White wins. *Analysis by D. Oldbury*

6.

Diagram 538 by E Jacques

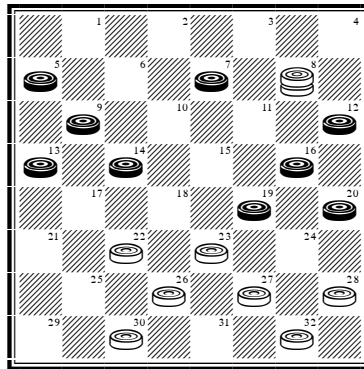


Black to Play and win

Continue from Diagram 538: 16-19! 23-16; 5-9 14-5; 7-23 27-18; 20-27 32-23; 8-11 16-7; 3-26. Black wins.

7. Ex **11-15 22-18; 15-22**: CC #1532 Offshoot

Diagram 539

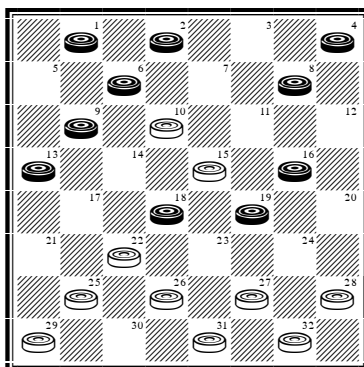


Black to Play and Win

Continue from Diagram 539: 19-24! 28-19; 7-11 8-15; 14-18 23-14; 9-25 30-21; 16-30. Black wins. *Analysis by J. Cox*

8.

Diagram 540 by M Tinsley

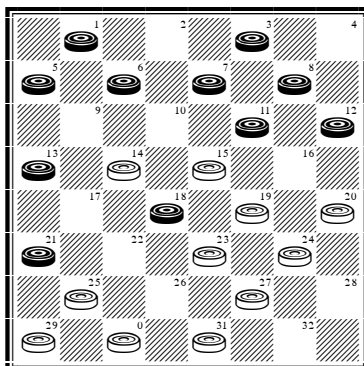


White to Play and Win

Continue from Diagram 540: ... 28-24! (Remarkable!); 19-28 26-23; 9-14 (Black has no choice) 23-19; 16-23 10-7; 2-11 25-21; 18-25 27-2; 11-18 29-25. White wins. *Analysis by M. Tinsley*

9. Ex 11-15 22-17; 9-13: CC #1493

Diagram 541

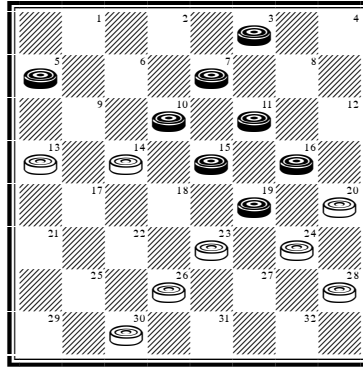


Black to Play and Draw

Continue from Diagram 541: 6-10! 15-6; 1-17 23-14; 11-15 19-10; 17-22 25-18; 5-9 14-5; 7-32 31-27; 32-23 24-19; 23-16 20-4; 12-16 5-1; 16-19 1-6; 19-23 6-10; 23-27 10-15; 27-31 15-18; 31-27 29-25; 13-17 25-22; 17-26 30-23; 21-25. Drawn. *W. Hellman v E. Lowder 1958*

10. Ex 11-16 24-20; 16-19: CC #2015

Diagram 542



White to Play and Draw

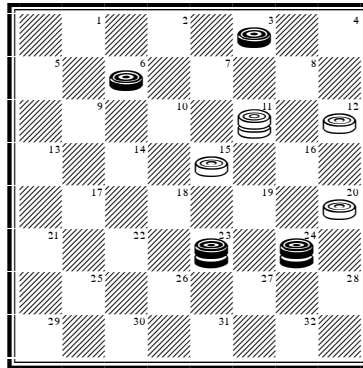
Continue from Diagram 542: ... 23-18!; 10-17 30-25; 15-31 24-8; 3-12 20-2.
Drawn. *Analysis by WCCP*

Lesson 159: Whirligig Shot

This shot, sometimes referred to as the swing-around shot or the roundhouse shot, is the stuff that dreams are made of and is much beloved of film and television directors. For myself, I confess that in over 1000 serious match, tournament and practice games I have only once consummated a four-jump. As Willie Ryan would say, I must be a ham. The first 5 examples merely serve as a warm up.

1.

Diagram 543

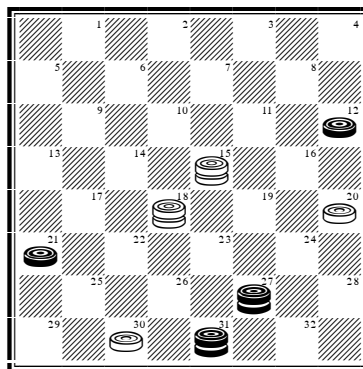


White to Play and Win

Continue from Diagram 543: ... 12-8!; 3-12 20-16; 12-19 15-10; 6-15 11-20.
White wins.

2.

Diagram 544

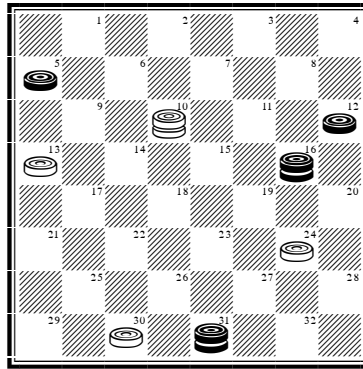


White to Play and Win

Continue from Diagram 544: ... 30-26!; 31-22 18-25; 21-30 20-16; 12-19 15-31.
White wins.

3.

Diagram 545

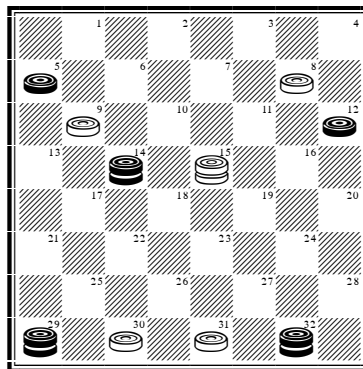


White to Play and Win

Continue from Diagram 545: ... 30-26!; 31-22 24-19; 16-23 13-9; 5-14 10-19.
White wins.

4.

Diagram 546

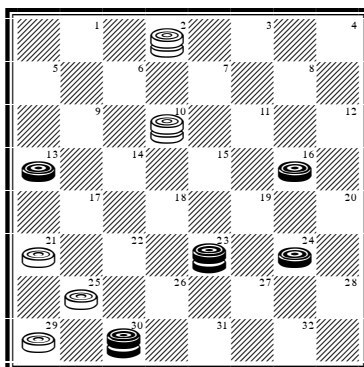


White to Play and Win

Continue from Diagram 546: ... 30-25! (The order of moves can be varied); 29-22
31-27; 32-23 15-10; 14-7 8-3; 5-14 3-19. White wins.

5.

Diagram 547 by D Oldbury

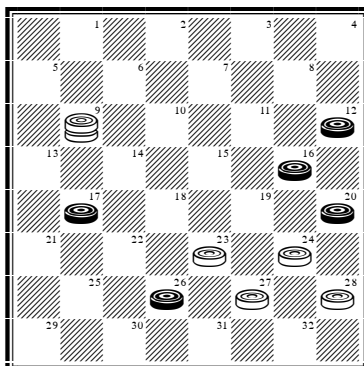


White to Play and Win

Continue from Diagram 547: ... 21-17!; 13-22 (30-7 also loses) 25-18; 23-7; 2-27. White wins. Derek almost caught Marion Tinsley with this in game 20 of their 1958 world championship match.

6. Ex 11-16 24-19; 8-11: CC #1984

Diagram 548

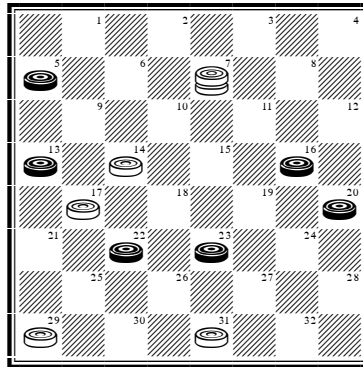


White to Play and Draw

Continue from Diagram 548: ... 23-19!; 16-32 9-13; 20-27 13-24; 12-16. Drawn. *M. Lieber v S. Gonotsky 1928*

7. Ex 10-14 22-17; 7-10: CC #777

Diagram 549

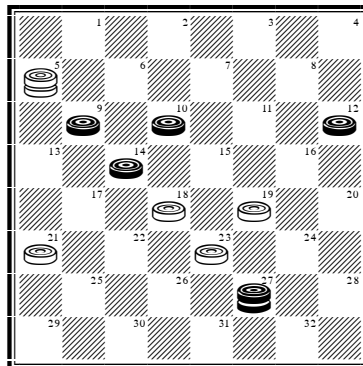


White to Play and Draw

Continue from Diagram 549: ... 29-25!; 22-29 7-10; 13-22 14-9; 5-14 10-12. Drawn. *E. Bruch v T. Watson 1983* Mr Watson reported that his opponent was highly impressed with this finish, and that it pained him to admit it was old published play!

8.

Diagram 550 by B Case

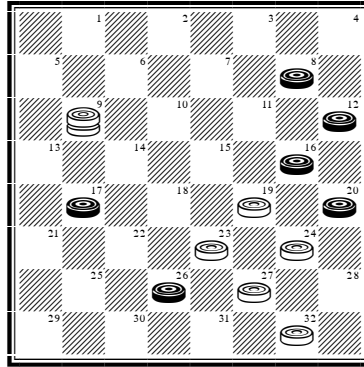


White to Play and Win

Continue from Diagram 550: ... 18-15! (Improves Jesse Hanson, who played 21-17? to a draw in a game with August Heffner); 27-11 21-17; 14-21 5-16; 21-25 16-11. White wins. *P. McDonald v B. Case 1929*

9. Ex 9-13 22-18; 10-14: CC #74

Diagram 551

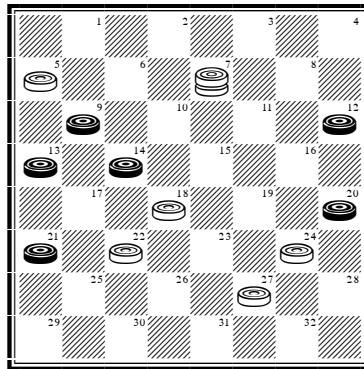


White to Play and Draw

Continue from Diagram 551: ... 23-18!; 16-23 32-28 (Not forced, but pretty); 23-32 9-13; 20-27 13-22. Drawn. *A. Vanderpool v C. Marshall (Postal) 1998*

10. Ex 9-14 22-18; 11-15: CC #628

Diagram 552

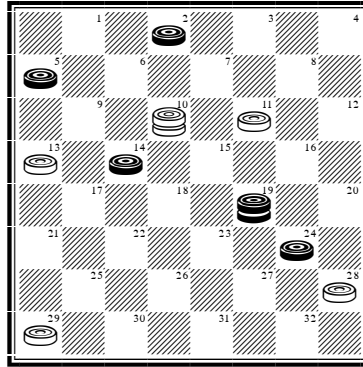


White to Play and Draw

Continue from Diagram 552: ... 27-23!; 20-27 7-10; 14-17 10-15; 17-26 18-14; 9-18 15-24. Drawn. *Analysis by W. Ryan*

11. Ex 9-14 23-18; 14-23: CC #673

Diagram 553

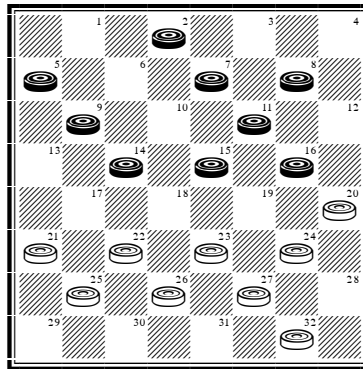


Black to Play and Win

Continue from Diagram 553: 5-9! 13-6 (Of course, 10-17 also loses); 2-9 10-17; 9-14 17-10; 19-23 28-19; 23-14. Black wins. *Analysis by D. Oldbury*

12. Ex 10-14 23-19; 11-15: CC #986

Diagram 554

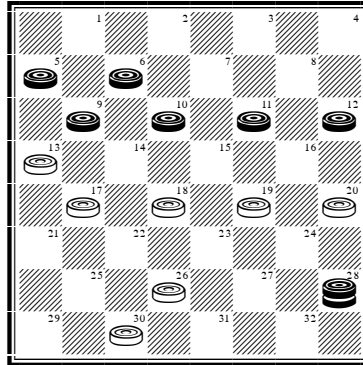


White to Play and Draw

Continue from Diagram 554: ... 21-17!; 14-30 23-19; 30-23 19-3 (Either way!); 23-26 3-19; 26-17 19-23. Drawn. *R. Fortman v D. Oldbury (Postal) 1987*

13. Ex 11-15 24-20; 15-18: CC #1772

Diagram 555



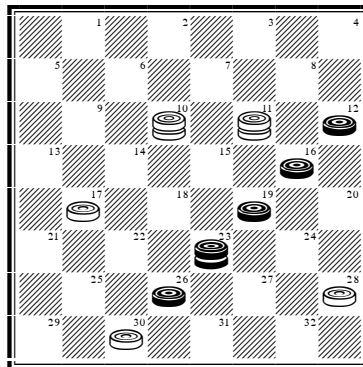
Black to Play and Draw

Continue from Diagram 555: 10-14! 17-1; 28-24 13-6 24-31. Drawn. *Analysis by WCCP*

Referring to Millard Hopper's user-friendly beginner's books, Derek Oldbury suggested that a book consisting of blunders by the masters might well prove popular. It would prove even more popular, he added slyly, if no mention were made of the fact that these *were* blunders, and that mastery of such trifles would be sufficient to reach the top! Interestingly, John Denvir, author of *Traps and Shots*, took a different view: essentially that such 'oversights' were an integral part of the game. Suffice to say that Examples 14 to 19 are generally viewed as blunders.

14.

Diagram 556

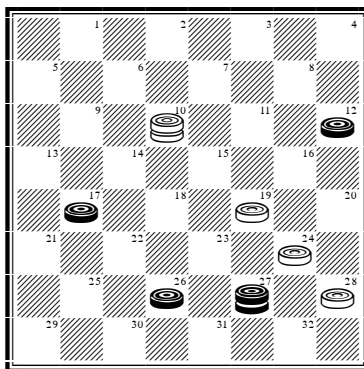


Black to Play and Win

Continue from Diagram 556: 26-31 (White has just played 7-11??) 11-20; 12-16 20-11; 19-24 28-19; 23-21. Black wins. *A. Jordan v G. Buchanan 1903*

15.

Diagram 557

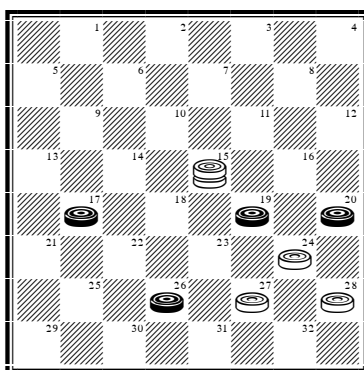


White to Play and Win

Continue from Diagram 557: ... 10-15! (Black has just played 31-27??); 27-20 28-24; 20-27 19-16; 12-19 15-13. White wins. *M. Borghetti v L. Kondlo 2018*

16. Ex 11-16 24-19; 8-11: CC#1984 Note

Diagram 558

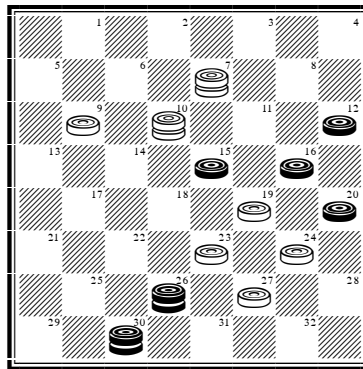


White to Play and Win

Continue from Diagram 558: ... 27-23! (Black has just exchanged with 16-19?? 23-16; 12-19); 20-27 15-13 (An optical illusion: Black was expecting 23-16??). White wins. *L. Levitt v L. Munger 1949*

17.

Diagram 559

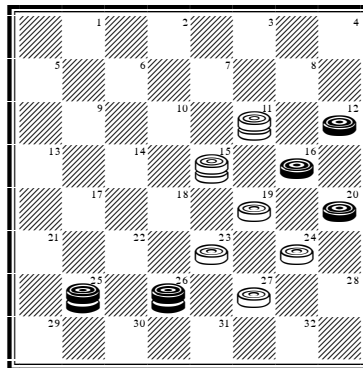


White to Play and Win

Continue from Diagram 559: ... 7-11! (Black has just played 11-15??); 15-18 23-14; 16-32 10-15; 20-27 11-16; 12-19 15-22. White wins. *T. Watson v E. Markusic 1973*

18.

Diagram 560 by C Freeman

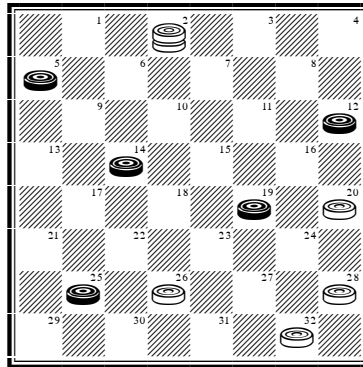


White to Play and Win

Continue from Diagram 560: ... 23-18! (Black has just played 22-25??); 16-32 18-14; 20-27 11-16; 12-19 15-29. White wins.

19. Ex 10-15 23-18; 11-16: CC #1375 Note

Diagram 561



Black to Play and Win

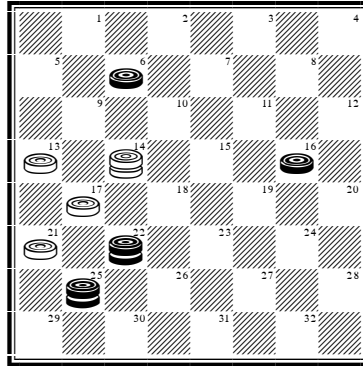
Continue from Diagram 561: 25-30! (White has just played 7-2?) 2-7; 30-23 7-10; 5-9! 10-17; 9-14 (Or 12-16 first) 17-10; 12-16 20-11; 19-24 28-19; 23-14. Black wins. *E. Bruch v W. Edwards 1989*

Lesson 160: Trigger Shot

So named by Julius D’Orio, after some initial nudging into position this device typically involves a ‘slip’ and culminates in a three-for-one.

1.

Diagram 562 by J D’Orio

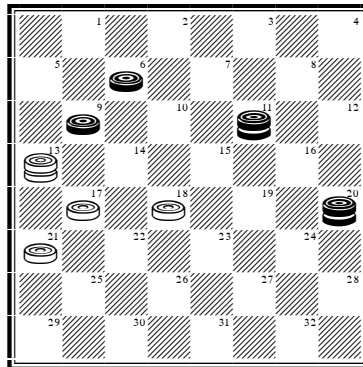


White to Play and Win

Continue from Diagram 562: ... 14-9; 6-10 9-6 (Nudging); 10-15 13-9!; 22-13 6-1; 13-6 1-12. White wins.

2.

Diagram 563 by W Steel

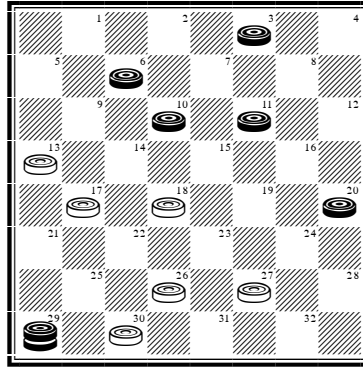


White to Play and Win

Continue from Diagram 563: ... 17-14; 11-15 14-5; 15-22 5-1; 6-10 21-17; 20-24 (Any move of the king at 22 allows a two-for-one, while 10-15 loses by 13-9; 22-6 1-19) 1-6; 10-15 13-9!; 22-13 6-1; 13-6 1-28. White wins.

3.

Diagram 564 by W Fraser

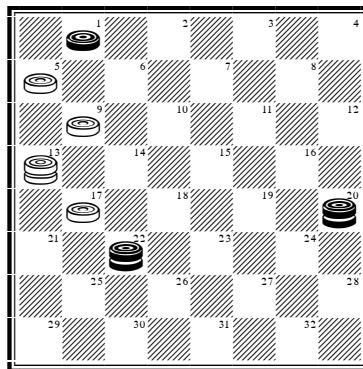


White to Play and Win

Continue from Diagram 564: ... 18-14; 10-15 (11-16 14-7; 3-10 27-23; 10-15 26-22 – 17-14 also wins – 15-19 23-18; 19-23 18-15; 23-27 17-14; 27-31 22-17! and the man on 6 is a sitting duck) 14-10; 15-18 10-1; 18-22 26-23; 22-26 23-19; 26-31 19-16; 31-24 16-7; 3-10 1-6; 10-15 30-25!; 29-22 13-9; 22-13 6-1; 13-6 1-28. White wins.

4.

Diagram 565 by L Vair

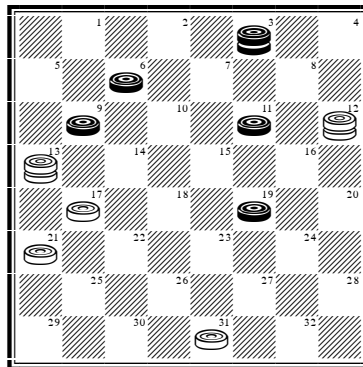


White to Play and Win

Continue from Diagram 565: ... 9-6; 1-10 5-1 (Now into the solution to Diagram 563); 20-16 (Rather than 20-24) 1-6; 10-15 13-9!; 22-13; 6-1 13-6; 1-12. White wins.

5.

Diagram 566 by M Johnson



White to Play and Draw

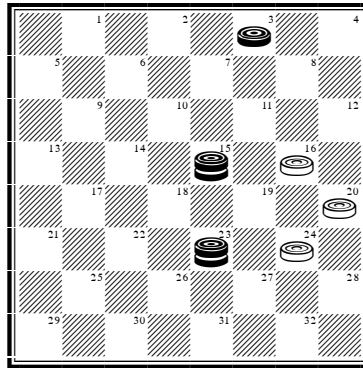
Continue from Diagram 566: ... 31-26; 3-7 26-22; 11-15 12-16; 19-23 16-19!; 15-24 22-18; 7-11 17-14; 11-15 14-5; 15-22 5-1; 6-10 21-17! (Getting ready) ... Drawn!

Lesson 161: Cross-Country Shot

At first glance, it would appear that this device does not belong in a chapter on advanced tactics. However, on a crowded board there is strong evidence that it is apt to be overlooked. Specifically, Marion Tinsley himself has done so on three important occasions (Examples 10-12).

1.

Diagram 567 by Anon

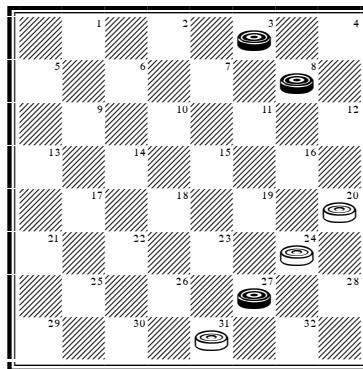


White to Play and Win

Continue from Diagram 567: ... 16-11!; 15-8 24-19; 23-16 20-4. White wins.

2.

Diagram 568 by Anon

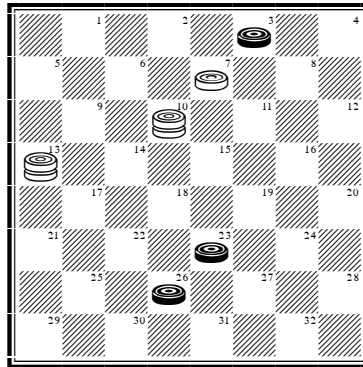


White to Play and Win

Continue from Diagram 568: ... 24-19; 27-32 31-27!; 32-16 20-4. White wins.

3.

Diagram 569 by Anon

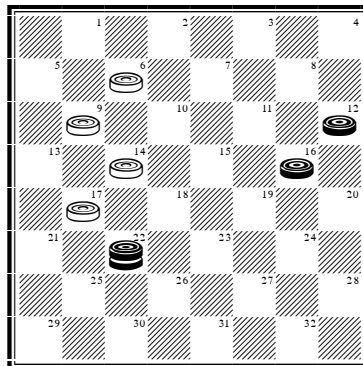


White to Play and Win

Continue from Diagram 569: ... 10-14!; 3-17 13-31. White wins.

4.

Diagram 570 by Anon

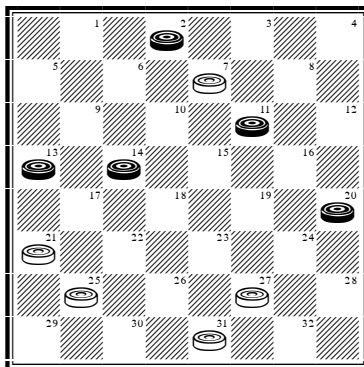


White to Play and Win

Continue from Diagram 570: ... 17-13; 22-17 14-10; 17-14; 6-2!; 14-5 13-9; 5-7 2-20. White wins.

5. Ex 10-15 22-17; 7-10: CC #1230

Diagram 571

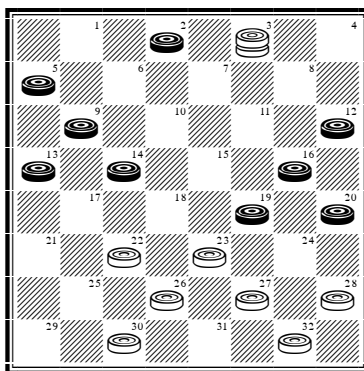


Black to Play and Draw

Continue from Diagram 571: 11-16 (11-15 will also draw, but this I easiest) 7-3; 2-7! (Again, 16-19 will draw) 3-17; 13-29. Drawn. *H. Looser v M. Rex (Postal) 1979*

6. Ex 11-15 22-18; 15-22: CC #1532

Diagram 572

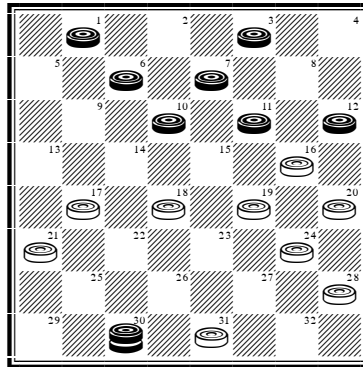


Black to Play and Draw

Continue from Diagram 572: 14-18! 22-15; 2-7 3-10; 19-24 (9-14 also draws) 28-19; 9-14 10-17; 13-31 32-28; 31-24 23-18; 16-23 28-19. Drawn. *Analysis by J. Cox*

7. Ex 10-14 22-18; 12-16: CC #932

Diagram 573

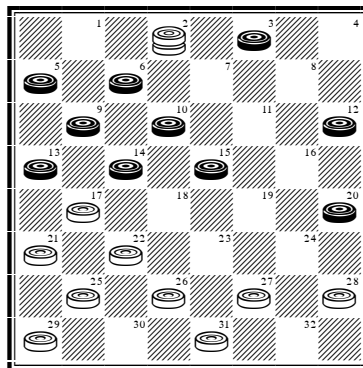


White to Play and Draw

Continue from Diagram 573: ... 19-15!; 12-19 15-8; 3-12 24-15; 10-19 31-26; 30-14 17-3. Drawn. *Analysis by WCCP*

8. Ex 10-14 24-19; 7-10: CC #1046 offshoot

Diagram 574

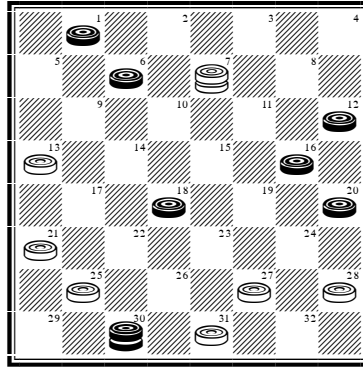


Black to Play and Win

Continue from Diagram 574: 3-7! (White has just move 7-2?) 2-18; 14-30. Black wins. *Analysis by G. O'Connor*

9. Ex 12-16 22-18; 16-19: CC #2121

Diagram 575

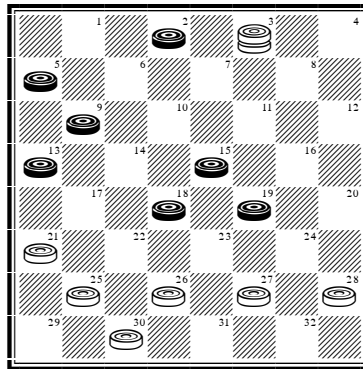


Black to Play and Draw

Continue from Diagram 575: 30-26! 31-15; 6-9 13-6; 1-19. Drawn. *Analysis by W. Hellman*

10. Ex 10-15 23-18; 7-10: CC 1343 Offshoot

Diagram 576

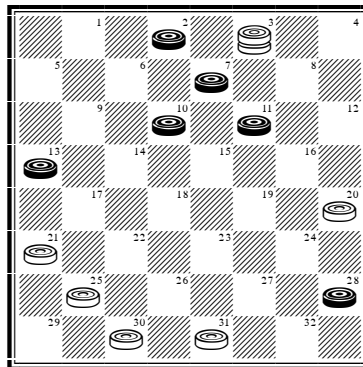


Black to Play and Win

Continue from Diagram 576: 2-7! (White has just played 8-3??) 3-10; 9-14 10-17; 13-31 27-24; 19-23? (18-23! wins) 21-17; 31-26 25-21? (25-22!; 18-25 30-21 draws); 26-22 17-13; 23-27 21-17; 27-32 24-19; 15-24 28-19; 32-27 19-15; 27-23 15-10; 23-19 10-6; 19-15 17-14; 22-17 14-10; 17-14. Black wins. *A. Cameron v M. Tinsley 1950*

11.

Diagram 577

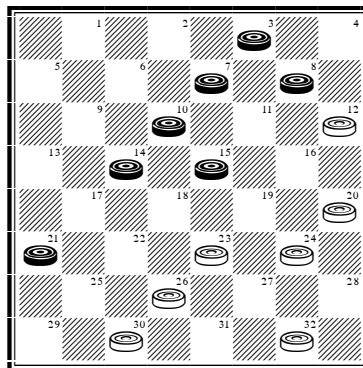


Black to Play and Win

Continue from Diagram 577: 10-14! (White has just played 29-25??) 3-17; 13-29 21-17; 28-32 17-13; 2-6 30-26; 29-25 26-23; 11-15 20-16; 25-21 16-11; 21-17. Black wins. *E. Fuller v M. Tinsley 1975*

12. Ex 12-16 21-17; 9-14: CC #2059

Diagram 578



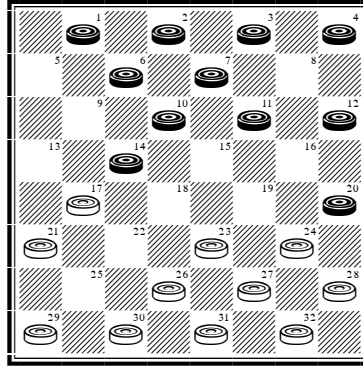
White to Play and Draw

Continue from Diagram 578: ... 30-25! (Black has just played the inferior 10-14 13-6; 1-10 permitting this snap draw, rather than the stronger 9-14); 21-30 23-19; 30-16 20-2; 14-17 2-7; 10-14 7-11; 15-18 11-4. Drawn. *M. Tinsley v P. Davis 1975*

Chapter 20: 2-Move Landings

Lesson 162: Key Landing #1

Diagram 579: Master Pioneer Landing



White to Play

This landing, together with its sub-landings, #2 and #3, constitute what is commonly called the Pioneer system. Although its utility is prone to be somewhat exaggerated, it does embrace a wide number of ballots and formed the basis of an excellent book, *Championship Checkers*, by the talented Arthur Resiman.

Route 1 (B/W): 9-14 22-17; 11-16 25-22; 8-11 22-18; 16-20 18-9; 5-14 Forms Landing

Route 2 (B/W): 11-16 21-17; 9-14 25-21; 8-11 22-18; 16-20 18-9; 5-14 Forms Landing

Route 3 (B): 11-16 21-17; 16-20 25-21; 8-11 22-18; 9-14 18-9; 5-14 Forms Landing

Route 4 (B): 11-16 22-17; 16-20 25-22; 8-11 22-18; 9-14 18-9; 5-14 Forms Landing

Route 5 (B): 11-16 22-18; 8-11 25-22; 16-20 22-17; 9-14 18-9; 5-14 Forms Landing

Route 6 (B): 11-16 22-18; 16-20 25-22; 8-11 22-17; 9-14 18-9; 5-14 Forms Landing

Route 7 (B): 12-16 22-18; 16-20 25-22; 8-12 22-17; 9-14 18-9; 5-14 Forms Landing

Continuation from Diagram 579

Trunk: ... 29-25[R] (V7); 11-15! 25-22[R] (V6); 7-11 17-13[R] (V5); 4-8 24-19 (V2); 15-24 28-19; 11-15 32-28 (V1); 15-24 28-19; 8-11 19-16 ...

V1(T): ... 19-16; 12-19 23-16; 15-18! 22-15; 10-19 32-28 ...

V2(T): ... 30-25[R] (V3) **Forms Key Landing Number 2**

V3(2): ... 22-17; 15-18 30-25 (V4); 11-16 24-19; 2-7 26-22; 7-11 22-15; 11-18 31-26 ...

V4(3): ... 24-19; 18-22 19-16; 12-19 23-7; 2-11 26-23 ...

V5(T): ... 24-19; 15-24 28-19; 11-15 19-16; 12-19 23-16; 2-7 17-13; 4-8 21-17 ...

V6(T): ... 26-22; 7-11 17-13; 4-8 30-26 **Forms Key Landing Number 2**

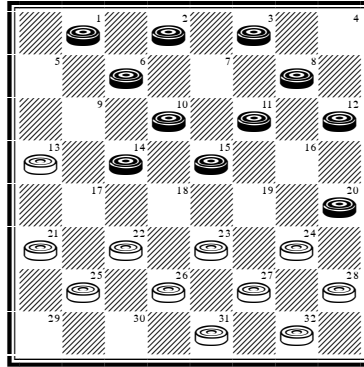
V7(T): ... 24-19; 11-15 19-16 (V8); 12-19 23-16; 4-8 29-25; 6-9 17-13; 2-6; 26-23 8-11 ... and now 25-22, 31-26, 28-24 & 16-12 are all met with 1-5 while the 23-19 exchange is met with 11-15

V8(7): ... 29-25; 15-24 28-19; 4-8 25-22; 8-11 19-16 (V9); 12-19 23-16; 11-15 26-23 ...

V9(8): ... 17-13 **Forms Key Landing Number 3**

Lesson 163: Key Landing #2

Diagram 580 Pioneer Sub-Landing



Black to Play

In addition to the 7 routes given under Key Landing #1, there are the following:

Route 1 (B/W): 10-15 21-17; 11-16 17-13; 16-20 23-18; 8-11 26-23; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 Forms Landing

Route 2 (W): 10-15 23-18; 12-16 26-23; 8-12 30-26; 16-20 21-17; 7-10 17-13; 4-8 25-21; 9-14 18-9; 5-14 29-25 Forms Landing

Route 3 (B/W): 11-16 21-17; 8-11 17-13; 16-20 22-18; 10-15 26-22; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 Forms Landing (Definite sacrifice of strength by White)

Route 4 (B/W): 11-16 21-17; 16-20 17-13; 8-11 22-18; 10-15 26-22; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 Forms Landing*

Route 5 (B): 11-16 23-18; 8-11 26-23; 16-20 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 7-11 17-13; 4-8 30-26 Forms Landing (Some sacrifice of strength by White)

Route 6 (B): 11-16 23-18; 9-14 18-9; 5-14 22-17; 16-20 25-22; 8-11 26-23; 11-15 29-25; 7-11 17-13; 4-8 30-26 Forms Landing

Route 7 (B): 11-16 23-18; 16-20 26-23; 8-11 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 7-11 17-13; 4-8 30-26 Forms Landing

Route 8 (B/W): 12-16 21-17; 16-20 17-13; 8-12 22-18; 10-15 26-22; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 Forms Landing

Route 9 (B): 12-16 23-18; 16-20 26-23; 8-12 (11-15 is good) 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 7-11 17-13; 4-8 30-26 Forms Landing

*The same ballot was given under Key Landing #1, but as can be seen, this particular route gives a completely different order of moves.

Continuation from Diagram 580

Trunk: 11-16![R](A) (V3) 24-19; 15-24 28-19; 3-7!(B) 22-18; 1-5[R] (V2) 18-9; 5-14 19-15[R] (V1); 10-19 25-22; 8-11 ... and now White has good options in 13-9, 22-18, 32-28 and 27-24

V1(T): ... 26-22; 14-17 21-14; 10-26 31-22; 7-10 22-18; 8-11 ...

V2(T): 14-17 21-14; 10-17 25-21; 6-10 21-14; 10-17 18-14! ...

V3(T): 15-18 22-15; 11-18 24-19; 3-7 19-16; 12-19 23-16 ...

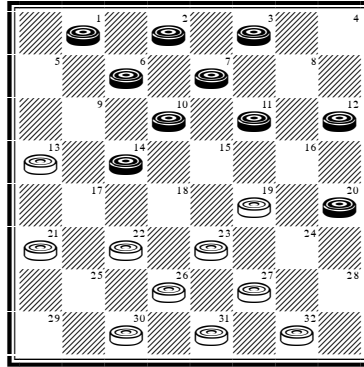
Notes

A: Both 2-7? and 3-7?! are often played, but should be avoided.

B: 8-11 is both illogical, wasting a crucial tempo, and inferior. White's obvious reply with 22-18! is strong.

Lesson 164: Key Landing #3

Diagram 581 Pioneer Sub-Landing



Black to Play

In addition to the 7 routes given under Key Landing #1, there are the following:

Route 1 (B/W): 9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22 Forms Landing

Route 2 (B): 9-14 22-18; 11-16 18-9; 5-14 24-19; 8-11 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-17; 8-11 25-22; 16-20 17-13 Forms Landing (Big sacrifice of strength by White)

Route 3 (B): 9-14 24-19; 11-16 22-18; 8-11 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-17; 8-11 25-22; 16-20 17-13 Forms Landing (Big sacrifice of strength by White)

Route 4 (B): 11-15 21-17; 8-11 17-13; 9-14 25-21; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22 Forms Landing

Route 5 (B/W): 11-15 21-17; 9-14 25-21; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22 Forms Landing

Route 6 (W): 11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 9-14 18-9; 5-14 29-25; 8-11 25-22 Forms Landing (Some sacrifice of strength by Black)

Route 7 (B): 11-16 22-17; 8-11 25-22; 11-15 17-13; 9-14 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25 16-20 25-22 Forms Landing

Routes 8, 9 and 10 are all completely sound, but wouldn't be my preference with either side. They are given for the sake of completeness.

Route 8: 11-16 24-19; 8-11 22-18; 4-8 25-22; 16-20 22-17; 9-14 18-9; 5-14 29-25; 11-15 25-22; 15-24 28-19; 8-11 17-13 Forms Landing

Route 9: 11-16 24-19; 16-20 22-18; 8-11 25-22; 4-8 22-17; 9-14 18-9; 5-14 29-25; 11-15 25-22; 15-24 28-19; 8-11 17-13 Forms Landing

Route 10: 12-16 24-19; 16-20 22-18; 8-12 25-22; 4-8 22-17; 9-14 18-9; 5-14 29-25; 11-15 25-22; 15-24 28-19; 8-11 17-13 Forms Landing

Continuation from Diagram 581

Trunk: 11-16[R] (V3) 30-25[R] (V1); 14-17(A) 21-14; 10-17 13-9!; 6-13 25-21 2-6 21-14; 1-5 ...

V1(T): ... 22-18 (V2); 14-17 21-14; 10-17 18-14(B); 1-5 23-18; 16-23 26-19 ...

V2(1): ... 22-17; 7-11 26-22; 11-15 23-18; 14-23 (C) 27-11; 16-23 31-27!(D); 3-7 27-18; 7-16 30-26 ...

V3(T): 11-15 32-28; 15-24 28-19; 10-15(E) 19-10; 6-15 22-18; 15-22 26-10; 7-14 30-26 ...

Notes

A: 3-8 transposes into play arising from Key Landing #2 and grants White the advantage.

B: The 26-22 exchange is inferior after 17-26 31-22; 7-10 22-17; 2-7!

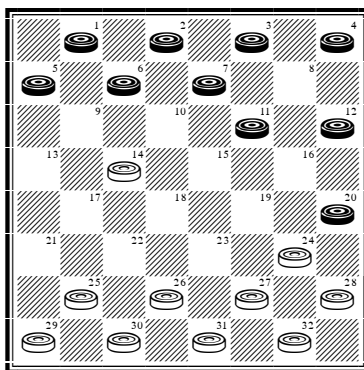
C: Strictly speaking 15-24 is stronger, but this has netted many wins.

D: Against 11-8?; 10-15! wins.

E: Natural and best. The unnecessary 7-11 is inferior and transposes into play favouring White from 9-14 22-17; 11-16.

Lesson 165: Key Landing #23

Diagram 582



White to Play

Route 1 (B/W): 11-16 22-17; 8-11 17-14; 9-18 23-14; 10-17 21-14; 16-20 Forms Landing

Route 2 (B/W): 11-16 22-17; 16-20 17-14; 9-18 23-14; 10-17 21-14; 8-11 Forms Landing

Route 3 (B): 11-16 22-18; 8-11 18-14; 9-18 23-14; 10-17 21-14; 16-20 Forms Landing

Route 4 (B/W): 11-16 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-11 Forms Landing

Route 5 (W): 12-16 22-17; 16-20 17-14; 9-18 23-14; 10-17 21-14; 8-12 Forms Landing

The following route would not be my preference with either side, but is certainly sound.

Route 6: 12-16 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-12 Forms Landing

Continuation from Diagram 582

Trunk: ... 25-22[R] (V6); 11-15[R] (V4) 24-19[R] (V3); 15-24 28-19; 4-8 29-25; 8-11 25-21[R] (V1); 11-16 26-23; 6-9 22-18; 1-6 ... and now White has good options in 21-17, 31-26 and 30-25

V1(T): ... 22-18; 11-15 18-11; 7-23 27-18 (V2); 12-16 25-22; 2-7 ... and now both 14-10 and 31-27 are good

V2(1): ... 26-19; 6-9 30-26; 9-18 26-23; 18-22 25-18; 5-9 ...

V3(T): ... 29-25; 6-9 26-23; 9-18 23-14; 1-6 24-19; 15-24 28-19; 6-10 30-26; 10-17 22-13 ...

V4(T): 6-10 29-25; 10-17 22-13; 11-15 (V5) 24-19; 15-24 28-19; 4-8 25-22; 8-11 22-18 ...

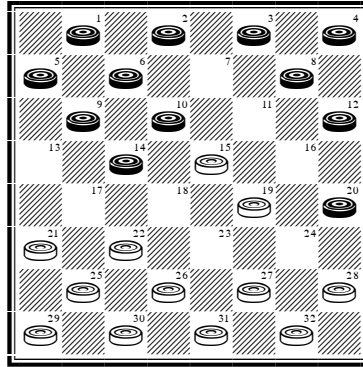
V5(4): 7-10 24-19; 11-16 27-23; 4-8 25-22; 10-14 22-18; 14-17 18-14 ...

V6(T): ... 24-19; 11-16 25-21 (V7); 16-23 27-18; 4-8 31-27; 8-11 28-24; 6-9 26-23; 1-6 29-25; 11-16 ... and now White has options in 24-19, 25-22 and 30-26

V7(6): ... 25-22; 16-23 27-18; 6-10 32-27; 10-17 22-13; 4-8 26-23; 8-11 29-25; 7-10 25-22 ...

Lesson 166: Key Landing #10

Diagram 583



White to Play

Route 1 (B/W): 11-16 23-18; 16-20 24-19; 10-14 18-15; 7-10 Forms Landing

Route 2 (B/W): 11-16 24-19; 16-20 23-18; 10-14 18-15; 7-10 Forms Landing

Route 3 (B): 10-14 23-19; 11-16 19-15; 16-20 24-19; 7-10 Forms Landing

Route 4 (B): 11-16 23-18; 10-14 18-15; 16-20 24-19; 7-10 Forms Landing (Some sacrifice of strength by White)

In addition, the following two ballots transpose into the Trunk line below at the 3rd move:

Route 5 (B): 9-13 23-19; 10-14 27-23; 11-16 19-15; 16-20 24-19; 7-10 22-17

Route 6 (B): 9-13 23-19; 11-16 27-23; 10-14 19-15; 16-20 24-19; 7-10 22-17

Continuation from Diagram 583

Trunk: ... 22-17(A); 9-13!(B) 27-23[R] (V2); 13-22 25-9; 5-14 29-25; 3-7!(C) 31-27[R] (V1); 1-5!(D) 25-22; 20-24! 27-20; 7-11 22-17; 11-27 32-23; 6-9!(E) 19-15(F): ...

V1(T): ... 32-27(G); 7-11!(H) 26-22; 11-18 22-15; 8-11 15-8; 4-11 25-22; 11-16 30-26 ...

V2(T): ... 26-23; 13-22 25-9; 5-14 29-25; 12-16 19-12; 10-26 30-23; 8-11 25-22; 2-7 22-17 ...

Notes

A: 27-23; 9-13! 22-17! returns to the Trunk.

B: 2-7? loses to 26-22!

C: 1-5? loses to 32-27!; 3-7 25-22; 5-9 22-18; 7-11 21-17!

D: 7-11? loses to 21-17!

E: The natural 8-11? loses to 30-25!

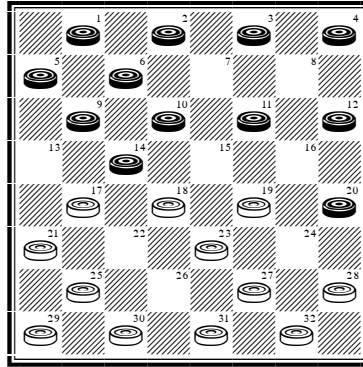
F: 17-13 allows a soft draw after 10-15 in reply.

G: A good twister. Instead, 25-22? would be a disaster!

H: And now 1-5? loses as per Note C.

Lesson 167: Key Landing #9

Diagram 584



White to Play

Route 1 (B/W): 11-16 23-18; 16-20 24-19; 10-14 26-23; 8-11 22-17; 7-10 Forms Landing

Route 2 (B/W): 11-16 24-19; 16-20 23-18; 10-14 26-23; 8-11 22-17; 7-10 Forms Landing

Route 3 (B/W): 11-16 22-18; 8-11 24-19; 10-14 26-22; 16-20 22-17; 7-10 Forms Landing

Route 4 (B/W): 11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 22-17; 7-10 Forms Landing

Route 5 (B/W): 12-16 22-18; 16-20 24-19; 10-14 26-22; 8-12 22-17; 7-10 Forms Landing

Route 6 (B/W): 12-16 24-19; 16-20 22-18; 10-14 26-22; 8-12 22-17; 7-10 Forms Landing

Route 7 (B/W): 12-16 23-18; 16-20 24-19; 10-14 26-23; 8-12 22-17; 7-10 Forms Landing

Route 8 (B): 11-16 22-18; 16-20 24-19; 8-11 26-22; 10-14 22-17; 7-10 Forms Landing

Route 9 (B/W): 10-14 22-18; 11-16 26-22; 7-10 24-19; 8-11 22-17; 16-20 Forms Landing (Some sacrifice of strength by White)

Route 10 (B/W): 11-16 23-18; 10-14 26-23; 7-10 24-19; 8-11 22-17; 16-20 Forms Landing (Some sacrifice of strength by White)

Route 11 (B/W): 11-16 23-18; 8-11 26-23; 16-20 24-19; 10-14 22-17; 7-10 Forms Landing (Some sacrifice of strength by White)

Route 12 (B): 10-14 24-19; 11-16 22-18; 8-11 26-22; 16-20 22-17; 7-10 Forms Landing (Definite sacrifice of strength by White)

Route 13 (B): 10-14 22-18; 7-10 24-19; 11-16 26-22; 8-11 22-17; 16-20 Forms Landing (Big sacrifice of strength by White)

Route 14 (B): 10-14 24-19; 7-10 22-18; 11-16 26-22; 8-11 22-17; 16-20 Forms Landing (Big sacrifice of strength by White)

Interestingly, Routes 12 and 14 are frequently adopted by master players when playing White.

Continuation from Diagram 584

Trunk: ... 30-26[R] (V3); 11-16 26-22 (V1); 9-13 18-9; 5-14 22-18; 13-22 18-9; 6-13 25-18; 4-8 29-25; 8-11 ... and now White has options in 18-14, 18-15 and 28-24

V1(T): ... 28-24 (V2); 9-13 18-9; 13-22 25-18; 5-14 18-9; 6-13 32-28; 4-8 19-15; 10-19 24-15; 16-19 23-16; 12-19 29-25 ...

V2(1): ... 17-13; 3-7 26-22; 14-17 21-14; 10-26 31-22; 7-10 25-21; 10-14 29-25; 2-7 28-24 ...

V3(T): ... 28-24 (V4); 4-8 30-26; 9-13 18-9; 13-22 25-18; 5-14 18-9; 6-13 32-28; 11-16 Into Variation 1

V4(3): ... 17-13; 3-7! 31-26; 12-16! 19-12; 4-8 12-3; 14-17 21-14; 10-17 3-10; 6-31 13-6; 31-24 28-19; 1-10 23-18 ...

Lesson 168: Key Landing #5

Route 1 (W): 11-16 24-19; 8-11 22-18; 4-8 26-22; 16-20 22-17; 9-14 18-9; 5-14
Forms Landing

Route 2 (W): 11-16 22-18; 8-11 24-19; 4-8 26-22; 16-20 22-17; 9-14 18-9; 5-14
Forms Landing

Route 3 (W): 12-16 22-18; 16-20 24-19; 8-12 26-22; 4-8 22-17; 9-14 18-9; 5-14
Forms Landing

Route 4 (W): 12-16 24-19; 16-20 22-18; 8-12 26-22; 4-8 22-17; 9-14 18-9; 5-14
Forms landing

Route 5 (W): 11-16 23-18; 8-11 26-23; 16-20 24-19; 4-8 22-17; 9-14 18-9; 5-14
Forms Landing (Some sacrifice of strength by White)

Note: although not my personal preference with either side, the following 4 routes are also sound:

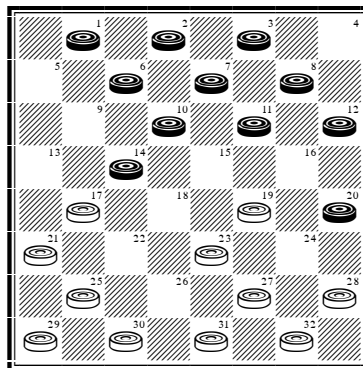
Route 6: 11-16 22-18; 16-20 24-19; 8-11 26-22; 4-8 22-17; 9-14 18-9; 5-14 25-22
Forms Landing

Route 7: 11-16 24-19; 16-20 22-18; 8-11 26-22; 4-8 22-17; 9-14 18-9; 5-14 25-22
Forms Landing

Route 8: 11-16 23-18; 16-20 26-23; 8-11 24-19; 4-8 22-17; 9-14 18-9; 5-14 25-22
Forms Landing

Route 9: 12-16 23-18; 16-20 26-23; 8-12 (11-15 is good) 24-19; 4-8 22-17; 9-14 18-9; 5-14
Forms Landing

Diagram 585



White to Play

Continuation from Diagram 585

Trunk: ... 25-22(A) 11-15!(B) 30-26; 15-24 28-19; 8-11 22-18!(C); 11-16 (V1) 18-9; 6-22 26-17; 2-6 17-14; 10-17 21-14 ...

V1(T): 11-15 (V2) 18-11; 7-16 26-22; 3-8 17-13; 8-11 22-18; 1-5 18-9; 5-14 29-25

...

V2(1): 1-5 18-9; 6-22(D) 26-17; 11-15 32-28; 15-24 28-19; 7-11 17-14 ...

Notes

A: Or 30-26; 11-15! (11-16? loses to 26-22!) 25-22 same.

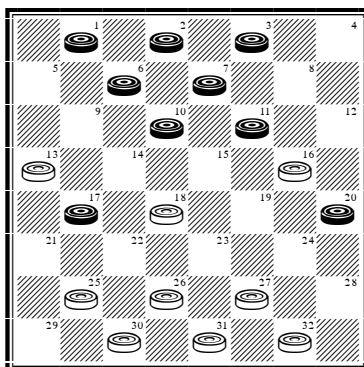
B: 11-16? loses to 30-25!

C: Logical and best by far.

D: 5-14 19-16; 12-19 23-16; 11-15 29-25; 6-9 17-13; 15-18 13-6; 2-9 32-28!; 9-13 26-22; 10-15 28-24 forms Diagram 334 CR.

Lesson 169: Key Landing #4

Diagram 586



Black to Play

This landing is commonly known as the ‘Harrhy’ Position, which can and should be avoided by Black. The evidence of published play shows that, if unfamiliar with the correct continuation, Black is very apt to fall into a loss, so a knowledge of the run-ups and the wins should prove very productive.

Route 1 (W): 11-16 21-17; 8-11 17-13; 16-20 22-18; 9-14 (10-15 is best) 18-9; 5-14 25-22 (Marion Tinsley’s 26-22! is also strong); 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 Forms Landing (Definite sacrifice of strength by White)

Route 2 (W): 11-16 21-17; 16-20 17-13; 8-11 22-18; 9-14 18-9; 5-14 25-22; 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 Forms Landing

Route 3 (W): 12-16 21-17; 9-14 17-13; 16-20 22-18; 8-12 18-9; 5-14 25-22; 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 Forms Landing

Route 4 (W): 12-16 21-17; 16-20 17-13; 8-12 22-18; 9-14 18-9; 5-14 25-22; 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 Forms Landing

Continuation from Diagram 586

Trunk: 17-21 (V4) 25-22; 6-9! (V2)13-6; 2-9 26-23; 9-13! (V1) 23-19 ...

V1(T): 1-5? 32-28; 9-13 31-26; 5-9 28-24; 10-14 24-19 ... White wins

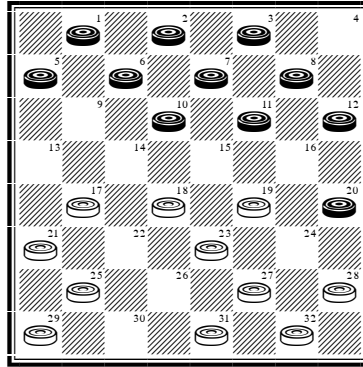
V2(T): 10-15? (V3) 18-14; 15-19 22-18; 1-5 32-28 ... White wins

V3(2): 1-5? 22-17; 10-15 18-14; 6-9? 13-6; 2-18 17-14 ... White wins

V4(T): 1-5?! 16-12!; 17-21 25-22; 10-15 13-9!; 6-13 18-14; 13-17 22-13; 15-18
14-9! 5-14 13-9 ...

Lesson 170: Jack Cox Key Landing

Diagram 587



Black to Play

Route 1 (B/W): 9-13 22-18; 12-16 24-19; 8-12 26-22; 16-20 30-26; 4-8 22-17; 13-22 26-17 Forms Landing

Route 2 (B/W): 9-13 24-19; 11-16 22-18; 8-11 26-22; 16-20 30-26; 4-8 22-17; 13-22 26-17 Forms Landing

Route 3 (W): 11-16 24-19; 8-11 22-18; 4-8 26-22; 16-20 22-17; 9-13 (Inferior to 9-14) 30-26; 13-22 26-17 Forms Landing

Route 4 (W): 11-16 22-18; 8-11 24-19; 4-8 26-22; 16-20 22-17; 9-13 30-26; 13-22 26-17 Forms Landing

Route 5 (W): 12-16 22-18; 16-20 24-19; 8-12 26-22; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing

Route 6 (W): 12-16 24-19; 16-20 22-18; 8-12 26-22; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms landing

Route 7 (W): 11-16 23-18; 8-11 26-23 (Some sacrifice of strength by White); 16-20 24-19; 4-8 22-17; 9-13 (Returning the compliment) 30-26; 13-22 26-17 Forms Landing

Note: although not my personal preference with either side, the following 4 routes are also sound:

Route 8: 11-16 22-18; 16-20 24-19; 8-11 26-22; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing

Route 9: 11-16 24-19; 16-20 22-18; 8-11 26-22; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing

Route 10: 11-16 23-18; 16-20 26-23; 8-11 24-19; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing

Route 11: 12-16 23-18; 16-20 26-23; 8-12 (11-15 is good) 24-19; 4-8 22-17; 9-13 30-26; 13-22 26-17 Forms Landing

Continuation from Diagram 587

Trunk: 11-16 17-14; 10-17 21-14; 6-10! 25-21[R] (V2); 10-17 21-14; 7-10 14-7; 3-10 29-25; 5-9 25-21; 9-13 28-24[R] (V1) INTO **11-15 23-19; 8-11** 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22; 9-14 29-25; 5-9 17-13 4-8 22-17; 8-11 26-23 19-26; 30-23 11-15 CR same

V1(T): ... 18-15; 2-7 INTO **11-16 21-17; 8-11** 17-14; 10-17 22-13; 4-8 24-19; 9-14 25-22; 16-20 29-25; 11-16 25-21; 14-17 21-14; 6-9 13-6; 2-25 30-21; 7-10 26-22; 5-9 22-18; 9-13 18-15; 3-7 same

V2(T): ... 31-26; 10-17 25-21; 17-22 26-17; 2-6 29-25; 8-11 28-24 ...

Chapter 21: 2-Move Ballots

Introduction

As we saw in Book 2, of the 156 3-move ballots, 18 of them may fairly be described as freestyle ballots. A further 54 of them may be defined as 2-move ballots: that is to say, where Black's 2nd move was regularly adopted in 2-move days. The operation of this form of restriction had three main impacts:

- First, it highlighted the amazing defensive resources which checkers affords. Namely, of the 49 possible ways of playing Black's first move and White's reply, 46 of them are sound! The fact that the game is founded on such a rock of soundness accounts for its practically limitless scope and guarantees that even when it is ultimately solved by a computer it will live on as an eternally-challenging mind sport.
- Secondly, it raised what might be termed 'the threshold of difficulty' demanded of the top players, inasmuch as, though tame by 3-move ballot standards, some of the ballots favoured one side or the other quite strongly.
- Thirdly, it hugely increased the scope of the game. As a consequence, the masters were forced to organize their lines of play methodically, placing a higher priority on transpositions and the use of key landings such as those embraced by the Pioneer system.

Given willing opposition, be it a human opponent or a computer program, it makes sense for a developing player to adopt the following program:

- First, play solely freestyle.
- Secondly, ballot randomly from among the 18 freestyle (3-move) ballots, playing both sides of the ballot.
- Thirdly, ballot randomly from among the 18 freestyle and 54 2-move ballots (72 in total).
- Fourthly, add in the 42 balanced 3-move ballots covered in Book 4 (114 in total).
- Finally, add in the 42 unbalanced 3-move ballots covered in Book 5 (156 in total).

Lesson 171: 9-14 22-17; 11-15 [50/50] & 11-15 21-17; 9-14 [50/50] & 11-15 21-17; 8-11 [49/51]

This lesson should be studied in conjunction with Lesson 46 for a move-by-move account and Lesson 164 for the associated key landing. The three ballots featured here are strongly interlinked and characterized by the triangle formations employed by both sides which tend to lead to very orthodox developments.

Trunk: 9-14 22-17; 11-15 25-22[R] (V12); 8-11[R] (V11) 17-13[R] (V9); 11-16[R] (V8) 24-19[R] (V6); 15-24 28-19; 4-8 22-18[R] (V5); 8-11 18-9; 5-14 29-25; 16-20[R] (V4) 25-22[R] (V1) Forms Key Landing Number 3 (Lesson 164)

V1(T): ... 19-16; 12-19 23-16; 11-15 25-22; 15-19 22-17 (V2); 10-15 17-10; 7-14 16-11 ...

V2(1): ... 22-18; 14-23 27-18; 19-24 21-17 (V3) ...

V3(2): ... 26-22 ...

V4(T): 11-15 25-22; 15-24 27-11; 7-16 22-18; 1-5 18-9; 5-14 26-22 ...

V5(T): ... 22-17(A); 8-11 29-25; 11-15 25-22; 15-24 27-11; 7-16 23-19; 16-23 26-19; 2-7! 30-26! ...

V6(T): ... 29-25 (V7); 16-20 24-19; 15-24 28-19; 4-8 22-17; 14-18! 23-14; 8-11 26-23; 11-15 32-28; 15-24 28-19; 5-9 14-5; 10-14 17-10; 6-24 23-18 ...

V7(6): ... 24-20; 3-8 20-11; 7-16 29-25; 16-19 23-16; 12-19 22-17; 8-12 27-24; 4-8 32-27; 2-7 25-22; 5-9 26-23 ...

V8(T): 3-8 22-17; 11-16 24-19; 15-24 28-19; 7-11 29-25; 11-15 25-22; 15-24 27-11; 8-15 31-27 ...

V9(T): ... 23-19 (V10) INTO **11-15 23-19; 8-11 22-17; 9-14 25-22** same

V10(9): ... 29-25; 4-8 23-19; 6-9 17-13 2-6 INTO **11-15 23-19; 8-11 22-17; 9-14 25-22; 6-9 17-13; 2-6 29-25; 4-8** same

V11(T): 15-19 INTO **9-14 22-17; 11-16 25-22; 16-19** same

V12(11): ... 23-19; 7-11 INTO **10-15 23-19; 7-10 22-17; 9-14** same

Trunk: 11-15 21-17; 9-14 25-21(B) INTO 9-14 22-17; 11-15 25-22 same

Trunk: 11-15 21-17; 8-11 17-13[R](C) (V3); 9-14[R] (V2) 22-18(D) (V1); 15-22 25-9; 5-14 29-25; 11-15 25-22; 14-18 23-14; 10-17 27-23; 4-8 24-20; 8-11 28-24 INTO 9-13 24-20; 11-15 22-17; 13-22 25-11; 8-15 21-17; 5-9 17-13; 9-14 29-25; 4-8 25-22; 8-11 28-24; 14-18 23-14; 10-17 27-23 same

V1(T): ... 25-21[R] INTO **9-14 22-17; 11-15 25-22; 8-11 17-13** same

V2(T): 4-8 23-19; 15-18 22-15; 11-18 25-21 INTO **11-15 23-19; 8-11 22-17; 4-8 25-22; 15-18 22-15; 11-18 17-13** same

V3(T): ... 17-14(E); 9-18(F) 23-14; 10-17 22-13; 4-8 26-23; 5-9 23-18; 15-22 25-18; 7-10 29-25 ...

Notes

A: 29-25; 8-11 22-18?; 10-15! is a black win which has been secured on many occasions.

B: 17-13?!; 15-19 24-15; 10-19 23-16; 12-19 13-9!?!; 6-13 27-24; 19-23 26-19; 8-11 leads into wild crossboard channels.

C: Developing the man on 21 in this way and retaining that on 22 distinguishes this ballot and permits the tiniest of white advantages.

D: Consistent with the previous two moves: instead, 25-21 is a matter of convenience.

E: A good mixer which is underused.

F: In these situations it is almost always best to jump out all of the men in order to prevent a cramping of the double-corner.

Lesson 172: 9-14 22-18; 5-9 [50/50] & 9-14 24-19; 5-9 [50/50] & 9-14 24-20; 5-9 [50/50]

This lesson should be studied in conjunction with Lesson 37, 43, 44 and 45 which all give move-by-move accounts. A thorough understanding of these lessons should make it easy for the reader to absorb the details given herein.

Trunk: 9-14 22-18; 5-9 25-22 (V3); 11-16 18-15 (V2); 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17 14-18; 17-13 (V1) 9-14 29-25; 8-12 31-27 ...

V1(T): ... 17-14; 9-13 29-25; 3-7 31-27 ...

V2(T): ... 24-19; 8-11 28-24(A); 16-20 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 11-16 26-17; 10-14 17-10; 7-14 29-25; 3-7! 25-22 ...

V3(T): ... 24-19 (V6); 11-15 18-11; 8-24 28-19; 4-8 25-22 (V5); 8-11 22-18; 11-16 29-25; 7-11 25-22 (V4); 1-5 27-24 ...

V4(3): ... 18-15; 11-18 21-17; 14-21 23-5; 16-23 26-19 ...

V5(3): ... 26-22; 8-11 27-24; 1-5 22-18; 9-13 18-9; 5-14 25-22; 11-15 32-28 ...

V6(3): ... 24-20[R] (V11); 11-16[R] (V8) 20-11; 8-22 25-18; 4-8 28-24 (V7); 8-11 29-25; 10-15 25-22; 7-10 24-20; 3-7 27-24; 1-5 32-28(B) ...

V7(6): ... 27-24[R]; 8-11 24-19; 11-16 29-25; 7-11 25-22(C) ...

V8(6): 10-15(D) 28-24; 15-22 26-10; 7-14 25-22; 1-5 (V10) 30-26; 3-7 (V9) 24-19; 11-16 20-11; 8-24 27-20; 6-10 20-16 ...

V9(8): 6-10 32-28; 3-7 24-19; 11-16 20-11; 8-24 28-19 ...

V10(8): 9-13 30-26; 6-10 22-18; 1-5 18-9; 5-14 26-22; 10-15 23-18 ...

V11(6): ... 26-22; 10-15 24-19; 15-24 28-19 7-10 INTO 11-15 24-19; 15-24 28-19; 9-14 22-18; 5-9 26-22!; 7-11 same

Trunk: 9-14 24-19; 5-9 22-18 (V1) INTO 9-14 22-18; 5-9 24-19 same

V1(T): ... 27-24[R](E) (V2) INTO 9-14 23-19; 5-9 27-23 same

Trunk: 9-14 24-20; 5-9 22-18[R] (V1) INTO 9-14 22-18; 5-9 24-20 same

V1(T): ... 28-24; 11-15 23-19; 7-11 22-17; 3-7 INTO 11-15 24-20; 8-11 28-24; 3-8 23-19; 9-14 22-17; 5-9 same

Notes

A: This is trickier than the immediate 22-17, which is also met with the 9-13 break.

B: White has options in 32-27 and the tricky 23-19; 14-23 32-28.

C: A critical position: both 1-5? and 3-7? lose, while 10-15 and 3-8 draw. Also, 16-20?! is inferior after 19-15!

D: This might be termed the open or fighting defence (attack?) as compared with the closed or conservative option in 11-16.

E: Both 28-24 and 22-17 are comfortably met with the natural 11-15.

Lesson 173: 9-14 22-17; 11-16 [47/53] & 11-16 21-17; 9-14 [47/53]

A close comparison between Lesson 171 and this lesson should prove most illuminating. In the earlier lesson, typified by Key Landing Number 3, the power is shared equally because the centre is so shared. Here, where the man on 11 is moved to the side rather than to the centre, White takes the centre first. As a result of this there is an exchange which puts Black ahead in time, and as a consequence Black is forced to break his triangle (the men on 1, 2, 3, 6, 7 and 10) before White. All of this combines to give White a slight edge. Because under Key Landing Number 1 (Lesson 162) White is calling the tune, Black quite often dykes with 16-19 on his 3rd move. This too favours White of course, but arguably has a more proactive feel.

Trunk: 9-14 22-17; 11-16 25-22[R] (V6); 8-11[R] (V1) 22-18(A); 16-20 18-9; 5-14 Forms Key Landing Number 1 (Lesson 162)

V1(T): 16-19 24-15; 10-19 23-16; 12-19 17-10; 6-15 21-17; 5-9 (V3) 27-24; 2-6 (V2) 22-18; 15-22 24-15; 9-13 32-27!; 6-9 26-23 ...

V2(1): 1-6 22-18; 15-22 25-18; 7-10(B) 30-25; 10-19 25-18; 6-10 32-27 ...

V3(1): 1-6 (V5) 29-25; 5-9 17-13; 7-10 25-21; 8-12 (V4) 27-24; 4-8 32-27 ...

V4(3): 9-14 27-24; 8-11! 21-17; 14-21 22-18; 15-22 24-8; 4-11 26-17 ...

V5(3): 2-6 29-25; 5-9 25-21; 7-10 17-13; 8-12 27-23; 4-8 23-16; 12-19 32-27 ...

V6(T): ... 24-19(C) (V7); 8-11 25-22; 11-15 17-13; 15-24 28-19 INTO **9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19 same**

V7(6): ... 26-22(D); 8-11 30-26; 11-15! 22-18; 15-22 25-9; 6-22 26-17; 4-8! 29-25; 2-6! 17-14; 10-17 21-14 ...

Trunk: 11-16 21-17; 9-14 25-21 INTO 9-14 22-17; 11-16 25-22 same

Notes

A: 24-20 is comfortably met with the natural 16-19 exchange, after which running off the man results in a tiny edge for Black.

B: 9-13 is well met with 32-27!

C: Played with the objective of (needlessly) preventing the *Double-Corner Dyke*, this transposes into what might be termed the soft version of the Pioneer and cedes White advantage.

D: Very rarely played, but not to be sniffed at.

Lesson 174: 11-16 22-18; 8-11 [47/53] & 11-16 22-18; 16-20 [46/54] & 11-16 22-17; 8-11 [50/50] & 11-16 22-17; 16-20 [46/54] & 12-16 22-18; 16-20 [47/53]

In combination, these ballots have two main characteristics. First, they embrace a remarkable number of transpositions, including Key Landings Number 23 (Lesson 165) and Number 1 (Lesson 162). Secondly, in part they define a player's style. Namely, whether he favours dyking (with 17-14 or 18-14) or the Pioneer formations arising from 25-22.

Trunk: 11-16 22-18; 8-11 25-22 (V1); 16-20 INTO 11-16 22-18; 16-20 25-22; 8-11 same

V1(T): ... 24-19[R] (V2) INTO 11-16 24-19; 8-11 22-18 same

V2(1): ... 18-14 (V3) INTO 11-16; 22-17 8-11 17-14 same

V3(2): ... 24-20 (V4) INTO 12-16 24-20; 8-12 22-18 same

V4(3): ... 26-22 INTO 11-16 23-18; 8-11 26-23 same

Trunk: 11-16 22-18; 16-20 18-14[R] (V1); 9-18 23-14 10-17 21-14; 8-11 Forms Key Landing Number 23 (Lesson 165)

V1(T): ... 25-22 (V7); 8-11 22-17 (V2); 9-14 18-9; 5-14 Forms Key Landing Number 1 (Lesson 162)

V2(1): ... 24-19 (V6); 10-14 19-15 (V4); 4-8 22-17; 9-13! 17-10; 7-14 18-9; 5-14 29-25 (V3); 11-18 26-22; 2-7 22-15; 7-10! 23-19; 3-7 ... and now White has good options with 31-26 and 30-26

V3(2): ... 30-25; 11-18 26-22; 3-7 22-15; 7-11 23-18; 14-23 27-18; 12-16 25-22

...

V4(3): ... 22-17; 9-13 18-9; 13-22 26-17; 6-22 30-26; 5-9 26-17; 9-13 17-14; 4-8 29-25; 11-16 25-22 (V5); 7-10 14-7; 3-10 22-18 ...

V5(4): ... 14-9; 7-10 25-22; 3-7 28-24 ...

V6(2): ... 30-25; 10-14 22-17; 7-10 24-19 INTO 11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 22-17; 7-10 30-26 Same

V7(1): ... 24-19; 8-11 26-22; 10-14 INTO 11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 same

Trunk: 11-16 22-17; 8-11 17-14[R] (V3); 9-18 23-14; 10-17 21-14; 4-8 (V2) 26-23; 16-19 24-15; 11-18 28-24; 8-11 24-19; 11-16 (V1) 31-26; 6-9 26-22 ...

V1(T): 11-15 19-10; 6-15 25-22; 18-25 29-22; 15-19 23-16; 12-19 31-26 ...

V2(T): 16-20[R] Forms Key Landing Number 23 (Lesson 165)

V3(T): ... 25-22 (V4); 11-15! 17-13; 9-14! INTO **9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 same**

V4(3): ... 23-18 (V5); 3-8! 26-23; 16-19 23-16; 12-19 24-15; 10-19 30-26 INTO **11-16 23-18; 7-11 26-23; 3-7 30-26; 16-19 24-15; 10-19 23-16; 12-19 22-17 same**

V5(4): ... 24-19 (V6); 9-14! INTO **9-14 22-17; 11-16 24-19; 8-11 same**

V6(5): ... 17-13; 9-14! 25-22; 11-15! INTO **9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 same**

Trunk: 11-16 22-17; 16-20 17-14[R] (V1) INTO 11-16 22-18; 16-20 18-14 same

V1(T): ... 25-22 (V2); 8-11 22-18 INTO **11-16 22-18; 16-20 25-22; 8-11 22-17 same**

V2(1): ... 24-19 (V3); 8-11 17-14; 9-18 23-14; 10-17 21-14 INTO **Key Landing Number 23 V6 (Lesson 165)**

V3(2): ... 23-18; 10-15! 18-11; 8-15 17-13; 9-14 25-22; 4-8 22-17; 7-10 26-23; 8-11 29-25; 3-7! 23-19 ...

Trunk: 12-16 22-18; 16-20 25-22 (V1); 8-12 INTO 11-16 22-18; 16-20 25-22; 8-11 same

V1(T): ... 24-19[R] (V2) INTO **12-16 24-19; 16-20 22-18 same**

V2(1): ... 18-14 (V3) INTO **12-16 22-17; 16-20 17-14 same**

V3(2): ... 26-22; 8-12 INTO **11-16 23-18; 16-20 26-23; 8-11 same**

Lesson 175: 11-16 23-18; 16-20 [48/52] & 11-16 24-19; 16-20 [48/52]

These ballots again make wide use of transpositions and key landings. White's tiny advantage really relates to the choice of lines more than anything else.

Trunk: 11-16 23-18; 16-20 24-19[R] (V3); 10-14[R] (V2) 18-15[R] (V1); 7-10 Forms Key Landing Number 10 (Lesson 166)

V1(T): ... 26-23; 8-11 22-17 7-10 Forms Key Landing Number 9 (Lesson 167)

V2(T): 10-15(A) 19-10; 7-23 26-19; 6-10 22-18; 8-11 25-22; 1-6 27-23; 3-7 22-17; 4-8 30-25 ...

V3(T): ... 26-23; 8-11 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 7-11 17-13; 4-8 30-26 Forms Key Landing Number 2 (Lesson 163)

Trunk: 11-16 24-19; 16-20 23-18[R] (V1) INTO 11-16 23-18; 16-20 24-19 same

V1(T): ... 22-18 (V2) INTO 11-16 22-18; 16-20 24-19 same

V2(1): ... 22-17 INTO 11-16 22-17; 16-20 24-19 same

Notes

A: When seeking to break new ground it is best to do it early and this double-exchange achieves that goal. Against a superior player however, it would likely be best to stick with the regulation 10-14.

Lesson 176: 11-16 24-19; 8-11 [49/51]

In addition to the material here, a detailed study of Lesson 38, which provides a move-by-move account, together with Lessons 167 and 168 should give the reader an excellent grasp of this ballot.

Trunk: 11-16 24-19; 8-11 22-18[R] (V3); 10-14[R] (V2) 26-22[R] (V1); 16-20 22-17; 7-10 Forms Key Landing Number 9 (Lesson 167)

V1(T): ... 25-22; 7-10! 30-25; 16-20 22-17 INTO Key Landing Number 9 Trunk (Lesson 167)

V2(T): 4-8 26-22; 16-20 22-17; 9-14 18-9; 5-14 Forms Key Landing Number 5 (Lesson 168)

V3(T): ... 28-24; 11-15! 24-20 (V4); 15-24 20-11; 7-16 27-11 INTO 9-13 21-17; 5-9 25-21; 9-14 22-18; 13-22 18-9; 6-13 26-17; 13-22 CR same

V4(3): ... 22-18; 15-22 25-18; 16-20 32-28 INTO 11-15 23-19; 8-11 22-18; 15-22 25-18; 11-16 27-23; 16-20 32-27 same

Lesson 177: 11-16 21-17; 9-13 [51/49]

Although White's single-corner is slightly cramped, with the man on 16 rather than 15 as in the *Switcher* (11-15 21-17; 9-13) there is no real pressure.

Trunk: 11-16 21-17; 9-13 25-21[R] (V7); 5-9[R] (V5) 23-18[R] (V2); 10-15[R] (A) (V1) 18-11; 8-15 24-19(B); 15-24 27-11; 7-16 30-25!(C); 3-7!(D) 17-14(E); 9-18 22-15 ... and now Black has options in 7-11, 16-19 and 16-20

V1(T): 1-5 29-25!; 8-11 17-14; 10-17 21-14; 6-10 24-20!; 10-17 28-24; 17-21 27-23; 7-10 24-19; 3-7! 32-28 ...

V2(T): ... 29-25 (V3); 10-15 24-19; 15-24 28-19; 9-14 17-10; 6-24 27-11; 8-15 21-17; 4-8 17-14 ...

V3(2): ... 24-19 (V4); 8-11 28-24!; 16-20 30-25; 9-14 22-18; 13-22 18-9; 6-13 26-17; 13-22 25-18; 2-6 18-14; 10-17 21-14 ...

V4(3): ... 30-25; 10-15 17-14; 9-18 23-14; 16-20 22-17; 13-22 25-11; 8-15 29-25; 12-16 26-23 ...

V5(T): 16-19 (V6) 24-15; 10-19 23-16 12-19 INTO 11-15 21-17; 9-13 25-21; 15-19; 24-15; 10-19 23-16 12-19 same

V6(5): 8-11 29-25; 16-20 17-14; 10-17 21-14 INTO 9-13 22-18; 12-16 25-22; 8-12 29-25; 16-20 18-14; 10-17 21-14 same

V7(T): ... 23-18; 5-9 27-23 INTO 9-13 23-18; 5-9 27-23; 11-16 21-17 same

Notes

A: By occupying this square Black hopes to effect a genuine single-corner cramp.

B: Which White promptly prevents.

C: Note that after the 'automatic', but woeful, 29-25?! Black dominates with 9-14! 17-10; 6-15. It is always essential to look at least one move ahead!

D: And 4-8?! here is the Black counterpart, White gaining the advantage with 17-14; 9-18 22-15.

E: Against 32-27! Black forces matters to a drawn conclusion with 7-10! 22-18; 13-22 26-17; 9-14 18-9; 6-22 25-18 and 16-19.

Lesson 178: 10-15 21-17; 11-16 [46/54] & 11-16 21-17; 16-20 [46/54]

Although heavily explored during the 2-move era, 10-15 21-17; 11-16 continues to produce original games today; a particular classic being the Chinook-Tinsley clash in the 1990 US National Tournament. Possessing enormous scope, the ballot also provides fertile ground for internal transpositions. For a move-by-move account see Lesson 39. From Black's standpoint, a notable feature is how important it is to form up promptly with 7-10 and 3-7; avoiding a crucial loss of tempo with the lazy 4-8.

Trunk: 10-15 21-17; 11-16 17-13[R] (V8); 16-20[R] (V7) 22-18(A) (V4); 15-22 25-18; 8-11 29-25; 9-14 18-9; 5-14 25-21 (V1); 7-10! 26-22; 3-7! 22-17; 11-15 24-19; 15-24 28-19 ...

V1(T): ... 24-19; 11-16 19-15 (V2); 4-8 23-19; 16-23 27-9; 7-10! 25-22; 10-19 22-18; 3-7 32-27 ...

V2(1): ... 26-22 (V3); 14-17 31-26; 7-10! 28-24; 10-14! 25-21; 3-7! 22-18 ...

V3(2): ... 25-21; 7-10! 26-22; 3-7! 22-18; 14-17 21-14; 10-17 31-26; 4-8 28-24; 6-9 13-6; 1-10 ...

V4(T): ... 23-18[R](B) (V5); 8-11 26-23; 7-10 25-21; 9-14 18-9; 5-14 29-25; 4-8 30-26 **Forms Key Landing Number 2** (Lesson 163)

V5(4): ... 24-19(C); 15-24 28-19; 8-11 22-18; 11-16 26-22 (V6); 7-10! 25-21; 9-14 18-9; 5-14 29-25; 3-7! 22-18 ...

V6(5): ... 25-22; 7-10 29-25; 4-8 25-21; 8-11 22-17; 9-14 18-9; 5-14 INTO **Key Landing Number 3 V2** (Lesson 164)

V7(T): 16-19(D) 23-16; 12-19 22-18; 15-22 24-15; 7-11 25-18; 9-14 18-9; 11-18 29-25; 5-14 26-22; 3-7 22-15; 7-10 27-24; 10-19 24-15; 6-9 13-6; 1-19 32-27 ...

V8(T): ... 17-14(E); 9-18 23-14; 8-11 22-17 INTO **10-15 22-17; 11-16** 17-14; 9-18 23-14; 8-11 21-17 same

Trunk: 11-16 21-17; 16-20 17-13[R] (V6); 10-15 (V1) INTO **10-15 21-17; 11-16** 17-13; 16-20 same

V1(T): 8-11[R] 22-18; 10-15! (V5) 25-22 (V4); 7-10 29-25 (V3); 9-14 18-9; 5-14 24-19 (V2); 15-24 28-19; 11-15 19-16; 12-19 23-16; 2-7 25-21 INTO **Key Landing Number 1 V5** (Lesson 162)

V2(1): ... 23-19; 14-18 19-16; 12-19 26-23; 19-26 30-7; 3-10 24-19; 15-24 28-19 ...

V3(1): ... 24-19; 15-24 28-19; 11-16 INTO **10-15 21-17; 11-16** 17-13; 16-20 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 7-10 same

V4(1): ... 26-22[R] INTO **10-15 21-17; 11-16** 17-13 16-20; 23-18 8-11; 26-23 same

V5(1): 9-14(F) 18-9; 5-14 25-22(G); 11-15 24-19; 15-24 28-19; 4-8 22-18; 14-17 29-25; 8-11 19-16; 12-19 23-16 **Forms Ley Landing Number 4** (Lesson 169)

V6(T): ... 25-21 (V7) INTO **11-16 22-17; 16-20** 25-22 same

V7(6): ... 17-14(H); 9-18!(I) 23-14; 10-17 22-13; 8-11 24-19; 7-10 25-22; 11-15 26-23; 15-24 28-19; 4-8 22-18; 10-14 18-9; 5-14 29-25; 8-11 25-22 ...

Notes

A: The single-corner attack.

B: The consolidated attack.

C: The double-corner attack.

D: In its favour, this defence is rock-solid; the downside is that Black gets pushed around a lot.

E: Leads to a complex short dyke formation.

F: Natural, but inferior to 10-15.

G: Marion Tinsley's odd-looking 26-22! is arguably even more powerful.

H: An excellent mixer.

I: In order to avoid a slight cramping of the double-corner, in such positions it is almost always best to jump out all of the men.

Lesson 179: 10-15 22-17; 11-16 [48/52]

Not possessing a man on square 22, this ballot lacks the scope of 10-15 21-17; 11-16.

Trunk: 10-15 22-17; 11-16 23-18[R](A) (V4); 15-22 25-18; 9-14(B) 18-9; 6-22 26-17; 8-11 29-25[R] (V3); 4-8 24-20[R] (V1); 16-19 17-14(C); 11-15 25-22 ... and now both 1-6 and 2-6 are well met with 22-17

V1(T): ... 24-19 (V2); 16-23 27-18; 12-16 28-24; 16-20 ... and now White has options in 32-27 and 31-27

V2(1): ... 17-14; 1-6 21-17 ... and now Black runs off the man to a draw

V3(T): ... 27-23; 11-15 24-19; 15-24 28-19; 5-9 29-25; 2-6 17-13; 4-8 25-22; 8-11 30-26; 7-10 22-18(D) ... and now the 10-15 break to a clean draw

V4(T): ... 17-14(E); 9-18 23-14; 8-11 21-17; 4-8 25-21(F); 6-10 29-25 (V5); 1-6 24-20; 16-19 25-22; 12-16 27-24 ... and now the surprising 19-23! leads to a convincing man-down draw

V5(4): ... 24-20; 1-6 17-13; 10-17 21-14; 16-19 29-25 ...

Notes

A: Attempting to control the centre.

B: Parrying this attempt.

C: 25-22 first allows Black to get in 7-10.

D: Against 32-27 the 10-15 exchange draws.

E: For those seeking an open crossboard game, 24-19 and 23-19 are good alternatives.

F: Notice how quickly a short dyke formation can be erected.

Lesson 180: 10-15 22-18; 15-22 [49/51]

In contrast with its illustrious *Single-Corner* relative (11-15 22-18; 15-22), the vacation of square 10 rather than square 11 has two effects: first, here Black is very slightly inferior secondly, the scope is dramatically reduced. That said, it is still an interesting ballot which produces wins.

Trunk: 10-15 22-18; 15-22 25-18; 9-13[R] (V9) 29-25[R] (V5); 11-15 18-11; 8-15 25-22; 4-8 23-18[R] (V3); 8-11 27-23[R] (V2); 5-9 21-17[R] (V1); 1-5!(A) 30-25; 7-10 25-21 ...

V1(T): ... 32-27; 6-10 24-19; 15-24 28-19; 2-6 27-24 ...

V2(T): ... 26-23; 7-10 24-20; 3-7 30-26; 6-9 27-24 ...

V3(T): ... 24-19 (V4); 15-24 28-19; 8-11 22-18; 6-10 INTO **11-15 23-18; 9-14** 18-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 8-11 27-23; 11-15 24-20 CR same

V4(3): ... 24-20; 8-11 28-24; 6-10 23-18; 5-9 27-23 ...

V5(T): ... 24-19 (V6); 11-15 18-11; 8-24 28-19; 4-8 29-25; 8-11 23-18; 6-10 25-22; 2-6 26-23; 6-9 27-24 ...

V6(5): ... 23-19 (V8); 7-10(B) 19-15(C); 10-19 24-15; 5-9 29-25; 1-5 26-23; 12-16 30-26 (V7); 9-14 18-9; 5-14 ... and now White has options in 26-22 and 28-24

V7(6): ... 31-26; 3-7 28-24; 8-12 15-8; 4-11 ... and now White has options in 32-28 and 24-19

V8(6): ... 18-14; 11-15 24-19; 15-24 28-19; 8-11 29-25; 11-16 25-22; 6-9 22-18; 1-6 26-22; 16-20! 30-25 ...

V9(T): 6-10 (V10) 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23; 1-6(D) 32-27; 9-13 24-19; 15-24 28-19; 11-16 22-17; 13-22 26-17 ...

V10(9): 11-15(E) (V11) 18-11; 8-15 29-25(F); 4-8 25-22; 8-11 23-18; 6-10 Into Variation 9

V11(10): 11-16(G) 29-25; 9-13 18-14; 16-20 24-19; 8-11 23-18; 6-9 19-15; 11-16 27-23 INTO **10-15 22-17; 9-13** 17-14; 11-16 23-18; 15-22 25-18; 6-9 27-23; 8-11 24-19; 16-20 19-15; 11-16 29-25 same

Notes

A: This subtle waiting move makes Black's life easy.

B: **11-15 23-19; 9-13** 22-18; 15-22 25-18; 7-11 same.

C: 27-23 is my preference when playing White and was shown from the other ballot.

D: 9-14 18-9; 6-13 is well met with 31-27; 1-6 24-20; 3-8 23-18; 14-23 27-18.

E: This fighting move, inviting the aggressive 21-17, has been played by several grandmasters including Leo Levitt.

F: But both this and 24-19, which is even gentler, restore the equilibrium.

G: On the minus side, this allows White to build up a strong centre. On the other hand, it virtually forces complications – whether this is desirable or not depends on who is Black and who is White!

Lesson 181: 10-15 23-18; 12-16 [50/50]

This ballot embraces two major developments. One of them tends to simplification while the other leads to mind boggling complications, thus the one selected will be a further indicator of a player's style.

Trunk: 10-15 23-18; 12-16 26-23[R] (V4); 16-19[R] (V3) 23-16; 11-20 18-11; 8-15 22-18(A); 15-22 25-18; 4-8 24-19; 8-11 29-25; 11-15[R] (V1) 18-11; 7-23 27-18; 6-10 30-26 ...

V1(T): 9-14 (V2) 18-9; 5-14 25-22; 6-10 30-26; 11-15 26-23; 15-24 28-19; 2-6(B) 22-17; 6-9 17-13 ...

V2(T): 6-10 27-23; 2-6 25-22; 9-13 30-26; 5-9 19-15; 10-19 23-16; 6-10 32-27 ...

V3(T): 8-12(C) 30-26; 16-20 21-17; 7-10!(D) 17-13; 3-7!(D) 24-19; 15-24 28-19; 9-14 18-9; 5-14 22-18; 14-17! 25-21; 11-16 21-14; 10-17 26-22 ...

V4(T): ... 21-17 (V8); 9-13 24-20; 16-19 17-14; 6-9 27-24 (V6); 1-6 32-27 (V5); 8-12 25-21; 12-16 27-23!(E); 7-10!(F) 14-7; 3-10 22-17 ...

V5(4): ... 25-21; 8-12 21-17; 7-10; 14-7 3-10; 20-16; 11-27 18-11; 10-15 31-24 ...

V6(4): ... 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-23 (V7); 11-16 20-11; 7-16 18-11; 9-27 31-15 ...

V7(6): ... 27-24; 1-6 25-21; 13-17 22-13; 15-22 26-17; 9-18 24-15 ...

V8(4): ... 22-17(G); 15-22 25-18; 9-14 18-9; 6-22 26-17; 11-15 27-23 8-12 INTO **10-15 22-17; 11-16** 23-18; 15-22 25-18; 9-14 18-9; 6-22 26-17; 8-11 27-23; 11-15 same

Notes

A: Exchanging from the double-corner gives Black a tiny edge after 9-14 in reply.

B: 7-11 19-16; 2-7? forms the 'Phantom Fox Den' position, and an incredible white win after the initial, and highly unnatural, 31-26!

C: Often described as weak, in my opinion this move is underrated.

D: A logical and strong combination which gives Black a perfectly stable game with some winning chances.

E: 21-17? is taking the duplication too far and, after an initial 7-10 exchange, eventually loses by dint of Black taking the centre first. Try it and see.

F: But now 6-10? would be catastrophic for Black – losing to a complete block after 21-17! in reply.

G: Initially played by Dr Samuel's famous IBM program in the 1960s, this is very unusual but appears to be perfectly sound.

Lesson 182: 10-15 23-18; 7-10 [48/52]

Although fundamentally a 2-move ballot, the student will note that in freestyle play this could reasonably arise via 11-15 23-18; 7-11 and is best understood in this light. Namely, at the 3rd move, the natural 8-11 is not only stronger but permits far more scope for both sides. Thus this ballot is a poor man's *Cross*.

Trunk: 10-15 23-18; 7-10 27-23[R] (V8); 3-7(A) 24-20[R] (V3); 15-19[R] (V2) 23-16; 12-19 18-15(B); 11-18 22-15; 7-11[R] (V1) 32-27; 11-18 26-23; 19-26 30-7; 2-11 ... and now 21-17, 25-22 and 27-23 are all well met with 6-10

V1(T): 9-14 25-22; 7-11(C) 29-25; 11-18 22-15; 5-9 32-27; 9-13 27-23; 8-12 23-16; 10-19! 16-11 ...

V2(T): 9-13 28-24; 15-19 24-15; 10-19 23-16; 12-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 30-26(D) ...

V3(T): ... 32-27; 15-19 24-15; 10-19 23-16; 12-19 18-15 (V5); 11-18 22-15; 7-11 27-24 (V4); 11-18 24-15; 9-14 28-24 ...

V4(3): ... 26-22; 11-18 22-15; 9-14 30-26 ...

V5(3): ... 27-24 (V6); 7-10 24-15; 10-19 31-27; 9-14 18-9; 5-14 27-23 ...

V6(5): ... 27-23 (V7); 9-14 18-9; 5-14 23-16; 11-20 26-23; 8-11 22-18; 6-9 25-22

...

V7(6): ... 21-17; 11-16 18-15; 7-10 17-14; 9-18 26-23; 19-26 30-7; 2-18 22-15 ...

V8(T): ... 26-23; 10-14 24-19 (V9); 15-24 28-19; 11-16 27-24; 16-20 31-27; 8-11 22-17; 11-16 17-10; 6-22 25-18; 9-14 18-9; 5-14 29-25 ...

V9(8): ... 23-19; 14-23 19-10; 6-15 27-18; 3-7 30-26; 9-14 18-9; 5-14 24-19; 15-24 28-19; 7-10 26-23 ...

Notes

A: Logical and best, although the radical 11-16 exchange will draw after 18-11; 8-15 22-18; 15-22 25-18.

B: The only good move. For instance, 22-17? allows Black to built up an overpowering centre with 9-14 18-9; 5-14 while the horrific 26-23 exchange is crushed by the cramping 9-13.

C: The committal 14-18, typical of a rugged crossboard player, is well met with the thematic, consolidating 29-25.

D: This might be termed the conservative continuation, but is strong nonetheless. Instead, 21-17; 13-22 25-18; 6-10 18-15!; 11-18 20-16 is a double-edged sacrifice.

Lesson 183: 10-15 23-19; 6-10 [50/50]

Black's 2nd move opens up his double-corner very slightly, but White is not in a position to make anything of it. The point at which the Trunk line finishes furnishes a landing which has been the source of literally thousands of wins over the years.

Trunk: 10-15 23-19; 6-10 22-17[R] (V2); 1-6 25-22; 11-16 29-25; 16-23 26-19; 7-11[R](A) (V1) 17-13; 11-16 22-17; 16-23 27-11; 8-15 24-19; 15-24 28-19; 4-8 ... and now White has options in 25-22 and 30-26

V1(T): 8-11(B) 17-13; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 22-18; 4-8 30-26 ...

V2(T): ... 21-17 (V4); 1-6! 17-13; 11-16 25-21 (V3); 16-23 26-19; 7-11 29-25
Into Trunk

V3(2): ... 22-18; 15-22 25-18; 16-23 26-19; 9-14 18-9; 5-14 29-25; 8-11 25-22; 11-15 27-23; 4-8 INTO **10-15 23-19; 7-10** 27-23; 11-16 22-18; 15-22 25-18; 10-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 28-24; 6-10 24-19 CR same

V4(1): ... 22-18 (V5); 15-22 25-18; 11-15 18-11; 8-15 29-25; 4-8 25-22; 9-13 27-23; 8-11 24-20; 15-24 28-19; 5-9 22-18; 2-6 26-22 **Forms Key Landing Number 13 CR** (Lesson 101)

V5(4): ... 27-23; 9-14 22-18; 15-22 25-9; 5-14 INTO **9-13 23-19; 6-9** 27-23; 9-14 22-17; 13-22 25-9; 5-14 same

Notes

A: The closed defence.

B: The open defence.

Lesson 184: 10-15 24-19; 15-24 [52/48]

Although obviously not possessing the scope of its more illustrious *Second Double-Corner* relative (11-15 24-19; 15-24), this ballot is far more interesting than some would have us believe. For example, Derek Oldbury strayed into losses in both the 1978 and 1982 Irish Open Championship; playing against Elbert Lowder in 1983 both of us won with White; playing against Brian Lucas in the 1990 English Match Championship I won both sides.

Trunk: 10-15 24-19; 15-24 28-19; 6-10[R] (V4) 22-17[R] (V3); 9-14 25-22; 11-15 27-24; 8-11[R] (V2) 23-18![R](A) (V1); 14-23 17-14; 10-17 21-14; 7-10 14-7; 3-10 31-27; 5-9 27-18; 1-5 32-28(B) ...

V1(T): ... 32-28; 11-16 22-18; 15-22 19-15; 10-19 17-10; 7-14 24-15; 14-17 21-14; 3-7 26-17; 7-10 15-6; 2-27 31-24 ...

V2(T): 5-9(C) 17-13; 2-6 30-25; 7-11 22-18; 15-22 25-18; 11-15 18-11; 8-15 29-25; 4-8 25-22; 8-11 32-28 ...

V3(T): 22-18(D); 11-15 18-11; 8-24 27-20; 9-14 25-22; 4-8 22-18; 8-11 18-9; 5-14 29-25; 10-15 25-22 ...

V4(T): 9-14(E) (V9) 22-18; 5-9 (V8) 25-22; 7-10 (V6) 19-15; 10-19 23-7; 14-23 (V5) 27-18; 3-10 21-17; 1-5 17-14; 10-17 22-13 ...

V5(4): 3-10 26-23; 12-16 22-17; 8-11 17-13; 16-20 32-28; 4-8 28-24; 8-12 24-19 ...

V6(4): 6-10 (V7) 22-17; 11-15 18-11; 8-24 27-20; 4-8 17-13; 2-6 31-27!(F); 8-11! 29-25; 10-15 25-22 ...

V7(6): 11-16; 18-15; 7-10(G) 22-18; 8-11!(H) 15-8; 4-11 18-15; 11-18 21-17; 14-21 23-5; 16-23 26-19 ...

V8(4): 7-10 18-9; 5-14 25-22; 11-15 32-28; 15-24 28-19; 8-11 INTO **11-15 24-19; 15-24** 28-19; 8-11 22-18; 9-14 18-9; 5-14 25-22; 11-15 32-28; 15-24 28-19; 7-11 same

V9(4): 11-16(I) 22-18; 8-11 25-22; 16-20 29-25; 11-16 18-15; 4-8 22-18; 7-10 25-22; 3-7 22-17; 9-14 18-9; 5-14 17-13 ... and now Black has options in 7-11 and 14-17!

Notes

A: Effectively breaks up the centre and similar in theme to ‘Martins’ Rest’ (Lesson 96). Because the trunk line has been used as a matter of convenience on countless occasions, the ballot has acquired the reputation of being dull. Not so!

B: 29-25 also draws, but leads to a Classic Late Midgame shown in Book 5 and is harder to manage. After the superior 32-28, many wins have been registered with both sides.

C: A fighting move favoured by Willie Ryan.

D: Another Willie Ryan favourite: it opens up a wide field for both sides.

E: Another double-edged option.

F: Setting up a possible in-and-out shot and preferred by Norman Wexler, but 29-25 is also good and is the move which tripped up Oldbury.

G: If 16-20? first, then 29-25! in reply is powerful; meeting 7-11 with 22-17! However, if White replies with 22-18? rather than 29-25! then 7-11! upsets the apple cart (Oldbury lost with White).

H: Avoiding 16-20? 29-25!; 1-5 25-22; 3-7 32-28!; 7-11 and 21-17! to a white win.

I: And yet another combative move. Quite why this is played so rarely I have no idea.

Lesson 185: 10-15 24-20; 15-19 [53/47]

When a ballot is drawn from the deck, one good step is to think through the moves which you might have played *had you had the chance*. For example, 10-15 is the 4th best move at Black's disposal; however, White didn't follow up with 21-17, the best move, but instead played the passive 24-20; Black responded naturally, posting a man on square 19. Another is to compare the ballot with similar ones. For example, although this ballot has the same disposition of strength as 11-15 24-20; 15-19— known as the *Bristol* and bizarrely listed under 11-16 24-20; 16-19— with the man removed from square 10 it doesn't possess a fraction of its scope.

Trunk: 10-15 24-20; 15-19 23-16; 12-19 27-24[R](A) (V7); 7-10[R] (V6) 24-15; 10-19[R] (V5) 21-17[R] (V3); 11-15[R] (V2) 32-27; 6-10(B) 17-14; 9-18 26-23; 19-26 30-7; 3-10[R] (V1) 20-16 ... and now Black has options in 8-11, 8-12, 10-14 and 5-9.

V1(T): 2-11(C) 27-23; 1-6 22-17 ... and now the in-and-out shot forces the draw.

V2(T): 11-16(D) 20-11; 8-15 INTO **12-16 23-18; 16-19** 24-15; 10-19 27-24; 7-10 24-15; 10-19 21-17; 11-15 18-11; 8-15 same

V3(T): ... 32-27(E) (V4); 9-14 27-23; 2-7 23-16; 8-12 22-17; 12-19 17-10; 6-15 21-17...

V4(3): ... 22-18(F) INTO **10-15 21-17; 9-13** 17-14; 11-16 23-19; 16-23 26-10; 6-15 CR same

V5(T): 11-18(G) 22-15; 10-19 INTO **11-15 24-20; 15-18** 22-15; 10-19 23-16; 12-19 27-24; 7-10 24-15; 10-19 same

V6(T): 11-15(H) 22-18; 15-22 24-15; 7-10 25-18; 10-19 32-27; 6-10 29-25; 9-14 18-9; 5-14 25-22 ...

V7(T): ... 22-18(I) (V8); 9-14(J) 18-9; 5-14 25-22; 11-15 INTO **11-16 24-20; 16-19** 23-16; 12-19 22-18; 9-14 18-9; 5-14 25-22; 10-15 same

V8(7): ... 21-17(K); 11-15 27-24; 7-10 17-13(L); 9-14 20-16; 2-7 22-18!; 14-23 25-22 ... and now the rebound shot draws.

Notes

A: If White's principal objective is to draw, then this is the best move. Note that from the *Bristol*, this squeeze would be markedly inferior, being well met with 9-14; 24-15; 10-19.

B: 9-14? is a howler which has appealed to many players. Continue: ... 17-10; 19-24 28-19; 15-24 20-16; 6-15 27-20; 8-12 16-11; 3-8 11-7!; 2-11 26-23 and there's a funeral coming.

C: Less natural than the 3-10 jump and sacrifices Black's tiny edge.

D: Removes White's relatively weak man on 20 and results in equality.

E: Although sound, continuing the run-off magnifies Black's advantage.

F: Markedly inferior and an apt illustration of the importance of timing in checkers.

G: An excellent fighting alternative to the regular jump.

H: More complex than 7-10, but sacrifices Black's edge and allows White to call the tune.

I: Certainly more natural than 27-24, but from the theoretical standpoint slightly weaker.

J: 6-10 is slightly stronger, but this exchange is also good and a worthwhile transposition to know.

K: Double-edged and favoured by players with a combative style.

L: 22-18; 15-22 24-15; 10-19 25-18 is an alternative draw and also comes about by playing 22-18 at the 12th move of the Trunk (rather than 32-27). However, instigating complications with 21-17 and then baling out in this manner is inconsistent; Black simplifying further to advantage with 9-14 17-10; 6-22 26-17; 8-11.

Lesson 186: 10-14 24-19; 6-10 [43/57]

24-19 being the strongest reply to 10-14, and 6-10 in turn Black's best continuation, it should come as no surprise that this an extremely interesting ballot possessing great scope. White's only telling attack comes from attacking the double-corner with 22-17, but pleasingly after the solid 9-13 rejoinder Black is able to utilize a thematic defence with the moves, 11-15, 7-11 and 11-16 against virtually all continuations. For a move-by-move account see Lesson 40.

Trunk: 10-14 24-19; 6-10 22-17 (V8); 9-13[R](A) 28-24; 13-22 25-9; 5-14 26-22 (V5); 11-15 29-25 (V4); 7-11 23-18 (V1); 14-23 27-18; 11-16 18-11; 8-15 31-27; 16-23 27-11; 3-8 11-7; 2-11 ... and now White has options in 22-17, 21-17 and 22-18.

V1(T): ... 22-17; 11-16 17-13 (V3); 2-6!(B) 25-22 (V2); 16-20 23-18 ...

V2(1): ... 30-26(C); 16-20! 32-28; 3-7 25-22 ...

V3(1): ... 25-22; 16-20 23-18; 14-23 27-11; 20-27 31-24; 8-15 30-26 ...

V4(T): ... 22-17; 7-11 17-13; 2-6 30-25; 15-18 25-22; 18-25 29-22 ...

V5(T): ... 29-25; 11-15 25-22; 7-11 23-18 (V6); 14-23 27-18; 11-16 18-11; 16-23 26-19; 8-15 30-26 ...

V6(5): ... 22-17; 11-16 23-18 (V7); 14-23 27-11; 16-23 26-19; 8-15 17-14; 10-17 21-14; 2-6 19-10; 6-15 14-10 ...

V7(6): ... 17-13; 3-7!(D) 13-9; 8-11 9-5; 15-18 24-20 ...

V8(T): ... 22-18; 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 22-18; 9-13 18-9; 5-14 29-25; 1-6 INTO **9-13 24-19; 6-9** 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 29-25; 8-11 22-18; 1-6 18-9; 5-14 same

V9(T): ... 27-24[R] (V11) 9-13[R](E) (V10) INTO **9-13 23-19; 6-9** 27-24 9-14 same

V10(9): 11-15(F) 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 9-13 18-9; 5-14 25-22 ...

V11(9): ... 28-24; 11-15 22-18; 15-22 25-18; 9-13 18-9; 5-14 INTO **9-13 24-19; 11-15** 28-24; 6-9 22-18; 15-22 25-18; 9-14 18-9; 5-14 same

Notes

A: This was the original defence and is best. For a while 11-15 held sway, but the spindly nature of Black's position after 17-13; 15-24 13-6; 2-9 28-19 – look at that hole on square 2! – eventually caused it to fall from favour.

B: With the man on 25 rather than 26 this is essential, as 3-7? instead permits the fatal invasion with 13-9!; 8-11 31-26!

C: The 24-20 exchanges favour Black after 4-8 31-27; 15-19 23-16; 12-19.

D: Here, in contrast to Note B, with the man on 26 rather than 25 the situation is radically different. Namely, 2-6? is inferior after the 24-20 exchanges, because after the succeeding 4-8 White has the necessary backing for the powerful 20-16 exchange. However, with the text move Black assumes the attack, because it will be seen that after 13-9; 8-11 White has to commit the man to the dog hole.

E: A matter of convenience rather than conviction: this makes the most of the lines which have to be known from other ballots.

F: Objectively this is best, a possible downside being that it open up a wide field of play. Although not fashionable, 11-16 is a good, fighting alternative.

Lesson 187: 10-14 22-18; 11-15 [48/52] & 10-14 24-20; 6-10 [49/51] & 11-15 23-18; 10-14 [48/52]

Trunk: 10-14 22-18; 11-15 18-11; 8-15 26-22[R] (V5); 6-10[R] (V4) 22-17[R] (V3); 4-8 23-19(A); 8-11[R] (V2) 17-13; 1-6 (V1) 25-22; 14-17 21-14; 9-15 29-22; 5-9 27-23 ...

V1(T): 2-6[R](B) 31-26(C); 14-17(D) 21-14; 9-18 25-22; 18-25 29-22; 10-14 19-10; 6-15 27-23 ...

V2(T): 7-11 17-13; 1-6 25-22; 15-18 22-15; 11-18 19-15; 10-19 24-15; 3-7 30-26 ...

V3(T): ... 22-18(E); 15-22 25-18; 4-8 29-25; 8-11 25-22; 10-15 24-19; 15-24 28-19; 7-10 27-24 ...

V4(T): 7-11(F) 22-18; 15-22 25-18; 6-10 INTO 10-14 23-19; 11-15 19-10; 6-15 26-23; 8-11 22-18; 15-22 25-18; 7-10 same

V5(T): ... 24-20 (V7); 6-10 28-24[R]; 1-6[R](G) (V6) 23-19; 9-13 25-22; 6-9 29-25; 4-8 26-23; 14-18(H) 23-14; 10-26 19-10; 7-14 31-22 ...

V6(5): 4-8(I) 23-19; 8-11 25-22; 14-18!(J) 29-25; 9-14 26-23; 2-6 30-26; 6-9 32-28 ...

V7(5): ... 24-19; 15-24 28-19; 6-10 25-22 INTO 11-15 23-19; 9-14 27-23; 8-11 22-18; 15-22 25-9; 5-14 CR same

Trunk: 10-14 24-20; 6-10 22-18[R] (V3); 11-15[R] (V1) 18-11; 8-15 INTO 10-14 22-18; 11-15 18-11; 8-15 24-20; 6-10 same

V1(T): 10-15 (V2) 28-24; 15-22 26-10; 7-14 25-22; 1-6 INTO 9-14 22-18; 5-9 24-20; 10-15 28-24; 15-22 26-10; 7-14 25-22; 1-5 same

V2(1): 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 24-19 INTO 10-14 24-19; 6-10 22-18; 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 22-18 same

V3(T): ... 22-17(K); 11-15 17-13; 1-6 28-24; 8-11 23-19; 15-18 26-23; 3-8 INTO 11-15 24-20; 8-11 28-24; 3-8 23-19; 9-14 22-17; 5-9 17-13; 1-5 26-23; 15-18 same

Trunk: 11-15 23-18; 10-14 18-11; 8-15 26-23[R] (V1) INTO 10-14 22-18; 11-15 18-11; 8-15 26-22 same

V1(T): ... 22-17; 6-10 17-13; 1-6 INTO 11-15 23-18; 9-14 18-11; 8-15 22-17; 5-9 17-13; 1-5 same

Notes

A: 17-13 is too early after 1-6 23-19; 15-18!

B: A rare occasion where moving the man on square 2 early in the game may be the preferred option.

C: 30-26 and the natural 25-22 are also playable.

D: 3-8 and the natural 14-18 are also playable.

E: This is soft, the given continuation being totally natural. Against 23-19. instead of 22-18, Black consolidates nicely with 7-11 22-17; 9-13.

F: less natural than 6-10 and consequently transposes into a weaker ballot.

G: Black wastes no time in constructing an effective echelon formation.

H: The break with 14-17 is also sound.

I: Although sound, this is inferior because Black wastes a tempo in his development.

J: Essential. Instead, 9-13? 27-23 has led to countless white wins.

K: 28-24 runs similarly.

Lesson 188: 10-14 22-18; 11-16 [45/55] & 11-16 23-18; 10-14 [45/55]

Both ballots frequently transpose into standard lines of play arising from the 11-16s. However, by adopting a precise order of moves, White can if he so chooses avoid them, and in so doing garner additional attacking strength.

Trunk: 10-14 22-18; 11-16 26-22[R] (V4); 7-10(A) 24-19[R] (V1); 8-11 22-17; 16-20 Forms Key Landing Number 9 (Lesson 167)

V1(T): ... 22-17(B); 16-19(C) 24-15 (V3); 10-26 30-23; 8-11 17-10; 6-22 25-18; 3-7(D) 29-25; 1-6(D) 28-24 (V2); 9-14 18-9; 5-14 25-22, 7-10 ...

V2(1): ... 31-26(E); 6-10! 18-14; 9-18 23-14; 10-17 21-14; 11-15 ...

V3(1): ... 23-16(F) 14-23 27-18; 12-19 24-15; 10-19 30-26; 8-11 32-27; 6-10 17-14(G); 10-17 21-14; 11-15 18-11; 9-18 ...

V4(T): ... 25-22 (V6); 16-20 24-19 (V5); 8-11 INTO **11-16 22-18; 16-20 25-22;** 8-11 24-19; 10-14 same

V5(4): ... 29-25(H); 8-11 18-15(I); 11-18 22-15; 7-10 25-22(I); 10-19 23-16; 12-19 24-15; 4-8 22-17; 14-18 17-13 ...

V6(4): ... 24-19; 8-11 INTO **11-16 24-19; 8-11 22-18;** 10-14 same

Trunk: 11-16 23-18; 10-14 26-23[R] (V1) INTO 10-14 22-18; 11-16 26-22 same

V1(T): ... 18-15 (V2) INTO **10-14 23-19; 11-16 19-15 same**

V2(1): ... 24-20(J); 14-23 20-11; 8-15 27-11(K); 7-16 21-17; 3-7 22-18; 7-10 25-21 INTO **11-15 23-19; 8-11 22-17;** 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 25-22; 7-16 22-18 same

Notes

A: White's movement of the apex man (26-22) was the best available, and Black replies in kind: solidifying his position and preparing for the 16-19 break.

B: Theoretically stronger than the 24-19 trunk move.

C: 16-20, with a view to transposing into the trunk (which White can deny), is also sound, but 8-11, with the same objective, is unsound.

D: Natural consolidating moves which should be noted.

E: 25-22; 7-10 28-24; 9-14 18-9; 5-14 transposes back into Variation 1.

F: Sacrifices some of the strength of White's position, but often gets into new territory.

G: Both 27-23?? and 27-24?? are murdered by 10-14! in reply.

H: Sound *when understood!* However, in practice it is often adopted by the rough-and-ready crossboard player who invariably falls into ancient losses. As Derek Oldbury once pointed out, many players, desperate to avoid the study of book play in order to be 'original' appear to find some strange merit in this!

I: Avoiding 24-19 and the dangers of overcrowding.

J: The new line of play which this ballot affords.

K: For consistency, White should play 26-10 and take Black into the woods. However, the transposition given is to useful to omit.

Lesson 189: 10-14 22-17; 7-10 [49/51]

Filling in with 7-10 on his second move is far superior to allowing an exchange with 9-13, 11-15, 11-16 or 14-18 and puts Black on virtually an even keel.

Trunk: 10-14 22-17; 7-10 17-13[R] (V8); 3-7[R](A) 25-22[R](B) (V4); 14-17 21-14; 9-25 29-22; 11-15 23-19 (V2); 5-9 26-23 (V1); 9-14 30-25; 7-11 23-18; 14-23 27-18; 6-9 13-6; 2-9 31-27 ...

V1(T): ... 27-23; 7-11 32-27; 9-14 24-20; 15-24 28-19 ...

V2(T): ... 24-20 (V3); 7-11(C) 23-18; 12-16(C) 27-23; 15-19(C) 30-25; 10-15(C) ... and now White has options with 32-27 and 25-21

V3(2): ... 23-18[R]; 5-9 18-11; 8-15 27-23; 9-14 31-27(D); 14-18 23-14; 10-17 27-23 ...

V4(T): ... 24-20(E); 14-18 23-14; 9-18 26-23 (V6); 10-14 28-24; 6-10 31-26 (V5); 1-6 25-22; 18-25 29-22; 11-16 20-11; 8-15 INTO **11-15 23-18; 9-14** 18-11; 8-15 22-18; 14-23 27-11; 7-16 25-22; 4-8 26-23; 16-20 24-19; 8-11 30-26; 2-7 22-18; 5-9 32-27 CR same

V5(4): ... 30-26; 1-6 32-28; 14-17! 23-14; 10-15 and now White has options with 26-23, 27-23 and 14-10

V6(4): ... 21-17; 18-22 25-18; 11-16 20-11; 8-22 30-25; 5-9 25-18; 9-14 18-9; 1-5 17-14; 10-17 ...

V7(T): 11-15(F) 25-22; 8-11 23-19(G); 2-7 INTO **11-15 23-19; 8-11** 22-17; 9-14 25-22; 6-9 17-13; 2-6 same

V8(T): ... 24-20; 9-13 28-24(H); 13-22 25-9; 5-14 29-25; 11-15 25-22; 6-9 23-18; 14-23 27-11; 8-15 26-23; 9-14 32-28 ...

Notes

A: The natural move to develop an echelon formation and prepare for the 14-17 break against 25-22; the disadvantage being that it partially weakens Black's single-corner.

B: Virtually forcing Black to open up the position with 14-17. Of course the freedom Black gains with this break is counterbalanced by the relative weakening of his double-corner: to gain a point you must give a point. (Usually!)

C: An unnatural development which is clearly indicative of detailed analysis. Taken together, these moves form a restrictive defence.

D: The natural 24-19 exchange is also sound, also the great Newell Banks once came to grief with it.

E: Subtly attacking Black's single-corner. White has options in 24-19 and 23-19.

F: A fighting move favoured by Derek Oldbury.

G: 24-20; 2-7 29-25; 4-8 23-18!; 14-23 27-18 is stronger; the white men on 13 and 18 serving to cramp Black's double-corner in the manner indicated in Diagram 89. However, the text makes good use of some of the freestyle knowledge earlier.

H: 25-22 is well met with 5-9 27-24; 11-15 24-20; 15-24 28-19 and 8-11.

Lesson 190: 10-14 23-19; 11-16 [50/50]

A ballot which in theory allows for extreme complications, but which in practice tends to be rather limited in nature.

Trunk: 10-14 23-19; 11-16 26-23[R] (V4); 6-10 (V1) 30-26; 1-6 19-15; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-13; 7-10 25-22 18-25 29-22 ... and now both 3-7 and 2-7 are sound

V1(T): 9-13[R] (V2) INTO 9-13 23-19; 11-16 26-23; 10-14 same

V2(1): 16-20 30-26; 8-11 19-16; 12-19 24-8; 4-11 23-19; 6-10 (V3) INTO 9-14 23-19; 11-16 26-23; 16-20 30-26; 8-11 19-16; 12-19 24-8; 4-11 23-19; 6-9 same

V3(2): 9-13 22-17; 13-22 25-9; 5-14 29-25; 6-10 25-22 INTO 10-15 23-18; 12-16 26-23; 16-19 23-16; 11-20 18-11; 8-15 22-18; 15-22 25-18; 4-8 24-19; 8-11 29-25; 9-14 18-9; 5-14 25-22; 6-10 30-26 same

V4(T): ... 19-15 (V7); 16-20(A) 24-19 (V5) INTO 11-16 23-18; 16-20 24-19; 10-14 18-15 same

V5(4): ... 22-17 (V6); 7-11 17-10; 11-18 26-22; 6-15 24-19; 15-24 22-15; 1-6 28-19; 8-11 15-8; 4-11 32-28; 9-14 25-22 ...

V6(5): ... 26-23; 12-16!(B) 15-10; 6-15 24-19; 15-24 28-12; 7-10 22-17; 9-13 23-19; 13-22 25-9; 5-14 19-16; 2-7 29-25 ...

V7(4): ... 27-23 (V8); 9-13 INTO 9-13 23-19; 11-16 27-23; 10-24 same

V8(7): ... 22-17(C); 16-23 17-10; 7-14 26-19; 8-11(D) 25-22; 6-10 27-23; 4-8 22-18; 9-13 18-9; 5-14 24-20; 11-15 29-25(E) ...

Notes

A: The natural 16-19 leads into the complications mentioned in the introduction.

B: An excellent, aggressive move which threatens to hem White in.

C: Extremely soft and typically weaves in and out of Variation 8.

D: 14-18 is also fine – and is forced from 10-14 23-19; 14-18 – and led to a lollypop win for Derek Oldbury v Tom Landry in the 1988 British Open Championship when Tom failed to recognize the Lucas Position (Lesson 154).

E: Links up with 10-14 22-18; 11-15 at a later stage, as a little experimentation will confirm.

Lesson 191: 10-14 24-20; 11-15 [51/49]

White's passive reply to 10-14 allowed Black to take the centre and the initiative. For the creative player this ballot permits both sides a great deal of scope for originality. 'Strong for both!' as Newell Banks was apt to say.

Trunk: 10-14 24-20; 11-15 22-18[R] (V9); 15-22 25-18[R] (V6); 7-10[R] (V5) 26-22; 8-11 27-24; 10-15 24-19[R] (V4); 15-24 28-19; 3-7[R](A) (V1) 19-15; 7-10 15-8; 4-11 ... and now White has options with 29-25(B) and 31-27

V1(T): 6-10 (V3) 32-28; 3-8 (V2) 30-26; 11-16(C) 20-11; 8-24 28-19; 4-8 18-15; 9-13 15-6; 1-10 29-25; 8-11 22-18 ...

V2(1): 1-6 29-25; 3-8(D); 30-26 11-16 20-11; 8-14 28-19; 4-8 18-15 ...

V3(1): 3-8 32-28; 11-16 20-11; 8-24 28-19; 6-10 30-26 Into Variation 1

V4(T): ... 23-19; 14-23 19-10; 6-15 31-26; 23-27 32-23; 4-8 21-17 ...

V5(T): 6-10(E) 26-22; 8-11 27-24; 3-8 24-19; 1-6 32-27!(F); 11-15 18-11; 8-24 28-19; 7-11 22-18; 9-13 18-9; 5-14 30-26 ...

V6(T): ... 26-10(G); 6-15 21-17 (V7); 8-11 17-13; 9-14 28-24; 4-8 32-28; 15-19 24-15; 11-18 23-19; 14-17(H) 25-22 ...

V7(6): ... 28-24 (V8); 8-11 25-22; 4-8 29-25; 9-13 21-17; 5-9 17-14; 9-18 23-14; 1-5 32-28 ...

V8(7): ... 25-22; 8-11 30-26; 4-8 29-25; 15-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-24 ...

V9(T): ... 22-17; 6-10 INTO **10-14 24-20; 6-10** 22-17; 11-15 same

Notes

A: Many years ago this was a significant ‘cook’ – a prepared innovation –; now it is but a standard attack. Of course, for players who have never seen it before it still packs the same punch!

B: Instead of 29-25, the point of the cook is provided by 22-17?; 9-13 18-9; 13-22 30-25; 6-13 25-18; 10-15 18-14; 2-7 29-25; 15-19 23-16; 12-19 and it’s goodbye to the man on 14. Black wins.

C: Both this and the 11-15 double-exchange are easy to meet, continuing along natural lines.

D: 3-7? 28-24; 4-8 31-26 led to a classic white win by one of the geniuses of the game: Samuel Gonotsky.

E: The 12-16 break creates a wide open, even position.

F: 30-26? instead leads to a black win after 11-16 20-11; 8-24 28-19; 7-11 32-27; 11-16. It will be noted that 32-27! gains a vital tempo, so that after 11-16? 20-11; 8-24 28-19; 7-11? 27-24! fits in beautifully and leads to a white win. In short, logical checkers.

G: Again opens up a huge field of play.

H: 8-11! 19-15; 18-23! Is a good alternative which White would never expect.

Lesson 192: 12-16 24-20; 8-12 [42/58] & 11-16 24-20; 7-11 [42/58]

The first-named ballot bears a strong resemblance to the *Switcher* (11-15 21-17; 9-13), but with the colours reversed and a move out. What it shares is a need for the defender to quickly attend to the cramp on his single-corner side. The second-named ballot is clearly closely related, but bizarrely was banned for many years. For a move-by-move account, the reader should refer to Lesson 41.

Trunk: 12-16 24-20; 8-12 28-24[R] (V9); 3-8[R] (V7) 22-18[R] (V3); 16-19 24-15; 10-19 23-16; 12-19 25-22[R](A); 6-10[R] (V2) 29-25; 9-14 18-9; 5-14 22-17; 8-12! 25-22; 11-15 26-23[R] (V1) ...

V1(T): ... 17-13(B); 1-6 ... and now White has options in 27-23 and 22-18

V2(T): 9-14 18-9; 6-13!?(C) 27-23; 8-12 23-16; 12-19 22-18; 4-8 29-25; 5-9 32-28

...

V3(T): ... 23-18 (V6); 9-13 18-14 (V5); 10-17 21-14; 6-10 25-21 (V4); 10-17 21-14; 16-19 24-15; 11-25 29-22; 1-6 30-25; 12-16! 20-11; 8-15 ...

V4(3): ... 14-9(D); 5-14 24-19; 16-23 27-9; 1-5 25-21(E); 5-14 30-25; 14-17 21-14; 10-17 ...

V5(3): ... 21-17(F); 16-19 24-15; 10-19 18-15; 11-18 22-15; 13-22 25-18; 7-10 ... and now White has options in 27-23 and 26-22, both of which are met with 10-14, and 32-28 which is met with the 12-16 in-and-out-shot

V6(3): ... 24-19(G); 11-15 20-11; 15-24 27-20; 7-16 20-11; 8-15 22-18; 15-22 25-18; 4-8 31-27; 9-14 18-9; 5-14 29-25; 8-11 25-22 ...

V7(T): 9-14 (V8) 22-18; 3-8 18-9; 6-13 23-19; 16-23 27-9; 6-13 26-23; 10-15 31-27; 1-6 23-19; 15-18 25-22; 18-25 29-22 ...

V8(7): 10-15 INTO **12-16 24-20; 10-15 28-24; 8-12 same**

V9(T): ... 22-18; 3-8 INTO **11-16 24-20; 7-11 22-18; 3-7 same**

Trunk: 11-16 24-20; 7-11 28-24[R] (V2); 3-7[R] (V1) INTO **12-16 24-20; 8-12 28-24 3-8 same**

V1(T): 9-14 22-18; 3-7 INTO **12-16 24-20; 8-12 28-24; 9-14 22-18; 3-8 same**

V2(T): ... 22-18 (V8); 3-7 25-22; 16-19 23-16; 12-19 29-25; 9-14 18-9; 6-13!(H) 27-23 (V3); 8-12 23-16; 12-19 ... and now White has options with 22-18, 32-27 and 31-27

V3(2): ... 20-16(I); 11-20 27-24; 20-27 31-6; 1-10 22-18 ...

V4(T): ... 21-17; 9-14 25-21 (V7); 3-7 28-24 (V5); 16-19 24-15; 11-25 29-22; 12-16! 20-11; 8-15 23-18; 14-23 27-11; 7-16 17-14; 10-17 21-14; 2-7 ... and now White has options with 30-25, 26-23, 31-27, 32-28, 32-27 and 22-18

V5(4): ... 29-25 (V6); 5-9 17-13; 11-15 20-11; 7-16 **Forms Key Landing Number 19** (Lesson 254)

V6(5): ... 17-13(J); 11-15 INTO **9-14 22-17; 11-15 25-22**; 8-11 17-13; 11-16 24-20; 3-8 same

V7(4): ... 17-13; 3-7 22-18; 5-9 28-24; 16-19 24-15; 10-19 23-16; 12-19 25-22; 14-23 27-18; 9-14! 18-9; 1-5 29-25; 5-14 25-21 ...

Notes

A: 21-17; 6-10 leads to a wide open, crossboard game.

B: Allowing Black to keep his centre renders the position even.

C: Jumping towards the centre with 5-14 is of course the standard procedure, but this appears to be sound. The origin of this idea lies in the companion ballot.

D: White has a number of hair-raising gambit options here. Lesson 150 discusses one of them.

E: 26-23 is a good alternative. However, in both cases has to spend time getting his man back, which affords Black the necessary tempi to establish a clear-cut defence.

F: Against 27-23, Black delays with 5-9 21-17 and then 16-19, getting the better game in the process.

G: Somewhat soft and allows Black to equalize: White sacrifices his double-corner for Black's single-corner!

H: Painful experience has shown that this radical exchange is easily best: a definite case of knowledge being power!

I: 21-17; 5-9 and then the 3 for 3 is arguably a little stronger for White.

J: 30-25; 11-15 20-11; 7-16 22-18 etc ... is another good option.

Lesson 193: 12-16 23-18; 16-20 [48/52] & 12-16 24-19; 16-20 [48/52]

Here, Black has two main options: first, to play a closed game and transpose into well known landings; secondly, to play an open, fighting game by taking a 2 for 2.

Trunk: 12-16 23-18; 16-20 24-19[R] (V5); 10-14[R](A) (V1) 26-23(B); 8-12 INTO 11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 same

V1(T): 11-15(C) (V4) 18-11; 8-24 (V3) 28-19; 9-14 (V2) 26-23; 4-8 22-18; 5-9(D) 25-22; 8-11(E) 30-26; 3-8 27-24; 20-27 31-24; 8-12 24-20; 1-5 32-27; 11-16 20-11; 7-16 29-25(F) ...

V2(1): 4-8 22-18; 8-11 25-22 INTO 12-16 24-19; 16-20 22-18; 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 23-18 same

V3(1): 7-23(G) 26-19(H); 8-11(I) 22-18; 4-8 25-22; 2-7 29-25; 9-13 31-26; 5-9 18-14! ...

V4(1): 9-14(J) 18-9; 5-14 26-23; 11-15 22-18; 15-24 18-9; 6-13 28-19; 8-11 21-17; 13-22 25-18; 2-6 30-25; 4-8 25-22 ...

V5(T): ... 26-23(K) (V6); 8-12(L) INTO 11-16 23-18; 16-20 26-23; 8-11 same

V6(5): ... 22-17; 11-15 18-11; 8-15 17-13; 4-8 25-22; 8-12 29-25; 9-14 22-17; 7-11 26-23 INTO 11-16 22-17; 16-20 23-18; 10-15 18-11; 8-15 17-13; 9-14 25-22; 4-8 22-17; 7-10 26-23; 8-11 29-25 same

Trunk: 12-16 24-19; 16-20 22-18[R] (V3); 10-14[R] (V2) 26-22[R] (V1); 8-12 INTO 11-16 24-19; 8-11 22-18; 10-14 26-22; 16-20 same

V1(T): ... 25-22; 8-12 INTO 11-16 22-18; 16-20 25-22; 8-11 24-19; 10-14 same

V2(T): 11-15(M) 18-11; 8-24 28-19; 4-8 25-22; 8-11 23-18; 9-13(N) 29-25; 10-15 19-10; 6-15 21-17 ... and now Black has options with 5-9 and 1-6, both of which are met with 26-23

V3(T): ... 23-18 (V4) INTO 12-16 23-18; 16-20 24-19 same

V4(3): ... 22-17 INTO 12-16 22-17; 16-20 24-19 same

Notes

A: The closed approach: less chance of losing, less chance of winning.

B: The 18-15 exchange favours Black after 8-12 25-22 4-8 in reply.

C: The open, fighting approach: more chance of winning, more chance of losing.

D: Consistent with Black's earlier 9-14. Instead, the 8-11 exchange is easy for White after 19-16 in reply.

E: Stronger than 8-12 29-25; 1-5 31-26.

F: Refer to Lesson 106, Note B. Continue: ... 30-26; 8-11 32-27; 2-6 22-17; 13-22 26-17; 3-8 and it is the same position colours reversed.

G: An excellent and largely unexplored move. Again, both sides are strong.

H: Retaining as much strength as possible in the double-corner, and in my mind the natural move, However, no doubt the 27-18 jump is sound too.

I: 9-14 22-17; 8-11 25-22; 4-8 30-26 and 9-13 22-18; 8-11 18-15 etc .. are other options.

J: 8-12?? would be unwise!

K: Preferred by some because it doesn't offer Black the double-exchanges, this necessarily has an attendant disadvantage.

L: Namely, Black has a good option here with the 11-15 exchange.

M: Again, the preferred choice of most crossboard players.

N: 9-14 18-9; 5-14? falls foul of the standard flanking response adopted when the opponent has occupied the centre prematurely. Namely, 22-17!; 11-15 19-16!; 15-19 29-25; 6-9 25-22; 9-13 32-28 to a white win.

Lesson 194: 12-16 23-18; 16-19 [46/54]

With a well established man on square 19, this is a lively ballot with winning opportunities for both sides.

Trunk: 12-16 23-18; 16-19 24-15; 10-19 27-24[R] (V5); 7-10[R] (V4) 24-15; 10-19 18-15[R] (V2); 11-18 22-15; 9-14[R] (V1) 25-22; 5-9 INTO 9-14 22-18; 5-9 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 same

V1(T): 8-11 15-8; 4-11 27-23; 6-10 27-23; 3-7 23-16; 11-20 25-22 ...

V2(T): ... 21-17 (V3); 11-15 18-11; 8-15 22-18; 15-22 25-18; 9-14 17-10; 6-22 26-17; 4-8 29-25 ...

V3(2): ... 32-27; 9-14 18-9; 5-14 27-23 3-7 INTO 10-15 23-18; 7-10 27-23; 3-7 32-27; 15-19 24-15; 10-19 23-16; 12-19 27-23; 9-14 18-9; 5-14 same

V4(T): 9-14 18-9; 5-14 24-15; 11-18 22-15 INTO 11-16 22-18; 16-19 24-15; 10-19 23-16; 12-19 27-24; 9-14 18-9; 5-14 24-15 same

V5(T): ... 18-15 (V10); 11-18 22-15; 7-11 26-22 (V9); 11-18 22-15; 9-14 25-22; 5-9 22-17; 14-18 17-13 (V7); 9-14 29-25; 8-12 30-26 (V6) ...

V6(5): ... 31-26 INTO 9-14 22-18; 5-9 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-13; 9-14 29-25; 8-12 31-27 same

V7(5): ... 17-14; 9-13 29-25; 3-7 30-26 (V8) ...

V8(7): ... 31-26 INTO 9-14 22-18; 5-9 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-14; 9-13 29-25; 3-7 31-27 same

V9(5): ... 27-24; 11-18 24-15; 9-14 26-22; 3-7 32-27; 7-10 30-26; 10-19 22-15; 8-11 15-8; 4-11 25-22 ...

V10(5): ... 21-17; 9-14 17-10; 7-23 27-18; 11-15 18-11; 8-15 22-18; 15-22 25-18; 6-10 ... and now White has options in 29-25 and 32-27, both being met with 4-8

Lesson 195: 12-16 22-17; 16-20 [51/49]

If White chooses to dyke with 17-14 in the opening, then by running-off the man three times Black can virtually force a draw. Declining the dyke with 24-19, 25-22, 17-13 or 23-18, while theoretically weaker, leads to positions where it is far easier for Black to go astray. You pay your money and you take your choice!

Trunk: 12-16 22-17; 16-20 17-14[R] (V2); 9-18 23-14; 10-17 21-14; 6-9(A) 26-23; 9-18 23-14; 1-6 30-26; 6-9 26-23; 9-18 23-14; 2-6 24-19[R] (V1); 6-9 31-26(B); 9-18 19-15(C) ...

V1(T): ... 25-22; 6-10 22-17; 11-15 ... and now White has options with 29-25 and 24-19

V2(T): ... 24-19 (V3); 9-14 25-22; 11-15 17-13; 15-24 28-19; 8-11(D) 22-18; 4-8 18-9; 5-14 29-25; 8-12 INTO **9-14 22-17; 11-15 25-22**; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 same

V3(T): ... 25-22 (V4); 11-15 29-25; 9-14 24-19; 15-24 28-19; 7-11! 19-15; 11-18 22-15; 10-19 17-10; 6-15 23-16; 8-12 27-23; 12-19 23-16; 2-7 21-17 ...

V4(3): ... 17-13 (V6); 11-15 25-22; 8-11 24-19 (V5); 15-24 28-19; 11-15 19-16; 4-8 29-25; 8-12 22-17; 12-19 23-16; 15-19 ... and now both 16-12 and 25-22 are tough propositions for White

V5(4): ... 23-18; 3-8 26-23; 8-12 24-19; 15-24 28-19 INTO **11-15 24-19; 15-24 28-19**; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 26-22 same

V6(4): ... 23-18 INTO **12-16 23-18; 16-20 22-17** same

Notes

A: Electing not to run off the man provides White with the tempo required to consolidate his position using natural developing moves.

B: Both 25-21 and 19-16!? are drawing options.

C: 27-24 also draws, but 26-23? is a howler after 11-15! in reply.

D: Marion Tinsley's remarkable 7-11! would be the choice of an attacking player. It will be noted that a similar idea is employed in Variation 3, and also in Lesson 169 with the colours reversed.

Lesson 196: 12-16 22-17; 16-19 [50/50]

The ideas underpinning this ballot bear a striking resemblance to the previous one as will shortly be revealed.

Trunk: 12-16 22-17; 16-19 24-15[R] (V7); 11-18[R](A) (V6) 23-14; 9-18 26-23[R](B) (V5) 6-9 23-14; 9-18 30-26[R] (V4); 1-6 26-23[R] (V3); 6-9 23-14; 9-18 31-26[R] (V2); 8-11!(C) 26-23[R] (V1); 2-6(D) 23-14; 6-9 28-24; 9-18 ...

V1(T): ... 17-14(E); 10-17 21-14; 11-15 28-24; 4-8 26-23 ...

V2(T): ... 17-14(F); 10-17 21-14; 8-11 28-24; 11-15 32-28; 4-8 24-19 ...

V3(T): ... 17-14(G); 10-17 21-14; 8-11 28-24; 11-15 32-28; 6-10 25-21; 10-17 21-14; 4-8 24-19 ...

V4(T): ... 17-14(H); 10-17 21-14; 8-11 28-24; 11-15 32-28; 4-8 24-19; 15-24 28-19; 8-11 25-21 ...

V5(T): ... 17-14(I); 10-17 21-14; 8-11 28-24; 11-15 26-23; 4-8 23-19; 8-11 19-10; 6-15 30-26; 1-6 32-28 ...

V6(T): 10-19(J) 23-16; 11-20 25-22 INTO 12-16 21-17; 16-19 24-15; 10-19 23-16; 11-20 25-21 same

V7(T): ... 23-16(K); 11-20 17-13; 9-14 25-22 INTO 12-16 21-17; 9-14 17-13; 16-19 23-16; 11-20 25-21 same

Notes

A: Jumping this way posts a well-defended man on square 18. The disadvantage of this procedure when playing a weaker opponent and/or when desperate for a win, is that a run-off is available to White which virtually forces a draw.

B: The run-off mentioned: very little chance of losing; very little chance of winning.

C: This has 3 purposes: it gains a tempo in getting to square 15 if the 17-14 exchange is taken next; it allows the option of the 10-14 exchange against 26-23 if desired; it prepares for the 10-15 line-up.

D: Arguably the 10-14 exchange is slightly better: really a matter of taste.

E: Taking the 17-14 exchange at any stage allows Black to occupy the centre. The later the exchange is taken, the smaller the opportunity for complications; the earlier it is taken, the greater the opportunity for complications. Here, there is virtually nothing left to play for.

F: Getting more complicated.

G: Affords yet more scope for both sides.

H: And more.

I: The most complex place the exchange can be taken: more winning chances; more losing chances.

J: Theoretically inferior to the other jump but has two points in its favour: first, it has to be known from two other ballots anyway; secondly, it does not permit an easy run-off for White. Thus in this, and billions of other positions, it is futile to talk of 'strong' moves and 'weak' moves, let alone the 'best' move.

K: Inferior to the double-jump as it leads to a slight cramping of White's double-corner.

Lesson 197: 12-16 21-17; 9-13 [52/48]

This curious ballot offers both sides the opportunity to cramp the opponent's single-corner to a certain degree if they wish. Because Black has the initiative as a result of moving first, he necessarily holds a tiny advantage.

Trunk: 12-16 21-17; 9-13 25-21[R](A) (V3); 16-19[R](B) (V1) 23-16; 11-20 17-14(C); 10-17 21-14; 6-10(D) 29-25; 10-17 25-21; 1-6 21-14; 6-10 30-25; 10-17 25-21; 2-6 21-14; 6-10 22-17; 13-22 26-17; 8-11 24-19(E) ...

V1(T): 5-9 (V2) 22-18!(F); 13-22 26-17; 9-14(G) 18-9; 6-22 24-19(H); 8-12(I) 30-26; 11-15 26-17; 15-24 28-19 ... and now Black has options with 10-14 into Lesson 114 Variation 4 or with 4-8

V2(1): 8-12 INTO **11-16 21-17; 9-13** 25-21; 8-11 same

V3(T): ... 24-20 (V6); 11-15(J) 20-11; 7-16 25-21(K); 5-9 23-18 (V5); 16-20 18-11; 8-15 26-23(L); 4-8 23-18; 8-11 30-25 (V4); 2-7 28-24 ...

V4(3): ... 30-26; 1-5 26-23 ...

V5(3): ... 30-25; 9-14 27-24; 8-11! 24-19; 15-24 28-12 INTO **12-16 24-20; 10-15** 22-18; 15-22 25-18; 8-12 28-24; 6-10 24-19; 9-14 18-9; 5-14 26-22; 3-8 21-17!; 14-21 CR same

V6(3): ... 22-18 (V7); 13-22 26-17; 16-19 23-16; 11-20 17-13; 8-11 24-19; 11-15 18-11; 7-23 27-18; 4-8 25-22; 8-11 29-25; 5-9 32-27 ...

V7(6): ... 24-19; 8-12 25-21; 5-9 INTO **11-16 21-17; 9-13** 25-21; 5-9 24-19; 8-11 same

Notes

A: The most conservative move and also the most popular one: it has a finessing aspect also present in the previous lessons.

B: If Black doesn't take this exchange then White obtains at least an equal game.

C: The follow-up to 25-21 and offers Black two distinct choices.

D: Black can vary the move order to some extent, but if he doesn't take this run-off it grants White the tempi to consolidate to advantage.

E: What might be termed the defining position of this ballot: it has arisen on literally thousands of occasions in master play.

F: Another beautiful finessing move.

G: 1-5 17-13; 16-20 29-25; 10-15 25-22 runs very evenly.

H: The clever follow-up to the 22-18 exchange.

I: This position can also arise from Lesson 172, Note A.

J: The most aggressive move, and the natural one to develop the single-corner cramp.

K: 23-18; 5-9 18-11; 8-15 26-23; 16-20 25-21 would run the same way.

L: 27-23; 9-14 23-19; 15-24 28-19; 4-8 26-23; 8-11 19-16; 11-15 16-11; 20-24 gives Black the edge.

Lesson 198: 12-16 21-17; 16-20 [50/50]

This ballot may truly be said to be ‘Strong for both sides!’ as there no inherent weaknesses and tremendous scope for originality.

Trunk: 12-16 21-17; 16-20 17-13[R] (V5); 8-12[R](A) (V1) INTO **11-16 21-17; 16-20** 17-13; 8-11 Same

V1(T): 11-15(B) (V4) 24-19; 15-24 28-19; 8-11(V3) 22-18; 9-14!(C) 18-9; 5-14 25-22; 11-15!(D) 19-16; 14-18 (V2) 23-14; 10-17 29-25; 4-8(E) 25-21 ...

V2(1): 14-17 29-25; 4-8 23-18!(F); 15-19 25-21 ... and now Black has options in 8-11 and 8-12, both of which are met with 32-28

V3(1): 9-14(G) 22-18; 5-9!(H) 25-22; 8-11 29-25; 1-5 25-21; 14-17 21-14; 10-17 19-16; 4-8 16-12 ...

V4(1): 10-15(I) 24-19; 15-24 28-19; 8-12 INTO **10-15 21-17; 11-16** 17-13; 16-20 24-19; 15-24 28-19; 8-11 same

V5(T): ... 17-14(J) (V6); 9-18(K) 23-14; 10-17 22-13; 11-15 25-22; 8-11 24-19; 15-24 28-19; 4-8 29-25(L); 8-12 22-18; 11-16 26-23 ...

V6(5): ... 25-21 INTO **12-16 22-17; 16-20** 25-22 same

Notes

A: The conservative choice, favoured for its restrictive qualities.

B: Getting to the centre first and theoretically best.

C: 4-8 voluntarily cedes the centre and is inferior after 25-22; 8-12 29-25.

D: 4-8 is again inferior, favouring White after the obvious 22-18 in reply.

E: Voluntarily entering the dust hole with 17-21 strongly favours White after 22-17; 4-8 16-12; 8-11 25-22.

F: 25-21?! is inferior after 8-12 21-14; 10-17! (leaving White hanging) 32-28; 12-19 23-16; 7-10! 16-11; 1-5.

G: Played early with a definite purpose.

H: The heavy-duty follow-up courtesy of the great Walter Hellman. Not a great choice for the student starting out!

I: Although sound, 9-14 is unnecessarily early, being met with the obvious 22-18.

J: A great mixer favoured by the crossboard artists.

K: Jumping this way retains freedom of movement as mentioned in an earlier lesson.

L: 22-18; 7-10 and the 18-15 3 for 3 is simpler.

Lesson 199: 9-13 22-18; 12-16 [34/66] & 9-13 24-19; 11-16 [42/58]

In the days of the 2-move restriction, the ballot 9-13 22-18 was known as the ‘Dreaded Edinburgh’: the toughest proposition there was. As Richard Fortman has pointed out, compared with some of the 3-move horrors which are now on offer it was actually relatively mild. Very quickly, 12-16 and 10-15 gained ascendancy as Black’s preferred 2nd move and, inasmuch as it invites an attack on the single-corner rather than the double-corner it is perhaps unsurprising that the former was generally preferred. (See Lesson 42 for a move-by-move account.)

It must be emphasized however that the scope for White attacks is enormous in both cases, and that both here and, even more so, with the weak 3-movers I have given only the most skeletal coverage. There are two reasons for this: first, *Logical Checkers* is geared towards the expert player rather the master or grandmaster; secondly, asking the reader to memorize an undue amount of material runs counter to the objective underpinning the work: that of applying general principles to each phase of the game.

Trunk: 9-13 22-18; 12-16 24-20 (V7); 8-12 25-22 (V4); 10-15 18-14 (V2); 16-19 23-16; 12-19 30-25 (V1); 6-9 14-10; 7-14 27-23; 2-7 23-16; 14-17 21-14; 9-18 16-12 ...

V1(T): ... 14-10; 7-14 27-23; 14-18 23-7; 18-25 29-22; 2-11 ... and now White has options in 26-23 and 32-27

V2(T): ... 30-25 (V3); 16-19 23-16; 12-19 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 5-9 23-16; 6-10 16-12; 10-14 26-23; 15-19 23-16; 14-23(A) ...

V3(T): ... 29-25; 5-9 21-17; 1-5 25-21; 6-10 27-24; 3-8 31-27; 16-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 ... and now White has options in 32-27 and 17-14

V4(T): ... 27-24 (V6); 3-8 24-19 (V5); 11-15 18-11; 8-24 28-19; 10-14 20-11; 7-16 25-22(B); 4-8 22-18; 6-10 18-9; 29-25; 8-11 INTO **9-13 24-19; 6-9 22-18**; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 27-24; 8-11 24-20; 11-16 20-11; 7-16 22-18; 3-7 18-9; 5-14 29-25; 7-11 same

V5(4): ... 25-22(C); 16-19 24-15; 10-19 23-16; 12-19 18-14; 6-10 29-25; 10-17 21-14; 1-6 25-21; 6-10 32-27; 10-14 21-14 ...

V6(4): ... 28-24; 4-8 18-14(D); 10-17; 21-14 16-19; 24-15; 11-18 26-22(E); 7-11 22-15; 11-18 14-10(F); 6-15 23-14; 3-7 25-22 ...

V7(T): ... 24-19[R] (V11); 8-12 18-14 (V9); 10-17 21-14; 6-9 26-22 (V8); 9-18 22-8; 4-11 25-22; 7-10 29-25; 3-7 22-18(G); 10-14 18-9; 5-14 ... and now White has options in 28-24 and 31-26

V8(T): ... 28-24; 9-18 23-14; 16-23 27-18; 1-6(H) 26-23; 6-9(I) 23-19; 7-10 14-7; 3-10 25-22 ...

V9(7): ... 26-22[R] (V10); 16-20 30-26; 4-8 22-17; 13-22 26-17 **Forms The Jack Cox Key Landing** (Lesson 170)

V10(9): ... 25-22; 5-9 29-25; 10-14 28-24; 16-20 18-15; 11-18 22-15; 7-10 32-28; 2-7 19-16; 12-19 23-16; 10-19 24-15(J) ...

V11(7): ... 25-22(K); 8-12 29-25; 16-20 24-19; 11-16 18-14; 10-17 21-14; 6-10(L) 25-21; 10-17 21-14; 1-6(L) 22-18; 13-17(L) ... and now White has options in 28-24, 18-15, 26-22 and 19-15

Trunk: 9-13 24-19; 11-16 22-18[R] (V1); 8-11 INTO 9-13 22-18; 12-16 24-19; 8-12 same

V1(T): ... 28-24; 16-20 32-28; 8-11 19-16; 12-19 24-8; 4-11 23-18 (V2); 10-15 18-14; 6-9 26-23(M); 9-18 23-14; 1-6 30-26; 6-9 ... and now White has options in 22-18 and 26-23

V2(1): ... 23-19(N); 6-9 26-23; 1-6 30-26; 9-14 22-17; 13-22 25-9; 6-13 ...

Notes

A: Black is a man down but his positional advantage is ample compensation.

B: 26-22; 4-8 and 19-15; 6-10 are also good.

C: The 18-14 exchange is also strong for White.

D: 24-19 releases the tension prematurely after the 10-15 and 16-19 exchanges.

E: 23-19 is also good.

F: Both 23-19 and 25-21 are good.

G: 31-26, 25-21, 30-26 and 28-24 are other good options.

H: 12-16 is sound but double-edged.

I: Covering up the vulnerable double-corner.

J: Eventually transposes into the trunk line of 9-13 23-18; 5-9.

K: Against the 18-14 exchange, 16-19 is vital to prevent White establishing an overwhelming centre.

L: Gaining some breathing space.

M: The 22-18 exchange leads to a more complex position.

N: 22-18 tends to run into Variation 1.

Lesson 200: 9-13 22-18; 10-15 [30/70] & 10-15 22-17; 9-13 [34/66]

As in the previous lesson, the ballots featured possess an incredible amount of scope, affording attacks of all varieties.

Trunk: 9-13 22-18; 10-15 25-22[R](A) (V6); 6-10(B) 23-19(C) (V3); 11-16(D) 18-11; 16-23(E) 27-18; 8-15(E) 18-11; 7-16 22-18; 4-8(F) 29-25 (V1); 8-11(F) 18-14; 10-17 21-14; 3-7(F) 32-27; 1-6(F) ... and now White has options in 26-23 and 27-23

V1(T): ... 18-15(G); 10-19 24-15; 3-7 29-25; (V2) 1-6 28-24; 16-20 31-27(H); 7-10 24-19 ...

V2(1): ... 30-25; 7-10 15-6; 1-10 25-22; 8-11 32-27; 11-15 27-24 ...

V3(T): ... 24-20[R](I); 5-9[R](J) (V5) 27-24[R] (V4); 10-14 INTO 9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 25-22; 10-15 same

V4(3): ... 28-24; 10-14 INTO 9-13 24-20; 10-14 22-18; 5-9 25-22; 6-10 28-24; 10-15 same

V5(4): 15-19 23-16; 12-19 18-14; 10-17 21-14 INTO 9-13 23-18; 12-16 18-14; 10-17 21-14; 6-10 24-20; 10-17 25-21; 16-19 21-14

V6(T): ... 18-14 INTO 10-15 22-17; 9-13 17-14 same

Trunk: 10-15 22-17; 9-13 17-14 11-16[R] (V8) 23-18 (V3); 15-22 25-18; 6-9 29-25 (V1); 8-11 24-20; 1-6 28-24(K); 11-15 18-11; 9-18 32-28(L); 7-10 26-23 ...

V1(T): ... 27-23; 8-11 32-27 (V2); 16-20 29-25(M); 1-6 24-19; 11-16 19-15(N); 7-11! 15-8; 4-11 26-22 ...

V2(1): ... 24-19; 16-20 19-15(O); 11-16 29-25; 16-19 23-16; 12-19 32-27; 4-8 25-22 INTO 10-15 21-17; 9-13 17-14; 11-16 24-19; 15-24 28-19; 6-9 22-18; 8-11 25-22; 16-20 29-25; 11-16 19-15; 16-19 23-16; 12-19 32-28; 4-8 25-21 same

V3(T): ... 24-20 (V5); 8-11 23-18 (V4); 15-22 25-18; 16-19 29-25; 3-8 25-22; 19-23 26-19; 6-10 21-17 ...

V4(3): ... 25-22 INTO 9-13 22-18; 12-16 24-20; 8-12 25-22; 10-15 18-14 same

V5(3): ... 21-17[R]; 13-22 25-11; 8-15 24-19[R] (V6); 15-24 27-11; 7-16 23-18; 4-8(P) 29-25; 8-11 28-24 ... and now Black has defensive options in the 6-10 exchange, 2-7, 6-9 and 16-20

V6(5): ... 24-20 (V7); 6-10 20-11; 10-17 28-24; 7-16 24-20; 16-19 23-16; 12-19 27-23; 19-24 32-28; 24-27 31-24; 5-9 29-25; 4-8 ... and now White has options in 24-19, 20-16 and 23-19

V7(6): ... 29-25(Q); 6-10 24-20; 10-17 20-11; 7-16 25-21; 17-22 26-17; 16-19 23-16; 12-19 30-26 ...

V8(T): 15-19 (V9) 24-15; 11-18 28-24; 8-11 24-20; 11-15 26-22; 6-10 22-17; 13-22 27-24; 10-17 21-14; 18-27 25-11; 7-16 20-11; 3-7 32-23; 7-16 14-10 ...
V9(8): 6-9 24-20 INTO **9-13 24-20**; 6-9 22-18; 10-15 18-14 same

Notes

A: Of the seven moves at White's command, this and 18-14 are the most logical and strongest choices. The text move provides back up from the single-corner while 18-14 takes command of a key square. Moves such as 23-19, 24-19 and 26-22 are neither as logical nor as strong, but because the ballot is strongly weighted in White's favour are still perfectly playable; all three transposing into other ballots. (In passing, against 24-19 Black should continue 15-22! 25-18; and then 11-15.) Neither 24-20 nor 21-17 is seen in polite company, but might conceivably be adopted in an all-or-nothing situation. All of this highlights an important point made many years ago by Maurice Chamblee: that to gain a firm grasp of a weak ballot, the student has to understand it in terms of the positional weaknesses the *defender* has to overcome and rectify. By contrast, the *attacker* often possesses a strong degree of latitude: namely, illogical, ostensibly inferior moves, may still pack a punch.

B: Getting ready for 23-19 and preventing 29-25?? because of 13-17! The reader should compare this with 11-15 23-18 8-11 27-23; 4-8 24-20 (inferior to the regular 23-19) which threatens the cheap 20-16 against careless play.

C: Threatening to completely smother Black.

D: Essential in order to get freedom of movement.

E: Failing to jump out all of the men gifts White the tempi needed to establish a crushing centre.

F: Natural developing moves which solidify Black's position.

G: 24-20; 16-19 32-27; 3-7 holds up the Black position, while after 26-23; 1-6 24-19 and 8-11 Black has virtually equalized.

H: 24-19 is well met with 7-11 26-22; 11-18 22-15; 5-9 25-22 and 9-14.

I: The 18-14 exchange is met with the 15-19 2 for 2, while against 21-17 Black firms everything up with 1-6 29-25 and 15-19.

J: Not as natural as the 15-19 exchange, but arguably best and also makes good use of the transposition concept.

K: 27-24 is well met with 13-17!

L: 26-23; 6-9 23-14; 9-18 31-26; 7-10 27-23 is a good alternative.

M: 23-19 is well met with 1-6 19-15; 4-8 29-25; 7-10 14-7; 3-19 24-15; 9-14.

N: 25-22 is neatly met with 6-10 30-25; 10-17 21-14 and the 7-10 exchange.

O: 29-25 is well met with 12-16! 19-12 and the 11-15 exchanges.

P: Analysis has shown that 3-7? 29-25; 6-10 25-21; 10-17 21-14; 1-6 does not hold up, despite its natural appearance.

Q: 23-19; 16-23 26-10; 6-15 is dead even, while 14-10; 7-14 24-20 is well met with 3-8! 20-11; 15-18.

Lesson 201: 9-13 24-19; 11-15 [46/54]

A well balanced ballot presenting White with a good deal of room for manoeuvre.

Trunk: 9-13 24-19; 11-15 28-24(A); 6-9(B) 22-18[R] (V5); 15-22 25-18; 9-14 18-9; 5-14 29-25[R] (V4); 8-11[R] (V3) 25-22[R] (V1); 11-15 23-18; 14-23 27-11; 7-23 26-19 ...

V1(T): ... 24-20; 11-15 19-16; 12-19 23-16; 1-6 25-22 (V2); 14-18 22-17 ...

V2(1): ... 27-23; 15-18 23-19 ...

V3(T): 7-11 25-22; 11-15 23-18; 14-23 27-11; 8-15 26-23 ...

V4(T): ... 23-18; 14-23 27-18; 8-11 29-25; 11-15 18-11; 7-23 26-19; 4-8 25-22; 8-11 22-18; 3-7 ... and now White has options in 31-27 and 31-26

V5(T): ... 23-18 (V7); 1-6(C) 18-11; 7-23 26-19 (V6); 8-11 32-28; 11-16 19-15; 10-19 24-15; 3-7(D) 30-26; 7-11 15-8; 4-11 ... and now White has options in 27-23 and 26-23

V6(5): ... 27-18; 12-16 26-23; 8-12 24-19; 4-8 30-26; 8-11 32-28; 3-7 19-15 ...

V7(5): ... 22-17; 13-22 25-11 (V9); 8-15 21-17 (V8); 9-14 17-13; 4-8 29-25; 8-11 25-22; 1-6 30-25(E) ...

V8(7): ... 29-25; 9-14 25-22; 5-9 **Forms Key Landing Number 25 CR** (Lesson 252)

V9(7): ... 26-17; 9-14 25-22; 8-11 30-26; 11-16!(F) 24-20; 15-24 20-11; 7-16 27-11; 3-7 22-18 ...

Notes

A: 22-18 is inferior here, as Black counters with 15-22! 25-18; 8-11 and the superior game.

B: 5-9 is weaker though sound, transposing into another ballot, but 8-11? is to be avoided after 23-18!; 11-16 (or get suffocated) 18-11; 16-23 27-18; 7-16 18-14; 10-17 21-14 and White dominates the centre. At this point, Jack Latham and Tom Landry both played 4-8?? with Black and both missed the 14-10 shot with White!! The text prepares for both 22-18 and 23-18.

C: Cleverly avoiding the suffocation loss of Note B.

D: Preparing to cut off the man on 15 without permitting the devastating 2 for 2 which 3-8? would allow.

E: The great Marion Tinsley continued with 11-16 here, but the student may prefer the simpler 6-9 exchange.

F: The *Glasgow* idea comes into play once more. This is yet another application of the finesse principle: if White doesn't take the break up he suffers; if he does take it, Black simplifies to advantage. However, the student is apt to dismiss 11-16 out of hand because 'it loses a man'.

Lesson 202: 9-13 23-18; 5-9 [48/52]

In the main lines of this ballot a classic formation arises. Namely, White occupies the centre and Black takes the flanks with a pincer attack in mind. If you refer back to Lesson 47, you will see this in action with the colours reversed. Indeed the positions reached are sometimes identical but with a move out. Such ‘parallel’ positions undoubtedly embody similar principles, but it should be noted that that one move can have a major impact!

Trunk: 9-13 23-18; 5-9 26-23[R] (V8); 11-16(A) 30-26(B); 10-14 24-19[R] (V6); 8-11[R] (V5) 28-24 (V3); 16-20 18-15 (V2); 11-18 22-15; 7-10 32-28; 2-7 19-16 (V1); 12-19 23-16; 10-19 24-15 ...

V1(T): ... 25-22(C); 1-5 19-16; 12-19 23-16; 10-19 24-15; 14-17 ...

V2(T): ... 19-15; 7-10 15-8; 4-11 24-19; 12-16! 19-12; 10-15 22-17 ...

V3(T): ... 22-17[R]; 13-22 26-10; 6-22[R] (V4) 25-18; 9-13 29-25; 4-8 28-24; 16-20 18-14 INTO **Key Landing Number 12 V3 CR** (Lesson 96)

V4(3): 7-14 25-22; 6-10 29-25; 1-6 18-15; 11-18 22-15; 9-13 15-11 ...

V5(T): 7-10 28-24; 16-20 32-28; 2-7 19-15; 10-19 24-15; 13-17 22-13; 7-10 15-11; 8-22 26-17 ...

V6(T): ... 22-17 (V7); 13-22 26-10; 6-22 25-18; 9-13 18-14 **Forms Key Landing Number 12 CR**

V7(6): ... 18-15; 16-19 23-16; 12-19 15-11(D); 8-15 22-17; 13-22 25-11; 7-16 24-15; 14-18 28-24 ...

V8(T): ... 27-23 (V10); 11-16 21-17(E); 1-5 25-21; 16-19 24-15; 10-19 23-16; 12-19 17-14; 7-11 29-25 (V9); 11-16 31-27; 16-20 27-24 ...

V9(8): ... 32-27; 11-15 18-11; 9-25 29-22; 8-15 27-23 ...

V10(8): ... 18-15(F); 11-18 22-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 3-7 28-24; 8-11 15-8; 4-11 21-17 ...

Notes

A: Or 10-14 first.

B: Or 24-19 first.

C: Grants Black a tempo to further consolidate his position.

D: 24-20; 14-18 27-23; 18-27 32-16; 8-11 15-8; 3-19 is an alternative.

E: 32-27 is comfortably met with the 16-19 double exchange.

F: 24-19; 11-16 26-23; 10-14 30-26 returns to the trunk line. The text is an attempt to mix it, but Black doesn't have to play ball.

Lesson 203: 9-13 23-18; 12-16 [44/56]

Precisely the kind of ballot a grandmaster hopes to be drawn when playing an expert: there are excellent opportunities to complicate matters – winning chances - with both sides.

Trunk: 9-13 23-18; 12-16 18-14[R] (V6); 10-17 21-14; 6-10[R] (V5) 24-20[R] (V3); 10-17 25-21; 1-6[R] (V2) 21-14; 6-9 14-10(A) (V1); 7-14 22-18; 14-23 26-12; 13-17(B) ... and now White has options in 27-23 and 28-24

V1(T): ... 29-25; 9-18 22-15; 11-18 20-11; 8-15 26-23; 2-6 23-14; 6-9 31-26 ...

V2(T): 16-19 21-14; 11-15 29-25; 2-6 25-21; 8-11 14-10!; 7-14 27-23; 14-18 23-7; 18-25 ... and now White has options in 7-2 and 20-16!

V3(T): ... 27-23 (V4); 10-17 24-19; 8-12(C) 25-21; 1-6 21-14; 13-17 22-13; 6-9 13-6; 2-27 32-23; 7-10 29-25; 11-15 ... and now White has options in 25-22, 26-22 and 28-24

V4(3): ... 14-9(D); 5-14 24-19; 16-23 27-9; 1-5 25-21; 5-14 30-25; 14-17 21-14; 10-17 25-21; 11-15 21-14 ...

V5(T): 6-9(E) 26-23; 9-18 23-14; INTO **9-13 22-18; 6-9** 18-14; 9-18 23-14; 10-17 21-14; 12-16 26-22 same

V6(T): ... 24-20(F); 16-19 18-14; 10-17 21-14; 6-9 27-24; 9-18 22-15; 11-18 24-15; 5-9 28-24; 9-14 24-19 ...

Notes

A: Although it is normally inadvisable to enter the dust hole in this way, the peculiarities of the position render it a good attack.

B: Black develops the men on his double-corner side, keeping in hand the threat of a 2 for 2 with 17-22.

C: To call 17-21 double-edged hardly does it justice: a very dangerous weapon *in the right hands*.

D: Against 25-21; 10-17 21-14 Black equalizes with 16-19 24-15; 11-25 29-22; 1-6.

E: Creating unnecessary difficulties.

F: Leading to a counterpart position where Black has a tiny advantage on account of having the initiative. The radical 27-23! is well met with 16-19 24-15; 10-19 23-16; 11-20 18-14; 6-9 22-18; 8-11 32-27; 4-8 26-23; 8-12 30-26; 1-6 28-24; 6-10 24-19; 10-17 21-14; 11-16.

Lesson 204: 9-13 24-20; 11-15 [50/50] & 11-15 22-17; 9-13 [50/50]

The first ballot listed is known as the *Wagram* and in practice tends to run along a few narrow channels. The second ballot affords enormous scope for both sides, but more often than not transposes into the *Wagram* as a matter of convenience.

Trunk: 9-13 24-20; 11-15 22-17[R] (V4); 13-22 25-11; 8-15 21-17(A) (V2); 5-9 17-13; 9-14 29-25; 4-8 25-22; 8-11 28-24 (V1); 14-18(B) 23-14; 10-17 27-23 ...

V1(T): ... 27-24; 14-18 23-14; 10-17 ... and now White has options in 31-27 and 32-27

V2(T): ... 29-25[R]; 4-8 25-22; 5-9 (V3) 23-18; 8-11 27-24; 10-14(C) 26-23; 7-10 30-26 ... and now Black has options in 3-7, 9-13 and 3-8

V3(2): 6-9[R] 23-18; 8-11 INTO **10-15 22-18; 15-22** 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23 CR same

V4(T): ... 28-24(D); 6-9 INTO **9-13 24-20; 6-9** 28-24; 11-15 same

Trunk: 11-15 22-17; 9-13 24-20[R] (V1) INTO 9-13 24-20; 11-15 22-17 same

V1(T): ... 17-14; 10-17 21-14; 8-11 23-19(E) (V3); 15-18 26-23(F) (V2); 13-17 19-15; 4-8 24-19; 6-9 28-24; 9-13 24-20; 2-6 32-28; 17-21 28-24 ...

V2(1): ... 19-15; 4-8 24-19; 6-10 15-6; 1-17 25-22; 18-25 30-14; 13-17 27-23; 2-6 23-18 ...

V3(1): ... 24-19; 15-24 28-19; 11-16 25-21 (V4); 6-9 29-25; 9-18 23-14; 16-23 26-19(G); 4-8 25-22; 8-11 22-18; 11-16 27-23; 16-20 31-27 ...

V4(3): ... 25-22; 6-10 29-25; 10-17 25-21; 1-6 21-14; 6-10 30-25; 10-17 25-21; 2-6 21-14; 6-10 22-17; 13-22 26-17 ...

Notes

A: As explained in Lesson 17, this is arguably the most logical and dynamic option, although 29-25 is very popular too.

B: More complicated than the routine 3-8 23-18; 14-23 27-18; 10-14 18-9; 15-19 24-15; 11-25 30-21; 1-5 but has greater utility.

C: 9-13 is distinctly inferior, although sound, after 32-27; 6-9 27-23; 1-5 24-19; 15-24 28-19 etc ..., White getting to the centre first, but the radical 9-14 exchange draws easily, forming a dead even, natural position which virtually plays itself.

D: 23-18; 8-11 27-23; 5-9 28-24; 10-14 23-19; 14-23 19-10; 7-14 26-19; 3-7 has a rugged crossboard appearance, but should lead to a draw with normal care on both sides.

E: More commonly arises from 11-15 23-19; 8-11 22-17; 9-13 17-14; 10-17 21-14 same.

F: With White I favour the restrictive 24-20. However, with Black the student must also be ready to meet 26-23 and 19-15.

G: The 27-18 jump also draws after 12-16 26-23; 4-8 32-27.

Lesson 205: 9-13 22-17; 13-22 [51/49]

Immediately exchanging off the source of the black weakness eliminates White's advantage; being slightly behind in development gives Black the tiniest of edges.

Trunk: 9-13 22-17; 13-22 25-18; 11-15[R] (V7) 18-11; 8-15 21-17[R] (V4); 4-8 23-19[R] (V3); 5-9 17-13; 9-14 29-25; 8-11 26-23[R](A) (V1); 14-17 25-21; 17-22 21-17 ...

V1(T): ... 27-23 (V2); 15-18 19-15(B) 18-27 15-8 12-16 32-23; 3-12 25-22 ...

V2(1): ... 26-22; 3-8 31-26; 15-18 22-15; 11-18 25-21 ...

V3(T): ... 24-20; 15-19 23-16; 12-19 17-13; 10-15 29-25; 5-9 27-23; 8-12 23-16; 12-19 32-27; 7-10 20-16; 2-7 25-22 ...

V4(T): ... 29-25 (V6); 4-8 25-22; 5-9 23-18; 8-11 26-23 (V5); 10-14 24-19; 15-24 28-19; 7-10 27-24 INTO **11-15 24-19; 15-24** 28-19; 9-14 22-18; 5-9 26-22; 7-11 27-24; 11-15 18-11; 8-15 22-18; 15-22 25-18; 4-8 29-25; 8-11 25-22 same

V5(4): ... 21-17; 9-14 18-9; 6-13 27-23(C); 2-6 32-27; 6-9 30-25 ...

V6(4): ... 24-19; 15-24 28-19 INTO **9-14 24-20; 11-16** 20-11; 8-15 22-18; 15-22 25-9; 5-14 CR same

V7(T): 6-9 (V8) INTO **10-15 22-18; 15-22** 25-18; 6-10 same

V8(7): 12-16 29-25; 10-15 18-14; 16-19 23-16; 11-20 24-19; 15-24 28-19; 8-11 25-22; 4-8 22-18; 6-9 26-23 ...

Notes

A: 25-21; 14-18 26-23; 18-22 comes to the same thing.

B: 31-27 is well met with 11-15 19-16; 12-19 23-16; 15-19 24-15; 10-19.

C: 26-23; 2-6 30-25?; 11-16! has led to several black wins over the years.