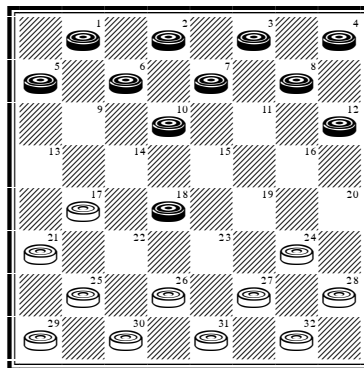


Checkers for the



3-Move Expert (Balanced Ballots)

By Richard Pask

Checkers for the 3-Move Expert
(Balanced Ballots)

Logical Checkers Book 4

By Richard Pask

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Introduction to Logical Checkers Book 4

It was the great Maurice Chamblee, writing in his brilliant *Checkers and the Experts*, who lamented the lack of a coordinated teaching programme in checkers. Obviously the goal of *Logical Checkers* and *Complete Checkers* is to fill that void, and it will be left to readers to decide the extent to which I have been successful.

While seeking to provide a comprehensive programme, it is certainly not my intention to discourage readers from exploring the fascinating, and vast, literature of checkers. On the contrary, I very much hope they will feel encouraged to do so.

Initially however, they may find this field rather daunting. Partly this is because of the 1000-plus books which have been produced, only a minority are of the highest quality; partly it is because of these, most of the authors leave their moves to do the talking. While this is fine once a player has achieved expert status, it is hardly ideal in the early stages of his development.

The Great Teachers

With a view to establishing a parallel teaching programme, and identifying the game's great teachers, I thoroughly recommend that readers seek to acquire the following small, but exceptionally useful, library. The books have been presented in the order in which I feel they should be studied to best advantage.

1. *Checkers Made Easy* by Arthur Reisman (Downloadable from *The Checker Maven* site)

Synopsis: provides the beginner with a wonderful introduction to the game, with an emphasis on its beauty and charm.

2. *The Clapham Common Draughts Book* by George Trott (Downloadable from *The Checker Maven* site)

Synopsis: a graded course of simple tactics; essential to master before any more progress can be made.

3. *Familiar Themes* by Ben Boland (Hard to obtain)

Synopsis: the author's first book, and in my opinion his best, this presents a wonderful storehouse of endgame tactics, with each theme providing an evening's study.

4. *Principles of Strategy in the Game of Checkers* by Louis Ginsberg (Downloadable from *The Checker Maven* site)

Synopsis: provides a move-by-move exposition of all aspects of the dyke formation – the first formation the student needs to master.

5. *The Wonderful World of Checkers & Draughts* by Tom Wiswell and Jules Leopold (Second-hand copies available online)

Synopsis: includes some crystal-clear lessons for the beginner by Mr Leopold to consolidate what has been learnt so far, together with 100, largely practical, problems compiled by Mr Wiswell.

6. *Standard Positions* (2 Volumes) by Joe Duffy (Hard to obtain)

Synopsis: a truly brilliant presentation of the classic endgame situations. With an emphasis on clarity and practicality, this is a masterpiece.

7. *Checkers and the Experts* by Maurice Chamblee (Hard to obtain)

Synopsis: provides a wonderful explanation of what makes the opening phase tick, together with the deeply annotated 1947 Tinsley-Chamblee match games.

8. *Tricks, Traps and Shots* by Willie Ryan (Reprints available online)

Synopsis: a graded course of advanced tactics arising from actual play, together with a beautiful explanation of how, in checkers, basic ideas are blended together.

9. *Checkers in Ten Lessons* by Tom Wiswell (Second-hand copies available online)

Synopsis: as the title implies, this provides the reader with many valuable lessons, the highlight of which is a section on the openings largely provided by the great

Marion Tinsley. In common with great annotators such as Samuel Gonotsky, Samuel Levy and Nathan Rubin, Tinsley's words are worth their weight in gold.

10. *Let's Play Checkers* by Kenneth Grover and Tom Wiswell (Downloadable from *The Checker Maven* site)

Synopsis: includes a fabulous freestyle opening repertoire provided by Mr Grover and 100 sparkling problems compiled by Mr Wiswell.

11. *Move Over* by Derek Oldbury (Downloadable from *The Checker Maven* site)

Synopsis: a thought-provoking guide to general strategy, with many interesting things to say about the facets of time.

12. *Basic Checkers* by Richard Fortman (Available to purchase online)

The classic guide to the 3-move restriction, by the game's greatest annotator. The text is greatly enhanced by the author's historical observations.

So let's hear it for the golden dozen:

- Arthur Reisman
- George Trott
- Ben Boland
- Louis Ginsberg
- Tom Wiswell
- Jules Leopold
- Joe Duffy
- Maurice Chamblee
- Willie Ryan
- Kenneth Grover
- Derek Oldbury
- Richard Fortman

All great champions of checkers!

Chapter 22: Man-Down Endgames

Introduction

Although the relative importance of the opposition has been wildly exaggerated by some writers in the past, there is no doubt that in the classic endgames it comes into its own.

Namely, as we saw in Chapters 8 and 15, in many of the classic level endgames, *where other necessary conditions are in place*, possession of the opposition may be the deciding factor which enables a win to be scored.

By contrast, in this chapter, where one side is a piece down, *and other necessary conditions, including holding a man immobile on a vertical edge of the board (the pivot man), are in place*, possession of the opposition may be the deciding factor in enabling a draw to be registered or at least putting up a very stern defence. (It should be noted that the immobile man is ignored during the pairing-off process.)

Naturally the goal of the attacker is the opposite of that of the defender: seeking to win by forcing the defender to relinquish his hold.

For consistency, in all cases White is the defender. To be methodical, our journey begins on the lower single-corner side of the board (as White sees it) working its way upwards, then transfers to the lower double-corner side of the board and works its way upwards. For further clarity, the lessons begin with a just a single man on the board.

As Derek Oldbury explained in his brilliant series of articles entitled ‘The last hundred moves’, the chances of holding the pivot man increase the further advanced it is. This is because when the pivot man has made little advancement, the accompanying kings have more room to manoeuvre and so are more easily able to drive off the defending kings. That is, while the relative mobility of the attacking kings increases with the mobility of the man, that of the defending kings does not alter to any great extent: they are at all times more or less tied to preventing the pivot man from escaping.

More generally, it's also worth noting the following three points:

First, although invariably used, when the word *position* is given in the titles of these endgames, it actually refers to a notable *situation* which embraces thousands of individual positions.

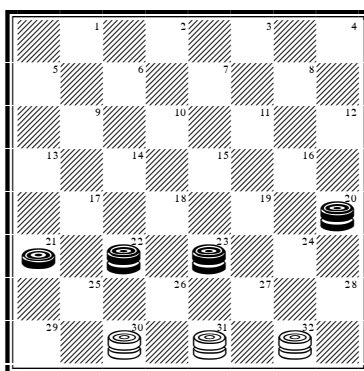
Secondly, while there is widespread agreement that First Position and Second Position represent the two most important endgames in checkers, no such weight should be attached to Third Position and Fourth Position, although they are undoubtedly important and belong in any extended series of endgames such as the 50 given in *Logical Checkers*.

Finally, the impression given in some beginners' books that these classic endgames constantly crop up in master play is extremely misleading. (I illustrate this point in Lesson 206.) Their true function is quite different. Essentially, they provide the bed rock upon which all other phases of the game are founded. Namely, assessing the opening phase accurately depends upon a keen grasp of the midgame; assessing the midgame phase accurately depends upon a keen grasp of the endgame; the endgame itself is centred upon the endgame classics treated in Chapters 8, 15, 22 and 29. In carrying out these assessments and devising precise analyses, everything is ultimately referenced to them. Thus, while relatively few them may actually arise in play, they play a prominent part 'in the notes'.

Lesson 206: Fourth Position (Black man on 21)

In this 3 v 4 situation White is able to secure a draw if, ignoring the black man in the dust hole, his 3 pieces have the opposition on Black's 3 kings. Indeed, the draw almost plays itself and is a forceful illustration of the point made by Derek Oldbury in the introduction. When Black has the opposition, he wins with care using a method similar to that given in Lesson 7.

Diagram 588



White to Play and Draw; Black to Play and Win

Part 1: White to Play

Continue from Diagram 588: ... 31-27; 22-18 27-31; 23-19 31-27; 19-24 27-31; 18-23 31-26. Drawn. In Derek Oldbury's words: 'The situation is such that, in effect, White has an extra double-corner – formed by the pieces on 21 and 30 – and Black has no means of either attacking the defending kings simultaneously or forcing an exchange.

Part 2: Black to Play

Knowing the best procedure, which was worked out with great skill by J. Duffy and W. Hoadley, renders the win quite simple; I will not punish the reader by showing all of the bad approaches!

Continue from Diagram 588: 22-18 31-27; 23-19 32-28; 18-14!(A) 27-31; 20-24! (B) 28-32(C); 24-28 30-26(D); 19-15!(E) 26-30; 14-18 31-26; 15-11 26-31; 11-16 31-26(F); 16-20 26-31; 18-23! 31-27; 23-26! 30-23; 28-24. Black wins.

A: The most efficient method. Note that 18-22 27-31; 20-24 28-32; 24-28?? 30-26! would be careless.

B: Restricting White's mobility.

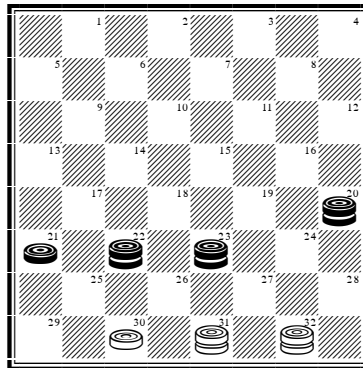
C: Both 30-26 and 31-26 permit the simplifying 19-23.

D: Against 31-26 Black replies with 14-10 and against 31-27 with 19-16.

E: This prevents 26-22 by 14-18 22-26; 21-25.

F: 31-27 and 32-27 lose similarly, while 30-26 loses to 16-20 31-27; 21-25.

Diagram 589



White to Play and Draw; Black to Play and Win

I deliberately began with the situation where White has 3 kings as this is much harder for Black to win. However, the fact that, with the opposition, White can draw when the piece on 30 is only a man, amply illustrates why Joe Duffy describes Fourth Position as 'one of the great basic draws of checkers'.

Part 1: White to Play

Continue from Diagram 589: ... 31-27; 22-18 27-31; 23-19 31-27; 19-24 27-31; 18-23 31-26. Drawn. (Exactly as before)

Part 2: Black to Play

Continue from Diagram 589: 22-18(A) 31-27; 23-19 32-28!(B); 18-14(C) 27-31; 20-24 28-32; 24-28 31-27(D); 14-17 27-24; 19-16 24-27; 16-20 27-31; 17-22 31-27; 22-26!(E) 30-23; 28-24. Black wins.

A: Ed Trice and Gil Dodgen have demonstrated definitively that, from the strictly scientific viewpoint, the anti-intuitive 22-25! 31-27; 23-19 32-28; 25-29! is the quickest route to victory. However, from a teaching standpoint the approach given is to be preferred. Note that 20-24 is just a time waster.

B: Certainly this puts up a stiffer defence than the soft 27-31; which allows the immediate invasion with 19-24 32-27; 24-28 27-32; 18-22 (Or 18-23). Black wins.

C: 18-15 works out similarly.

D: Against 31-26; 19-24 provides the most efficient route to victory.

E: From both Diagrams 588 and 589, it is the placement of black kings on squares 20 and 28 which provides the key to victory.

A quick skim through of some 3000 master games rendered a very poor harvest indeed in terms of the number of times the classic endgames arose in concrete form. For example, Fourth Position only turned up 3 times! I give two of the games, virtually without notes, as a matter of record. The third game has wider relevance.

Associated Games

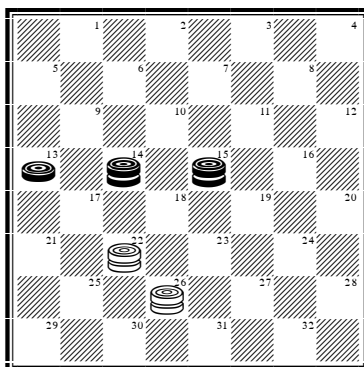
1. **10-14 22-17; 14-18** 23-14; 9-18 17-13; 5-9 21-17; 12-16 24-20; 1-5 28-24; 7-10 25-21; 10-15 17-14; 18-22 26-17; 9-18 17-14; 3-7 21-17; 16-19 29-25; 19-28 25-21; 6-10 13-9; 18-23 27-18; 15-22 17-13; 10-17 21-14; 11-16 20-11; 7-16 14-10; 5-14 13-9; 14-17 10-6; 17-21 6-1; 22-25 1-6; 25-29 6-10; 29-25 31-26; 16-20 10-14; 25-29 14-18; 20-24 18-22; 24-27 32-23; 28-32 23-18; 32-27 9-5; 27-31 26-23; 8-12 (29-25!) 18-14; 12-16 14-10; 4-8 5-1; 8-12 23-18; 16-19 1-5; 19-23 5-9; 23-27 18-15; 27-32 15-11; 32-27 10-7; 12-16 7-3; 16-19 9-14; 19-23 14-18; 27-32 18-27; 32-23 3-7; 23-19 7-10; 19-16 11-8; 16-12 8-3; 31-27 10-15; 27-23 22-26; 23-27 26-22; 27-24 15-18; 24-19 22-26; 29-25 26-31; 19-16 31-26; 16-11 3-7; 2-6 7-16; 12-19 26-31; 19-16 31-27; 16-11 27-23; 11-7 23-26; 7-10 26-31; 10-7 31-26; 6-10 26-

23; 7-2 23-26; 2-6 26-31; 6-9 18-23; 25-22 23-27; 10-14 27-32; 14-17 32-27; 9-13 27-32; 22-18 31-27; 17-22 27-31; 22-25 31-27; 25-29 27-31; 29-25 31-27; 25-22 27-31 (At this point White claimed a draw, presumably hoping to convince his opponent that he had the opposition! Black duly refused.) 18-15 31-27; 15-11 27-31; 13-9 31-27; 9-6 32-28; 6-10 28-32; 10-15 27-31; 11-16 32-27; 16-20 27-32; 22-18 31-27; 15-19 32-28; 18-22 27-31; 22-18 31-27; 18-15; 28-32; 19-24 27-31; 24-28 31-27; 15-18 27-31; 18-22 31-27; 22-26 30-23; 28-24. 193 moves! Black wins. (Or, as the match book says, 'Black won'. Did White play on?) ***R. Jordan v J. Wyllie 1892***

2. **10-15 22-18; 15-22** 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23; 5-9 21-17; 7-10 23-19; 11-16 18-11; 16-23 26-19; 9-14 11-8; 14-21 8-4; 10-14 4-8; 6-9 8-11; 1-5 22-18; 14-23 11-15; 9-14 15-18; 23-26 18-9; 5-14 31-22; 14-17 22-18; 17-22 18-14; 22-25 32-27; 25-29 27-23; 29-25 14-9; 2-7 9-6; 7-10 23-18; 25-22 6-2; 22-15 2-7; 12-16 7-14; 16-23 24-19; 15-24 28-19 (The reader should now recognize this as a phase of Fourth Position); 23-27 19-15; 13-17 15-10; 17-22 14-18; 22-25 18-22; 25-29 10-6; 27-31 6-2; 31-27 2-6; 3-7 6-2; 7-11 2-7; 11-16 7-10; 16-20 10-14; 20-24 14-17; 24-28 17-13; 28-32 13-17; 32-28; 17-13 28-24; 13-17 27-23; 17-13 24-19; 13-17; 19-15 17-14; 23-19 14-17; 15-10 17-13; 19-15 13-17; 15-11 17-13; 11-7 13-17; 7-2 17-13; 10-6 13-17; 6-9 17-13; 2-6 13-17; 9-13 17-14; 6-1 14-18; 1-5 18-23; 5-9 22-26; 29-25 26-31. Drawn. ***H. Christie v H. Reynolds 1927***
3. **11-15 24-20; 8-11** 28-24; 4-8 23-19; 12-16 19-12; 15-18 22-15; 10-28 21-17; 11-15 17-13 ... for the complete game see Lesson 244: Correct Order of Moves. ***T. Wiswell v M. Hopper 1951***

Lesson 207: Payne's Single-Corner Draw (Black man on 13)

Diagram 590



White to Play and Draw

As has often been pointed out, if the attacking side overreaches in the stubborn belief that 'there must be a win lurking somewhere', then he may end up losing! True, the defending side has a couple of things to watch out for (Notes B and D), but they really aren't very difficult. Needless to say, without possession of the opposition it is impossible to muster any form of defence.

Continue from Diagram 590: ... 26-23 (Or 26-30); 14-17 23-26 (Or 22-25/22-26!); 15-10 22-25(A); 17-21 25-22; 10-14 26-30(B); 21-17(C) 30-26 (Or 22-25/22-26); 14-9 22-18 (Or 22-25); 9-5 18-22; 17-14 26-30 (Or 26-23/26-31); 5-1 30-26(D). Drawn.

A: This is cheeky, asking for 10-14?? 25-21! and a white win. Instead of 22-25, 22-18 will also draw.

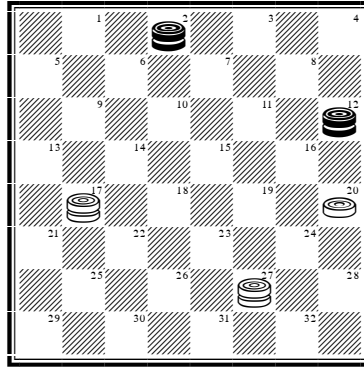
B: 26-23? loses after 14-17 23-26; 21-25! 22-29; 17-22 26-17; 13-22.

C: 14-17 asks for 30-26? and the win of Note B. Instead, White replies with 22-18 after which Black must continue with 17-14 18-9; 13-17 to draw; as 17-22? 18-15 and now both 13-17 and 21-17 lose to the 25-22 exchange.

D: Now the careless 30-25? loses to 13-17! 22-13; 14-9 13-6; 1-10 25-22; 10-14.

And now two fine problems which have this situation at their heart.

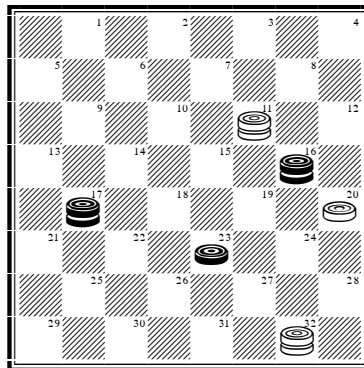
Diagram 591 by G Slocum



White to Play and Win

Continue from Diagram 592: ... 17-22; 2-7 22-26; 7-11 26-31; 11-15 27-23! (27-24? permits a draw with 12-8); 15-11 23-19; 12-8 20-16! (See Note D above); 11-20 19-24; 20-27 31-24; 8-11 24-19. White wins.

Diagram 592 by T Wiswell

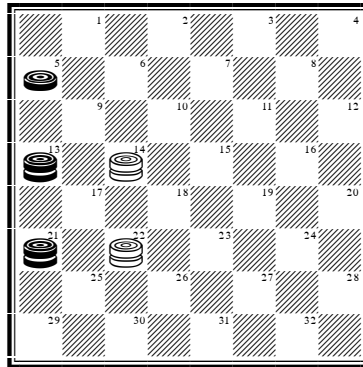


White to Play and Win

Continue from Diagram 591: ... 11-15; 16-12 15-18; 23-26 18-22; 17-14 22-31; 14-10 32-27; 10-15 ... into the solution to Diagram 591. White wins.

Lesson 208: Third Position (Black man on 5)

Diagram 593



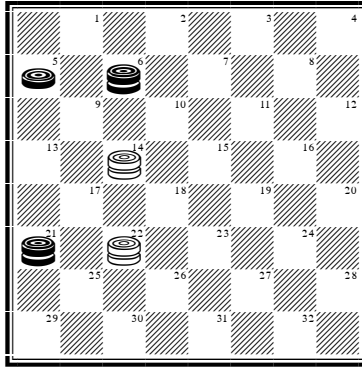
Black to Play and Win

If one wanted but a single example to knock on the head the ludicrous contention that checkers is a game of memory, then Third Position would fit the bill admirably. It is an exceptionally delicate endgame situation which can easily be misplayed; the prime danger being that of allowing the defender to obtain the draw of Lesson 207. As ever of course, the defender possesses the opposition.

The coverage given here is thorough in two senses; first, it clearly illustrates several different phases of the situation, so that the reader does not fixate on the specific position given above; secondly, in contrast with some texts which conclude the play too early, it continues the win to the bitter end.

Continue from Diagram 593: 13-9 22-18; 9-6 18-22(A) [Diagram 594]

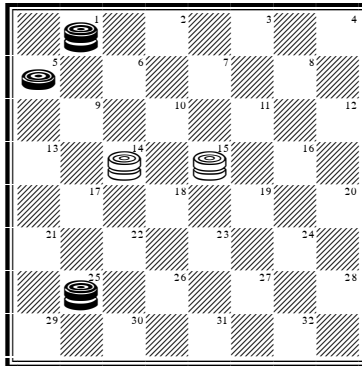
Diagram 594



Black to Play and Win

Continue from Diagram 594: 6-1!(B) 22-18(C); 21-25 18-15(D) [Diagram 595]

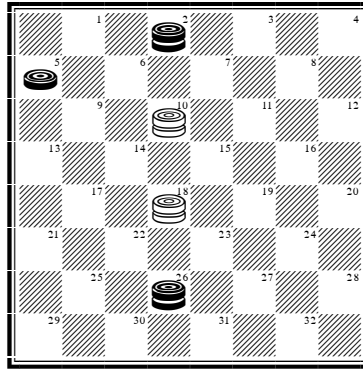
Diagram 595



Black to Play and Win

Continue from Diagram 595: 1-6!(E) 14-17; 6-2(F) 17-14; 25-22 15-10; 22-26 14-18 [Diagram 596]

Diagram 596

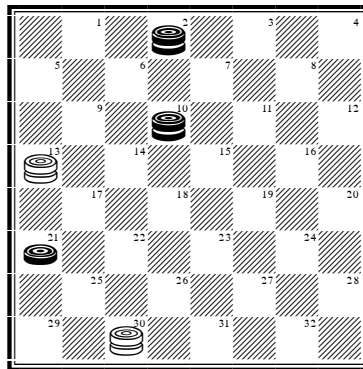


Black to Play and Win

Continue from Diagram 596: 26-31!(G) 18-22(H); 31-27 22-18; 27-24 18-14; 24-19 14-18; 5-9! 18-22(I); 9-13 10-14; 19-15 14-9; 15-10 22-25; 13-17 9-13; 17-21 25-30(J) [Diagram 597]

Continue from Diagram 597: 10-14 13-17; 14-18 17-13; 2-6 13-17; 6-10(K) 17-13; 18-22 13-9; 10-15 9-13; 15-18 13-9; 22-17 9-13; 18-22 13-9; 17-13 9-6; 22-17 6-1; 13-9 1-5; 17-14 5-1; 9-5 1-6; 5-1 6-2; 14-18 30-26; 18-15 26-22; 15-11 22-18; 21-25. Black wins.

Diagram 597



Black to Play and Win

A: This puts up the stiffest defence. However, 18-15 is a legitimate ‘twister’, looking for 6-1? 15-10 and the see-saw draw of Note E. Against 18-15; 21-25 (6-2 also wins) runs back into the main line in a few moves,

B: The first critical moment. Against 6-2? White draws with 14-10; 5-9 10-6; 9-13 6-10; 21-17 22-18; 17-21 18-22 and we have see-saw number 1.

C: The premature 14-10 allows the lollypop win with 5-9! 22-18; 1-5 10-14; 21-17 14-21; 9-14 18-9; 5-14.

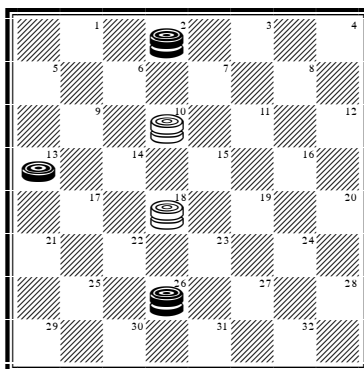
D: 14-17 is again soft after 5-9! 17-21 (Or 18-15; 25-21 17-22 21-17! Black wins); 9-14 18-9; 1-5 21-30; 5-14. Black wins.

E: 25-22? 15-10; 22-26 14-17 26-23; 17-14 and now see-saw draw number 2.

F: Of course, 5-9?? is unthinkable!

G: This is far more efficient than the original play which gave 5-9 here. Namely, 5-9 10-6; 9-13 6-10 [Diagram 598]

Diagram 598



Black to Play and Win

Continue from Diagram 598: 26-31 10-14; 31-27! (2-7? permits a draw with 18-22!) 18-22; 27-23 (Stopping 14-17) 22-25; 2-7! (23-26 wastes time, while 23-19? permits a draw with 14-18!) 25-22; 7-11 22-25 (14-10; 23-27 10-14 11-15 same); 11-15 25-22 (Arguably the phase of Third Position most likely to arise in crossboard play); 23-27! (23-19? permits a draw with 14-17!) 22-26 (This approach gives Black the most chances to go wrong); 27-24 (Heading for square 3 while at the same time preventing White from playing 14-17) 26-22; 24-20! (24-19? permits a draw with 14-17!) 22-26 20-16; 26-22 16-12! (16-11? permits a draw with 14-17!) 22-26; 12-8 26-22; 8-3 14-9; 15-10 22-25; 13-17 9-13; 17-21 25-30; 10-14 13-17; 14-18 17-13; 3-7 13-17; 7-10 and now into the main line, but after an additional 16 moves. Black wins. While the preferred 26-31! might appear to render this delicate win superfluous, it must be kept in mind that it may arise in other ways and therefore needs to be mastered.

H: After this, Black works his king around to square 19, while retaining that on square 2, and *then* releases the man on 5. Note that 18-23 transposes into the trunk play after 5-9 23-18; 31-27 18-22; 27-23 10-6; 9-13 6-10; 23-19 same.

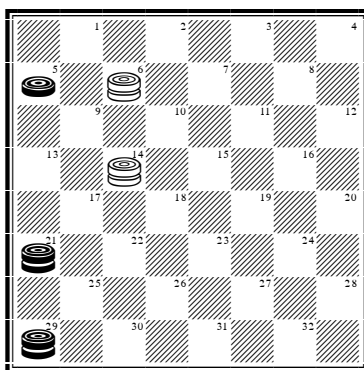
I: 10-6; 9-13 6-10; 13-17 10-14; 17-21 18-22. Black wins.

J: 25-22; 21-25! 22-29; 10-14 29-25; 14-9 13-6; 2-9. Black wins.

K: Black's plan is to completely immobilize the white king on square 17.

Here is another phase of Third Position which is more likely to arise in crossboard play than the standard setting.

Diagram 599



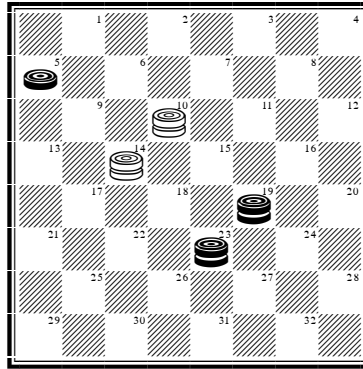
Black to Play and Win

Although a rather lengthy process, Black's basic strategy here is simple: establish a king on square 2 by first planting one on square 3; then bring the king on 3 round to the key square 19 and the win of the main line.

Continue from Diagram 599: 29-25 6-10 (The 2 for 1 threat prevents a direct attack by Black); 25-30 10-15; 21-25 15-10; 25-22 10-15; 30-26 15-10 26-31; 10-15 31-27; 15-10 22-26 10-15; 26-23 15-10; 23-19 14-17; 27-23 17-14 [Diagram 600]

Continue from Diagram 600: 19-16 (The black kings continue their inexorable journey) 10-15; 16-12 15-10; 12-8 10-15; 8-3! 15-10; 23-19 14-17; 19-16 17-14; 16-11 10-6; 11-7 14-18; 7-2! 6-10; 3-8! (5-9? permits a draw after 10-14; 9-13 18-22; 3-7 14-18; 7-10 18-23 etc...) 18-14; 8-11 14-18; 11-16 18-22; 16-19 22-18 ... the main line. Black wins.

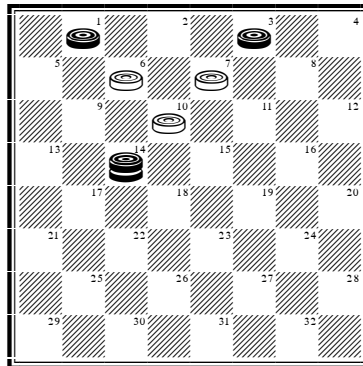
Diagram 600



Black to Play and Win

I round off the lesson with a recurring 3 v 3 bridge position which runs naturally into Third Position.

Diagram 601 by B Woolhouse



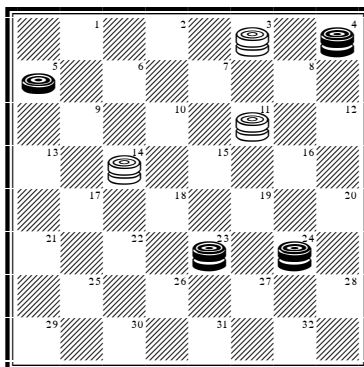
Black to Play and Win

Continue from Diagram 601: 14-9 6-2; 1-5 10-6; 3-10 6-1; 9-13 1-6; 10-15 6-10; 15-19 10-14; 13-9 14-10; 19-23 2-7; 23-26 7-11; 26-30 11-15; 30-25 15-18; 25-21 10-14 ... into the main line at the 2nd move. Black wins.

Lesson 209: Barker's Triangle (Black man on 5)

The situation is characterized by a pivot man on square 5, a black king on square 4 held by a white king and White's two free kings having the opposition on Black's two free kings. In combination, it means that the attacker is completely unable to make inroads either on the single-corner or double-corner side of the board.

Diagram 602



White to Play and Draw

Continue from Diagram 602: ... 3-8!(A); 24-20(B) 8-12!; 23-19 11-7; 20-16 7-2; 16-11 12-8(C); 19-15 8-12!(D) Drawn.

A: The key move to prevent Black invading on the single-corner side.

B: Or 23-19 8-12 24-20 same. The alternative double-corner attack is stymied with similar ease. Continue: 24-19 8-12; 23-26 11-7 (14-10 is also sound, looking for the quick draw with 5-9, 11-15! but is unnecessarily theatrical); 19-15; 7-2 26-23; 2-6 15-18; 6-9 18-15; 9-6; 15-11; 6-2 23-19 ... and back into the main line.

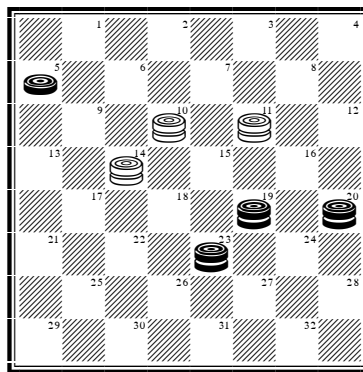
C: 14-17 also draws, asking for 5-9, 2-6; 9-13 12-8!

D: 8-3? loses to 11-16, but there is really no reason to play anything other than the correct 8-12.

Lesson 210: Strickland's Position (Black man on 5)

This is unquestionably one of the toughest endgames there is and has often proved to be a stumbling block in expert practice. Namely, several players have been forced to concede a draw in competition, because they were unable to recall the correct winning procedure and it was too difficult to find across the board. Incidentally, this is a classic example where the 40-move rule, which allows for virtually no missteps, is unfair and should be replaced with the original 50-move rule. (See Lesson 2 note.)

Diagram 603



Black to Play and Win

This situation is not usually diagrammed at this point, but I have done so in order to make a direct comparison between it and that in Diagram 600. The reader will note that they are identical save for the extra white king on 11 and black king on 20. As always, ignoring the pivot man, it is essential for the defender to have the opposition in order to put up any kind of defence – and in this case a very sturdy one! (The distant possibility of obtaining a draw via Fourth Position should also be noted.)

Should Black adopt the winning procedure of Diagram 600, he gets nowhere: 19-16 10-7; 23-19 14-17; 16-12 17-14; 19-16 14-17 and now 5-9? is ruled out because of 17-13; 9-14 7-3; 16-7; 3-17. Drawn. Therefore he must launch his attack via *White's* single-corner: something which was stymied before because of a 2 for 1 threat.

In outline, the winning method consists of 5 stages:

Stage 1: Black occupies square 21 with one of his kings.

Stage 2: Black prevents White from occupying square 13.

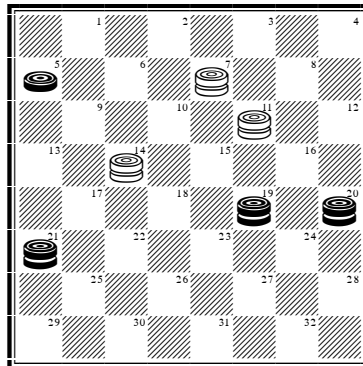
Stage 3: Black occupies square 13 himself.

Stage 4: Black plays a waiting move, 21-25, in order for his king on 31 to have the opposition on White's only free king. He then pursues it down the board.

Stage 5: A pathway is cleared for the man on square 5 to advance towards the king-row.

Continue from Diagram 603: 23-26 10-7; 26-30 7-10; 30-25 10-7; 25-21 (Stage 1)
[Diagram 604]

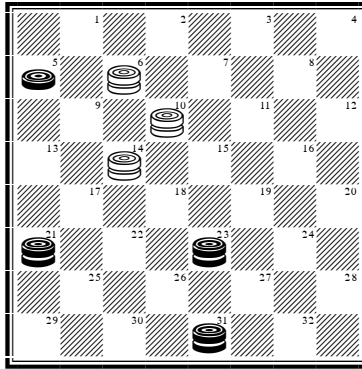
Diagram 604



White to Play, Black Wins

Continue from Diagram 604: ... 7-10; 20-24 11-7; 24-27 7-2; 27-31 2-6; 19-23!
(Stage 2) [Diagram 605]

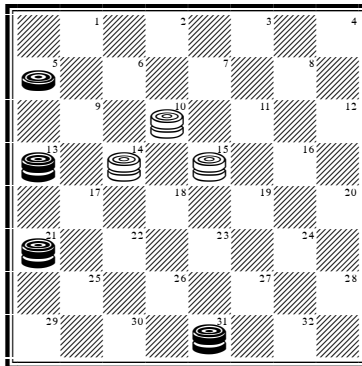
Diagram 605



White to Play, Black Wins

Continue from Diagram 605: ... 10-15; 23-26 6-10; 26-22(A) 10-6(B); 22-17 6-10; 17-13 (Stage 3) [Diagram 606]

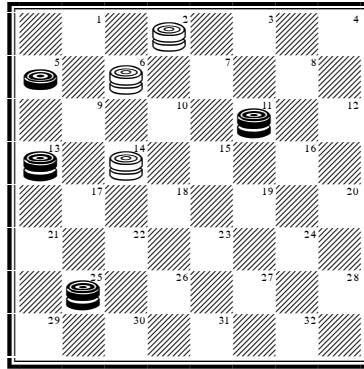
Diagram 606



White to Play, Black Wins

Continue from Diagram 606: ... 10-6; 21-25! 15-19(C); 31-26 19-15; 26-23 15-10; 23-19 10-7(D); 19-15 7-2; 15-11 (Stage 4) [Diagram 607]

Diagram 607



White to Play, Black Wins

Continue from Diagram 607: ... 6-1(E); 25-21 14-10; 5-9 10-6; 21-17 1-5; 17-14 6-1; 13-17!(F) 1-6; 9-13 6-9; 14-18 9-6; 17-14 6-1; 18-15 1-6 (Or 2-6); 13-17 (Stage 5). Black wins.

A: This was not playable from Diagram 600.

B: 15-19; 31-26 19-15; 22-17 15-19; 17-13 10-6 21-25! is back into the main line.

C: 15-10; 31-26 14-18 (10-15 26-23 is back into the main line); 5-9 10-15; 26-22 18-23; 25-29 6-10; 22-25. Black wins.

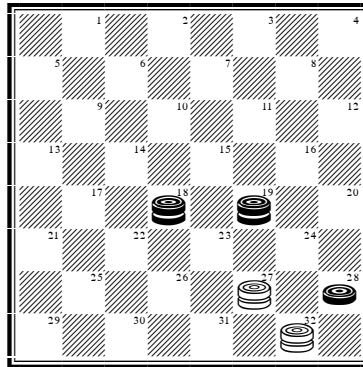
D: 14-18 13-17! is a killer. Black wins.

E: Against 6-10 Black wins quickly with 13-9 14-18; 25-21. Likewise, 14-18 allows the immediate 5-9! 18-23; 11-15 6-1/2-7; 9-14. Black wins.

F: Derek Oldbury considered this to be a more useful route than the fancy 11-15 1-6; 15-19 2-7; 19-23 5-1; 14-18 7-2; 23-19 2-7; 9-14! 6-9; 13-6 1-17; 19-15. Black wins.

Lesson 211: Payne's Double-Corner Draw (Black man on 28)

Diagram 608



White to Play and Draw

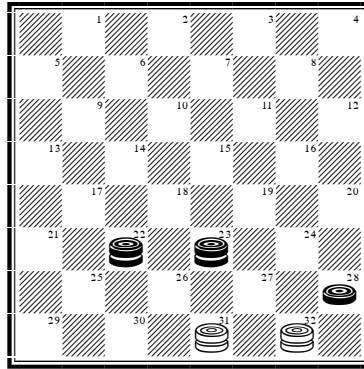
In addition to having the opposition on the two black kings (the pivot man on 28 is ignored as usual), it is vital for White that he can freely occupy squares 24 and 20 as required. His defence then consists of a perpetual see-saw movement between these two squares.

Continue from Diagram 608: ... 27-24; 18-15 24-20!(A); 15-11 20-24; 19-16 24-20!(B). Drawn.

A: 24-27? permits Black to occupy square 20 and loses as follows: 19-16 27-24; 16-20 24-27; 15-11! 27-31; 20-24 31-26 (Or 32-27; 11-15 27-20; 15-19 20-24; 19-23 24-20; 28-32 31-27; 23-19 27-31; 19-24 20-27; 32-23. Black wins); 11-16 26-23; 16-20 23-26; 24-19 26-31; 20-24 32-27; 28-32 27-20; 19-24 20-27; 32-23. Black wins.

B: Of course, 24-27? would lose as before with 16-20.

Diagram 609



Either to Play, Black Wins

In this companion piece, White is unable to hold the draw with or without the opposition, because he is unable to command square 20.

Black wins in two stages:

Stage 1: By occupying square 20.

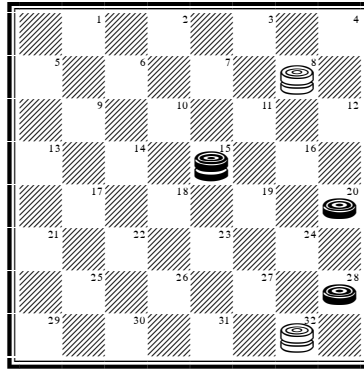
Stage 2: By then temporarily sacrificing a piece.

Continue from Diagram 609 (Black to Play): 23-19 31-27; 19-16 27-24; 16-20 (Stage 1) 24-27; 22-17 27-31; 17-14 31-27; 14-10 27-31; 20-24! 32-27; 10-15! (Stage 2) 27-20; 15-19 20-24; 19-23 24-20; 28-32 31-27; 23-19 27-31; 19-24 20-27; 32-23. Black wins.

Continue from Diagram 609 (White to Play): ... 31-27; 22-18 27-31 (Against 27-24 Black wins easily with 23-26 24-27; 26-31 27-24; 18-23 24-20; 31-27 20-16; 23-19!); 23-19 31-27; 19-16 27-24; 16-20 (Stage 1) 24-27; 18-15 27-31; 20-24! 32-27; 15-19! (Stage 2) 27-20; 28-32 31-26; 19-24 20-27; 32-30. Black wins.

Unpromising as it appears at first glance, in Diagram 610 White is able to stave off defeat by utilizing Payne's Double-Corner Draw. Indeed, Derek Oldbury informs us that this phase of the situation frequently arises in play.

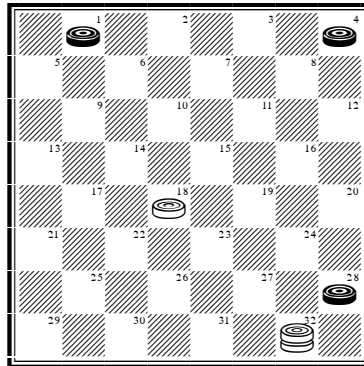
Diagram 610



White to Play and Draw

Continue from Diagram 610: ... 8-12; 15-19 12-8; 19-15 8-12; 20-24 (Or see-saw perpetually) 12-8! (Not 12-16? of course); 15-19 8-12 (In fact, any move with the king draws!); 19-23 12-16; 24-27 16-20; 27-31 20-24. Drawn.

Diagram 611 by J Leopold & T Wiswell

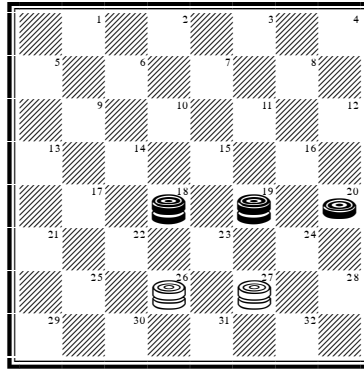


White to Play and Draw

Continue from Diagram 611: ... 18-15; 4-8 (With the goal of occupying square 20 himself. Instead, 1-6 is even more straightforward) 15-10; 8-12 10-7; 12-16 7-2; 16-20 2-7; 1-6 7-11; 6-10 11-16; 10-15 16-11; 15-19 11-16; 19-23 16-19; 23-26 19-15 (Not 19-24?; 20-27 32-30; 28-32. Black wins!); 26-31 15-19; 31-26 19-15; 26-23 15-11 (The link with Diagram 610 should now be readily apparent); 20-24 11-16; 24-27 16-20; 27-31 20-24. Drawn.

I conclude this lesson with another situation which has at its heart a thorough understanding of Payne's Double-Corner Draw.

Diagram 612 by C Roger



Black to Play, White Draws

Continue from Diagram 612: 19-24(A) 27-32; 24-28 26-31; 18-23 31-27; 23-19 27-31(B); 19-16(C) 31-27; 16-11 27-31; 20-24 31-26!(D). Drawn.

A: 19-15 26-31; 15-10 27-32; 10-14 (20-24 32-27; 24-28 27-32 is Payne's Double-Corner Draw) 32-27; 14-17 27-32; 18-23 31-27; 23-26 27-31 (Of course, 27-24? loses); 17-22 32-27; 26-30 27-32; 20-24 32-27 (32-28? loses); 24-28 27-32. Drawn.

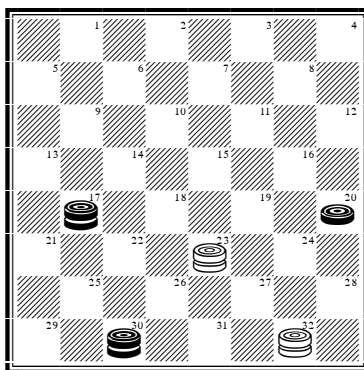
B: Not 27-24?

C: Against 20-24 31-26! draws, but 32-27? loses.

D: Again, 32-27? would lose.

Lesson 212: Roger's Draw (Black man on 20)

Diagram 613



White to Play and Draw

When the pivot man is on square 20 (or on square 12 as we shall see in Diagram 617), White need not, and sometimes should not, attempt to hold it in that position; rather, he merely keeps the opposing kings at a distance until the man moves.

Continue from Diagram 613: ... 32-27(A); 17-22 27-31!(B); 30-25(C) 31-27; 25-21 27-32; 21-17 32-27; 17-14 23-19; 14-10 27-23; 10-7 23-27; 22-18 27-32; 18-14 32-27; 14-10 27-23; 7-11 23-18; 10-7 18-23; 7-3 23-27; 3-8 27-23; 8-12 23-27; 11-16 27-23. Drawn.

A: Actually, 23-19, 23-27 and 32-28 also draw, but the text move brings out all of the key points in the situation.

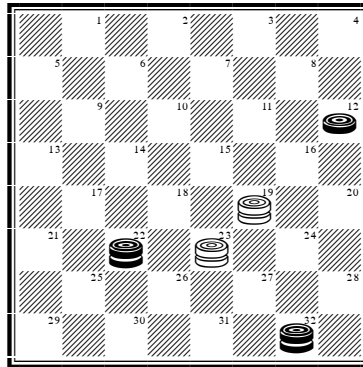
B: 27-32 also draws, but this entices 20-24.

C: 20-24 23-27; 24-28 27-32; 30-26 31-27; 26-31 27-24; 22-18 24-20; 18-23 20-24 (Or 20-16): Payne's Double-Corner Draw.

If you refer back to Lesson 21, you will note it states that the opposition *may* be changed when a man enters the dog hole. In these man-down endgames the opposition is not changed: the pivot man is discounted from the pairing-up process wherever it is held.

Lesson 213: Howard's Draw (Black man on 12)

Diagram 614



White to Play and Draw

Here White draws comfortably by keeping the black kings at bay while preventing the black man on 12 from ever advancing safely.

Continue from Diagram 614: ... 19-24; 22-17(A) 24-19; 17-14 19-24; 14-10 23-19(B) 32-28 24-20; 10-7 19-15; 28-32 20-24; 7-2(C) 24-19(D). Drawn.

A: Of course, 12-16 permits 24-20 and a quick draw. Instead, Black correctly attempts to bring his king on 22 into the action, via a roundabout route.

B: 24-19 also draws here, but this is the simplest method, and is played with the occupation of square 13 in mind.

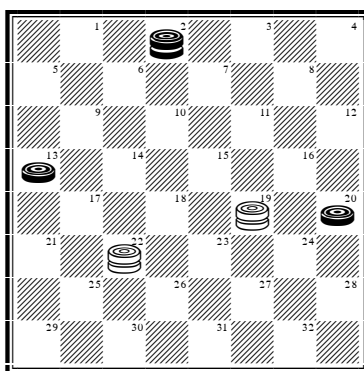
C: Again, 12-16 is met with 24-20 and an immediate draw.

D: There is simply no way in which Black can make inroads into the white fortress.

Lesson 214: Holding on the Left or the Right?

When there is a choice of holding a man on either side of the board, the side chosen should be that which allows the defending kings, whilst holding the man, the power of opposition over the defending kings. This is brought out forcibly in Diagram 615, where it will be seen that, assuming he plays correctly, White has the opposition whether it is White to play or Black to play!

Diagram 615



Either to Play, White Draws!

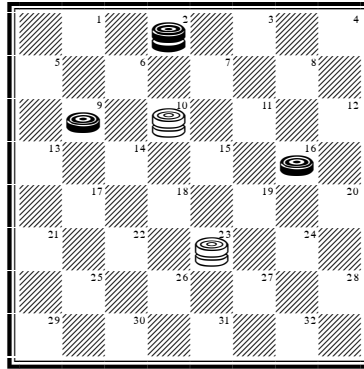
Continue from Diagram 615 (Black to Play): 2-7 22-26! (White observes that, ignoring the man on 20, he has the opposition on the other two black pieces: he therefore holds the man on 20. This would not be the case if he held the man on 13); 13-17 26-31; 17-22 31-27; 22-26 27-31; 26-30 31-27! (19-23? is too early, eventually allowing the king on 7 access to square 20, and would lose); 7-10 27-32 (Or 27-31); 10-14 19-23; 14-17 ... forming Diagram 613: Roger's Draw.

Continue from Diagram 615 (White to Play): ... 19-23! (White observes that, ignoring the man on 13, he has the opposition on the other two black pieces: he therefore holds the man on 13. This would not be the case if he held the man on 20); 20-24 23-26; 24-27 26-30; 27-31 30-25; 2-6 25-30; 6-10 30-25; 10-14 25-21; 31-27 21-25; 27-24 25-30; 24-19 30-26; 19-15 ... forming Diagram 590: Payne's Single-Corner Draw.

Incidentally, the same draws would hold if, in Diagram 615, the white king on 19 were on 27.

The following position embraces the same logic but is diagrammed at an earlier stage.

Diagram 616



Either to Play, White Draws

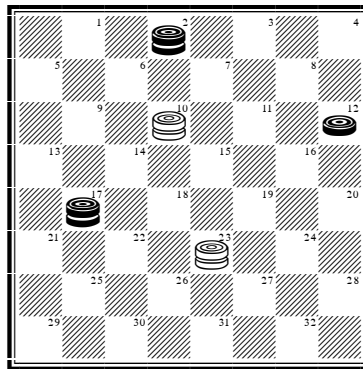
Continue from Diagram 616 (Black to Play): 9-13 10-15! (Holding the black man on 13 would not work, that is 10-14? loses, as Black would have the opposition, so White forces the other black man into 20 and holds it there); 13-17 15-19; 16-20 23-27; 17-22 27-31; 22-25 31-27; 25-30 27-31; 2-7 ... and into the Diagram 615 continuation (Black to Play) above.

Continue from Diagram 616 (White to Play): ... 23-18! (This is slightly harder to assess because neither black man is currently on the side, but White should be able to see that if he forces the man into 20, to be held there, then he will lack the opposition. That is, 10-15? loses.); contrariwise, by forcing the man into 13, to be held there, he will have the opposition); 16-19 10-14; 9-13 18-22; 19-23 14-18; 23-27 22-25; 27-31 18-22 ... and into the Diagram 615 continuation (White to Play) above.

At the risk of stating the obvious, holding the pivot man on that side of the board which allows the defending kings the power of opposition over the attacking kings is a *necessary* but *not sufficient* condition to secure a draw.

This is brought out forcibly in the following situation, which is an apt partner to that featured in Diagram 613. There the man on 20 was invited to progress towards the king-row; here it is the man on 12.

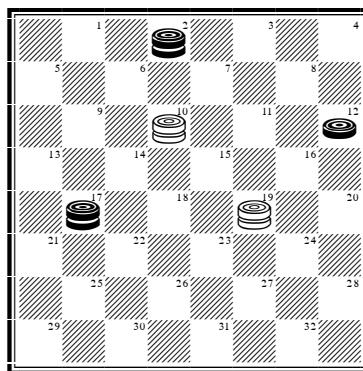
Diagram 617
The Great Divide



White to play and Draw

Continue from Diagram 617: ... 23-18! (The black kings are kept ‘under observation’ until the black man in safely on square 20. Instead, the natural 23-19? loses as shown in Diagram 618); 17-13 18-14; 12-16 10-15 2-6 14-9!; 6-1 9-14; 1-5 14-18; 5-9 18-23; 9-14 23-27; 13-9 27-32!; 9-6 15-11; 16-20 (With the white king on 32, 16-19 is easily met with 11-15; 19-24 and 15-19) 11-15; 6-9 15-19; 9-13 19-23; 13-17 32-27; 17-22 27-32; 22-25 32-27; 25-30 27-32; 14-17 ... forming Diagram 613: Roger’s Draw. *Analysis by J. Lyons*

Diagram 618



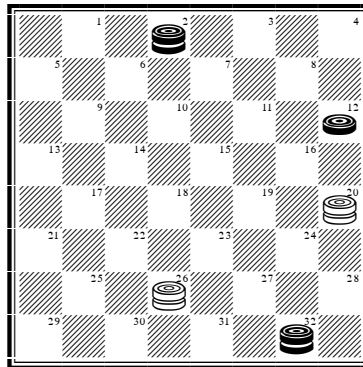
Black to Play and Win

Continue from Diagram 618: 17-13 19-23; 13-9! (12-16? allows a draw) 23-19; 9-5 19-23; 5-1! (12-16? allows a draw) 23-19; 2-6 10-14; 1-5 14-18; 6-10 18-23; 5-9 23-27; 9-14 27-23; 14-17 23-27; 17-22 27-23; 10-14 23-27; 22-18 27-32; 14-17 32-27; 17-21 27-32; 21-25 32-27; 25-30 19-23; 18-15 27-24; 12-16 24-28; 30-25

28-24; 25-22 24-28; 22-17 28-24; 17-14 24-28; 15-18 23-26; 16-19. Black wins.
Analysis by A. Hynd

And finally, a modern contribution which runs into Diagram 617.

Diagram 619 by T Ignatovig

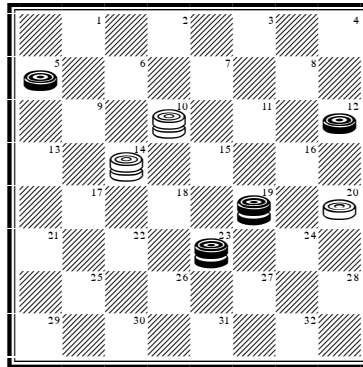


White to Play and Draw

Continue from Diagram 619: ... 26-23! (20-24? loses); 2-7 23-19; 32-27 19-15; 27-31 20-24! (15-19? loses to 7-10!); 7-2 24-19; 31-26 15-10; 26-22 19-23; 22-17 ... forming Diagram 617. Drawn.

Lesson 215: McCulloch's Draw (Black men on 5 and 12, White man on 20)

Diagram 620



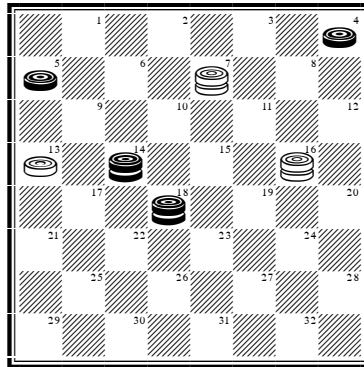
Black to Play, White Draws

I have arranged the situation with Black to play in order that a direct compassion can be made with Diagram 600. Ignoring the man on 5, the white kings again have the opposition on the black kings, and here the earlier attack is unavailable to Black as the pair of men on 12 and 20 prevent any ingress. As a consequence, once this situation has been set up, the draw play itself.

Continue from Diagram 620: 19-24 10-15; 23-19 15-10; 24-27 14-17; 27-23 17-14. Drawn. There is simply nothing Black can do.

Lesson 216: Miller's Draw (Black men on 4 and 5, White man on 13)

Diagram 621



White to Play and Draw

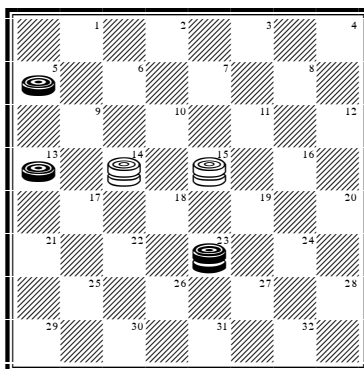
This is clearly a companion piece to the previous lesson. Thus, ignoring the black man on 4, the white kings have the opposition on the black kings, while the pair of men on 5 and 13 prevent any ingress.

Continue from Diagram 621: ... 16-11; 14-17 7-10; 18-14 10-7; 17-22 11-16; 22-18 16-11; 18-23 11-16; 14-18 (Against 23-27 White draws with 16-11; 27-24 11-16; 24-20 7-11) 7-10; 23-27 16-11; 27-24 11-16; 18-23 16-11; 24-20 10-7; 23-18 7-10. Drawn. As in the previous lesson, Black's attacking options are zero.

Lesson 217: Dr Brown's Draw (Black men on 5 and 13)

This situation differs significantly from the man-down endgames dealt with so far. First, a distinct one v two hold is in operation (Hold 1 of Lesson 25). And secondly, considering the remaining two pieces separately, the attacking king has the opposition on the defending king. A closer look will reveal that, were this not the case, the draw would be automatic. In the solution below, the attacker probes every possible opening before submitting to a one-for-one which crystallizes the draw.

Diagram 622



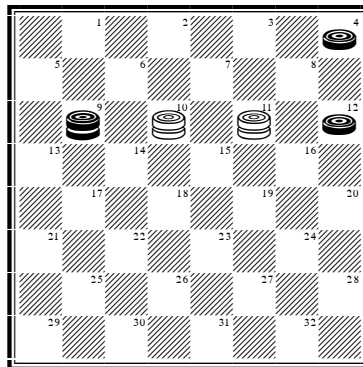
White to Play and Draw

Continue from Diagram 622: ... 15-10; 23-19 (23-26 14-18!; 26-30 18-22; 5-9 22-18; 30-25 10-15; 25-21 18-14!; 9-18 15-22. Drawn) 10-6; 19-15 6-2; 15-11 2-6; 11-7 6-2; 7-11 2-6; 11-15 6-2; 15-19 2-6; 19-23 6-10; 23-26 14-18!; 5-9 10-15; 26-31 15-10; 31-27 10-15; 27-24 15-10; 24-19 10-6; 19-16 6-10; 16-11 18-22!; 11-16 22-18; 16-19 10-6; 19-24 6-10; 24-27 10-15; 27-31 15-10; 31-26 10-15; 26-30 18-14!; 9-18 15-22. Drawn.

Lesson 218: Sinclair's Draw (Black men on 4 and 12)

This situation is clearly partnered with the previous one. Again, a distinct one v two hold is in operation (Hold 7 of Lesson 25), and again the attacking king has the opposition on the defending king. Predictably, the solution reveals a similar mode of attack and a similar finale.

Diagram 623



White to Play and Draw

Continue from Diagram 623: ... 10-15; 9-14 15-19; 14-18 11-7!; 4-8 7-3; 18-22 19-15 (Or 3-7); 22-17 3-7; 17-14 7-3; 14-9 3-7; 9-6 7-2; 6-9 2-7; 9-14 7-3; 14-17 3-7; 17-22 7-3; 22-26 3-7; 26-23 7-3 (Or 7-10); 23-27 3-7; 27-24 7-10; 24-20 15-11!; 8-15 10-19. Drawn.

Chapter 23: Endgame Themes

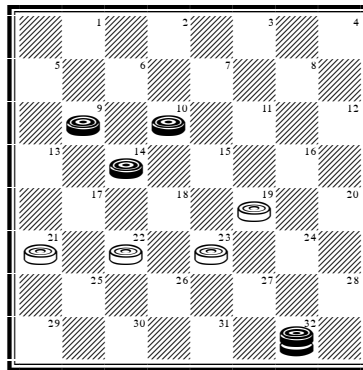
Introduction

Here are a dozen more beautiful themes to enjoy and master. The more ideas you assimilate, the more powerful an endgame tactician you will become.

Lesson 219: Self-Imposed 2 for 1

As the same suggests, here through perfect timing, the ‘other’ side is compelled to open itself up to a 2 for 1.

Diagram 624 by Dr A Schaefer

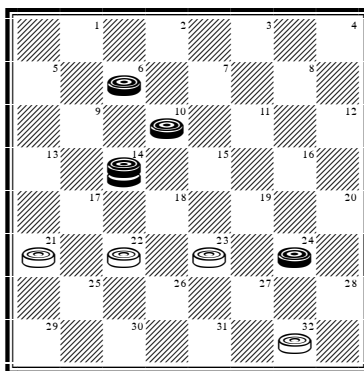


White to Play and Draw

Continue from Diagram 624: ... 22-18(A); 32-27 19-16; 27-24 16-12; 24-20 12-8; 20-16 23-19!; 16-23 8-3; 23-27 (Or 23-26) 3-7; 14-23 7-5. Drawn.

A: 19-16; 32-27 and now 22-18 transposes back into the main solution and draws. However, 23-19? (instead of 22-18) loses after 9-13! 16-11; 27-24 (27-31 also wins) 19-15; 10-19 11-7; 24-27 7-2; 19-24 (27-31 2-6; 31-27 6-9; 19-23 also wins) 2-6; 24-28 6-9 (Of course 6-10 is hopeless); 28-32 9-18; 27-23 18-27; 32-23. Black wins.

Diagram 625 by C Greensword

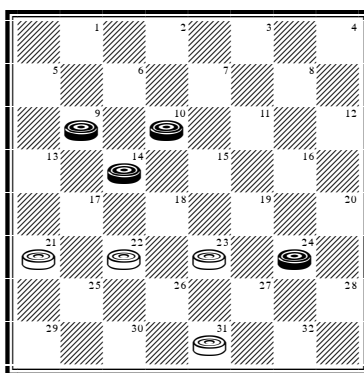


White to Play and Draw

Continue from Diagram 625: ... 22-17!(A); 24-27 (24-28 32-27!; 28-32 23-18; 14-23 27-18; 32-27 17-13; 27-23 18-14; 10-17 21-14 and a draw) 23-19!; 6-9 32-23; 9-13 19-15!; 10-26 17-10 (White has the opposition). Drawn.

A: 22-18? is tempting – for the person who is familiar with the theme in question! – but loses here: a case of being ‘good enough to lose’. Namely: ... 22-18; 6-9 32-28; 24-27 28-24; 27-31 24-19; 31-27 19-16; 27-24 16-12; 24-20 12-8; 20-16 23-19; 16-23 8-3; 23-26! 3-7; 14-23 7-5; 26-22 and Black wins by First Position.

Diagram 626 by J Searight



White to Play and Draw

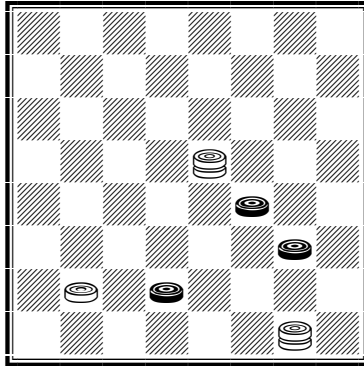
Continue from Diagram 626: ... 31-26!(A); 24-27 22-17!; 27-31 26-22!; 31-27 23-18!; 14-23 17-13; 9-14 22-18. Drawn.

A: A miraculous move and continuation to say the least, it will be apparent that this position was selected for its similarity of appearance rather than the theme. Instead of 31-26! the natural 22-18? loses after 24-28 31-27; 28-32 27-24; 32-27 24-19; 9-13; 18-9; 27-18 9-6 (This allows a snap finish, but White is lost anyway); 10-15! 19-10; 13-17 21-14; 18-2. Black wins. ***R. Pask v D. Harwood 2002***

Lesson 220: Flotation

This theme is strongly linked with Lesson 75, Compression, and Lesson 135, Vice, and embodies a coordinated attack by two kings.

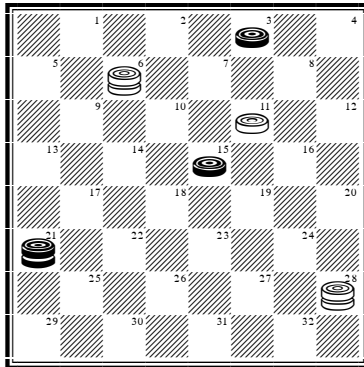
Diagram 627 by F Dunne



White to Play and Win

Continue from Diagram 627: ... 25-22; 26-30 (19-23 loses to 32-28; 24-27 28-24) 32-28; 30-26 15-11!; 26-17 11-16. White wins.

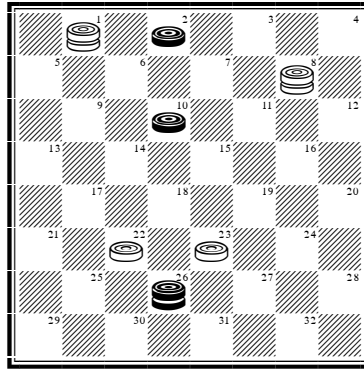
Diagram 628 by W Beattie



White to Play and Win

Continue from Diagram 628: ... 28-24; 21-17 24-20; 17-22 20-16; 22-17 11-7!; 3-10 16-11. White wins.

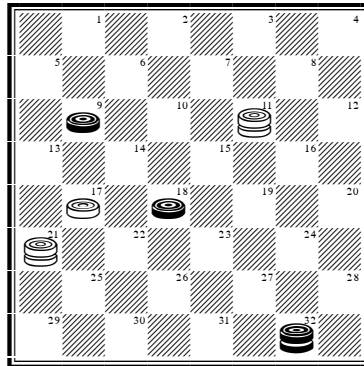
Diagram 629 by J George



White to Play and Win

Continue from Diagram 629: ... 23-18; 26-17 18-14; 10-15 14-10; 17-22 1-5; 22-26 5-9; 26-23 (Or 26-22 9-14; 22-26 10-7!; 2-11 14-10) 9-14; 23-27 10-7!; 2-11 14-10. White wins.

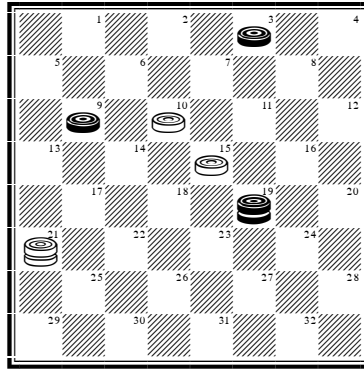
Diagram 630 by J Gregg



White to Play and Win

Continue from Diagram 630: ... 11-15; 18-22 17-14!; 9-18 21-17. White wins.

Diagram 631 by C Shirra



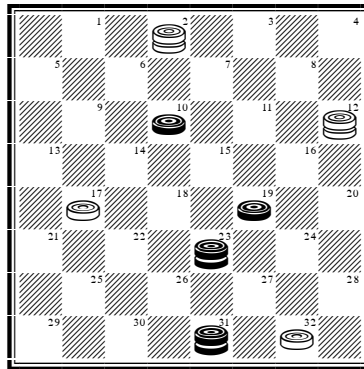
White to Play and Draw

Continue from Diagram 631: ... 21-17; 9-13 17-22; 3-8 22-18; 13-17 18-14; 17-21 (17-22 allows 15-11!; 8-15 14-18) 14-9; 21-25 9-6; 25-30 6-2; 30-26 2-7; 26-22 7-3! (Essential, as White has to gain access to square 12); 22-17! 3-12; 17-14 12-16!; 19-12 10-7. Drawn.

Note: in Diagram 145 a similar escape was attempted. There it failed because the attacker was able to force the American Position.

To conclude this lesson, here is a typically impish contribution from L. J. Vair.

Diagram 632 by L Vair



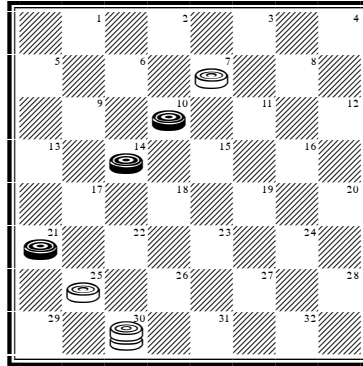
White to Play and Win

Continue from Diagram 632: ... 2-7. 10-15 7-11; 23-18 32-27!; 31-24 12-16. White wins.

Lesson 221: Single-Corner Grip

Whereas in Diagrams 429 and 430 White utilized the restricted mobility of the single-corner zone to engineer a man-down draw, in this related and specialized theme, he uses it to secure a win.

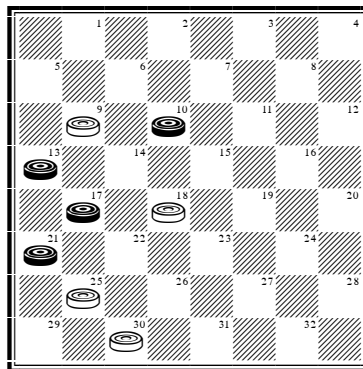
Diagram 633 by T Wiswell



White to Play and Win

Continue from Diagram 633: ... 7-2!; 14-18 2-6; 10-14 6-9; 14-17 25-22!; 18-25 9-13; 17-22 13-17; 25-29 (Or 22-26 30-23; 25-29 23-26) 17-26; 29-25 26-31; 25-22 30-26; 22-18 (Or 22-25 31-27 etc...) 26-23; 18-27 31-24. White wins.

Diagram 634 by T Wiswell



White to Play and Win

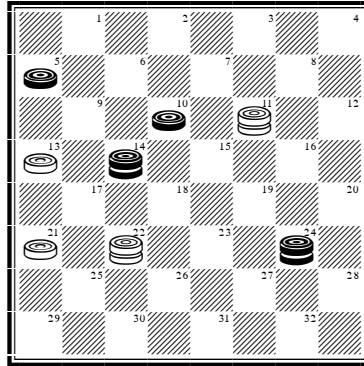
Continue from Diagram 634: ... 9-6; 17-22 6-2!; 22-29 2-7! (2-6?; 29-25 6-15; 25-22 18-14; 22-17 15-10; 17-22 14-9; 22-17/22-18 only draws); 10-14 (Black's best hope) 18-9; 29-25 7-10 (Or 7-11); 25-22 10-15; 22-17 9-6; 17-14 6-2; (Threatening

the 15-10 exchange); 14-9 15-18; 13-17 30-26! (2-7? would allow Black to draw via Sixth Position: Lesson 117). White wins.

Lesson 222: Major Grip

In this theme two pieces are used to grip four. The first three examples, complete with deadly pitch, represent the theme in its mainstream form; the final three examples are affiliates.

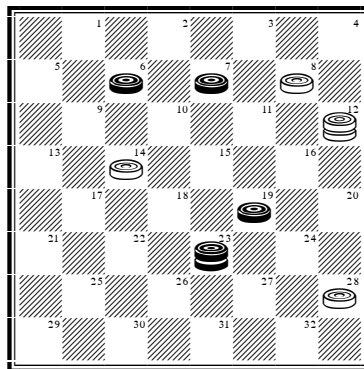
Diagram 635 by N Broad



White to Play and Win

Continue from Diagram 635: ... 22-17; 14-18 11-7; 18-14 13-9; 24-19 7-2; 19-15 2-6; 14-18 17-13!; 5-14 13-9. White wins.

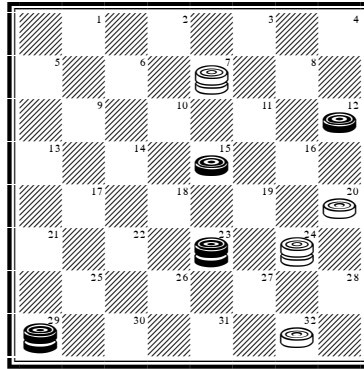
Diagram 636 by H Smith



White to Play and Win

Continue from Diagram 636: ... 8-3; 7-11 3-8; 11-15 8-11; 15-18 14-10! (12-16 also wins); 6-15 12-16. White wins.

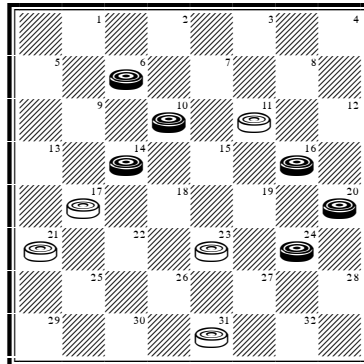
Diagram 637 by T McLaren



White to Play and Win

Continue from Diagram 637: ... 32-28; 29-25 7-10; 23-19 20-16; 25-22 10-7; 22-18 7-11; 19-23 24-20!; 12-19 20-16. White wins.

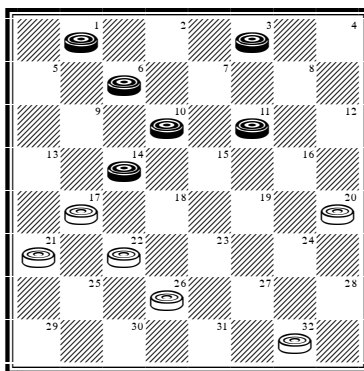
Diagram 638 by T Wiswell (Black) & J Cary (White)



White to Play and Draw

Continue from Diagram 838: ... 11-7; 24-27 (6-9 7-2; 9-13 2-6; 13-22 6-15; 24-27 31-24; 20-27 15-19! Drawn) 31-24; 20-27 7-2; 6-9 2-6; 27-31 6-13; 31-27 23-19; 16-23 13-9; 14-18 9-14; 10-15 17-13 (Forced to waste a move); 27-24 (Against 15-19 14-10 draws) 14-10; 24-19 10-14; 19-16 14-10; 16-19. Drawn.

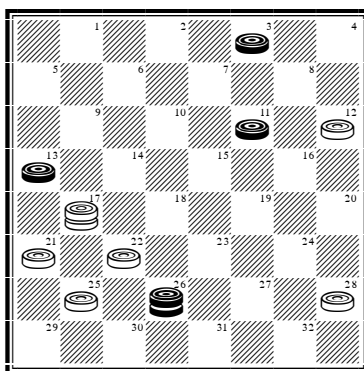
Diagram 639 by M Tinsley (Black) & R Fortman (White)



White to Play and Draw

Continue from Diagram 639: ... 32-27; 3-8 27-23; 6-9 17-13 (23-19 will also draw); 10-15 13-6; 1-10 22-17; 15-18 23-19; 11-15 19-16; 8-12 16-11; 18-22 26-23; 22-25 11-7; 25-30 7-2; 30-26 2-6 (2-7 also draws); 26-19 6-9; 15-18 9-6; 19-15 6-9; 15-19. Drawn.

Diagram 640 by T Wiswell



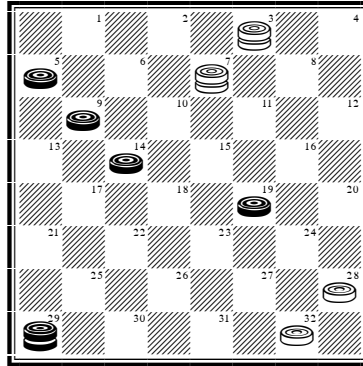
White to Play and Win

Continue from Diagram 640: ... 28-24; 11-15 24-20; 15-19 (15-18 leaves White a man up and with the opposition. White wins) 20-16; 19-24 16-11; 24-27 11-8; 27-31 8-4; 31-27 4-8; 27-23 8-11; 23-19 (23-27 11-15 27-24; 15-10 24-19; 17-14!; 26-17 14-9. White wins) 17-14!; 26-10 11-15. White wins.

Lesson 223: The Sentinel

In this theme, which might also be called Delayed Breeches, a sentinel (a king) stands guard, waiting for an opportune moment to form some breeches (Lesson 13).

Diagram 641 by T Wiswell

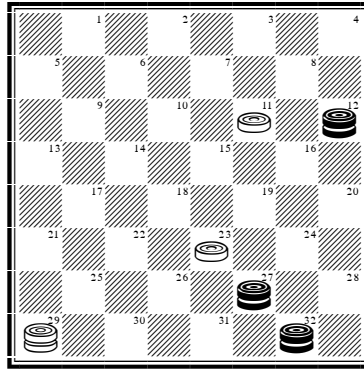


White to Play and Draw

Continue from Diagram 641: ... 7-10; 9-13 (Best try: 14-17 permits a quick draw as you will discover) 10-17; 13-22 32-27; 5-9 (Against 29-25, 3-8! draws, but 3-7? loses after 22-26! 27-23; 19-24! 28-19; 26-31 23-18; 31-27 19-16; 27-23 18-14; 23-18 14-10; 18-15 10-6; 15-11. Black wins) 3-7; 9-14 7-10; 14-18 10-14; 19-23 14-17; 23-32 17-26. Drawn.

Refer to Diagram 69 and you will see that there the same theme was used to score a win.

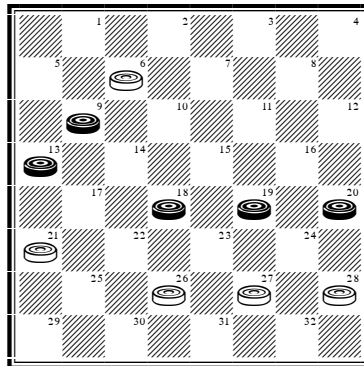
Diagram 642 by L Stearns



White to Play and Draw

Continue from Diagram 642: ... 23-18; 27-23 18-14; 23-18 14-9; 18-14 9-6; 14-10 6-2; 32-27 29-25; 27-23 25-22; 23-19 22-17; 19-15 11-8!; 12-3 2-7; 10-6 7-10. Drawn.

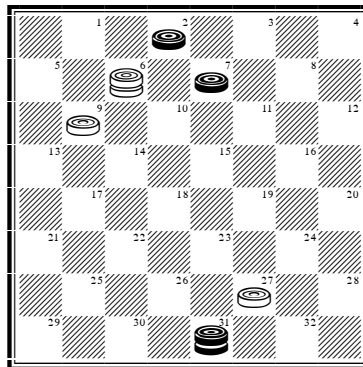
Diagram 643 by T Wiswell



White to Play and Win

Continue from Diagram 643: ... 6-1! (6-2? allows a draw with 18-22 26-17; 13-22 2-7; 9-14 7-10; 22-26 10-17; 26-31); 18-22 (9-14 1-6; 13-19 6-10!; 18-22 27-23; 22-31 23-16; 31-26 16-12! etc ... White wins) 26-17; 13-22 1-5!; 9-14 5-9; 14-18 9-14; 19-23 14-17; 23-32 17-26. White wins.

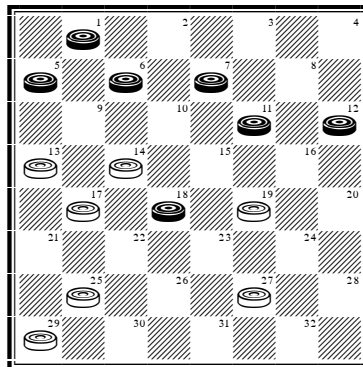
Diagram 644 by T Wiswell



White to Play and Draw

Continue from Diagram 644: ... 27-24! (27-23? loses to 31-26 23-18; 26-22 18-15; 22-26!); 31-27 24-20; 27-23 6-1!; 23-18 20-16!; 18-14 9-6!; 2-9 1-6; 9-13 6-10. Drawn.

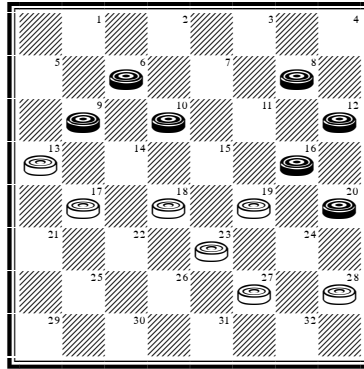
Diagram 645 by M Tinsley



White to Play and Draw

Continue from Diagram 645: ... 25-21; 5-9! 14-5; 11-16 19-15; 16-20 17-14; 6-9 13-6; 1-19 5-1; 19-23 1-6; 23-32 6-10; 7-11 10-15; 18-22 15-8. Drawn.

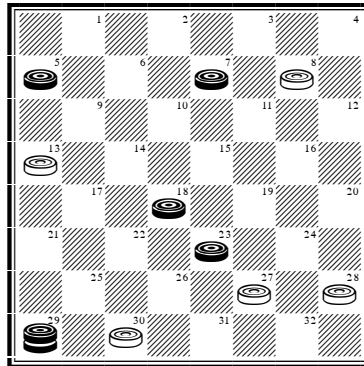
Diagram 646 by W Ryan (Black) & M Tinsley (White)



White to Play and Draw

Continue from Diagram 646: ... 18-14! (Easy to spot at the point of impact of course, but had to be foreseen in the actual game); 9-18 23-7; 16-32 7-2; 6-10 2-7; 10-15 7-11; 15-18 11-4. Drawn.

Diagram 647 by J Sturges



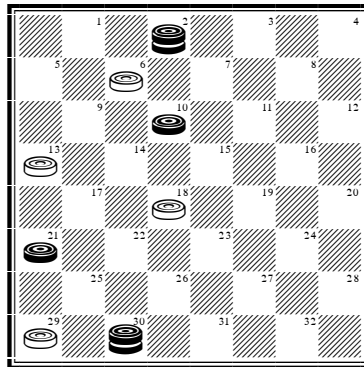
White to Play and Win

Continue from Diagram 647: ... 13-9! (Or 30-25!); 23-32 (Or 5-14) 30-25; 29-22 8-3; 5-14 3-26; 32-27 26-23. White wins.

Lesson 224: Masked Steal

This involves a squeeze which results in a steal because the squeezed man is blocked off by a 'friendly' piece.

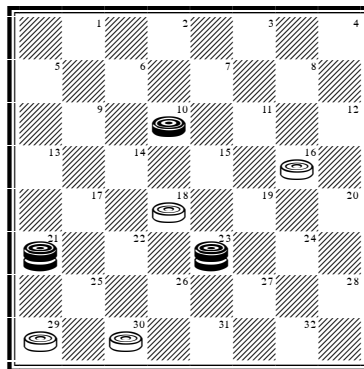
Diagram 648 by T MacGregor



White to Play and Draw

Continue from Diagram 648: ... 29-25; 2-9 13-6; 30-26 18-14!; 10-17 25-22.
Drawn.

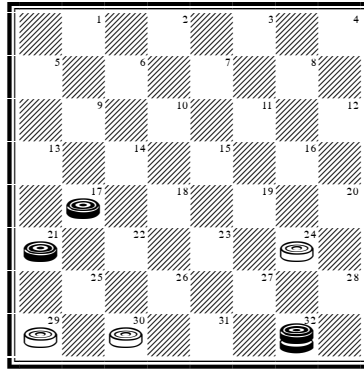
Diagram 649 by R Holding



White to Play and Draw

Continue from Diagram 649: ... 18-14!; 10-17 30-26!; 23-30 29-25; 30-26 25-22.
Drawn.

Diagram 650 by J D'Orio



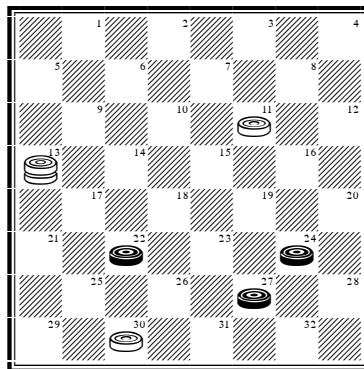
White to Play and Draw

Continue from Diagram 650: ... 29-25! (Although originally thought to hold out for a draw, 30-26? loses after a lengthy ending); 32-27 24-20; 27-23 30-26!; 23-30 20-16; 30-26 25-22. Drawn.

Lesson 225: The Push-Away

Here we have a squeeze followed by a 2 for 1 (possibly just threatened) or a killing exchange.

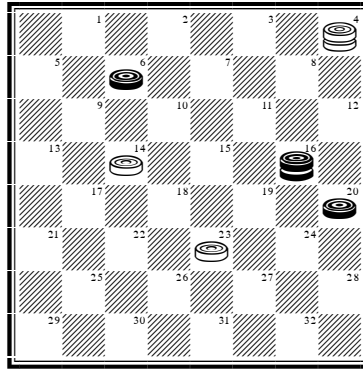
Diagram 651 by W Horsfall



White to Play and Win

Continue from Diagram 651: ... 13-9; 27-31 9-14; 24-27 14-10! (14-18? only draws); 27-32 10-15; 32-27 30-26! (15-18? only draws); 22-25 26-23; 27-18 15-29. White wins.

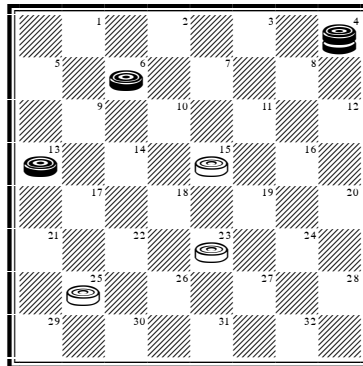
Diagram 652 by G Shivas



White to Play and Draw

Continue from Diagram 652: ... 4-8; 20-24 8-12; 16-11 14-10!; 6-15 23-19; 15-18 19-15; 18-23 (11-7? loses) 15-8. Drawn.

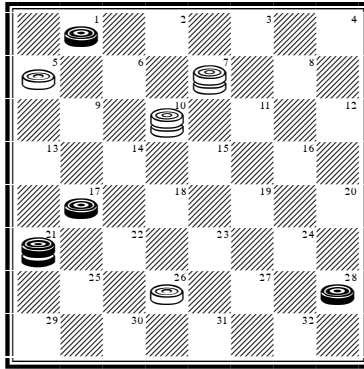
Diagram 653 by J Mackenzie



White to Play and Win

Continue from Diagram 653: ... 25-22; 4-8 23-18; 8-12 18-14; 12-16 14-9!; 16-19 9-2; 19-10 22-18; 13-17 18-14; 10-15 14-10; 15-6 2-9. White wins.

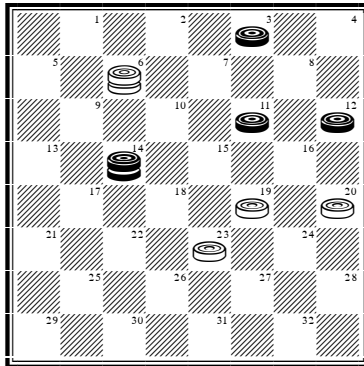
Diagram 654 by C Nelson



White to Play and Win

Continue from Diagram 654: ... 10-14! (10-6? only draws after 1-10 7-14; 28-32 5-1; 32-27 1-6; 27-24 6-9; 24-19 9-13; 17-22 26-17; 19-15!); 28-32 14-9; 32-27 9-13; 17-22 26-17; 21-14 13-9! White wins.

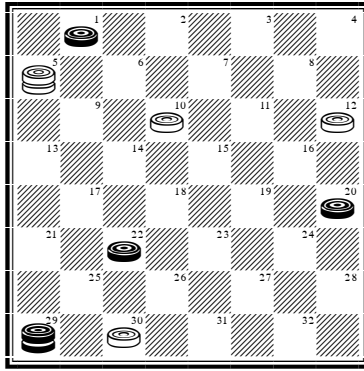
Diagram 655 by S Terry



White to Play and Draw

Continue from Diagram 655: ... 6-2; 14-10 (Not the tempting 3-8? which loses to 23-18!; 14-16 2-7; 11-15 20-4 and a win via First Position) 23-18; 3-8 20-16!; 11-20 18-15; 10-14 15-10; 14-7 2-4. Drawn.

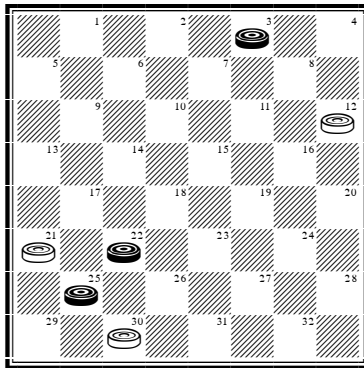
Diagram 656 by Anon



White to Play and Win

Continue from Diagram 656: ... 12-8; 20-24 8-3; 24-27 3-7; 27-32 10-6; 1-10 7-14; 32-27 5-9; 27-23 14-17; 22-26 9-13!; 26-31 30-25; 29-22 17-19. White wins.

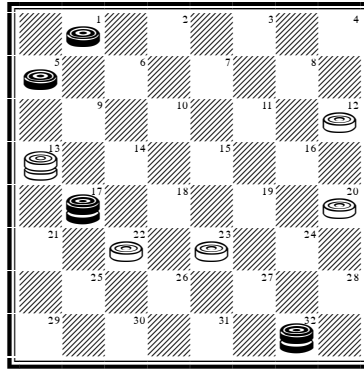
Diagram 657 by P Semple



White to Play and Win

Continue from Diagram 657: ... 21-17; 25-29 17-13! (Setting up for the future); 3-7 12-8; 7-10 8-3; 10-15 3-7; 15-18 7-10; 18-23 10-14; 22-26 (Or 23-27 13-9; 27-31 14-17. White wins) 14-17; 26-31 30-25; 29-22; 17-19. White wins.

Diagram 658 by T Wiswell



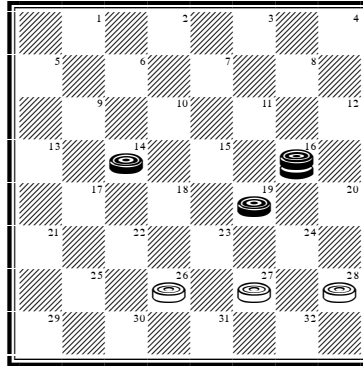
White to Play and Win

Continue from Diagram 658: ... 22-18; 17-22 20-16; 22-15 16-11; 15-8 12-3; 32-27 (Passivity would just lead to a slow death) 23-18; 27-23 3-7!; 23-14 13-9; 14-18 (Although a man to the good, Black is lost) 9-6; 1-10 7-23. White wins.

Lesson 226: The Square of Exchange

This theme has strong links with Lesson 136, Hobson's Choice and Lesson 137, Optional Jumps, and is based upon putting a king on the right square in readiness for a killing exchange.

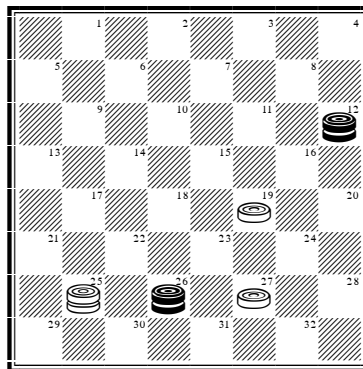
Diagram 659 by W Graham



White to Play and Win

Continue from Diagram 659: ... 27-24; 14-17 24-15; 16-19 15-10 (Or 15-11); 19-15 10-7; 15-18 28-24 (Or 7-3); 17-21 7-3!; 21-25 26-22; 18-14 3-8; 25-30 8-12!; 30-26 22-18!; 14-23 24-19; 23-16 12-19. White wins.

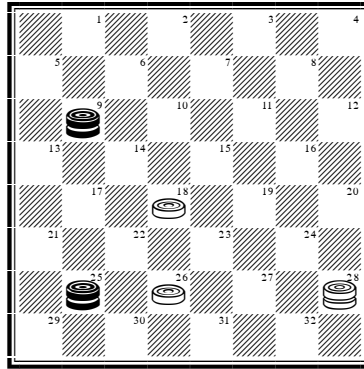
Diagram 660 by H Lyman



White to Play and Win

Continue from Diagram 660: ... 19-16! (The point of this problem is that otherwise Black obtains a man-down draw via Lesson 207); 12-19 25-30; 26-22 (Or 26-31) 27-23; 19-26 30-23. White wins.

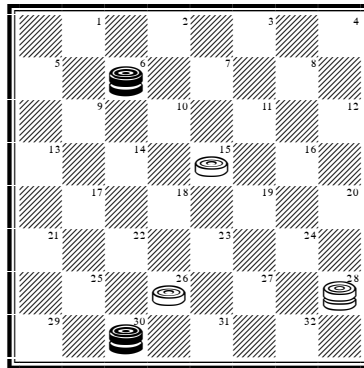
Diagram 661 by H Lyman



White to Play and Win

Continue from Diagram 661: ... 28-32! (Getting ready); 25-30 (Or suffer a slow death) 18-14!; 9-18 26-23; 18-27 32-23. White wins.

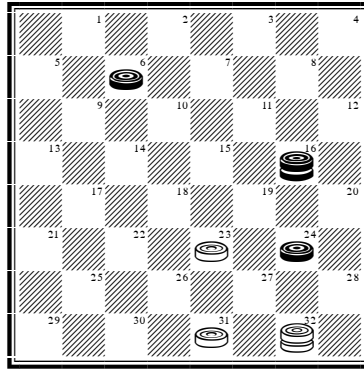
Diagram 662 by H Lyman



White to Play and Win

Continue from Diagram 662: ... 26-23! (Here 26-22? would lead to a man-down draw via Lesson 212); 30-26 (Other moves are pointless) 15-10!; 6-15 23-19; 15-24 28-19. White wins.

Diagram 663 by O Richmond



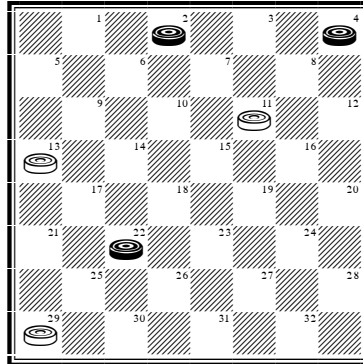
White to Play and Win

Continue from Diagram 663: ... 32-28; 24-27 31-24; 16-20 24-19; 20-24 19-15;
24-27 23-19!; 27-23 15-10!; 6-24 28-26. White wins.

Lesson 227: Perpetual Check

This is the situation where an inferior force holds a superior force at bay via a see-saw operation. For basic examples the reader should refer back to Diagrams 11, 19, 20, 23 and 24.

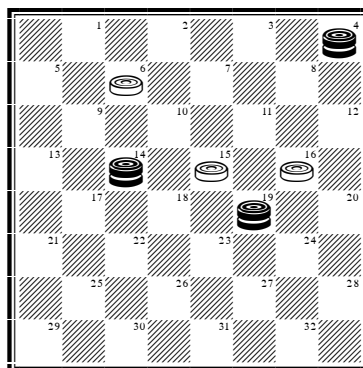
Diagram 664 by T Wiswell



White to Play and Draw

Continue from Diagram 664: ... 13-9; 22-26 29-25; 26-30 25-21 (Or 25-22); 30-26 21-17; 26-23 17-13; 23-19 9-6; 2-9 13-6; 19-15 6-2!; 15-8 2-7. Drawn.

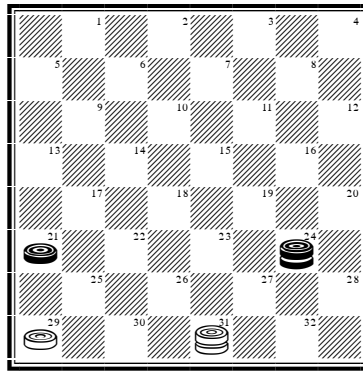
Diagram 665 by A Ross



White to Play and Draw

Continue from Diagram 665: ... 15-10!; 14-7 (Or 19-12) 6-2; 19-12 2-11. Drawn. Because this position pits three men against three kings, newcomers always seem impressed and stunned by White's escape.

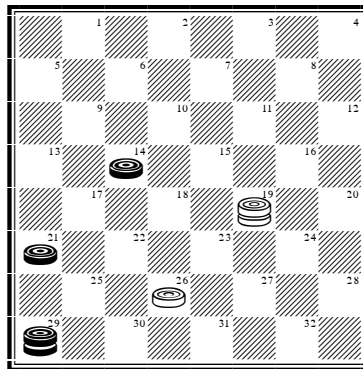
Diagram 666 by J Kear



White to Play and Draw

Continue from Diagram 666: ... 31-26; 24-19 (Or 24-27) 26-30! (Not 26-22? which loses by First Position after 21-25 22-17; 25-30 17-14; 19-15 etc ...); 19-23 29-25; 23-18 25-22!; 18-25 30-26. Drawn. This position, on its own, should convince any open-minded person that there is far more to checkers than meets the eye.

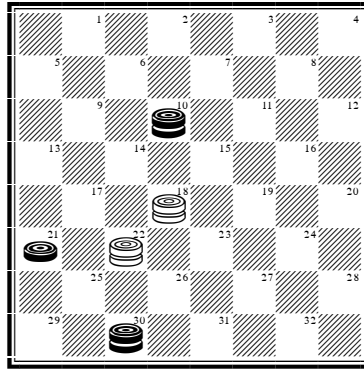
Diagram 667 by Anon



White to Play and Draw

Continue from Diagram 667: ... 26-22; 21-25 (Or 29-25) 22-18!; 14-23 19-26; 25-30 26-22. Drawn. I pulled off a similar escape in correspondence play with Mario Bezzina of Malta in 1981.

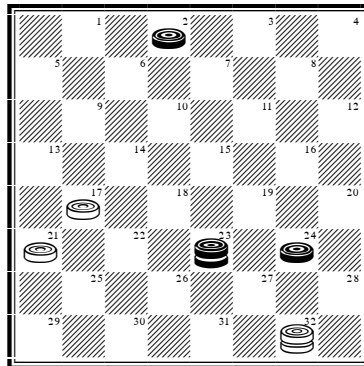
Diagram 668 by J Saukell



White to Play and Draw

Continue from Diagram 668: ... 18-23; 10-15 22-25!; 30-26 23-30; 15-18 25-22!; 18-25 30-26. Drawn.

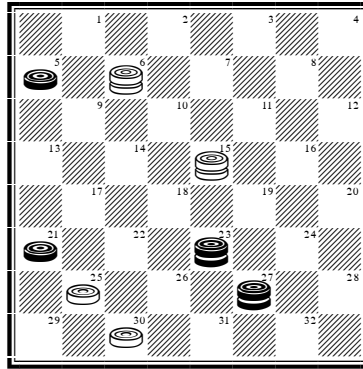
Diagram 669 by G Price



White to Play and Draw

Continue from Diagram 669: ... 17-14 (Or 32-28); 2-6 32-28; 24-27 21-17; 23-18 28-32; 18-9; 32-23; 9-13 17-14; 13-17 14-9!; 6-13 23-18. Drawn.

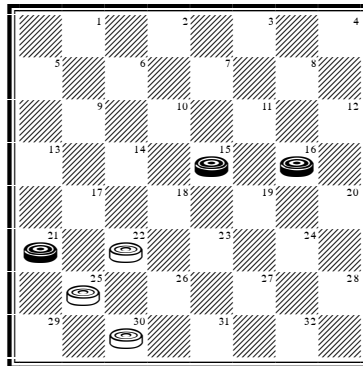
Diagram 670 by J Patterson



White to Play and Draw

Continue from Diagram 670: ... 15-10!; 23-26 30-23; 27-18 25-22!; 18-25 6-9; 5-14 10-17. Drawn.

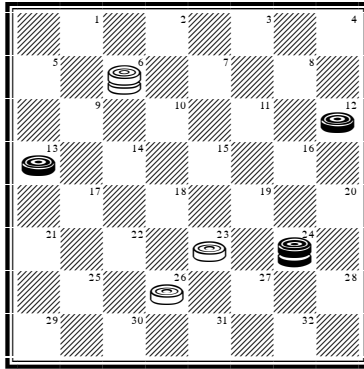
Diagram 671 by E Spiller



White to Play and Draw

Continue from Diagram 671: ... 22-17; 15-18 17-14 (Or 17-13, but as a general rule it makes sense to keep as many crowning options open as possible); 16-19 14-10 (Or 14-9); 19-23 10-6 (Or 10-7); 23-27 6-2 (Or 6-1); 27-31 2-6!; 31-27 6-9!; 18-23 9-13!; 23-26 30-23; 27-18 25-22!; 13-17. Drawn.

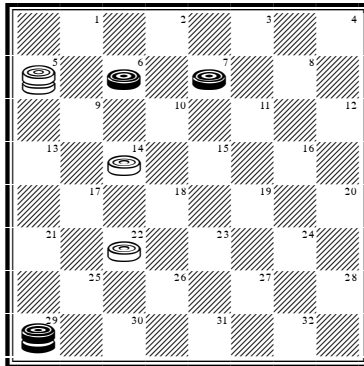
Diagram 672 by J White



White to Play and Draw

Continue from Diagram 672: ... 26-22 (6-10 also draws, but this is more forceful); 24-27 23-19; 27-23 (Or 27-31 6-10; 31-26 10-15!; 26-17 15-18; 17-21 18-22. Drawn) 6-10!; 23-16 10-15; 16-20 15-19; 20-16 19-15. Drawn.

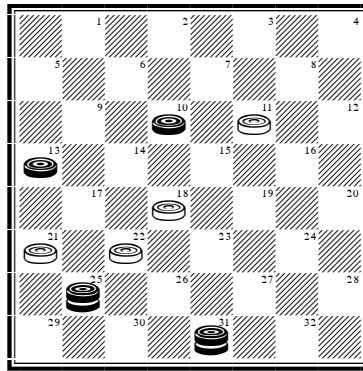
Diagram 673 by S Pickering



White to Play and Draw

Continue from Diagram 673: ... 22-17!; 6-9 14-10!!; 7-21 5-14. Drawn.

Diagram 674 by G Staines



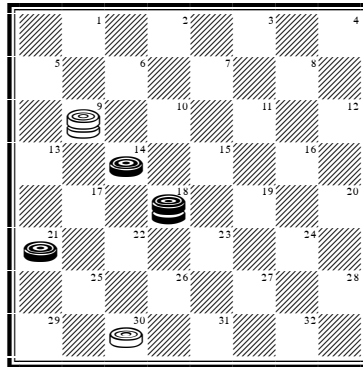
White to Play and Draw

Continue from Diagram 674: ... 11-7; 31-27 7-2; 27-23 21-17!; 23-21 2-6; 25-18 6-22. Drawn.

Lesson 228: Masked 2 for 1

In this theme the pro-active colour executes a delayed 2 for 1 on the 'blind side'.

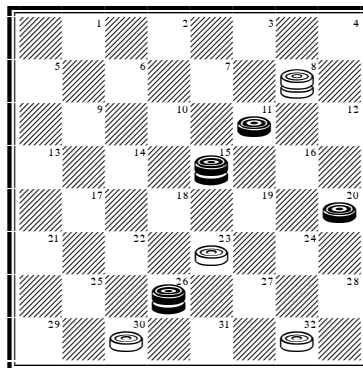
Diagram 675 by J Saukell



White to Play and Draw

Continue from Diagram 675: ... 30-26!; 14-17 9-13; 18-22 26-23; 21-25 23-18; 22-15 13-29; 15-18 29-25. Drawn.

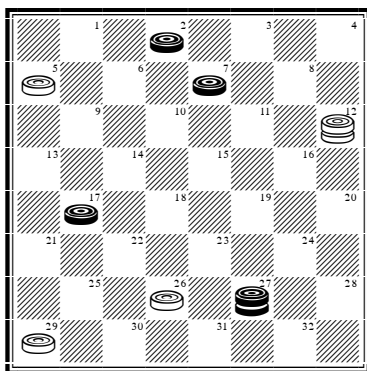
Diagram 676 by J Mackenzie



White to Play and Draw

Continue from Diagram 676: ... 32-27!; 26-19 27-23; 19-26 30-23; 11-16 8-12; 15-19 23-18; 20-24 18-15; 19-10 12-28. Drawn.

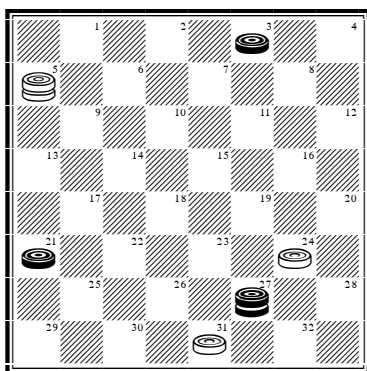
Diagram 677 by W Perrett



Black to Play, White Draws

Continue from Diagram 677: 27-31 26-23; 31-27 23-19; 27-24 19-16; 24-19 29-25 (5-1 also draws); 17-21 25-22; 21-25 22-17 (5-1 also draws); 25-30 17-13 (5-1 also draws); 30-26 5-1!; 26-23 1-5!; 23-27 13-9!; 27-24; 9-6!; 2-9 5-14; 24-20 16-11; 7-16 14-18; 20-24 18-15; 19-10 12-28. Drawn.

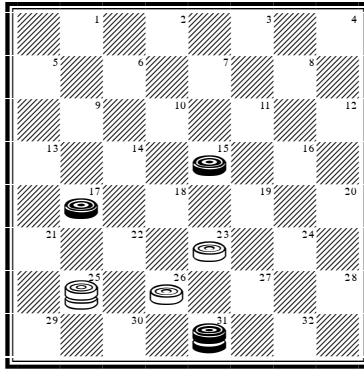
Diagram 678 by B Boland



White to Play and Draw

Continue from Diagram 678: ... 24-19!; 27-23 19-15!; 3-7 5-9; 23-18; 15-10!; 7-14 31-26 ... into Diagram 675 at the first move. Drawn.

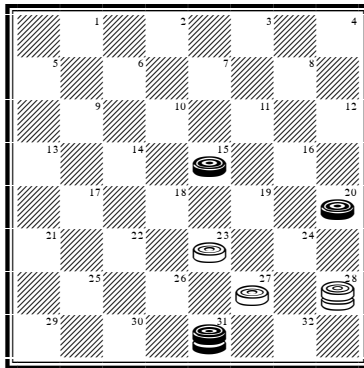
Diagram 679 by M Brennan



White to Play and Win

Continue from Diagram 679: ... 26-22!; 17-26 25-30; 31-27 23-18; 15-22 30-32.
White wins.

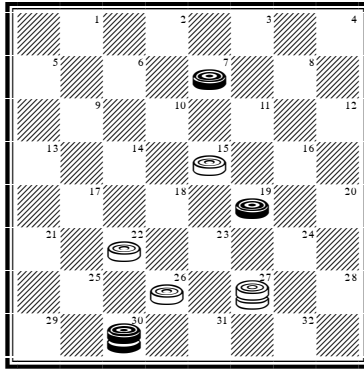
Diagram 680 by W Banks



White to Play and Win

Continue from Diagram 680: ... 27-24!; 20-27 28-32; 31-26 23-18; 15-22 32-30.
White wins.

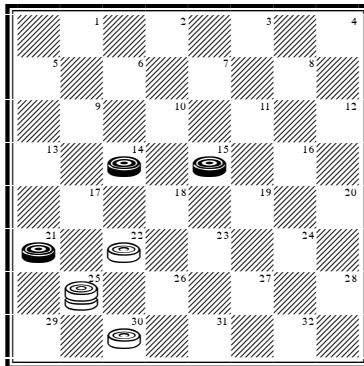
Diagram 681 by B Berry



White to Play and Win

Continue from Diagram 681: ... 26-23!; 19-26 15-10!; 7-14 27-31; 30-25 22-17; 14-21 31-29. White wins.

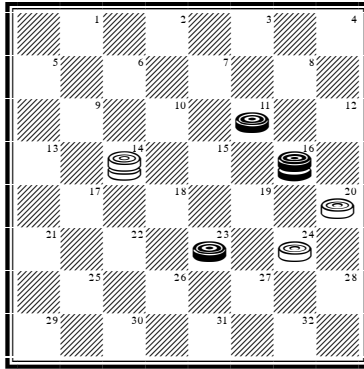
Diagram 682 by C Greensword



White to Play and Win

Continue from Diagram 682: ... 25-29!; 15-19 (14-18 30-26; 18-25 29-22; 15-19 26-23; 19-26 22-31. White wins) 30-26!; 21-25 26-23!; 19-26 22-18 (Or 22-17); 14-23 29-31. White wins.

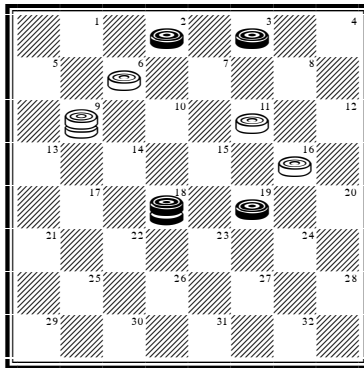
Diagram 683 by H Lyman



White to Play and Win

Continue from Diagram 683: ... 24-19; 16-12 14-10!; 11-15 19-16; 12-19 20-16; 19-12 10-26; 12-16 26-23 White wins.

Diagram 684 by R Banks



White to Play and Win

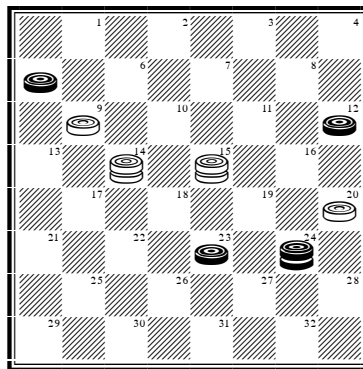
Continue from Diagram 684: ... 9-13!; 2-9 13-6; 18-15 11-7!; 3-10 16-11; 15-8 6-24; 8-11 24-19. White wins.

Lesson 229: Threat and Execution

In this theme the attacker tantalizes the defender with a threat before finally executing it at an opportune moment.

It must be conceded that the first example, which depicts the idea in embryo, consists solely of the execution!

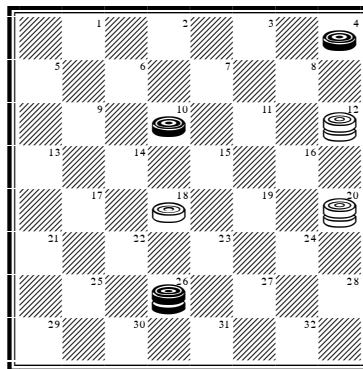
Diagram 685 by J Sturges



White to Play and Win

Continue from Diagram 685: ... 20-16!; 12-19 14-18; 5-14 18-20. White wins.

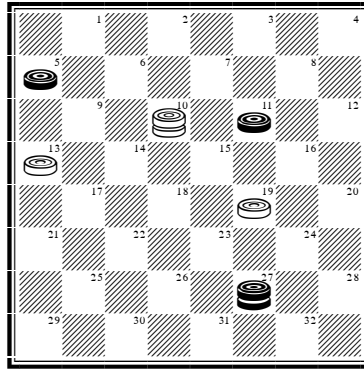
Diagram 686 by H Lyman



White to Play and Draw

Continue from Diagram 686: ... 20-16; 26-23 16-11; 23-14 12-8! (Creating a threat which cannot be avoided); 14-9 (Or any other move) 11-7; 4-11 7-5. Drawn.

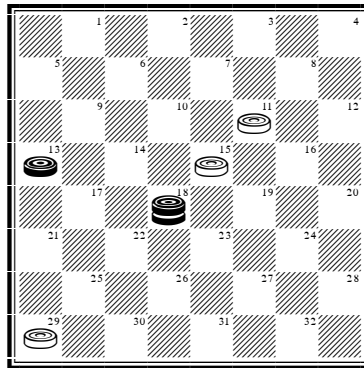
Diagram 687 by A Stoddard



White to Play and Draw

Continue from Diagram 687: ... 10-14! (Of course 10-7? loses to 27-24); 27-23 19-15!; 11-18 13-9!; 23-26 14-30; 5-14 30-25; 14-17 25-21; 17-22. Drawn.

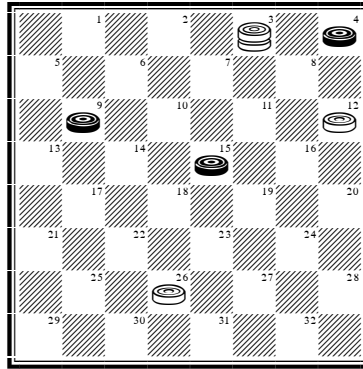
Diagram 688 by Dr T Brown



White to Play and Win

Continue from Diagram 688: ... 29-25; 13-17 25-21; 18-14 11-7!; 14-18 21-14; 18-2 14-10. White wins.

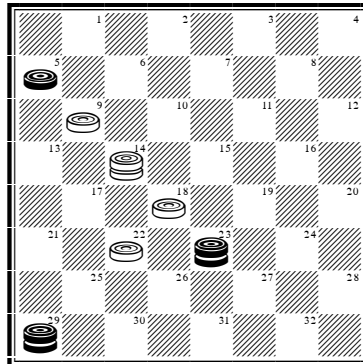
Diagram 689 by M Wardell



White to Play and Win

Continue from Diagram 689: ... 3-7! (26-23? allows a quick draw with 15-19 23-16; 4-8); 15-18 7-11!; 9-13 12-8!; 18-22 (13-17 of course gets 11-15!) 26-17; 13-22 11-7; 4-11 7-16. White wins.

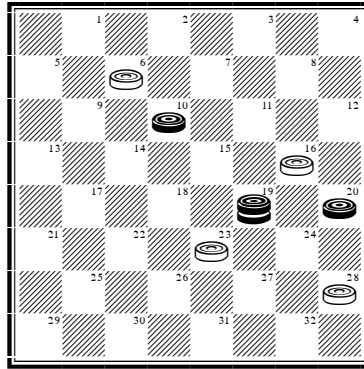
Diagram 690 by L Vair



White to Play and Win

Continue from Diagram 690: ... 18-15!; 29-25 15-10!; 25-18 10-6! White wins. The threat is just too great!

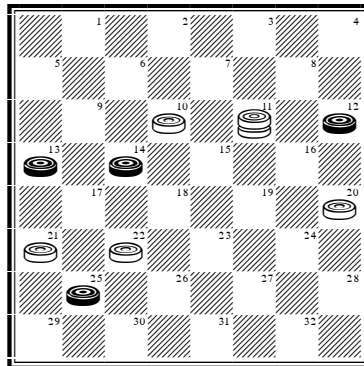
Diagram 691 by H Smith



White to Play and Win

Continue from Diagram 691: ... 23-18!; 19-12 6-2; 12-16 2-7; 16-19 7-14; 20-24 14-10!; 19-23 28-19; 23-7 19-15. White wins.

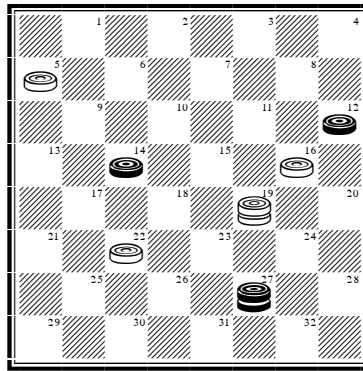
Diagram 692 by R Kemmerer



White to Play and Win

Continue from Diagram 692: ... 11-15!; 25-30 15-19 (Getting into position); 30-26 10-6 (Or 10-7); 26-17 6-2 (Or 6-1); 17-22 2-6; 14-18 20-16! (The killer); 22-26 19-15; 12-19 15-31. White wins.

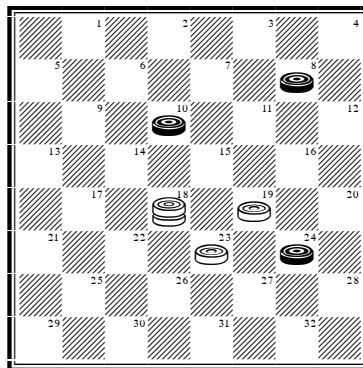
Diagram 693 by C Hefter



Black to Play, White Wins

Continue from Diagram 693: 27-31 5-1; 31-26 1-6 (Or 1-5); 26-17 6-9!; 14-18 19-15; 12-19 15-13. White wins.

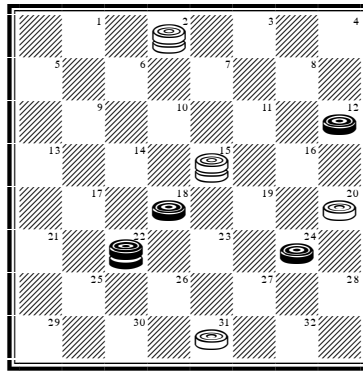
Diagram 694 by W Wragg



White to Play and Win

Continue from Diagram 694: ... 18-15; 10-14 19-16 (These squeezes constitute the threat); 8-12 23-18! (And this the execution); 14-23 (Or 12-19 18-9) 15-18; 12-19 18-20. White wins.

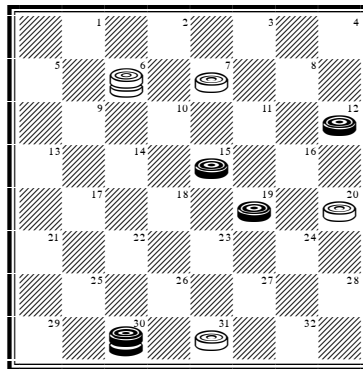
Diagram 695 by A Glasson



White to Play and Win

Continue from Diagram 695: ... 15-19 (Of course both 2-6? and 2-7? permit 22-26); 24-28 20-16!; 28-32 2-7 (Or 2-6); 32-28 7-10 (Or 7-11); 28-24 19-28; 12-19 10-15; 19-23 15-19; 23-26 31-27!!; 26-31 19-15; 31-24 28-19. White wins. An absolute masterpiece.

Diagram 696 by R Pask



White to Play and Win

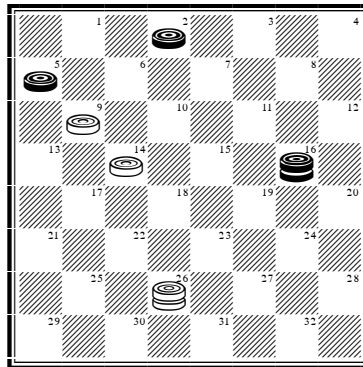
Continue from Diagram 696: ... 6-10; 30-25 7-3 (Or 7-2); 25-22 3-7; 15-18 10-15!; 19-24 (19-23 is hopeless) 15-19; 24-28 20-16!; 28-32 31-27; 32-23 19-17; 12-19 7-11 (Or 7-10). White wins. There is simply no way in which Black can avoid the fork.

Illustrative Game 103: 10-15 24-20; 7-10 28-24; 12-16?! (Asking for a single-corner cramp) 22-18; 15-22 25-18 (Getting it!); 8-12 18-14; 10-17 21-14; 9-18 23-14; 3-7 29-25; 6-10 25-21; 10-17 21-14; 4-8 24-19!; 16-23 27-18 (Claiming square 18 once more); 2-6 30-25; 6-10 25-21; 10-17 21-14; 1-6 26-23; 6-10 14-9; 5-14 18-9; 11-15 9-6; 15-18 23-14; 10-17 6-2; 8-11 32-27; 17-22 27-23; 22-25 23-18; 7-10 2-6; 10-15 18-14; 25-30 14-10! (Gaining access to square 3); 15-19 10-7; 11-15? (30-25 draws) [Diagram 696] ... *A. Butcher v R. Pask 1996*

Lesson 230: Double-Corner Grip

As the name implies, in this theme one side holds an awkward grip in the double-corner zone.

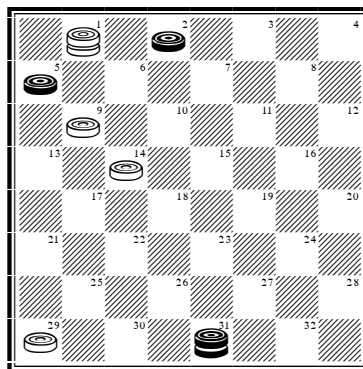
Diagram 697 by P Lee



White to Play and Draw

Continue from Diagram 697: ... 26-22!; 16-11 22-17!; 11-15 17-21 (17-13 also draws, but this is more natural); 15-18 21-25 (Or 21-17); 2-7 25-30 (25-21 and 25-29 also draw, but this is thematic); 7-11 30-26; 11-15 26-31; 15-19 31-27; 19-23 27-31; 18-22 9-6. Drawn. Of course, White has the opposition in this position, and it proves to be critical.

Diagram 698 by Anon

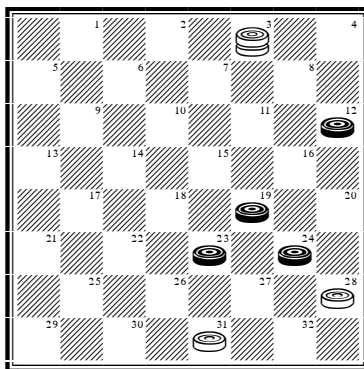


Either to Play, White Wins

Continue from Diagram 698 (White to Play): ... 1-6; 31-26 6-10; 26-22 29-25!; 22-29 10-15; 29-25 (Of course 2-7 loses to 9-6) 9-6!; 2-18 15-29. White wins.

Continue from Diagram 698 (Black to Play): 31-26 29-25; 26-30 25-21; 30-26 1-6; 26-23 6-10; 23-18 21-17; 18-23 10-15; 23-27 15-18; 27-32 9-6; 2-9 17-13; 32-27 13-6. White wins.

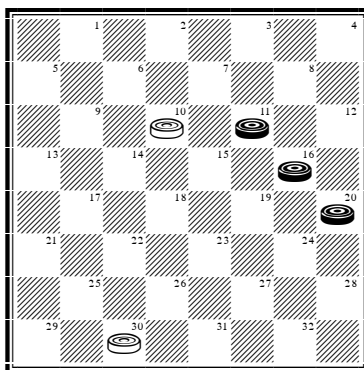
Diagram 699 by W Robertson



White to Play and Draw

Continue from Diagram 699: ... 3-7; 23-27 7-10!; 27-32 10-14; 32-27 14-17; 27-23 17-21 (Or 17-22); 23-18 21-25; 12-16 25-30; 18-15 30-26. Drawn.

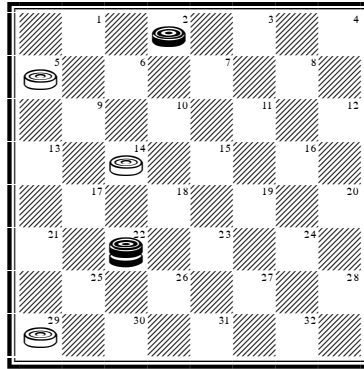
Diagram 700 by O Richmond



White to Play and Draw

Continue from Diagram 700: ... 10-7; 16-19 7-3; 19-23 3-8; 11-16 8-12; 16-19 12-16; 20-24 16-11; 24-28 11-15; 19-24 15-19; 23-27 19-23; 27-31 30-25!; 28-32 25-22; 31-27 22-18; 27-31 23-19; 32-28 19-23. Drawn.

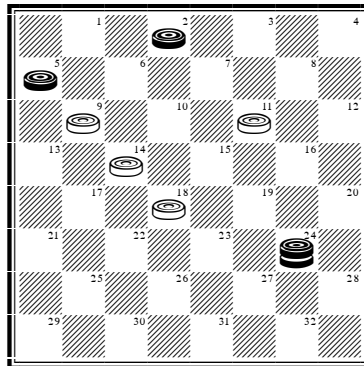
Diagram 701 by W Avery



White to Play and Win

Continue from Diagram 701: ... 14-9; 22-17 29-25!; 17-14 25-22 (Or 25-21); 14-10 5-1; 10-14 1-5; 14-10 22-17!; 10-6 17-14!; 6-13 14-10. White wins.

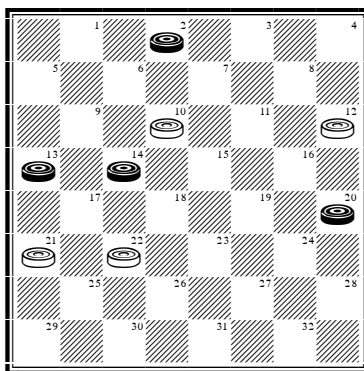
Diagram 702 by F Collins



White to Play and Win

Continue from Diagram 702: ... 11-8; 24-27 8-3; 27-31 (27-23 loses instantly to 14-10!) 18-15; 31-26 15-10; 26-22 3-8; 22-17 8-11; 17-22 11-15; 22-17 (No choice) 9-6!; 2-18 15-13. White wins.

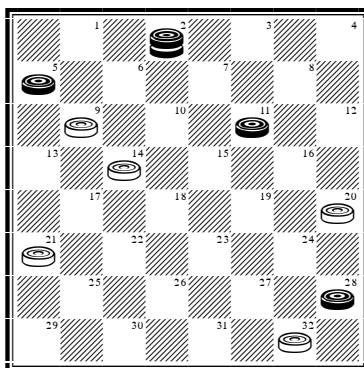
Diagram 703 by W Ryan



White to Play and Draw

Continue from Diagram 703: ... 12-8; 20-24 8-4 (Or 8-3); 24-27 4-8; 27-31 8-11; 31-26 10-6! (Or 11-15); 2-9 11-15; 26-17 15-10; 14-18 21-5; 18-23. Drawn.

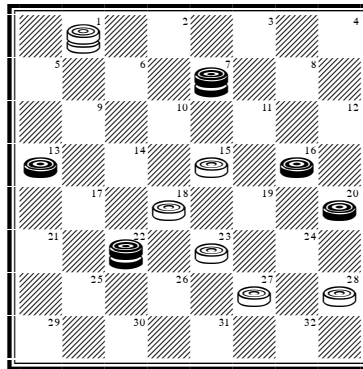
Diagram 704 by T Wiswell



Black to Play, White Wins

Continue from Diagram 704: 11-15 20-16; 15-19 16-11; 19-23 11-8; 23-26 8-3 (Or 8-4); 26-31 3-8; 31-26 8-11; 26-22 11-15; 22-17 (Against 2-7, 9-6 wins); 14-10!; 5-14 10-6; 2-9 15-18; 14-23 21-5; 23-26 5-1; 26-31 1-6; 31-26 6-10; 26-23 10-15. White wins.

Diagram 705 by T Wiswell



White to Play and Win

Continue from Diagram 705: ... 15-10!; 7-14 18-9; 22-26 (13-17 is pointless) 1-6!; 26-19 6-10; 13-17 9-6; 17-22 6-2; 22-26 2-7; 26-31 7-11!; 31-24 11-15. White wins.

As the reader may have already noted, both Diagram 703 and Diagram 705 might equally well have been located under Lesson 222, Major Grip. This is the nature of classifications in checkers: they are necessarily fluid and often overlap.

Chapter 24: Midgame Themes

Introduction

Here are 14 more practical themes to add to your repertoire. Mastering all 40 will transform the ‘muddle game’ (Tom Wiswell) into a coherent, manageable landscape, and greatly assist you in making the ‘dozen well played moves’ (Arthur Reisman) the middle game is said to require.

Lesson 231: The Outpost Man on Square 15 (18 for Black)

There are three main responses to an outpost man on this square:

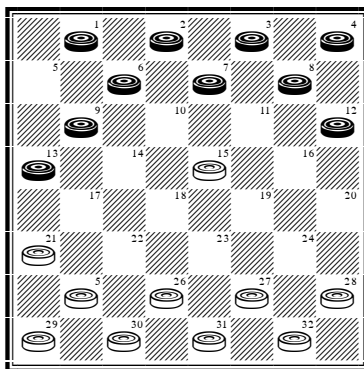
- Response 1: exchanging it off, possibly after squeezing it first (linked with Lesson 152: The Run-Off).
- Response 2: creating a dual outpost, leading to very complex positions (linked with Lesson 83: The Mixed Formation).
- Response 3: flanking on one or both sides of the board in an attempt to bind the opponent’s men in the centre.

The response chosen will depend partly upon the style of the player involved and partly upon the strength of the outpost. The examples given below, which are far from exhaustive, reflect my personal preferences. In each case I have indicated the approximate strength of the outpost.

Examples

1. **9-13 23-18; 5-9** 18-15 (Average); 11-18 22-15; 10-19 24-15 [Diagram 706]

Diagram 706



Black to Play

Continue from Diagram 706: ... 7-10 27-24; 10-19 24-15; 3-7 28-24; 8-11 15-8; 4-11 ... Response 1

2. **9-13 23-18; 6-9** 18-15! (Strong); 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 3-7 28-24; 1-6 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 ... Response 1
3. **9-13 23-18; 12-16** 18-15 (Favours Black and is markedly inferior to 18-14); 11-18 22-15; 10-19 24-15; 16-20 26-23; 5-9 23-19; 8-12 25-22; 4-8 ... Response 3
4. **9-13 23-19; 5-9** 19-15 into Example 1
5. **9-13 23-19; 6-9** 19-15! (Strong) into Example 2
6. **9-13 23-19; 10-14** 19-15 (Average); 11-18 22-15; 7-11 (Playing for a draw) 26-22; 11-18 22-15; 3-7 25-22; 7-11 29-25; 11-18 22-15; 2-7 24-19; 7-11 31-26 (Or 30-26); 11-18 26-22; 5-9 22-15; 8-11 15-8; 4-11 ... Response 1
7. **9-13 23-19; 10-14** 19-15; 11-18 22-15; 14-18! (Playing for a win) 24-19; 5-9 26-23; 9-14 28-24; 7-10 24-20; 3-7 30-26; 1-5 32-28 ... Response 2

8. **9-13 23-19; 11-16** 19-15 (Average); 10-19 24-15; 16-20 26-23; 12-16 23-18; 16-19 30-26 ... Response 3
9. **9-13 24-19; 10-14** 19-15 (Quite strong); 11-18 22-15; 7-11 26-22; 11-18 22-15; 3-7 25-22; 13-17 22-13; 6-9 13-6; 1-26 30-23 ... Response 1
10. **9-14 22-18; 5-9** 25-22; 11-16 18-15 (Average); 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 22-17; 14-18 17-14 (Both this and 17-13 were shown under Lesson 83); 9-13 29-25; 3-7 31-27; 1-5 ... Response 2
11. **9-14 23-19; 5-9** 19-15 (Average); 11-18 22-15; 10-19 24-15; 12-16 25-22; 7-10 27-24; 10-19 24-15; 16-19 into Example 10
12. **9-14 23-19; 11-16** 19-15? (Very weak as the outpost has no support); 10-19 24-15; 7-10 27-24; 10-19 24-15; 2-7 and now both 31-27 and 32-27 are subject to strong Black attacks ... Response 1
13. **9-14 23-19; 14-18** (Weak) 22-15; 11-18 26-22 (Obviously White can't play 21-17 immediately!); 7-11 22-15; 11-18 21-17; 3-7 25-21 ... Response 1
14. **10-14 22-17; 14-18** (Very weak and parallel to Example 12. However, here Black has no choice!) 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9 (1-6? loses to an attack which combines elements of pressing and surrounding) 26-23; 9-14 17-10; 7-14 24-19 ... Response 1
15. **10-14 23-19; 6-10** 19-15 (Strong); 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 25-22; 3-7 28-24; 7-10 27-23 ... Response 1
16. **10-14 23-19; 7-10** 19-15 (Strong); 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23 into Example 14
17. **10-14 23-19; 11-16** 19-15 (Average); 16-20 24-19; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 ... Response 3
18. **10-14 23-19; 14-18** (Average) 22-15; 11-18 21-17; 8-11 17-13; 9-14 26-23; 11-16 31-26; 16-20 25-21; 4-8 29-25 ... Response 3
19. **10-14 23-19; 14-18** (Average) 22-15; 11-18 21-17; 8-11 17-13; 4-8! (Good when understood) 24-20; 7-10! 25-21; 2-7! 28-24; 10-14 29-25; 7-10 26-23 ... Response 3
20. **10-14 24-19; 14-18** (Favours White) 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20 ... Response 3
21. **10-14 24-20; 14-18** (Favours White) 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 25-21; 10-14 28-24; 4-8 29-25; 3-7 24-19; 6-10 26-23 into Example 20

22. **10-15 21-17; 15-18** (Favours White) 22-15; 11-18 23-14; 9-18 24-19 into Example 20
23. **10-15 22-17; 15-19** (Very weak) 24-15; 11-18 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 5-9 26-23; 9-14 17-10; 7-14 25-22; 18-25 29-22 ... Response 1
24. **11-15 22-17; 15-18** (Average) 23-14; 9-18 26-23; 6-9 23-14; 9-18 30-26; 1-6 26-23; 6-9 23-14; 9-18 31-26 ... Response 1
25. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 10-14 19-10; 14-23 26-19; 7-14 24-20; 14-18 (Average) 22-15; 11-18 32-27 (Bringing up the troops before exchanging); 9-14 30-26; 5-9 25-22; 18-25 29-22; 6-10 27-23 ... Response 1
26. **11-15 23-19; 8-11** 22-17; 4-8 25-22; 15-18 (Average) 22-15; 11-18 17-13; 7-11 24-20 into Example 19
27. **11-15 24-20; 8-11** 28-24; 4-8 23-19; 15-18 (Favours Black) 22-15; 11-18 26-22; 7-11 22-15; 11-18 30-26; 8-11 25-22; 18-25 29-22; 11-15 27-23 ... Response 1
28. **11-16 23-18; 7-11** 18-15 (Strong); 11-18 22-15; 10-19 24-15; 9-14! (Mixing things up also turns out to be the safest approach!) 25-22; 5-9 22-17; 14-18 17-14; 9-13 29-25; 3-7! ... Response 2
29. **11-16 23-18; 10-14** 18-15 into Example 17

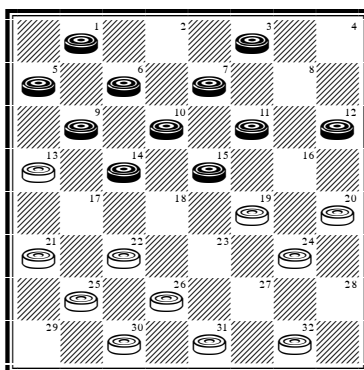
Lesson 232: Overcrowding the Centre

Many elementary guides to the game advise beginners to move their men to the centre of the board as a matter of policy; backing these men up so as to not leave any gaps. Granted, sound phalanx and mill formations can be very powerful, but ill-conceived ones are extremely prone to pincer movements. This is amply demonstrated by the following examples, several of which have already appeared under other lessons. For yet more examples the reader should consult Lesson 80.

Examples

1. **11-15 22-17; 8-11** 23-19; 4-8 17-13; 9-14 (Inferior) 25-22; 5-9? 26-23!; 1-5 22-17. White wins!
2. **11-15 23-19; 8-11** 22-17; 4-8 25-22; 9-14 (Inferior) 17-13; 14-18 (Extremely delicate) 29-25; 5-9? 26-23; 9-14 22-17; 1-5 30-26; 5-9 26-22. White wins.
3. **11-15 23-19; 8-11** 22-17; 4-8 17-13; 9-14 (Inferior) 25-22; 15-18 22-15; 11-18 29-25; 7-11? 26-23!; 2-7 24-20; 11-15 28-24; 8-11 30-26; 5-9 26-22; 1-5 31-26; 3-8 32-28. White wins.
4. **11-15 22-17; 8-11** 23-19; 9-14 25-22; 6-9 17-13; 2-6 29-25; 4-8 24-20; 15-24 28-19; 11-15 27-24; 8-11? [Diagram 707]

Diagram 707



White to Play and Win

Continue from Diagram 707: ... 32-27!; 3-8 22-17; 15-18 26-23; 11-15 30-26; 8-11 26-22. White wins.

5. **11-15 23-19; 8-11** 22-17; 9-14 25-22; 5-9 (Inferior) 17-13; 3-8? 22-17! 11-16 29-25; 16-23 26-19; 7-11 27-23; 11-16 24-20; 15-24 28-19!; 1-5 20-11; 8-24 25-22! ... White wins.
6. **11-15 22-17; 8-11** 23-19; 9-14 25-22; 14-18? (Rushing headlong into disaster) 29-25!; 11-16 26-23; 6-9 23-14; 9-18 17-13; 16-23 24-19; 15-24 22-6; 1-10 28-19; 4-8 27-18; 8-11 18-14; 10-17 21-14; 11-16 14-9; 5-14 31-27; 16-23 27-9. White wins.
7. **10-15 24-19; 15-24** 28-19; 9-14 22-18; 5-9 25-22; 11-16 18-15; 7-10 22-18; 16-20? 29-25; 1-5 25-22; 3-7 32-28; 7-11 ... White wins using the shot shown under Lesson 253: *N. Banks v R. Stewart 1922*
8. **11-16 24-19; 16-20** 23-18; 10-14 18-15; 7-10 27-23; 9-13 22-18?; 5-9! (White position is already hopeless) 25-22; 2-7 29-25; 8-11 15-8; 4-11 19-16; 12-19 23-16; 14-23 26-19; 9-14 32-27; 14-17 21-14; 10-26 31-22; 6-10 30-26; 10-14 25-21 ... Black wins. *D. Lafferty v Chinook 1991*
9. **10-14 24-19; 11-16** 28-24; 16-20 19-15; 7-10 24-19; 9-13 22-18? (Turning a strong game into a loss with one ill-considered move. The reader should note the affinity with the previous example); 5-9! 25-22; 2-7 29-25 (22-17 gets 12-16); 1-5 ... Black wins.
10. **Illustrative Game 104: 9-14 22-18; 5-9** 25-22; 11-16 24-19; 8-11 28-24; 16-20 29-25?; 11-16! (After this, Black's bind is killing) 18-15; 4-8 22-18; 7-11 26-22; 1-5 31-26; 3-7 32-28; 9-13 18-9; 11-18 22-15; 5-14 25-22/26-22; 14-18. Black wins. *Analysis by J. Drummond.*
11. **Illustrative Game 105: 9-14 22-18; 5-9** 25-22; 11-16 24-19 (29-25; 8-11 24-19? same); 8-11 29-25?; 4-8 27-24; 16-20 31-27; 11-16! (Again, the reader should note how suffocated White's position is) 18-15; 1-5 22-18; 7-11 26-22; 3-7 30-26; 9-13 18-9; 5-14 22-18; 13-17 18-9; 11-18 21-14; 10-17 23-14; 16-30. Black wins. *Analysis by J Drummond*
12. **Illustrative Game 106: 11-16 24-19; 8-11** 22-18; 10-14 25-22; 16-20 (7-10! is an excellent alternative covered under Lesson 90) 29-25? (Extremely weak, although frequently adopted, White's men quickly becoming tied up in the centre of the board. There are three key points to make with regard to questionable moves: first, whether or not they are definite analytical losses, for practical purposes moves which lead to trouble should be avoided;

secondly, even when shown to draw, the defending side often has to contend with a wealth of attacks; and thirdly, lumping all drawable moves together as if they had the same merit has the effect of stifling effective teaching.); 11-16 18-15; 4-8 28-24; 7-10 22-18; 3-7 26-22; 7-11 31-26; 9-13 18-9; 5-14 22-18; 1-5 18-9; 5-14 26-22; 11-18 22-15; 2-7 25-22; 14-18 23-14; 16-23 27-18; 20-27 32-23; 10-17-26!; 18-14; 26-31. Black wins. *Analysis by W. Ryan*

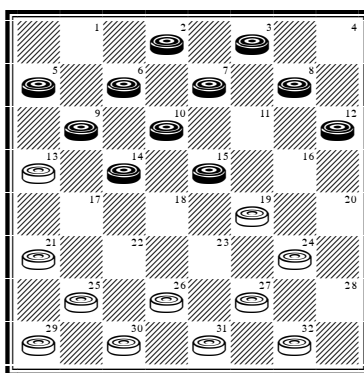
Lesson 233: The Whip

Closely related to the previous lesson, full credit for this theme and its examples must rest with the gifted Kenneth Grover. Essentially, it involves an expected 7-11 or 26-22 move which has the effect of restricting the opponent's replies to deadly effect.

Examples

1. **10-14 24-20; 11-16 20-11; 8-15 28-24; 6-10 22-17; 4-8 17-13** (23-19 first also calls for 15-18! in reply); 1-6 23-19 [Diagram 708]

Diagram 708



Black to Play

Continue from Diagram 708: 8-11? (Natural, but fatal: another case of not looking even one move ahead! Instead, 15-18! keeps Black's game sound) 26-22!(A) ... White wins.

A: Black can choose his fate. Namely, 3-8 22-17; 15-18 19-15 White wins; 11-16 24-20; 15-24 20-11; 7-16 27-11 White wins; 14-18 24-20; 15-24 22-8 White wins; or 14-17 21-14; 9-18 24-20; 15-24 22-8 White wins.

2. **11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 10-14 27-24; 16-20 31-27; 4-8 32-28?** (A deadly transposition of moves. Instead, 29-25! is fine, because 7-11 can then be comfortably met with the 18-15 exchange. In fact, after the correct 29-25 play typically continues with 7-10 32-28); 7-11! (Expecting 7-10 and then 29-25, White gets a terrible jolt. Playing moves in the correct order is yet another aspect of time/timing, and is addressed in Lesson 244) ... Black wins.

3. **10-14 22-17; 7-10** 17-13; 3-7 24-20; 11-16 20-11; 8-15 28-24; 4-8 23-19; 8-11? (15-18! draws) 26-22! ... White wins.
4. **11-15 23-19; 8-11** 27-23 (Willie Ryan's famous *Dodger* opening, the merits of which have been hotly contested); 11-16 22-18; 15-22 25-18; 4-8 29-25; 16-20 32-27; 10-14 25-22? (26-22! draws); 7-11! ... Black wins.
5. **11-15 22-18; 15-22** 25-18; 12-16 29-25; 10-14 24-19; 16-20 28-24; 8-12 32-28 (26-22 is easier); 4-8 into Example 4

Lesson 234: Faulty Bridge

Before proceeding, the reader should review Lesson 27. Because his understanding of bridge endgames was so exceptional, Derek Oldbury had few qualms about forming a bridge, dismissing the idea that the holding side was necessarily strong. Indeed, to reassure his readers, he asked them to consider two of the most common 4 v 4 settings. He concluded that half the time, depending on who possessed the opposition, the holding side won and half the time the situation was a draw. QED. This sounds reasonable until you realize that this only amounts to a 25% return for the forming side!

This would seem to support those who encourage beginners to maintain two king-row men on 30 and 32 when White and 1 and 3 when Black. Unfortunately, for reasons we will explore, the majority of the time this flawed policy creates serious structural weaknesses and the desired bridge endgames are never reached! Thus the correct approach is to move those king-row men which the position demands, and to develop a keen understanding of the dozen or so practical bridge endgames which frequently arise. Chapter 29 addresses these.

The four weaknesses arising out of holding a faulty bridge are as follows:

- The threat, direct or indirect, of a slip shot (Lesson 252).
- A double-corner cramp.
- A single-corner cramp (additional examples are given in Lesson 235).
- In general, the severe restriction of playable moves.

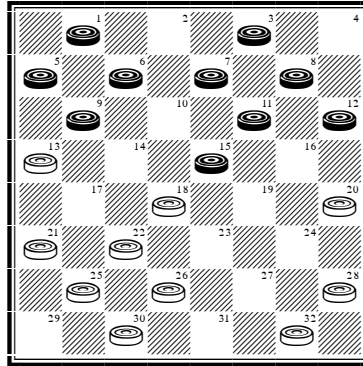
Two final points. First, creative, high-risk grandmasters such as Elbert Lowder, frequently moved the man on 2/31 at an early stage to advantage; emulating them requires fine judgement. Secondly, when the pieces are reduced, the weaknesses being discussed are of far less relevance.

Examples

1. **9-13 22-18; 6-9** 26-22; 1-6 31-26? (30-26 is a natural and extremely powerful move, whereas this transfers the advantage to Black); 11-15! 18-11; 8-15 (You will note that, in addition to being unable to play 22-17 or 24-19, White is now labouring under a single-corner cramp) 23-18; 7-11! (Maintaining the cramp) 26-23; 12-16 24-20; 15-19 18-15; 19-26 15-8; 4-11 32-23; 10-14 22-18; 6-10 ... Black is preparing to go a man down with a powerful game.
2. **9-13 22-18; 6-9** 25-22; 2-6? (By contrast, the natural 1-6 or 11-15 are the accepted defences) 24-20! (A killing single-corner cramp); 10-14 (Deprived of 11-15, 11-16 and 9-14 - and 10-15 because of 20-16 in reply – Black’s defensive options are severely restricted. Admittedly, one good move is often sufficient, but sadly there are no good moves available here!) 27-24; 6-10 22-17!; 13-22 26-17 ... a brief survey will reveal that Black’s position is hopeless.
3. **9-13 23-18; 5-9** 26-23; 10-14 24-19; 11-16 31-26? (The natural 30-26, retaining the 22-17 exchange option, keeps White’s position solid, whereas this throws it into total disarray); 16-20 18-15 (Playing the horrible 19-16 at this point is just an admission of defeat); 7-10 22-18; 2-7 (A tie up which could also have been shown under Lesson 232) 25-22; 8-11 15-8; 4-11 19-16 (Forced now, since both 28-24 and 29-25 fall to the 13-17 shot); 12-19 23-16; 14-23 27-18; 10-14 26-23; 6-10 ... White’s resignation will be in order shortly
4. **9-13 24-19; 10-14** 22-18; 5-9 25-22; 6-10 27-24; 2-6? 24-20! (32-27! also wins) ... and Black can resign, since the 10-15 exchange loses a man after the 22-17 break while 1-5 is crushed by the 22-17 exchange. Note that, disregarding the ballot, Black made just 3 moves. The first two were the best available, while the third lost the game immediately! Such is the precision of checkers. The following examples, while infinitely more forgivable on Black’s part, exhibit a similar conclusion.
5. **9-13 24-19; 5-9** 28-24; 11-15 22-18; 15-22 25-18; 10-14? (1-5! is recommended) 29-25; 8-11 24-20; 4-8 27-24; 6-10 32-28; 2-6 25-22 ... and Black’s position is lost.

6. **10-14 22-17; 7-10** 17-13; 11-15 (3-7 is best, but this is angling for the *Souter*) 25-22; 8-11 24-20! (Much stronger than 23-19); 2-7 (On this occasion, a key part of the line) 29-25; 4-8 23-18!; 14-23 27-18 (Creating a double-corner cramp); 10-14 31-27! (To maintain the cramp); 14-23 27-18 [Diagram 709]

Diagram 709



Black to Play

Continue from Diagram 709: 15-19 21-17; 19-23! (Dramatically breaking the cramp, but 7-10 is easier) 26-19; 6-10! 13-6; 10-15 19-10; 7-23 22-18; 1-10 25-22 ... to a narrow draw for Black.

7. **10-14 22-18; 6-10** 25-22; 2-6? (11-15 and 12-16 are the recommended moves) 24-19! (24-20! also wins, but this is more confining); 11-16 (Once more, 10-15 loses a man) 28-24; 16-20 22-17; 8-11 26-22; 4-8 29-25; 11-16 31-26; 8-11 17-13 ... and Black can resign.
8. **10-14 23-19; 14-18** 22-15; 11-18 21-17; 8-11 17-13; 9-14 26-23; 11-16 31-26; 16-20 25-21; 4-8 29-25; 7-10 26-22; 2-7 22-15; 7-11 13-9; 6-13 15-6; 1-10 30-26; 11-15 26-22; 14-18! (The natural 8-11? has been played on many occasions, but it loses. The text utilizes the double-corner cramp idea to draw a man down) 23-7 3-10 ... to a draw: *A. Long v W. Hellman 1948*
9. **10-14 24-19; 6-10** 22-17; 11-15 (The original defence was with 9-13. This was replaced with the text, but its popularity has waned because of the artificial nature of many of its lines) 17-13 (26-22 is also strong); 15-24 13-6; 2-9 28-19; 8-11 25-22; 11-15 19-16; 12-19 23-16 ... and the absence of men on squares 2 and 6 begins to be felt.

10. **10-15 21-17; 6-10** 17-13; 2-6? 22-18!; 15-22 25-18 ... the white men on 13 and 18 are effecting an horrific double-corner cramp on Black's position (the four men on 1, 5, 6 and 9): an analytical win for White.
11. **10-15 23-18; 6-10** 27-23; 2-6! (1-6 is natural and best, but this may hold up. A 'Lowder' move!) 23-19 (White has scope); 10-14 (Essential to get some freedom of movement) 19-10; 14-23 26-19; 7-14 22-17; 14-18 32-27 ... White holds the advantage.
12. **10-15 23-18; 7-10** 27-23; 2-7! into Example 11.
13. **10-15 23-19; 6-10** 22-17; 2-6? 17-13; 9-14 26-23; 15-18 24-20 ... and the reader may now be able to see the beginnings of a tie up in the centre of the board: a win for White.
14. **10-15 24-20; 6-10** 28-24; 2-6? (1-6! is called for) 23-18! (That single-corner cramp again!); 9-13 21-17; 15-19 24-15; 10-19 17-14; 6-9 25-21; 7-10 14-7; 3-10 30-25 ... and White's position is overwhelming.
15. **Illustrative Game 107: 11-15 21-17; 9-14** (A dead even ballot) 25-21; 7-11 (Both 8-11 and 15-19 are stronger. The text creates unnecessary problems) 24-20! (Transposing into **9-14 24-20; 10-15** 22-17; 7-10 25-22 same); 2-7? (The natural 3-7! is called for. The text loses) 23-18!; 14-23 27-18; 12-16 17-13! (In addition to effecting a single-corner cramp, this move will in due course effect a double-corner cramp!); 8-12 29-25; 4-8 21-17; 5-9 25-21; 1-5 32-27; 15-19 27-24; 10-15 17-14; 7-10 14-7; 3-10 21-17; 19-23 26-19; 16-23 24-19; 15-24 28-19. White wins. Mathematical perfection from the master. *E. Lowder v M. Tinsley 1956*
16. **11-15 23-18; 8-11** 27-23; 4-8 31-27? (23-19 is easily best; 24-20 favours Black; 32-27?! strongly favours Black; the text loses); 12-16! 24-20 (In reply to the 18-14 double-exchange onto square 14, Black imposes a murderous double-corner cramp with 16-20. Also, and characteristically, the 23-19 exchange loses a man after the 10-14 break); 10-14 27-24; 8-12 24-19; 15-24 28-19; 7-10 32-28; 10-15 19-10; 6-15 28-24; 2-7 ... a conclusive black win.
17. **11-15 23-18; 8-11** 26-23; 10-14 31-26? (30-26! is correct); 12-16! (6-10! also wins) 24-20 (The 23-19 break loses a man); 4-8 into Example 16.

18. **11-16 24-19; 7-11** 22-18; 2-7? (Black is correct to fill in the hole on square 7, but not this way! Instead, the correct 3-7 retains the option of the 11-15 break) 25-22; 16-20 29-25; 11-16 21-17; 8-11 17-14! (Establishing a double-corner cramp); 10-17 22-13; 7-10 26-22; 10-15 19-10; 6-15 13-6; 1-10 25-21; 4-8 21-17 ... White wins. Note that, as the game continued, Black had to resort to ever more radical measures. Note also that the onus was still on White to play accurately: in checkers a game rarely wins itself.
19. **10-15 23-19; 7-10** 22-17; 11-16 26-23; 8-11 31-26? (17-14 draws); 9-14 25-22; 6-9 17-13; 3-8 13-6; 2-9 ... Black wins

As mentioned earlier, there are obviously occasions where the early movement of the man on 2/31 is completely sound, so to maintain a sense of balance I round off this lesson with four of these.

1. **11-15 23-19; 8-11** 22-17; 9-14 25-22; 6-9 17-13; 2-6 (Forming the *Souter*. It should be noted that 1-6? at this point would lose in short order) 29-25; 4-8 ... even position
2. **9-14 22-17; 11-15** 25-22; 8-11 29-25; 4-8 23-19; 6-9 17-13 2-6 (1-6? here would be even worse than before!) into Example 1.
3. **11-15 23-18; 8-11** 27-23; 11-16 (The *Slip Cross*) 18-11; 16-20 31-27; 7-16 22-18; 4-8 25-22; 8-11 29-25 ... even position.
4. **11-15 23-18; 10-14** 18-11; 8-15 26-23; 6-10 22-17; 4-8 23-19; 8-11 17-13 2-6! (1-6 is the regular move and sound, but this is both sound and possesses winning chances) 31-26 (30-26 and 25-22 are no better); 14-17 (14-18 and 3-8 also draw) 21-14; 9-18 25-22; 18-25 29-22 ... even position.

Lesson 235: Single-Corner Cramp

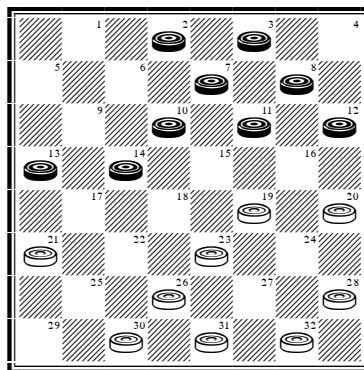
The concept of the single-corner cramp was introduced in Lesson 16, addressed as an endgame theme in Lesson 70, featured heavily in the previous lesson and has cropped up elsewhere too. Clearly of great importance, this midgame theme highlights yet more examples of its utility.

Examples

1. **11-15 21-17; 9-13** (The *Switcher*: the principle example of a single-corner cramp) 25-21 (White wastes no time in seeking to break the cramp: the key thing to remember in these positions); 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-15 (Black has several other strong moves here) 17-14; 15-24 27-20; 10-17 21-14; 8-11 32-28! ... to a delicate draw for White.
2. **12-16 24-20; 8-12** (Less strong for White than Example 1 was for Black, because here Black has a move in hand) 28-24; 3-8! 22-18 (The apparently cramping 24-19 allows the quick release with 11-15); 16-19 24-15; 10-19 23-16; 12-19 25-22; 6-10 29-25; 9-14 18-9; 5-14 22-17 ... White has a small advantage.
3. **12-16 24-20; 8-12** 28-24; 4-8? 24-19!; 10-15 19-10; 6-15 23-18! (White is single-minded); 9-14 18-9; 5-14 22-18!; 14-23 27-18!; 15-22 25-18! ... to a white win.
4. **9-13 21-17; 5-9** 25-21; 11-15 (9-14 allows the quick release with 22-18) 29-25!; 9-14 23-18; 14-23 27-11; 8-15 17-14; 10-17 21-14 ... Black has a small advantage.
5. **9-13 21-17; 6-9** 25-21; 11-15 30-25!; 9-14 24-19; 15-24 28-19; 5-9 (Must cover up) 32-28! (An excellent waiting move); 7-11 19-15 ... and now both sides need to negotiate a series of jumps correctly – a limited draw.
6. **9-13 22-18; 12-16** 24-20; 8-12 (Working to break the cramp) 28-24 (27-24 calls for 3-8!); 4-8 24-19 (18-14 is much stronger for White, but sound draws have been established); 10-15! 19-10; 6-22 25-18; 16-19 23-16; 12-19 29-25; 7-10 25-22; 3-7 ... to a draw.
7. **12-16 24-20; 10-15** (Long considered unsound, but actually fine) 22-18; 15-22 25-18; 8-12 28-24; 6-10 24-19; 15-24 28-19; 9-14 18-9; 5-14 29-25; 3-8! (Stabilizing Black's position) ... White has a slight advantage.

8. **11-16 21-17; 9-13** 25-21; 5-9 23-18; 10-15 (Trying to establish a man on 15) 18-11; 8-15 24-19 (Dislodging it); 15-24 27-11; 7-16 29-25?! (Although sound, this is greatly inferior to 30-25); 9-14! 17-10; 6-15 (This would not have been possible had 30-25 been played) ... White needs to scurry to draw.
9. **Illustrative Game 108: 12-16 21-17; 9-13** 24-20; 11-15 (Establishing the cramp) 20-11; 7-16 25-21; 5-9 23-18; 16-20 18-11; 8-15 26-23; 4-8 23-18; 8-11 30-26; 1-5 26-23; 9-14 18-9; 5-14 28-24 (23-18?; 14-23 27-18; 15-19 31-26; 3-7 is an easy win for Black); 6-9 23-18?; 14-23 27-18; 20-27 32-23; 2-7 31-27; 15-19 23-16; 11-20 27-23; 20-24. Black wins. **S. Gonotsky v J. Hanson 1929**
10. **10-15 24-20; 7-10** 22-17; 3-7 (Holding back 9-14 and best) 25-22? (17-13 is best); 9-13! (With the man on 15 this is strong) 23-18? (17-14 is essential to draw, although it favours Black); 15-19 27-24; 5-9 24-15; 10-19 26-23 (Desperate positions call for desperate measures); 19-26 30-23; 6-10 32-27; 1-5 27-24; 11-15 18-11; 8-15 23-18; 7-11 24-19; 15-24 28-19; 9-14 18-9; 5-14 ... Black wins shortly.
11. **Illustrative Game 109: 11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 6-9 25-22; 9-13 24-20; 4-8 22-18; 1-5? 18-9; 5-14 [Diagram 710]

Diagram 710



White to Play and Win

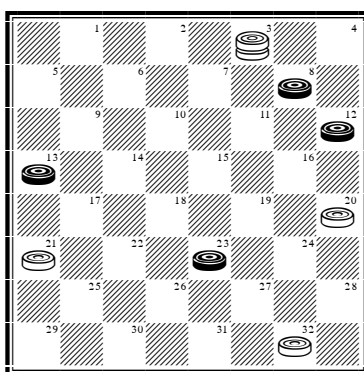
Continue from Diagram 710: ... 23-18! (Crushing); 14-23 31-27; 13-17 21-14; 10-17 23-18; 7-10 26-22; 17-26 30-23; 2-6 32-27; 6-9 18-15; 11-18 23-5. White wins. **J. Wyllie v A. Anderson 1847**

12. **Illustrative Game 110: 11-15 23-19; 9-13** 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 29-25; 6-10 25-22; 4-8 24-20; 11-15 30-25?!; 15-24 28-19; 10-15?! (Trying to capitalize on White's cramped single-corner, but overlooking the impending shot: 1-6 is best) 19-10; 2-6 32-28?! (White can now take an in-and-out shot with both 20-16 and 31-27. The text creates unnecessary problems); 6-15 23-19; 15-24 28-19; 7-10 26-23; 8-11 22-18; 1-5 18-9; 5-14 31-26; 11-15 26-22 ... drawn via the Jackson Draw featured in Lesson 328. ***D. Oldbury v E. Lowder 1982***
13. **Illustrative Game 111: 10-15 23-18; 6-10** 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 31-27!? (An interesting move made in the days when Chinook was not chock full of book play); 5-9! 25-22; 9-13! (Establishing the cramp) 27-23!; 11-16 21-17; 7-11 17-14; 10-17 19-10; 11-15 29-25!; 17-21 23-18; 3-8 18-11; 8-15 24-20; 16-19 20-16; 19-24 (The 19-23 exchange also draws) 16-11; 12-16 11-8!; 4-11 10-7; 2-6 7-2; 6-9 2-7; 9-14 7-10; 15-18! (A dynamic way of clearing things up and breaking White's bridge) 22-8; 16-20 10-17 13-31; 25-22 24-27!; 32-23 31-26. Drawn. The best game of this match. ***M. Tinsley v Chinook 1992***
14. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 10-14 19-10; 14-23 26-19; 7-14 24-20; 6-10 22-17; 14-18 17-14!; 10-17 21-14; 18-23 31-27; 9-18 25-22; 18-25 27-18 ... and the onus is on Black to sort out his cramped single-corner.
15. **Illustrative Game 112: 11-15 23-18; 9-14** 18-11; 8-15 22-18; 14-23 27-11; 7-16 24-20; 16-19 25-22; 4-8 22-18; 8-11 32-27; 2-7? (This looked very powerful at the time, but the 11-16 shot is the winner) 27-24? (The 18-14 exchange makes for a relatively comfortable draw); 19-23 26-19; 10-15 19-10; 7-23 24-19; 5-9! (A single-corner cramp in embryo!) 29-25; 9-13! 25-22; 11-15! 19-10; 6-15 21-17; 1-6 17-14; 6-10 14-7; 3-10 31-26; 23-27 26-23; 10-14 23-19; 15-24 28-19; 27-31 19-15; 14-18 15-10; 18-25 30-21. Black wins. ***R. Pask v T. Landry 1985***
16. **12-16 23-18; 16-20** 24-19; 11-15 18-11; 7-23! (Combative) 26-19; 8-11 22-18; 4-8 25-22; 2-7 19-16?! (29-25 is both more natural and easier); 10-14 16-12?; 14-23 27-18; 6-10 29-25; 9-13! 31-26; 10-14! 18-9; 5-14 26-23; 11-15! 23-19; 15-24 28-19; 20-24! ... to a black win.

The final 3 examples, while of a slightly different nature, bring out a common winning technique.

17. **Illustrative Game 113:** 9-13 24-19; 11-16 22-18; 8-11 18-14; 10-17 21-14; 6-9 28-24; 9-18 23-14; 16-23 27-18; 1-6 (Preparing to fill in the hole on square 9) 26-23; 6-9 23-19; 7-10 14-7; 3-10 25-22; 10-14 31-27; 14-23 27-18; 9-14? (11-16 19-15; 16-19 24-20; 9-14 18-9; 5-14 is easy for Black) 18-9; 5-14 24-20; 4-8 29-25; 2-7 19-15; 11-18 22-15; 14-18 25-22; 18-25 30-21; 7-11 15-10; 11-15 10-7; 15-18 7-3; 18-23 [Diagram 711]

Diagram 711

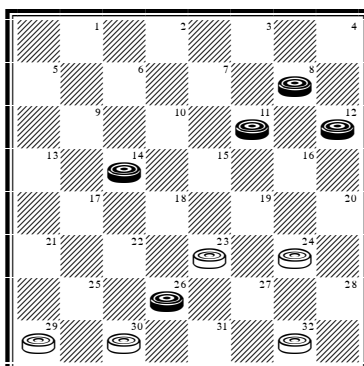


White to Play and Win

Continue from Diagram 711: ... 32-28; 23-27 28-24; 27-31 24-19; 31-27 (8-11 loses neatly as an examination will reveal) 19-15; 27-23 3-7; 23-18 7-11; 12-16 11-4; 18-11 4-8; 11-4 20-11. White wins. *M. Tinsley v C. Avery 1954*

18.

Diagram 712 by T Wiswell

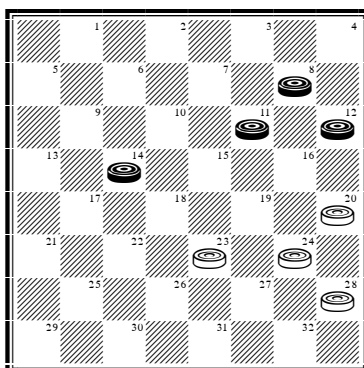


White to Play and Win

Continue from Diagram 712: ... 23-19; 26-31 24-20; 14-18 29-25; 18-23 25-21; 23-26 30-23; 31-27 23-18; 27-24 19-15; 24-19 32-28; 19-10 18-14; 10-17 21-14; 11-15 14-10; 15-19 10-7; 19-23 7-3 (Now essentially the same continuation as in Diagram 711); 23-27 28-24; 27-31 24-19; 31-27 19-15; 27-23 3-7; 23-18 7-11; 12-16 11-4; 18-11 4-8; 11-4 20-11. White wins.

19.

Diagram 713 by R Pask CC #1551 Offshoot



White to Play and Win

Continue from Diagram 713: ... 24-19; 14-17 23-18; 17-22 18-14; 22-26 14-10; 11-15 10-7; 15-24 28-19; 26-31 7-3 (Should look familiar!); 31-27 19-15; 27-23 3-7; 23-18 7-11; 12-16 11-4; 18-11 4-8; 11-4 20-11. White wins.

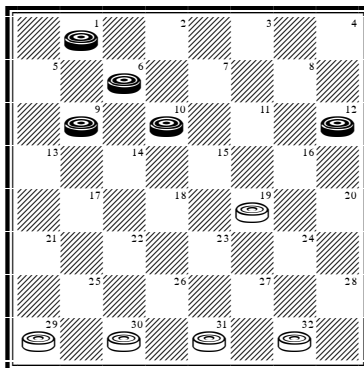
Lesson 236: Intact King-Row

As I explained in Lesson 18, making a *policy* of retaining the men in your king-row for as long as possible is disastrous. Occasionally however, as this short lesson demonstrates, it is sound to do so. The reader will find considerable overlap with Lesson 151, where Examples 3 and 4 also find mention.

Examples

1. **9-13 23-18; 5-9** 18-15; 11-18 22-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 3-7 28-24; 8-11 15-8; 4-11 21-17; 13-22 25-18; 6-10 24-19; 11-15 18-11; 7-23 26-19; 2-6 [Diagram 714]

Diagram 714



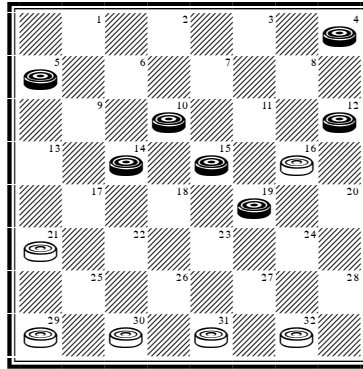
White to Play

Comment: No more than a pretty picture; because checkers is not static White will now have to break his king-row and Black will exchange off the man on 19 obtaining an easy draw.

2. **9-14 22-17; 5-9** 17-13; 1-5 23-19; 11-16 19-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 3-7 15-10!; 6-15 13-6; 2-9 26-22; 7-10! (Covering up) 22-17; 9-13 28-24; 13-22 25-11; 8-15 24-20; 16-19 20-16 [Diagram 715]

Comment: Black could easily get the jitters and go wrong here. Instead, it is essential to stay calm and plan a breakthrough based upon exchanging on square 27.

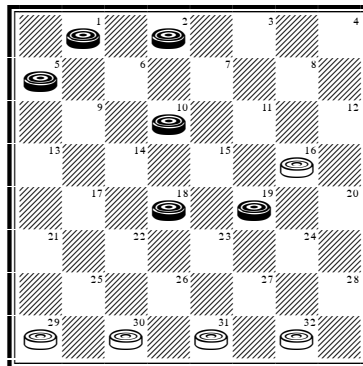
Diagram 715



Black to Play

3. **10-15 23-18; 7-10 27-23; 3-7 24-20; 9-13 28-24; 15-19 24-15; 10-19 23-16; 12-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 21-17; 13-22 25-18; 6-10 18-15!; 11-18 20-16** [Diagram 716]

Diagram 716

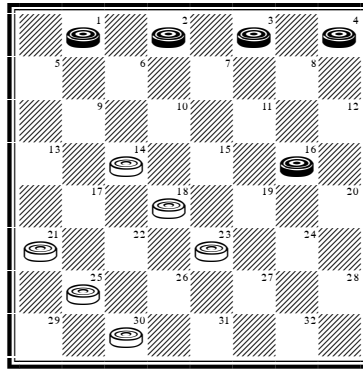


Black to Play

Comment: The position possesses great scope for both sides, so a grandmaster facing an expert would likely fancy his chances both with Black and White.

4. **10-15 23-18; 7-10 26-23; 10-14 24-19; 15-24 28-19; 11-16 27-24; 16-20 31-27; 8-11 22-17; 11-16 17-10; 6-22 25-18; 9-14 18-9; 5-14 29-25; 14-18! 23-14; 16-23 27-18; 20-27 32-23; 12-16 [Diagram 717]**

Diagram 717

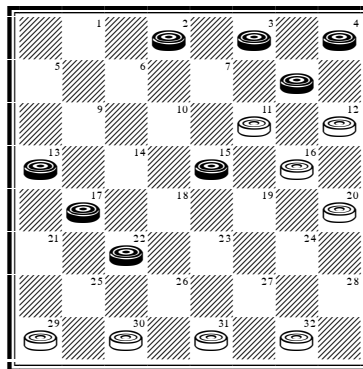


White to Play

Comment: Here it is White who needs to retain his composure, constructing a breakthrough based upon exchanging on square 9. Black likewise must employ careful timing, wins having been scored by both Black and White in the past.

5. **9-13 23-18; 12-16 18-14; 10-17 21-14; 6-10 24-20; 10-17 25-21; 1-6 21-14; 6-10 14-10; 7-14 22-18; 14-23 26-12; 13-17 27-23; 9-13 28-24; 5-9 23-19; 17-22 19-16; 11-15 16-11; 13-17 20-16; 9-13 24-20 [Diagram 718]**

Diagram 718

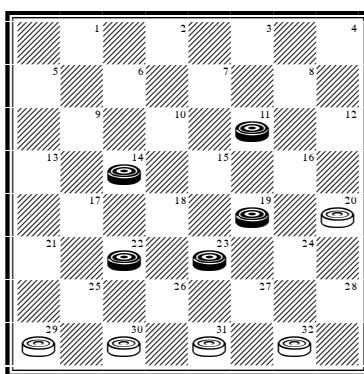


Black to Play

Comment: Here White's intact king-row is of no consequence, as through skilful defensive play Black has prepared for a breakthrough with 22-26. For a different reason, this example also features in the next lesson.

6. **Illustrative Game 114:** 11-15 23-18; 15-19 24-15; 10-19 27-24; 7-10 24-15; 10-19 21-17; 12-16 18-15; 8-12 22-18; 3-7 25-21; 19-23 (The standard thrust in these short dyke formations) 26-19; 16-23 17-14; 12-16 28-24; 16-19 24-20; 7-10 14-7; 2-11 15-8; 4-11 21-17; 6-10 17-13; 10-15 13-6; 15-22 6-2; 1-6 2-9; 5-14 [Diagram 719]

Diagram 719



White to Play

Continue from Diagram 719: ... 30-25 (A remarkable position); 14-18 25-21; 11-15 20-16; 23-26 16-11; 26-30 11-7; 22-25 29-22; 18-25 7-3; 15-18 3-7; 25-29 7-10; 29-25! 10-15; 18-23 15-24; 23-27 32-23; 30-26 31-22; 25-20 21-17. Drawn.

Analysis by W. Hellman

The best generalizations which can be made in these unusual positions are as follows: first, with both sides it is essential to stay calm and formulate a long-term plan; and secondly, an incomplete king-row bolstered by additional men in the double-corner is often sturdier than an intact king-row without such support.

Lesson 237: Restraint

As the name suggests, this lesson is concerned with restraining or restricting the opponent's attacking intentions. There is a link with Lesson 145 and definite merit in studying the two lessons in conjunction.

At the outset it is important to understand that in several of the examples the restraining move is not the one which was originally played. Rather, it evolved because the natural move allowed the attacking side too many options. Note that this doesn't necessarily relegate this natural move to the unsound or even 'weak' category, and against a player who is playing crossboard it is more than likely the move you will have to meet. However, it follows that if the restraining move prevents a certain attack, it is logical to adopt that attack against the natural move.

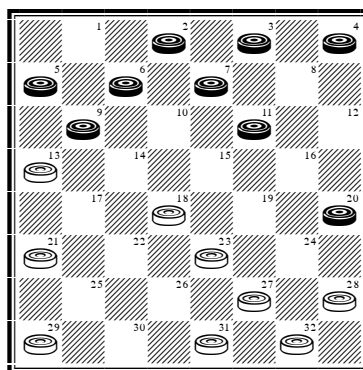
Examples

1. **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 7-11! (This, in combination with Black's next 2 moves is designed to nullify a white advance to square 18) 25-22; 6-9! 27-24; 3-7 ... and a virtually even position.
2. **10-14 24-20; 11-16** 20-11; 8-15 28-24; 6-10 24-20; 1-6! (A consolidating waiting move) 22-18 (23-18 allows Black to develop his single-corner with 3-7 after the 3 for 2 and is soft); 15-22 25-18; 3-8! (A good restraining move because of the 12-16 threat) 26-22 (Covering up); 9-13 18-9; 5-14 22-18; 6-9 30-25; 7-11! (Another good restraining move because of the 11-16 threat) ... and a virtually even position.
3. **9-13 23-18; 12-16** 18-14; 10-17 21-14; 6-10 24-20; 10-17 25-21; 1-6 21-14; 6-9 14-10; 7-14 22-18; 14-23 26-12; 13-17! (Although not essential, other moves are woolly and permit White a lot of attacking scope, whereas this is forceful and restrictive: a sensible strategy when defending. The basic idea is that of the 2 for 2 against moves such as 29-25) 27-23; 9-13! (Same threat) 28-24; 5-9! (Same threat) 23-19; 17-22! (Essentially the same threat) ... White has a slight edge.
4. **9-14 24-20; 11-16** 20-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9! (Although 8-11 is perfectly sound, this is more restrictive as it nullifies the flanking attack with 22-17) 28-24 (22-18 is also good, but 22-17 is inferior after 9-13 when White must either accept a grip with 26-22 or allow

the 13-22 exchange, both of which strip him of any attacking force); 8-11 ... and now both 24-19 and 24-20 are both well met with the restraining 1-5! and an even position.

5. **9-14 22-18; 5-9** 24-19; 11-15 18-11; 8-24 28-19; 4-8 26-22! (25-22 is of course perfectly good, but this, in tandem with White's next move, is felt by some players to be more restrictive); 8-11 27-24!; 1-5! (Following White's lead and arguably better than 9-13 first) ... and an even position.
6. **11-15 23-18; 12-16** 18-11; 8-15 24-20; 9-14 20-11; 7-16 27-23; 16-20 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9! (Far from taking the centre, the inferior 10-15 effectively cedes it, allowing White a number of attacking options) 23-19 (22-17 is comfortably met with 9-13); 9-13! ... and White has a small advantage.
7. **Illustrative Game 115: 10-15 23-18; 9-14** 18-9; 5-14 22-18; 14-23 26-10; 7-14 27-23; 11-15 25-22; 8-11 30-25; 4-8! (The first of a series of quiet waiting moves which remove any possible sting from the white position) 22-18; 15-22 25-9; 6-13 29-25; 3-7! 23-18; 12-16! 32-27; 8-12! 24-20; 16-19 (And now the dissolution) 18-15; 11-18 27-23; 19-26 31-15; 13-17 21-14; 7-10 14-7; 2-18. Drawn. *M. Tinsley v E. Lowder 1994.*
8. **Illustrative Game 116: 12-16 22-18; 16-19** (A fascinating, dynamic ballot) 24-15; 10-19 23-16; 11-20 25-22; 6-10 22-17; 8-11 17-13; 1-6 26-23 (Seeking original play); 10-15 30-25; 15-22 25-18 [Diagram 720]

Diagram 720



Black to Play

Continue from Diagram 720: 7-10! (As in the previous example, the first of a number of waiting moves which completely tame the position. As Marion Tinsley was the first to admit, his early playing style was strongly modelled on the great Asa Long) 29-25; 3-7! 25-22; 4-8! 23-19; 9-14 (The right time to make the break) 18-9; 5-14 22-18 (The dissolution); 14-23 27-18; 8-12 18-14; 10-17 21-14; 11-16 19-15; 6-10 15-6; 2-18 28-24; 20-27 32-14. Drawn. *A. Long v W. Edwards 1989*

This concept of consolidating your position with waiting moves before breaking things up, is a recurrent one which should be carefully noted.

9. **11-15 23-19; 9-14** 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 7-11 24-20; 15-24 28-19; 11-15 32-28; 15-24 28-19; 6-9! (Although 4-8 is perfectly sound, it allows White options in both 22-18 and 22-17. By contrast, the text move prevents 22-17? because of 9-13 in reply and a deadly grip on White's single-corner, and encourages White to overplay his position: a trap!) 22-18; 4-8 ... and the reader should consult Lesson 93 for the continuation.

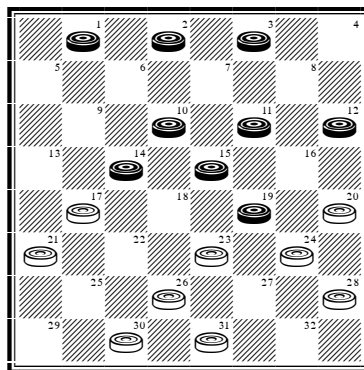
Lesson 238: Getting behind the Men

As Lesson 18 made clear, making the correct decision about which king-row man, or men, to move is essential if trouble is to be avoided. Frequently, this choice is informed by the formation under consideration, and as we saw in Lesson 234 particular care should be given before the early movement of the man on square 2/31. In this lesson the wrong man is moved, allowing the opponent to ‘get in behind’ and undermine the entire formation.

Examples

1. **11-16 24-19; 7-11 22-18; 3-7 25-22; 11-15 18-11; 8-24 27-11; 7-16 22-18; 9-14 18-9; 5-14 29-25; 4-8 25-22; 16-19 23-16; 12-19 31-27; 10-15 26-23; 19-26 30-23; 8-11 27-24; 6-10 24-20; 2-6?** (1-6! draws cleanly as shown in a later lesson) 22-17; 15-18 23-19; 18-23 19-16; 11-15 16-11; 15-18 11-7 (White is free to wander at will); 6-9 17-13; 10-15 13-6; 1-10 7-2; 23-27 32-23; 18-27 2-6 ... to a white win. Although Black’s 3 men mutually protect each other, they are not far enough advanced, and White is able to grip them while bringing other attacking forces to bear.
2. **11-15 24-20; 15-18 22-15; 10-19 23-16; 12-19 25-22; 8-12 22-18; 9-14 18-9; 5-14 29-25; 4-8 25-22; 8-11 22-17; 6-10 27-24; 11-15 32-27; 7-11 27-23** [Diagram 721]

Diagram 721



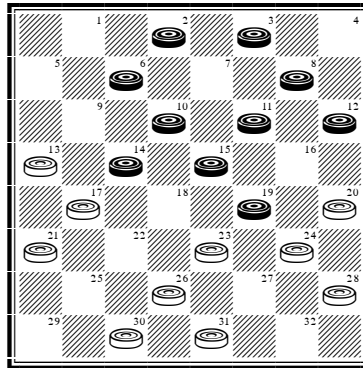
Black to Play

Continue from Diagram 721: 2-7? (Richard Fortman: ‘The weak spot, undermining the rearguard ranks and allowing White to penetrate.’ Instead, 3-7! draws comfortably after 23-16; 12-19 26-23; 19-26 30-23; 15-18 24-19; 18-27 31-24; 1-5

etc...) 23-16; 12-19 31-27! (With 3-7 played, this would be met with the crushing 11-16 exchange. Checkers hangs on such subtleties, which often appear obvious after the event); 3-8 27-23; 8-12 23-16; 12-19 26-23; 19-26 30-23; 15-18 (Black's position is floating in mid-air) 23-19; 18-22 19-16 ... to an inevitable white win.

3. **10-15 21-17; 6-10** 17-14; 9-18 23-14; 10-17 22-13; 12-16 25-21; 16-19 29-25; 7-10 25-22; 1-6 24-20; 5-9 27-24; 9-14 32-27; 8-12 22-17; 4-8 27-23 [Diagram 722]

Diagram 722

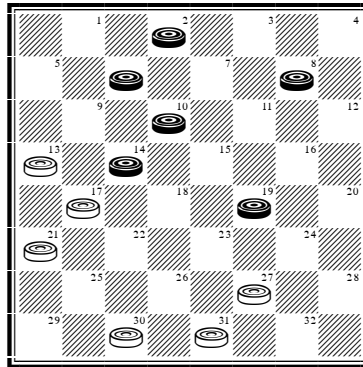


Black to Play

Continue from Diagram 722: 2-7! (On this occasion this is slightly easier than 3-7, although both moves are sound, and has been given both for comparison with the previous example and to avoid the reader getting a 'square 2 complex') 23-16; 12-19 31-27; 8-12 (Black has more waiting moves available in his single-corner region) 27-23; 3-8 (By moving 2-7 rather than 3-7, Black avoided standing on his own toes and freed up this square for the man on 3) 23-16; 12-19 26-23; 19-26 30-23; 15-19! 23-16; 8-12 ... to a clear-cut draw.

4. **Illustrative Game 117: 11-16 22-17; 8-11 24-19; 9-14 25-22; 11-15 17-13; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 11-15 25-22; 15-24 27-11; 7-16 22-18; 1-5 18-9; 5-14 26-22; 16-19 23-16; 12-19 22-17; 3-8 32-27**
 [Diagram 723]

Diagram 723



Black to Play

Continue from Diagram 723: 8-11? (This hems Black in, restricting his freedom of movement, and may be said to go against general principles. Unfortunately for Black, here it proves fatal. Instead, 2-7! keeps Black's options open, drawing after 27-23; 19-26 30-23; 7-11! 31-27; 11-16! 27-24; 16-20! 24-19; 8-12! 19-15; 10-26 17-1) 27-23; 19-26 30-23; 2-7 31-27; 11-16 27-24; 16-20 24-19 (White is now running riot); 20-24 19-16; 24-27 23-19; 14-18 16-12; 27-31 12-8; 7-11 8-3; 18-23 17-14; 10-17 21-14. White wins. *A. Jordan v L. Ginsberg 1912*

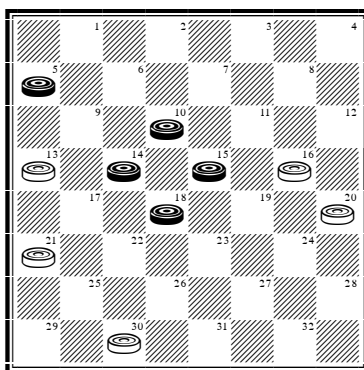
Lesson 239: The Slow-Moving Juggernaut

In a later lesson we will look at how three mutually protective men – ‘the eternal three’ as Newell Banks referred to them – can bring the late midgame to a safe conclusion. However, when there are four men bunched in the centre of the board, with an enemy king threatening from behind, it takes a great deal of care to nurse them home safely – and as we saw in the previous lesson, sometimes it can’t be done. Naturally, *where possible* therefore you should try to avoid this kind of situation with the weak side. Under time pressure and facing a strong opponent you will readily discover how difficult it is to avoid defeat – even when the position may be theoretically drawable.

Examples

1. **9-13 24-19; 5-9 28-24; 11-15 22-18; 15-22 25-18; 1-5 29-25; 8-11 24-20; 3-8 19-16; 12-19 23-16; 8-12 27-23; 12-19 23-16; 10-14 25-22; 14-23 26-19; 6-10 32-28; 9-14 31-26; 11-15 16-12; 15-24 28-19; 7-11 12-8; 11-15 19-16!; 4-11 16-7; 2-11 26-23; 13-17 22-13; 15-18 23-19; 11-15 19-16** [Diagram 724]

Diagram 724

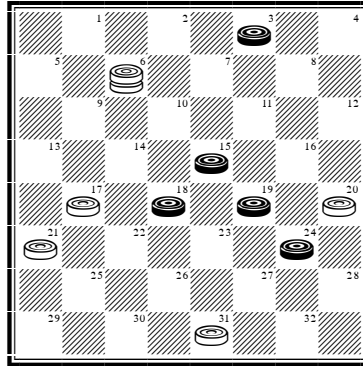


Black to Play

Comment: When crowning and bringing out his kings, Black will need to plan carefully in order to avoid possible forks.

2. **9-13 24-19; 5-9 28-24; 11-15 22-18; 15-22 25-18; 1-5 32-28; 8-11 19-15; 10-19 24-8; 4-11 29-25; 6-10 27-24; 10-15 25-22; 7-10 23-19; 9-14 18-9; 5-14 26-23; 2-6 24-20; 15-24 28-19; 13-17!** (Not 11-15? of course) 22-13; 11-15 30-26; 15-24 26-22; 10-15 22-17; 6-10 13-9; 15-19 23-16; 12-19 9-6; 14-18 6-2; 10-15 2-6 [Diagram 725]

Diagram 725

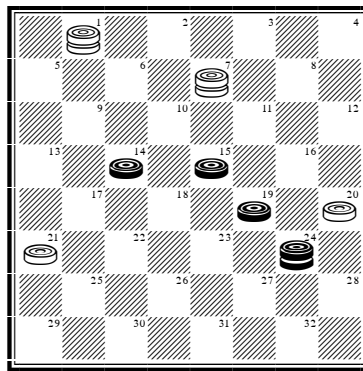


Black to Play

Comment: As in the first example, Black has made no errors of any kind so far, but must exercise considerable caution in order to secure the draw.

3. **Illustrative Game 118: 9-14 24-20; 10-15 22-17; 7-10 25-22; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 23-19; 15-24 28-19; 16-23 26-19; 8-11 30-26; 11-15 22-17; 15-24 27-20; 4-8 26-23; 8-11 23-19; 14-18!** (A clever idea designed to break the double-corner cramp) 17-14; 10-17 21-5; 6-10 31-27; 11-15 27-24; 18-23 25-21; 2-6 32-28; 23-26 20-16; 26-31 16-11; 31-27 24-20; 15-24 28-19; 27-24; 19-16 12-18; 11-7 10-14; 7-2 6-9 13-6; 1-10 2-7; 10-15 5-1 [Diagram 726]

Diagram 726



Black to Play

Continue from Diagram 726: 14-18 1-6; 19-23 6-10; 15-19 7-11; 18-22 11-16; 22-26 10-14; 26-31 14-18; 24-27 18-22; 27-32 21-17; 32-28 17-14; 19-24 16-19; 23-26! (23-27? would lose) Drawn. *P. Davis v M. Tinsley 1989*

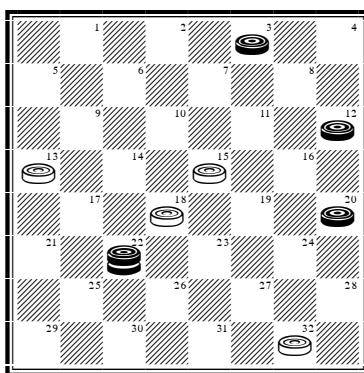
4. **Illustrative Game 119: 11-16 24-20; 16-19 23-16; 12-19 22-18; 9-14 18-9; 5-14 25-22; 10-15 22-17; 6-10 29-25; 8-11 17-13; 4-8 25-22; 2-6 22-17; 8-12 27-23; 3-8 23-16; 12-19 26-23; 19-26 30-23; 8-12 28-24; 15-18 24-19; 18-27 31-24; 11-15 20-16; 15-18 24-20; 18-22 19-15!** (Another recurring idea, addressed separately in a later lesson); 12-19 20-16; 14-18 (The first move in a carefully thought out plan designed to get the floating men away) 15-11; 19-24 11-2; 1-5 2-9; 5-14 32-28; 24-27 16-11; 18-23 11-7; 14-18 7-2; 10-15 2-7; 15-19 7-10; 23-26 10-15; 19-23. Drawn. (It should be noted that once your opponent has demonstrated he can get his men away safely, it is best to give the game up as drawn: pointless pursuit can only be to his advantage.) *N. Banks v M. Tinsley 1952*

5. **Illustrative Game 120: 9-14 24-20; 5-9 22-18; 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 29-25; 10-15 25-22; 7-10 24-20; 3-7 27-24; 1-5 32-28; 9-13 18-9; 5-14 24-19; 15-24 28-19; 11-15 19-16; 12-19 23-16; 14-18 22-17; 13-22 26-17; 7-11 16-7; 2-11 17-14; 10-17 21-14; 15-19 31-26; 19-24 30-25; 24-28 26-22; 18-23 22-17; 23-26 17-13; 26-30?** (This ‘automatic’ move, although drawable, leads to trouble. Instead, Black’s clever drawing plan involves placing a king on square 28 in order to guard against the fork of his men currently on 6 and 11. Namely, 28-32! 25-21; 32-28! 14-9; 6-10 9-6; 10-15 6-2; 15-19 2-7; 11-15 7-11; 15-18 etc ... In checkers, although occasionally one is called upon to look many moves ahead, far more frequently it is the ability to spot little points such as this which is required) 25-21; 30-26 14-9; 6-10 9-6; 11-15 6-2; 26-22 2-6; 22-18 13-9; 18-23 9-5; 28-32 5-1; 32-28 1-5; 23-18? (Black buckles under the pressure: he has 5 drawable moves available, but this isn’t one of them!) 20-16; 18-23 16-11; 23-19 21-17; 19-23 11-7; 23-18 7-3; 28-24 5-9. White wins. *W. Halliwell v C. Barker 1905*

While it doesn't fit perfectly into this lesson, the final example is too good to omit.

6. **Illustrative Game 121: 9-14 22-17; 11-15 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22; 11-16 22-18; 14-17 (A fighting move, in contrast to the tame 1-5) 21-14; 10-17 26-22 (An inferior exchange, surprisingly taken by Marion Tinsley in the final game of his 1979 world championship match with Elbert Lowder); 17-26 31-22; 7-10 22-17! (30-25? loses to 3-7!); 2-7! (This move would have been typical of Lowder's style, but he uncharacteristically let Tinsley off lightly with 3-7) 30-25; 10-15 18-2; 1-5 2-9; 5-30 19-15; 30-26 23-19; 16-23 27-18; 26-22 [Diagram 727]**

Diagram 727



White to Play

Continue from Diagram 727: ... 18-14! (13-9? loses in the same manner as the next note); 22-17 14-9! (Although natural, 15-10? eventually succumbs to a vice-like grip as follows: 12-16 13-9; 17-22! 9-5; 22-18 14-9; 18-14 10-6; 14-10 5-1; 3-8 6-2; 8-11 2-6; 11-15 9-5; 16-19 6-2 – Black now proceeds to crown all of his men while retaining the crucial king on square 10, eventually stationing them on squares 10, 11, 15 and 19 – Continue: 19-24 32-28; 24-19 2-6; 20-24 6-9; 15-11 9-13 (9-6 loses quickly to 11-7!); 11-7 13-9; 7-2 9-13; 24-27 13-9; 27-23 9-13; 23-18 13-9; 18-22 9-13; 2-6. Black wins); 17-14; 9-5; 14-18 (3-8 32-28; 12-16 5-1; 16-19 1-6 draws) 15-10; 18-14 10-6; 14-10 6-2; 3-8 5-1; 8-11 2-6; 11-15 6-9; 12-16 9-5; 16-19 13-9. Drawn. *K. Grover v W. Ryan 1933*

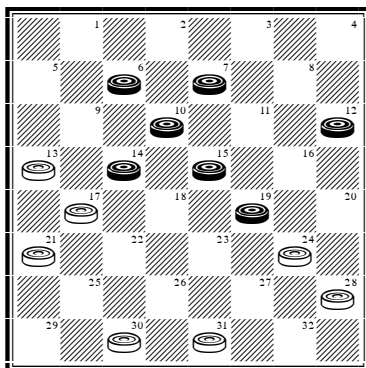
Lesson 240: Truncated Long Dyke

This particular assemblage may arise out of a recognized long dyke formation, as in Example 1, or may materialize via a more circuitous route. Either way, the continuations are often of a critical nature.

Examples

1. **9-14 22-18; 11-16** 18-9; 5-14 25-22; 16-19 24-15; 10-19 23-16; 12-19 22-17; 6-10 27-24; 2-6 24-15; 10-19 17-10; 7-14 (Said to be useless from an offensive standpoint, but many wins on *both sides* have been scored from here) 29-25; 8-11 25-22; 4-8 22-17; 6-10 17-13; 1-6 32-27; 11-15 26-22 (27-24; 8-11 31-27; 11-16 24-20 forms Diagram 521 CR); 3-7 22-17; 8-12 27-24 [Diagram 728]

Diagram 728



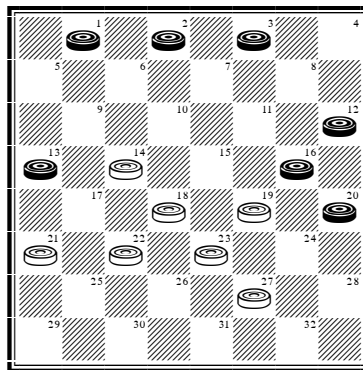
Black to Play and Draw

Continue from Diagram 728: 19-23! 24-19; 15-24 28-19; 7-11 30-25; 23-26! 31-22; 11-15 22-18; 15-29 (14-23 also draws) 19-15; 10-19 17-1. Drawn. Many.

2. **11-15 23-19; 8-11** 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 25-22; 7-16 22-18; 9-14 18-9; 6-22 26-17; 5-9 28-24; 10-15 (Characteristic) 24-20; 16-19 30-26; 1-6 29-25; 2-7 17-13; 4-8 25-22; 8-11 ... and now the 22-18 exchange is necessary to draw (22-17 and 32-28 lose after 7-10).

3. **11-15 23-19; 9-13 22-18; 15-22 25-18; 7-11** (Seeking complications) 27-23!
 (A beautiful finesse mentioned under Lesson 36: either Black permits the simplification with 10-15 or he grants White time to consolidate his position with at least an even game); 10-15 19-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-13 17-14; 11-15 24-19; 15-24 28-19; 8-11 29-25; 11-16 25-22; 4-8 31-26; 16-20 32-27; 8-11 22-18; 11-16 26-22 [Diagram 729]

Diagram 729



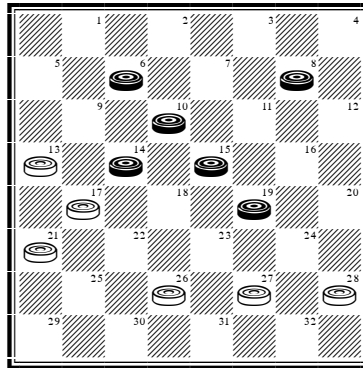
Black to Play

... the position is easy to manage for both sides from this point.

4. **11-15 23-19; 8-11 27-23?!** (Willie Ryan's *Dodger* opening which, as the name implies, was created to dodge the complications arising out of 22-17 at this point. However, it is unduly defensive and the winning opportunities extremely limited. Samuel Gonotsky and Derek Oldbury had wildly opposing styles of play, but on this they would agree: play the stronger 22-17 and let Black do his worst!); 9-13 22-18; 15-22 25-18; 10-15 19-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-13 17-14; 11-15 24-19; 15-24 28-19; 4-8 29-25; 8-11 25-22; 11-16 32-27!; 7-11 22-18; 16-20 transposing into Example 3.

5. **Illustrative Game 122:** 11-16 22-17; 7-11 17-13; 9-14 25-22; 11-15 24-19; 15-24 28-19; 8-11 22-18; 3-7 18-9; 5-14 29-25; 11-15 25-22; 15-24 27-11; 7-16 22-18; 1-5 18-9; 5-14 26-22; 16-19 23-16; 12-19 22-17; 4-8 (Here my opponent offered a draw, which I declined. I knew 32-27 would form Diagram 723 by transposition, but since I was totally confident of drawing anyway, what had I to lose by playing on?) 30-26? (Loses, and is indicative of the critical nature of the game); 2-7 31-27; 7-11 32-28; 11-15 [Diagram 730]

Diagram 730



White to Play, Black Wins

Continue from Diagram 730: ... 26-22; 8-11 27-24; 14-18 24-20; 18-25 17-14; 10-17 21-14; 15-18 (Black now has to get his 'juggernaut' away, but it's not too hard here) 14-9; 6-10 9-6; 11-15 6-2; 19-24 28-19; 15-24 2-7; 10-15 7-10; 15-19. Black wins. *R. Pask v J. Caws 1997*

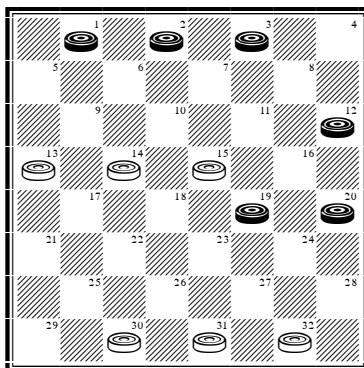
Lesson 241: Twin Outposts on Squares 14 and 15 (18 and 19 for Black)

When the forces are somewhat diminished and Black's second row of men denuded, two white men alongside each other on squares 14 and 15 often prove to be an effective attacking weapon. Capable of stabbing at squares 9, 10 and 11, this weapon was much favoured by the late, great Pat Mccarthy.

Examples

1. **Illustrative Game 123: 12-16 22-17; 16-20 17-14; 9-18 23-14; 10-17 21-14; 11-15 24-19; 15-24 28-19; 6-10 25-22; 10-17 22-13; 7-10 29-25; 8-11 25-22; 10-14 26-23; 4-8 22-18; 8-12?** (The weak link: 3-7 is best here) 18-9; 5-14 23-18! (Taking the centre); 14-23 27-18; 11-16 19-15; 16-19 18-24 [Diagram 731]

Diagram 731

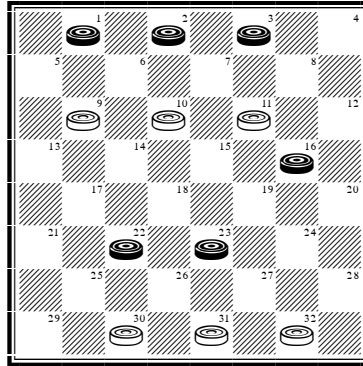


Black to Play

Continue from Diagram 731: 19-24 14-9; 12-16 15-10; 2-7 (Nothing better) 32-28; 7-14 28-12; 20-24 9-5 (30-26 is strong, but Black draws the bridge endgame with a man down); 24-28? (14-17 draws) 13-9; 28-32 9-6; 1-10 5-1; 10-15 1-6; 15-19 30-26! White wins.

2. **Illustrative Game 124: 11-16 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 6-10 29-25; 10-17 22-13; 7-10 24-19; 11-16 27-23; 4-8 25-22; 10-14 22-18; 14-17 18-14; 8-11 23-18!; 16-23 26-19; 17-22 19-15!; 11-16 15-11; 20-24! (Black needs to play proactively) 28-19; 16-23 14-10; 12-16 13-9; 5-14 18-9 [Diagram 732]**

Diagram 732



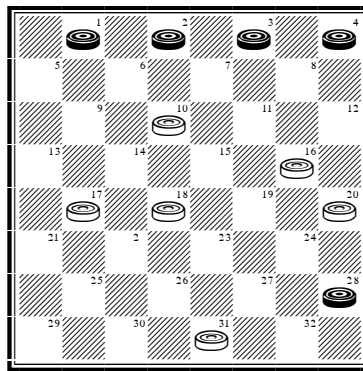
Black to Play

Continue from Diagram 732: 16-20 9-6; 2-9 11-7; 9-14 7-2; 14-17 2-7; 22-25! (Concluding things neatly) 30-14; 23-26 31-22; 1-6 10-1; 3-26. **Drawn. L. Levitt v M. Tinsley 1951**

3. **10-14 23-19; 6-10 19-15; 10-19 24-15; 7-11 26-22; 11-18 22-15; 14-17 21-14; 9-18 25-21; 5-9 21-17; 9-13 17-14; 13-17?! (8-11, cutting off the man on 15, is easily best) 15-10! (Naturally) ... and now 12-16 gets 14-9 in reply, with the threat of sacrificing 10-6 and getting an early king.**

4. **Illustrative Game 125: 9-13 23-19; 6-9 19-15; 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 13-17** (Now the same as Example 3 at the 11th move) 21-14; 9-18 28-24; 12-16 24-20; 16-19 25-21; 5-9 29-25 (Against 21-17; 18-22! leads to a good draw: in dynamic positions such as this, attack is often the best form of defence); 9-13 15-10! (One of the great ‘cooks’ – innovations); 8-11? (With black men on 18 and 19, the counter-attack with 19-23! suggests itself and is indeed best); 30-26; 11-15 27-23; 18-27 32-16; 15-19 25-22; 19-24 22-18; 24-28 21-17; 13-22 26-17 [Diagram 733]

Diagram 733



Black to Play

2-6 (Clearly this would have also fitted well under Lesson 236!) 18-15; 28-32 16-11; 6-9 17-13; 9-14 13-9; 32-28 11-7; 28-24 7-2; 24-19 2-7; 14-18 9-6; 18-22 6-2; 22-25 15-11; 25-30 11-8; 3-12 7-11; 30-25 31-26; 19-24 10-7; 25-30 26-22; 12-16 7-3; 16-19 22-17; 19-23 17-13; 30-25 2-7; 25-22 11-15; 23-26 15-10? (7-10! holds the win); 26-31 10-14; 24-19 13-9; 19-15 7-11; 15-8 3-12. Drawn (Per the endgame databases). *Chinook v M. Tinsley 1994* The 10-piece endgame databases endowed Chinook with unworldly strength: no human being would have drawn this endgame against the great Tinsley.

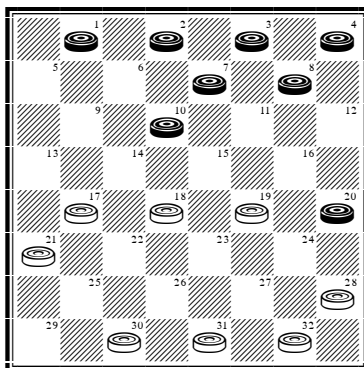
Lesson 242: The Finesse (Time)

As explained in *Complete Checkers*, where many examples from master play are given, this kind of move in effect says to your opponent, 'Either you do x next or I will.' Like virtually every aspect of time, its potency is typically overlooked by most players below the expert class.

Examples

1. **11-15 22-18; 15-22 25-18; 12-16 29-25; 10-14 25-22; 16-20 24-19; 6-10 22-17; 9-13 18-9; 13-22** (Leaving the man hanging with 5-14, as per Lesson 147, is arguably more logical, and is probably best met with 23-18! coming to the same thing; although 19-15 is also sound) 26-17; 5-14 23-18! (The finesse); 14-23 27-18 [Diagram 734]

Diagram 734



Black to Play

Continue from Diagram 734: 10-15 (If Black doesn't take this break up, White exchanges 17-14 with the better game) 19-10; 7-23 31-27; 8-11 27-18; 11-16 32-27; 16-19 27-23!; 19-23 30-23 (Another entry for Lesson 236!) ... White draws with moderate care.

2. **11-15 23-19; 8-11 22-17; 9-14 25-22; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 29-25; 4-8 22-18!** (No doubt the most famous finesse of them all); 14-23 17-14; 10-17 21-14; 2-7 (The downside of this particular finesse is that Black can force matters to a drawn conclusion if he wishes; the upside is that White gets at least an even game against all the alternatives) 31-27; 6-10 27-18; 10-17 25-21; 1-6 21-14; 6-10 30-25; 10-17 25-21; 19-23 26-19; 17-22 ... shortly drawn.

3. **10-15 24-19; 15-24** 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 8-11 23-18! (The finesse); 14-23 17-14; 10-17 21-14; 7-10 (The point: this is the only good move at Black's disposal) 14-7; 3-10 31-27; 5-9 27-18; 1-5 32-28! ... Black has a tiny edge
4. **Illustrative Game 126: 10-15 23-18; 6-10** 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 21-17 (Soft); 15-24 27-20; 8-11 25-22; 11-15 29-25; 4-8 25-21; 8-11 17-14; 10-17 21-14; 15-19 22-18; 7-10! (A nice finesse) 14-7; 3-10 18-15 (The point: if White doesn't take the break up, Black exchanges 10-14); 11-18 26-23; 18-27 31-6; 2-9. Drawn. *R. Pask v D. Harwood 2002*
5. **11-15 23-19; 9-13** 22-18; 15-22 25-18; 7-11 27-23! (A finesse which I have already mentioned); 10-15 (Or permit White to consolidate) 19-10; 6-22 26-17; 13-22 30-26; 5-9 26-17; 9-13 17-14; 11-15 24-19; 15-24 28-19 ... Black has a very slight edge.
6. **11-16 21-17; 9-13** 25-21; 5-9 23-18; 10-15 18-11; 8-15 24-19; 15-24 27-11; 7-16 30-25; 3-7 32-27! (The regular play is with the 17-14 exchange, after which Black avoids the complications arising from 16-19 32-27 by exchanging 7-11. By twisting the order of moves, White seeks to drive Black into the more complicated line); 7-10! (The finesse: Black refuses to play ball and avoids 16-19 17-14; 9-18 22-15) 22-18 (If White refuses to accept this break up, Black obtains a winning position); 13-22 26-17; 9-14 18-9; 6-22 25-18; 16-19 ... the position is dead even.

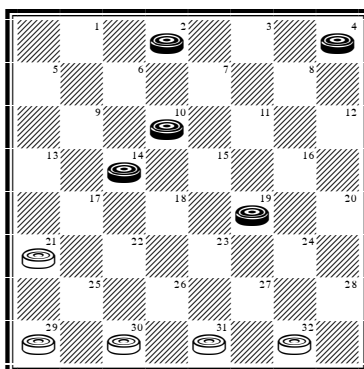
Lesson 243: Gaining a Tempo (Time)

The essence of this lesson is that of getting a man to a particular square in double-quick time; less positively it might be viewed as avoiding the loss of a tempo in so doing. Either way, it is an important concept which is rarely highlighted.

Examples

1. **Illustrative Game 127: 9-13 22-18; 12-16 24-20; 8-12 27-24; 3-8 24-19; 11-15 18-11; 8-24 28-19!** (Leaving the man on 16 hanging) 10-14 20-11; 7-16 19-15; 6-10 15-6; 1-10 26-22; 16-19 23-16; 12-19 22-17; 13-22 25-9; 5-14 (Yet another candidate for Lesson 236!) 29-25 [Diagram 735]

Diagram 735



Black to Play

Continue from Diagram 735: 2-6! (Prior to this game, published play gave 4-8: this saves a tempo in getting to square 9) 25-22; 6-9! 30-26; 4-8 22-17; 9-13 32-27; 13-22 26-17; 8-12 17-13; 12-16 13-9; 19-23 27-18; 14-23. Drawn. *J. Cox v T. Wiswell 1930*

2. **Illustrative Game 128: 10-14 24-19; 6-10** 22-17; 9-13 28-24; 13-22 25-9; 5-14 29-25; 11-15 25-22; 7-11! (Thematic and typical of the 9-13 defence initiated at the 5th move) 23-18; 14-23 27-18; 11-16 18-11; 16-23! (8-15? gifts White an attacking tempo and loses) 26-19; 8-15 30-26; 2-6! (Although 4-8 draws. This gains a tempo getting to square 9 and, as in Example 1, leads to a clear-cut finish: most helpful when trying to master a particular line of play) 26-23; 6-9! 21-17; 9-14 17-13; 1-6 32-28; 15-18 (Or 12-16 first) 22-15; 12-16 19-12; 10-26 31-22; 4-8 24-19; 8-11 28-24; 11-16 22-18; 14-23 24-20; 23-27 20-11; 27-31 19-15; 31-27 12-8; 3-12 11-7; 27-23. Drawn. **D. Lafferty v W. Hellman 1972**

3. **9-13 22-18; 6-9** 26-22; 11-15? (1-6 30-26 *then* 11-15 is the orthodox route) 18-11; 8-15 22-17; 13-22 25-11; 7-16 24-20; 3-8 20-11; 8-15 21-17! (Wasting no time in developing this man to square 13. Notice that with 1-6 and 30-26 played, 21-17 would be easily parried with 9-13. Comparing two positions in this manner – first shown to me by Norman Wexler – explains many of the mysteries surrounding the early midgame); 9-14 17-13; 1-6 29-25; 4-8 23-19!; 15-24 28-19 ... White has a winning position.

4. **Illustrative Game 129: 10-15 23-18; 11-16** 18-11; 8-15 22-18; 15-22 25-18; 16-20 24-19; 4-8 29-25; 9-14 18-9; 5-14 25-22; 8-11 22-18 (In part dictated by the state of play, but typical of Mr Grover's combative style. The 3-move restriction affords the attacking side billions of opportunities like this: moves which have no great theoretical strength, but which force the opponent onto original ground); 14-23 27-18; 7-10 18-14; 10-17 21-14; 11-16 26-23 (19-15? led to a clockwork-type black win: L. Levitt v J. Anderson 1973); 3-7 30-25; 6-10! (Wasting no time squeezing the man on 14: 1-5 might appear necessary, but simply allows White to consolidate with 25-21) 25-21; 10-17 21-14; 1-6! (All part of a carefully thought out defensive plan: as usual, Mr Long makes it look easy) 28-24; 20-27 31-24; 7-10! 14-7; 2-11 24-20; 6-10 32-28; 10-14 28-24; 14-17 23-18!; 16-23 24-19; 17-22 19-15. Drawn. **A. Long v K. Grover 1939**

5. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 4-8 17-13; 8-11 (Because of the exchange on the 2nd move, White is now forced to break his triangle) 19-16?! (But this isn't the best way to do it, 26-22 being preferred); 12-19 23-16; 10-15! (Easily best: the immediate 9-14 exchange throws away Black's advantage in development and allows White to equalize with 29-25) 26-22; 9-14! (With the apex man diverted to square 22, this is

now best) 18-9; 5-14 22-17; 14-18! (Black has nothing to fear from 27-24 of course) 17-14; 15-19! (Black wants to get to square 24 and this gains a tempo in so doing since 27-23 in reply is hopeless for White) 29-25; 19-24! (It must be granted that here 11-15 come to the same thing. However, the principle has wider application) 30-26 (Of course, 32-28? is defeated by 18-23!); 11-15 21-17; 15-19 (Tempting a losing reply: 24-28 is an easy draw) 32-28 (14-9? loses to the crushing 18-23! 27-18; 1-5: James Wyllie defeating Robert martins in 1867); 6-10 13-9; 1-5 ... the position is complex and even.

6. **10-15 24-20; 15-19** 23-16; 12-19 27-24; 7-10 24-15; 10-19 21-17; 11-15 32-27; 6-10 17-14; 9-18 26-23; 19-26 30-7; 3-10 20-16; 8-12 27-24; 12-19 22-18; 15-22 24-6; 1-10 25-18; 5-9 (4-8 28-24; 8-11 24-19 is the standard draw, but the text gives Black a winning chance) 28-24; 2-7 24-19? (Squanders a vital tempo: both 29-25 and 31-26 are easy); 7-11 31-26; 4-8 29-25; 10-14 26-23; 14-17 25-21; 17-22 21-17; 9-13 17-14; 22-26 ... care is needed by White to usher his men through safely.

Examples 7, 8 and 9 employ the same idea: gaining a tempo through the threat of a shot. Example 10 is related and improves upon a game which I won (!) against Colin Young in the 1985 Scottish Open.

7. **10-14 23-19; 11-15** 19-10; 6-15 22-18; 15-22 26-10; 7-14 25-22; 8-11 24-19; 11-16 27-23; 4-8 22-18; 9-13 18-9; 5-14 29-25; 3-7 25-22; 8-11? (7-10! is called for) 28-24! ... If Black plays 16-20 White wins with 22-17!; 13-22 30-26!; 20-27 26-3 and if Black doesn't play 16-20 White employs the winning 24-20 cramp.
8. **10-15 22-18; 15-22** 25-18; 9-13 18-14; 11-15 24-19; 15-24 28-19; 8-11 29-25; 11-15 25-22; 6-9 22-18; 1-6 26-22; 4-8? (16-20! is required) 27-24! ... If Black plays 16-20 White wins with 14-10!; 7-14 22-17!; 13-22 30-26!; 20-27 26-1 and if Black doesn't play 16-20 White wins with 24-20.
9. **9-13 24-19; 11-16** 22-18; 8-11 18-14; 10-17 21-14; 6-9 26-22; 9-18 22-8; 4-11 25-22; 7-10 29-25; 3-7 25-21; 10-14 (1-6 is best: 28-24; 16-20 22-18; 6-9 31-26; 9-14 18-9; 5-14 and now 23-18 leads to a simple draw, whereas 32-28? gets tied up with 11-15! 19-16; 12-19 23-16; 7-11 16-7; 2-11 26-23; 11-16 30-25; 13-17. Black wins) 27-24!; 1-6 (16-20? would lose to 22-17! of course) 24-20!; 6-10 28-24; 14-17 21-14; 10-26 31-22; 7-10 30-25; 10-14 25-21 ... Black draws with care.

10. **11-16 24-19; 8-11** 22-18; 9-14 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-18; 14-17? 21-14; 10-17 27-24! (25-22; 17-21 18-14 was my winning route: the text is emphatic!); 17-21 (If 16-20 White wins a man at once with 25-22; 20-27 22-13. The text is just one of numerous duds Black has to choose from) 24-20; 8-11 19-15; 3-8 18-14 ... White wins.
11. **10-15 21-17; 7-10** 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 24-20; 15-19 20-11; 8-15 29-25; 10-14 25-21; 3-7 22-17; 7-10 30-26; 4-8 27-23; 8-12 23-16; 12-19 31-27; 2-7 27-24; 7-11 32-27; 11-16! (Gains a tempo because 24-20 would be met with 14-18! and a quick draw) 17-13; 16-20! ... for the classic finish see Diagram 320.
12. **Illustrative Game 130: 11-15 22-17; 8-11** 17-13; 9-14 25-22; 11-16 29-25; 16-20 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 19-16; 12-19 23-16; 11-15 25-22; 15-19 22-18; 14-23 27-18; 19-24 21-17; 10-14 18-9; 1-5 17-14; 7-11 16-7; 3-17 32-28; 5-14 28-19; 20-24 19-16; 14-18! (Forces a quick draw) 26-22 (If White plays 16-11, for example, Black gets to square 22, meeting 26-23 with the 22-26 exchange); 18-25 30-14; 24-27 31-24; 6-10 14-7; 2-27. *Drawn. R. Pask v L. Edwards 1982*
13. **12-16 21-17; 16-20** 17-13; 8-12 22-18; 10-15 25-22; 7-10 30-25 (Favoured by Derek Oldbury, and also covered under Lesson 181 Variation 3); 3-7! (A definite improvement on the lazy 4-8, this might also be filed under Lesson 144: in checkers, themes inevitably overlap. After 4-8 25-21; 9-14 18-9; 5-14 29-25 Black gets pushed around) 24-19 (But here 25-21; 9-14 18-9; 5-14 29-25 is easily met with the 14-17 exchange: the advantage of having the man on 3); 15-24 28-19; 9-14 18-9 5-14 ... to a comfortable draw.
14. **12-16 22-18; 16-19** 24-15; 10-19 23-16; 11-20 25-22; 7-10 22-17; 3-7 17-13; 9-14 18-9; 5-14 29-25; 7-11?! and now Asa Long's 26-23!; 11-15 23-19!; 15-24 28-19 secures a commanding white position and improves Marion Tinsley's 25-22; 11-15 22-17.

Lesson 244: Correct Order of Moves (Time)

Edwin Hunt's brilliant article in the introduction to Book 3, noted the importance of playing moves in the correct order and the utter futility of attempting to do so through rote learning. The given examples bring out some of the reasons to which he was referring.

Examples

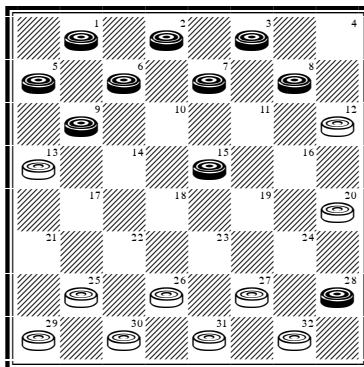
1. **9-14 22-17; 11-16** 25-22; 8-11 22-18; 16-20 18-9; 5-14 29-25; 4-8? (Both this and 11-16? are illogical, voluntarily ceding the centre. Instead, 11-15! 25-22; 7-11! is called for) 25-22 ... and now 11-15 is unplayable and, with correct play, White is able to force a win.
2. **9-14 22-17; 11-16** 25-22; 8-11 22-18; 16-20 18-9; 5-14 24-19! (Essential if White wishes to employ the specific attack featured here. If 29-25; 11-15 is played first, the 24-19 advance loses most of its potency because of the exchange from the double-corner); 11-15 19-16!; 12-19 23-16; 4-8 29-25; 6-9 17-13; 2-6 26-23; 8-11 ... White has a wide range of good moves from which to choose.
3. **11-15 22-17; 8-11** 23-19; 4-8 17-13; 15-18 24-20; 11-15 28-24; 9-14 26-23; 8-11 31-26; 6-9 13-6; 2-9 26-22; 1-6! 22-17; 18-22 25-18; 15-22 23-18! (17-13? loses after the 14-17 double-exchange); 14-23 27-18 ... to an ancient draw.
4. **11-15 23-19; 8-11** 22-17; 4-8 17-13; 15-18 24-20; 9-14 28-24; 11-15 26-23; 8-11 31-26; 6-9 13-6; 2-9 26-22; 3-8! 22-17; 18-22 25-18; 15-22 17-13! (But here the opposite applies, with the 23-18 exchange losing to the return 9-14 exchange. Because they exhibit a mirror-image approach, Examples 3 and 4 are known as 'twisters'.); 1-6 23-18; 14-23 27-18 ... to another ancient draw.
5. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 29-25; 3-7! (The natural 1-5? loses to 32-27!; 3-7 25-22; 5-9 22-18; 7-11 21-17!) 31-27!; 1-5! (7-11? loses to 21-17!) 25-22; 20-24! 27-20; 7-11 ... and it will be seen that 22-17! is essential to draw as 22-18? loses to the 6-9 slip.

6. **11-16 24-19; 16-20** 23-18; 10-14 18-15; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 29-25; 3-7! 32-27!; 7-11! (Essential in this case, as 1-5? would lose per Example 5. In particular it should be noted that after 1-5? 25-22; 20-24 27-20; 7-11 22-18! the 6-9 slip shot is unavailable) 26-22; 11-18 22-15; 8-11 15-8; 4-11 25-22 ... to an even draw.
7. **10-14 24-19; 11-16** 28-24; 16-20 19-15; 7-10 24-19; 9-13! 22-17; 13-22 25-9; 5-14 29-25; 3-7! (1-5? 32-28! Transposes into the loss mentioned in Examples 5 and 6) 25-22 (White could still try for the same win with 32-28!, transposing into Example 6) 20-24! 27-20; 7-11 22-18 ... White has a definite advantage on account of Black's premature 11-16.
8. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 7-10 27-23! (Rather than the usual 22-17; 9-13 27-23); 9-13! (Steering things back to chartered territory: 3-7? is inferior after 22-18! in reply) 22-17!; 13-22 25-9; 5-14 ... and the standard draws shown above.
9. **9-14 22-17; 11-16** 25-22; 8-11! (Played towards the centre and natural) 22-18! (Should White now decline to take the centre, for example with the tepid 24-19, Black is ready to equalize with 11-15!); 16-20 18-9; 5-14 ... White for choice.
10. **9-14 22-17; 11-16** 25-22; 16-20 (Not as logical, nor as good, as 8-11) 30-25! (Of course, 22-18; 8-11 18-9; 5-14 transposes into Example 9 and is good, but this attack, unavailable in Example 9, poses Black new problems); 8-11 22-18; 4-8 18-9 ... and now 6-22 is essential, as 5-14? 26-22; 11-16 24-19; 8-11 22-18; 1-5 18-9; 5-14 25-22 transposes into the win featured in Example 1.
11. **9-13 22-18; 12-16** 18-14; 10-17 21-14; 16-19 24-15; 11-18 28-24; 8-11 23-19; 4-8! (An essential consolidating move. Instead, the premature 11-15 exchange is desperately weak after 26-23; 4-8 23-19; 2-6 19-10; 6-15 30-26/31-26) 25-21 (But now 26-23?! is well met with 13-17!); 11-15! (Now in order) 19-10; 6-15 ... Black has equalized.
12. **10-14 22-18; 11-15** 18-11; 8-15 26-22; 6-10 22-17; 4-8 23-19! (17-13 is too early after 1-6 23-19; 15-18!); 1-6! (8-11 17-13; 1-6 25-22 is the usual order of moves and favours White) 25-22! (Again, 17-13; 15-18! gives Black the best of it); 8-11 17-13 ... White retains the edge

13. **10-14 24-20; 7-10** 27-24; 10-15 22-18; 15-22 26-10; 6-15 21-17; 1-6 23-19; 15-18 17-14; 3-7 19-15?!; 9-13! (Preventing 30-26 and forcing the desired line. Instead, 12-16 first allows White an easy out with 30-26!; 16-19 31-27! – not 32-27?! - and the 18-23 shot to a clear-cut draw) 32-27; 12-16 30-26; 16-19 26-23; 19-26 31-22 ... and now both 13-17 and 11-16 are powerful for Black.
14. **11-15 23-19; 8-11** 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22; 10-15! (4-8 29-25; 10-15 17-13 is the normal order of moves) 17-13! (Not the careless 29-25?! which permits Black good options in both 9-13! and 6-10!); 4-8 29-25 ... Black has a slight edge.
15. **10-14 23-19; 7-10** 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23; 2-7! (Although 11-15?! appears to be sound, Black's position is thrown out of kilter after the excellent waiting move, 29-25! - rather than the expected 22-18; 2-7 18-9; 5-14 - and the drawing play becomes rather unnatural and academic: definitely not desirable! By contrast, the text move is thematic, creating a line of 3 men on squares 7, 10 and 14, as per Lesson 143, and allows for the *possibility* of an easy draw) 22-18 (After 24-19; 11-15 32-28; 15-24 28-19 Black is ready with 7-11! Also, the 29-25 waiter is now easily met with 11-15!); 9-13 18-9; 5-14 29-25; 11-15 ... White still has a lot of attacking scope due to the nature of the ballot.

16. **Illustrative Game 131: 11-15 24-20; 8-11 28-24; 4-8 23-19; 12-16 19-12; 15-18 22-15; 10-28 21-17; 11-15 17-13** [Diagram 736]

Diagram 736



Black to Play

Continue from Diagram 736: 8-11? (9-14! 25-22; 6-10 29-25 is called for) 25-22; 11-16 (Black now realizes that 9-14 is unavailable because of the 12-8!; 3-12 22-18 shot. This is easy to see now, but not nearly as obvious a couple of moves earlier) 20-11; 7-16 26-23; 15-19 30-26 (31-26 wins more easily); 9-14 27-24; 2-7 24-15; 6-9 13-6; 1-19 31-27; 7-10 27-24; 10-15 24-20; 19-24 20-11; 24-27 23-19? (11-8! forces a clear-cut win after 27-31 8-4; 31-27 29-25!; 27-18 4-8); 15-24 32-23; 24-27 23-19; 27-31 19-15; 14-17 22-13; 31-22 15-10; 22-18 10-6; 18-15; 11-8; 28-32 6-2; 32-27 8-4; 27-23 4-8; 23-18 29-25; 18-14 25-21; 15-10 2-7; 10-6 7-11; 5-9 11-16; 6-10 13-6; 10-1 8-11; 1-6. (As Marion Tinsley explains, ‘The setting is now a special case of the Fourth Position draw. Replacing the man on 21 with a king yields the general form of Fourth Position.’) Drawn. *T. Wiswell v M. Hopper 1951*

17. **Illustrative Game 132: 10-14 24-20; 7-10 22-18; 11-16 20-11; 8-22 25-18; 4-8 28-24; 8-11 24-19; 9-13 18-9; 5-14 29-25; 3-7 25-22; 1-5 23-18; 14-23 27-18; 6-9?** (The 11-15 double-exchange followed by 6-9 32-27; 2-7 27-23; 7-11 makes for an easy draw: this loses) 26-23; 11-15 18-11; 7-16 30-26! (22-18? permits a draw with the 9-14 exchange); 2-7 32-27! (22-18? is again met with 9-14 and a draw); 16-20 23-18! (Once again, 22-18? gets 9-14 and a draw); 10-14 26-23; 7-11 27-24; 20-27 31-24. White wins. *J. Marshall v M. Tinsley 1957*

18. **9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 24-19; 1-5!** (A subtle one this. Playing 1-5 first consolidates Black's position, cuts out 31-27, and tempts 28-24 which is well met with 11-15 18-11; 8-15. By contrast, 11-15 18-11; 8-24 28-19; 1-5 allows 31-27 – not particularly strong, but an extra line to master – and prevents White from playing the inferior 28-24. *Basic Checkers* gives 11-15 before 1-5, but as Marion Tinsley memorably remarked to me, 'The books may give 11-15 first, but I'm telling you what's right!') 25-22; 11-15 18-11; 8-24 28-19; 14-17 21-14; 9-27 32-23 ... White still has a definite advantage by virtue of the ballot.

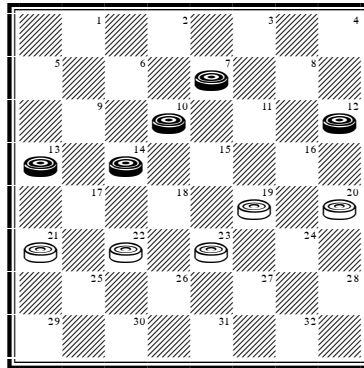
Chapter 25: Classic Late Midgame Positions

Introduction

Here are 4 more classics for you to master. Because they arise so frequently in play, you will find the effort well worthwhile.

Lesson 245: Hefter's Win (5 v 5)

Diagram 737

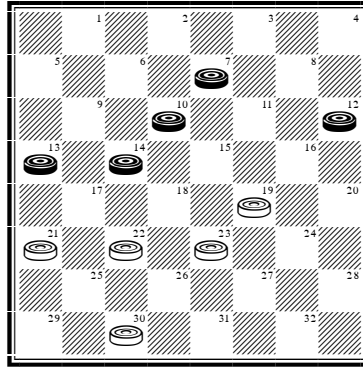


White to Play and Win

Continue from Diagram 737: ... 22-18; 14-17 21-14; 10-17 19-15 (Or 18-14 first); 17-22 18-14; 22-25 (22-26 loses fast by 20-16; 12-19 23-16) 23-19; 25-30 15-10 (20-16 also wins); 7-11 10-7; 30-26 7-3; 26-22 (26-23 loses immediately to 3-8) 14-9; 22-18 9-5; 18-14 (11-16 loses by First Position after 20-11; 18-23 3-7; 23-16 7-2; 16-7 2-11) 3-7; 14-18 7-16; 18-23 5-1; 13-17 1-6; 17-22 6-2 (6-10 also wins); 22-26 16-11!; 23-7 2-11; 26-31 11-15. White wins.

Lesson 246: Ross' Win (5 v 5)

Diagram 738

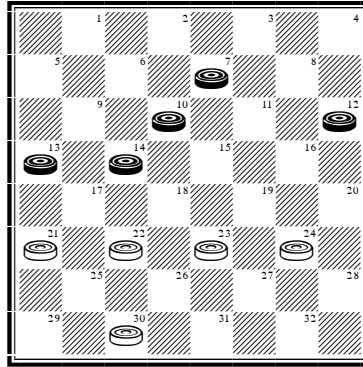


White to Play and Win

Continue from Diagram 738: ... 22-18; 14-17 21-14; 10-17 18-15 (19-15 also wins); 17-22 23-18; 13-17 18-14; 17-21 14-9; 22-25 9-5; 25-29 5-1; 29-25 1-6!; 7-10 15-11; 10-14 6-10; 14-18 10-15 (11-7 also wins); 25-22 (The best try: against 18-23 both 11-7 and 19-16 win) 11-7; 18-23 7-2 (19-16 also wins); 22-26 19-16!; 12-19 15-24; 26-31 24-28 (White is setting about creating a bridge); 31-27 28-32; 27-24 2-7; 24-19 7-10; 19-24 10-14; 24-27 14-17; 27-31 17-22. White wins.

Lesson 247: Bell's Win (5 v 5)

Diagram 739



White to Play and Win

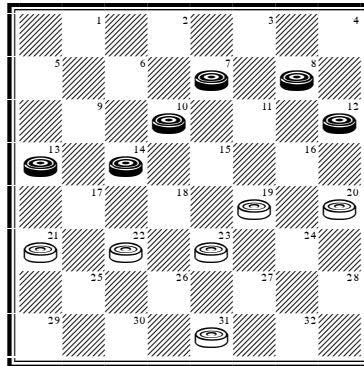
Continue from Diagram 739: ... 22-18; 14-17 21-14; 10-17 18-15 (23-19 and 24-20 come to the same thing); 17-22 23-18; 13-17 18-14; 17-21 24-20; 22-25 15-10; 7-11 10-7; 11-15 7-3; 25-29 (Or 15-18 3-7; 18-23 7-10; 23-27 10-15; 27-32 14-10; 25-29 10-7; 29-25 15-18; 32-27: White crowns the man on 7, uses it to force Black's king into square 29, then crowns the man on 20 and brings it back for an easy win) 3-7; 29-25 7-10; 15-18 (Running the other way transposes into the earlier win) 10-15; 25-22 30-26!; 22-31 15-22; 31-27 14-10; 27-23 10-7; 23-19 7-3; 19-15 3-8 (Black can either retreat to White's double-corner and lose via the First Position family, or enter his own double-corner and lose more quickly via a phase of Second Position). White wins.

Lesson 248: Robertson's Draw (6 v 6)

Often wrongly declared a white win, and a beautiful one at that, this remarkable position actually permits a narrow black draw.

Continue from Diagram 740: ... 22-18; 14-17 21-14; 10-17 18-14; 17-22 14-9; 22-25 9-6; 25-30 6-2; 8-11! (7-11? 31-26; 13-17 2-6; 17-21 6-9; 21-25 9-14; 25-29 14-17; 29-25 17-21; 25-29 26-22; 29-25 23-18; 25-29 18-15!; 11-25 19-15 or 20-16. White wins: a beautiful single-corner block win by Fred Allen) 2-6; 30-25 23-18; 25-22 18-14; 13-17! (22-18? 6-9; 18-23 14-10; 23-16 10-3; 16-19 3-8; 11-15 9-14; 19-23 8-11; 15-19 11-15; 19-24 15-18; 23-27 - 23-19 loses to the 18-23 exchange - 14-10; 13-17 10-15; 27-32 15-19; 32-28 20-16; 17-21 16-11; 21-25 18-23. White wins) 14-9; 17-21 9-5; 21-25 5-1; 25-30 1-5; 30-26 5-9; 26-23 6-10; 23-16 10-3; 16-19 9-14; 19-23 14-10; 23-19 3-8; 11-15 8-11; 15-18 11-15; 19-24 (Or 19-23) 10-14; 18-23 20-16 (Not 14-18?); 12-19 14-18; 23-26 (One of 5 drawing moves!) 18-25; 26-30 25-21. Drawn.

Diagram 740



White to Play, Black Draws

Chapter 26: Advanced Tactics

Lesson 249: Shot to the King-Row (Easier)

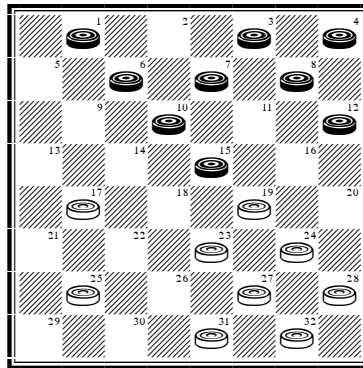
The shots featured here and in the succeeding lesson represent some of the most popular in the game, and typically prove to be very popular to newcomers. As ever, almost all are shown to arise soundly (from ‘our’ viewpoint at least!) from actual play. I make no apologies for including one or two rather simple examples: they have caught out many players in the past and will continue to do so.

1. **9-14 23-18; 14-23** 27-18; 12-16 18-14; 10-17 21-14; 6-9 14-10; 7-14 22-18; 14-23 26-12; 11-15 25-22; 8-11 24-19; 15-24; 28-19; 1-6 22-18; 6-10 29-25; 4-8 (Sneakier than the immediate 9-14 exchange) 30-26?? (25-22 draws): Black to Play and Win

Continue: 3-7! 12-3; 11-15 18-11; 7-30. Black wins.

2. Ex **9-14 23-19; 5-9**: CC #716 Offshoot

Diagram 741



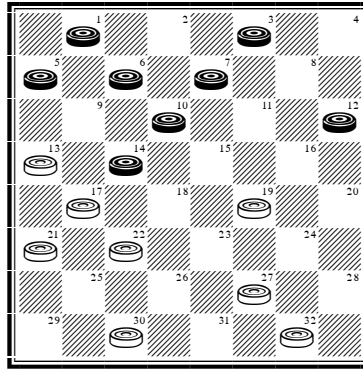
Black to Play and Win

Continue from Diagram 741: 15-18! 23-14; 6-9 14-5; 10-15 19-10; 7-30 31-26; 30-23 27-18; 12-16 18-15; 8-11 15-8; 4-11 ... Black wins. *Analysis by W. Ryan*

3. Ex **9-14 22-17; 11-15**: CC #538 Note

Continue from Diagram 742: 14-18! 22-15; 7-11 15-8; 10-14 17-10; 6-31 8-4; 12-16. Black wins. *Analysis by A. Reisman*

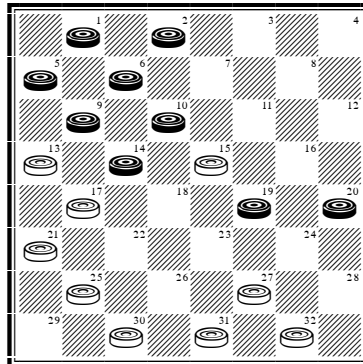
Diagram 742



Black to Play and Win

4. Ex 11-15 24-19; 15-24: CC #1695 Note

Diagram 743



Black to Play and Win

Continue from Diagram 743: 19-23! 27-18; 10-19 17-10; 6-29 13-6; 1-10. Black wins. *Analysis by M. Pomeroy*

5. **10-14 24-20; 6-10** 22-17; 11-15 17-13; 1-6 28-24; 8-11 23-19; 15-18 25-22?? (26-23 draws); 18-25 29-22: Black to Play and Win

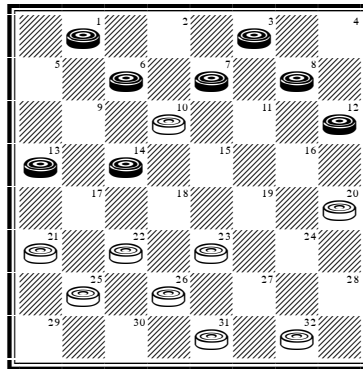
Continue: 14-17! 21-14; 9-25 30-21; 11-16 20-11; 7-30. Black wins.

6. **10-14 24-19; 6-10 22-17; 9-13 26-22?** (Only White's 3rd move and already a loss!); 5-9 22-18; 13-22 30-26: Black to Play and Win

Continue: 14-17! 21-5; 2-6 26-17; 10-15 19-10; 7-30 18-15; 11-18 23-14; 12-16 (Not 3-7?) ... Black wins. *Analysis by J. Loy*

7. **11-15 23-19; 9-13 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 29-25; 6-10 25-22; 4-8 24-20; 11-15 30-25?!**; 15-24 28-19; 10-15?! 19-10 2-6 [Diagram 744]

Diagram 744



White to Play and Draw

Continue from Diagram 744: ... 31-27! (20-16! leads to the same thing, while 21-17! *could* lead to the same thing. By contrast, 32-28?! leads to a tough draw for White) 6-15; 21-17; 14-30 20-16; 12-19 23-16; 30-23 27-2; 8-11 16-7; 3-10 22-18; 1-5 2-6; 10-14 18-9; 5-14. Drawn. *Analysis by D. Oldbury* Of course, this might also be filed under Lesson 94.

8. **9-13 22-18; 10-14 18-9; 5-14 24-19; 6-10 25-22; 11-15 28-24; 7-11 30-25 1-5; 22-17; 13-22 25-9; 5-14 26-22; 11-16 22-17; 16-20 29-25; 8-11 17-13; 11-16 25-22; 3-7 22-17; 2-6:** White to Play and Draw

Continue: ... 13-9 (23-18 also draws and may be stronger); 6-22 23-18; 14-23 27-2; 16-23 2-6; 20-27 6-15; 22-26 31-24; 26-31. Drawn. *Analysis by WCCP*

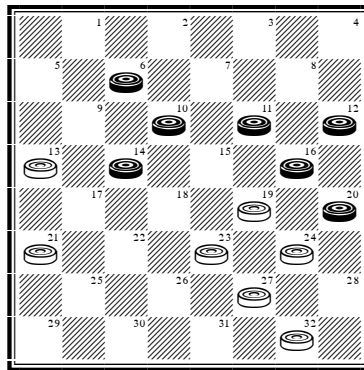
9. **10-15 21-17; 11-16** 17-13; 16-20 22-18; 15-22 25-18; 8-11 29-25; 9-14 18-9; 5-14 25-21; 7-10 26-22; 3-7 22-17; 11-15 24-19; 15-24 28-19; 7-11 30-26; 4-8 19-16; 12-19 23-7; 2-11 26-23 11-15: White to Play and Draw

Continue: ... 13-9! (32-28 also draws and contains one winning chance); 6-22 23-18; 14-23 27-4 ... Drawn. *M. Chamblee v M. Tinsley 1947*

10. Ex **9-13 22-18; 12-16**: CC #198

Continue from Diagram 745: ... 19-15!; 10-26! (11-18? loses) 24-19; 16-23 27-2. Drawn. *Analysis by D. Oldbury*

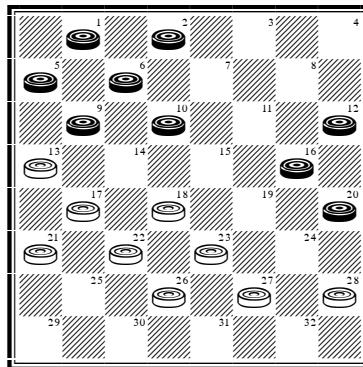
Diagram 745



White to Play and Draw

11.

Diagram 746 by R Pask



Black to Play and Win

Continue from Diagram 746: 9-14! 18-9; 5-14 22-18; 16-19! 18-9; 19-24! (Easy to miss at the diagram) 28-19; 10-14 17-10; 6-31 26-22 ... Black wins.

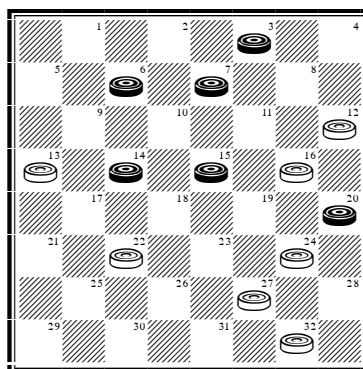
12. **9-13 23-19; 11-16** 26-23; 10-14 22-17; 13-22 25-9; 5-14 29-25; 7-11 24-20?? (25-22 draws): Black to Play and Win

Continue: 14-18! 23-14; 16-23 27-18; 11-16 20-11; 8-29. Black wins.

13. Ex **9-14 22-17; 11-16**: CC #559 Note

Continue from Diagram 747: ... 22-18!; 15-22 16-11; 7-16 24-19; 16-23 27-2. White wins.

Diagram 747



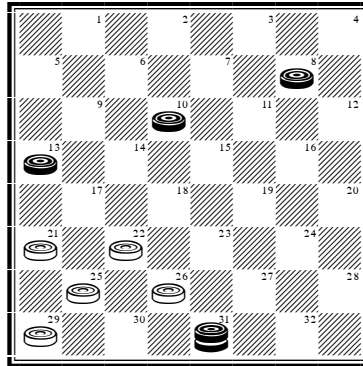
White to Play and Win

14. **9-14 23-19; 5-9** 22-17; 11-15 26-23; 9-13 24-20; 15-24 28-19; 13-22 25-9; 6-13 29-25; 1-5 23-18?? (25-22 draws): Black to Play and Win

Continue: 10-15! 19-10; 7-23 27-18; 12-16 20-11; 8-29. Black wins.

15. Ex **10-14 24-19; 7-10**: CC #1039 Note

Diagram 748



White to Play and Win

Continue from Diagram 748: ... 22-18!; 31-15 21-17; 13-22 25-4. White wins. **J. Cox v M. Tinsley 1950**

16. **10-15 22-17; 7-10** 17-14; 10-17 21-14; 9-18 23-14; 3-7 24-19; 15-24 28-19; 11-16 19-15; 8-11 15-8; 4-11 25-22; 6-10 29-25; 10-17 22-13; 16-19 25-22; 11-15? (7-10 draws): White to Play and Win

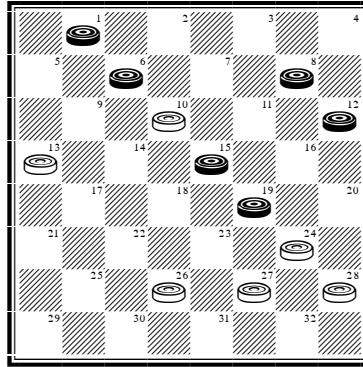
Continue: ... 13-9! (Or 27-24! first); 5-14 27-24; 19-28 22-18; 14-23 26-3. White wins.

17. **10-15 22-17; 6-10** 17-14; 9-18 23-14; 10-17 21-14; 11-16 25-22; 16-19 30-25; 2-6: White to Play and Draw

Continue: ... 14-9! (26-23 first does not come to the same thing); 5-14 26-23; 19-26 22-18; 14-23! (15-22? loses) 27-2; 26-30 2-9; 30-21 9-14 ... Drawn. **D. Oldbury v A. Long (Postal) 1963**

18. Ex 10-15 22-17; 7-10: CC #1227 Note

Diagram 749

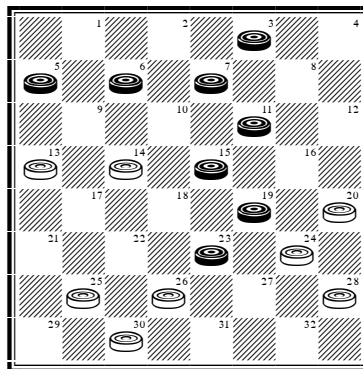


Black to Play and Draw

Continue from Diagram 749: 15-18! 24-15; 18-23 26-19 (Or 27-18); 8-11 15-8; 6-31. Drawn. *Analysis by W. Ryan* Of course, Mr Ryan never intended this to be exhibited as a setting in its own right (far too simple); crucially, however, it is one of the key components of the black defence employed here.

19. Ex 10-15 24-20; 15-19: CC #1450

Diagram 750

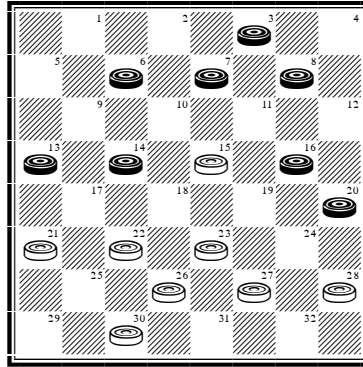


White to Play and Draw

Continue from Diagram 750: ... 20-16!; 11-27 28-24; 19-28 26-1. Drawn. *Analysis by A. Huggins*

20. Ex 11-15 24-19; 15-24: CC #1704

Diagram 751

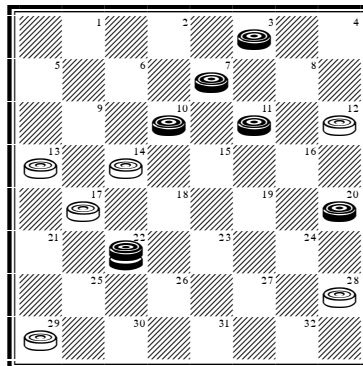


White to Play and Draw

Continue from Diagram 751: ... 15-11! (Or 27-24! first); 8-15 27-24; 20-27 23-18; 14-23 26-1 ... Drawn. *S. Cohen v D. Oldbury 1955*

21. Ex 11-16 24-19; 8-11: CC #1996 Note

Diagram 752



Black to Play and Win

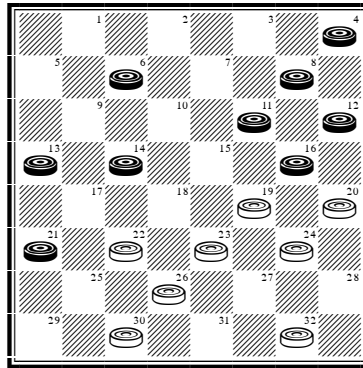
Continue from Diagram 752: 22-18! (Not the only way to win, but certainly the prettiest) 29-25; 18-9 13-6; 20-24! 28-19; 10-15 19-10; 7-30. Black wins. *J. Morrison v H. Devlin 1995*

22. **12-16 21-17; 9-14** 24-19; 14-21 19-12; 11-15 22-18; 15-22 25-18; 8-11 29-25; 5-9 28-24; 11-16 25-22; 4-8 24-20; 8-11 22-17? (27-24 draws); Black to Play and Win

Continue: 16-19! 23-16; 21-25 30-21; 10-14 17-10; 7-30 16-7; 2-11 ... Black wins.

23. Ex **12-16 24-20; 10-15**: CC #2191 Note

Diagram 753

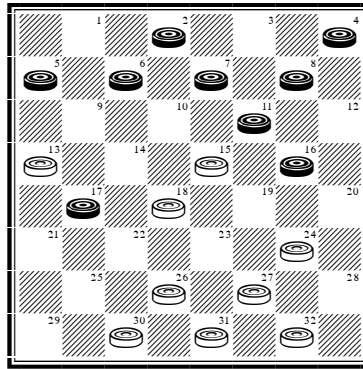


White to Play and Draw

Continue from Diagram 753: ... 23-18! (This is given to illustrate the device: 22-18 draws more easily); 14-23 19-15; 11-25 20-11; 8-15 26-1 ... Drawn. *J. D'Orio v N. Rubin 1931*

24. **9-14 22-17; 5-9** 17-13; 1-5 25-22; 14-17 21-14; 9-25 29-22; 10-14 22-18; 14-17 23-19; 7-10 19-15; 10-19 24-15; 12-16 28-24; 3-7? (16-19 draws) [Diagram 754]

Diagram 754

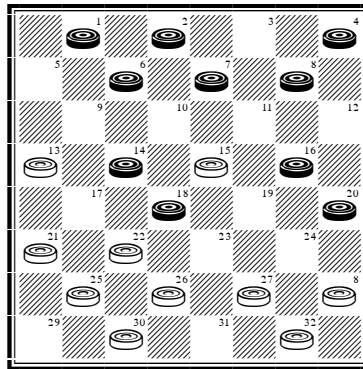


White to Play and Win

Continue from Diagram 754: ... 13-9!; 6-13 15-10; 7-23 26-3. White wins. *E. Ingram v M. Tinsley 1978*

11-16 23-18; 7-11 18-15; 11-18 22-15; 10-19 24-15; 9-14 25-22; 5-9 22-17; 14-18 17-13; 9-14 29-25; 16-20 26-22; 12-16 31-26; 3-7? (16-19 draws) [Diagram 755]

Diagram 755



White to Play and Win

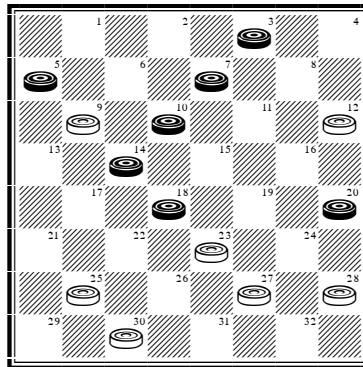
Continue from Diagram 755: ... 27-24!; 20-27 32-23; 18-27 22-18; 14-23 26-3; 7-10 15-11; 10-15 11-7; 2-11 3-7; 11-16 7-11. White wins. *P. Davis v Checkers 3.0 1992*

Lesson 250: Shot to the King-Row (Harder)

Get ready for fireworks!

1.

Diagram 756 by A Mantell

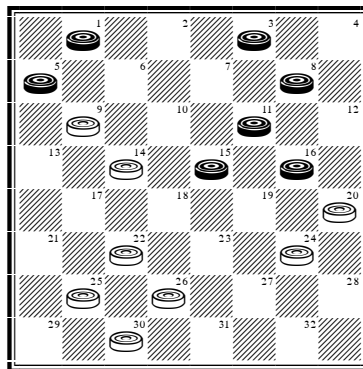


Black to Play and Draw

Continue from Diagram 756: 3-8!! (14-17!! first works the same miracle) 12-3; 14-17 23-14; 17-22 25-18; 10-17 3-10; 5-32. Drawn.

2. Ex 11-15 23-19; 8-11: CC #1650 Note

Diagram 757

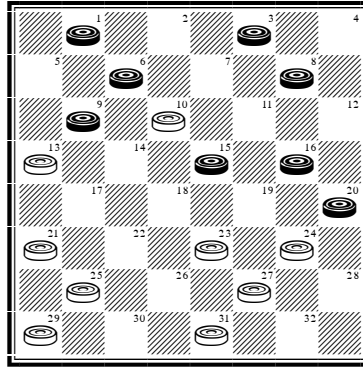


White to Play and Win

Continue from Diagram 757: ... 24-19!; 15-24 14-10; 5-14 10-7; 3-10 22-18; 14-23 26-3. White wins. *Analysis by J. Drummond*

3. Ex **9-13 23-18; 5-9**: CC #208

Diagram 758



White to Play and Draw

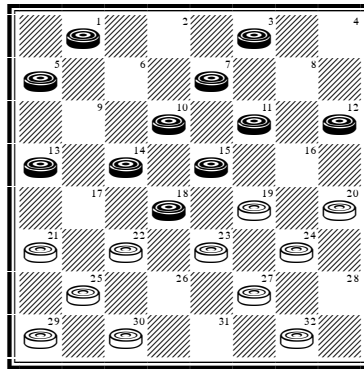
Continue from Diagram 758: ... 24-19!; 15-24 21-17; 6-15 13-6; 1-10 31-26; 24-31 17-13; 31-22 25-4. Drawn. ***D. Oldbury v M. Tinsley 1983***

4. **11-16 23-18; 7-11** 18-15; 11-18 22-15; 10-19 24-15; 9-14 25-22; 5-9 22-17; 14-18 17-14; 9-13 29-25; 3-7! (Holds Black's position together) 28-24; 16-19 24-20: Black to Play and Draw

Continue: 18-23! 27-18; 6-10 15-6; 1-17 21-14; 12-16 20-11; 8-29 14-9 ... Drawn. ***Analysis by C. Cantor***

5. **11-15 23-19; 8-11** 22-17; 4-8 17-13; 15-18 24-20; 11-15 28-24; 8-11 26-23; 9-14 31-26; 6-9 13-6; 2-9 26-22; 9-13? [Diagram 759]

Diagram 759



White to Play and Win

Continue from Diagram 759: ... 22-17! (Or 20-16! first); 13-22 20-16; 11-20 21-17; 14-21 23-14; 10-17 25-2 ... White wins. *Analysis by J. Sturges* Discussed under Lesson 28, this is unquestionably the most famous shot in checkers.

6. **11-15 22-17; 8-11** 23-19; 4-8 17-13; 15-18 24-20; 9-14 28-24; 10-15 19-10; 6-15 26-23; 12-16? (15-19 draws): White to Play and Win

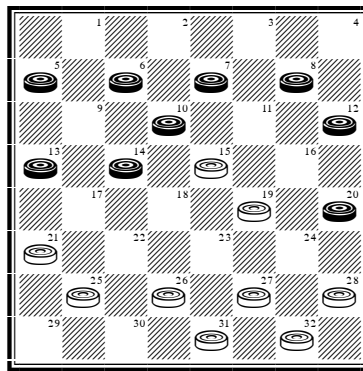
Continue: ... 23-19!; 16-23 20-16; 11-20 25-22; 18-25 27-4; 20-27 29-22. White wins. *Analysis by W. Hay*

7. **11-15 24-20; 8-11** 28-24; 3-8 23-19; 9-14 22-17; 5-9 17-13; 1-5 26-23; 15-18 31-26; 11-15? (11-16 draws) 26-22! (Binding); 8-11 30-26 (Ditto); 11-16 20-11; 7-16: White to Play and Win

Continue: ... 21-17!; 14-30 23-7; 30-23 (Of course, 16-23 loses to 26-1) 19-1; 2-11 27-18; 9-14 18-9; 5-14 13-9. White wins. *Analysis by G. Tanner*

8. **11-16 22-18; 16-20** 25-22; 8-11 24-19; 10-14 19-15; 4-8 22-17; 9-13 17-10; 7-14 18-9; 5-14 29-25; 11-18 26-22; 2-7 22-15; 7-10 23-19; 3-7 30-26! (A beautiful twister which might also have appeared under Lesson 244. Against the more commonly played 31-26; 1-5 draws and 14-17? loses); 1-5? (But here the opposite is the case, with 14-17 being correct. After nearly blundering with this against Hugh Burton in the 4th international match, I literally sat on my hands for 30 seconds!) [Diagram 760]

Diagram 760



White to Play and Win

Continue from Diagram 760: ... 19-16!; 12-19 (10-19 comes to the same thing); 28-24; 19-28 25-22; 10-19 22-17; 13-22 26-3; 8-12 (Nothing better) 27-24; 20-27 31-15 ... White wins. ***D. Zevenia v R. Cornell 1964***

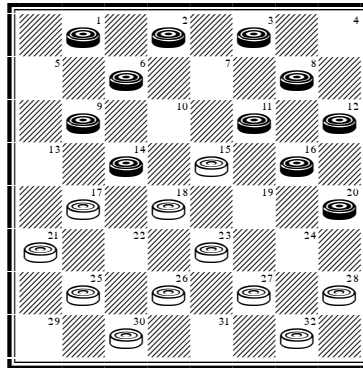
9. **11-15 24-20; 8-11** 28-24; 4-8 23-19; 15-18 22-15; 11-18 32-28; 10-14 26-23; 9-13 30-26? (19-15 draws): Black to Play and Win

Continue: 14-17! 21-14; 5-9 14-5; 8-11 23-14; 11-16 20-11; 7-30 25-21; 6-9 14-10; 2-6 10-7; 3-10 ... Black wins. ***A. Long v J. Anderson 1973***

10. **9-14 22-18; 5-9 25-22; 11-16 24-19; 8-11 27-24?** (22-17 and 28-24 are both good); 16-20 31-27 (32-27 loses to 11-16 30-25; 4-8 22-17; 8-11 25-22; 11-15! 18-11; 14-18! 22-15; 9-14); 11-16 29-25; 4-8 19-15; 10-19 24-15; 7-11 22-17 [Diagram 761]

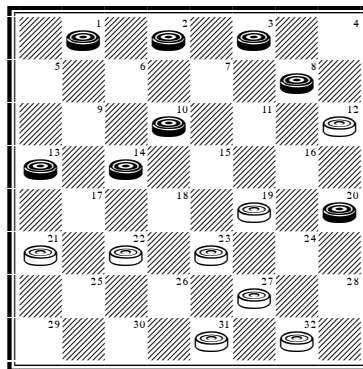
Continue from Diagram 761: 16-19! 17-10; 19-24 (Compare with Lesson 249, Number 11) 28-19; 9-14 18-9; 11-18 23-14; 6-31. Black wins. *Analysis by J. Denvir*

Diagram 761



Black to Play and Win

Diagram 762 by F. Wendumuth



Black to Play and Win

Continue from Diagram 762: 3-7! 12-3; 14-17 21-14; 10-26 31-22; 2-6 3-10 6-31. Black wins.

11. **9-14 22-18; 11-15** 18-11; 8-15 25-22; 5-9 23-18; 14-23 27-11; 7-16 24-20; 16-19 22-18; 9-13 29-25? (18-14 draws): Black to Play and Win

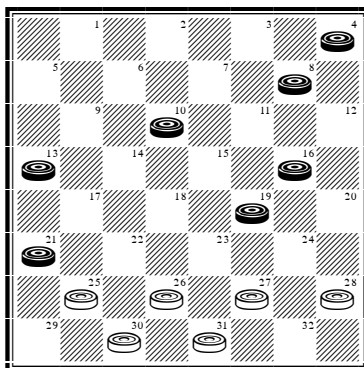
Continue: 12-16! 20-11; 19-23 26-19; 10-15 19-10; 6-29. Black wins. This type of device has been designated the blind shot because it is so easily missed.

12. **10-14 22-17; 7-10** 17-13; 3-7 25-22; 14-17 21-14; 9-25 29-22; 10-14 22-18; 14-17 24-19; 6-10 27-24; 1-6 19-15; 10-19 24-15; 12-16? (6-9 draws): White to Play and Win

Continue: ... 15-10!; (Compare with Lesson 249, Number 24) 6-22 13-9; 5-14 23-18; 14-23 26-3 ... White wins. **C. Barker v J. Reed 1889**

13. Ex **10-14 22-18, 7-10**: CC #893

Diagram 763



White to Play and Draw

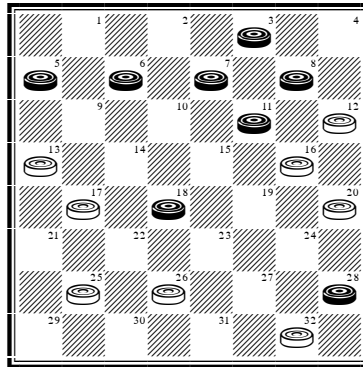
Continue from Diagram 763: ... 27-24!; 10-15 26-23!; 19-26 30-23; 21-30 24-19; 15-24 28-3. Drawn. M. **Rex v L. Goans (Postal) 1980**

14. **9-14 22-18; 11-15** 18-11; 8-15 25-22; 5-9 22-17; 4-8 17-13; 1-5 23-18; 15-22 26-17; 12-16 24-20; 8-11 29-25; 14-18 17-14; 10-17 21-14; 16-19 31-26; 11-15 25-21; 18-22 26-17; 9-18 30-26; 18-22: White to Play and Draw

Continue: ... 20-16!; 22-31 27-23; 19-26 32-27; 31-24 28-1. Drawn. **W. Hellman v E. Fuller 1946**

15. Ex **10-15 21-17; 7-10**: CC # 1138

Diagram 764



Black to Play and Draw

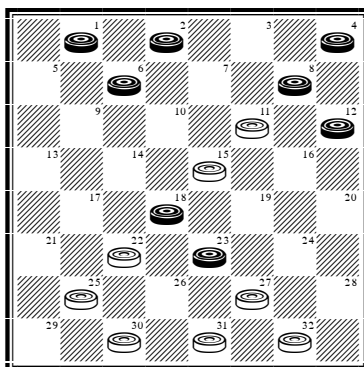
Continue from Diagram 764: 18-23! (Or 6-9! first; although 6-10 also draws) 26-19; 6-9 13-6; 11-15 19-10; 7-30 (Note the resemblance to Lesson 249, Number 21). Drawn. *Analysis by D. Oldbury*

16. **10-15 21-17; 9-13** 17-14; 11-16 24-19; 15-24 28-19; 6-9 22-18; 8-11 25-22; 16-20 29-25; 11-16 19-15; 16-19 23-16; 12-19 32-28; 4-8 25-21; 8-12 15-10: Black to Play and Draw

Continue: 19-23!! (A remarkable drawing resource) 26-19; 2-6 28-24; 6-15 19-10; 13-17! 22-6; 5-9 14-5; 7-32 6-2; 20-27 31-24; 12-16. Drawn. *Analysis by A. Mantell*

17. Ex **12-16 24-20; 8-12**: CC #2171 Offshoot

Diagram 765



Black to Play and Win

Continue from Diagram 765: 6-10! 15-6; 1-10 22-6; 2-9 27-18; 8-29. Black wins.

Analysis by T. Goldsboro

18. **11-16 24-20; 7-11** 22-17; 9-14 (Black does not need to commit this; 3-7! being preferable) 28-24; 3-7 26-22! (A strong attack which could have been avoided); 11-15 20-11; 7-16 24-20; 15-19? (Remarkably, at this early stage the text move is a definite loss. Instead, 16-19 draws) 20-11; 8-15 23-16; 12-19 17-13; 5-9 (The only option, as an examination will reveal: Black's position is horribly over-developed on account of the 15-19 exchange) 30-26; 4-8 (Both 1-5 and 2-7 fall to 27-23; 19-24 31-27!) 27-23; 8-12 (19-24 loses by 31-27!; 24-31 22-17; 31-22 25-4) 23-16; 12-19 31-27; 1-5 (Again, 2-7 loses to 27-23; 19-24 32-27!) 27-23; 19-24 (No choice this time): White to Play and Win

Continue: ... 32-27!; 24-31 22-17; 31-22 25-11. White wins. *J. Reed v C. Barker 1891*

19. **11-15 23-19; 8-11** 22-17; 9-14 25-22; 6-9 17-13; 2-6 29-25; 4-8 24-20; 15-24 28-19; 11-15 27-24; 14-17 21-14; 9-18 26-23; 18-27 32-23; 15-18? (A loser, but hard to beat across the board) 22-15; 5-9: White to Play and Win

Continue: 30-26!; 9-14 20-16!; 8-11 15-8; 10-15 19-10; 12-28 25-22; 6-15 13-9; 3-12 22-18; 15-22 26-3. White wins.

20. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 7-10 22-17; 2-7? (A dead loss) 26-22!; 9-13 (Going out in glory!) 19-16!; 12-19 27-24; 20-27 32-16; 10-19 17-10; 7-14 (Or 6-15) 22-17; 13-22 25-2. White wins. *Analysis by H. Shearer*
21. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 4-8 29-25; 10-14 27-24; 16-20 31-27; 6-10 32-28; 1-6 19-15; 10-19 24-15; 9-13 18-9; 5-14 22-18; 6-9 15-10; 12-16 18-15 (28-24 is stronger): Black to play and Draw

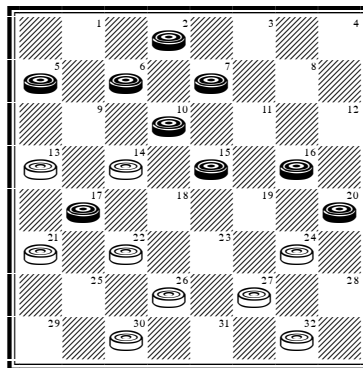
Continue: 16-19! 23-16; 8-11 15-8; 3-19 10-3; 2-7 3-17; 13-31 27-23; 19-26 30-26; 31-26 23-19; 9-14. Drawn. *A. Jordan v H. Lieberman 1920*

22. **10-15 23-18; 12-16** 26-23; 8-12 30-26; 16-20 21-17; 9-13 17-14; 6-9 23-19?? (24-19! is strong for White): Black to Play and Win

Continue: 13-17! 22-6; 1-17 19-10; 7-30. Black wins.

23. Ex **12-16 21-17; 9-14**: CC #2047

Diagram 766

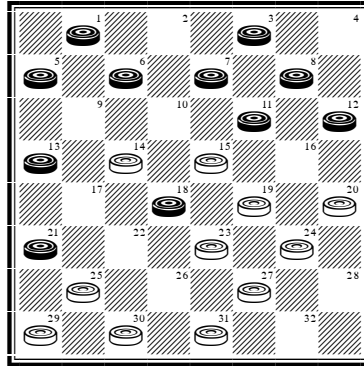


White to Play and Draw

Continue from Diagram 766: ... 14-9! (Or 27-23! first); 5-14 27-23; 20-27 23-18; 14-23 21-14; 10-17 26-1; 17-26 30-23; 7-10 23-18; 27-31 1-6; 2-9 13-6. Drawn. *D. Oldbury v A. Long (Postal) 1963*

24. **11-15 22-17; 9-13** 17-14; 10-17 21-14; 8-11 23-19! (Forcing Black into the *Mixed* opening: good ‘blind-spot’ strategy); 15-18 26-23; 13-17 19-15; 4-8 24-19; 6-9 28-24; 9-13 24-20; 2-6 32-28; 17-21 28-24 (31-26 is met with a similar shot) [Diagram 767]

Diagram 767

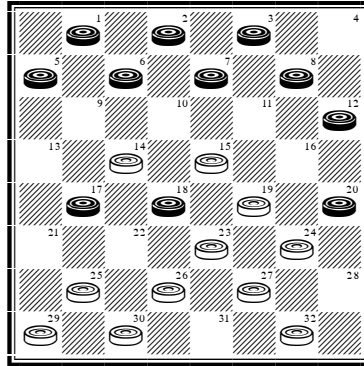


Black to Play and Draw

Continue from Diagram 767: 6-10! 15-6; 1-17 23-14; 11-15 19-10; 17-22 25-18; 5-9 14-5; 7-32 31-27; 32-23 24-19; 23-16 20-4 ... Drawn. *W. Hellman v E. Lowder 1958*

25. **11-15 23-19; 8-11 22-17; 9-13 17-14; 10-17 21-14; 15-18** (Here, the *Mixed* opening is a matter of choice) 19-15; 4-8 24-19; 13-17 (6-10 is simpler, while 11-16? is a howler after 26-22!) 28-24; 11-16?! (6-9 26-23 is safe, returning to the play in Number 24) 26-23; 16-20 31-26? (15-10!; 6-15 19-10 is very powerful for White) [Diagram 768]

Diagram 768



Black to Play and Win

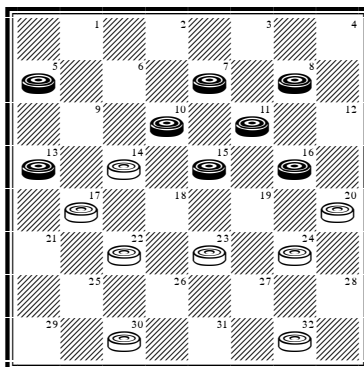
Continue from Diagram 768: 18-22! (Or 12-16 first) 25-18; 12-16 19-12; 7-10 14-7; 3-28 12-3; 2-7 3-10; 6-31. Black wins. **Analysis by J. Steel**

Lesson 251: Tempo Shot

As the name suggests, during the operation of the shot a free move is engineered: often to deadly effect.

1. Ex **11-15 23-18; 9-14**: CC 1574 Note

Diagram 769



White to Play and Win

Continue from Diagram 769: ... 24-19!!; 15-24 22-18; 13-22 32-28 (The free move); 10-17 28-3. White wins. *Analysis by J. Ferrie*

2. **9-13 24-19; 6-9** 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 22-18; 8-11 18-9; 5-14 29-25; 1-6 25-22; 11-15 32-28; 15-24 28-19; 14-17 21-14; 10-17 27-24; 6-10 24-20; 7-11 31-27? (Failing to spot the danger in time. Instead, 19-16 draws); 11-15 27-24; 17-21 23-18: Black to Play and Win

Continue: 21-25! 30-21 (Or 18-11); 3-7 (The free move) 18-11; 7-30. Black wins.

3. **11-15 23-18; 8-11** 27-23; 10-14 22-17; 15-22 17-10; 6-15 26-17; 11-16 24-19; 15-24 28-19; 7-10 17-13; 9-14 25-22; 4-8 22-18; 8-11 18-9; 5-14 29-25; 3-7 13-9; 11-15?? (16-20 draws: M. Tinsley v R. Pask 1983. And no, I was not expecting Dr Tinsley to fall for this!): White to Play and Win

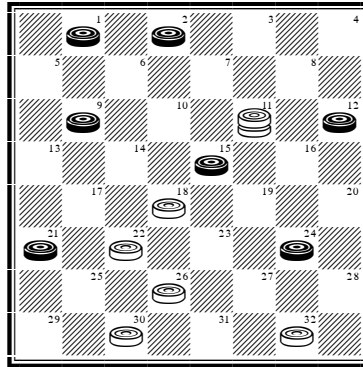
Continue: ... 9-6!; 2-9 (Or 15-24 first) 32-27; 15-24 27-2. White wins.

4. **10-14 23-19; 11-15**: See Lesson 243, Example 7
5. **10-15 22-18; 15-22**: See Lesson 243, Example 8

6. **9-13 24-19; 11-16:** See Lesson 243, Example 9

7.

Diagram 770 by H Freyer

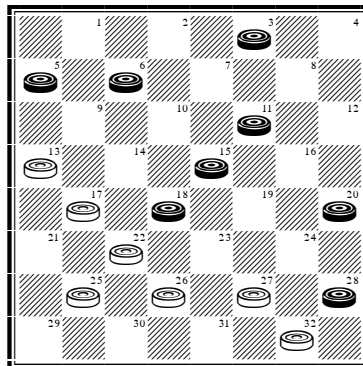


Black to Play and Win

Continue from Diagram 770: 21-25! (Or 9-14! First) 30-21; 9-14 18-9; 1-5 (The free move) 11-18; 5-30. Black wins.

8. Ex **9-14 22-17; 11-15:** CC #533 Offshoot

Diagram 771

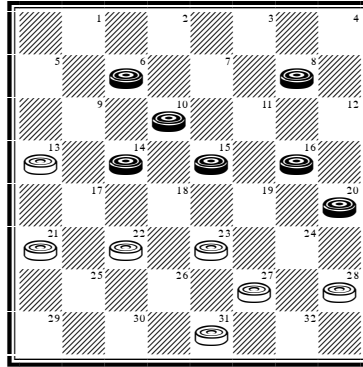


Black to Play and Draw

Continue from Diagram 771: 20-24!! 27-20; 11-16! (Not forced, but surely pretty) 20-11; 3-7! 11-2; 15-19! 22-15; 19-24 (Black finally obtains his free move) 2-9; 5-30. Drawn. *H. Cravens v D. Oldbury 1982*

9. Ex 12-16 22-18; 16-19: CC #2097 Note & CC #2112 Note

Diagram 772

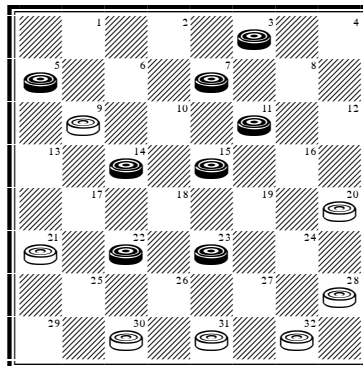


White to Play and Draw

Continue from Diagram 772: ... 22-18!!; 15-22 31-26!; 21-17! (The miracle); 14-21 23-18 (The free move manifests itself); 31-24 28-3; 10-15 18-11; 6-10. Drawn. *A. Long v C. Walker 1984*

10. Ex 10-14 22-17; 14-18: CC #861

Diagram 773

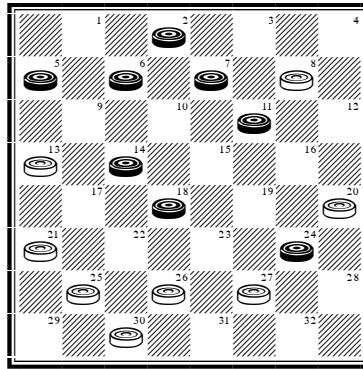


White to Play and Draw

Continue from Diagram 773: ... 20-16! (Or 21-17! first); 11-20 21-17; 14-21 31-27 (The free move); 5-14 27-2. White wins. *Analysis by W. Ryan*

11. **10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19; 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 31-26; 8-11 19-16; 12-19 23-16; 10-15 16-12; 15-19 12-8; 19-24?** (11-16 draws) [Diagram 774]

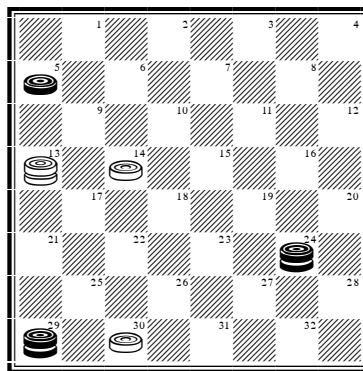
Diagram 774



White to Play and Win

Continue from Diagram 774: ... 25-22!! (Black was expecting 26-23?; 24-31 8-3; 18-27 3-1 and an easy draw); 18-25 (Of course, 24-31 would result in total devastation after 22-15; 11-18 8-3; 31-22 3-26) 8-3; 24-31 3-17; 31-22 17-26; 11-15 21-17; 25-29 26-23! (Credit Derek Oldbury); 6-10 20-16; 15-18 23-7; 2-20 17-14; 20-24 13-9; 24-27 9-6; 27-31 6-2; 31-27 2-6; 27-23 6-9; 23-19 9-13; 19-24 [Diagram 775]

Diagram 775 by E Benjamin



White to Play and Win

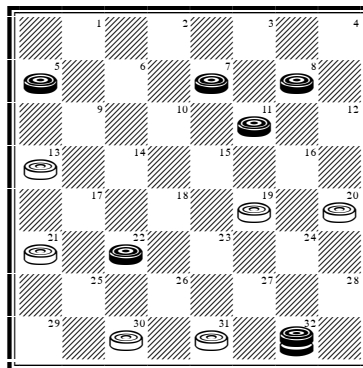
Continue from Diagram 775: ... 13-17; 24-19 17-22; 19-15 30-26; 15-19 14-10; 19-15 10-6; 15-10 6-1; 5-9 22-17; 29-25 17-21; 25-29 1-5; 10-14 26-22; 9-13 5-1; 14-9 22-18; 9-5 18-15; 5-9 1-6!; 9-2 15-10. White wins. This is a win of stunning beauty and a wonderful example of Lesson 25, Hold 5 in action.

12. **12-16 21-17; 9-14** 24-19; 14-21 19-12; 11-15 22-17; 5-9 17-13; 9-14 25-22; 8-11 28-24; 14-18 23-14; 10-17 27-23; 11-16 24-20; 7-11 31-27?; 15-19! 32-28: Black to Play and Win

Continue: 19-24! (Or 6-9! first) 28-19; 6-9 13-6; 1-10 22-13; 11-15 20-11; 15-31. Black wins.

13. Ex **9-14 22-18; 11-15**: CC #611 Offshoot

Diagram 776

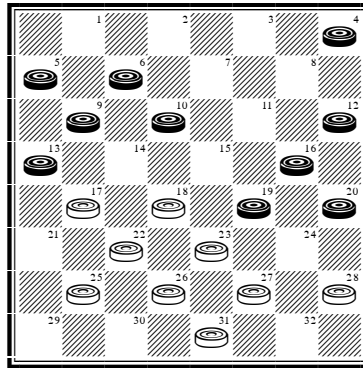


White to Play and Win

Continue from Diagram 776: ... 19-16!; 8-12 13-9!; 5-14 (Or 12-19 first) 30-26; 12-19 26-3. White wins.

14. **10-15 23-18; 12-16** 26-23; 8-12 30-26; 16-20 21-17; 9-13 17-14; 6-9 24-19; 15-24 28-19; 11-16 25-21; 1-6 19-15; 7-10 (16-19 is more common, but this is equally good) 14-7; 3-19 32-28; 2-7 (Making life difficult. Instead, 9-14! 18-9; 5-14 22-17; 13-22 26-1; 19-26 31-22; 16-19 leads to a clean-cut draw, as Black can't be prevented from lining up to take a 2 for 1 with 19-24 28-19; 16-32) 21-17; 7-10 (7-11 29-25; 11-15!! works equally well) 29-25 [Diagram 777]

Diagram 777

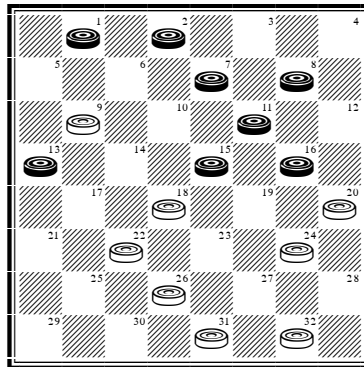


Black to Play and Draw

Continue from Diagram 777: 10-15!!; 18-11; 20-24! 27-20; 4-8! 11-4; 6-10 20-11; 9-14 23-16; 14-30 11-7; 12-19 7-2; 30-23 4-8; 10-14 8-11; 23-26 22-18; 14-23 31-22; 23-26 11-15; 19-23 15-18; 26-30 18-27; 30-26 22-18; 26-23 (The Sentinel theme). Drawn. *Analysis by H. Henderson*

15. **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 7-11 (8-11 25-22; 10-15 22-17; 7-10 same) 25-22; 11-15 22-17; 8-11 26-22; 4-8 23-18 (Better than 27-24); 14-23 27-18; 6-9 30-26; 9-13 17-14; 10-17 21-14; 3-7 28-24? (32-27; 12-16 26-23 is a solid draw); 12-16 14-9 [Diagram 778]

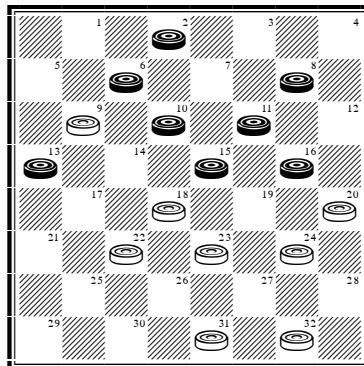
Diagram 778



Continue from Diagram 778: 15-19!! (For 7-10? 26-23; 1-6 see Diagram 779) 24-15; 8-12 15-8; 1-5 (The free move) 20-11; 5-30. Black wins. *Analysis by D. Oldbury*

16.

Diagram 779

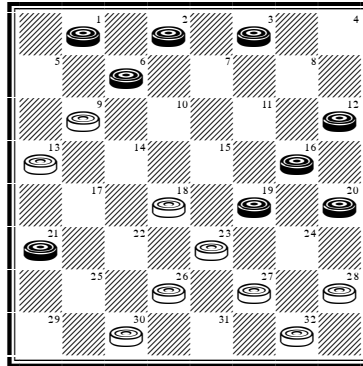


White to Play and Win

Continue from Diagram 779: ... 24-19!!; 15-24 22-17 (32-28 also wins); 13-22 32-28 (The free move); 6-13 28-3. White wins. *F. Gallagher v A. Huggins 1958*

17. **12-16 21-17; 9-14** 17-13; 16-19 24-15; 10-19 23-16; 11-20 26-23; 8-11 22-18; 7-10 18-9; 5-14 25-22; 4-8 22-18; 14-17 31-26; 10-15 18-14; 8-12?! (11-16 is a safe draw; the text move represents a huge gamble) 29-25? (28-24! is very powerful for White); 11-16 25-22; 17-21 14-9; 15-19 22-18 [Diagram 780]

Diagram 780



Black to Play and Win

Continue from Diagram 780: 21-25!! 30-21; 20-24! 27-11; 1-5 23-16; 5-30. Black wins. *D. Lafferty v E. Zuber 1986*

Lesson 252: Slip Shot

In normal parlance, to make a slip means to make an error or blunder. In checkers, to slip a man means to uncover a jump by moving away the man which was providing support. It has many different forms and, as ever, is easier to demonstrate than to describe.

Before moving on to the heart of the lesson, let's examine some elementary examples.

11-15 23-18; 8-11 27-23; 11-16 (The slip) 18-11; 16-20 31-27 (White has two moves to play with); 7-16 22-18; 4-8 25-22; 8-11 29-25 ... about even.

Illustrative Game 133: 10-15 22-18; 15-22 25-18; 9-13 29-25; 11-15 18-11; 8-15 25-22; 4-8 23-18; 8-11 27-23; 5-9 21-17; 6-10? (The subtle waiting move with 1-5! is easily best) 30-25; 1-5? (Fatal. Although weak, the slip with 11-16 18-11; 16-20 31-27; 7-16 23-18; 2-7 17-14; 10-17 25-21 leads to a narrow draw: A. Long v E. Hunt 1936) 25-21; 9-14 18-9; 5-14 24-19; 15-24 28-19; 12-16 (If 11-15 then 32-27!; 15-24 27-20; 7-11 and White slips to win with 22-18!; 13-22 26-17) 19-12; 11-15 32-28; 7-11 28-24; 11-16 24-19!; 15-24 22-18! (The slip); 13-22 26-17; 24-28 18-9; 10-15 17-13; 2-6 9-6. White wins. **C. McKenna v R. Pask 1981**

9-13 22-18; 10-15 25-22; 6-10 23-19; 5-9? (11-16 is called for) 26-23; 1-5 30-25; 11-16 18-11; 8-15 22-17; 13-22 25-11; 16-20 (Black regains the man using the slip manoeuvre, but at a terrible cost) 31-26; 7-16 19-15; 10-19 24-15 ... and White has a winning position: I have scored with this over 100 times on the Internet!

9-14 23-19; 5-9 27-23; 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 10-15 25-22; 6-10 32-28; 3-7 24-19; 15-24 28-19; 1-5 22-17; 9-13 18-9; 5-14! (As we have seen, it is generally best to leave the man hanging, although in this instance there is not much in it. Namely, 13-22 26-17; 5-14 30-26 to a similarly tame draw) 26-22; 11-15 (Forced) 30-26!; 15-24 22-18 (The slip); 13-22 26-17 ... to a draw.

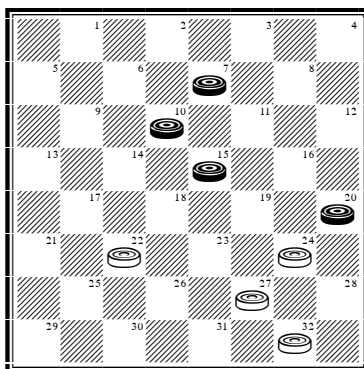
Illustrative Game 134: 10-14 22-18; 7-10 25-22; 11-16 29-25; 8-11 24-20; 10-15 27-24; 6-10 24-19; 15-24 28-19; 3-8! (A crucial preparatory move: all part of a clever plan to relieve the cramp on black's single-corner) 32-28; 9-13 18-9; 5-14 22-18 (If White covers up with 28-24?; 11-15! 20-11; 1-6 proves to be a killer slip!); 1-5 18-9; 5-14 25-22 (28-24; 11-15! 20-11; 15-18 is easy for Black); 11-15! (The slip) 20-11; 15-24 28-19; 8-24 22-18; 12-16 18-9; 16-20 21-17; 13-22 26-17. Drawn. **Analysis by W. Fraser**

Illustrative Game 135: 12-16 21-17; 9-13 25-21; 5-9 22-18! (Imaginative) 13-22 26-17; 9-14 18-9; 6-22 24-19; 8-12 30-26; 11-15 26-17; 15-24 28-19; 4-8 29-25; 8-11 17-14; 10-17 21-14; 2-6 25-21; 7-10 14-7; 3-10 23-18! (The slip which clears up the position); 16-23 18-14; 10-17 21-14; 12-16 27-18; 16-19 31-26; 1-5 32-28; 6-9 14-10; 9-14 18-9; 5-14 26-22; 11-15. Drawn. ***B. Case v M. Tinsley 1954***

Now we are ready to begin!

1.

Diagram 781 by W Ryan

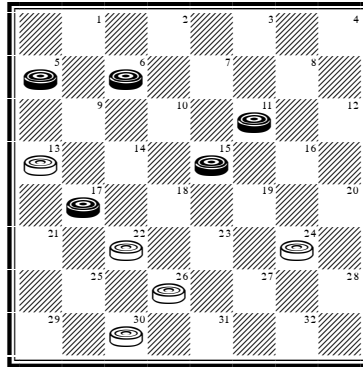


White to Play and Win

Continue from Diagram 781: ... 27-23!; 20-27 23-18; 7-11 32-23. White wins. Mr Ryan terms this theme a double exposure slip.

2.

Diagram 782 by W Ryan

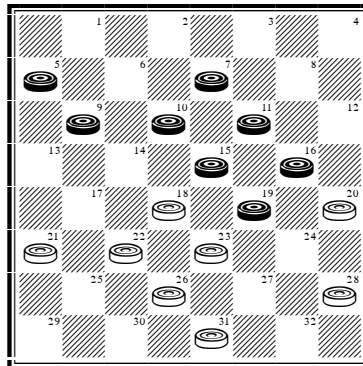


White to Play and Win

Continue from Diagram 782: ... 26-23!; 17-26 23-19; 6-10 30-23. White wins. The similarity with the previous example will be obvious.

3. **9-13 22-18; 11-15** 18-11; 8-15 21-17; 13-22 25-11; 7-16 24-20; 3-8 20-11; 8-15 28-24; 4-8 24-20; 8-11 29-25; 5-9 25-22; 1-5 23-18; 15-19? (The draw is with 9-13 27-23; 5-9. Now watch how White puts this losing move to the sword) 27-23; 12-16 30-25; 10-15 32-28; 6-10 25-21; 2-7 [Diagram 784]

Diagram 783



White to Play and Win

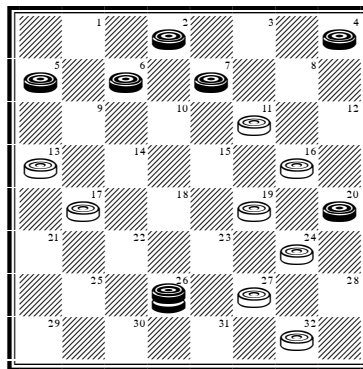
Continue from Diagram 783: ... 22-17! (The slip); 15-22 17-14; 10-17 21-14; 9-27 31-8; 22-31 20-2. White wins. *Analysis by W. Ryan*

4. **11-15 23-18; 8-11** 27-23; 4-8 23-19; 9-14 18-9; 5-14 22-17; 6-9 25-22; 9-13 26-23; 2-6 24-20; 15-24 28-19; 11-15?: White to Play and Win

Continue: ... 30-25! (20-16! also wins after 15-24 22-18; 12-26 18-2; 13-22 2-4 but this is cleaner); 15-24 22-18; 13-22 18-2. White wins.

5. Ex **9-14 23-19; 11-16**: CC #719 Offshoot

Diagram 784



White to Play and Win

Continue from Diagram 784: ... 27-23! (The slip); 20-27 16-12; 7-16 12-8; 4-11 19-12; 26-19 32-7; 2-11 17-14; 11-16 12-8; 16-19 8-3; 19-23 3-8; 23-27 8-11; 27-31 11-15; 31-27 14-10. White wins. **G. Bullock v R. Martins 1851**

6. **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 31-27? (White has 6 perfectly good moves to choose from and he plays this!); 9-13 18-9; 5-14 22-18? (30-26 will draw, but when White played 31-27 he unquestionably had the 22-18 follow-up in mind): Black to Play and Win

Continue: 13-17! 18-9; 11-15 (The slip) 21-14; 15-31. Black wins.

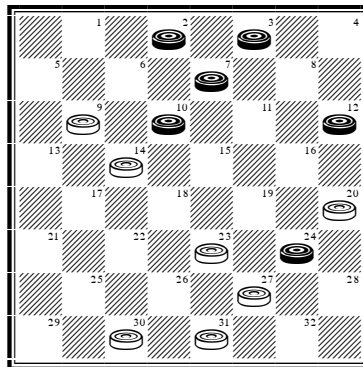
7. **10-15 24-19; 15-24** 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 8-11 23-18; 14-23 17-14; 10-17 21-14; 7-10 14-7; 3-10 31-27; 5-9 27-18; 1-5 32-28; 9-14 18-9; 5-14 26-23; 2-6 30-26; 4-8? (6-9 draws) 24-20; 15-24 28-19; 11-15: White to Play and Win:

Continue: ... 20-16!; 15-24 22-18; 12-19 18-2 ... White wins as shown earlier.

8. **Illustrative Game 136: 11-15 24-20; 12-16 20-11; 7-16 22-18; 15-22 25-18; 8-11 29-25; 4-8 25-22; 8-12 28-24; 16-20 24-19; 2-7 27-24; 20-27 31-24; 9-13 24-20?** (32-28 reverts to regular play and is best); 6-9 32-27; 9-14 18-9; 5-14 22-18; 13-17! 18-9; 11-15 21-14; 15-31. Black wins. ***R. Pask v G. Miller 1995***
9. **Illustrative Game 137: 9-14 24-19; 11-16 22-18; 8-11 18-9; 5-14 26-22; 11-15 22-18; 15-22 25-9; 6-13 28-24; 16-20 32-28; 4-8 31-26; 10-15!** (A highly radical exchange, but carefully calculated to take the sting out of the white attack) 19-10; 7-14 24-19; 8-11 29-25; 3-7 25-22; 7-10 22-18; 13-17! 18-9; 11-15 21-7; 15-31 26-22; 2-11 23-18. Drawn. ***M. Tinsley v W. Hellman 1956***
10. **11-16 24-19; 7-11 22-18; 3-7 25-22; 11-15 18-11; 8-24 28-19; 4-8 29-25; 8-11 22-18; 9-13 26-22; 6-9 31-26?** (Another example of a faulty bridge: in this case transforming a powerful ballot for White into a loss!) 9-14 18-9; 5-14 22-18 (Everything else is equally hopeless); 13-17 (Of course!) 18-9; 11-15 21-14; 15-31. Black wins.

11. **Illustrative Game 138:** 11-15 23-19; 9-14 27-23; 8-11 22-18; 15-22 25-9; 5-14 29-25; 6-9 25-22; 9-13 24-20; 11-15 32-27; 15-24 28-19; 4-8 22-18; 1-5 18-9; 5-14 26-22; 8-11? (The easy and obvious draw is with the 14-17 double-exchange. The explanation for this howler will become apparent shortly) 22-18 (Naturally!); 13-17 (Attempting to apply the slip shot) 18-9; 11-15 21-14; 15-24 [Diagram 785]

Diagram 785



White to Play and Win

Continue from Diagram 785: ... 20-16! (Ouch!); 12-26 (Or 10-17 first) 27-20; 10-17 31-13; 7-10 9-6; 2-9 13-6. White wins. *J. Wyllie v A. Anderson 1847*

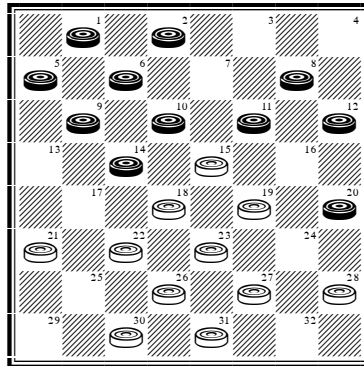
Lesson 253: Deflection

Here, the man which is pivotal in a seemingly lethal central grip is deflected with a pitch, allowing the unleashing of a lethal shot.

The first example given was used by the great James Wyllie to devastating effect – until Andrew Anderson unleashed a monster cook in their 1847 match. Of this cook, Derek Oldbury wrote, ‘If I had to select but a single example of the very past in [checkers] play then this would be it.’

1. **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 16-20 29-25? (Falling into a trap of the most subtle kind. Hindsight has taught us to avoid this with 22-17); 10-14 18-15 (Whether or not 19-16 affords a technical draw is academic: no one would play 29-25 and 19-16 in conjunction); 4-8 22-18; 7-10? (Highly natural but loses: another genuine trap. The winning cook will be shown in a moment) 25-22; 3-7 32-28; 7-11 [Diagram 786]

Diagram 786

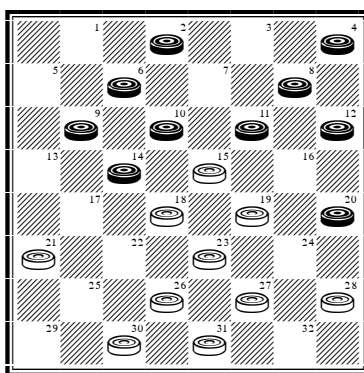


White to Play and Win

Continue from Diagram 786: ... 21-17! (Deflecting the man on 14); 14-21 19-16; 12-19 (10-19 is even worse) 23-7; 2-11 27-23; 10-19 23-7; 6-10 22-17 (Not 7-3??, which allows the sneaky out with 21-25!) ... White wins. Because he demolished so many opponents with this, the line became known as Wyllie’s ‘Invincible’. Read on!

2. **Illustrative Game 139: 11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 16-20 29-25?; 10-14 18-15; 4-8 22-18; 7-11!! 26-22; 11-16 30-26; 3-7 27-24; 20-27 31-24; 16-20 32-27 (22-17 loses to a shot); 7-10 15-11; 8-15 18-11; 9-13 11-8 (22-18; 5-9 11-8; 2-7 same); 2-7 22-18; 5-9 8-3; 13-17! ... 3-8; 7-11! (The moves may be played in different orders) 8-15; 17-22 26-17; 12-16 19-12; 10-26 17-10; 6-29. Black wins. *A. Anderson v J. Wyllie 1847***
3. **11-16 23-18; 16-20 24-19; 10-14 18-15; 7-10 22-17; 9-13 27-23; 13-22 25-9; 5-14 29-25; 1-5? (3-7! draws) 32-27!; 3-7 25-22; 5-9 22-18; 7-11 [Diagram 787]**

Diagram 787

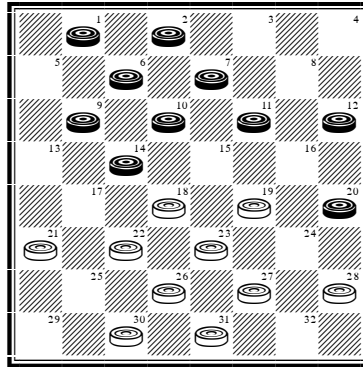


White to Play and Win

Continue from Diagram 787: ... 21-17!; 14-21 19-16; 12-19 (10-19 is hopeless) 23-7; 2-11 27-23; 10-19 23-7 ... White wins.

4. **9-14 24-20; 5-9 22-18; 11-16 20-11; 8-22 25-18; 4-8 27-24; 8-11 24-19; 11-16 29-25; 7-11 25-22; 3-7? 32-27; 16-20** [Diagram 788]

Diagram 788

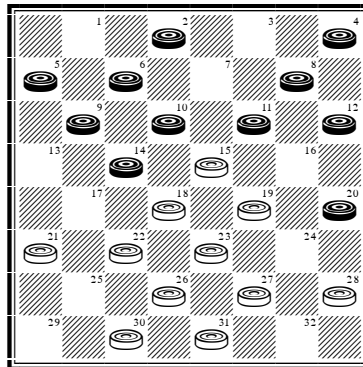


White to Play and Win

Continue from Diagram 788: ... 21-17!; 14-21 19-15; 10-19 23-16; 12-19 27-24; 20-27 31-8 ... White wins.

5. **10-15 24-19; 15-24 28-19; 9-14 22-18; 5-9 25-22; 11-16 18-15; 7-10 22-18; 16-20? (8-11 draws) 29-25; 1-5 (3-7 25-22; 1-5 same) 25-22; 3-7 32-28; 7-11 (Pitching 20-24 27-20 7-11 put up more of a fight, but still lost: N. Banks v R. Stewart 1922)** [Diagram 789]

Diagram 789



White to Play and Win

Continue from Diagram 789: ... 21-17!; 14-21 19-16; 12-19 23-7; 2-11 27-23; 10-19 23-7 ... White wins.

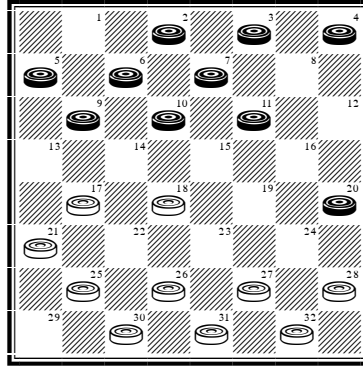
6. **11-16 23-18; 16-20** 24-19; 10-14 18-15; 7-10 27-23; 3-7 (9-13 reverts to standard play and is best) 22-18; 7-11? (9-13 18-9; 5-14 31-27; 7-11 is an easy draw): White to Play and Win

Continue: ... 21-17!; 14-21 19-16; 12-19 23-7; 2-11 31-27; 10-19 27-24; 20-27 32-7 ... White wins.

Chapter 27: 3-Move Landings (Balanced Ballots)

Lesson 254: Key Landing #18

Diagram 790



White to Play

Route 1 (B/W): 12-16 22-18; 16-19 24-15; 10-19 23-16; 11-20 25-22; 6-10 (8-11 22-17; 6-10 same) 22-17; 8-11 29-25; 1-6! Forms Landing

Route 2 (W): 12-16 22-17; 16-19 24-15; 10-19 (11-18 is easier) 23-16; 11-20 25-22; 8-11 (6-10 22-18; 8-11 same) 22-18; 6-10 29-25; 1-6! Forms Landing

Route 3 (B/W): 12-16 21-17; 16-19 24-15; 10-19 23-16; 11-20 25-21; 8-11 (6-10 22-18; 8-11 same) 22-18; 6-10 29-25; 1-6! Forms Landing

Continuation from Diagram 790

Trunk: ... 17-13[R] (V7); 10-15 25-22; 7-10 26-23[R] (V6); 3-7[R] (V5) 28-24[R] (V3); 4-8 24-19[R](A) (V1) ...

V1(T): ... 23-19; 8-12 27-23(B) (V2) ...

V2(1): ... 31-26(C) ...

V3(T): ... 23-19 (V4); 15-24 28-19(D) ...

V4(3): ... 30-26; 4-8 23-19(E); 15-24 28-19; 8-12 26-23(F) ...

V5(T): 4-8 28-24; 8-12 23-19; 3-7 27-23 Into Variation 1

V6(T): ... 27-23; 4-8 23-19; 15-24 28-19; 8-12 22-17(G) ...

V7(T): ... 17-14; 10-17 21-14; 3-8! 26-23; 11-15 18-11; 8-15! 31-26(H) ...

Notes

A: Black has to time his moves very carefully after this clever pitch.

B: White forces the pace to the end after this restrictive move.

C: Now the 11-16 break results in an even, open position.

D: After the return double-exchange with 11-15, Black employs normal care to break through White's bridge.

E: 28-24; 8-12 32-28; 9-14 18-9; 5-14 24-19; 15-24 28-19 is dead even.

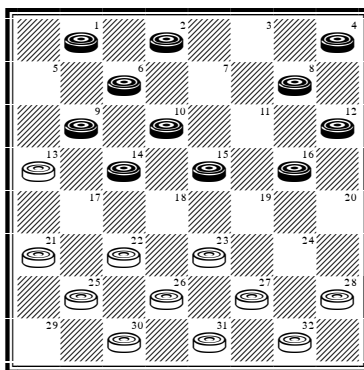
F: Now the tricky 11-15 exchange is the accepted continuation, but the natural 9-14 exchange seems to be perfectly sound; Black eventually effecting a neat pitch to break through White's double-corner.

G: 32-28 is a decent alternative.

H: 30-26 is also sound, and not merely an irrelevant change of move order.

Lesson 255: Key Landing #19

Diagram 791



White to Play

Route 1 (B): 9-14 24-20; 10-15 22-17; 7-10 25-22; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 Forms Landing

Route 2 (B): 11-16 24-20; 7-11 21-17; 9-14 25-21; 3-7 29-25; 5-9 17-13; 11-15 20-11; 7-16 Forms Landing

Route 3 (W): 9-14 22-17; 5-9 17-13; 11-15 25-22; 7-11 24-20; 3-7 29-25; 11-16 20-11; 7-16 Forms Landing

Although the landing may also arise from the following ballots, Black should not permit it as he has easier play available.

Route 4: 10-15 22-17; 7-10 25-22 (Or 24-20 into Route 5); 9-14 (11-16 is preferable) 24-20; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 Forms landing

Route 5: 10-15 24-20; 7-10 22-17; 9-14 (3-7! is markedly better) 25-22; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 Forms Landing

Continuation from Diagram 791

Trunk: ... 23-19[R] (V3); 15-24 28-19; 16-23 26-19; 8-11 30-26 (22-17; 11-15 30-26 same); 11-15 (4-8 22-17; 11-15 26-23; 15-24 27-20 same) 22-17; 15-24 27-20; 4-8!(A) 26-23; 8-11 32-28[R] (V1); 2-7!(B) 31-26(C); 11-15 20-16; 12-19 23-16; 15-18 26-22; 18-23 22-18; 7-11 16-7; 23-26!(D) ...

V1(T): ... 23-19; 14-18! 17-14; 10-17 21-5; 6-10(E) 31-27(F) (V2) ...

V2(1): ... 13-9; 11-15 32-28; 15-24 28-19; 1-6 5-1 ...

V3(T): ... 22-17; 16-19 23-16; 12-19 27-24; 8-12 32-27; 4-8 26-23; 19-26 30-23; 2-7 24-19; 15-24 27-20; 8-11 Into Trunk

Notes

A: The natural 2-7? loses as follows: 26-23; 7-11 23-19; 11-15 (4-8 32-28; 11-15 20-16; 15-24 28-19 same) 32-28; 15-24 28-19; 4-8 20-16!; 10-15 19-10; 12-19 10-7; 14-18 7-3; 8-12 17-14; 1-5 3-7; 18-23 7-11; 9-18 11-15; 19-24 15-22: A. Jordan v L. Ginsberg 1925. (And many others to follow!)

B: This subtle waiting move is essential, as the hasty 11-15? loses to the 23-19 exchange: 15-24 28-19; 14-18 (Too late to play 2-7 now) 17-14; 10-17 21-5; 2-7 20-16!; 18-23 25-22; 23-26 22-18; 26-30 18-15; 30-25 15-11; 7-10 11-8; 25-22 16-11; 22-18 11-7; 18-23 7-2; 23-16 2-9. White wins. R. Cornell v E. Hunt 1962.

C: Instead of the text, 23-19 demands another man-down draw with 14-18!

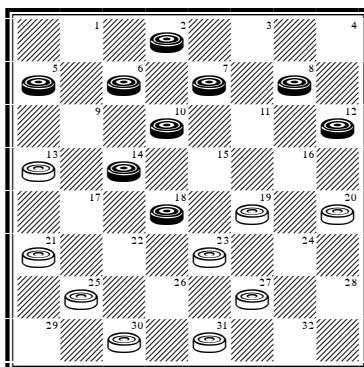
D: 23-27? instead would eventually lose via a fork, as a little study will reveal.

E: This is best, although 18-23, which was once regarded as a loser, will draw with care after 13-9!; 6-13 25-22 ...

F: With a man to the good, White has several ways of bringing considerable pressure to bear on Black.

Lesson 256: Key Landing #20

Diagram 792



White to Play

Route 1 (B/W): 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19 (24-20 is on a par); 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 Forms Landing

Route 2 (B/W): 10-14 24-19; 14-18 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 26-23; 3-7 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 Forms Landing

Route 3 (B/W): 10-14 24-20; 14-18 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 25-21; 10-14 28-24; 4-8 29-25; 3-7 24-19; 6-10 26-23; 11-15 32-28; 15-24 28-19; 1-6 Forms Landing

Continuation from Diagram 792

Trunk: ... 30-26[R] (V3); 7-11 19-15; 10-19 23-7; 2-11 26-22; 11-15 22-17[R] (V2); 6-10 13-9[R] (V1) ...

V1(T): ... 31-26; 8-11 26-22 ...

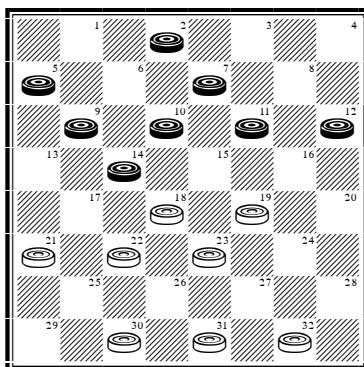
V2(T): ... 27-24; 18-23 22-17 ...

V3(T): ... 31-26; 8-11 19-16; 12-19 23-16; 10-15 16-12 (V4); 15-19 12-8 ...

V4(3): ... 26-22; 6-10 30-26 ...

Lesson 257: Key Landing #21

Diagram 793



White to Play

Route 1(B/W): 9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 Forms Landing

Route 2 (B/W): 9-14 24-20; 10-15 22-18; 15-22 25-9; 5-14 29-25; 7-10 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 Forms Landing

Route 3 (B): 9-13 24-20; 10-14 22-17 (Soft); 13-22 25-9; 5-14 29-25; 7-10 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 26-22; 1-5 Forms Landing (Some sacrifice of strength by White)

Continuation from Diagram 793

Trunk: ... 32-28[R] (V1); 11-15 18-11; 7-16 22-17; 9-13 28-24(A) ...

V1(T): ... 32-27 (V2); 11-15 18-11; 7-16 22-17; 9-13 27-24 Into Trunk

V2(1): ... 31-26 (V3); 9-13 18-9; 5-14 22-18; 14-17 21-14; 10-17 19-15(B) ...

V3(2): ... 30-25 (V4); 9-13!(C) 18-9; 5-14 22-18; 14-17 21-14; 10-17 25-21 ...

V4(3): ... 30-26 (V5); 9-13; 18-9; 5-14 22-18; 14-17 21-14; 10-17 19-15 ...

V5(4): ... 22-17(D); 9-13 18-9; 5-14 (13-22 first comes to the same thing) 30-26; 13-22 26-17 ...

Notes

A: Black needs to exercise care in this endgame.

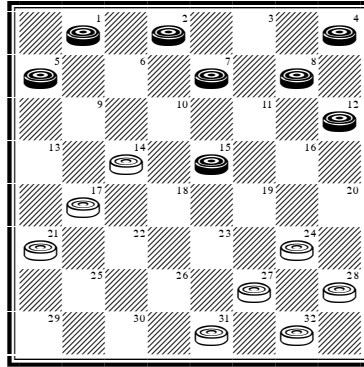
B: 18-14 is a good alternative.

C: This is best, although the 11-15 exchange will draw with care.

D: With 6 good moves to choose from, 31-27?, although drawable, would be a poor choice.

Lesson 258: Key Landing #22

Diagram 794



Black to Play

Route 1 (B): 10-15 22-17; 7-10 17-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-16 29-25; 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 Forms Landing

Route 2 (B): 11-16 22-17; 7-11 17-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-15 29-25; 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 Forms Landing

Route 3 (B): 11-16 22-18; 7-11 18-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-15 29-25 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 Forms Landing

Continuation from Diagram 794

Trunk: 7-11 14-9 (V3); 5-14 17-10; 11-16 21-17 (27-23 into Variation 3); 15-18 27-23; 18-27 32-23; 16-20 23-19 (V1) ...

V1(T): ... 24-19 (V2); 20-24 19-15 ...

V2(1): ... 31-27; 12-16 17-13; 8-12 23-18 ...

V3(T): ... 27-23; 11-16 14-9; 5-14 17-10; 16-19 23-16; 12-19 31-26; 8-12 21-17; 4-8 17-13 ...

V7(6): ... 27-23; 7-11 28-24 ...

V8(3): ... 24-20 (V9); 15-24 28-19; 4-8 25-22; 8-11 22-18; 1-6 18-9; 5-14 **Forms**
Key Landing Number 7 CR

V9(8): ... 19-16(D); 12-19 23-16; 4-8 24-20; 8-11 28-24; 1-6 16-12; 6-9 32-27 ...

Notes

A: 8-11? is an ancient loss discussed in the introduction to Book 2.

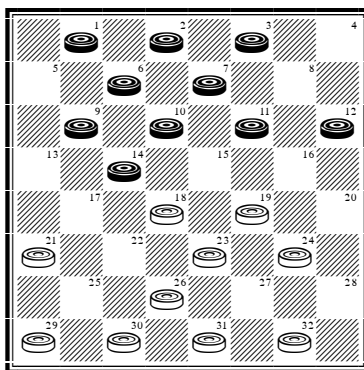
B: 3-7? transposes into the Note A loss.

C: 14-23? is frankly woeful.

D: This type of exchange creates a critical position requiring care by both sides.

Lesson 260: Key Landing #25

Diagram 796



Black to Play

Route 1 (B/W): 9-14 22-18; 11-15 18-11; 8-15 25-22; 5-9 24-19; 15-24 28-19; 4-8 22-18; 8-11 27-24 Forms Landing

Route 2 (B): 9-14 24-19; 11-15 28-24; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22; 6-9 Forms Landing CR

Route 3 (B): 9-13 24-19; 11-15 28-24; 6-9 22-17; 13-22 25-11; 8-15 29-25; 9-14 25-22; 5-9 Forms Landing CR

Route 4 (B): 9-13 24-19; 5-9 28-24; 11-15 22-17 (Soft); 13-22; 25-11 8-15; 29-25; 9-14 25-22; 6-9 Forms Landing CR (Definite sacrifice of strength by White)

Route 5 (B): 9-13 24-19; 6-9 28-24 (Soft); 11-15 22-17; 13-22 25-11; 8-15 29-25; 9-14 25-22; 5-9 Forms Landing CR (Definite sacrifice of strength by White)

Continuation from Diagram 796

Trunk: 10-15(A) 19-10; 6-22 26-10; 7-14 29-25; 1-5[R] (V3) 25-22 (V1); 11-15 22-17; 14-18 23-14; 9-18 17-14 ...

V1(T): ... 23-19[R]; 3-7 25-22[R] (V2); 9-13 24-20; 11-16 20-11; 7-23 31-26 ...

V2(1): ... 30-26; 9-13 26-23; 7-10 24-20; 2-7 32-28 ...

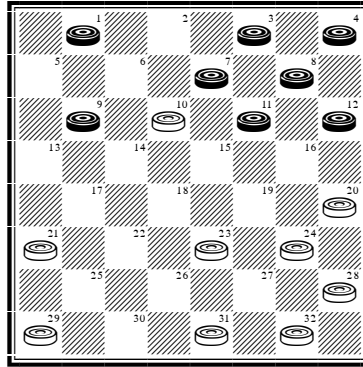
V3(T): 11-15 23-19; 2-6 19-10; 6-15 30-26; 14-18 21-17; 3-7 17-14; 1-5 32-27 ...

Notes

A: An essential break and would be recognized as such across the board by any expert player. Instead, 1-5?, 3-8? and 11-16? - all examples of terrible waiting moves - get swamped in very short order.

Lesson 261: Key Landing #15

Diagram 797



White to Play

Route 1 (B/W): 9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 25-22; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing

Route 2 (B/W): 9-13 24-20; 5-9 22-18; 10-14 (10-15 25-22; 6-10 27-24; 10-14 same) 27-24; 6-10 25-22; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing

Route 3 (B/W): 9-13 22-18; 10-15 25-22; 6-10 24-20; 5-9 27-24; 10-14 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing

Continuation from Diagram 797

Trunk: ... 10-6[R] (V5); 1-10 31-26[R] (V1); 10-15 24-19; 15-24 28-19 ...

V1(T): ... 29-25 (V2); 10-15 23-19; 9-13 19-10; 7-14 24-19 or 31-26 ...

V2(1): ... 23-19 (V3); 10-15 19-10; 7-14 24-19; 9-13 32-27 ...

V3(2): ... 21-17; 10-14! 17-10; 7-14 29-25 (V4); 14-17! 32-27!; 3-7! 25-22 ...

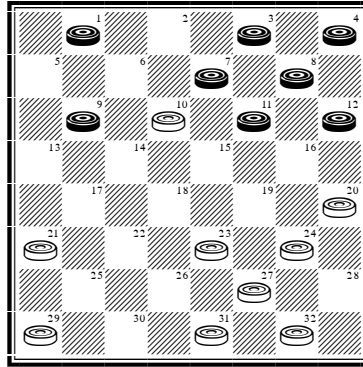
V4(3): ... 24-19; 9-13! 29-25; 14-17 25-22 ...

V5(T): ... 24-19 (V6); 7-14 31-26; 3-7 32-27; 1-5 19-16 or 29-25

V6(4): ... 29-25; 7-14 25-22; 1-5 31-26; 9-13 24-19; 3-7 28-24 ...

Lesson 262: Key Landing #16

Diagram 798



White to Play

Route 1 (B): 9-13 24-20; 10-14 22-18; 5-9 25-22; 6-10 28-24; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing

Route 2 (B): 9-13 24-20; 5-9 22-18; 10-14 25-22; 6-10 28-24; 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing

Route 3 (B): 9-13 22-18; 10-15 25-22; 6-10 24-20; 5-9 28-24; 10-14 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10; 2-7 Forms Landing

Continuation from Diagram 798

Trunk: ... 10-6 (V4); 1-10 29-25 (V2); 10-14 25-22; 7-10 32-28 (V1); 11-15(A) 24-19; 15-24 28-19; 8-11 20-16! ...

V1(T): ... 24-19; 11-16 20-11; 8-24 27-20 3-7 22-18; 7-11 31-26; 11-16! 20-11 ...

V2(T): ... 21-17; 10-14! 17-10; 7-14 29-25 (V3); 14-17! 32-28! INTO **Key Landing Number 15 V3**

V3(2): ... 24-19; 9-13 29-25; 13-17! 25-21 ...

V4(T): ... 29-25; 7-14 25-22; 1-5 22-17 (V5); 14-18 23-14; 9-18 27-23; 18-27 32-23 ...

V5(4): ... 24-19; 9-13 32-28; 3-7 27-24; 7-10 23-18 ...

Notes

A: 11-16? 20-11; 8-15 24-19; 15-24 28-19; 4-8 22-18; 8-11 31-26; 11-16 26-22; 3-8 [Into Diagram 488!] 18-15!; 14-18 23-5!; 16-32 15-6 (Black visualized this position when he played 11-16?, but overlooked that White would jump first and last). White wins. J. Latham v A. Huggins 1967.

Chapter 28: Balanced 3-Move Ballots

Introduction

In the introduction to Chapter 5 we saw one definition of the opening phase. Here is another:

‘The opening is an initial combination of moves, fully executed, resulting in the achievement of definite, complete, preliminary objectives by both sides.’ – Maurice Chamblee

In the case of the 84 bona fide 3-move ballots (those which only appeared regularly with the onset of the 3-move era), there is necessarily a degree of artificiality here which poses fresh problems for the student.

Specifically, with many of these ballots, particularly the unbalanced ones featured in Chapter 35, one must assume something of a fiction from the standpoint of the defender for this to hold: his ‘objective’ being simply that of survival!

In order to get a handle on them, it is essential to place yourself in the *defender’s* position. This is because while the attacker is not at liberty to play *anything* he likes and get away with it, especially with the lop-sided ballots he often has a wide degree of latitude: a range of perfectly playable moves – logical or not - which retain an advantage to a greater or lesser degree.

As the defender, you first need to understand the immediate weakness which the ballot presents – a weakened double-corner, a cramp in the single-corner or an over-developed position for example -; and secondly, you need to ‘think yourself in’ by considering the moves you could have played *if you had been given the chance*.

Example: 11-15 21-17; 15-19 (Lesson 267)

Black opens with the strongest move available. White’s reply is the weakest of his seven options, permitting the strong single-corner cramp with 9-13. However, Black passes this up with the inferior 15-19 dyke. With the man still on square 22, this presents White with a definite advantage.

This kind of ‘thinking aloud’ may appear faintly ridiculous, but is actually essential in order to prevent being committed to a particular development without knowing how or why: experienced players go through the process almost automatically and are therefore scarcely aware of it.

Lesson 263: 11-15 22-17; 15-18 [48/52]

The freestyle opening formed by 11-15 22-17; 8-11 17-13; 15-18 23-14; 9-18 is known as the *Maid of the Mill* and is strong for Black. Here however, the exchange into square 18 has been made before 17-13 has been committed, allowing White a slight edge. The reason White's advantage is only slight is because the man on 18 is well supported; as usual with an outpost man on 18, a range of responses are available.

Trunk: 11-15 22-17; 15-18 23-14; 9-18 17-14(A) (V4); 10-17 21-14; 8-11 24-20(B) (V3); 6-9(C) 28-24; 3-8(C) 26-23; 1-6(C) 30-26 (V1); 9-13 26-22; 6-9 22-15; 11-18 24-19 ...

V1(T): ... 32-28 (V2); 18-22 25-18; 11-16 20-11; 8-22 30-26 ...

V2(1): ... 23-19; 18-22 25-18; 11-16 20-11; 8-22 30-25 ...

V3(T): ... 24-19(D); 11-16 26-23; 4-8 28-24; 16-20 31-26; 6-9 32-28 ...

V4(T): ... 26-23[R](E) (V6); 6-9 23-14; 9-18 30-26 (V5); 1-6! 26-23(F); 6-9 23-14; 9-18 31-26; 8-11! 26-23; 2-6(G) 23-14 ...

V5(4): ... 31-26; 2-6! 26-23; 6-9 23-14; 9-18 30-26; 8-11 26-23; 1-6 Into Variation 4

V6(4): ... 17-13(H); 8-11 24-20(I); 4-8 21-17; 10-15 26-23; 18-22 25-18; 15-22 23-18; 7-10 27-23 ...

Notes

A: The sharpest of the available attacks.

B: The flanking follow-up and the strongest line.

C: Key defensive moves which need to be fixed in the mind.

D: The mixing follow-up, after which the position is equal.

E: Very restrictive and rather tame, but Black still needs to time his moves correctly. It is a good choice against a powerful opponent.

F: The untested 25-22 exchange is a computer cook which leads to a strange development affording plenty of scope.

G: The 10-14 exchange is at least as good.

H: Transposing into the *Maid of the Mill* opening mentioned above. This may be considered good 'blind-spot' strategy – assuming that Black knows nothing about the opening and White knows a lot!

I: 21-17; 10-15 25-21; 4-8 26-23; 18-22 is another involved option.

Lesson 264: 11-15 23-18; 15-19 [49/51]

This, the *Montrose Cross*, is a dynamic, complex ballot with excellent winning chances for both sides. The mystery is why it is not adopted more often at freestyle play, as the man on 19 is extremely well supported and opportunities abound for the aggressive, creative player with a liking for the short dyke formation.

Trunk: 11-15 23-18; 15-19 24-15; 10-19 27-24 (V2); 7-10 24-15; 10-19 21-17 (V1); 12-16 18-15; 8-12(A) 22-18; 3-7 25-21; 19-23(B) 26-19; 16-23 17-14 ...

V1(T): ... 32-27; 3-7 27-24(C); 7-10 24-15; 10-19 31-27; 2-7 27-24; 7-10 24-15; 10-19 21-17; 12-16 18-15; 8-12 22-18 ...

V2(T): ... 22-17[R] (V4); 8-11[R] (V3) 27-24(D); 4-8 24-15; 7-10 17-13; 10-19 21-17; 11-16(E) 25-21; 3-7(F) 29-25; 19-23(G) 26-19; 16-23 28-24 ...

V3(2): 7-11 (Unnatural) 27-24; 11-15 18-11; 8-15 26-22! (Meeting fire with fire); 3-7 22-18; 15-22 24-15; 9-13 25-18; 13-22 28-24 ...

V4(2): ... 21-17 (V7); 12-16(H) 17-14 (V5); 8-12 27-23(I); 4-8 32-27; 16-20! 23-16; 12-19 25-21; 9-13 29-25; 8-12 18-15 ...

V5(4): ... 25-21 (V6); 8-12 17-13; 4-8 22-17; 7-10 17-14; 10-17 21-14; 3-7 29-25; 8-11 27-23 ...

V6(5): ... 27-24; 8-12!(J) 24-15; 7-10 17-13; 10-19 22-17; 4-8 Into Variation 2

V7(4): ... 18-14; 9-18 22-15; 7-11 26-22 (V8); 11-18 22-15 INTO 9-14 23-19; 14-18 22-15; 11-18 19-15; 10-19 24-15; 7-10 26-22; 10-19 22-15 same

V8(7): ... 27-24; 11-18 24-15 INTO 9-14 23-19; 14-18 22-15; 11-18 19-15; 10-19 24-15; 7-10 27-24; 10-19 24-15 same

Notes

A: Erecting a short dyke in double-quick time: entirely characteristic of this ballot.

B: And this is the aggressive ‘dig’ which features so often.

C: Because the man on 19 is so well supported, running it off in this fashion dissipates any edge White possesses and transfers it to Black.

D: The inferior 17-14? is strongly met with 3-8! 26-22; 12-16!

E: 9-14 will also draw here, but the text is more in the spirit of the ballot.

F: 2-7 is less natural but also sound; it sometimes intertwines with 3-7.

G: Logical and arguably best, although 7-10 17-14; 10-17 21-14; and the spectacular 19-24! shot gets a quick draw. Continue: ... 28-19; 16-23 26-19; 12-16 19-3; 2-7 3-10; 6-29 13-6; 1-17. Drawn.

H: Invariably played and thematic, but 9-14 is perfectly sound.

I: The inferior 25-21?! gets 19-23!

J: A beautiful example of a ‘zwischenzug’ (in between move), and yet another case of time/timing in action. Here is another example: **11-15 21-17; 9-13** 25-21; 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-16 22-18; 13-22 26-17; 8-11 17-14; 10-17 21-14; 16-20 and now Karl Albrecht’s 31-26! may be an improvement on both the old 25-21 (torturous) and the new 25-22; 6-10 31-26.

Lesson 265: 11-15 24-20; 15-18 [50/50]

A fascinating, dynamic ballot which is strong for both sides. Whether White jumps 22-15 or 23-14, the man on 19 is well supported and the position provides great scope for originality.

Trunk: 11-15 24-20; 15-18 22-15[R] (V10); 10-19 23-16; 12-19 25-22[R] (V5); 8-11 (V1) 27-23; 4-8 23-16; 8-12 32-27; 12-19 27-23; 11-16 20-11; 7-16 29-25 ...

V1(T): 8-12[R] (V4) 22-18 (V2); 9-14 18-9; 5-14 29-25; 4-8 25-22; 8-11 22-17; 6-10 27-24; 11-15 32-27; 7-11 27-23 ...

V2(1): ... 21-17 (V3); 4-8 29-25; 9-14 17-10; 6-15 22-17; 5-9 17-13; 9-14 25-21; 8-11 27-24; 1-5 31-27 ...

V3(2): ... 27-24[R]; 7-10 24-15; 10-19 32-27; 6-10 Into Variation 5

V4(1): 6-10 22-18; 1-6 29-25; 8-11 25-22; 4-8 27-23; 8-12 23-16; 12-19 31-27; 3-8 27-23; 8-12 23-16; 12-19 26-23; 19-26 30-23 ...

V5(T): ... 27-24 (V9); 7-10 24-15; 10-19 32-27; 6-10 25-22 (V8); 8-12 27-24 (V6); 1-6 24-15; 10-19 29-25; 6-10 22-18 ...

V6(5): ... 22-18[R] (V7); 9-14 18-9; 5-14 29-25; 4-8 25-22; 8-11 27-24 ...

V7(6): ... 29-25; 9-13 22-18; 12-16 20-11 ...

V8(6): ... 21-17; 8-12 25-22; 4-8 29-25; 1-6 25-21; 8-11 17-13; 3-7 27-24; 19-23 26-19; 11-16 20-11; 7-23 24-19 ...

V9(5): ... 21-17; 8-11 17-13; 4-8 25-22; 9-14 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-23; 8-12 23-16; 12-19 31-27; 11-16 20-11; 7-16 27-23 ...

V10(T): ... 23-14; 9-18 22-15; 10-19 25-22; 5-9 21-17; 7-10 17-13; 9-14 29-25; 8-11 27-24; 4-8 24-15; 10-19 22-18 ...

Lesson 266: 11-15 24-20; 12-16 [40/60] & 10-15 23-18; 11-16 [42/58]

The first ballot is only slighter weaker than 12-16 24-20; 8-12. From the 12-16 debut Black has to endure a cramped single-corner, whereas here the cramp is avoided at the cost of a damaged single-corner which requires patching up. In the second ballot White has the edge by dint of getting the better centre. As will be seen, the two ballots often interlink.

Trunk: 11-15 24-20; 12-16 20-11; 7-16 22-18[R] (V5); 15-22 25-18; 8-11 29-25[R] (V4); 4-8 25-22; 8-12 28-24; 16-20 24-19[R] (V3); 2-7 30-25[R] (V1); 9-13 18-15; 11-18 23-14; 10-17 21-14 ...

V1(T): ... 19-16 (V2); 12-19 23-16; 10-14 26-23; 6-10 30-26 ...

V2(1): ... 32-28; 9-13 19-15; 10-19 23-16; 12-19 27-24; 20-27 31-8; 3-12 18-14

...

V3(T): ... 30-25; 11-16 18-14!; 9-18! 23-7; 3-10 22-18; 5-9 25-22; 1-5 22-17 ...

V4(T): ... 28-24; 16-20 24-19; 2-7 19-15; 10-19 23-16; 4-8 26-23; 8-12 30-26; 12-19 23-16; 6-10 29-25 ...

V5(T): ... 22-17; 9-14 25-22; 16-20 23-19; 15-24 28-19; 5-9 17-13; 8-11 19-16; 11-15 16-11; 3-7 26-23; 7-16 23-18; 14-23 27-11 ...

Trunk: 10-15 23-18; 11-16 18-11; 8-15 22-18[R] (V7); 15-22 25-18; 16-20 24-19; 4-8 29-25; 9-14[R] (V6) 18-9; 5-14 25-22[R] (V4); 8-11 27-23[R] (V2); 6-10 22-18[R] (V1); 14-17 21-14; 10-17 19-15[R] or 31-27 or 19-16 or 32-27 ...

V1(T): ... 22-17; 11-15 19-16; 12-19 23-16; 1-5! 32-27; 5-9 INTO 9-13 23-19; 11-16 27-23; 10-14 22-17; 13-22 25-9; 5-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 23-19; 6-10 25-22; 11-15 19-16; 1-6 22-17; 6-9 same.

V2(T): ... 26-23 (V3); 6-10 22-17; 2-6 17-13; 11-16 31-26 ...

V3(2): ... 22-17; 7-10 26-22; 3-8 30-26; 11-16 27-23 ...

V4(T): ... 26-22; 8-11 27-23; 7-10 22-17 (V5); 3-8 25-22; 11-16 17-13 ...

V5(4): ... 30-26; 10-15; 19-10; 6-15 23-19 ...

V6(T): 6-10 25-22; 2-6 27-23; 8-11 32-27 INTO 11-15 24-20; 12-16 20-11; 7-16 22-18; 15-22 25-18; 8-11 29-25; 4-8 25-22; 8-12 28-24; 16-20 24-19; 2-7 32-28 same

V7(T): ... 26-23 (V8); 16-20 24-19; 15-24 28-19; 4-8 22-18; 8-11 25-22; 6-10 29-25; 2-6 30-26 INTO 11-15 24-20; 12-16 20-11; 7-16 22-18; 15-22 25-18; 8-11 29-25; 4-8 25-22; 8-12 28-24; 16-20 24-19; 2-7 30-25 same

V8(7): ... 24-20; 16-19 22-18; 15-22 25-18 INTO 11-15 24-20; 15-18 22-15; 10-19 23-16; 12-19 25-22; 8-12 22-18 same

Lesson 267: 11-15 21-17; 15-19 [40/60]

As explained in the introduction to this chapter, White begins with a decent advantage on account of the man still being on square 22 after Black dyked with 15-19. This brings out the strength of Maurice Chamblee's point about *immediacy* made at the start of Chapter 6. Namely, in response to an initial 11-15, 21-17 is a weaker reply than 22-17, because against the former Black can gain a strong advantage with the immediate 9-13, whereas against the latter he can only obtain a tiny edge; having played the inferior 15-19 however, 21-17 assumes a superiority over 22-17.

Trunk: 11-15 21-17; 15-19 24-15; 10-19 23-16; 12-19 27-24[R](A) (V5); 7-10 24-15; 10-19 32-27[R](B) (V4); 3-7 22-18[R](C) (V3); 6-10 25-21[R] (V1); 8-11 17-14; 10-17 21-14 1-6 27-24[R] or 29-25 ...

V1(T): ... 18-15; 1-6 25-21 (V2); 8-12 29-25; 4-8 17-13; 9-14 27-23 ...

V2(1): ... 17-13; 9-14 25-22; 5-9 29-25; 7-11 27-24; 11-18 22-15 ...

V3(T): ... 27-24(D); 7-10 24-15; 10-19 22-18(E); 6-10 25-21; 9-14 18-9; 5-14 31-27 ...

V4(T): ... 22-18; 6-10 25-21; 10-15 18-11; 8-15 29-25; 3-7 25-22; 7-10 17-13; 9-14 26-23; 19-26 30-23 ...

V5(T): ... 22-18 (V6) INTO 11-16 22-18; 16-19 24-15; 10-19 23-16; 12-19 21-17 same

V6(5): ... 17-14(F); 9-18 22-15; 7-11 27-24; 11-18 24-15; 5-9 28-24; 8-12 24-19; 4-8 31-27; 2-7 25-22; 18-25 29-22 ...

Notes

A: Of course, 25-21 would transpose into the *Dyke* and would be described by some annotators as 'weak' or 'inferior'. Obviously, in one sense 25-21 is a perfectly good, sound move and in the hands of a freestyle specialist might prove to be a very wise choice. Moreover, it might suit White's style of play and be alien to Black's preferred style. From a strictly theoretical viewpoint however, 25-21 unquestionably dissipates White's strength.

B: Played to draw out the man on 3. (Interestingly, 2-7!? is also sound although far less natural.)

C: Occupying the centre with full force.

D: Continuing the run-off makes matters easier for Black. That said, against a very knowledgeable player, wins are unlikely to come from sticking to the main lines.

E: And 31-27 is just seeking a draw.

F: A decent mixer and an ideal choice for the crossboard enthusiast.

Lesson 268: 9-14 22-18; 11-15 [42/58]

In this ballot, the source of White's advantage is the early exchange: this puts Black ahead in development, which you will recall is a disadvantage in the opening.

Trunk: 9-14 22-18; 11-15 18-11[R] (V10); 8-15 25-22[R] (V9); 5-9(A) 24-20 (V5); 7-11 22-17 (V3); 4-8 17-13 (V2); 3-7 28-24; 15-19 24-15; 10-19 23-16; 12-19 29-25 (V1); 1-5 26-22 or 32-28 or 27-23 ...

V1(T): ... 26-22; 19-23 27-18; 14-23 21-17; 7-10 29-25 ...

V2(T): ... 28-24; 12-16 17-13; 8-12 29-25; 3-7 24-19; 15-24 25-22; 1-5 32-28; 16-19 23-16 ...

V3(T): ... 28-24 (V4); 4-8 23-19; 9-13 INTO **9-13 22-18; 11-15** 18-11; 8-15 24-20; 7-11 28-24; 5-9 25-22; 9-14 23-19; 4-8 same

V4(3): ... 27-24; 4-8 24-19; 15-24 28-19; 11-15 32-28; 15-24 28-19; 8-11 22-18; 9-13 (Lesson 149 in action once more) 18-9; 11-15 19-16 ...

V5(T): ... 24-19[R] (V6); 15-24 28-19; 4-8 22-18; 8-11 27-24 **Forms Key Landing Number 25**

V6(5): ... 22-17(B); 4-8 17-13 (V8); 1-5 23-19 (V7); 8-11 26-22 INTO 10-14 22-18; 11-15 18-11; 8-15 26-22; 6-10 22-17; 4-8 23-19; 8-11 17-13; 1-6 25-22 same

V7(6): ... 23-18; 15-22 26-17; 12-16 24-20; 8-11 29-25; 14-18 17-14; 10-17 21-14 ...

V8(6): ... 23-19; 8-11 17-13; 14-18! 24-20; 15-24 28-19; 11-16 20-11; 7-23 26-19; 9-14 30-26 ...

V9(T): ... 23-18 INTO **11-15 23-18; 9-14** 18-11; 8-15 22-18 same

V10(T): ... 18-9; 5-14 25-22; 15-19 INTO **9-14 22-18; 11-16** 18-9; 5-14 25-22; 16-19 same

Notes

A: 7-11? is inferior in every respect: first, it is illogical as it covers up before there is a threat; secondly, unlike 5-9, it doesn't allow White the *opportunity* to play a soft line!; thirdly, it may well prove to be an analytical loss.

B: For example, the 23-18 break results in a dead even position.

Lesson 269: 9-14 22-18; 11-16 [38/62] & 11-16 22-18; 16-19 [42/58] & 9-14 24-19; 11-16 [42/58]

The essence of the first ballot is that the dyke which forms the trunk line is ineffective because the position is quickly reduced to 7 v 7 (although wins do lurk for Black!). In the second ballot, Black's attempt at a dyke is severely inhibited by the presence of the white man on 18. In the final ballot, Black's second move gifts White the centre, whereas in freestyle days 11-15 would unhesitatingly have been played instead.

Trunk: 9-14 22-18; 11-16 18-9; 5-14 25-22 (V4); 16-19 24-15; 10-19 23-16; 12-19 22-17; 6-10 27-24 (V1); 2-6 24-15; 10-19 17-10; 7-14 29-25; 8-11 25-22; 4-8 31-27 or 26-23 or 22-17 ...

V1(T): ... 29-25; 8-11 25-22 (V3); 11-15 27-23 (V2); 4-8 23-16; 8-12 17-13; 12-19 13-9 ...

V2(1): ... 17-13; 1-6 22-17; 4-8 27-24; 8-12 32-27 ...

V3(1): ... 27-23; 4-8 23-16; 11-20 25-22(A); 8-11 26-23; 3-8! 23-19; 8-12 30-26! (B) ...

V4(T): ... 24-19[R] (V9); 8-11 25-22[R] (V7); 11-15 29-25; 15-24 28-19[R] (V6); 4-8 22-18; 8-11 18-9; 6-13 25-22[R] (V5); 2-6 23-18; 16-23 26-19 ...

V5(4): ... 23-18; 16-23 26-19; 11-15 18-11; 7-23 27-18 ...

V6(4): ... 27-11; 7-16 22-18; 1-5 18-9; 5-14 31-27; 4-8 25-22; 16-19 23-16; 12-19 22-18 ...

V7(4): ... 26-22; 11-15 22-18; 15-22 25-9; 6-13 28-24 (V8); 16-20 32-28; 4-8 31-26; 10-15 19-10; 7-14 24-19 ...

V8(7): ... 29-25; 4-8 25-22; 8-11 28-24; 16-20 31-26; 2-6 23-18 ...

V9(4): ... 23-19(C); 16-23 27-9; 6-13 24-19; 8-11 26-23; 11-15 28-24; 7-11 30-26; 1-5 26-22; 3-7 32-27 or 32-28 ...

Trunk: 11-16 22-18; 16-19 24-15; 10-19 23-16; 12-19 25-22 (V1); 9-14 18-9; 5-14 INTO 9-14 22-18; 11-16 18-9; 5-14 25-22; 16-19 24-15; 10-19 23-16; 12-19 same

V1(T): ... 27-24[R] (V4); 9-14[R] (V3) 18-9; 5-14 24-15; 7-10 32-27(D) (V2); 10-19 27-24; 3-7 24-15; 7-10 31-27; 10-19 27-24 ...

V2(1): ... 25-22[R]; 10-19 22-17; 6-10 17-13; 2-6! 29-25; 8-11 25-22 ...

V3(1): 7-10 24-15; 10-19 18-15 INTO 12-16 23-18; 16-19 24-15; 10-19 27-24; 7-10 24-15; 10-19 18-15; 11-18 22-15 same

V4(1): ... 18-15 (V5) INTO 12-16 23-18; 16-19 24-15; 10-19 18-15; 11-18 22-15 same

V5(4): ... 21-17; 9-14! 17-10; 7-23 27-18; 3-7 25-22; 6-10 18-15; 1-6 29-25; 5-9 25-21; 8-11 15-8; 4-11 32-27; 11-15 22-17 ...

Trunk: 9-14 24-19; 11-16 22-18; 8-11[R] (V1) 18-9; 5-14 INTO 9-14 22-18; 11-16 18-9; 5-14 24-19 same

V1(T): 5-9(E) 26-22; 7-11 (V2) 22-17; 16-20 17-13(F); 11-15 18-11; 8-24 28-19; 4-8 30-26; 8-11 19-16; 12-19 23-7; 2-11 25-22; 3-8 26-23; 8-12 29-25 ...

V2(1): 8-11 22-17; 16-20 25-22!; 9-13! 18-9; 1-5 30-25; 5-14 22-18; 13-22 18-9; 6-13 25-18 ...

Notes

A: 26-23; 8-11 23-19; 11-15 19-16 is dead even.

B: 30-25?! is inferior and has frequently resulted in a black win.

C: Opens up an enormous field of play and is ideal for the innovative player.

D: Continuing the run-off in this way gives up White's advantage.

E: Known as the 'closed' defence for obvious reasons and a pretty good choice from this ballot. In freestyle play it arises from 9-14 22-18; 5-9 24-19 11-16 same.

F: 30-26? is woeful.

Lesson 270: 9-14 22-17; 5-9 [38/62] & 9-14 22-17; 6-9 [36/64]

In both ballots Black needs to cope with a weakened double-corner caused by his unnatural second move. In the first, he can patch it up with an echelon formation or, less naturally, permit a significant double-corner cramp. In the second, due to the movement of the man on 6 rather than 5, White has more scope, being able to force the same echelon formation or choose from other equally subtle attacks.

Trunk: 9-14 22-17; 5-9 17-13(A); 1-5[R] (V9) 25-22[R] (V6); 14-17 21-14; 9-25 29-22; 10-15[R] (V4) 24-19 (V1); 15-24 28-19; 7-10 22-17; 11-15 27-24; 5-9 30-25; 8-11 25-21; 9-14 26-22; 3-8 32-28 or 24-20 ...

V1(T): ... 30-25[R] (V2); 11-16 24-19; 15-24 28-19; 8-11 22-18; 16-20 26-22; 3-8 18-14 or 18-15 or 32-28 ...

V2(1): ... 22-17 (V3); 6-10 24-20; 11-16 20-11; 7-16 17-14; 10-17 13-9; 5-14 23-19; 15-24 28-19; 16-23 27-9; 2-6 9-2; 3-7 2-11; 8-15 26-22; 17-26 31-22(B) ...

V3(2): ... 23-18; 11-16 18-11; 8-15 INTO **11-15 22-17; 15-19** 24-15; 10-19 23-16; 12-19 25-22; 8-11 27-23; 4-8 23-16; 11-20 22-18; 8-11 32-27 CR same

V4(T): 11-15 (V5) 23-19; 5-9 26-23; 9-14 24-20; 15-24 28-19; 14-17 31-26; 8-11 22-18 ...

V5(4): 10-14 22-18; 14-17 23-19; 11-16 18-14; 16-23 27-18; 6-10 32-27; 10-15 18-11; 8-15 24-19; 15-24 28-19 ...

V6(T): ... 24-19 (V8); 11-16 25-22; 14-17 21-14; 9-25 29-22 (V7); 10-14 22-18; 14-17 27-24(C); 16-20 31-27; 8-11 19-16; 12-19 24-8; 4-11 28-24 ...

V7(6): ... 30-21!(D); 10-14 26-22; 7-10 22-17; 8-11 29-25; 3-8 19-15; 11-18 28-24; 8-11! 24-20 ...

V8(6): ... 23-19; 11-16 19-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 3-7 15-10; 6-15 13-6; 2-9 26-22; 7-10 22-17; 9-13 28-24; 13-22 25-11; 8-15 24-20; 16-19 20-16 ...

V9(T): 11-15 25-22; 7-11 24-20; 3-7 29-25; 11-16 20-11; 7-16 **Forms Key Landing Number 19**

Trunk: 9-14 22-17; 6-9 26-22[R] (V6); 11-15 24-19[R] (V4); 15-24 28-19; 7-11(E) 27-24 (V2); 3-7! 17-13 (V1); 1-6 22-17; 14-18 23-14; 9-18 17-14 or 25-22 ...

V1(T): ... 30-26; 1-6 32-28; 14-18 23-14; 9-18 22-15; 11-18 25-22 ...

V2(T): ... 30-26[R] (V3); 11-15 17-13(F); 15-24 13-6; 2-9 27-20; 8-11 22-18; 9-13 18-9; 5-14 26-22 ...

V3(2): ... 17-13; 11-15 13-6; 15-24 27-20; 2-9 22-17; 9-13 31-27; 13-22 25-9; 5-14 29-25 ...

V4(T): ... 22-18 (V5); 15-22 25-18; 7-11 17-13(G); 1-6 29-25; 3-7 31-26; 11-15 18-11; 8-15 24-20; 14-18 23-14; 9-18 26-23 ...

V5(4): ... 30-26; 9-13 INTO **9-13 21-17; 6-9** 25-21; 11-15 30-25; 9-14 same

V6(T): ... 24-19 (V7) INTO **10-14 24-19; 6-10** 22-17 same

V7(6): ... 17-13 (V8); 1-6 INTO **9-14 22-17; 5-9** 17-13; 1-5 same

V8(7): ... 25-22; 9-13 22-18; 13-22 18-9; 5-14 26-17; 11-15 29-25; 8-11 25-22; 4-8 31-26; 2-6 23-18; 14-23 27-18; 15-19 24-15; 10-19 18-14 ...

Notes

A: The only move to sustain White's advantage.

B: This bridge endgame is reviewed in Chapter 29.

C: White has good options in 28-24 and 26-22.

D: A radical jump which typifies the huge scope possessed by the attacking side. Oldbury beat Tinsley with it, so it can't be bad!

E: The logical move, preparing to meet 22-18 with 11-15. However, 8-11 will draw.

F: The natural 32-28 is also strong.

G: 24-19 is comfortably met with the 11-15 break. Where Note B was an example of a radical move which nonetheless retained the advantage, this is an example of a rather nondescript move which releases the tension and whose only real merit is that it breaks new ground. Life is barely long enough to prepare for the major attacks: crossboard play has to take care of the rest.

Lesson 271: 9-14 24-20; 10-15 [42/58] & 9-14 24-20 11-15 [48/52]

Two key landings play a significant role in these ballots and are representative of their respective strengths. The former involves a delicate double-corner cramp which requires delicate handling; the latter a far more easy-going, natural layout where White's strength really just amounts to the fact that he calls the tune.

Trunk: 9-14 24-20; 10-15 22-17 (V3); 7-10 25-22 (V2); 3-7 29-25 (V1); 5-9 17-13; 11-16 20-11; 7-16 Forms Key Landing Number 19

V1(T): ... 17-13; 11-16 20-11; 7-16 INTO **9-14 22-17; 11-15 25-22**; 8-11 17-13; 11-16 24-20; 3-8 20-11; 7-16 same

V2(T): ... 28-24; 3-7 23-19 INTO **11-15 24-20; 8-11 28-24**; 3-8 23-19; 9-14 22-17 same

V3(T): ... 22-18[R]; 15-22 25-9[R] (V4); 5-14 29-25; 7-10 INTO **9-14 24-20; 11-15 22-18**; 15-22 25-9; 5-14 29-25; 7-11 same

V4(3): ... 26-10; 6-15 28-24; 1-6 21-17; 7-10 25-21; 11-16! 20-11; 15-19 24-15; 10-26 30-23; 8-15 29-25 ...

Trunk: 9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11[R](A) (V3) 25-22; 6-9(A) 27-24[R] (V2); 3-7(A) 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18(B); 8-11 26-22[R] (V1); 1-5 Forms Key Landing Number 21

V1(T): ... 31-27; 1-5 27-24; 9-13 18-9; 5-14 24-20 ...

V2(T): ... 28-24; 3-7 23-19; 11-15 27-23; 8-11!(C) 31-27; 9-13 23-18; 14-23 27-18 ...

V3(T): 8-11 25-22; 10-15 22-17; 7-10 26-22; 4-8 23-18!; 14-23 27-18; 6-9 30-26; 9-13 17-14; 10-17 21-14 ...

Notes

A: A beautiful, thematic and restrictive defence.

B: 22-17 is fine but has no real strength: played purely for variety.

C: 9-13? 21-17!; 14-21 22-17!; 13-22 26-17 would be a painful, though highly understandable, mistake: yet another instance where the order of moves is critical.

Lesson 272: 9-14 24-20; 11-16 [47/53]

White is presented with a very tiny advantage on account of the exchange Black makes on his second move. However, the disruption to the black position is minor, and one could easily envisage this being played freestyle.

Trunk: 9-14 24-20; 11-16 20-11; 8-15 22-18[R] (V6); 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9[R] (V5) 22-18[R] (V3); 8-11 27-24[R] (V2); 10-15 26-22; 7-10 24-19 (V1); 15-24 28-19 ...

V1(T): ... 24-20[R]; 3-7 28-24; 1-5 32-28(A) ...

V2(T): ... 28-24; 10-15 26-22; 7-10 24-20; 3-7 27-24 Into Variation 1

V3(T): ... 28-24 8-11; 24-20 (V4); 1-5!(B) 22-17; 14-18 23-14; 9-18 17-14 or 17-13 ...

V4(3): ... 24-19; 1-5!(B) 22-18; 9-13 18-9; 5-14 26-22 or 32-28 ...

V5(T): 8-11(C) 28-24; 10-15 24-20; 6-10 23-18; 14-23 27-18; 15-19 21-17; 10-15 18-14 ...

V6(T): ... 22-17; 6-9 28-24 INTO **10-14 24-20; 11-16** 20-11; 8-15 28-24; 6-10 22-17 same

Notes

A: The position is now ‘compacted’: the result of both sides quietly building up their forces behind their own lines. Typically, when the break comes in such positions, it quickly results in a forceful, restrictive draw.

B: It is best to hold back 9-13 here: a policy of restraint which prevents White obtaining the strong side of Key Landing Number 13.

C: Less restrictive than 6-9, but appears to be equally good and an excellent choice for the crossboard player.

Lesson 273: 11-16 23-18; 9-14 [46/54]

The early exchange naturally favours White, but breaking up Black's double-corner with 24-19 creates a wide open position and takes some strength out of White's double-corner too. Instead of 24-19, the other major attack is with 22-17. This retains the edge in a different manner: securing White the choice of lines in a popular *Pioneer* development.

Trunk: 11-16 23-18; 9-14 18-9; 5-14 24-19[R] (V6); 16-23 27-9; 6-13 22-18[R] (V5); 8-11 18-14[R] (V2); 10-17 21-14; 4-8 25-22[R] (V1); 11-15 29-25; 12-16 INTO 11-15 23-18; 9-14 18-9; 5-14 22-17; 8-11 25-22; 4-8 29-25; 12-16 24-19; 16-23 27-9; 6-13 17-14; 10-17 21-14; 11-16 same

V1(T): ... 26-22; 12-16 22-18; 16-19 25-22; 11-16 29-25; 8-11 30-26 ...

V2(T): ... 25-22 (V4); 12-16 28-24 (V3); 4-8 24-20; 10-15 29-25; 8-12 21-17; 16-19 25-21; 19-24 17-14 or 18-14 ...

V3(2): ... 29-25; 10-15 21-17; 4-8 25-21; 16-19 17-14; 1-5 32-27 ...

V4(2): ... 26-23; 12-16 28-24; 4-8 24-19; 16-20 18-14; 10-17 21-14; 20-24 25-22; 8-12 29-25 ...

V5(T): ... 21-17; 8-11 17-14; 10-17 25-21; 11-15 21-14; 4-8 Into Trunk

V6(T): ... 22-17 (V7); 16-20 25-22; 8-11 26-23; 11-15 29-25 INTO 9-14 22-17; 11-16 25-22; 8-11 22-18; 16-20 18-9; 5-15 29-25; 11-15 26-22 same

V7(6): ... 24-20; 16-19 INTO 11-15 23-18; 9-14 18-9; 5-14 24-20; 15-19 same

Lesson 274: 11-16 23-18; 8-11 [43/57]

Taking the inviting and natural 2 for 2 with 18-14 not only retains a definite white advantage, but creates distinctly 3-move play. Other moves transpose into play from the 2-move era and reduce this advantage, but are nevertheless favoured by many players.

Trunk: 11-16 23-18; 8-11 18-14 (V7); 9-18 22-8; 4-11 26-23 (V3); 16-20 25-22 (V2); 11-15 24-19 (V1); 15-24 28-19; 7-11 30-26(A); 11-15 19-16; 12-19 23-16; 2-7 22-17; 5-9 17-13; 9-14 ...

V1(T): ... 23-18; 7-11 29-25; 6-9 30-26; 9-14 18-9; 5-14 26-23; 1-6 24-19 ...

V2(T): ... 24-19; 10-14! 25-22; 6-9(B) 22-17; 7-10(B) 17-13; 1-6(B) 29-25; 3-7(B) 31-26; 11-16 28-24 ...

V3(T): ... 25-22 (V4); 16-20 29-25; 11-15 21-17; 5-9 25-21; 9-14 17-13; 7-11 26-23; 3-7 23-18 ...

V4(3): ... 24-20; 10-15 25-22 (V6); 5-9 27-24 (V5); 9-14 22-17; 6-10 32-27; 16-19 29-25; 11-16 20-11; 7-16 24-20 ...

V5(4): ... 21-17; 6-10 17-13; 1-6 29-25; 9-14 27-24; 16-19 25-21; 11-16 20-11; 7-16 22-17 ...

V6(4): ... 21-17; 5-9 17-13; 9-14 25-22; 16-19 27-24; 11-16 20-11; 7-16 24-20; 3-7 20-11; 7-16 29-25 ...

V7(T): ... 26-23[R]; 16-20[R] (V8) 24-19; 10-14 22-17; 7-10 **Forms Key Landing Number 9**

V8(7): 4-8 (V9) 24-19; 16-20 22-17; 9-14 18-9; 5-14 **Forms Key Landing Number 5**

V9(8): ... 10-15 INTO **10-15 23-18; 12-16** 26-23; 8-12 same

Notes

A: This is the most logical move, but 22-18 is also sound and led to a beautiful draw between Kenneth Grover and Walter Hellman.

B: Credit Elbert Lowder for these excellent consolidating moves.

Lesson 275: 11-16 22-17; 7-11 [36/64] & 10-15 22-17; 7-10 [36/64]

Both ballots involve the early movement of the ‘apex man’ (that on 7 or 26), so called because it is the apex of the small triangle formed by the men on 2, 3 and 7, and it is worth addressing this first.

Some authorities, notably Francis Tescheleit, have counselled against the early, or relatively early, movement of this man, but there are so many sound exceptions that in practice each case needs to be judged on its merits.

It has to be said that here, based upon Maurice Chamblee’s principle of immediacy, it definitely has a detrimental effect on Black’s position. In the first ballot, 8-11 (16-19 is even stronger) at Black’s second move scores [50/50]: by contrast, 7-11 allows many good attacks, principally that of dyking with 17-14. In the second ballot, 11-16 at the second move scores [48/52], whereas 7-10 again allows several good attacks, with 17-14 being the mainstay.

In the 2-move era, after the opening moves 10-15 22-17 Derek Oldbury frequently adopted 7-10 in preference to 11-16, and in the same vein after an initial 11-16 23-18 preferred 9-14 to the regular 16-20. There were two reasons for this: first, he enjoyed the strategic issues thrown up by these two ballots; secondly, and importantly, at the time whereas he knew a good deal about them his opponents knew very little. Thus, in human competition at least, the terms ‘weak’ and ‘strong’ will always be open to interpretation.

Trunk: 11-16 22-17; 7-11 17-14 (V1); 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-15(A) INTO 10-15 22-17; 7-10 17-14; 10-17 21-14; 9-18 23-14; 3-7 25-21; 11-16 same

V1(T): ... 24-19[R] (V3); 9-14! 25-22; 11-15 17-13; 15-24 28-19; 8-11 22-18[R] (V2); 3-7!(B) 18-9; 5-14 29-25; 11-15 25-22; 15-24 27-11; 7-16 22-18(C) ...

V2(1): ... 29-25; 11-15! 22-17; 15-24 27-11; 3-8! 25-22; 8-15 INTO 9-14 22-17; 11-15 25-22; 8-11 17-13; 3-8 22-17; 11-16 24-19; 15-24 28-19; 7-11 29-25; 11-15 25-22; 15-24 27-11; 8-15 same

V3(1): ... 25-22; 11-15 24-19; 15-24 28-19; 8-11 22-18; 9-14(D) 18-9; 5-14 29-25(E); 3-8! 25-22; 11-15 32-28; 15-24 28-19 ...

Trunk: 10-15 22-17; 7-10 17-14[R] (V7); 10-17 21-14; 9-18 23-14; 3-7 25-21 (V2); 11-16 29-25 (V1); 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14 Forms Key Landing Number 22

V1(T): ... 21-17; 6-9 26-23; 19-26 30-23; 9-18 23-14; 1-6 27-23; 15-18 25-21 ...
V2(T): ... 24-19[R] (6); 15-24 28-19; 11-16 27-23[R] (V5); 6-9 23-18[R] (V4);
 16-23 26-19; 1-6 30-26[R] (V3); 8-11 25-22 or 25-21 ...
V3(2): ... 31-26; 8-11 32-27; 11-16 27-24; 16-26 26-19 ...
V4(2): ... 31-27; 9-18 23-14; 16-23 26-19; 1-6 25-22; 8-11 29-25; 6-10 30-26 ...
V5(2): ... 25-22(F); 16-23 26-19; 8-11 29-25; 11-16 27-23; 6-10 22-17; 4-8 25-22;
 2-6 22-18 ...
V6(2): ... 27-23!?!; 15-19 24-15; 11-27 32-23; 6-9 23-18; 8-11 28-24; 11-16 31-27;
 4-8 26-23; 8-11 24-19; 16-20 25-21; 11-16 29-25 ...
V7(T): ... 25-22 (V8); 11-16 INTO **11-16 22-17**; **7-11** 25-22; 11-15 same
V8(7): ... 24-20 INTO **10-15 24-20**; **7-10** 22-17 same

Notes

A: Running off the man repeatedly with 6-9 is tempting and sound, and initially found favour. However, because the man on 14 is strongly supported it lead to endgames which were challenging and it fell out of use, being replaced with 11-15 as in the Trunk. An improvement on the run-off line by Jeff Clayton rehabilitated it somewhat, but a subsequent improvement on the 11-15 line by Karl Albrecht established the Trunk as the favourite once more. Preferred by Tinsley, the Trunk allows Black to equalize against inferior play by White. By contrast, though forceful, the run-off *guarantees* White an endgame advantage.

B: 3-8 allows White to work up a decent attack with 18-9; 5-14 26-22; 11-15 30-25; 15-24 27-11; 8-15 13-9; 6-13 22-17; 13-22 25-11.

C: This shortly transposes into 9-14 22-17; 11-15 Variation 4.

D: 10-14 is an aggressive alternative.

E: The correct response to both 26-22 and 17-13 is 3-7!

F: 19-15 is comfortably met with 8-11 15-8; 4-11 25-22; 6-10.

Lesson 276: 11-16 21-17; 8-11 [36/64]

Under Lesson 171 Note F, I mentioned that after 11-15 21-17; 8-11 17-14 it was best for Black to carry out the double-jump in order to prevent a slight cramping of his double-corner. And there are of course numerous other 3-move ballots where this principle applies. With the current ballot, the problem is that jumping 9-18 allows 22-8 and a likely win for White after the crushing 24-20. Thus Black has to play 10-17 and submit to the aforementioned cramp. The argument for 17-13 at the 4th move is the pragmatic one of doubling-up one's knowledge.

Trunk: 11-16 21-17; 8-11 17-14 (V6); 10-17 22-13; 4-8 24-19 (V4); 9-14 25-22 (V3); 16-20 29-25; 11-16 25-21 (V1); 14-17 21-14; 6-9 13-6; 2-25 30-21; 7-10 26-22 or 21-17 ...

V1(T): ... 22-18 (V2); 7-10 18-9; 5-14 25-22(A); 8-11 22-18; 1-5 18-9; 5-14 26-22 ...

V2(1): ... 19-15; 7-11 22-18; 3-7 18-9; 5-14 15-10; 6-15 23-19; 15-24 28-19; 16-23 27-9; 11-15 25-22 ...

V3(T): ... 25-21; 16-20 29-25; 6-10 25-22; 11-15 22-17; 15-24 28-19; 8-11 19-16; 12-19 23-16; 11-15 32-28 ...

V4(T): ... 23-18 (V5); 16-20 24-19; 11-16 27-23; 7-10 25-22; 8-11 29-25; 9-14 18-9; 5-14 22-18; 14-17 25-22; 17-21 32-27! ...

V5(4): ... 25-21; 9-14 29-25; 16-20 25-22; 7-10 22-17; 11-15 24-19; 15-24 28-19; 8-11 19-16; 12-19 23-7; 2-11 26-23 ...

V6(T): ... 17-13[R]; 16-20 INTO 11-16 21-17; 16-20 17-13; 8-11 same

Notes

A: Both 25-21 and 26-22 are met thematically: 25-21 with 3-7 26-22 and the 14-17 break; 26-22 with 14-17! 31-26; 8-11 28-24; 10-14! 25-21 and 3-7!

Lesson 277: 10-15 21-17; 15-18 [42/58] & 10-14 24-19; 14-18 [42/58] & 10-14 24-20; 14-18 [42/58]

Here we have three ballots of immense scope, which give the stronger player excellent opportunities for winning with both sides. Obviously the issue here is the outpost man on square 18. Although White is favoured, this man is well supported and it is surprising that under the 2-move restriction the third move wasn't chosen voluntarily more often.

Trunk: 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19[R] (V6) 8-11 17-13[R] (V5); 7-10 26-23 (V3); 10-14 31-26 (V2); 4-8 28-24; 6-10 25-21; 11-16 29-25 (V1); 3-7 13-9; 8-11 26-22; 11-15 ...

V1(T): ... 21-17; 14-21 23-7; 16-23 27-18; 3-10 24-19 ...

V2(T): ... 28-24; 11-16 31-26; 6-10 13-9(A); 3-7 26-22; 14-17! 22-6; 5-14 25-21; 1-10 29-25 ...

V3(T): ... 25-21[R]; 10-14 29-25; 4-8 26-23; 3-7[R] (V4) 28-24; 6-10 24-20; 11-15 32-28; 15-24 28-19; 1-6 **Forms Key Landing Number 20**

V4(3): 11-16 28-24; 16-20 30-26; 2-7(B) or 8-11 ...

V5(T): ... 17-14 INTO 11-15 22-17; 15-18 23-14; 9-18 17-14; 10-17 21-14; 8-11 24-19 same

V6(T): ... 24-20 (V11); 8-11[R] (V10) 17-13[R] (V9); 7-10 25-21[R] (V7); 10-14 28-24; 4-8 29-25; 3-7 24-19; 6-10 26-23 Into Variation 3

V7(6): ... 26-23; 10-14 31-26 (V8); 4-8 25-21; 3-7 29-25; 6-10 28-24; 11-15 23-19 ...

V8(7): ... 28-24; 11-15! 25-21; 3-7 30-26; 4-8 29-25; 6-10 13-9 ...

V9(6): ... 28-24; 11-15 17-14; 4-8 26-23; 6-10 25-21; 10-17 21-14; 1-6 29-25; 6-10 31-26; 10-17 23-14 ...

V10(6): 7-10 25-21; 3-7 28-24; 8-11 24-19; 11-16 20-11; 7-23 26-19; 10-14 17-10; 6-24 27-20 INTO 9-14 23-19; 14-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 21-17; 3-7 25-21; 7-11 24-20; 10-14 17-10; 6-24 28-19; 11-16 20-11; 8-24 27-20 same

V11(6): ... 17-14 (V12) INTO 11-15 22-17; 15-18 23-14; 9-18 17-14; 10-17 21-14 same

V12(11): ... 26-23; 6-9 23-14; 9-18 30-26; 1-6 26-23; 6-9 23-14; 9-18 31-26; 8-11 26-23; 2-6 23-14; 6-9 24-20 9-18 25-22 ...

Trunk: 10-14 24-19; 14-18 22-15; 11-18 23-14; 9-18 21-17[R] (V1) INTO 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19 same

V1(T): ... 19-15 INTO 9-14 23-19; 14-18 22-15; 11-18 19-15; 10-19 24-15 same

Trunk: 10-14 24-20; 14-18 22-15; 11-18 23-14; 9-18 21-17 INTO 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-20 same

Notes

A: 26-22 allows Black an easy out with 1-6 and the shot.

B: 3-7? 32-28; 7-11 19-16; 12-19 23-7; 2-11 24-19; 11-15 19-10; 6-15 13-9; 8-11 28-24; 11-16 9-6!; 1-10 26-23; 5-9 31-26; 9-13 26-22. White wins. A. Heffner v H. Wright 1885 and by Tom Wiswell many times in simultaneous exhibitions!

Lesson 278: 10-15 24-20; 6-10 [51/49]

Had White responded to 10-15 with 21-17, which is theoretically best, Black could have done no better than play 11-16 and achieve a rating of [46/54]. White's passive response with 24-20 permitted 8 possible replies. As a one-off, let's look at each of these in turn, starting with the strongest.

- 15-19 [53/47]: attacks White's double-corner obtaining a slight edge.
- 7-10 [52/48]: preparing to consolidate with 3-7 (from the single-corner), with the potential for attacking White's double-corner.
- 6-10 [51/49]: preparing to consolidate with 1-6 (from the double-corner), with the potential for attacking White's double-corner.
- 9-13 [48/52] (Lesson 287): from this move order a rather nondescript choice which transfers Black's slight edge to White. That said, it opens up a very wide field of play.
- 9-14 [42/58] (Lesson 271): a handicap move leading to a double-corner cramp.
- 15-18 [42/58] (Lesson 277): gives White a definite advantage, but has the advantage of obtaining complications with winning chances.
- 12-16 [40/60] (Lesson 281): from this move order a handicap move which permits a single-corner cramp.
- 11-16 [N/A]: a barred ballot. White wins.

Thus from a 2-move perspective, three of the moves are logical in that they pursue the idea of attacking White's double-corner; two transfer the advantage to White but have the 'benefit' of obtaining complications; two are simply handicap moves which permit White to cramp Black's double/single-corner; and one is an outright loss. While all of this might be viewed as academic from a 3-move standpoint, it should enable the reader to better assess the ballot under consideration.

Trunk: 10-15 24-20; 6-10 28-24[R] (V7); 1-6[R] (V6) 23-18 (V1); 12-16 32-28; 10-14 27-23; 15-19 24-15; 9-13 18-9; 11-27 31-24; 5-14 20-11; 8-15 24-19; 15-24 28-19 ...

V1(T): ... 23-19[R]; 15-18 22-15; 11-18 26-22[R] (V5); 7-11[R] (V4) 22-15; 11-18 32-28!; 3-7[R] (V2) 30-26; 7-11 25-22; 18-25 29-22; 10-14 22-17; 14-18 17-13 ...

V2(1): 10-14 (V3) 25-22; 18-25 29-22; 8-11 19-16; 12-19 24-8; 4-11 27-23 ...

V3(2): 8-11 19-15; 10-19 24-8; 4-11 30-26; 6-10 25-22; 18-25 29-22 ...

V4(1): 12-16 19-12; 9-14 22-15; 10-28 25-22; 6-10 27-23; 8-11 22-18; 4-8 18-9;
5-14 29-25 ...

V5(1): ... 32-28; 10-14 26-23; 8-11 30-26; 4-8 26-22; 7-10 22-15; 11-18 31-26; 2-
7 25-22; 18-25 29-22 ...

V6(T): 10-14 22-18; 15-22 26-10; 7-14 25-22; 1-6 INTO **9-14 22-18**; **5-9** 24-20;
10-15 28-24; 15-22 26-10; 7-14 25-22; 1-5 same

V7(T): ... 23-18; 1-6 27-23; 15-19 23-16; 12-19 18-15; 11-18 22-15; 7-11 32-27;
11-18 26-23; 19-26 30-7; 3-10 20-16 ...

Lesson 279: 10-14 23-19; 14-18 [44/56]

In contrast with the 9-14 23-19; 14-18 ballot, rated [34/66], the outpost man on square 18 receives good support here, and in combination with its inherent complexity this ballot affords excellent winning opportunities for both sides.

Trunk: 10-14 23-19; 14-18 22-15; 11-18 21-17[R] (V6); 8-11 17-13[R] (V5); 9-14[R] (V4) 26-23[R] (V3); 11-16[R] (V2) 31-26(A); 16-20 25-21; 4-8 29-25; 7-10 26-22[R] (V1); 2-7 22-15; 7-11 13-9[R] or 30-26 ...

V1(T): ... 19-16; 12-19 24-15; 10-19 23-16; 2-7 16-12 ...

V2(T): 6-10 24-20; 1-6 28-24; 14-17 23-14; 17-21 27-23; 10-17 32-28; 3-8 31-26

...

V3(T): ... 24-20(B); 11-16 20-11; 7-23 26-19; 4-8 28-24; 3-7 24-20; 14-17 31-26

...

V4(T): 4-8 24-20; 7-10 25-21 INTO **11-15 23-19; 8-11** 22-17; 4-8 25-22; 15-18 22-15; 11-18 17-13; 7-11 24-20 same

V5(T): ... 17-14; 9-13 INTO **11-15 22-17; 9-13** 17-14; 10-17 21-14; 8-11 23-19; 15-18 same

V6(T): ... 26-22 (V7); 7-11 22-15; 11-18 21-17; 8-11 24-20; 9-13 17-14; 4-8 25-21; 11-15 19-10; 6-15 27-24; 8-11 24-19; 15-24 28-19 ...

V7(6): ... 19-15; 12-16 21-17; 9-13 17-14; 16-19 24-20(C); 6-10 15-6; 1-17 27-24; 19-23 26-19; 18-23 31-26; 8-11 19-16; 17-21 26-19; 13-17 32-27 ...

Notes

A: 24-20; 3-8 20-11; 8-24 28-19; 4-8 25-21 (31-26 is met with 7-11); 18-22 is easy for Black.

B: Permitting symmetrical positions with 25-21; 11-16 19-15; 16-20 24-19; 4-8 29-25 grants Black the initiative and the edge, and many wins have been scored for the first side.

C: In freestyle days this arose from 11-15 24-20; 15-19 23-16; 12-19 22-18; 10-14 18-15; 14-18 21-17; 9-13 17-14 same.

Lesson 280: 10-14 24-20; 11-16 [43/57]

Somewhat weaker than 9-14 24-20; 11-16 [47/53] because of the absence of the man on square 10. (Contrast this with the previous lesson, where the man on 9 gave better support to the outpost on 18.)

Trunk: 10-14 24-20; 11-16 20-11; 8-15 28-24 (V7); 6-10 24-20 (V2); 1-6 22-18(A); 15-22 25-18; 3-8 26-22; 9-13 18-9; 5-14 22-18 (V1); 6-9 30-25; 7-11 25-22; 10-15 32-28 ...

V1(T): ... 31-26; 12-16 20-11; 8-15 29-25; 6-9!(B) 23-18 ...

V2(T): ... 22-18 (V5); 15-22 25-18; 4-8 29-25 (V3); 8-11 25-22; 9-13 18-9; 5-14 23-18(C); 14-23 27-18; 12-16 26-23 or 18-14(D) ...

V3(2): ... 26-22 (V4); 8-11 22-17; 10-15 17-10; 7-14 30-26; 15-22 26-10; 2-7 29-25; 7-14 25-22 ...

V4(3): ... 24-19[R]; 8-11 INTO **11-15 23-19; 9-14 27-23**; 8-11 22-18; 15-22 25-9; 5-14 29-25; 11-15 25-22 CR same

V5(2): ... 22-17; 4-8 23-19; 15-18 17-13; 1-6 26-23(E); 8-11 31-26 (V6); 11-15 26-22; 3-8 **Forms Key Landing Number 14**

V6(5): ... 24-20; 11-15 32-28; 15-24 28-19; 3-8 30-26 ...

V7(T): ... 22-18[R] (V9); 15-22 25-18[R] (V8); 4-8 28-24; 6-10 Into Variation 2

V8(7): ... 26-10; 7-14 25-22; 6-10 28-24; 4-8 22-18; 8-11 29-25; 3-7 25-22; 1-6 24-19 or 24-20 ...

V9(7): ... 22-17; 6-10 28-24 Into Variation 5

Notes

A: The 23-18 break leads to a wide open position which both sides should be able to handle crossboard.

B: 7-11? is a loser which has served up many wins for Tom Wiswell. Continue: ... 23-18!; 14-23 27-18; 6-9 21-17; 4-8 32-28! (Not 32-27?: see if you can spot why); 8-12 28-24; 11-16 18-11; 10-15 11-7; 2-11 24-20; 16-19 26-23; 19-26 30-23; 12-16 25-21; 15-19 23-18. White wins. H. Peck v T. Wiswell.

C: By contrast, 24-20 is passive and is easily met with 10-15.

D: This shortly transposes into 11-15 24-19; 15-24 Variation 11.

E: 24-20 is well met with the bold 18-23 thrust.

Lesson 281: 12-16 24-20; 10-15 [40/60]

Long thought to be unsound because of the ‘killer cramp’ available to White, and consequently barred from use in 3-move competition, modern analysis proves that, when understood, after the initial 12-16 24-20, there is little to choose between 8-12 (the most logical), 11-15 and 10-15.

Trunk: 12-16 24-20; 10-15 22-18[R] (V6); 15-22 25-18; 8-12!(A) 29-25[R] (V3); 16-19!(B) 23-16; 12-19 27-23; 4-8 23-16; 8-12 18-15 (V1); 12-19 15-8; 3-12 25-22 or 32-27 or 31-27 ...

V1(T): ... 32-27 (V2); 12-19 27-23; 11-16 20-11; 7-16 18-15 ...

V2(1): ... 31-27[R]; 12-19 25-22 INTO **11-15 22-18; 15-22** 25-18; 8-11 29-25; 4-8 24-20; 10-15 25-22; 15-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 31-27 same

V3(T): ... 28-24(C); 6-10 24-19 (V5); 9-14 18-9; 5-14 29-25 (V4); 3-8!(D) 25-22(E); 11-15 20-11; 15-24 27-20; 7-16 20-11; 8-15 31-27 ...

V4(3): ... 26-22; 3-8 21-17!(F); 14-21 22-18; 1-6! 29-25; 10-14 18-9; 6-13 25-22 or 19-15 ...

V5(3): ... 30-25; 10-15 32-28; 15-22 25-18; 9-14 18-9; 5-14 26-22; 3-8 29-25; 1-6 22-17; 7-10 25-22 ...

V6(T): ... 28-24; 8-12 22-18; 15-22 25-18 Into Variation 3

Notes

A: Superior to 11-15 18-11; 8-15 20-11; 7-16 23-19; 16-23 27-11; 3-8 11-7; 2-11 21-17 etc ... which permits White far too much attacking scope.

B: 6-10 27-24; 10-15 25-22; 7-10 24-19; 15-24 28-19 is sound enough, but this is logical and best.

C: Cramping Black to the nth degree.

D: A 21st century stabilizer and a key move to remember.

E: The cover up with 27-24 is easily met with 1-6! 25-22; 14-18!

F: A double-edged gambit. Fairly easy-going alternatives are 27-24, 30-25 and 22-18.

Lesson 282: 12-16 22-18; 16-19 [38/62] & 12-16 21-17; 16-19 [42/58] & 12-16 21-17; 9-14 [46/54]

All three ballots possess great scope and winning chances for both sides. Since 22-18 is a stronger response to 12-16 than 21-17, the first ballot is stronger for White than the second. In the final ballot White gains a modest edge by developing the man on 17 to 13; instead, duplicating with 24-19 leads to monstrous complications, which are slightly in favour of Black by virtue of him getting to the centre first with 11-15.

Trunk: 12-16 22-18; 16-19 24-15[R] (V10); 10-19 23-16; 11-20 25-22[R] (V7); 6-10[R] (V4) 22-17[R] (V2); 8-11 (1-6 17-13; 8-11 29-25 same) 29-25[R] (V1); 1-6!(A) Forms Key Landing Number 18

V1(T): ... 17-13; 1-6 26-23; 10-15 30-25; 15-22 25-18; 7-10 29-25; 3-7 25-22; 4-8 23-19 ...

V2(T): ... 29-25; 1-6 26-23 (V3); 8-11 28-24; 10-15 32-28; 7-10 24-19; 15-24 28-19; 9-14 18-9; 5-14 22-18 ...

V3(2): ... 27-23; 8-11 32-27; 10-15! 18-14; 9-18 23-14; 6-9 26-23; 9-18 23-14; 7-10 14-7; 3-10 22-17 ...

V4(T): 8-11 (V5) 22-17; 9-14 18-9; 6-22 26-17; 5-9 29-25; 11-15 25-22; 4-8 30-26; 7-10 17-13; 9-14!(B) 26-23 ...

V5(4): 7-10 22-17; 9-14 (V6) 18-9; 5-14 29-25; 8-11 26-23; 11-15 25-22; 15-18 22-15; 10-26 17-10; 6-15 30-23 ...

V6(5): 3-7 17-13; 9-14 18-9; 5-14 29-25; 8-11!(C) 25-22; 11-15 22-17; 4-8 26-23 ...

V7(T): ... 21-17(D); 6-10 17-13; 1-6 25-22!; 8-11 26-23 (V8); 10-15! 28-24; 7-10 29-25; 4-8!(E) 25-21; 8-12 23-19; 3-7 INTO **Key Landing Number 18 Variation 1**

V8(7): ... 29-25; 4-8 26-23; 10-15! 23-19 (V9); 15-24 28-19; 7-10 19-16; 10-14 16-7; 14-23 27-18; 3-10 30-26 or 31-27 ...

V9(8): ... 30-26; 9-14 18-9; 5-14 25-21; 3-7 22-17 or 27-23 ...

V10(T): ... 23-16(F); 11-20 25-22; 8-11 29-25; 9-14 18-9; 5-14 24-19; 11-15 19-16; 4-8 22-17 INTO **Key Landing Number 1 Variation 7**

Trunk: 12-16 21-17; 16-19 24-15[R] (V5); 10-19 23-16; 11-20 25-21[R] (V3); 8-11[R] (V1) 22-18 INTO 12-16 22-18; 16-19 24-15; 10-19 23-16; 11-20 25-22; 8-11 22-17 same

V1(T): 6-10 (V2) 22-18; INTO **12-16 22-18; 16-19** 24-15; 10-19 23-16; 11-20 25-22; 6-10 22-17 same

V2(1): 7-10 22-18 INTO **12-16 22-18; 16-19** 24-15; 10-19 23-16; 11-20 25-22; 7-10 22-17 same

V3(T): ... 22-18 (V4) INTO **12-16 22-18; 16-19** 24-15; 10-19 23-16; 11-20 21-17 same

V4(3): ... 17-13; 9-14 INTO **12-16 21-17; 9-14** 17-13; 16-19 24-15; 10-19 23-16; 11-20 same

V5(T): ... 23-16(G); 11-20 17-13; 9-14 INTO **12-16 21-17; 9-14** 17-13; 16-19 23-16; 11-20 same

Trunk: **12-16 21-17; 9-14** 17-13[R] (V7); 16-19[R] (V6) 24-15[R] (V5); 10-19 23-16; 11-20 26-23[R] (V4); 8-11[R] (V3) 22-18; 7-10 18-9; 5-14 25-22; 4-8 29-25[R] (V1); 14-17 31-26 ...

V1(T): ... 22-18; 14-17 31-26 (V2); 10-15 18-14; 11-16 28-24 ...

V2(1): ... 18-14; 3-7 23-19(G) ...

V3(T): 7-10!(H) 22-18; 3-7!(H) 18-9; 5-14 23-19!; 8-12 25-22; 4-8 29-25; 14-17 31-26 ...

V4(T): ... 25-21; 8-11 26-23; 4-8 22-18(I); 7-10 18-9; 5-14 29-25; 11-15 23-19; 15-24 28-19 ...

V5(T): ... 23-16(J); 11-20 25-21; 8-11 22-17; 4-8 26-23; 11-15 30-26; 8-12 24-19; 15-24 28-19; 7-11 19-16; 12-19 23-7; 2-11 26-23 ...

V6(T): 16-20 22-18; 8-12 18-9; 5-14 INTO **11-16 21-17; 16-20** 17-13; 8-11 22-18; 9-14 18-9; 5-14 same

V7(T): ... 25-21 (V8); 16-19 24-15; 11-25 29-22; 8-11 28-24; 4-8 17-13; 8-12 24-20; 10-15 22-18; 15-22 26-10; 7-14 23-19! ...

V8(7): ... 24-19; 14-21 19-12; 11-15! 22-17 (V10); 5-9 17-13 (V9); 9-14 25-22; 8-11 28-24; 14-18 23-14; 10-17 27-23; 11-16 24-20; 7-11 32-28! ...

V9(8): ... 28-24; 8-11 25-22; 9-13! 23-18!(K); 6-9! 26-23; 11-16(L) 18-11; 16-20 23-18; 7-16 32-28 ...

V10(9): ... 22-18; 15-22 25-18; 8-11 29-25; 5-9 28-24; 11-16 25-22; 4-8 24-20; 8-11 27-24(M); 10-14 24-19 ...

Notes

A: 1-6? amounts to a loss after the board-controlling 17-14 exchange.

B: 2-6? 26-23 leads to a white win after 8-11 23-18 or 8-12 23-19.

C: 8-12? loses after 25-22; 4-8 22-17; 8-11 26-23; 11-15 30-25; 7-11 25-22; 6-9 13-6; 2-9 28-24! etc ...

D: Both 28-24 and 26-23 tend to transpose into lines already covered.

E: 3-7? loses after 23-19!; 4-8 18-14!; 9-18 19-16; 8-12 24-19; 15-24 22-8; 12-19 8-3 etc ...

F: Inferior to the 24-15 jump for the reasons given under Lesson 276.

G: This eventually intertwines with 11-15 24-20; 12-16 Variation 1.

H: Surely the most logical procedure, but has arrived on the scene too late to supplant the regular 8-11.

I: 29-25; 7-10 22-18; 10-15! 18-9; 5-14 25-22 is about even.

J: See Note F.

K: 24-20? loses to 6-9! 27-24; 9-14 32-28; 4-8.

L: Another example of the slip in action.

M: Of course, 22-17? would be catastrophic.

Lesson 283: 9-13 24-19; 5-9 [36/64] & 9-13 24-19; 6-9 [38/62]

At the third move, both 5-9 and 6-9 may be viewed as inferior waiting moves (11-15 is natural and best) which amplify White's advantage.

Trunk: 9-13 24-19; 5-9 28-24[R] (V5); 11-15(A) 22-18[R] (V4); 15-22 25-18; 1-5!(B) 29-25[R] (V3); 8-11 24-20[R] (V1); 3-8!(C) 19-16; 12-19 23-16; 8-12 27-23; 12-19 23-16; 10-14 26-23[R] or 25-22 or 18-15 ...

V1(T): ... 25-22 (V2); 11-16 24-20; 3-8 20-11; 8-24 27-20; 4-8 23-19; 8-11 26-23

...

V2(1): ... 18-14; 9-18 23-14; 10-17 21-14; 6-10 25-21; 10-17 21-14; 2-6 30-25; 6-10 25-21; 10-17 21-14 ...

V3(T): ... 32-28; 8-11 19-15; 10-19 24-8; 4-11 29-25; 6-10 27-24; 10-15 25-22; 7-10 23-19 ...

V4(T): ... 23-18; 1-5 INTO 9-13 24-19; 11-15 28-24; 6-9 23-18; 1-6 same

V5(T): ... 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 22-18; 1-5 18-9; 5-14 23-18(D) (V6); 14-23 27-18; 8-11 26-23; 6-9 29-25; 10-15! 19-10; 7-14 32-27 ...

V6(5): ... 29-25 (V7); 8-11 INTO **9-13 24-19; 6-9** 22-18; 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 29-25; 8-11 22-18; 1-6 18-9; 5-14 same

V7(6): ... 27-24; 8-11 24-20; 11-15! 19-16; 12-19 23-16; 14-18!(E) 16-11 ...

Trunk: 9-13 24-19; 6-9 22-18 (V2); 11-15 18-11; 8-24 28-19; 9-14 25-22; 4-8 29-25 (V1); 8-11 22-18; 1-6 18-9; 5-14 25-22; 11-15 23-18(F) or 32-28 or 19-16 ...

V1(T): ... 27-24; 8-11 24-20; 11-16! 20-11; 7-16 22-18; 3-7 18-9; 5-14 29-25; 7-11 25-22; 2-7 22-17 or 22-18 ...

V2(T): ... 27-24[R] (V3) INTO **9-13 23-19; 6-9** 27-23 same

V3(2): ... 28-24 (Soft); 11-15 INTO **9-13 24-19; 11-15** 28-24; 6-9 same

Notes

A: 11-16? 22-18; 16-20 32-28; 10-14 18-15! leaves White very powerfully arrayed.

B: 10-14? 29-25; 7-10 25-22; 8-11 24-20; 4-8 27-24; 2-7 32-28. White wins. W. Ferguson v R. Pask 1985.

C: Other moves may also draw, but this excellent waiting move has latent strength and is easily best.

D: Typical Tinsley: prosecuting the attack to the nth degree. Contrary to the popular image, Tinsley was an extremely aggressive player: Hellman's wonderful defences were born of necessity!

E: 15-19? 16-11!; 7-16 20-11 was an uncharacteristic howler: D. Oldbury v R. Hallett 1985.

F: This is easily strongest and eventually intertwines with the Trunk of 10-14 24-20; 7-10.

Lesson 284: 9-13 23-18; 10-15 [38/62]

The thrust of White's main attack is against Black's double-corner, opened up by the movement of the men on 9 and 10, but as with all of the other non-critical ballots, with correct play there are no protracted endgames to manage.

Trunk: 9-13 23-18; 10-15 27-23[R] (V3); 6-10 32-27; 1-6[R] (V2) 18-14; 10-17 21-14; 15-18 22-15; 11-18 26-22[R] (V1); 12-16 22-15; 7-10 14-7; 3-26 30-23; 6-10 25-21[R] or 25-22 ...

V1(T): ... 25-21; 8-11 30-25; 11-16 24-20; 16-19 23-16; 12-19 25-22; 18-25 29-22 ...

V2(T): 5-9 18-14; 9-18 23-14; 10-17 21-14; 12-16 24-20; 15-18 22-15; 11-18 20-11; 8-15 26-23; 4-8(A) 30-26; 8-12 26-22; 1-6! 23-19 ...

V3(T): ... 26-23 (V6); 6-10 23-19(B); 11-16 18-11; 16-23 27-18; 8-15 18-11; 7-16 22-18; 3-7!(C) 30-26 (V5); 4-8 24-20 (V4); 16-19 18-15; 5-9 15-6; 1-10 21-17 or 32-27 ...

V4(3): ... 18-15; 10-19 24-15 INTO 9-13 22-18; 10-15 25-22; 6-10 23-19; 11-16 18-11; 16-23 27-18; 8-15 18-11; 7-16 22-18; 4-8 18-15; 10-19 24-15; 3-7 30-25 same

V5(3): ... 25-22(D); 4-8 29-25; 1-6 32-27; 16-20 24-19 ...

V6(3): ... 18-14; 6-9 26-23; 9-18 23-14; 15-18 22-15; 11-18(E) 30-26; 8-11 24-20; 11-15 26-22; 12-16 20-11; 7-16 22-17 ...

Notes

A: Black's drawing path is a narrow one. For example, 1-5? 30-26; 4-8 26-22; 8-12 23-19; 15-24 28-19; 3-8 22-15; 7-10 15-6; 2-18 31-26; 8-11 19-15; 11-16 26-23 etc ... is a white win which has been scored on numerous occasions.

B: 30-26; 1-6 18-14; 10-17 21-14; 15-18 22-15; 11-18 26-22; 12-16 22-15; 7-10 14-7; 3-26 31-22; 6-10 27-23 10-14 leaves Black well situated.

C: This is logical, as it prepares to meet the 18-15 exchange with 7-10. Ugly as it looks, 4-8, which has long been viewed as a blunder after 18-15; 10-19 24-15; apparently draws.

D: 18-15; 10-19 24-15; 7-10 15-6; 1-10 30-26; 4-8 shortly intertwines with the play of Variation 4.

E: White has a lot of scope after this, but the position is virtually even.

Lesson 285: 9-13 23-19; 11-16 [45/55] & 9-13 23-19; 10-14 [44/56]

From 2-move, after 9-13 23-19 Black has the opportunity to equalize with 11-15, forming the *Will O' The Wisp*. Passing this up gives White the advantage in various degrees. In these two ballots Black doesn't have any significant weaknesses to overcome, White's advantage mainly resting in the choice of lines.

Trunk: 9-13 23-19; 11-16 27-23[R] (V6); 10-14[R] (V5) 22-17[R] (V4); 13-22 25-9; 5-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 23-19[R] (V3); 6-10[R] (V2) 25-22; 11-15 19-16[R] (V1); 1-6 22-17; 6-9 17-13 ...

V1(T): ... 26-23; 15-24 28-19; 7-11 19-16 ...

V2(T): 7-10 25-22; 6-9 26-23; 9-13 22-18; 1-5 18-9; 5-14 30-26 ...

V3(T): ... 25-22; 11-15 22-18; 15-22 26-10; 7-14 28-24; 6-10 24-19; 2-7 30-26 ...

V4(T): ... 19-15; 16-20 24-19; 7-10 22-17 INTO **11-16 23-18; 16-20 24-19; 10-14 18-15; 7-10 22-17; 9-13 27-23 same**

V5(T): 16-20(A) 32-27 INTO **9-13 24-19; 11-16 28-24; 16-20 32-28 same**

V6(T): ... 26-23 (V8); 10-14 22-17 (V7); 13-22 25-9; 5-14 29-25; 7-11 25-22!; 6-10 22-18; 1-5 18-9; 5-14 30-25; 11-15 25-22 ...

V7(T): ... 22-18; 6-10 18-9; 5-14 24-20; 1-5 20-11; 8-24 28-19; 7-11 25-22; 11-15 32-28; 15-24 28-19; 4-8 22-18 ...

V8(6): ... 19-15 (V9); 10-19 24-15; 16-20 26-23; 12-16 23-18; 16-19 30-26; 6-9 27-24; 20-27 32-16; 8-11 15-8; 3-19 31-27!(B) ...

V9(8): ... 22-18(C); 16-23 26-19; 10-14 18-9; 5-14 25-22; 8-11 27-23 INTO **11-15 23-19; 9-13 22-18; 15-22 25-18; 10-14 18-9; 5-14 27-23; 8-11 26-22 same**

Trunk: 9-13 23-19; 10-14 27-23[R] (V2); 11-16[R] (V1) INTO 9-13 23-19; 11-16 27-23; 10-14 same

V1(T): 6-10 INTO **9-13 23-19; 6-9 27-23; 9-14 same**

V2(T): ... 19-15 (V4); 11-18 22-15; 14-18(D) 24-19; 5-9 26-23; 9-14 28-24; 7-10 24-20; 3-7 30-26 (V3); 1-5 32-28; 13-17 20-16 ...

V3(2): ... 32-28(E); 1-5 31-26; 7-11 19-16 ...

V4(2): ... 26-23 (V5); 11-16 INTO **9-13 23-19; 11-16 26-23; 10-14 same**

V5(4): ... 22-17; 13-22 25-9; 5-14 27-23; 7-10 INTO **10-15 23-19; 7-10 (F) 27-23; 9-14 22-18; 15-22 25-9; 5-14 same**

Notes

A: 8-11! is a fighting defence suggested by Derek Oldbury, which is perhaps best met with 24-20; 11-15 20-11; 15-24 28-19; 7-16 and a virtually even game with scope for both sides.

B: Best. Instead, 21-17?; 1-6 17-14?; 6-10! is a black win by Alex Moiseyev.

C: Radical but sound.

D: The run-off with 7-11 also draws, but would seem to be too passive here.

E: 31-26? loses to 7-11!

F: I listed this under 11-15 23-19; 7-11, because that is how it was formed in the freestyle era.

Lesson 286: 9-13 23-19; 5-9 [43/57] & 9-13 23-19; 6-9 [40/60]

Of the two ballots, the second affords White far more attacking scope on account of the man having vacated square 6 rather than square 5.

Trunk: 9-13 23-19; 5-9 27-23[R] (V6); 11-15[R] (V5) 22-18[R] (V4); 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 32-27[R] (V2); 6-10[R] (V1) 18-14; 9-18 23-14; 10-17 21-14; 11-15 29-25; 12-16 25-22 ...

V1(T): 1-5 INTO 9-13 24-19; 5-9 28-24; 11-15 22-18; 15-22 25-18; 1-5 32-28; 8-11 19-15; 10-19 24-8; 4-11 same

V2(T): ... 28-24(A); 6-10 29-25(B); 10-15 25-22; 12-16 31-27 (V3); 7-10 21-17 ...

V3(2): ... 24-20; 7-10 32-28; 1-5 28-24; 3-8 23-19 ...

V4(T): ... 23-18; 1-5 18-11; 7-23 26-19; 8-11 32-27 INTO 9-13 24-19; 11-15 28-24; 6-9 23-18; 1-6 18-11; 7-23 26-19; 8-11 32-28 same

V5(T): 9-14 22-18; 6-9 25-22; 1-5 Forms Key Landing Number 17

V6(T): ... 22-18 (V8); 11-15 18-11; 8-15 26-22 (V7); 9-14 22-17; 13-22 25-9; 6-13 27-23; 2-6 29-25; 6-9 25-22; 9-14 30-26 or 31-26 ...

V7(6): ... 25-22; 9-14 27-23; 4-8 24-20; 15-24 28-19; 8-11 22-18; 1-5 18-9; 5-14 Forms Key Landing Number 7 CR

V8(6): ... 26-23 (V9); 11-15 22-18; 15-22 25-18; 1-5 29-25; 8-11 25-22; 3-8 31-26(C); 11-16 19-15; 10-19 24-15; 16-19 23-16; 12-19 21-17 ...

V9(8): ... 19-15 INTO 9-13 23-18; 5-9 18-15 same

Trunk: 9-13 23-19; 6-9 27-23[R] (V4); 9-14[R] (V3) 22-18[R] (V2); 11-15[R] (V1) Forms Key Landing Number 24

V1(T): 5-9 25-22; 1-5 Forms Key Landing Number 17

V2(T): ... 22-17; 13-22 25-9; 5-14 29-25; 11-15 25-22; 7-11 32-27; 11-16!(D) 24-20; 15-24 20-11; 8-15 28-19; 15-24 27-20; 1-5 22-18; 5-9(E) ...

V3(T): 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 9-14 18-9; 5-14 INTO 10-14 24-19; 6-10 27-24; 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 28-24; 7-10 29-25; 9-13 18-9 5-14 same

V4(T): ... 22-18 (V6); 11-15 18-11; 7-23 27-18; 8-11 25-22; 3-7 32-27 (V5); 10-15 27-23(F); 7-10 23-19; 9-14 18-9; 5-14 26-23 ...

V5(4): ... 26-23; 9-14 18-9; 5-14 22-18; 1-5 18-9; 5-14 29-25; 11-15 24-19 ...

V6(4): ... 19-15; 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 3-7 28-24; 1-6 25-22; 8-11 15-8; 4-11 30-26 (V7); 6-10 26-23; 9-14 22-18 ...

V7(6): ... 22-18 (V8); 6-10 29-25; 9-14 18-9; 5-14 27-23; 11-15 32-27; 2-6 INTO **10-14 23-19; 7-10** 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23; 2-7! 22-18; 9-13 18-9; 5-14 29-25; 11-15 32-27; 1-6 same

V8(7): ... 27-23; 6-10 30-26 or 31-26 or 29-25 ...

Notes

A: 31-27 runs along similar lines to the trunk.

B: 32-27 is easily met with 10-15.

C: 30-26; 9-14 18-9; 5-14 22-17; 13-22 26-17; 6-9 17-13; 11-16 is even.

D: 3-7? 21-17!; 14-21 22-17 would be a source of regret for Black.

E: Now into a popular line of 11-15 24-19; 15-24 but with CR. Note that after 5-9 31-27? would lose to 12-16!

F: 26-23; 9-14 18-9; 5-14 30-25; 1-5 is easy for Black.

Lesson 287: 9-13 24-20; 10-15 [48/52]

Aptly described by Newell Banks as ‘strong for both sides!’, this fascinating ballot involves a great deal of subtle manoeuvring in the early stages. Given its scope, subtlety and winning chances, it’s again a mystery why it wasn’t adopted more often in the 2-move era.

Trunk: 9-13 24-20; 10-15 28-24[R] (V10); 5-9[R] (V8) 23-18[R] (V6); 1-5[R] (V5) 27-23[R] (V3); 6-10 23-19[R] (V2); 11-16 20-11; 7-23 18-11; 8-15 26-19; 3-7 30-26[R] (V1); 7-11 22-18[R] or 26-23 ...

V1(T): ... 21-17; 7-11! 17-14 ...

V2(T): ... 32-28; 10-14 23-19; 14-23 19-10; 7-14 26-19; 14-18 22-15; 11-18 25-22; 18-25 29-22 ...

V3(T): ... 21-17 (V4); 7-10 17-14; 10-17 27-23; 17-21 23-19; 6-10 32-28; 2-6 26-23; 13-17 22-13; 15-22 25-18; 11-16 20-11; 8-22 23-18 ...

V4(3): ... 32-28; 7-10! 27-23; 3-7 INTO 9-13 24-20; 6-9 28-24; 11-15 23-18; 8-11 27-23; 1-6 32-28; 3-8 same

V5(T): 6-10 21-17!; 1-5 25-21; 12-16(A) 27-23; 8-12 32-28; 9-14 18-9; 5-14 22-18; 15-22 30-25; 14-18 23-14; 10-15 25-18; 15-22 26-23 ...

V6(T): ... 23-19; 6-10 26-23 (V7); 1-5 30-26; 9-14 22-17; 13-22 25-9; 5-14 26-22; 14-18 23-14; 10-26 19-10; 7-14 31-22 ...

V7(6): ... 27-23; 1-5 23-18 Into Trunk

V8(T): 6-10 (V9) 23-19; 5-9 27-23; 1-5 23-18 Into Trunk

V9(8): 7-10 23-18; 3-7 27-23 INTO 10-15 23-18; 7-10 27-23; 3-7 24-20; 9-13 28-24 same

V10(T): ... 23-18; 5-9 28-24 Into Trunk

Notes

A: 2-6? looks terrible and is terrible! See if you can spot the quick knockout which befell the great Alfred Jordan.

Lesson 288: 9-13 24-20; 5-9 [40/60] & 9-13 24-20; 10-14 [38/64]

After 9-13 24-20, Black has 8 possible moves. Two of these lose (13-17?? and 12-16?), two are logical and essentially equal (11-15 and 10-15) and four (5-9, 6-9, 10-14 and 11-16) are handicap moves which have no real merit: they have simply been prescribed by the 3-move ballot. It may fairly be said that the two ballots which form our current focus are defined by Key Landing Number 15 and Key Landing Number 16.

Trunk: 9-13 24-20; 5-9 22-18; 10-14[R](A) (V1) INTO 9-13 24-20; 10-14 22-18; 5-9 same

V1(T): 10-15 25-22; 6-10 (V2) 27-24; 10-14 INTO **9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 25-22; 10-15 same**

V2(1): 7-10 (V3) 27-24; 10-14 23-19; 14-23 19-10; 6-15 26-10; 2-6 10-7; 3-10 32-27; 10-15 30-25; 1-5 27-23 ...

V3(2): 1-5 INTO **9-13 22-18; 6-9 25-22; 1-6 24-20; 10-15 same**

Trunk: 9-13 24-20; 10-14 22-18[R] (V5); 5-9[R] (V4) 27-24[R] (V3); 6-10! 25-22[R] (V1); 10-15! 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-19; 2-7 **Forms Key Landing Number 15**

V1(T): ... 24-19; 1-5! 25-22 (V2) INTO **9-13 24-19; 10-14 22-18; 5-9 25-22; 6-10 27-24; 1-5! 24-20 same**

V2(1): ... 32-27; 11-15 18-11; 8-24 28-19; 4-8 25-22; 14-17 21-14; 9-25 29-22; 8-11 30-25 ...

V3(T): ... 25-22 (28-24; 6-10 25-22 same); 6-10 28-24 (27-24 into Trunk); 10-15 22-17; 13-22 26-10; 7-14 30-26; 15-22 26-10 2-7 **Forms Key Landing Number 16**

V4(T): 7-10 18-9; 5-14 INTO **10-14 24-20; 7-10 22-18; 9-13 18-9; 5-14 same**

V5(T): ... 28-24 (Subtle); 5-9! 22-18 (V6); 6-10 25-22 Into Variation 3

V6(5): ... 22-17; 13-22 26-10; 7-14 INTO **9-14 22-18; 5-9 24-20; 10-15 28-24; 15-22 26-10; 7-14 same**

Notes

A: Although natural in appearance and attractive because it reduces the pieces, the 11-16 2 for 2 does not work out well for Black.

Lesson 289: 9-13 24-20 6-9 [38/62]

A feature of the more balanced ballots is that the weaker side often has the choice of two (or more) distinctive defences: in this instance 1-6 of the Trunk or 15-18 of Variation 3. Of course, some players master both defences and are able to select the one which is most appropriate to the opponent and the occasion.

Trunk: 9-13 24-20; 6-9 22-18[R] (V5); 10-15(A) 18-14[R] (V4); 9-18 23-14; 1-6[R] (V3) 27-23[R] (V1); 15-19(B) 23-16; 12-19 25-22; 7-10 14-7; 3-10 32-27; 8-12 30-25[R] or 27-24 or 22-18 ...

V1(T): ... 28-24 (V2); 6-9 26-23; 9-18 23-14; 15-18 32-28(C); 11-15 30-26; 8-11 25-22 or 26-23 ...

V2(1): ... 25-22; 15-18 22-15; 11-18 26-23; 8-11 28-24; 3-8 (Dynamic) 32-28(D); 6-9 30-25; 13-17 24-19 ...

V3(T): 15-18 28-24; 11-15 26-23; 8-11 23-19; 2-6 19-10; 6-15 30-26; 18-22 25-18; 15-22 26-17; 13-22 27-23 ...

V4(T): ... 25-22; 15-19 23-16; 12-19 27-24; 9-14 18-9; 5-14 24-15; 11-25 29-22; 8-11 32-27; 4-8 27-23 ...

V5(T): ... 28-24 (V6); 11-15 23-18; 8-11 27-23; 1-6 32-28; 3-8 23-19; 9-14 18-9; 5-14 22-17; 13-22 25-9; 6-13 26-23 ...

V6(5): ... 23-18; 10-14 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 1-6 28-24; 3-7 25-22; 14-17 21-14; 9-25 29-22 ...

Notes

A: The 11-16 2 for 2 should be avoided.

B: The radical 6-10! 25-22 (32-27 is another option); 10-17 21-14; 15-18 22-15; 11-27 32-23; 12-16 20-11; 8-15 14-10; 7-14 23-18; 14-23 26-10 is also sound: R. King v S. Scarpetta 2019.

C: 24-19 is comfortably met with 11-16 20-11; 8-24 27-20; 3-8 25-22; 18-25 29-22; 12-16 20-11; 8-15, while the alluring 21-17? loses after 13-22 14-9; 5-14 27-23; 18-27 25-9; 11-15 32-23; 8-11 etc ...

D: 24-19 is again quite easy to meet after 11-16 20-11; 8-24 27-20; 18-27 32-23; 4-8 29-25; 8-11 30-26 etc ...

Lesson 290: 9-13 21-17; 6-9 [52/48]

Derek Oldbury had a particularly low opinion of this ballot, arguing that because it was formed by three inferior moves – weakening both sides as it were – its scope was necessarily limited. On the evidence of master practice, he would seem to be correct.

Trunk: 9-13 21-17; 6-9 25-21; 11-15[R] (V4) 30-25[R] (V3); 9-14 24-19; 15-24 28-19; 5-9 32-28; 7-11[R] (V1) 19-15; 10-19 17-10; 2-7 23-16; 11-20 27-23; 7-14 22-17; 13-22 26-10 ...

V1(T): 2-6 (The natural 8-11 is also sound, being met with 19-15) 22-18; 13-22 26-17; 8-11 (V2) 25-22; 12-16! 19-12; 11-16 12-8!; 4-11 27-24 ...

V2(1): 7-11 25-22; 11-15 18-11; 8-24 28-19; 4-8 22-18; 8-11 27-24 ...

V3(T): ... 24-19; 15-24 28-19; 8-11 22-18; 13-22 26-17; 9-14 18-9; 4-14 29-25; 11-15 27-24; 4-8 25-22; 8-11 32-28 ...

V4(T): 9-14 INTO 9-14 22-17; 6-9 25-22; 9-13 same

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